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ISSUE 408  
DECEMBER 2021  
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NAPOLEONIC BIG BATTLES: EPIC INFO SO YOU CAN GO LARGE WITH NAPOLEONICS

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## WARGAMES illustrated

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## AN IMPORTANT ANNOUNCEMENT FROM THE EDITOR

### CHANGES TO WARGAMES ILLUSTRATED OVERSEAS SUBSCRIPTIONS

Over the last few weeks we have been forced to make major changes in regard to *Wargames Illustrated* subscriptions for overseas subscribers. Some of these changes will bring welcome improvements to the service we are able to offer our subscribers, particularly within the USA, where subs are now being offered by our US subscription distributor Ironheart Artisans.

For non-US overseas subscribers the news is unfortunately not so great. For European subscribers we are pleased to be able to continue offering our subscription service, however inhibiting price rises mean that we are no longer able to mail EU sub copies with free figure frames. For Rest of the World (ROW) subscribers, we are unfortunately unable to continue fulfilling subscriptions. This has been a very difficult decision to take - we have a loyal and long-standing global readership and appreciate the support we have received over the years. Sadly, the unreliability and cost of mailing has increased so much that in order to avoid making a loss, a ROW subscription has become cost prohibitive.

Please be assured that ALL impacted overseas subscribers have been reimbursed any outstanding money - no one has been left out of pocket.

In order to make sure you don't miss out on your monthly *Wargames illustrated* fix please consider supporting your local hobby store by ordering your copy locally. *Wargames Illustrated* is sold at over 290 hobby stores around the world.

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All the best,

Dan Faulconbridge  
Owner and Editor



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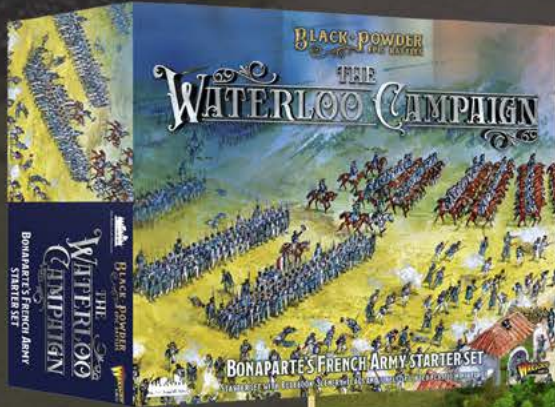
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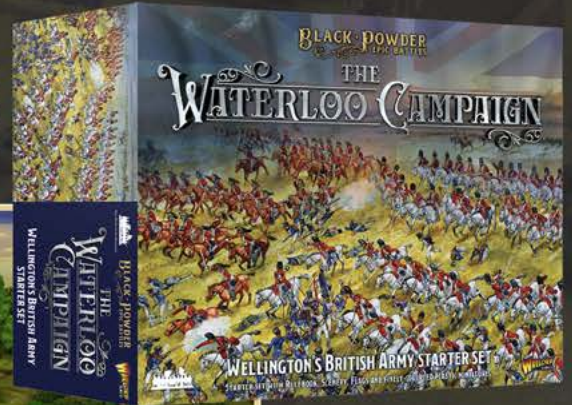
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# QUICK FIRE!

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

## BLANCHE AND BIBBY UNCOVERED

Our recent feature on the early miniature painting of John Blanche (*Wi*406) seems to have caused quite a stir. It certainly stirred Paul Sully of Tumbling Dice, and Asgard Miniatures founder, to dig out a couple of related miniatures from his collection. He showed them to us at the recent Partizan Wargames Show.



Along with the Blanche chariot, Paul also showed us a unique figure sculpted in putty and painted by renowned artist Nick Bibby. Nick is now a highly acclaimed artist producing bronze wildlife sculptures, but he cut his teeth sculpting figures for Asgard, Ral Partha, and Citadel in the '70s and '80s.

This figure was Nick's *Dungeons and Dragons* character back in the day. Probably inspired more by *Conan* than Nick's own physique!



The chariot is crewed by Ral Partha goblins, all heavily converted and painted by John Blanche in his trademark style. As with the pieces featured in *Wi*406, the models have been exquisitely painted circa 1987, using enamels with detail added via a technical pen.

In parallel with the story of Duncan's Blanche figures seen in *Wi*406, Paul told us he bought the figures from a young John Blanche who was looking to supplement his income as an assistant taxidermist. Along with the archaic chariot, Paul commissioned a whole Sassanid army from John, the whereabouts of which is sadly unknown.



## GETTING SPOOKY FOR HALLOWEEN

By Josh Vinall

I am a nursing assistant, based in a specialist clinical area, and after a busy day at work I unwind by painting, typically 28mm ECW miniatures as I am a reenactor, fighting with pike as a Sealed Knot parliamentary soldier.

Over the last 21 months, I have kept myself occupied by finishing a Scots Covenant army and producing an ECW pike block diorama for my SK regiment. Earlier this year, I began to think about what else I could make - I have always loved Halloween and its communal spirit, having been lucky enough to visit America and Canada several times during Autumn where it's a big thing!

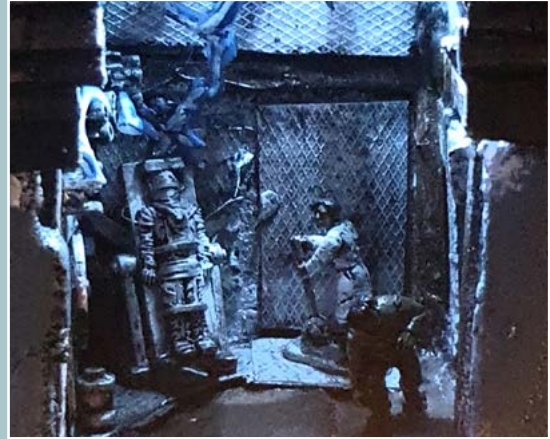
I eventually decided upon producing a Haunted House to feature in my home's bay window each year for the families in my neighbourhood to see when they come trick or treating.

Whenever I had a spare minute, I doodled ideas for the building and each room, before deciding upon a final design.

The rooms include a Crypt where a bunch of female vampires are rising from their coffins, surrounded by rats and skulls of victims; a large hallway featuring ghosts descending from mounted pictures and other ghosts re-enacting a scene where a lady was accused of witchcraft; and a Dr Frankenstein type harnessing lightning to fuel his latest creation.

This is most ambitious thing I have built. It is two feet tall, three feet long, and one foot wide. I used blue foam, foam board, and materials bought from Hobbycraft, local pound shops, and eBay. The lighting is from Captain Jack models and the miniatures from a wide range of manufacturers: Bad Squiddo, Black Cat Bases, Coplestone Castings, CP Models, Crooked Dice, Heresy, Midlam, and various eBay and Etsy sellers. The building was made from the ground up and took about five months to complete.

I hope you like it!



## PETRA-GLYPHS AND CLIFFS

By Jim Morgan

In his 'Building a Vacation Army' article in *Wi402*, Daniel Mersey's surprise at finding orange sand in the desert had me thinking, "Oh, Mersey! You should come visit Utah, home of Arches, Zion, and Bryce Canyon National Parks!"\* Much of my summer was spent creating orange-hued hoo-dos, cliffs, buttes, boulders, and desert foliage inspired by elements from these parks.

My son told me that he needed tall terrain to block line of sight, including buttes with flat spaces on top to accommodate large sci-fi flyer bases. As a *Warhammer 40k* gamer, he also wondered if bits from his *40K* buildings could be combined with the terrain features to resemble Petra-style cliff carvings.

### PETRA-FIED

It was a daunting task. Look closely at Petra on Google Earth and you'll find a large, ruined temple complex with numerous facades and rooms carved into adjacent cliffs. Most familiar is the Treasury chamber used in *Indiana Jones and the Last Crusade*. That's the look I sought.

Tall terrain is what my son asked for, and tall is what he got. Five layers of 2" blue insulation board were needed to ascend above the 9" facade assembly, plus an additional 1" thick flat piece to cap the butte. To avoid having just big boxy blocks, each would be unique with layers sculpted in a variety of staggered steps and shapes. The largest footprint started as 16" wide by 12" deep. The other two, including a mini-Petra, were roughly 12" x 12", no wider because they all had to fit into transportable storage containers.



Rather than have carved doorways that led nowhere, I made them removable and reversible. The plastic 'carvings' are glued to 1" thick upright insulation boards; the 'ancient alien' iconography covers the front, while the flip sides are more natural cliff faces. If removed altogether, they leave open entrances to interiors featuring side rooms, stairs, and false passages.

### DEATH BY A THOUSAND CUTS

I used a wide, hot-wire cutter to slice and shape the Styrofoam layers, and slight overlaps became small ledges or overhangs. A combination of rough and fine sand helped fill the gaps and simulate erosion. Foam off-cuts were shaped and stacked, becoming six tall hoo-dos plus several rocky clusters to use for scatter terrain. Some features look nice; others are real buttes!

I painted the features with a basecoat of dark brown, a heavy drybrush of Georgia Clay, a lighter dry-brush of Terra Cotta, and a dusting of Bambi Brown (all Ceramcoat). I used Bambi Brown over Autumn Brown for the bases to matches hues found in much of the terrain of Utah's Color Country.

Life finds a way, even in the harshest environment, so I cut off some fronds of (slightly alien-looking) desert foliage, then inserted them into wooden beads that I hot-glued to bases of thin wooden ovals and circles. I eventually drybrushed tan over the orange sand as illustrated, to better conform to my son's desert battlefield mat.

While I know of no large-scale battles fought in Utah's canyons, dozens of Westerns have been filmed there, so the completed terrain is ideal for Cowboy vs 'Indians' (or Aliens) scenarios, as well as sci-fi, prehistoric, or *Indiana Jones* style adventure games.

\* Daniel would be very welcome here in Utah. His rulebooks are very popular among the clientele at GAJO Games (I own five of his *Rampant*-related variations). The store owner, Craig Tyrrell, keeps an amazing inventory of Osprey rule and reference books, *Wi* magazines, and a plethora of wargame figures and materials.

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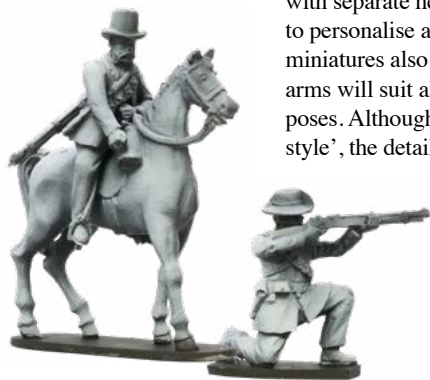
# OBSERVATION POST

New and forthcoming wargames  
stuff you need to know about

## RULES, SUPPLEMENTS, FIGURES, TERRAIN, HOBBY GEAR, AND MORE

### SPENCER SMITH MINIATURES - BOERS AND SIKHS / PATHANS

These new Spencer Smith Miniatures releases come from their Shiny Toy Soldier range. This means they are 42mm miniatures that are cast and posed in the 'classic toy soldier style'. The ranges currently consist of American War of Independence and mid 19th Century European armies, but these new releases see them branching out into the colonial period.



Beginning with the Boers, most of these miniatures come with separate heads that are interchangeable, allowing you to personalise all the figures in your command. Most of the miniatures also come with separate arms, and whilst not all arms will suit all bodies, there is the potential to create unique poses. Although these miniatures are advertised as 'toy soldier style', the detailing on them is good and far beyond what you might expect from toy soldiers of a bygone



era - the magazine and trigger guards are clearly defined on the rifles, the ammo pouches have clear flaps and buttons, there's variety on the faces, and so on. The Boers have no uniform as such, beyond jacket and trousers with ammo bandoliers, but what is represented is well done.

Moving on to the Sikhs and Pathans; this range represents the Sikh units that fought on the North West Frontier during the Victorian era along with their Afghan tribal enemies. The Sikh forces have interchangeable heads, allowing variations on turban shape as well as facial hair and expressions. Combined with the separate arm options, this will allow you not only to personalise your force but also create specific units that fought on the North West Frontier, such as Rattrays, Ferozepore, or even Skinner's Horse. Indeed, heads are also interchangeable with the existing Shiny Toy Soldier range, allowing you to create units such as Ghurkhas from these bodies. Again, detailing is very good, with clear wrapping on the turbans that will reward ink washes and drybrushing. Facial hair on the various heads is also clearly defined, with even the medals on the Havildar's tunic moulded on.



Pathan warrior torsos are cast with ammo cross belts and a dagger through their sash, and can be further armed with rifles or swords and shields, depending on what arm option you choose. The Pathan miniatures also have separate head options, which is just what you need when putting together an irregular force such as this. When you combine this with different painting options for each miniature, you can be sure that no two members of your warband look the same.

These miniatures are designed for those of you who want to play a classic 'old school' game in the style stalwarts like H.G. Wells or Charles Grant may have done. Some of the posing looks a bit rigid and the arms and heads may not go together as easily as the plastic frames you bought last week; but these miniatures are well designed for variety, and if 42mm is your scale then these are an intriguing option.

### DETAILS

- SCALE: 42mm
- PERIOD: Colonial
- PRICE: FOOT/CAVALRY FIGURES £2.15, HORSE £2.60
- MATERIAL: Metal
- WEBSITE: [spencersmithminiatures.co.uk](http://spencersmithminiatures.co.uk)

## CROOKED DICE - ORSA THE FEARLESS FEATURE PACK AND MINIS

Crooked Dice bring a new expansion (or *Feature Pack* as they call it) to *7TV: Fantasy* along with some outstanding figures to support it. *Orsa the Fearless* takes players into a new 'gaming meets the movies' themed adventure that is largely based on 1985's fantasy film *Red Sonja*.

Like previous *7TV Features*, it comes packaged in a VHS case to give it a retro feel. This is very fitting for the 1980s movieland background, but it does mean that the contents are quite size restricted. People with big hands may struggle with the 56-page, full colour *Episode Guide* included. It is a rather small A6 size (105mm x 148mm) and the dinky dimensions make this nicely laid out book feel a little bit less special. Fifteen character cards and 19 accessory cards make up the rest of the set and these match the style established in the main game.

The Guide presents the background and cast of heroes and villains, then offers three Chapters to play through. These can be combined into a campaign (or full production as the film focused folks at Crooked Dice would call it), and if you like *7TV: Fantasy* this is more *7TV: Fantasy!* This is well presented with a caring nod to a retro classic movie, with characterful art, thematic gameplay, and nice-looking miniatures to accompany it should you choose to buy them - the figures are all sold separately.

### ORSA THE BARBARIAN AND WULF

New 28mm metal figures support the Feature Pack, including the eponymous Orsa and Cuhlan warrior Wulf. Wulf is a good option if you want a clothed barbarian type with an optional shield, but it's the two-part Orsa figure that is truly outstanding. She looks dangerous and powerful, her pose giving her the appearance of someone ready to pounce. The casting is beautifully crisp and shows off the details present, such as the fine-looking face, neat scale mail, elaborate belt, extra weapons, and more.



### THE UNDEAD

The Drauger, or Northern Undead, are caught somewhere between zombie and skeleton and are wonderful figures. It can't be easy making the reanimated dead look characterful without faces to convey that character but somehow these do. Their poses are dramatic and dynamic and they look menacing in the way classic undead should. Along with North Star's *Oathmark* Undead we're in something of a renaissance period for new school undead figures with an old school flavour.

Adding their armoured menace to the tabletop are two Barrow Wights; these fierce armoured skeletons can raise the dead to form a horde of zombie subordinates and look suitably imposing. The one dragging its ludicrously big two handed sword behind it is the standout in this set of figures along with Orsa herself!



## UNDER THE MICROSCOPE

### NEW RULE - INJURIES

Your cast members with two or more Health can choose to take an injury instead of losing one Health. This allows them to fight on for longer but will diminish their effectiveness in some way. Six injury cards are included and they're all rather debilitating - a broken arm will mean -1 to Fight and that they cannot aim, a smashed jaw will not only give -1 to Spirit but will stop that cast member from using Leader or Unit Leader special attacks. Ouch! It's better than being dead though!



## DETAILS

- SCALE: 28mm
- PERIOD: Fantasy
- PRICE: Between £4 and £5 each for the figures. £16 for the Feature Pack.
- MATERIAL: Metal
- WEBSITE: [crooked-dice.co.uk](http://crooked-dice.co.uk)

## VOID SCAR MINIATURES - SELECTION

We first checked out Void Scar Miniatures' 1/100 scale sci-fi offerings in *Wi401* and were impressed by the design flourishes present, particularly the infantry. Our one critique was that the armoured vehicle we examined, an Infantry Fighting Vehicle for the SFA faction, was a little less exciting. Here that all changes; we've got some new vehicle kits to play with and they are truly splendid 15mm offerings!

### RHINO ASSAULT TANK

Let's start with the biggie, available to the Verse Dominion faction. Even at 15mm this tank takes up the same sort of footprint as a small 28mm tank, measuring over 100mm long and looking very imposing on the tabletop. It comes in ten parts and most of the kit is made up of a chunky tank body. Other parts are highly detailed, and the turrets can be left loose to aim in different directions if you prefer. The resin is good quality and the price of £20 (\$27.50 US) is very reasonable for a model as chunky and high-quality as this.

With its four individual tracks, varied angles of panels, mix of sharp and rounded

edges, metal exposed exhausts and vents, turret guns, and ridiculously huge main cannon it looks

brilliant when built. The breakdown of parts is clean, so putting it together is an absolute joy and requires nothing more than a little flash removal and a minimal application of superglue.



### REAVER ATTACK BUGGY

The lighter Reaver, which is about half the length of the Rhino, offers a scouting option and looks ready to bounce its way around the battlefield on its suspension strut mounted front wheels. At £11.50 (\$16 US) it doesn't quite feel like the value for money steal that the Rhino is but it's not breaking the bank either!

The main build consists of a buggy body, four wheels, and two front wheel arms. Then there's the rear turret gun that has some options. You can choose to have a Verse Dominion gunner or an SFA crewman and they can fire either a gatling gun or rocket launcher. We opted for an SFA gatling gun.

Details are plentiful with little elements such as the tyre tread having a pattern that makes them look more sci-fi than many basic ranges we've seen. The kits paint up very well too, looking great with a minimal application of airbrushing and a little brush detail work.

### GORATH HEAVY INFANTRY

The final figures on the build desk were three massively bulky brutes doing their best to make 15mm look closer to 28mm. Each of these chaps consists of a torso, left arm, and right arm. The fit was a little awkward with some of the connection points between weapon arm and support arm needing tweaking to fit due to slightly warped resin. It was easily straightened in some hot water.

Once built they look great, like a unit made of the designs that could have been for *Batman* baddie Bane! Their Heavy Shock Rifles are about as long as two standard infantrymen standing on top of each other ... that'd be rather terrifying to encounter in battle.



Their muscle mass is mostly covered by bulky armoured plates, and they have tubes projecting from their backs, feeding futuristic adrenaline or steroidal potion into their bodies. In short, there's lots of painting fun to be had here!

The more we see this range develop, the more intrigued we are by it. Each of the kits come with microdice for use in the associated *From Ashes* game. We're hoping to take a deeper dive into those rules at some point in the future.

## DETAILS

- SCALE: 15mm
- PERIOD: Sci-Fi
- PRICE: £11.50 and £20 for the vehicles, £12 for three Infantry with bases.
- MATERIAL: Resin
- WEBSITE: voidscarminiatures.com

## WARGAMES ATLANTIC - FRENCH INFANTRY (1916-1940)

If you're looking for a box set that offers a wide and generous number of options for your wargaming and converting, you need look no further! This new set from Wargames Atlantic contains enough bits to make 35 hard plastic French Infantry figures spanning World War One and early World War Two. It even covers some specialist options too.

The parts are fitted onto two frames, one full, the other half. Until recently Wargames Atlantic sets tended to have just a half or full frame of options, and even then repetition was rarely an issue. Here the variety and scope are even more impressive.

There are seven bodies on each main frame, 35 heads, and all manner of weaponry and equipment. The extra frame has seven more heads and loads of extras to create even more variety in your figures. With five of each frame in the set, that's 210 heads. Why so many? To give options ranging from the iconic M15 Adrian helmets, kepis, and helmeted heads wearing different types of gas masks.

There are some other diverse extras too ... but more on those soon. We need to check out the weapons!

The important thing is that there are enough Lebel and Berthier rifles included on each frame that you can build all the figures with one or the other option should you so desire. Mixing these would not, of course, be a bad option either. You also get Chauchat and FM 24/29 light machine guns and more kit than you could ever need.

This is already the breadth of possibilities that most box sets aspire to, but those extra heads we mentioned earlier, along with some alternate arms and blades, allow you to make the Harlem Hellfighters and Senegalese Tirailleurs



### UNDER THE MICROSCOPE

#### A KITBASHER'S DREAM

With this many spare parts, heads, and equipment options we suspect kitbashers will be adding these box sets to their Christmas lists. The gas masks will probably be particularly appealing to Games Workshop fans who want to make Death Corps of Krieg Imperial Guard.



too.

The Harlem Hellfighters - an infantry regiment of the New York Army National Guard - are a fascinating part of the history of WWI and beyond. The 369th ended up fighting with the French army throughout the latter half of the war, after White American soldiers refused to perform combat duties alongside black soldiers. They used French weapons and equipment, so they fit this set well, looking great with the addition of their specifically designed heads. They make an important and intriguing addition to our tabletop wargaming options, and it's fantastic that they're available in a great value plastic set. Usually such unusual options will get a few metal figures at best, but here you have near infinite variety and poses available.



The other option are the Tirailleurs, the French Army's colonial infantry corps, recruited from the various regions of the French colonial empire. Around 200,000 Tirailleurs participated in WWI, and the set not only has their heads but also gives them machetes. This is more fine variety, but if you want your Tirailleurs using those blades you're a little restricted on the ranged weapons they can easily hold in off-hands. You might need to do some kitbashing. These will be another exciting option to gamers of the period and will fit in quite nicely with *Bolt Action's* Senegalese Tirailleurs Infantry section already available in metal from Warlord Games.

### DETAILS

- SCALE: 28mm
- PERIOD: WWI/WWII
- PRICE: £25 (\$35 US)
- Material: Hard plastic
- WEBSITE: [wargamesatlantic.com](http://wargamesatlantic.com)

## TRIGUARD MINIATURES - 40MM AWI SPANISH INFANTRY

Triguard Miniatures' Trident Designs AWI range offers an impressive and increasingly expansive selection of figures for your 40mm American Revolution requirements. We got hold of some new Spanish Infantry and put these multi-part figures together.

Designed to represent soldiers from units raised in Metropolitan Spain, they are suitable for Colonial America too due to the similar uniforms. We really like what we see here; although we can pick out minor anatomical quirks in a few of the poses and faces, the final figures are detailed, look rather splendid, and have extra impact because of the 40mm scale.

Building them is fun and the parts all fit together well, though there's the odd unusual and slightly awkward line or ridge under and around some joins that our painter Marc noticed when he started applying paint to the figure standing and loading. These are worth keeping an eye out for and filing down.

There are two officers - one on the charge with sword, the other advancing with spontoon - and six infantrymen who cover a range of poses and equipment: running and advancing with musket, kneeling and at the ready, kneeling and firing, standing firing, and the loading figure.

The range will eventually be joined by Colonial Militia, cavalry, and artillery, and we're excited to see it develop. But now, over to Marc for some painting advice.



## PAINTING WHITE CLOTHING

**Marc:** White is one of the colours (or shades to be more precise) that bring many painters out in a cold sweat. It can be challenging when painting with monochrome shades at the extremes - white and black - because they are at those extremes. White has 'nowhere to go' when it comes to highlights and black has the same issue with shading. To get around this we must use our creative painting trickery and bring in extra tones, levels of shade and even colour to create great looking white.

Here are some things I considered before painting the predominantly white areas on this fine figure; you can use them when you apply white on your own models:

- 1). Should I go for naturally coloured shadows or something a little more impressionistic - in short, should I opt for greys/beiges or bring in more colour.
- 2). Having decided I wanted the miniature to pop - more of a competition painting style than a simple army approach - I would go for an impressionistic style but begin with a colder white.
- 3). To help me decide on the cold colour to use when glazing the shadows, I looked at the other dominant colour on the miniature - red. Using a colour wheel (available with a simple Google search and an easy way to deal with your painting conundrums), I picked the opposing cool colour to red, a teal blue. As a result, I painted the shadows using Daler Rowney Marine Blue Ink, which I thinned with Liquitex Matte Medium so that I could gradually add more depth in layers.

- 4). The final decision was if I should apply yellow glazes near the highpoints to add lustre, warmth, and create atmosphere. I love to make my miniatures interesting to the eye and wanted the painting to reflect the bright Florida sun environment he might be fighting in. This meant a yellow glaze was a great idea. I made this by thinning Vallejo Game Ink Yellow with Liquitex Matte Medium and applying it subtly to upper areas. It's not overly apparent, more there as a nuance of yellow colouration that hints at the white reflecting a bright sunny day.

### TOP TIP:

When painting white, it will generally be warmer at the top and cooler towards the bottom. You can see that reflected in my miniature, and while I've spent a lot of time carefully adding these tones even something as simple as a really thinned down glaze of yellow ink on your figure's shoulders can make a difference.





## PAINTING EYES

**Marc:** With the change from 28mm to 40mm, eye painting goes from an optional extra to an essential. I tend to paint the eyes on smaller scale figures too; if you do the same you will probably find 40mm a real pleasure, but you can complicate things for yourself by adding even more areas of detail. Here I show you how to do just that!

I generally paint the model's skin first, leaving the eyes until last, but I know others who prefer to paint the eyes first. This leaves the risk of ruining the eyes while you paint the rest of the model, and while I don't think one way is superior to the other, I like to play it safe by doing my eyes last.

### TOP TIP:

A fluid retarder/flow improver can help the paint flow from the brush. The biggest impediment to painting eyes and delicate freehand designs is paint drying on your brush, so this is a really excellent (and inexpensive) addition to your advanced painting kit.



1). Paint the orbs black then apply a slightly thinned off-white, leaving a thin black line around the edges of the whites of the eyes.

There should really be no absolutes and rules in creative pursuits, but I'm going to make a very firm suggestion that you heed the following advice; avoid using pure white when painting the whites of eyes. This may sound somewhat counterintuitive, but the kind of stark bright white pigmentation in pure white paint is shockingly vibrant compared to what an eyeball really looks like. Going pure white will make your model look wide-eyed and staring.

2). Add a controlled thin red glaze over the whole eye. It will gently pool in the recesses and add a level of realism. It is possible to retouch the whites of the eyes after this if the eyes are too red.



3). Add a black dot to the centre of the white. This can be off-centre, if you want to add a direction to the gaze. I typically recommend that the black should at least touch one eyelid. Once again, this is to stop your model having a crazy look. This is more of a risk if the black is fully surrounded by white.

4). For a final flourish, add a tiny dot of white to create the impression of reflection. This reflection should be in roughly the same place in each eye, but don't obsess over perfection here; it's about creating the illusion of reality. A little variation in light points is natural across eyes due to their spread placement and curvature.



## HEADPIECE

**Marc:** I added a tiny freehand design to the fabric on the reverse side of the bearskin. This was based on designs that I found online, but I added my own flair and interpretation, mainly so that it was possible to paint it in such a small area. In adding a detail like this to the back of a figure, you're really making a statement of intent if you want to enter a painting competition. The judges quite often look into the cabinets from behind so their eyes can be caught by a flashy finish on the back of your entry. Just make sure the front is at least as good as the back!



## UNDER THE MICROSCOPE

### HEADGEAR APLENTY

The same eight designs get more variety with the various hats available to them. Marc's finished figure is representative of a Grenadier with a bearskin who you might have found at the Siege of Pensacola in Western Florida. We have also built figures with tricorneres and helmets.



### SPINS ON YOUTUBE

We add spins of the figures you can see in Observation Post each month to our YouTube channel. Check them out in 360 degrees at: [youtube.com/wargamesillustrated](https://youtube.com/wargamesillustrated)

### TOP TIP:

Do not use the smallest brush you can find. Instead, the key to fine detail painting is to use a brush that has fine tibe but still has enough body to hold moisture. This is another way to ensure paint does not dry out on the tip of the brush and instantly lose any ability to paint with refinement.

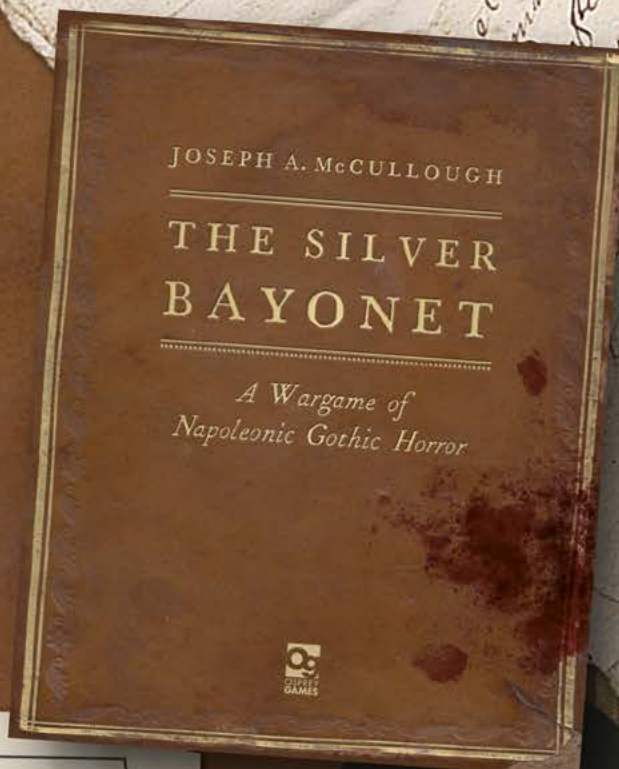
## DETAILS

- SCALE: 40mm
- PERIOD: American War of Independence
- PRICE: £3 (\$4 US) each
- Material: Metal
- WEBSITE: [triguardminiatures.com](http://triguardminiatures.com)

FROM THE CREATOR OF  
FROSTGRAVE

# THE SILVER BAYONET

*A Wargame of  
Napoleonic Gothic Horror*



**WINTER  
2021**

As the wars of Napoleon ravage Europe, chaos and fear reign and the darkness that once clung to the shadows has been emboldened. Supernatural creatures take advantage of the havoc, striking out at isolated farms, villages, and even military units. Most people dismiss reports of these slaughters as the rantings of madmen or the lies of deserters, but a few know better...

*The Silver Bayonet* is a skirmish wargame of gothic horror set during the Napoleonic Wars. The game can be played solo, co-operatively, or competitively, with players progressing through a series of interlinked adventures. It is a game of action and adventure, where musket and sabre meet tooth and claw.

Written by Joseph A. McCullough  
Illustrated by Brainbug Design



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# RELEASE RADAR



**Dom Sore casts his gaze over new and occasionally obscure releases from the world of wargaming. It's a bumper edition this month with a deeper dive into WWII Italians.**

## **WEATHER THERE'S A WILL THERE'S A WAY**

As we head towards winter (in the Northern Hemisphere at least), we tend to be indoors more often. How about hiding from the bad weather and bringing some good weather(ing) to your hobby desk? WWS ([wwwscenics.com](http://wwwscenics.com)) have released a new weathering station to make that easier. It includes nine large pots of varied weathering powders, two brushes, spreaders, and an MDF station to hold them all. This is an efficient way to keep things at hand, and with the mess weathering powders can make you might consider this your 'dirty' station to keep them away from the rest of your painting area. Rust, dust, soot, earth, and more are included in powder form to give your vehicles, terrain, figures, and bases some weathering detail.



Something that will benefit from weathering is the Samurai Temple Bell from 3D Alien Worlds ([3dalienworlds.com](http://3dalienworlds.com)). This isn't a kit in the standard MDF style, rather it's the STL files to print one out yourself. The files allow you to produce a base, a four-column supported roof, and the bell with striking beam. "But Dom, I don't have a 3D printer!" I hear you cry. Well, perhaps that's something to add to the Christmas list, or you can make use of many services out there that now offer to print files for you. [Or, Sarissa Precision also make a similar one in MDF. - Ed]



The Editor has given me a holiday gift in this December issue - extra space to ramble on in far more detail than usual about some upcoming WWII releases. If you're curious about Wargames Atlantic's new plastic Italians or Warlord's new Italian figures and book, then you're at the right place ... or you will be in a few pages time. Those of you who can't wait can flip there now to unwrap your festive treat early!

This time of year tends to bring gift giving, so I've also snagged more space than usual for my general toy soldier talk; perhaps leave these pages conveniently open and highlighted so friends and relatives can see the perfect gift for you?

**GRIM FUTURES, DANGEROUS SEAS, AND NOT SO GENTLE BENS**

For those who enjoy cyperpunk, near-future, dystopian type worlds, there's a new option on the graffiti scrawled block. Khurasan Miniatures ([khurasanminiatures.tripod.com](http://khurasanminiatures.tripod.com)) are beginning to release 28mm Dark Dominion figures that will scratch that itch, and two Dominion Navy Scouts (with or without knives) caught my eye. The Street Trash figures offer some great civilian options too. It will be interesting to see what else is on the way.

The Khurasan Colonial Guard (also from their Dark Dominion range) could be pitted against the next offering from CP Models ([cpmodels.co.uk](http://cpmodels.co.uk)), a rather fearsome white metal Alien in an attacking pose. It's possible this creature is actually surrendering or throwing some dance moves; if only I understood alien body language. CP Models also offer various Great White Sharks. I don't think these are new but they are certainly a lot of fun.



Above: Dominion Navy Scouts.

Below: Alien by CP Models.



Above: Bears by The Assault Group.

Maybe it's Aliens versus Sharks versus Bears in some madcap family wargaming? If so, The Assault Group ([theassaultgroup.co.uk](http://theassaultgroup.co.uk)) have you covered for the final creatures in that trio. One of the new figures from the 28mm white metal pack looks quite pleased with itself; must have found that pickernick basket.

**WORLD WAR ONE AND BEFORE**

The Franco-Prussian War hinted at what was to come, especially when changes in technology impacted the battlefield. One 'deadly new weapon' that didn't have the impact it might have was the *Mitrailleuse*. An early case of men on the ground not reading the manual to use it properly perhaps? Get your own 28mm FPW *Mitrailleuse* from Eagles of Empire miniatures ([eaglesofempire.com](http://eaglesofempire.com)). Not only do you get the crew but you also get their equipment as a neatly stacked extra piece. This is a great and oft overlooked extra.

Sticking with the French, but moving forward to World War One, the Phalanx Consortium have released a 1/50th scale resin kit of the FT17 tank to accompany Firelock Games' *Blood and Valor* ([thephalanxconsortium.com](http://thephalanxconsortium.com)). There is also an Imperial Russian Army starter box for the game, containing 26 figures and an HMG - perfect to start a World War One Russian Army, and you can use them in the subsequent Civil War.



Above: The Mitrailleuse.



Commando Team.



PM M1910 MG Team.



French FT17 tank.



Riflemen Unit.

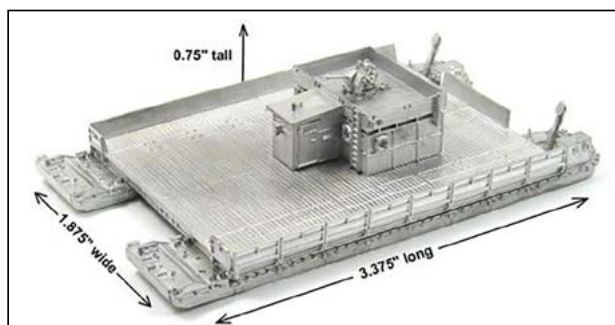


Imperial Assault Team.



### TINY FERRY AND LITTLE SKIPS

Pre-Channel Tunnel, the ferry was the *de rigueur* way to cross the English Channel, and this is what the Germans planned in 1940 when they designed the Siebel Ferry (seen right). Now you can own one in 1:285 micro armour scale courtesy of GHQ ([ghqmodels.com](http://ghqmodels.com)). Despite the 'micro' it's still over 3" long.



At a similar scale we welcome Zing Industries ([zinge.co.uk](http://zinge.co.uk)) with some epic scenery, to enhance your tables, and figure bases. Modern in style, we have a skip, fuel tank, generator, silo, and two columns (seen left). Those columns could be broken in two for double the basing value!

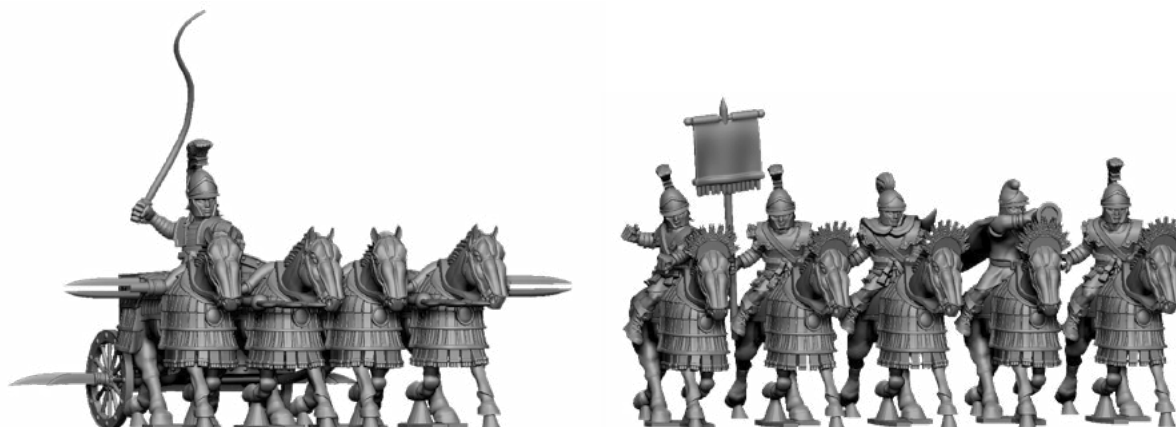
### ITALIAN WARS, TERRIBLE RUSSIANS, AND SELEUCIDS

I am surprised there aren't more games set in the Italian Wars of the late 15th to early 16th Centuries. With all the differing protagonists, troops, and fundamental changes in warfare it is ripe for a more popular treatment. If that pitch tickles your fancy have a look at Steel Fist Miniatures ([steelfistminiatures.com](http://steelfistminiatures.com)) who have new 28mm Arquebusiers available. There are eight new figures, including separate heads to allow you to customise them.



A little after the Italian Wars, we can travel nearly 2,000 miles to find a certain Ivan Vasilyevich sitting on the Muscovite throne. The Assault Group ([theassaultgroup.co.uk](http://theassaultgroup.co.uk)) have provided a set of figures to represent this fighting ruler on the tabletop. You get Ivan himself plus an Orthodox Priest and a staff member in mounted pose (seen left).

A little further back in time saw the Roman Empire fighting the successor Seleucid Empire in Greece. For our refigts, we have Blitzkrieg Miniatures who, though more commonly known for their WWII vehicles, have some 3D printed offerings ([blitzkriegminiatures.com](http://blitzkriegminiatures.com)). There are cataphracts, infantry, elephants, and my personal favourite, a chariot.



## WORLD WAR II ITALIANS: SOFT UNDERBELLY AND HARD PLASTIC

As promised we now turn our attention to WWII Italy, specifically the Invasion of Sicily through to the end of 1943 with the Battle of Ortona.

Why that narrow focus? Because that is the period covered by the latest *Bolt Action Campaign* book *Italy: Soft Underbelly*. I got hands on with this beefy tome (one of the thicker Campaign books produced by Osprey Games and Warlord Games) and felt I should report back on my investigation.

The book itself comes in the standard softback format and its 176 pages comprising of three main parts: history and scenarios, new units and theatre selectors, and an Appendix.

### GETTING SPECIFIC IN SCENARIOS

The book begins by setting the scene for the invasion of Sicily, briefly covering the diplomatic machinations that led to the launch of the invasion into Europe's 'soft underbelly' as termed by Churchill. The book then proceeds to describe Operation Husky and the Western Allies' return to Europe. Here it provides scenarios before progressing to Operations Avalanche, Baytown, and Slapstick, following the Western Allies' invasion of mainland Europe. This leads to the Italian surrender and the German takeover of Italian positions via their own Operation Axis.

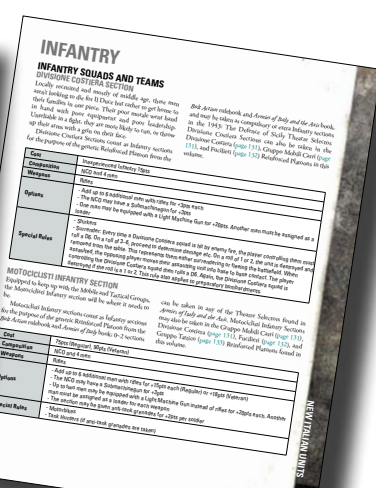
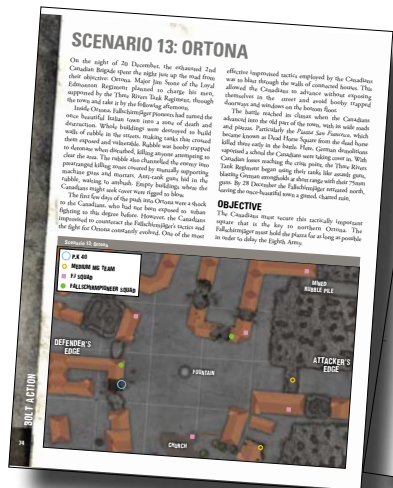
Most of the scenarios are related to the mainland action, with five scenarios for Sicily and eight for mainland Italy. These cover a range of actions befitting the muddled nature of invasion and will keep anyone invested in this area of the war entertained. What is new is that a number of these are prescriptive in their force make up, giving the player the exact order of battle to refight the scenario at hand. This includes one that represents delaying actions by the German forces and requires a full seven machine guns to be deployed. In *Bolt Action* terms that normally only happens when you field multiple tanks!

The scenarios add a new dimension to the game, although I feel that there will need to be some clarification or agreement between players as they aren't always clear. For example, Scenario 13: Ortona provides you with the order of battle for the German player but does not tell you what experience level they are to be taken at. These games are also not really for casual play with their need for specific forces and set up, but they are definitely an interesting take on the game.



### OODLES OF NEW UNITS AND CHARACTERFUL THEATRE ACTORS

New units next, nearly 50 pages of them! These cover the Italians, Germans, British and Commonwealth, and US armies along with 14 new named characters. The first standout is the *Divisione Costiera* Section for the Italians. These are third line troops that are reluctant at best, and within the game itself will be awful even if they don't run away. This will happen a third of the time that they are attacked in any way. Probably more for the roleplayers than tournament goers!





The Germans get their equivalent of the *Divisione Costiera* Section in the form of the *Festung* Squad. These are not quite as ineffective as their Italian colleagues, but neither are they willing to stay and fight if the going gets tough. The Germans also get the Panzerschreck forerunner; the 88mm Raketenerwerfer 43 Puppchen. This team weapon is a more stable Panzerschreck on wheels with a little more range to keep those pesky Shermans away.

Onto the British and the largest number of new units covered in the book. These range from Irish troops through Guards, Airborne, Popski's Private Army, Special Raiding Squadron, Royal Marine Commandos, and my favourite, the Universal Carrier. You may have seen these in other books, but this time there's the option of having a mortar, PIAT, HMG, or the extra LMG.

US units I especially like come in the form of FSSF - First Special Service Force - that will allow me to refight *The Devil's Brigade*, a 1968 film that I really love. Combining them with Darby's Rangers that also feature could be interesting. My US might be switching from Normandy to Italy if I ever get round to painting them!

Something to note for all the new units is they are all specifically valid for any generic reinforced platoon.

Characters like Major Paddy Mayne, Hauptmann Heinz Meyer, and some unknown fella called Patton feature in the options you can add to your units. These lead into the Theatre selectors; there are a lot of them,



and the Italian and British selectors also have some new army rules to replace the standard ones. For good or ill is up to you to decide, I am sure they will open many discussions. Time will tell if any need adjusting for 'fairness', although some do allow two naval observers.

The Appendix contains some generic rules for those who don't have the books these rules originally appear in, and there is a highly significant change to the naval observer, so make sure you pay attention to that one.







### FANTASTIC PLASTIC

Now that the Soft Belly is out of the way (except my personal one which needs some work) we move onto the hard plastic. After many years, and many heavy boxes of figures, Italian players finally have plastic World War Two Italian Infantry in 28mm. With the arrival of sets from Wargames Atlantic (shown on this page) and Warlord Games (shown on the previous page) we can say that Christmas is here!

You could be forgiven for thinking you might want to pick which company has 'the best' set of new plastic Infantry, but I think that a little from each is the way to go. It is when you combine them that they are at their best; between their differing options you'll have enough to cover various units.

Warlord Games' box allows you to build 30 Italian Army or Camicie Nere (Blackshirts) troops and provides you with rifles, SMGs, carbines, LMGs, steel helmets, pith helmets, soft caps (bustinas), and the soft and hard variants of the Blackshirt fez. These are accompanied by many knives, shovels, bags, and even some separate goggles.

There are 22 heads on each Warlord sprue, which is more than enough to have incredibly varied units. There are no prone figures; I am fine with that as it keeps my basing uniform and tidy, but I understand many enjoy having that option for variety. The only static pose is the kneeling figure. A set of decals is provided, which means no more trying to paint thin lines for my NCOs and officers.



### EXTRA VARIATION FROM OLDER FRAMES

Not everything is covered in these plastic sets - Italian Colonial troops or winter troops, for example. You could easily use the Warlord Games Soviet or Winter German bodies and add Italian heads and weapons to prepare them for the cold. A little knife work here and there, some hand chops and the like, a touch of modelling putty, and you can have a whole winter force. You could even magnetise the heads to swap between Alpini, Bersaglieri, and Army. I wouldn't suggest magnetising the feathers though, that would be far too fiddly.

Another option is to combine Perry Miniatures ACW Zouave legs with the bodies from the Wargames Atlantic troops and fez heads and arms from Warlord Games, creating Libyan Colonial troops for North Africa with just a bit of cunning kit bashing!

Spare Zulu or Sudanese heads from other kits will allow you to create East Africa troops for that theatre ... There might be a whole modelling article in this if I can find the time in my busy hobby butterfly schedule.

Wargames Atlantic's set provides two different frames for a total of 32 troops. These have the headgear to build Italian Army, Alpini, or Bersaglieri troops. The Alpini heads have their distinctive feather, but the Bersaglieri feathers are separate to the helmets so will need to be attached. See what I mean about both sets combining to give you a true wealth of options?

Weapons take the form of rifles, carbines, SMGs, and LMGs, just like Warlord's offering. An addition on the WA frame is that you can build two Breda 37 HMGs. These could also be used to up gun any Saharianas you may have, or as MMG teams. The frame for these also contains many axe-wielding arms. I am not entirely sure why, but they will be useful for an engineer squad or two. There are plenty of extra kit options, including the distinctive Italian backpacks.

Between the two sets you can cover most Italian options in World War II: Sicily and the Italian mainland Campaign, Soft Underbelly, the ill-fated Greek invasion of 1940, the Eastern Front, or the North Africa campaign. Two of each set would provide you with enough to have *Bolt Action* size infantry choices for most theatres in a short space of time.

With my *Bolt Action* gameplay about to go Italian, I'll send you Seasons' greetings. May you get all you deserve (interpret that as you will if I see you at the gaming table!) and until next time, fare thee well, and happy gaming!

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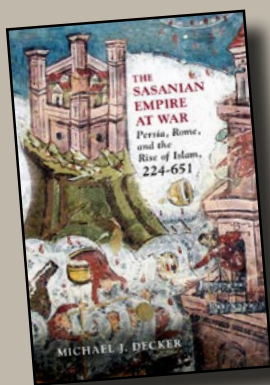
## NEW BOOKS FOR THE DISCERNING WARGAMER

BY NEIL SMITH

I think it is fair to say that I am not a fan of digital reading devices. I don't hate them; they just don't give me the full reading experience that I enjoy. For me, reading books is a tactile activity, among other things; I love the feel of a book in my hands. I tell you this because I don't work on Kindle release dates for this column; rather, I prefer the physical copy dates because I want to buy most of these books in their physical form. This is the first time that the varying publishing dates have affected this column, but that has given me the opportunity to look into areas I might usually miss.

### ANCIENT

We are touching the fringe of the ancient world with our first book. Michael Decker's *The Sasanian Empire at War: Persia, Rome, and the Rise of Islam, 224-651* (Westholme) examines a Persian military system that lasted centuries but is too often derided when compared to their imperial neighbours. It might be time to rethink that. For those interested in the Late Roman Empire, instead of the usual barbarian enemies, why not look east for a different challenge?



### RENAISSANCE

We stay on the fringes of one empire, but at the heart of another, for our next book. This is Si Sheppard's *Cuzco 1536-37: Battle for the Heart of the Inca Empire* (Osprey). This begins with an Incan civil war in 1532, which already has my wargaming antennae twitching - I don't think I've ever seen a wargame based on that. However, the main thrust of this book is more standard fare for wargamers when the Spanish conquistador Francisco Pizarro interferes, putting his puppet Marco on the Incan throne. Marco then rebelled in 1536 and it all went pear-shaped for the Spanish, resulting in the ten-month siege of Cuzco. Sheppard sets all that up for us, analysing the two sides and the battles they fought. It was not that long ago that the Spanish in South America was a big thing for wargamers, but I haven't seen it played in a while. I guess the imbalance is too much for effective gaming, but a siege like Cuzco might be different and worth investigating. It is certainly a very colourful period.

I confess I can't find figures specifically for my next book, but they must be out there somewhere. And if not, that's a challenge in itself because I'd like to fight the Ottomans with the armies described by Florin Nicolae Ardelean in *Transylvanian Armies 1541-1613* (Helion). The region of Transylvania was one of the great cultural and political friction points between East and West in the late 16th Century and throughout the 17th Century. And friction for us means lots of warfare. Ardelean takes us through the action and describes in detail the Transylvanian armies that fought the Turks to a standstill. A battle between those two must have also been a colourful affair and would look great on the table.

### AMERICAN REVOLUTION

One of my favourite battlefields to visit in America is the scene of Philip Thomas Tucker's new book, *Kings Mountain: America's Most Forgotten Battle That Changed the Course of the American Revolution* (Skyhorse). Things appeared to be going quite well in the South for the British and their Loyalist allies in October 1780. But they reckoned without a force of backcountry volunteers who trapped the Allied forces on top of Kings Mountain. The Patriot militia were outnumbered and at the bottom of what was a steep hill rather than a mountain, but they split their forces and attacked independently from all sides, using rocks and trees to cover their assaults. The Loyalists charged them, only for the Patriots to retreat then return to keep fighting. This wore down the Loyalists and when their commander was killed, it was all but over. This is an interesting battle to wargame; the forces are small and the terrain easy to create. However, for the trees, use a scale bigger than your soldiers (28mm trees for 15mm soldiers etc.) because that is how they were back then.

### NAPOLEONIC WARS

Speaking of unusual forces, David Wilson continues his multivolume work on *The Danish Army of the Napoleonic Wars 1801-1815. Organisation, Uniforms & Equipment: Volume 3: Norwegian Troops and Militia* (Helion). These are lovely books full of illustrations and colour plates of uniforms. Wilson doesn't neglect

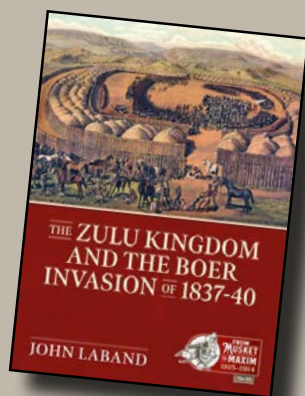
his text, though, providing comprehensive information on organisation, arms, equipment, standards, and colours. The militia angle intrigues me. They didn't have the impact that their counterparts did in the American Revolution, of course, but they might provide an interesting diversion from the usual Napoleonic forces, and they did fight here and there. And they had ski troops. I must find out more!

### VICTORIAN

Do we need another book on the Anglo-Zulu War? Apparently so. Now, for the old codgers like me, rolling their eyes, remember there are many people for whom Chris Schoeman's *Isandlwana to Ulundi: The Anglo-Zulu War of 1879* (Amberley) might be the first book they have encountered on this fascinating, but arguably over-hyped, conflict. This is a narrative history constructed from primary sources, including soldiers' letters and memoirs. As a fan of the 'new' military history, I'm looking forward to this even if it is with a weathered eye. You could also argue that this is over-wargamed; after all, you can buy just about everything for it in any scale. But there is more to this war than wild Zulu charges against outnumbered Welshmen wearing red jackets. If you didn't know that, here's your book to get started.



But if you are a wee bit jaded with the Anglo-Zulu War, yet have a lead pile of Zulus, why not go earlier in the 19th Century with John Laband's *The Zulu Kingdom and the Boer Invasion of 1837-1840* (Helion)? The British were not the first to invade Zulu held territory; the Boers did so in 1837. The spear armed Zulus attacked into the musket fire of the Boers, a tactic that worked much better in the open than when the Boers took up prepared defensive positions. For two years they fought before signing an agreement. Laband, who has written many excellent books, describes the opposing military systems and narrates all the battles. If you have the Zulus, Boers are easy to come by; and if you have the Boers, the late-Victorian Boer War comes within reach. There are also no really big battles in this earlier war, so some big skirmish rules might come in handy, and the small scale skirmish scenarios just about write themselves.



#### GREAT WAR

Our Great War book this month takes us into unfamiliar territory too. R.G. Gladding's *The Kaiser's Last General: The East Africa Campaign and the Hunt for Paul von Lettow-Vorbeck, 1914-1918* (McFarland). Lieutenant Colonel Paul Emil von Lettow-Vorbeck, commander of Germany's East African Colony with 15,000 men led the British Imperial forces a merry dance for four years. Greatly outnumbered overall, he opted for hit-and-run tactics when the local odds favoured him. Lettow-Vorbeck struck and was gone before the British could get organised to tie him down. Even with 160,000 men in theatre, the British failed to catch the elusive German. This isn't the first time this story has been told, but it is such an escapade that a new rendition is always welcome. Hit-and-run scenarios are probably my favourite wargames to play; aggression and speed versus stout defence and counter-attack. Lettow-Vorbeck and Lawrence of Arabia were the two great WWI exponents of this style of warfare, and both are worth wargaming.

#### WORLD WAR TWO

With most of this month's WWII books coming out on Kindle (see preamble) that gives me the opening to talk about two books from the Pacific theatre that highlight the changing fortunes of the air war. If all you know about this is Pearl Harbor and Midway, then you are in for a treat. The first is Peter Ingman's *South Pacific Air War Volume 5: Crisis in Papua September - December 1942* (Avonmore). The South Pacific series is a set of neat and tidy volumes that cover very short periods in the air war and are told from both sides. Add in the colour images and maps and contemporary photographs and you have yourself a good read and something very wargameable. This book covers the fighting over Rabaul and Guadalcanal with the Japanese still in the lead, but their superiority was under increasing challenge. What is striking is the variety of aircraft used, which stretches your wargaming options away from Zero v Wildcat. I can see a *Blood Red Skies* campaign opportunity here.

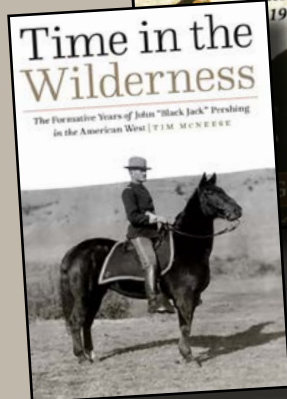
By 1944, the Japanese rising sun had not quite set but was receding rapidly across the Pacific. However, the major Japanese air and naval base on the island of Truk remained a major thorn in the American side. It was also heavily defended, meaning a ground assault was too prohibitive even for the American island-hopping forces. But, by this time, the US carrier force ruled the seas, so they launched Operation Hailstone in February 1944; a massive air and naval assault that devastated the island and those Japanese ships caught in the island's lagoon harbour. Mark Lardas tells this story in *Truk 1944-45: The destruction of Japan's Central Pacific bastion* (Osprey). How you wargame such an event is a good question, but a co-op game with squadrons competing for targets against empire controlled anti-aircraft defences would be fun.

#### VIETNAM

I know our American Vietnam vet readers will scoff at this, but I've always had an ambition to go up in a Huey; there is something about that iconic sound they make when flying. That I am afraid to fly might be a small obstacle to that! However, I can still read about them in David Doyle's *The Huey in Vietnam: Bell's UH-1 At War* (Schiffer). For those who don't know, the Huey was the workforce American helicopter in Vietnam. Doyle narrates the story of the Hueys and the men who flew in them in this heavily illustrated book. You might not need a Huey to wargame Vietnam, but you know you want one even if just to sit beside the table.

David Doyle's expertise is not limited to helicopters; he has also written *US Marine Corps in Vietnam: Vehicles, Weapons, and Equipment* (Schiffer). The US Marines are somewhat iconic too, though that is perhaps a bit unfair to the US Army. Nevertheless, most Vietnam wargamers I know have a Marine force of some description in their collection. And if you are interested in gaming this endlessly fascinating conflict, then this book will certainly get you started. Doyle describes Marine weapons, vehicles, and equipment in all their diversity. And he is assisted in this by over 200 photographs.

I've run out of room again with just enough space to remind you to check out my reviews of new military history books on Facebook at Full Paper Jacket. Happy Reading (and Gaming)!



My 'must buy' book this month is Tim McNeese's *Time in the Wilderness: The Formative Years of John "Black Jack" Pershing in the American West* (Potomac Books). Pershing commanded the American Expeditionary Force in the Great War, but he learned his trade far away from the mud and carnage of Europe. He began on the American southwest frontier where the Apache were still restless, then on to Montana and the Ghost Dance uprising that ended in the massacre at Wounded Knee. He also fought in the Spanish-American War and led the expedition to capture Pancho Villa deep inside Mexican territory. All of that sounds fascinating to me, but particularly his career in the West against the Native Americans. There is a new range of Pony Wars figures out in 6mm with new rules. What that means is I can fight a campaign on a single table. I don't know who does a proper 6mm fort, but I intend to find out.



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by Bob Murch

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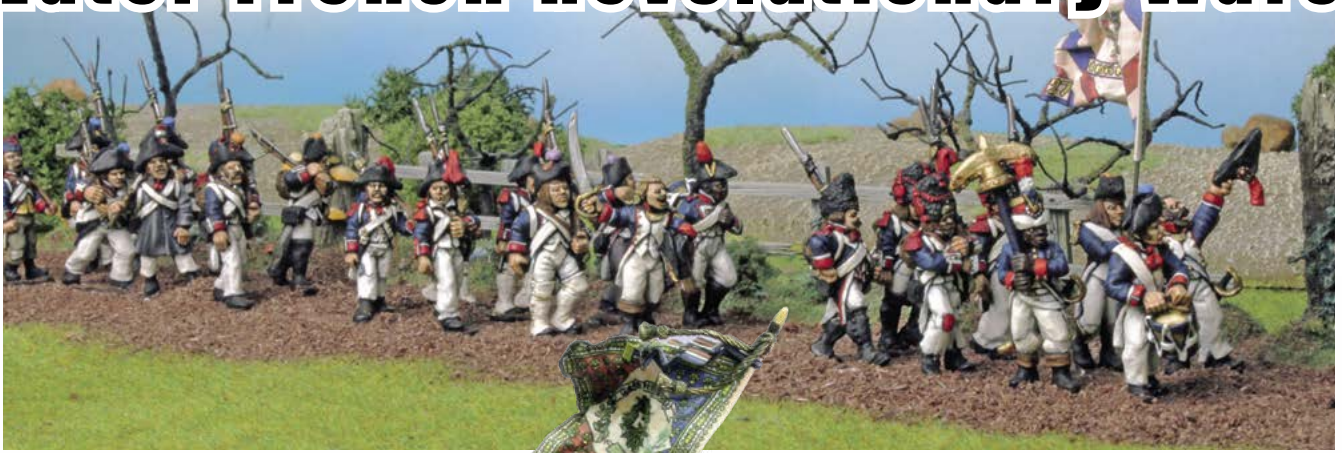
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# WATERLOO GOES EPIC



This month's free Heavy Cavalry frame is a tantalising taster of Warlord Games' new *Black Powder: Epic Battles - The Waterloo Campaign* range. We infiltrated Warlord HQ and quizzed boss man John Stallard and Head of Studio Production, Paul Sawyer, about what's ahead.

**Wargames Illustrated:** Epic Napoleonic eh? That's no 'small' undertaking. Will there be a big game box available at launch as with the ACW *Epic Battles* set?

**Paul Sawyer:** We're changing things a little bit this time. One frame covered both sides for the American Civil War, but with the Waterloo Campaign plastics there's far more variation to better represent the diversity of the troops involved. With that in mind we are releasing individual starter sets for the French and the British. Each includes the army, the rulebook, and some extras. In the new year there will also be a Prussian set ... the Prussians turn up late of course! There will be a unique Epic MDF building in each set too, produced by Sarissa Precision.

**John Stallard:** The best way to get started will be with an army set, but there are smaller box sets for each nation too. An infantry brigade is three battalions plus a light battalion, so you'll get three line battalions along with rifles, a General figure, and a foot artillery battery. A Light Cavalry Brigade has nine Light

Cavalry frames; these allow you to put three regiments into the field. It's the same with Heavy Cavalry. The Light and Heavy Cavalry come with horse artillery on the frame too [As you will see on your free frame and in the painting guide on page 46 - Ed].

As Paul said, there will be Prussians in the new year. They will get Line Infantry and Landwehr along with their guns, then Light and Heavy Cavalry again. But that's not all; there will be other extras for the different nations too, such as highlanders and imperial guard. It's worth noting that everything I'm mentioning here will be in plastic, that's the focus.

**Wi:** That all sounds very exciting! We couldn't help but notice some impressive and recognisable buildings on our way in. Are they also going to be available to buy?

**JS:** Certainly, as well as the armies we wanted to cover some of Waterloo's iconic terrain features in the range too. There's a big showpiece Sarissa MDF kit themed to fit with each of the nations: the walled farm compounds of La Haye Sainte and Hougoumont look magnificent and they will be available first. The Prussians will get Plancenoit church a little later.



Left: Warlord Games Head of Product Design, Paul Sawyer. Right: Warlord MD, John Stallard.





Above: French Voltigeurs.

Smaller pieces include the sandpit where the 95th rifles made their stand, along with hedgerows, and there are some lovely roads that will sit neatly outside of La Haye Sainte, along with the barricade that goes across it.

The goal is to make it easy to recreate 'the big one' - People always want to do Waterloo, so we're trying to cover all their needs.

Of course there will be more figures too: Imperial Guard, Old Guard, and Middle Guard, mixed with some artillery - big 12-pounders - they'll look good. These represent the twelve regiments that were present at Waterloo. We've made some lovely 95th skirmisher options and some French skirmishers, all quite individual, and once more these are all in plastic.

**Wi:** That's a lot of different frames. With the Epic ACW range many of the extras are produced in metal. Are you trying to avoid that with the Napoleonic?

**JS:** It's possible that we will need to produce some oddities as individual casts, but the intent is to make an all-plastic army possible. The French army has a tricky element - the Guard Cavalry. There were five regiments and they all had totally different uniforms, so they would be impractical in plastic; we'll have to come up with an alternative solution.

**Wi:** You mentioned rules are included in the starter sets; are these like the modified *Black Powder: Epic Battles - ACW* rules?

**PS:** Yes and no. With the ACW starter set, we included the standard *Black Powder* rulebook along with a booklet that included info and extra rules and scenarios concerning the Civil War. We're making the Napoleonic book more focused by removing anything that's not Napoleonic and replacing it with things more pertinent to the period - there are no rules for bows and arrows for example! It includes scenarios based on the Hundred Days Campaign, has choice elements from *Albion Triumphant*, and will be printed in small format.

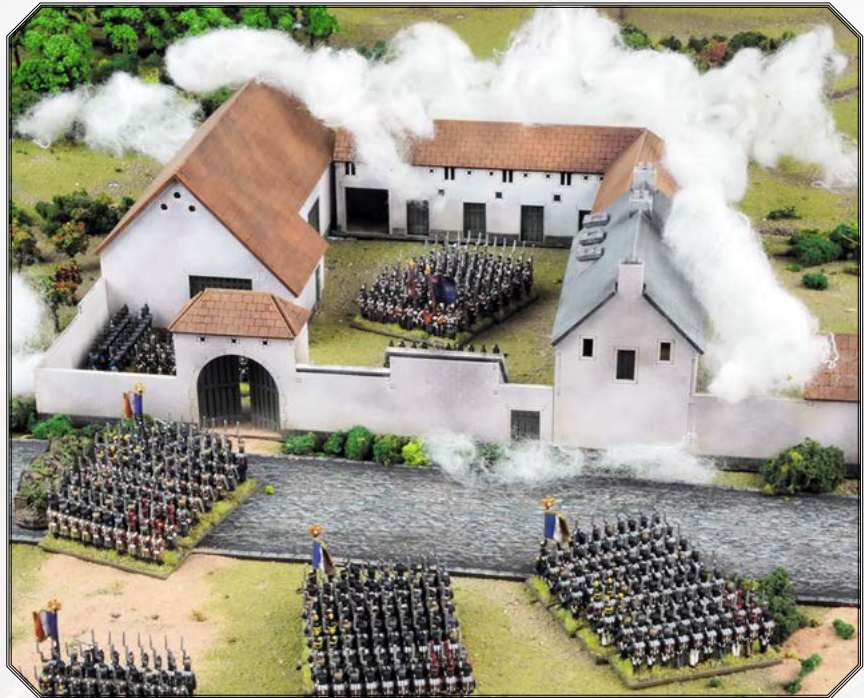
**Wi:** Was Epic ACW a bit of a tester before diving in and committing to a larger Napoleonic range with a lot of plastic frames?

**JS:** It was in a way; it was well received and sold very well. By only doing one frame to cover both sides it was relatively cheap to do, but with the many Napoleonic frames this is no longer cheap! We're tooling something like twelve different frames and that cost really adds up.



Above: British 95th Rifles.

Below: Some of the iconic terrain John mentions - Sarissa's MDF Hougomont model - under attack!



#### AS FOR THE REST ...

**Wi:** What about the various outliers from the Wars of Napoleon?

**JS:** We can't possibly cover everything, but if you want Belgians, you can paint the British in blue as they have the same kit. For the Dutch you can use the French figures and change up your painting approach.

"What about the Bruswickers?" I hear a small minority ask ... Oh, shut up we're doing our best! [chuckles] Paint some French black and you'll get away with it. Dutch cavalry look like the French carabiniers but with slightly different details, so there are paint solutions for many of the things we can't quite cover.

"What about the 44th with the stovepipe hat, when are you doing them?" Never! It's over to you to find a painting solution or do some conversions [This is something we may task our in-house painters with for a future article or video - Ed].



Left: French Infantry Brigade commander.

Right: British Infantry Brigade commander.



## TABLETOP STANDARD?

**Wi:** What would you suggest readers do with their free frames when it comes to standards? Will you include sheets of flags in the sets as you did with the *Epic Battles - ACW* sets?

**JS:** The good news is that cavalry didn't carry standards at Waterloo on either side. There's a bit of a debate about this, but the reality is the British cavalry never carried them after 1806 and the French cavalry stopped around then ... probably because they kept losing them! By 1815 the French light cavalry certainly didn't carry them. There's one account I've managed to find of a cuirassier with a quote that goes something like, "Our ensign was attacked by a British Dragoon, but I fought him off." That doesn't necessarily mean he held a standard though, just that he was an ensign who had the potential to carry one.



Above: French Cuirassiers.

Even though there aren't records of French cavalry carrying them at Waterloo, we at Warlord are nice chaps and we've put two eagles on the frame. These can be used in simple conversions to add standards if you want them. We didn't do the same for the Brits because we know they never carried them. There are some little trumpets on both frames as an additional extra, though, that can be slung over a figure's back to give them a little more character.

If you want standards, you can go for it, of course, even on the British. We're not the flag police, we're not going to come and get you! A multitude of flags will all be available in the infantry sets.

**Wi:** The frames have certainly got more options on them this time around too.

**PS:** Oh yes; as an example, the Heavy Cavalry frames that your readers are getting each give three options. If they got the French, they'll have Carabiniers, Cuirassiers, and Dragoons. The British have Scots Greys, Household Cavalry, and Heavy Dragoons. It's similar on the various other frames to ensure we can offer as many options as possible.

**Wi:** How are you representing the different personalities involved?

**JS:** We wanted to make something a bit special there rather than a basic character model: why not have Wellington under his tree, Napoleon with his carriage, Blucher ... trapped under a horse or something?

With that in mind Paul's come up with some lovely little scenes such as Sergeant Ewart from the Scots Greys capturing the 45th Regiment of the Line's eagle.

**PS:** For the French there's one of the giant Lieutenant Legros, who burst into Hougoumont with his big axe, and he has a little drummer boy with him. The drummer was the only one who didn't get slaughtered. We'll have to think about something good for the Prussians.

### JOHN STALLARD'S NAPOLEONIC STORY

**Wi:** Does your Napoleonic ... dare we say obsession, begin with Airfix kits? [See Airfix-ation in *Wi389*, available in the Vault online, where John gives us a tour of his impressive Airfix collection - Ed]

**JS:** Yes, like many wargamers in the world, it's all Airfix's fault. They came out with a British Highlanders box as their first set of Napoleonic, and I was smitten. I must have been nine or ten and my father had brought me up on a diet of Waterloo, Napoleon, and Wellington.

### TALKING 28MM

**Wi:** It's not all Epic ahead, right? You've also got some nice looking 28mm stuff in the cabinets ready to go.

**PS:** We have stacks and stacks of new 28mm stuff ready for release. Our focus is going to be on the various new plastic epic frames, of course, but we have a box set for the Peninsular War coming in resin, some Dutch Belgians, light infantry, and more. It's all Napoleonicastic!

Right: Forthcoming minis in Warlord's 28mm Napoleonic range.



When I saw these nicely made infantry I was hooked, then they came out with Cuirassiers and I started building my armies there and then.

It was all such colourful, delightful stuff, and Airfix filled out the range more

with French Artillery. This set included six marching men with muskets, so you could have French infantry, then came a proper set of Infantry and Imperial Guard. They never released the Polish Lancers and I've been dreaming of them ever since.

But more Airfix offerings did come: British Infantry, British Hussars (bizarrely equipped with kettle drums - not sure what that was all about), which included a standard despite what I just said about that, and the Royal Horse Artillery remains one of their finest sets.

They really varied in scale and were clearly made by different sculptors. The Cuirassiers were tiny, while the British Hussars were all 6'4". I know British horses were bigger than French horses, but the same was not true of the men!





Above: Cover artwork from the Waterloo French Starter Set.

**Wi:** Perhaps the Brits were filling up on Weetabix. What about more specialised tabletop miniatures?

**JS:** I bought my first gaming models at the Worcester Wargames shop from a chap called Trevor. I spent all my money, which must have been four shillings and sixpence, on four Young Guard models from Minifigs; they were the pride of my army.

My first girlfriend then bought me 24 Hinchliffe Imperial Guard Grenadiers. Ghastly models but I painted them because they were given with love! I started building up an army from there, mostly with Minifigs because they had a huge range. The Perry twins later

started to release plastics along with the wonderful Warlord Games and Victrix. The difference between a metal and a plastic army is immense when it needs to be transported anywhere, and this is especially true of the massive amounts of Napoleonic figures that we wargamers tend to accumulate. Taking a metal Prussian corps to your wargames club is a workout routine in itself!

**Wi:** How about the history?

**JS:** There's a romance to the period and the uniforms are a huge draw. But also the scale of the battles. If you ever visit Waterloo, it's actually a very small battlefield, and when you think that there are 120,000 or so people fighting on that most of the day (and that's before the Prussians even arrived) it must have looked like hell on earth.



Above: British Royal Horse Artillery with 9-pdr.



Above (left to right): French Horse Artillery with 6-pdr and British Royal Horse Artillery with 6-pdr.



Above: British Hussars with Shako.

Below: British Line Infantry.



Having been to the re-enactment five years ago, the thing you realise is that you can't really see anything after the artillery fires. After a few rounds from the batteries visibility is minimal, so the men must have always been holding fire for a long time, waiting for it to clear. There's no way you could just fire all day.

**Wi:** Or if you do, you're firing blind.

**JS:** Yes, the re-enactment showed me that, and I'm rather tempted to put it into my rules. If you keep shooting at long range, then after a while you're not going to be hitting anything, just wasting fire. Perhaps you need to leave a turn to let the smoke clear.

**Wi:** Have you had any big Napoleonic games at the Worcester Club?

**JS:** Oh yeah, we have our annual Dinner Dance event coming in December - we don't actually dine or dance, but we do have a huge Napoleonic game. It's going to be a Peninsular one this year with twelve players and who knows how many models on the table. It'll be massive ... but we will use *Black Powder* so we can finish up quickly and get to the pub, which is the most important thing!

My gaming began with *Napoleon's Campaigns in Miniature* by Bruce Quarrie [seen right]. It's a hugely complex book when I now look back

on it: charts, graphs, and one man representing 33 real men for some reason. We religiously followed it nonetheless!

In that book, he described every single significant nation's types, light and heavy, what they were equipped with, how many men in a battalion, and more. It was great and had uniforms too; that was the bible to a young lad wanting to get into Napoleonic.

**Wi:** What do you consider to be the best book on Waterloo?

**JS:** Probably the *Waterloo Companion* by Mark Adkin. It's a delight that I read and re-read. I've noticed mine has gone missing and I think Paul's swiped it to use in the studio. The

detail in it is astonishing, the man's a genius! Every time I look back at it, I'll discover something I didn't know or had forgotten. Buy that and you don't need anything else!

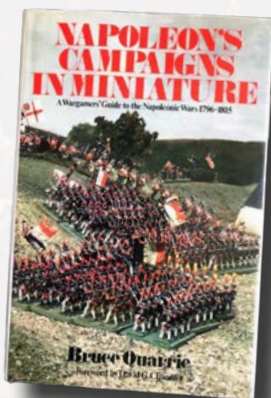
The most romantic one is *The Anatomy of Glory: Napoleon and His Guard* by a chap called Henry Lachouque. It's quite an old book now but if you can find a copy it's an absolute treat.

My desert island book would be *The Recollections of Rifleman Harris* by Benjamin Randell Harris. He was an enlisted soldier in the 95th and it's his memoirs, first published in the 1840s.

**Wi:** You've invested decades of passion and research into this, but do you have any advice for someone far newer to the rather intimidating complexities of the Napoleonic period?

**JS:** If you want to start in 28mm (and I would say this wouldn't I?), I'd buy the Waterloo starter set from Warlord. It's cheap as chips for the huge number of models included and gives you two sides with three or four units. That's a little bit stripped down, but it allows you to get some entertaining games on the go.

The new Epic sets would be an even quicker start. Just clip the guys off the frame, push them into the bases and off you go!





Above: British Hussars in Busby hats.



Above: British Household Cavalry.

I think it's important that you don't let yourself get intimidated by the background or anyone else invested in the period. Paint things how you want to paint them! When I was in my teens, I was terrified I might get the facing colours wrong: now that I'm 60 I couldn't give a stuff! If it looks good it looks good, regardless of where I might put a stripe on a trouser leg. Wargamers are mostly quite forgiving, and I certainly don't like it if someone is criticising another player's models, that's just not gentlemanly.

The exception to that is if you get the Union or regimental flag wrong; if you don't have the King's colour on the right then we may have some stern words. Well, apart from the Guards where it's the opposite ... there's that complexity again!

**Wi:** We might be able to predict the answer to this, but can you finish up by recommending a set of rules?

**JS:** I would suggest ... *Black Powder*. A remarkable set of rules [he would say that, but few would argue with this assessment! - Ed] which have a lot of flavour to them. The real joy is that so many of the rules are optional; you don't have to use them all. You can treat them as guidelines; and it's not about stringently basing your figures in a certain way, you can mix and match things and have fun.

We have quite a few games at my house with four people on each side; the last one flew by at a blistering pace, ending in under two hours. It was a bloodbath with five divisions each side and ended in a decisive victory - that's not an uncommon occurrence with *Black Powder*. With *Epic Battles - The Waterloo Campaign* it'll be even more exciting as truly huge battles will be possible.

**Wi:** Our thanks to John and Paul for sharing their Napoleonic insight. Flip to page 46 to see how Marc painted the British Heavy Dragoons, or pop online if you're a Prime member to see how he painted the French Dragoons.



Above: French Lancers.

Below: French Line Infantry.



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# THE GREAT BRITISH KITBASH



Gee Walsh kitbashes a selection of Warlord Games plastics and makes figures for some of WWII's more unusual and less commonly available British units.

It's not exactly front-page news that Warlord Games have got some seriously good multipart plastic WWII kits on offer. Their British and Commonwealth selection has gotten even juicier recently with the release of the new Commando box set, giving more troop variety, but there's still a lot of gaps in the range. The Second World War was a vast conflict involving a baffling number of different military (and civil in some cases) units; despite Warlord's best efforts it would be unfeasible to have a plastic kit for all of them. Some extra units have metal figures,

but these tend to have a limited number of poses, so collecting an entire force like this can be very difficult if you do not want all your miniatures to look the same. Thankfully, for the budding kitbashers out there, there's another way!

With the range of plastic kits available it can be quite realistic to make equivalents of some units that have not yet been produced. I have made several using only the range of British and Commonwealth plastics from Warlord Games; this article shows you how to do the same.



### FRAME FOCUS

I used five different plastic frames for my conversions. The first three listed here can be purchased as a box set or as individual frames direct from the Warlord Games webstore:

- British Airborne
- 8th Army
- Commonwealth Infantry

The other two frames are only available in box sets, but a search on eBay will probably turn up some single frames:

- British and Canadian Army infantry
- British and Inter-Allied Commandos

### GENERAL KITBASHING AND CONVERSION ADVICE

- Always dry fit your components first. Do not put glue to plastic straight away as the part may not fit as you intended when everything comes together.
- Use a small amount of sticky-tac to attach parts if you are unsure on how the miniature will look.
- Polystyrene cement is fantastic for binding plastic parts together; however, if you need a quick bond on a small awkward part, such as a knife or a small pouch, then super glue is perfect for this.
- If you are still unsure of a fit on a part, like an arm or head, use super glue as it is far easier to snap off and reclean than using poly cement.
- Have a good set of tools ready: a sharp hobby blade (watch those thumbs), files, sculpting tools, fillers, and modelling putty.
- Keep an open mind! A part may have been designed to be one specific thing, but with the right paint job it will instantly be transformed; for example, painting a shirt that should be Khaki Drill in a darker brown/green will make it look like battledress instead.



### KEY TO THE FRAMES

8A	8th Army
CW	Commonwealth Infantry
BC	British and Canadian Army Infantry
C	British and Inter-Allied Commandos
AB	Airborne Infantry

### INFANTRYMAN IN ITALY

Suitable for most British or Commonwealth infantry in the Italian theatre as there was a real mix of tropical and temperate uniform (in this case khaki drill shorts and a battle dress tunic).

#### CONVERSION DETAILS

Remove the large bayonet from the rear of the model.

#### PARTS USED

- Torso and Legs: 8A or CW
- Arms/Weapon: BC
- Webbing: BC
- Head/Helmet: BC



### FREE FRENCH COMMANDO IN NORMANDY

The Free French forces fighting in various theatres present the modeller with a golden opportunity to convert and make unique looking forces, utilising mixes of old French, British, and American equipment, uniforms, and weapons!

#### CONVERSION DETAILS

Don't forget to add the Commando knife!

#### PARTS USED

- Torso and Legs: AB
- Arms/Weapon: AB
- Webbing: C
- Head/Helmet: BC



### HIGHLANDER

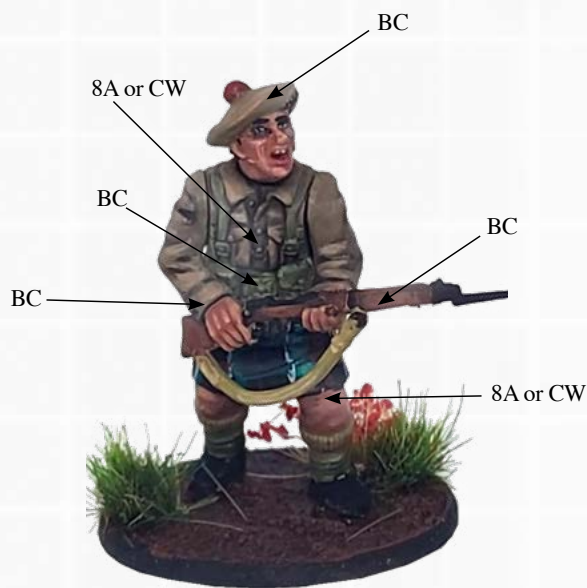
There weren't many occasions when kilts were worn in battle, but it looks unique on the tabletop.

#### CONVERSION DETAILS

Remove the large bayonet frog from the rear of the model. Use modelling putty to sculpt the kilt between the shorts.

#### PARTS USED

- Torso and Legs: 8A or CW
- Arms/Weapon: BC
- Webbing: BC
- Head/Helmet: BC



### SAS TROOPER IN NORTHWEST EUROPE

Suitable for late war operations in Europe by the SAS (British, Belgian, French, etc.), you can really go to town on these as the SAS tended to use what suited them best. Mixed kit works well: helmets, soft hats, berets, Denison smocks, windproof smocks, etc. You can also arm them with a massive variety of weaponry: Sten guns, Thompsons, MP40s, M1 Carbines, etc.

#### PARTS USED

- Torso and Legs: AB
- Arms/Weapon: C
- Webbing: C / AB
- Head/Helmet: C



## BRITISH CHINDIT IN THE FAR EAST

As previously mentioned, adjusting the colour you paint certain parts can completely change the feel of the miniature. Example: the parts used are battle dress torso and trousers and Khaki drill (heavy wool in a brown colour) and Khaki drill (lightweight material in a tan colour), so by painting them faded green, that automatically creates the look of a jungle uniform.

### PARTS USED

- Torso and Legs: BC
- Arms/Weapon: CW
- Webbing: BC / C
- Head/Helmet: BC



## ROYAL MILITARY POLICE IN NORTHWEST EUROPE

This is a great example of a non-infantry type conversion. Using military police or other types of non-front-line soldiers can be a great addition to objective markers or adding more theme to your force.

### CONVERSION DETAILS

Cut off the magazine from the complete Sten and then glue it to the reloading arm Sten.

### PARTS USED

- Torso and Legs: 8A or CW
- Arms/Weapon: BC
- Webbing: BC
- Head/Helmet: BC



## BRITISH INFANTRY OR COMMANDO IN WINTER

This is a great way to get a late war or even Korean War figure. British infantry and various elite forces made use of snow smocks and tan coloured windproof smocks.

### CONVERSION DETAILS

Sculpt hood with modelling putty and scrape away the front buttons and flap from the back of the miniature.

### PARTS USED

- Torso and Legs: AB
- Arms/Weapon: BC
- Webbing: 8A
- Head/Helmet: 8A / BC





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# Napoleonic

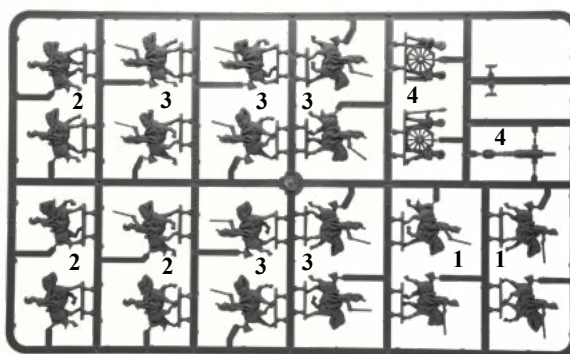
We show you the different options on this month's free British and French Heavy Cavalry frames before Marc applies his brushstrokes to the British Heavy Dragoons. Don't worry if you got the French, we have a painting guide for them online!

## WHAT DID YOU GET?

The new Warlord Games frames are chock full of various figures. To cover as many of Waterloo's options as possible, the box sets have three troop types per-frame; that might mean you're staring at your Heavy Cavalry and wondering what's what, especially if you're new to Napoleonics. Have no fear, we're here with a quick breakdown of the frames:

### BRITISH

1. Scots Greys
2. Household Cavalry
3. Heavy Dragoons
4. Royal Horse Artillery with 9-pounder.

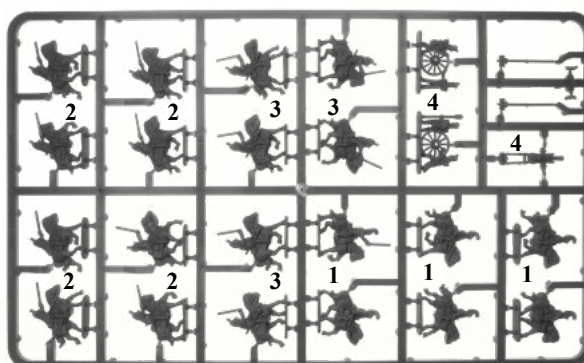


NOTE: Frame colours may vary.



### FRENCH

1. Carabiniers
2. Cuirassiers
3. Dragoons
4. Horse Artillery with 6-pounder.



NOTE: Frame colours may vary.



# Heavy Cavalry

## KEY

1. Jacket
2. Collar
3. Cuffs
4. Helmet
5. Plume
6. Trousers/Overalls
7. Carbine (Gun)
8. Girdle
9. Rolls (Cloak and Valise)
10. Saddle cloth



## PAINTING AN INTERMEDIATE LEVEL BRITISH HEAVY DRAGOON

**Marc:** Well, this is exciting, isn't it? I'm quite new to Napoleonics, but what better way to get started than on these wonderfully detailed Heavy Dragons. I'm too much of a perfectionist to be fully content with a simple application of basecoats and a wash, so this is what I consider an intermediate guide. I think figures this nice deserve a little more love when you're painting them, but don't be scared by the number of steps here, you'll still get great results at a rapid pace; many of them take just minutes to apply.



1) **Getting started:** Prime the figure black and apply a white zenithal highlight through an airbrush. If you don't have an airbrush, you can drybrush the white from above to build up a similar effect. This zenithal highlighting will guide you in the rest of your painting.



2) **Toning the horse:** Use several glazes of your chosen horse colour to define the mount. Apply this thinner paint carefully to build up the tone. Your zenithal base will show through and give the model instant shading, high points, and volume. I used Warcolours Antithesis Brown 4 here, thinned with a little water. Citadel Contrast paints would be a great alternative. The result is not perfect but will be darkened later in step 10.



3) **Blocking in the jacket and saddle accoutrements:** Using thinned Vallejo Model Color Flat Red (may require two coats) and thinned Vallejo Model Color Dark Prussian Blue, block in the jacket, collar, cuffs, saddle cloth, and sabretache. (The sabretache being on the other side of the model above).

## WORKING LIKE A PAINTING MACHINE

This guide focuses on just one figure, but you will, of course, be painting a great many at once. Consider this the tester for your army, painted by me so you don't have to! Following these steps in sequence on huge swathes of figures is the key to finishing your army quickly. You could complete many of these steps on far more than just cavalry, working in infantry, artillery, and so on where appropriate.

Even if you just complete couple of steps a week, you'd have your army painted in less than three months, which is pretty good work for a large fighting force.

It can be a little soul destroying to spend weeks and months on figures without seeing the rewards. We aren't actually painting machines, after all. With that in mind, break up your army painting with 'sanity projects' that you will finish in between some of these steps. Treat them as rewards.

"Once I get the jacket detailing and overalls done on these troops, I'll build and paint my new Sarissa terrain," and so on!



4) **Blocking in the leather:** Vallejo Model Color Leather Brown is the perfect leather basecoat for harness, saddle, musket, and sword scabbard.



5) **Finer details:** Detail the waist girdle and cuffs with thinned AK Interactive Medium Sand. I kept the trim of the saddle cloth and detailing on the sabretache to just a single line here as opposed to the double lines. It's not fully accurate but illustrates the detail well at this scale!



6) **Jacket detailing:** The vertical line can be fully painted over the top of the white starp to ensure a straight line. This will be painted over later.



7) **Upturned trousers/overall:** Apply thinned Vallejo Model Color Orange Brown.



8) **Black wash:** Make a black wash with paint and water at a 1:4 ratio and carefully apply it to the boots and helmet, including the plume. You can intensify this with a second coat.



9) **Metallics:** Apply thinned Scale Color Thrash Metal to the sword blade, stirrups, and metallic details of the musket. Apply thinned Vallejo Model Color Brass on the helmet trim and sword pommel.



10) **Adding darker tone:** Black Vallejo Game Wash should be selectively applied to all leather, steel, trousers/overall, recesses of horse details (mane and tail), and in other deep recesses such as eye sockets.



11) **Shading the rest:** Apply a 3:1 mix of Red Vallejo Game Wash and Black Vallejo Game Wash evenly over all red areas. It will pool in the recesses. A 3:1 mix of Blue Vallejo Game Wash and Black Vallejo Game Wash does the same on the blue areas.



12) **Accentuate the browns:** Mix Vallejo Model Color Brown Leather, AK Interactive Pastel Yellow, and water at a ratio of 2:1:1. Layer it evenly over the flat surfaces of leather and the carbine, covering approximately 80% of the surface and avoiding recesses.



13) **Accentuate the red:** Mix Vallejo Model Color Flat Red, AK Interactive Pastel Yellow, and water at a ratio of 2:1:1 ratio. Layer evenly over the Flat Red surfaces as with the brown.



14) **Shade the yellow and brass:** Apply thinned Vallejo Game Ink Skin Wash over all yellow and brass aspects. Allow to slightly pool in the recesses.



15) **Make the blue pop:** Add an edge highlight on the blue with a mix of Dark Prussian Blue, Pastel Yellow, and water at a ratio of 3:1:1.





16) **Add the leg stripe:** Use thinned Vallejo Model Color Flat Red.



17) **Highlight the trousers, girdle, white and black areas:** Use a mix of Vallejo Model Color Light Grey, Vallejo Model Color Off-White, and water at a 2:1:1 ratio on the trousers and chest straps to bring back saturation. Leave recesses untouched. Give black areas (helmet, plume, and boots) spot highlights too. Finish with thinned Vallejo Model Color Off-White highlights on exposed parts of the straps and gloves and dot the whites of the horse's eyes.



18) **Highlight the metallics:** Use thinned Scalecolor Citrine Alchemy on the brass parts and unthinned MIG Matt Aluminum on the silver, focused on high points and edges.

19) **Paint the skin:** Use thinned MIG Basic Skintone to detail the face and you are all done.



#### WHAT TO WEAR TO THE DANCE

I have long wanted to amass and paint a Napoleonic army, but as a perfectionist, I always want my miniatures to look like the real deal. Consequently, whenever I considered painting a Napoleonic era force, I felt overwhelmed. I was unsure where to even start searching for uniform information, let alone army structure, in the mountains of books and articles available. Thankfully, I have some incredibly supportive and helpful colleagues who gave me a nudge in the right direction. In hindsight I should not have been so apprehensive.

There are a whole host of resources out there that provide very accurate descriptions regarding uniforms and army structures, but if you're new to the period I suggest the following as good starts:

- The Osprey *Men-At-Arms Series* are clear and insightful texts. I found B. Foster's *Wellington's Heavy Cavalry* very helpful as an excellent starting point for these figures. There are French cavalry books too, see E Bukhari's *Napoleon's Cuirassiers and Carabiniers*, for example.

- For a more comprehensive source, for specific details on areas like the cavalry sabretache, I turned to the excellent *British Napoleonic Uniforms* by C. E. Franklin. The illustrations in this text are fantastic, and it contains a huge amount of information.

- Looking beyond the uniforms, M. Adkin's *The Waterloo Companion* is a wonderful book and one that I highly recommend to anyone interested in replicating aspects of the Battle of Waterloo.

- As a supplement to this reading, there's the internet, which is a wonderful resource but should always be used with caution. It can provide much misinformation and should ideally be fact checked in a book.

An initially challenging aspect of this project was determining which miniature represented which cavalry type. We got one British and one French 'test frame' nice and early, but I had to do some thorough investigation to find out exactly what was on each frame. We've made it easy for you with our handy guide at the beginning of this article.

## PAINTING AN ADVANCED LEVEL BRITISH HEAVY DRAGOON

If you feel like pushing things further, I present my advanced guide. The techniques here will make for a far more detailed figure, but they are frankly above and beyond anything that's really needed for a large tabletop force, especially one at Epic scale.

You can still learn a lot from pushing your painting, brush control, and techniques at this scale, so it's well worth going through the steps here. These approaches and details can also be used on your Epic scale character figures or even on 28mm models.

If you do push yourself with your painting, how about sending in a Quick Fire with pictures of your results and details of what you learned? I'd love to know how you got on.



1) **Getting started:** Prime the figure and apply a zenithal highlight as in the intermediate guide.



2) **Toning the horse:** Apply thinned Scalecolor Brown Leather (or your chosen horse colour) over the horse's body, and when dry add a second coat targeted at the recesses. Paint the mane and tail with thinned Scalecolor Black Leather, then apply a wash of Vallejo Game Wash Black Wash over the whole mane and tail, and in the recesses/shadows of the rest of the horse.



3) **Detailing the horse:** Give the carbine, saddle, and reins a coat of thinned Vallejo Model Color Leather Brown and the hooves a thinned coat of Scalecolor Petroleum Grey.



4) **Basecoating the rider:** Apply Vallejo Model Color Dark Prussian Blue to the saddle cloth, jacket cuffs, and collar; Vallejo Model Color Flat Red to the jacket, rolls, and the stripe down the trouser leg; AK Interactive Medium Sand to the waistband; Scalecolor Thrash Metal to the sword, carbine mechanism, and stirrups; Vallejo Model Color Brass to the helmet and sword handle; and Vallejo Model Color Brown Rose to the face. Thin all these paints except for the Thrash Metal.



5) **Adding darker tone:** Black Vallejo Game Wash should be selectively applied to the sword, leather, carbine, and recesses around the cavalryman.



6) **Shading the rest:** Apply a 1:3:2 mix of Vallejo Game Wash Black, Vallejo Game Wash Red, and water evenly over all red areas. Apply a 1:3:2 mix of Vallejo Game Wash Black, Vallejo Game Wash Blue, and water over the blue areas. These will flow into the recesses.



7) **Highlight the horse:** Pick out the musculature with a 1:1:1 mix of Scalecolor Brown Leather, Vallejo Model Color Orange Leather, and water. Emphasise the muscles further, stippling and highlighting using a 1:1:1 mix of Vallejo Model Color Orange Leather, AK Interactive Pastel Yellow, and water. Highlight the hooves with a 1:1:1 mix of Scalecolor Petroleum Grey, Vallejo Model Color Ivory, and water.



8) **Highlight the leather:** Edge highlight and texture the leather parts with a 1:1:1 mix of Vallejo Model Color Leather Brown, AK Interactive Pastel Yellow, and water. Final highlights can be applied with thinned AK Interactive Pastel Yellow.



9) **The turn-ups:** Paint the trousers/overall turn-ups with thinned Vallejo Model Color Orange Leather. You'll need two coats of this to get good coverage. Highlight with a mix of Vallejo Model Color Orange, Vallejo Model Color Ivory, and water.



10) **The red:** Reemphasise the red with a mix of Vallejo Model Color Flat Red, AK Interactive Pastel Yellow, and water. Add further highlights with a 1:1:1 mix of Vallejo Model Color Flat Red, AK Interactive Pastel Yellow, and water. Stipple on final highlights of thinned AK Interactive Pastel Yellow.



11) **Fine details:** Use thinned AK Interactive Medium Sand to add yellow stripes on the saddle cloth, around the cuff, the lapel, and to reemphasise the girdle around waist. Highlight with a 1:1:1 mix of AK Interactive Medium Sand, AK Interactive Pastel Yellow, and water. A brush with a good point, rather than a tiny one with only a few bristles, is the key here. Clean your brush often, don't let paint dry on tip!



12) **The blue:** Apply a 3:1:2 mix of Vallejo Model Color Dark Prussian Blue, AK Interactive Pastel Yellow, and water, leaving just the darker tones in the recesses. Use this to paint the blue stripes around the waistband too. Add further highlights (fine lines) with a 1:1:1 mix of Dark Prussian Blue, AK Interactive Pastel Yellow, and water.



13) **The helmet and plume:** Apply a 2:1:4 mix of Vallejo Game Ink Blue Ink, Vallejo Game Ink Black Ink, and water carefully over the helmet and plume. Add a second coat to make darker. Take the details further with highlights of thinned Vallejo Model Color Neutral Grey on the helmet plume. Scalecolor Citrine Alchemy establishes the highlights on brass metallic aspects.



14) **The skin:** Apply highlights with thinned MIG Basic Skin Tone.



15) **The eyes:** Use thinned Vallejo Model Color Off-White to paint the whites of the horse's eyes, and if you're feeling brave, those of the cavalryman. Put a Black dot in the centre of the horse's eye filling out most of it with Vallejo Model Color Black. Those who wish to punish themselves can attempt this on the cavalryman too.

#### PAINTING THE FRENCH DRAGOONS

**"But Marc, I have the French frame!"**

Don't worry, I've got you covered. I have painted some French Dragoons, but we couldn't fit everything into the magazine, so their guide can be seen on the *Wargames Illustrated* website.



# FOUNDRY PAINT SYSTEM

20ml non toxic water based acrylic paint suitable for painting metals, plastics, resin, canvas, murals etc.

1A	1B	1C	17A	17B	17C	33A	33B	33C	54A	54B	54C
LEMON			WINE STAIN RED			ARCTIC GREY			CONKER BROWN		
2A	2B	2C	18A	18B	18C	34A	34B	34C	55A	55B	55C
YELLOW			SHADOW PINK			CHARCOAL BLACK			BUTTER FUDGE		
3A	3B	3C	19A	19B	19C	35A	35B	35C	56A	56B	56C
ORANGE			ROYAL PURPLE			CHAINMAIL	ARMOUR	SPEARPOINT	PALOMINO		
4A	4B	4C	20A	20B	20C	36A	36B	36C	57A	57B	57C
OCHRE			DEEP BLUE			BRAZEN	GOLD	SHINY	STONE		
5A	5B	5C	21A	21B	21C	37A	37B	37C	58A	58B	58C
FLESH			SKY BLUE			TERRACOTTA			DEEP MAUVE		
6A	6B	6C	22A	22B	22C	38A	38B	38C	60A	60B	60C
DUSKY FLESH			VIVID BLUE			SCARLET			MADDER RED		
7A	7B	7C	23A	23B	23C	39A	39B	39C	61A	61B	61C
BUFF LEATHER			TOMB BLUE			STORM BLUE			PEATY BROWN		
8A	8B	8C	24A	24B	24C	40A	40B	40C	62A	62B	62C
CANVAS			TEAL BLUE			VIOLET			NIGHT SKY		
9A	9B	9C	25A	25B	25C	41A	41B	41C	63A	63B	63C
BONE YARD			BRIGHT GREEN			BRIGHT BOTTLE GREEN			QUAGMIRE		
10A	10B	10C	26A	26B	26C	42A	42B	42C	64A	64B	64C
BASE SAND			FOREST GREEN			BAY BROWN			DEEP MAROON		
11A	11B	11C	27A	27B	27C	43A	43B	43C	65A	65B	65C
RAWHIDE			STORM GREEN			BURNISHED COPPER			FRENCH BLUE		
12A	12B	12C	28A	28B	28C	44A	44B	44C	66A	66B	66C
DRAB			PHLEGM GREEN			BURNING GOLD			PRUSSIAN BLUE		
13A	13B	13C	29A	29B	29C	45A	45B	45C	67A	67B	67C
SPEARSHAFT			MOSS			DEEP BROWN LEATHER			AUSTRIAN WHITE		
14A	14B	14C	30A	30B	30C	46A	46B	46C	68A	68B	68C
TAN			RAW LINEN			CADAVEROUS GREEN			BRITISH REDCOAT		
15A	15B	15C	31A	31B	31C	47A	47B	47C	69A	69B	69C
BRIGHT RED			GRANITE			COPPER WASH	BROWN WASH	BLACK WASH	RUSSIAN GREEN		
16A	16B	16C	32A	32B	32C	53A	53B	53C	70A	70B	70C
NIPPLE PINK			SLATE GREY			CHESTNUT			FRENCH DRAGON GREEN		



The Foundry painting method involves using three shades of each colour; building up in layers from dark to light to achieve a shaded three-dimensional effect. The three layers of colour give greater depth and subtlety to your work, enabling you to produce very fine, high quality models that will grace any

model soldier collection. We've arranged the colours in to sets of three, each providing a main colour teamed up with the shade and highlight that we would choose to use ourselves. We have over 350 different shades to choose from arranged in matching sets of three.

A more comprehensive description of how to use our paint system can be found in the Foundry Painting & Modeling Guide by Kevin Dallimore. Visit our website for thousands of Historical, Fantasy & Science Fiction models, painting guides, brush sets, military history books and more.



# THE SILVER BAYONET SOCIETY PART TWO



## PRACTICE GAMES AND THE PENINSULAR WAR SETTING

James, The Silver Bayonet Society campaign's GM, tells us how *Wi's* campaign will begin and talks about our practice games.

It is mid-1808 and Spain is in widespread revolt following the Dos de Mayo Uprising. The French have a tentative hold from Madrid to Catalonia as well as in Portugal; Spanish formal strength is concentrated in the north-west and south-west, and *guerrilla* raids hit the French supply infrastructure across the country.

French General Joachim Murat, who sparked the Uprising, must now hold Madrid while pushing his armies out to control Cordova, Seville, Valencia, and Cartagena. Elsewhere, the northern supply lines must be protected and revolts subdued in Santander and Saragossa. The area is in chaos and the death toll is rising.

Meanwhile - unbeknownst to all but the most elite European secret intelligence agencies - a far more deadly threat is rising. Otherworldly entities called the Harvestmen have cast their attention upon this new theatre of conflict. As the battles across Portugal and Spain grow in their intensity, the appetites of these demonic creatures are sated, allowing supernatural horrors and fairy tale boogeymen to break through into the mortal realm. They add their dangers to the opening months of the Peninsular War, and if left unchecked, will bring horrors far more hellish than the Napoleonic War to Europe ...

And this is where our Silver Bayonet Society players begin their adventures!

### THE DEEP BREATH BEFORE THE PLUNGE

As GM of a new campaign, you'll usually have experienced players taking part with plenty of games under their belts and a familiarity with the system being played. Not so here! *The Silver Bayonet* is still unreleased as I write this article; some participants in the campaign will have just a single demo game under their belt at best when gaming starts properly, running the risk of the first campaign games being a little 'messy'. What to do?

The answer I've gone for is to make the opening games serve as a prologue.

The opening games of the Silver Bayonet Society campaign will be set at the start of the Peninsular War - late 1808 to early 1809 - and focused around three specific battles. This will set the scene, familiarise players with the rules, and allow them to define the character of their units without drastic campaign altering results.

The outcomes of the games played, and the clues uncovered, will impact the story of the broader campaign to come, but the prologue will not dramatically hinder the health and quality of any player's unit should they take an absolute drubbing in their opening games. The main part of the campaign will resume several years later.

#### BATTLE BASED CAMPAIGN PROGRESSION

It's important to work out how many games your players can manage during a campaign before committing to a busy schedule nobody has the time for. Our gaming group consists of *Wargames Illustrated's* terrible trio - Dan (Spain), Marc (Britain), and Joe (France) - with me as an occasional participant to mix things up and directly control some of the non-player opponents. We'll also be joined by North Star's Nick and Matt; their country allegiance is currently a mystery to me.

We're all busy people and this won't be our only gaming over the coming months, so an evening of campaign gaming every fortnight is a reasonable start. If this turns out to be too much or too little during the prologue gaming, I'll adjust things once we progress to the main campaign.

The campaign events of each of the prologue evenings will be based around a specific historical battle from the period. Rather than players having direct agency over their travels across a campaign map

they will be moved between locations by the overarching plot I create, giving me some control. Which players face off against each other in games, however, will be dictated by their alliances, the clues they uncover, and random events that might occur.

Things will kick off in Portugal, with our Silver Bayonet units investigating the aftermath of the Battle of Vimeiro, 21 August 1808. Historically, Wellesley's British defeated Junot's French and there were thousands of casualties. I'll take that outcome (and the demon-feeding carnage it brings) as a reason for unholy powers rising in the region. This will create the perfect environment for our units' first tabletop clashes.

From there they will make their way to Corunna where games will take place as the British army attempts to embark to safety while under attack from the French on 16 January 1809. This gives me the chance to work some of the historical events from the Battle of Corunna into

the games played and into the overall story arc of the campaign. It will also let us play over terrain that includes naval elements and is the first time I will bring in some of the cooperative and solo play rules from *The Silver Bayonet* book.

The final evening of prologue gaming will be set in Catalonia as the Battle of Valls, 25 February 1809, brings the Harvestmen's attention to a new region. When this is complete, I will have a fuller understanding of the game's nuances, the quirks of the extra campaign elements I'm bringing to it, and the characteristics of the players: who will take things very seriously, who has all the luck of a multiple lightning strike victim, who is the wild card (it's probably going to be Joe), and so on!

Once that's happened, I can unveil the full campaign, happening several years later in 1811, and we'll play more games and bring in some special guest gamers along the way.

#### PLAY IT YOURSELF!

Asun, our in-house designer and resident Spanish speaker, has found time (between chastising me for my mispronunciation of Spanish locations) to make my campaign notes and player handouts look very professional. We've uploaded them to the *Wargames Illustrated* website so that you can use them in your own gaming.

The prologue is online already, and the rest of the campaign will go live over the coming months, allowing you to play this campaign alongside us.

[Wargamesillustrated.net/sbs](http://Wargamesillustrated.net/sbs)



Below: Figures from North Star's official 28mm *The Silver Bayonet* miniature range.



**PRE-CAMPAIGN PRACTICE GAMES**

Next month we'll bring you details of our first campaign games, but I've already been a part of some practice games in the office after-hours; I'm pleased (and rather relieved) to report that *The Silver Bayonet* is an absolute blast to play. Here are highlights from one of the games.

1. Joe took control of a Spanish unit and Marc used the British. I acted as umpire (they're a feisty pair) and rules explainer while they took on 'Scenario 1: The Investigation'. This was the perfect introductory scenario as it's essentially a straight fight over a basic board. We dramatically increased the carnage by playing on a 2'x2' board (the suggested size is 3'x3'), deploying the troops on opposing board edges. The red D6 represent clue locations. All dice used in the gameplay are D10s.



1

2. We packed the table with terrain to try and offer some protection, but Marc countered this with his choice of attributes. He took the Expert Climber and Master of Cover options for his Officer, Mr Norrell. This would allow him to climb twice as far as would usually be permitted (his full move rate rather than half) and be at -2 instead of -1 to hit when behind cover. I could see him eyeing up the nearby church roof to act as a sniping vantage point and made a mental note that while he gives the air of a fun loving, character driven gamer, he might be hiding some tactical nous behind that friendly façade!

2

Page 158 THE SILVER BAYONET.

**UNIT SHEET**

NAME		TYPE	TIER	XP		
Mr Norrell		Officer				
Speed	Melee	Accuracy	Defence	Courage	Health	Recruitment
6	+1	+2	14	+2	15	
Attributes: Expert Climber and Master of Cover						
Equipment: Pistol x2, Hand weapon, Rifle and Cartridge Box, Holy symbol						
NAME		TYPE	TIER	XP		
Quincy		Doctor				
Speed	Melee	Accuracy	Defence	Courage	Health	Recruitment
6	+1	0	13	+1	10	10
Attributes: Medic						



Joe [right] moves his troops while Marc plots his next activation.

3. With muskets (24" range) and rifles (30" range) on both sides, the units took pot-shots at each other from the first turn and carefully advanced where they could. Joe won the first initiative roll and here his Swordsman, Essua Castilla, and Officer, Abelardo Tomey, moved up and nestled behind a wall to block line of sight.

The ranged rules are simple but effective. Two D10s are rolled - a Skill dice and a Power dice - and added to the firer's accuracy stat. If the target is in cover it's -1 to hit, and if the firer moved it's -1. If the final total is equal to or greater than the target's defence it's a hit. The weapon relevant dice from the to hit roll is consulted (Skill for a rifle, Power for a musket) and that much health is deducted from the target.

3





4. Joe's Sapper was the first to fall, taken down by a Return Fire reaction before he'd even been given a name! Your opponent can react to every ranged and melee attack, either defensively or offensively, which means there's always an element of danger to consider, even in your opponent's activation.

Here Joe went for glory but left the Sapper exposed after missing with his musket attack. The return fire hit with a perfect 10 on the skill dice, meaning the rifle took out all the Sapper's health. Joe could have used a fate dice to reduce the amount of damage taken but chose to save it for another time, letting the unnamed Sapper die an ignominious death. The white micro dice represented the need for the Sapper to reload his musket in order to shoot again.

4



5. Marc's Occultist, Foxen Muldar, used their Spells attribute to Curse Joe's Veteran. There's a minimal amount of magic in *The Silver Bayonet* but the Spells attribute offers the ability to cast Manipulate (converting Fate dice), Enchant Weapon (so it can better deal with a particular monster), or Curse. A Curse can hit any figure in line of sight and unless they make a Courage Check (TN18) they will be at -1 for the rest of the game on all rolls.

In what would become a pattern of failure during the game Joe's Vet managed to get Cursed despite using a Fate dice to reroll the result.

5



6. Both units reached the clues (the red dice) and began to investigate them, flipping the reduced size deck of playing cards. Marc turned up a Severed, Partially Gnawed Limb, but passed the Courage Check and suffered no ill effects.

Joe advanced into clue territory next, first revealing Strange Footprints (gaining an additional Monster Dice in his Fate Pool) and then uncovering the Hobgoblin by turning over the Ace of Diamonds.

This monster made a beeline for Marc's nearby Supernatural Investigator, Dr Strange, as if angered by his Monster Expert attribute. The beast injured Dr Strange but was wounded in return. Marc's Sapper, Harper, then earned the nickname 'Beast Slayer' by charging in and sawing the Hobgoblin in half with his heavy weapon's +1 damage and a Power roll of 9.

6



Though the scenario doesn't specifically state this as a game-ending moment, we decided it was the right time for the units to retreat from the field of battle and tend to their wounds. Marc gained +2 experience for taking out the Hobgoblin and another +2 experience for causing three casualties over the course of the game. Joe didn't fare badly either and, despite only taking out one of Marc's men, he gained +1 experience for uncovering the Hobgoblin clue and +2 experience for investigating two clue markers. Most importantly the players had a lot of fun! Next month's Silver Bayonet Society will have a report on our campaign games; we'll see you there!

#### BIGGER GAMES

We got in some more games just before our print deadline, and although we've snuck some photos into this article, we couldn't fit them all. They feature in a gallery that you can find on our Silver Bayonet Society section of the *Wargames Illustrated* website. Head over there to see more:

[Wargamesillustrated.net/sbs](http://Wargamesillustrated.net/sbs)



All figures used in our game are from North Star's official 28mm *The Silver Bayonet* miniature range.

# WARGAMES<sup>®</sup> illustrated

## 2021 Awards

AS VOTED FOR BY YOU...

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?

Not only will the award winners receive a no expense spared trophy, which (from a distance) looks like it is made from crystal, they will be able to display the covered *Wi* Award crest on their website and can spend the whole of 2022 walking with their heads held high in the knowledge that they have been voted 'best of the best' by thousands of fellow hobbyists.



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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*Only one vote allowed per person. You can vote for any or all categories (just leave off any categories you don't want to vote in). Voting closes 1 December 2021.*



Here's a reminder of 2020's winners

1. Best Wargames Rules/Game - *CLASH of Spears*
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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*
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# GO BIG OR GO HOME



**Sam A. Mustafa shares half a century of observation, experience, and experimentation in wargaming big Napoleonic battles.**

Gather 'round, children, and I'll tell you a tale. Once upon a time, in a far-away land, there were massive, magical beasts called monster games; they were as scary as the name suggests. There were boardgames with two thousand or more counters and map sheets aplenty. There were tabletop miniature games with rulebooks of up to two hundred pages, with separate booklets for all the flowcharts and subroutines required. There were fine ales, there were pretzels!

These monster games required three things that seem like unreasonable luxuries today. They needed a vast space to set up and play and a gathering of many players because the work was too much for a single person. Most of all, they required time, lots and lots of time. I remember leaving games set up and returning to them every week or so, sometimes for months. These were not 'games' in the sense that we understand them now: not a Saturday afternoon's pleasant entertainment. They were more like joining a club, or in some cases, a religion.

## THE DECLINE AND FALL OF THE BIG BATTLES?

Something else that monster games had in common was the grand ambition of their subject matter. They were about big battles. Nobody created a monster game about some nameless slog in a sideshow campaign; the monster games promised Jutland, Trafalgar, Waterloo, Gettysburg, Borodino. They were the battles that mattered, the ones that got us into this hobby when we were young and hadn't yet learned the limits of our ambitions or our budgets.

For many decades there was a consensus among gamers that the romantic mythology surrounding these big battles could only be captured by a grandiose, over-the-top wargame. There was something to be said for this for those players lucky enough to belong to a club. The game became a club project with each player contributing some fraction of the necessary figures, terrain, and so on. It served to motivate and inspire people to collect and paint new armies.

But there was usually something frustrating about the result, which was almost always bogged down and rarely produced a decisive outcome before time ran out. Napoleonic



*Above: British squares under attack during a Waterloo refigt. Figures from the collection of Ron Ringrose.*

games, with their complex and often tediously detailed sequences of play, were especially prone to this problem. I watched countless convention monster games - multi-day affairs involving large teams of players - in which people literally fell asleep at the table because they had been inactive for so long.

The monster games began dying out in the 1990s, and by the 21st Century a full-scale extinction was underway. But the desire to play the big battles never quite abated among Napoleonic players. Unlike World War Two gamers, who are happy to spend an afternoon leading a platoon in an attempt to take a single church steeple, or Ancients gamers, who don't need any historical justification for why their Samurai army is squaring-off against your Vikings at the latest tournament, Napoleonic enthusiasts still yearned for the famous dozen big, decisive encounters around which so much mythology and romance has endured. They still wanted to be Marshal Ney sending the cuirassiers forward at Waterloo, or Blücher tearing into Napoleon's flank at Leipzig. They wanted the pageantry, and with it the context for what is at stake and how it will turn out.

But how to achieve that without the old requirements of space, players, and above all, time? There was no agreed-upon replacement for the monster games of old, but there were options.

### BATHTUBBING

The Napoleonic games of the 1960s and 70s typically used large (25mm) figures at a small scale of 1:20, meaning that a battalion of infantry was around 36 figures and occupied about one foot of table space when in a line formation. That was fine for a (very) small action, something like Roliça or Maida, where neither side had more than ten thousand troops engaged. But nobody was going to use such units to do Waterloo where two hundred battalions - plus cavalry and artillery - contended on a battlefield barely three miles wide. The solution, whose name has been credited variously to Donald Featherstone, Tony Bath, and others, was called bathtubbing.

In a bathtubbed game, nothing about the game scale, sequence, or mechanics changes, but a single unit stands-in for many units of a comparable type. For example, if we bathtub at a 4:1 ratio, then for every four French infantry battalion, we use one actual battalion. It's not a brigade; it's not even pretending to be a brigade. It's still a battalion, looking and acting like a battalion, but the players just accept that its fate represents the fate of many battalions.



Above: 'Big' 6mm Waterloo action. Figures from Stephen St Clair's collection. Check out his 1:1 ratio Waterloo in Wi317.

Bathtubbing has a host of problems. For one thing, there's the ratio you choose. In order to get a battle like Waterloo bathtubbed down to a game that's playable with battalions on a single normal gaming table, you'd need something like an 8:1 ratio. And at that point, weird things happen. Opposing armies were not organized in the same ways. Perhaps one army can be represented well at an 8:1 bathtub ratio, but the other can't. Elite units (which are colorful and fun and the figures that everybody wants to paint) rarely come in large quantities. How does one do an 8:1 bathtub representation of a small Guards brigade that had only four elite battalions? A lot of fudging is required.

Artillery units (which are problematic in any attempt to reduce scale) also don't bathtub very well. The French I Corps at Waterloo, for example, had one heavy company, one horse company, and four foot companies. That's six batteries. Shall we round-up and give I Corps one artillery unit (presumably ignoring the heavy and horse guns)? Or shall

we borrow a couple of batteries from VI Corps to top-up for our 8:1 ratio? Attempts to give different bathtubbing ratios to the different arms (8:1 for infantry, for example, but 6:1 for cavalry and 4:1 for artillery) defeat the purpose of the rules you're trying to use by distorting the effectiveness of each arm.

### GOING SMALL

In the 1980s, 15mm miniatures became widely popular, and by the end of that decade people were using 6mm figures as well. This promised new opportunities for going big on battles by going small on figures, thus reducing the overall footprint of game units on the table.

The Napoleonic games of the 1980s often used a 1:60 figure scale, enabling a dozen 15mm figures to represent a battalion. This encouraged players to field dozens of units. At last, you could envision an entire infantry corps in its grand array. But unfortunately, not much more than an infantry corps; even if your table didn't collapse under the weight of the lead, the need to move, shoot, rally,



Above: Going big with Waterloo in this photo from Mega Wargames by Ron Ringrose, Joe Dever and Jon Sutherland.



*Above and below: Big Borodino, as hosted by Paul Olzanski and seen in W285.*

and fight with dozens and dozens of little units slowed games to a grueling creep that felt more like Verdun than Austerlitz. It is a simple question of physics; if the rules treat each unit as a discrete game element, needing to be moved, to resolve its own combats, to keep track of its own status, and so on, then it doesn't matter how big the figures or unit footprints are, it only matters how many of these units you have on the table.

The games of the '80s exacerbated this problem by adding intricate details and absurd levels of granularity, so that your Austrian dragoons were clearly different from your Russian dragoons. This was

all in the name of historical accuracy and 'flavor', but it also meant that in addition to having a zillion little units on the table, you had to remember a zillion bits of data for each of them. The worst problem was that these games created ever-more-complex command systems requiring orders and activations. That was because they assumed that you were in fact playing Napoleon, who was giving orders to Marshal This and Marshal That, each of whom then had to give orders to their divisional commanders, and so on. Long before you even got around to the tedium of moving five dozen battalions each turn, you had to contend with all those additional layers of command rules.

Napoleonic wargame authors of this period set the tone for taking all of this 'Very Seriously Indeed'. We were told that we were 'playing history' and not just a game. It was a bit like the trainer at your gym: it must hurt, otherwise you're not doing it right! I witnessed many attempts during the 1980s and 1990s to put on a Napoleonic big battle using these sorts of game rules, but I rarely saw such an attempt succeed in producing anything resembling a conclusion. Eventually people began seeking another solution.





Above: Another big Napoleonic outing for Paul Olzanski and friends: Leipzig, as seen in *Wi272*.

## ZOOMING OUT

The infantry battalion and artillery battery are good basic game units because they account for all the possible formations of Napoleonic soldiers and can show off the various fun and colorful distinctions in uniforms. Cavalry is a bit trickier since the regiment was really an administrative unit and the fighting on a battlefield was done by squadrons, which are much smaller than infantry battalions. But we all agreed to pretend that cavalry regiments were historically justified game units because they were convenient for collecting and painting.

The problem was simply that there were too many of these units in any decent-sized Napoleonic battle. Even a small battle like *Quatre Bras* requires a hundred units on the table. By the late 1980s, people were once again thinking about how to zoom-out the scale. Doing so meant giving up on battalions and moving up to a game in which the basic unit was a brigade.

It was a major concession, abandoning the True Scale of battalion-sized units, and it generated a lot of controversy. In fact, you can date the current fragmentation of our hobby from this period (the early 1990s) when people took sides and angrily postured about how they were never going to re-base their figures or play such-and-such game. These new games finally did bring big battles within the realm of possibility for a single large table, however, albeit still requiring a lot of figures and time. They also tended to simplify command rules by eliminating an entire organizational level. But brigade-unit games introduced new problems.

It is relatively simple to create game rules when the basic units on opposing sides are about the same size, but no

two brigades looked alike even within the same army. There were brigades in the Peninsular War with as few as 1,200 men and others in the Russian campaign with as many as 6,000. (And the late-war Prussians confounded us by calling a division-sized unit a brigade, forcing us to fudge their regiments as brigades.) Brigade composition was also highly variable. One might be a simple affair with half a dozen conscript battalions, while another might feature a Guard battalion, a light battalion, two line infantry, some attached cavalry, and/or units of entirely different nationalities. There was no good way to 'average' that without abandoning a lot of period flavor.



*The Battle of Dresden, 1813. As seen at Fall In 2014 and in *Wi328*.*

In some brigade-unit games, a single large base represented the unit. That dramatically simplified setup and movement, and was fine in the abstract, at least until that unit needed to cross a bridge or line up along a riverbank. In other games, brigades were represented by multiple bases that could be removed to show a reduction in strength. That, however, required formation rules that quickly confounded any rational attempt to explain that the unit was actually composed of sub-units that were individually making these formation changes ... in other words, doing something that bore no resemblance to

what the brigade's bases were showing on the table.

Napoleonic artillery also doesn't like playing at this scale. As with infantry and cavalry, no two armies organized their guns in precisely the same way. Sometimes batteries were attached to brigades but more often to divisions or corps. That raises more questions: should artillery 'vanish' into a brigade's footprint? If it does, then should our infantry brigades be able to shoot like artillery? After all, the guns are 'in there' somewhere within the footprint of that brigade. But that will look weird to say the least. If artillery doesn't vanish then how do we represent it, especially if we're using large figures in which a gun base is as big as an infantry brigade's entire footprint? I saw one game of the *Battle of Dresden* done this way in which there were so many artillery bases on the table that there wasn't enough room for anything else. In order to shoot, they had to line up like an American football scrimmage, facing off against the other's *Endless Grand Battery* until casualties permitted some open space to do other things. I also saw a *Borodino* game in which a house rule had to be adopted to allow guns to shoot through friendly guns because there wasn't enough space for them, and they had to double-park in two ranks of artillery batteries.

Terrain also gets funky at this scale. Our terrain models are scaled to look right when placed next to miniatures, but in a brigade-unit game a miniature is a

150-metre-tall giant and a small stone bridge is the width of a stadium. And although it's perfectly reasonable to assume that some battalions of a brigade might be 'in' a town while others aren't, that doesn't sit very well with wargame rules, which need to stipulate whether a unit is in the town or not, otherwise players don't know which rules to apply for things like movement, fighting, and shooting in cover.

I am personally very interested in this scale and have done two games (*Grande Armée* and *Bliicher*) that tackle Napoleonic big battles with units as brigades. My approach with the latter was a bit like James T. Kirk's *Kobayashi Maru* solution: I cheated. I removed

Below: Big battle action refighting *The Battle of Ligny*. Part of a *Hundred Days Campaign* hosted by Gary Kitching and seen in *Wi326*.



the miniatures altogether and created a game that could be played with poker-sized 'unit cards' that were kept face-down and concealed until they made a 'reserve move' that brought them into the action somewhere. The reserve move was deliberately very liberal, permitting armies to have a central reserve that they could call upon quickly and without having to fuss about with miniatures until they were in the fight, at which point the figures get placed on the table. As

for artillery, I translated the historical batteries into artillery 'points' that the players could then allocate, either massing them into large artillery units or attaching them to brigades (i.e., vanishing them into that brigade's footprint). I outsourced the decision to the players, allowing them to place as much artillery as their space and collections permitted, and to spread out the rest as was in fact the case historically anyway. Thus, a *Blücher* battle typically sees one grand

battery somewhere, usually composed of the more valuable heavies or horse artillery, while the plain-Jane foot artillery does its job quietly in the background.

#### **BREAKING UP IS HARD TO DO**

Big games can be broken up into pieces, each given its own table, forces, and players, and played separately. I've seen this work: I was a co-creator on a project to do a bathtubbed WWII Operation Market Garden game. We used three separate tables, one for each of the airborne landing zones, and then all three games played simultaneously with Allied success on each board required for success overall.

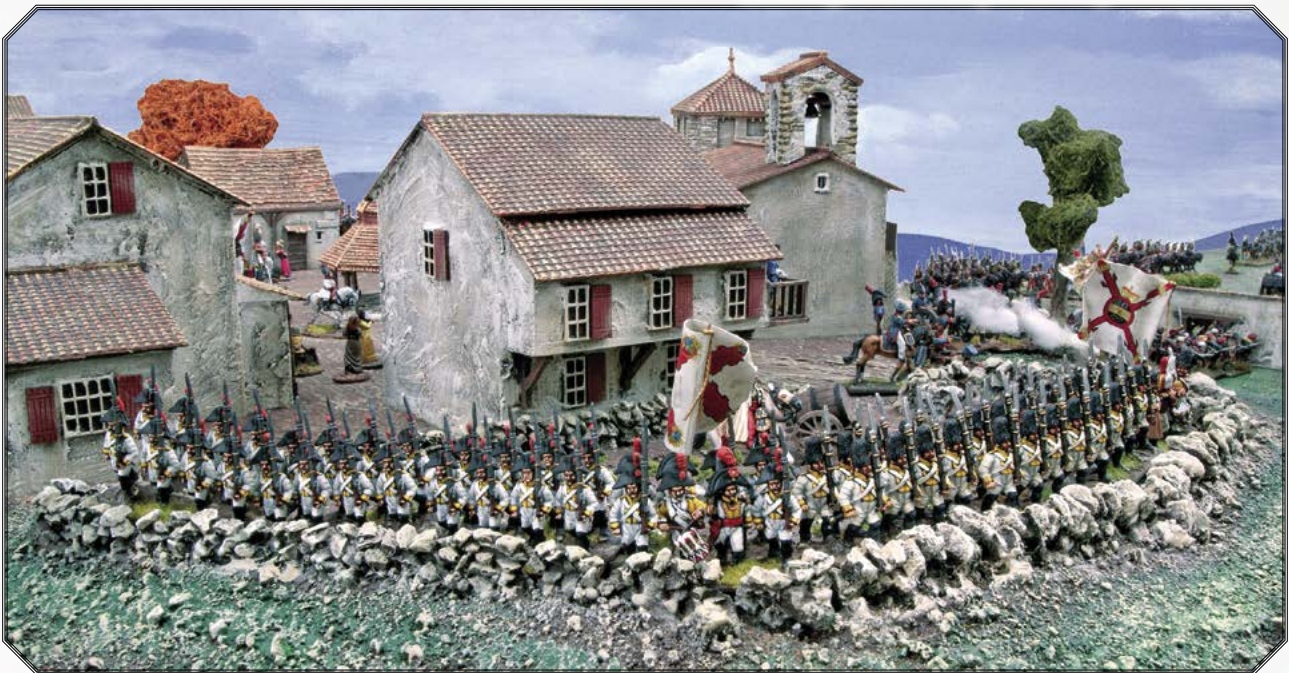
I have not seen it work well for Napoleonic, however. For one thing, a Napoleonic battle - even a big one - was a relatively compact affair. At Borodino, a quarter of a million men, plus horses, cannon, and vehicles, were packed into an area barely four miles long. There are no obvious 'sectors' into which most battles can be divided. There are some exceptions; Vittoria was fought in two distinct areas; and Leipzig, with its multiple armies and odd crescent shape, is a candidate for those of stout hearts. But in most cases, any attempt to draw a line down the middle of a Napoleonic battlefield to create tables A and B raises the question of whether my artillery on the left edge of B can shoot at the enemy



Above: Action from the author's own *Blücher* game.



*Below: Figures and terrain from Ron Ringrose's collection.*



on the right edge of A, which is, after all, only a couple of yards away. Good luck measuring that line of fire!

Additionally, troops in reserve in one sector might be sent to another. That can be tricky, transporting figures and/or players from one 'game' to another, and requires that all tables play in the same time scale, meaning everybody waits until the slowest player is done. Otherwise, if Table A is at Noon and Table B is at 15:00 hours, then any reinforcements from B to A are traveling backwards in time. I once saw a two-table Waterloo game end in frustration for this very reason; the players on the 'Prussian sector' table were a lot slower

than those at the other table, resulting in Wellington being defeated at 18:00 while it was still only 16:00 at Blücher's HQ, one mile away.

#### **AND SO THEY PLAYED A SKIRMISH GAME ...**

I haven't entirely given up on the prospect of playing the big battles. After all, I did publish a game ostensibly for that purpose. But I confess that my enthusiasm for the preparation and setup required have ebbed in my dotage. I am perfectly happy to game a couple of brigades bashing away at each other on some nameless field so that my aging eyes can enjoy the pretty flags and

colorful uniforms of my 28mm figures in their big battalions.

But there is always that unscratched itch of the big, famous battle. Part of it is the natural urge of most gamers to roleplay. The big battles, if done well, generate the best post-game stories and the best "remember when John was playing Marshal Ney and he captured Hougoumont on that roll of six at the last minute ..." sort of barstool legends. After all, the reason we are drawn to these battles is that the historical participants themselves magnified their significance and treated them with exaggerated romanticism. That comes through, even in miniature.

*Below: Big battle action refighting Mockern, 1813.  
As seen in Wi308.*



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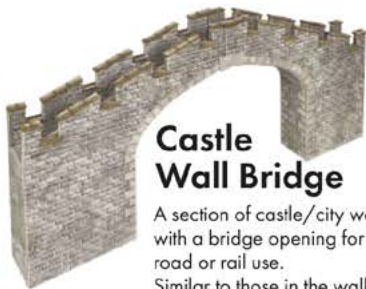
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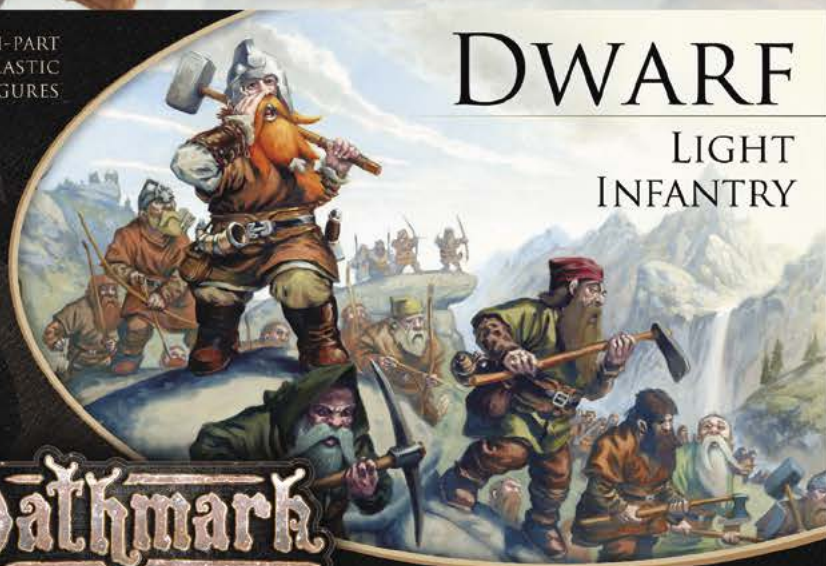
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# PARTIZAN WARGAMES SHOW



## A DESCENT ON THE FRENCH COAST

We take a look at the worthy winner of Best in Show at the recent Partizan Convention in Newark, England, *A Descent on the French Coast*, presented by The Friends of a Military Gentleman.

The main man behind this showstopping table was Graham Hilditch, who constructed the table and painted all of the figures and scenery. He was ably supported on the day by Stuart Insch. The two guys had travelled eight hours south to get to the show; Graham from Forres, near Inverness, and Stuart from Aberdeen. Graham takes up the story:

I have been a wargamer for more years than I like to remember. I have never put on a display before, but it has always been on my bucket list. The idea originated some years ago after purchasing the fabulous book *A Military Gentleman* by wargamer extraordinaire John Ray.

The photographs in the book were superb and I had never seen such a standard of workmanship and quality presentation. The scenes were awe-inspiring and I decided to up my game and try and emulate his collection. I had several conversations with John and my first lesson was to focus on one period; The Seven Years' War. I went for 40mm scale because I wanted something dramatic and, like John, I was worried that my eyes were deteriorating, so it would be easier to paint in a larger scale. How wrong I was!



# THE MEN

I decided to have all of my regiments in marching pose. I wanted to create long, even lines of troops; very much the style of the period. Officers and vignettes would be individually made, breaking up those strict marching lines. I went for big regiments - each unit has 36 figures - plus two officers and one NCO. I used Sash and Sabre figures as I felt they had great character, were temptingly convertible, and were reasonably priced. The incomparable Mark Allan painted most of my flags and they are miniature works of art in their own right. Professional painter Dave Jarvis also painted one figure for each unit, which enabled me to reproduce his style for the remaining 35.

This was always going to be a long term project given the number of regiments that I wanted to produce and the scale involved; for the next few years I painted away, creating lots of regiments for various nations. Being newly retired allowed me to devote many hours to the hobby without a day job getting in the way! I now have major armies for Prussia, Austria, France, and Britain, plus a number of smaller nations such as Saxony, Hanover, etc.

# THE SHIPS

In 2019 Stuart Inch spotted some wonderful ship models in a local antique shop. The quality was superb, the scale looked about right to suit my 40mm figures, and they were 'on period' for the Seven Years' War. I decided to buy them, even though I didn't know exactly how I was going to put them to use.

Fortunately the ships had been in the shop for some time and the dealer gave me an excellent price for purchasing both of them. It was at this point I decided to create a British naval action as my show game, including a beach, rowing boats, and a landing party attacking a French coastal battery, with the ships forming a showpiece on the table.



## FROM HISTORY TO TABLETOP

The historical inspiration for A Descent on the French Coast comes from the numerous amphibious 'descents' carried out by British forces on continental and colonial territories during the course of the Seven Years' War (1756 - 1763).

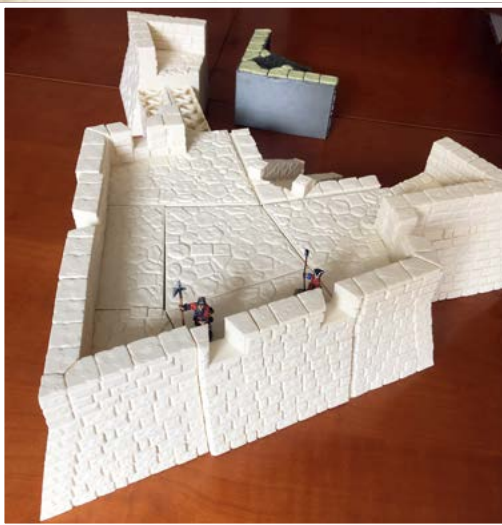
Rochefort, Cherbourg, St. Malo, and St. Cast in France, along with Louisbourg in Canada and Havana on Cuba, all fell victim to this type of assault.

Two large warships stand off, battering the coastal defences, which are attempting to respond on Graham's table. Mimicking events of historical 'descents' boatloads of troops are landing on the beach. The army has established siege lines and is attempting to take the town, but reinforcements are on their way from the neighbouring area. Meanwhile, in the town itself, some of its citizens are trying to go about their business as usual, while others cower in despair at the destruction, and others are drawn to the spectacle as if it were some grand sporting event.



## ASSAULT AND DEFENCE

I purchased a Prusa 3D printer, and using PLA filament, printed the rowing boats and coastal battery. I then added a 3D printed Vauban fort in 40mm, which due to its size took nearly three months to print!





## THE SIEGE SCENE

To this was added a siege and entrenchment scene, with the British and Hanoverians attacking the French fort.



## THE TOWN

The finished model looked good, but the far end of the display seemed bare, so I put my trusty Prusa printer to work again and added a French town to sit at one end of the board. Most of the houses come in four sections, and even the interiors are detailed. They took a long time and a lot of patience to paint.

I populated the town using my own converted 40mm figures as well as some Edward Suren and Ratkin 30mm - the difference in scale not really being noticeable. The Ratkins are a new range, sold by Graham Cumming, ex-proprietor of Crann Tara figures. They are one of the best series of civilians I have ever seen, with lots of detail and personality, and are a joy to paint. There are currently two sets of ten figures on the market, with another eight sets due to come out, including a sedan chair. By contrast, Suren figures are now over half a century old, but I think they stand the test of time. The market place feature was another 3D download which I printed out, as were the carts, fountains, and other features.

## BACK TO THE SHIPS

Although I had based the game around my two antique ships, I initially didn't exactly know how I was going to integrate them. They were clearly designed as display pieces mounted on plinths, and I did not dare cut them to waterline level in case they collapsed. My solution was to purchase a two by one metre, 50mm deep, polystyrene insulation board from a local hardware store, and cut slots in the board to sink the boats to hull level, submerging the plinths. I then used Polyfilla and PLA to create the waves around the boats. This was painted various shades of dark blue/black with a satin varnish. People make the mistake of making water far too blue; the sea looks nearly black in real life.



## RATNIK MINIATURES

The figures are sculpted by the talented Igor Karpov who sells them in resin under the banner of Ratnik Miniatures. They are available from him direct through his Facebook page. He promises a range of ten to twelve sets of 18th Century civilians.

Under agreement, Graham Cummings produces the figures in metal and they are available from [gamingfigures.com](http://gamingfigures.com).







## RAISED BOARDS

The insulation boards were ideal for the boats, but it also meant that the rest of the display would have to be raised so that it appeared above sea level. Two or three insulation boards were placed on top of each other to a maximum height of 150mm to complete the display. The boards were textured with Polyfilla, coated with PLA, and then painted and finished with various scatters.

The raised boards were useful when it came to the entrenching scene as we could create trenches 50mm deep. In retrospect, although raising the display took up additional space, I think the verticality meant the game really stood out from other displays at Partizan, which were at table level.

The final display measured 18ft x 6ft and I only saw it complete for the first time on the day of the show! It is too large to lay-out at home.

## NEVER AGAIN?

The project took about two and a half years to complete; early retirement and the Covid-19 Lockdown greatly assisted in completing the project. This was to be a 'one-off' project but I enjoyed Partizan so much, and the response from visitors and traders was so enthusiastic and positive, that who knows, I may return with another effort!

SEE MORE ON



Watch video footage of this table and more from Partizan 2021 on the Wargames illustrated YouTube channel.

# PAINTING BICORNE NAPOLEONIC PERSONALITIES



Hill

Uxbridge

Prince of Orange

Wellington

Picton

Paul Mackay paints some legends of the Napoleonic period and shows us his approach to getting a group of character models finished in a jiffy.

Bicorne Miniatures sent me twelve of their Connoisseur Napoleonic Personality figures to paint for their website; I thought readers might be interested in my approach, so I have put together a guide.

## BLUCHER, GNEISENAU, AND YORCK

Some techniques are applied to multiple figures while others are more specific to just some characters. I'll begin my guide focusing on these three similarly painted personalities who all start from a similar colour palette.

**1). Prep** - The first thing to do on the figures is clean up. I use files and a Stanley blade for this before undercoating with a white rattle can spray from Halfords. Here you can see three models mentioned above ready for painting but I prep as many figures as possible at once to save time. The other nine are waiting in the wings!



2). **Basecoats** - I basecoated their jackets, forage caps, and saddle cloth with Vallejo Game Colour Dark Blue. Saddle trim, cuffs, stripes on the figures' trousers, collars, and the red band on the forage caps were painted with an old Citadel Colour - Ruby Red. Blucher's cloak and cape were basecoated with Army Painter Uniform Grey.



3). **Shading** - The blue gets a wash of a mix of Citadel Blue ink and Liquitex Carbon Black. Red areas are washed with Liquitex Transparent Raw Umber. Agrax Earthshade from Citadel defines the glove detail over the primer before being highlighted with Vallejo Off-White. Blucher's coat and cape get the individual treatment again, being lightly painted with a diluted mix of Citadel Contrast Space Wolves Grey.



4). **Highlights and details** - The blue and red are accentuated by carefully applying the original base colours again. Citadel Enchanted Blue, followed by a blue and white mix add progressive highlights. The Red gets final highlights with increasing additions of Vallejo's Bright Orange to the basecoat colour before pure Orange makes the highest points of the collar, cuffs, and saddle trim 'pop'.

Blucher's coat and cape are highlighted with the original grey, then white is mixed in, with almost pure Off-White applied to the extreme edges of all details.

Gneisenau's hat and other black areas are given volume with an edge highlight in Uniform Grey and feathers are washed with brown ink. You can pick out final detail by brushing Off-White over areas with the side of your brush. Make sure the bristles aren't too loaded with paint by running them across your thumb.

The metallic paints used are Army Painter's Bright Gold and Plate Mail Metal, as well as Vallejo Gunmetal Grey. Silver areas are washed with Liquitex Carbon Black, gold areas with Burnt Umber. I often use inks to 'paint in' recessed areas rather than as a wash. As with the non-metallic parts the areas get worked back up with the original colours.

Blucher's pipe details were taken from images I found on the Internet. The original is in the collection of the National Army Museum.



Above: Gneisenau.

Below: Yorck.

Above: Blucher.



## THE MOUNTS



Manes and tails for all the above horses were then painted black with highlights made with a mixture of grey and white, applied with the side of a brush. The socks on Blucher's mount were then painted black and for the other two figures socks and blazes were done with Off-White. The muzzle on Yorck's horse was painted pink. Hooves and horseshoes were the final details.

I brought variety into the group by using a selection of colours and methods for the twelve horses. I always mount cavalry figures prior to undercoating and never paint horse and rider separately. I used the following colours for the horses:

**Blucher:** Army Painter Uniform Grey basecoat highlighted and feathered with several coats of Vallejo Off-White.

**Yorck:** Army Painter Leather Brown basecoat followed by a wash of brown ink and highlights in the original brown then progressively lighter mixes of this colour and Off-White.

**Gneisenau:** A basecoat in old Citadel colour Scorched Brown followed by a 50/50 mix of brown and black inks. The horse is returned to the original colour on all raised areas leaving the wash colour in the recesses only. Final highlights are used sparingly to ensure the horse remains dark brown.



## WELLINGTON AND HIS GENERALS

I will only cover colours or techniques I have not previously mentioned here.

To contrast with his light grey horse, I wanted a warmer brown for Hill's breeches. For this I used Citadel Agrax Earthshade and then highlighted with Off-White.

William's trousers were painted with Army Painter Ultramarine Blue, washed with blue ink, then highlighted with progressively lighter mixes of blue and white.

With Wellington I painted Copenhagen in a similar fashion to Colledredo's and Gneisenau's steeds. Highlights were applied again with the lighter browns but more sparingly to ensure a darker brown horse.

Uxbridge's horse is probably my favourite of the twelve. The white undercoat is heavily drybrushed with white to ensure as bright a finish as possible is achieved, especially on the raised areas of the animal. Very diluted washes of Citadel Snakebite Leather are then applied, and the deepest recesses are then painted (not washed) with Citadel Agrax Earthshade. All of the raised areas of the horse get a highlight mix of Citadel Vermin Brown and white.

Picton's horse is painted with Citadel Mourfang Brown. This is then washed with brown ink and highlights are applied in the original colour.

Citadel Tanned Flesh (an old colour) is washed with chestnut ink on the Prince of Orange's horse. Recesses are painted (not washed) with Agrax Earthshade and the mane is painted with Citadel Rotting Flesh, washed with Agrax Earthshade (the same is true of Uxbridge's horse). Individual hairs were

then highlighted with either the side or point of the brush. I rarely drybrush horses, even their manes and tails, as I prefer a more controlled effect.

Hill's mount was painted in a similar way to Schwarzenberg's but a more dilute wash results in a lighter animal.

## BASING

I used the same basic technique on all twelve models, starting with 2mm deep bases from Warbases. The metal base parts are hidden with ready mixed filler and once that has dried slightly diluted PVA is applied, being careful not to get any on the horses' hooves.

At this point larger rocks (smashed up pieces of slate) and branches (very small twigs from the garden) are glued in place. The bases are then covered in a mix of builder's sand and grit.

Leave to dry, ideally for at least 24 hours, then paint with a cheap brown paint rather than expensive acrylic. A wash of brown and black ink and water adds depth and a further wash of diluted black ink, followed by a white drybrush will pick out the bigger 'rocks'. The rest of the ground can be drybrushed with the original brown, then a creamy colour.

Tufts, static grass (various heights from 2-6mm), and Woodland Scenic bushes glued to the base create a more realistic finish.

I finish the models with a coat of Vallejo gloss varnish, then Vallejo matt varnish. The horse eyes are re-glossed (applied with a brush) for a finishing touch. With that our Generals are ready to grace the battlefield!

## COLLOREDO AND SCHWARZENBERG

The two Austrian generals were painted in similar ways; instead of a step-by-step let's focus on some specifics applied to Colloredo's jacket and Schwarzenberg's cloak.

The white was basecoated with Vallejo Off-White and washed with diluted (with water) Citadel Space Wolves Grey Contrast paint. Highlights were placed on all of the raised areas in Off-White before they were glazed with a very diluted wash of the same Space Wolves Grey Contrast paint to reduce the harshness of the highlighting. Off-White was then reapplied to accentuate the most raised areas of the cloth.

Schwarzenberg was repeatedly washed with a diluted mix of Citadel Space Wolves Grey Contrast paint over a white basecoat. Highlights were applied with the Contrast paint mixed with white. The horse's socks were painted with Citadel Black Templar Contrast paint and highlighted with a mix of this and white.

Colloredo's horse was painted in a similar fashion to Gneisenau's but the model looks a lot darker. This is because the highlights were applied with Army Painter Leather Brown.



Above (left to right): Colloredo and Schwarzenberg.

## SOULT

Soult was painted in a similar fashion to Greisenau so I would like to focus on his face. Working from a white undercoat I first applied a layer of Army Painter Barbarian Flesh. The skin was then flooded with an old Citadel Flesh Wash, mopping up any excess with a dry brush. More wash is then carefully applied in the recessed areas of the face.

Making sure your brush is very clean, all the high points on the face are then repainted using the Flesh paint. The top of cheeks, chins, lips, and nose are then highlighted using a mix of Barbarian Flesh and Off-White. The eyes are painted in Off-White and the pupil is then dotted in with black.

This technique is used on all of the figures here.

Soult's horse is painted in a mix of Liquitex Carbon Black, Citadel Black Templar Contrast, and water. Highlights are a mix of the Contrast paint and white.



## ALEXANDER



The Tsar's coat is painted using Vallejo Deep Green, washed with a 50/50 mix of Liquitex Sap Green and Carbon Black ink. Raised areas of the cloth get repainted with the original colour and Citadel Goblin Green (yes, an original pot, still going strong!) highlights the most raised areas.

The Tsar's horse is painted with Citadel Vermin Brown, washed with Chestnut ink, then highlighted with lighter mixes of the brown.



# A JOURNEY INTO THE APOCALYPSE

Geek Nation Tours' Teras Cassidy traveled to Wasteland Weekend - a *Mad Max* styled, post-apocalyptic weekend of vehicular carnage - and somehow managed to find tabletop gaming amidst the wild tribes, converted cars, and vehicular mayhem.

*"And it was here, in this blighted place that he learned to live again."*

We arrived in California hoping that the apocalypse was just around the corner, but the rest of our journey to Wasteland Weekend (WW) would prove unremarkable in its mundanity. On the highway out of L.A., past Palmdale and onward to Lancaster, the closest we got to any kind of vehicular wildness was a young lady applying makeup and talking on her phone as she weaved through the L.A. traffic. Not exactly the level of villainy we were expecting to encounter on this trip!

It was midnight by the time we arrived at Rosewood Boulevard, ready for entry into the fabled Wasteland. We could see the lights of the slow-moving line jockeying for position, but the party-like atmosphere made things feel more like a lineup to a drive-in theatre (yes, I am that old) than anything on the Fury Road.

Just after daybreak we witnessed the bustle of an event coming to life, and while the main compound was largely complete, participants were encouraged to establish their own version of tribal apocalyptic curiosity around it. We dived into the event with all the enthusiasm of a War Boy brandishing a Thunderstick, and this is a report of our time there!



## TRIBES UNITED

A tribe at WW is a gathering of Wastelanders (the folks who attend) that has come together for a common cause or event. Many have unique tribal identities, insignia, and standards; these can be seen throughout the camping areas as well as in some of these photos. These tribes sport unified costumes that share a theme or purpose, and they often arrive with post-nuke vehicles and armed to the teeth. The more industrious tribes establish HQs ranging in size from a single tent up to multi-building compounds. Some of the veteran tribes who have shown their mettle in the past are even allowed inside the walls of Wasteland City itself.

That night, we really started to feel like we were at a *Mad Max* themed event: flags flew, noises rang out, neon glow lit patches of the night and edged the silhouettes of strangely attired and armoured attendees. In such odd surroundings, along with the first-timer's feeling of being an outsider, a little anxiety is natural. Your brain says everything here is a threat and weapons, armour, spikes, and rust add to the intimidation factor one must overcome. Venture into a tribe's tent, however, and any concerns will quickly evaporate like drops of water on the baking desert sand. You receive a warm welcome and are graciously treated.

The realization dawns that one of the goals of the gathering is the journey and the discovery - to travel from place to place, from event to event, and from bar to bar to see what is happening at each stop, immersing yourself in the world and interacting with the post-apocalyptic community. The people here make it easy. I would never have expected the Wasteland to be this friendly!





### "Who run Barbertown?"

We slept late the next morning, but even from inside our RV we could sense something was different. There was a low rumble as vehicles passed; when we left the confines of our camping area, we were instantly transported to a world more immersive than any movie set could conjure. It was like we were walking through the fiction itself! Were it not undermined by anachronisms like a fluttering tarp revealing a new Prius underneath we could have imagined we'd slept through an apocalypse and woke up on the other side!

We walked into Barbertown and it was alive with the sounds of metal on metal, yelled exchanges as bargains were struck, the begging of panhandlers, and a multitude of musicians vying for money (bottle caps actually - custom bottle caps are one of the many currencies at Wasteland Weekend and it is wise to secure some early.)

The compound was in constant motion, the air thick with exhaust, propane, lighter fluid, and a hint of barbecue. It was a kaleidoscope of colours, camo, and skin against a backdrop of dust and heat. Added to all this was every type of car imaginable but converted into a mobile prop or gas-driven cosplay machine. I am not a car guy, but these were magnificent to see and left me with a huge smile on my face. I couldn't stop admiring

these 'death machines'. The transformation of mundane vehicles into things that were seemingly designed to maim and kill really was a sight to see - make no mistake the vehicles are decked out! Wasteland Weekend is full throttle.

The nights were full of dancing as Industrial and Speed Metal filled the air. Neon lit attractions continued to beckon but had to vie with blood sports and a full-scale representation of the Thunderdome, complete with bungee-jumping, weapon-toting warriors. Juggers straight from Rutger Hauer's *Blood of Heroes* also were present, boiling the blood of onlookers.





## TABLETOP GAMING IN THE APOCALYPSE

“What in Mother’s Milk does all this have to do with wargaming though?” Patience, we’ve reached that point of our journey!

We were drawn to a few signs on the notice board that piqued our curiosity. One pointed to a 1:64 scale car show - Morning Mayhem - while another advertised a similarly scaled Death Race. Finally, there was a paint-n-take class called The Bob Rossalypse and just like that, we had found our tribe!

### DEATH RACE 1:64

That same night we had the pleasure of meeting Matt McGuire and his awesome crew as they began their spectacular event Death Race 1:64. This was the kind of Hot Wheels race that one might see at Christmas fair or a Scout’s meeting but given a WW twist. It was strangely one of my favourite events of the weekend. This post-apocalyptic world, born from the death of civilised society after nuclear disaster, had descended into ... people cheering on toy cars from a bygone era! It was somehow perfect, the crowd screamed and jeered, bets were exchanged, and the sound of racing filled the air!

Matt humbly describes it as a Hot Wheels drag race with three different classes - Stock, Modified, and War Rig - but that doesn’t fully encompass what he has created. The night starts when you enter a tent decked out in post-apoc trappings. Each of the tribe members are fully costumed, Road Warrior style. Even the lights create the ambience of a struggling generator running on desperately needed fuel, pushed to satiate the mob with one more race.

Each car is weighed in on a balance scale that determines the racing class, and anyone from the Wasteland can bring in an apocalypse-styled car - perhaps something found in the desert or under a floorboard of a ruined house. The goal is to race for glory, of course, but one can also cheer on their tribe or bond with the others, creating a community in what is left of society.

Winners walk away with their cars intact, a trophy, and bragging rights, while losers must forfeit their prize wheels to the Death Race diorama (complete with shipping crates, service station, the wrecks of past contenders, and a mini Copperhead Caravan that sports a tiny Death Race table). The consequences of losing are dire, as contestants put a lot of work into detailing their vehicles; waxing wheels and axles, and even going to the trouble of weighting them with lead prior to arriving on the strip. When the race starts, and the crowd screams, you know Matt has succeeded in his goal of creating an event where Wastelanders can come together to be a part of something special.

The Copperhead Caravan hosted the miniature car show, and the cars on display revealed that Gaslands was flourishing at WW. We perused the minis and marvelled at the art of bending Hot Wheels to a post-apocalyptic vibe. After meeting the hosts and talking Gaslands, we even got some painting and gaming in.

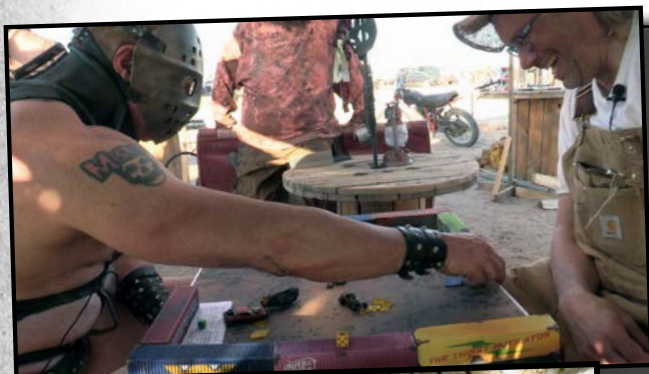


## THE BOB ROSSALYPSE

Next, we were off to The Bob Rossalypse & the *Mad Max* Paint-N-Take. With a name like that I would have attended no matter what, but the fact it was a *Gaslands*-style painting class meant I was tickled pink (well, sand coloured).

Jack Stover from the Morning Mayhem Car Show, Bob Ross wig and all, welcomed us with a mixture of Bob Ross kindness and Vietnam vet inappropriateness in what proved to be a surreal experience. The tent was flapping from dust devils, which sprung up just as I was making my way to the class, I sported sunglasses to cut the glare (present even inside the tent) and a breathing mask to keep from inhaling the dust, but I was ready with brush in hand to paint myself a *Gaslands* death machine.

And paint we did, creating *Gaslands* cars with brushes and paint clearly looted from an abandoned Walmart. Jack (as Rossalypse) both ridiculed and encouraged us along the way, and everyone left with a cool car to grace the post-apocalyptic tabletop.



## GASLANDS

My creation did just that as later that day I met up with Asa Roberson, Dusty David Shore, and Jack Stover for a bit of *Gaslands*. Being a newbie, it was great to be coached through a game by experienced players, and the boys were both helpful and ruthless in equal measure. To my chagrin, it turned into a bit of a drinking game as Jack forced us to drink some swill whenever we took damage or otherwise screwed up. Much cheering ensued and the game got more competitive as we jockeyed to avoid another drink. I left the table happy despite ingesting clearly radioactive rotgut. My cars ended up doing more damage than they took but even good games apparently come with a steep price in the Wastelands.

*"Greetings from The Lord Humongous! The Warrior of the Wasteland! The Ayatollah of Rock and Rolla!"*

The first time Lord Humongous rolled down the road I had shivers. I was in the movie! People in the streets rushed to the side of the road to see the spectacle and pay homage to the top dog of Wasteland Weekend. The vehicles in the rally were straight out of the movie and the only thing louder than the cheering was the revving of engines. My previous trepidation came back in spades because this was the guy I was supposed to interview and play a game of *Gaslands* with. I fully expected to lose a finger or two at the least ...

He appeared, accompanied by Queen Humongous, and we sat down to a game. While I am sure I got most of the rules wrong, perhaps inadvertently giving myself an edge in some situations, the Great Humongous crushed me like a bug on a windshield! I don't think that Lord Humongous' victory was ever in doubt; in the end, I had to acknowledge his greater tactical acumen. His *Gaslands* skills were innate and unsurpassed, but luckily for us, his generosity was plentiful that day. We left to words that felt familiar: "I'll spare your lives. Just walk away - I grant you safe passage in the Wasteland. Just walk away and there will be an end to the horror." I was only too happy to have left a rulebook as victory booty, hoping it would ensure a safe retreat, knowing Mike Hutchinson would approve!





### CAMARADERIE AT THE END OF THE WORLD

It is an amazing thing to see such attention to detail in a creative endeavour. Everyone at WW makes the event their own by adding a personal take on the apocalypse; from the vision and creativity of the event organizers, the massively impressive mechanical magic in creating the vehicles, the equally outstanding efforts designing individual costumes, and so much more. Add to that a city sprung up from the sands, capturing the essence of all things *Mad Max*, and you have something special.

The chrome on top, however, was that I was able to wargame there as well. The fact that *Gaslands* had taken up residence in Wasteland Weekend gave me no small amount of joy!

This event is amazing, but what really makes it worth attending is the accepting, welcoming, and downright wonderful people that claim the event as their own. It really was the perfect place to experience the apocalypse.



# IT'S HIP TO FORM SQUARE



**Pete Brown considers history versus rules when it comes to squares - that impressive Napoleonic warfare formation we know and love.**

Despite squares being formed during some battles in the early 18th Century and lasting as an infantry tactic long into the Victorian era, the sight of infantry squares arranged chequerboard style on the wargames table is forever linked to the Napoleonic period. Watching the aerial shots of the French cavalry swirling around the British squares in the 1970 movie *Waterloo* so impressed me that I have had a love of the period ever since.

Yet despite the square being an essential part of every set of Napoleonic wargames rules, no two sets seem to deal with them in exactly the same way. Why is there such variation, and which set, if any, have got it right? Perhaps it is time to revisit the square to ask just how effective it was and if our rules reflect what really happened.

## WHAT IS A SQUARE?

In broad terms, there were two basic types of square. The hollow square, favoured by the British and occasionally the French, was formed by wheeling companies into place, forming the four sides of the square and leaving the centre empty, save for the officers and colour party. The British could form such a square in less than a minute, whilst the French regulations stated that it should be formed in less than 100 seconds. Hollow square made your men less vulnerable to artillery fire and retained a certain amount of manoeuvrability, but troops had to be well-trained and disciplined to form one in the heat of battle.

The other type of square was formed from a column by simply closing up the intervals between the companies and turning the men on the sides to face outwards. This was a much easier tactic to teach large numbers of conscripts or new recruits and could be formed quickly with little training. However,

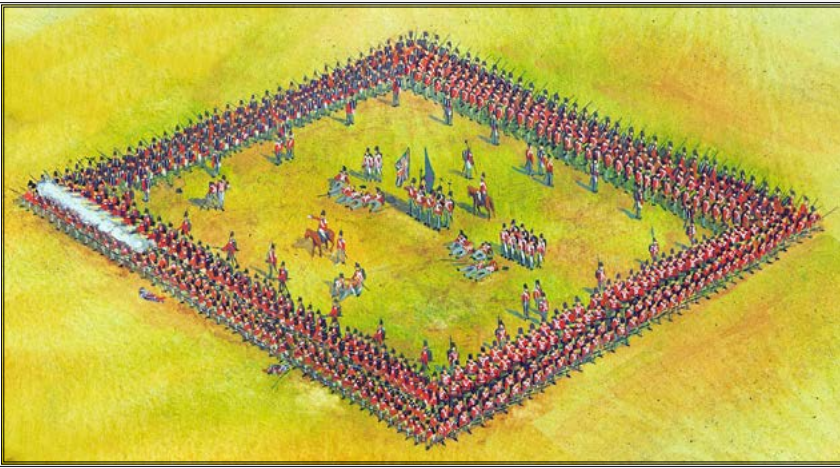
such dense formations were particularly susceptible to artillery fire and were difficult to manoeuvre.

## SQUARE VS CAVALRY

Whether you formed your squares from dense columns or turned your lines into hollow squares, the general weight of opinion is that this was the best way for infantry to meet and defeat enemy cavalry. Most writers researching Napoleonic warfare suggest that an infantry square would defeat a cavalry charge nine times out of ten, with some going as far to say that only 2% of cavalry charges throughout this period defeated a well-formed infantry square.

The arithmetic certainly supports this theory. An average battalion of 600 men formed three ranks deep with 150 men per side, would have a frontage of about 25 metres (50 men x 0.5m). This would be bristling with bayonets and could sustain an effective fire from the back two ranks whilst the front rank

Above: A British square. Figures from Bill Gaskin's collection.



A British hollow square. The illustration on the left shows the two front ranks kneeling and the rear standing; note that they are closely packed, each soldier slightly to one side of the man in front of him.

Artwork by Steve Noon from *ELI 164 British Napoleonic Infantry Tactics 1792 - 1815* © Osprey Publishing [www.ospreypublishing.com](http://www.ospreypublishing.com)

kept enemy horses at bay. Meanwhile, a 50 man cavalry squadron in two ranks could bring only 25 men (25 men x 1m) into contact, meaning that each cavalry trooper faced up to 6 infantry bayonets, most of whom he could not reach with his sword.

As wargamers, we are used to some tactical certainties in our rules. For example, anyone charging their cavalry into an infantry pike block during the English Civil War can expect their cavalry to come off second best! However, in our Napoleonic games, is it a certainty to say that cavalry charging a square will always lose? What about the Battle of Dennewitz in 1813, where Polish cavalry broke three Prussian squares, or Hanau the same year, where the Old Guard Dragoons broke three squares whilst the Old Guard Horse Chasseurs broke three more? Should there be a chance, no matter how small, that the cavalry can win? Well, if we look closely at history, squares were vulnerable in a number of different ways, and it appears that there should be no certainties about them in our rules.

### GIVING THE ORDER

When it comes to wargames rules, the first question has to be: who gives the order to form square? Is it us, the players, who decide when our troops form square, or should the rules take the decision out of our hands and force troops to automatically form square when enemy cavalry appear? This can depend very much on the command level your game is meant to represent. If you and your mates are playing the role of Corps commanders at Waterloo, then the decision to form square would not be yours.

In my experience, large Napoleonic games often slow down to a crawl as

players controlling Divisions or Corps micromanage every battalion under their command, deciding when to put out skirmishers or angling their battalion line to gain the best fire effect. In practice, a Divisional commander would have no involvement with these sorts of low level tactical decisions, but as players we enjoy commanding at every level during our games, including forming square. Perhaps in bigger games battalions should form square automatically and not have to wait to be told to do so by the player?

However, if your game involves one or two brigades on each side, then your players will be representing Brigade or even Regimental commanders. In this case, the order to form square would be given directly by these commanders, so should the players make the decision? After all, historically some Generals chose not to form square. For example, at Fuentes de Oñoro in 1811, General Picton

ordered his troops not to form square during his Division's withdrawal, whilst at Austerlitz in 1805, Colonel Pourailly inexplicably ordered his troops into line to face Russian cavalry who gleefully rode them down! Perhaps most famous of all was the decision by the Prince of Orange at Waterloo to force his troops out of square to face the French cavalry with disastrous consequences. Surely we should leave the decision to the player who can then make their own mistakes?

Allowing players to make the decision, however, sometimes results in un-historical behaviour with battalions staying in line as sacrificial units to draw cavalry into a killing ground or similar 'beardy' moves. If your rules make it compulsory for units to form square when they move within a certain distance of enemy cavalry, perhaps you could consider allowing the player to override the order in certain circumstances?



Above: British square. Photo courtesy of Barry Hilton.



## WEAKNESS ONE: ACTUALLY FORMING SQUARES

The first opportunity cavalry had to break a square was to charge infantry before they had time to form one! For example, at Ostrołęka in 1807, the French 15th Dragoons caught a Russian Grenadier battalion debouching from some woods and were able to maul them and drive them off before they could form square, whilst the same thing happened in 1813 at Bischofswerda when a French infantry battalion crossing a stream was broken by the Russian Harkov Dragoons before square could be formed.

Historically, if cavalry appeared within a certain distance of an infantry battalion, it's commander would give the order to form square. Some rules reflect this by making the formation of square automatic if infantry have enemy cavalry within a certain distance, such as the 'Must Form Square' rule in *Clash of Eagles*. Given that the movement rate for squares in most rules is tiny, if they can move at all, this makes moving cavalry into charge distance an easy way to pin an infantry attack in place. Whilst this might be historically accurate, it can also make for a dull game - unless you have the artillery or cavalry to drive off the enemy cavalry, your infantry are doomed to spend the entire game in square whilst a squadron of Hussars sits on their flank.

Other rules do not require units to form square unless charged by cavalry. Bruce Quarrie's Napoleonic rules, for example, require battalions to give up a portion of their movement to form square, with British troops taking a quarter turn to form up whilst Spanish troops take a full turn. So long as you have the movement to form square before the cavalry contact

## FROM LINE TO SQUARE

For most of the 18th Century infantry faced cavalry in line, relying on firepower and discipline to stop the cavalry in their tracks. Humphrey Bland, in his directions for British infantry, stated: "If foot could be brought to know their own strength, the danger which they apprehend from horse would soon vanish; since the fire of one platoon, given in due time, is sufficient to break any squadron." As shown most famously at Minden in 1759, steady lines of infantry firing controlled volleys could devastate advancing cavalry, causing the first rank to stumble, thus disordering all the following ranks as they crashed into the first. If cavalry were lucky enough to engage a line of infantry in the flank or rear, then the result would go their way, but a frontal charge against steady infantry nearly always failed.

Much ink has been spilled on the subject of why by the end of the century, infantry who did not face cavalry in square were surely doomed to destruction. Without wanting to spend too much time on these arguments, they boil down to essentially two things. First, cavalry tactics changed from advancing at the trot, and perhaps firing pistols before entering melee to full blooded charges. Although this had developed throughout the 18th Century, by the age of Napoleon there were no cavalry left who fired pistols from the saddle or who trotted into contact. The second reason is the growth of citizen armies, especially in the early years of the French Revolution, which meant that armies were no longer the small, highly trained professional bodies of the past. Instead, tactics had to evolve so that new recruits could quickly be taught how to counteract a cavalry charge. The sound of hundreds, or even thousands, of hooves hitting the earth as a wall of horseflesh moved toward you at quite a substantial pace was more than many soldiers could cope with, and so a solid formation was needed to physically repel it and give the recruits the confidence to stand. A solid square presenting a wall of bayonets on which cavalry could not close, coupled with continuous fire that disordered cavalry and drove the survivors off, could be quickly taught to new recruits. The age of the square had arrived.



*The Battle of Minden by Dawn Waring.  
The 37th Foot repel a charge by the French cavalry.*



*A 15mm Brunswick square  
during a game of Lasalle.*



*French Squares under attack during a Möckern 1813 refight.*

you, you can form without issue. Other rules prefer that troops ‘test’ to form square when charged, usually against their morale. In this instance, morale and training are both factors in how quickly and effectively you can form, with those who fail the test either forming ‘shaken’ squares or fleeing in terror.

In *Black Powder*, infantry charged by cavalry will automatically form square unless they fail a command roll, which makes charging both a gamble for the cavalry and the infantry! If the infantry pass, the cavalry will be destroyed on the square, whilst if the infantry fails their doom is sealed. These sorts of rules abstract the decision making to the Colonel in charge of the battalion but retain the possibility of it all going wrong.

Finally, rules such as *Lasalle* leave the decision to the player. You have to order your troops into square, giving you the option not to do so and deal with the consequences, or play it safe and form square as soon as you see the horses on the horizon. This is fine as far as it goes, but in larger games it leaves the player micromanaging all aspects of their command.

A good set of rules should allow for unsteady or ill-disciplined troops to take longer to form a square than those who are better trained and perhaps unable to form square at all if forced to do so under pressure. Players in command of such troops will have to make the decision to start forming square early to ensure their troops can perform the manoeuvre before the cavalry arrive.

Each of the rules discussed above has its pros and cons and you will have to pick the one that suits your playing style

best. However, you can mix and match depending on the level of command your game is meant to represent. If you’re replaying Waterloo and Napoleon has to decide which units form square and which don’t, you may wish to rethink.

#### **WEAKNESS TWO: FIREPOWER FROM A SQUARE**

Part of the deterrent power of a square was the volleys of musket fire it put out to drive off and disrupt the charging cavalry. If the infantry were unable to fire their muskets for whatever reason, the chance of the cavalry closing

and breaking the square increased dramatically. For example, at Fère-Champenoise in 1814, a regiment of Württemberg cavalry attacked a square formed by two battalions of Young Guard Tirailleurs. The first three charges were thrown back, but by this time the French were low on ammunition whilst a fall of heavy rain had dampened their powder. The fourth charge then succeeded in breaking the square. The same was true at Dresden in 1813, when once again heavy rain made the muskets of the Erzherzog Rainer Infantry useless, allowing Berkheim’s light cavalry to break their square. At Möckern in 1813, two French squares were broken by the Brandenburg Hussars after firing ineffectually at long range, whilst at Wagram in 1809, two Austrian squares were broken as they had emptied their muskets on previous charges and had no powder left to repel the 20th Chasseurs.

When cavalry charge, the infantry should be allowed defensive fire. This should have the ability to disorder the cavalry and disrupt the charge, causing the cavalry to retire without entering melee, charge home ineffectively, or in the best case, break the cavalry and send them packing. However, if this fire is ineffectual and the cavalry survive intact, this should then count in their favour when making any morale check to charge home or in the subsequent melee. Equally, an ineffective volley should perhaps count negatively on the morale of the infantry when they test to stand against the charge?

#### **LATER SQUARES**

The square formation remained in use by European armies into the later 19th Century, primarily as a defensive tactic against aboriginal tribal warriors. The British used the square extensively during the Mahdist War in Sudan, 1881 - 1899. This new form of square was not simply infantry in static defence but a large, close packed formation of 1,000 to 1,500 men, capable of slow movement, with ranks of infantry or cavalry forming the four sides and artillery, wheeled machine guns, transport carts, baggage animals and their handlers in the centre. Such a square could only survive if the enemy were without modern firearms.

By this point, the square had taken on an almost mythical status as a symbol of stubborn British resilience, and the fact that the Mahdist forces broke Her Majesty’s squares on two occasions during the campaign was much debated and denied.



*British Square during an Abu Klea game by the Grimsby Wargames.*



**WEAKNESS THREE:  
IF CAVALRY BREAK IN!**

Whilst admittedly not the brightest of animals, horses do have a strong sense of self preservation and will not willingly charge into a line of bayonets. Hence, if the walls of the square hold firm and keep their bayonets steady, horses will shy away and refuse to charge home. However, cases do exist where squares were broken by overzealous horsemen. For example, at Austerlitz in 1805, a lieutenant of the Mamelukes managed to hack his way into the square of Semenovski Lifeguard Regiment and created a hole that the rest of his regiment exploited to break the square. At García Hernández in 1812, von Bock's heavy cavalry brigade of the King's German Legion Dragoons broke two French

squares when a shot from the front rank of the square killed a horse, which then fell on the bayonets, creating a gap in the line.

These incidents were so rare that I am reasonably happy to let the dice decide. When cavalry melee against a square, the infantry nearly always have the advantage both in number of dice rolled and bonuses. Occasionally, some rules give lancers a better chance in combat than normal cavalry (although the evidence here is scant), but either way the cavalry are up against it. However, we have all had an off day. You know the one, where you roll nothing but ones whilst your opponent rolls six after six. On the day that happens, that is when the horse fell on the square, or one hero carved his way in against the odds.

**WEAKNESS FOUR:  
WHEN THE SUPPORT HAS GONE**

Morale is a key feature of all our games (or at least it should be- writers of *Warhammer Ancients* see me after class), and so it should come as no surprise to learn that squares often broke when those around them were also breaking.

At Nangis in 1814, five Russian squares broke and fled when they saw their guns and cavalry support defeated and fleeing around them. At Friedland in 1807, French infantry were hit and defeated by Russian cavalry whilst they were in the act of forming square, and their flight caused the other regiments of General Marchand's infantry Division to flee even though they had been previously in good order. At Waterloo, when the British 69th broke: "The 73rd were panicked by the fate of the 69th, and they too broke and ran for the wood."

Most rules have a functioning morale system whereby if a unit breaks and flees, those around it usually have to check morale or follow suit. As a means of destroying squares, this is a good one: focus your attention on just one battalion, break it, then hope that the others go too. If your rules don't allow for this, you may be making it too hard for your cavalry to succeed. Equally, infantry who begin the game with low morale, or whose morale has been worn away through casualties or fatigue, might also be liable to break if faced with a determined charge by formed cavalry. Just because they are in square, that should not make them immune to events going on elsewhere.



Above: A British square. Figures from Bill Gaskin's collection.



## WEAKNESS FIVE: COMBINED ARMS ASSAULTS

If you read any wargaming article about combatting squares, the writer will inevitably advise players new to the period that 'combined arms' is the surest method: use your cavalry to force the infantry into square, cut the square up with artillery fire, then attack with cavalry and infantry to seal its doom. And you can see why they advise it, as numerous examples exist historically. For example, at Austerlitz in 1805, the Russian horse artillery batteries fired canister into a French square, which was then broken by the Lifeguard Horse regiment. At Dennewitz in 1813, two squares of Württemberg infantry were broken by canister fire before the cavalry charged, whilst at Möckern in 1813, the squares formed by the French 1st and 3rd Marine Infantry were attacked on one side by cavalry and on the other by Prussian infantry and promptly broke.

In my 30 odd years of gaming, I don't think I have ever brought all three arms to bear against an infantry square. True, you can sometimes deploy your horse artillery to support your cavalry, or maybe some infantry make it up in support to fire a few volleys whilst your cavalry keep the enemy pinned, but more often than not your cavalry end up unsupported facing infantry on their own. Maybe it's just me, but I rarely find an opponent who sends infantry forward

without cavalry on the flanks and with their own guns either amongst their lines or providing long range support. Rare indeed is the opportunity where you have all three arms against an isolated square, but if you can manage it then you deserve the victory!

## WEAKNESS SIX: MOVING

The final weakness of squares is their move rate. Some rules, such as *Lasalle* and *Blucher*, take the view that squares should not be able to move at all. As noted above, I find this a little restrictive and it could well slow a game down, especially if infantry are forced to form square whether the player likes it or not due to the proximity of enemy cavalry. This could lead to the game bogging down if you have insufficient cavalry of your own to drive off the enemy pinning your infantry in place.

Squares could, and often did, move historically. At Fère Champenoise in 1814, for example, six French squares retreated for some miles while being hounded by allied cavalry until horse batteries moved ahead of the squares and put them under canister fire, forcing them to surrender. Hollow squares were easier to move than dense columns, though any movement runs the risk of disordering the square, hence making it vulnerable to attack. At Gilly in 1815, a Prussian square was retreating toward the safety of a nearby wood and had

driven off previous cavalry attacks. As another cavalry attack loomed, the rear rank of the square faced about to meet the charge, but the rest of the square kept moving, creating a gap which the enemy quickly exploited.

If you are going to allow your squares to move, such movement should be slow and, perhaps depending on the training and discipline of your infantry, have a chance of disordering or disrupting the square itself. This will create an element of uncertainty about moving squares that adds to the tension of the game, rather than the certainty that your squares can move without issue.

## SQUARING THE CIRCLE

Squares are such an integral part of Napoleonic wargaming that many of us, especially the older grognards, tend to take them for granted when writing or playing rules: Infantry form square when facing cavalry. Cavalry are beaten if they charge the square. Tick. Move on to the next rule.

Articles such as this are designed to make us rethink rules that have been wargames canon since Don Featherstone was a lad and ask questions about what rules are designed to represent and how effective they are at achieving that aim. Hopefully, this article has made you think a little bit deeper about squares and how we represent them in our games. To form or not to form? That is the question.

*Combined arms being brought to bear against a British square. Good luck if you can manage to do this in a wargame!*



# SYSTEMATIC STARGRAVE SPEED PAINTING



We share a speed painting approach that uses Citadel Contrast paints and an airbrush; painter Marc completes a 'quick and dirty' dozen *Stargrave* figures in about twelve hours.

*"Airbrushing changed the way that I paint miniatures forever; it can do the same for you!"*

With that 'clickbait' quote out of the way, and your curiosity hopefully piqued, let's offer some context. If you followed the practice exercises from last month's 'Introduction to Airbrushing' article and refined your trigger control with the basic bundle we recommended, there's no reason you can't paint figures as quickly and effectively as Marc has in this article.

#### **WE'RE NOT ALL PATIENT PAINTERS!**

There are many 'systems' out there that describe a very paint specific and step-by-step approach. These act as a useful introduction to miniature painting, but they can be restrictive in offering an ongoing comfort zone that stymies a painter's curiosity and ability to learn. If you consistently follow the paint suggestions and steps that others offer you, you may never find out how you can best paint in a way that feels right for you!

#### **A happy miniature painter – today**

There's no 'one size fits all' approach to painting. Some people will click with the more prescribed painting approach (the Foundry System or 'Eavy Metal guides, for example) but these look best when neatly applied. That's great if you have a steady hand, lots of patience, good eyesight, and are excellent at applying fine-detail work, but certainly won't suit a painter with looser brushwork, a more freestyle approach, or physical restrictions that cause shaky hands or give you trouble focusing on a close-up figure for more than a short amount of time.

If you lack neatness or patience, then following these systems can be a battle against your inherent artistic spirit or actual physical capabilities! If you can relate to this in any way, then this article may set you free. With a simple airbrush bundle and the basic techniques from last month's 'Introduction to Airbrushing' article you can become a quicker and happier painter!

## THE FIGURES

The twelve figures painted by Marc in this article all come from North Star's excellent *Stargrave* range. Here's a key so you know exactly what mini's being talked about and when:



## A SYSTEMATIC APPROACH

The following is not a complete in-depth guide or system, it's a different way for you to approach your miniature painting through general techniques and logical planning. If you apply it to your painting, you'll be able to achieve great looking results quickly.

Marc does show his 'steps' in this article, but your own steps will vary depending on the projects you're working on. There is general advice here and elements we very much advise you try out but you will hopefully find your own way of working as you use this systematic approach. Think of this article as the airbrushing equivalent of "Give a man a fish, and you feed him for a day. Teach a man to fish, and you feed him for a lifetime." Provided here is your airbrushing rod, bait, and riverbank.

## ZENITHAL BEGINNINGS

Your systematically painted figures will generally start with a coat of primer and a zenithal highlight over the top of it. This zenithal highlight, applied from a fixed direction (usually above) is our representation of light on the figure and acts as the guide for the rest of our paint application. It is also called underpainting and sometimes you might hear it referred to as pre-shading (a little confusing as it is a pre-highlight).

You can see how applying a spray of white from above accentuates each *Stargrave* figure's detail with the kind of smooth shading and highlighting that would take a 'pro' many hours to do with a brush.

## Why a zenithal start?

While this is a relatively modern addition to mini painting it is worth pointing out that it is nothing new in the history of art. Flat canvas painters would often start their works by underpainting their scene monochromatically before glazing colours over the top. They were using a brush rather than an airbrush, of course, but if it's good enough for a master such as Vermeer, then we can do it too!

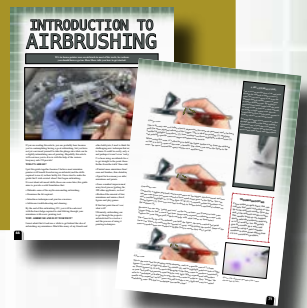
The zenithal start is the guide that enables even small 28mm figures to look great with just airbrush painting and very little time taken. Where a step-by-step mini painting guide will tell you what colour to put where a zenithal spray over your miniature guides you through where light and shadow fall on your figure.

## Gaining understanding

An interesting element of the zenithal approach is that speeding up your painting is not the only benefit; it can also make you a better, more nuanced painter. It may reveal that your edge highlighting and colour blocking - as taught by the widespread and popular painting approaches from paint manufacturers - has been going in 'the wrong places' for years.

## CHECK OUT OUR 'INTRODUCTION TO AIRBRUSHING'

Wi407's article covered a lot of airbrushing basics; If you find yourself confused by any of the suggestions or terminology here you should go back and do your homework by reading through that article!



The zenithal approach doesn't work with the kind of old school edge highlighting that would accentuate the top, bottom, and sides of a shoulder pad, you see. That same shoulder pad, highlighted zenithally, will probably need you to apply the light area as a 'spot highlight' at the highest point, which may not be on the edge at all. The zenithal start to your painting will force you to learn more about the way light and form interact and help you to be sympathetic to the shapes of objects that make up your figures. A greater understanding of how light falls on objects is one of the key elements to becoming a better mini painter.

#### **Over to Marc:**

Every month I apply primer and a zenithal highlight to the figures we show in Observation Post and I got started on the *Stargrave* figures at the same time. In the systematic approach it's important to blend stages together across painting projects to get as much done as you can with maximum efficiency.

While spraying the figures in this issue's Observation Post I applied black primer to the *Stargrave* figures and added a zenithal white highlight to all but the Tekker and Robo Dog (they will be painted metallic silver and therefore wouldn't benefit from a zenithal start).

That got the foundational stage of my *Stargrave* painting out of the way without making a dent on painting time and causing no need to clean my airbrush any more than I would have otherwise!



#### **THE BASICS OF SYSTEMATIC AIRBRUSHING**

With the underpainting done it's time to 'glaze' colours over the top with the airbrush. Back in the day these glazes would need to be mixed from different volumes of paint, water, ink, flow retarder, and thinner. It was a somewhat alchemical process that has now, thankfully, been negated with the release of GW's Contrast Paints. These flow beautifully through the airbrush and have excellent saturation, applying vibrant tones that have a level of transparency to them, showing the zenithal light and shadow beneath. You only need to thin your Contrast paints a little with water to create the perfect colour glaze that will rapidly coat your mini's various parts.

"But these models have different colours all over the place; that would require surgical precision with the airbrush to achieve." Have no fear, we can cheat our way around this! To become an efficient airbrush speed painter, you need to train your eye to see figures a little differently and visualise the sub-assemblies within them. You may have encountered the sub-assembly painting approach in military kits, where different parts are painted individually in their various colours and put together at the end. This is to stop paint splashing from one element to another; this is how you'll need to think about your airbrushed 28mm figures.

#### **Faking sub-assemblies**

When figures can be built in parts, such as a set of Perry plastics, you can use sub-assemblies and paint those parts individually (see the Redcoats box below). With a single part figure (such as these *Stargrave* ones) you need to be a little more cunning in your approach and the key is to mask off areas of the figure in between paint applications.

#### **Quick masking**

If you look at the images ahead you will see some unusual coverings applied to the figures, giving them a strange look. This is sticky tack that has been fixed around and shaped over certain areas to protect them and ensure the airbrush spray can't touch them. In much the same way that a tank's tracks can be painted off model and then fixed on later, so their metallic black tone doesn't get onto the sand yellow wheels supporting them, we can mask an area we want to keep 'clean' on our model before spraying the rest of it.

#### **REDCOATS**

When painting my *The Silver Bayonet* Infantrymen, I used the same systematic approach as on these *Stargrave* figures. Because these were Perry Miniatures' excellent plastics I could sub-assemble the models and paint the parts individually. This still didn't mean that there was no need for masking on some areas, but it helped with the painting. If I had been painting 40 instead of four of these figures, I might have changed my process somewhat. Heads, for example, might be better painted on the frame when doing a bulk load of models.



The joy of sticky tack masking is that it is incredibly quick to apply and remove when compared to the more 'expert level' masking fluids you can buy. Push it on with your fingers, use a cocktail stick or sculpting tool to refine any edges, and you can get airbrushing in minutes.

### Inside out painting

The ease of masking something will dictate what colours you airbrush onto your figures and in what order. The logical way to approach this is to work inside out, or to put it another way, from the most to the least recessed areas of the figure.

It is far easier to apply your sticky tack mask so that it props up against an edge than it is to cover a more raised area. That is why Marc covered the head, hands, and feet on the Biomorph straight away. He knew these small areas could be quickly painted with the brush over the zenithal highlight at the end of the painting process and wanted to protect that zenithal start from airbrush overspray.

### A methodical approach

Think where you want each figure to end up, the colours that will go on various parts, then consider how you can apply this methodically with your airbrush going from the inside to the outside of the depth. Some areas will be better left to do with a paintbrush and that's fine, but to begin with try and get as much paint as you can onto your figures with an airbrush to refine your masking and spraying techniques.

Once this becomes second nature you can really speed things up by considering multiple painting projects at once. If you're working on some Khaki for your British Expeditionary force you could coincide their painting with the spraying of sandy bases for a pirate crew.

### Reuse your tack!

Don't throw away the sticky tack after you've used it, the same tack can be used multiple times and only needs discarding when it's got so many layers of dried paint in them that mixed into it that it no longer adheres to your figures!



Sticky tack masks the recesses and stops where sleeves, necklines, and coat edges protrude.

### Over to Marc:

I plan my painting projects in advance, chatting to Project Manager James about what's ahead and when it needs to be completed. While we did this we also worked out the key times that I could progress the painting of my *Stargrave* figures without using more than a few minutes of extra in each stage. Here are the different paint applications in order:



#### 1) Purple - Persians for *Wi407's* painting guide.

While the Persian's clothing got a coat of purple, I also applied it from beneath on the Alien Dog and parts of the Biomorph and Robotic Expert with the airbrush. I didn't want to get this purple onto the head, hands, and feet of the Biomorph and only the central area of the Robotic Expert's chest, so I masked them with sticky tack. In the case of the Biomorph this is very much covering the recesses, using the 'inside out' approach.

Spraying the underside tones the shadows and will serve a different purpose on each figure. It is discussed later.



#### 2) Red - Redcoats for my *The Silver Bayonet* unit seen on page 92.

I airbrushed the same Citadel Contrast Blood Angels Red paint onto the Rogue and Male Cyborg figures as I did on my Redcoats. Again, you can see I've masked off much of the figures. Because sticky tack is so quick to apply almost the entirety of the Cyborg got covered up in no time at all. Guns don't need to be covered as I'll completely cover them with metallics later.



### 3) Green - Terrain for the office collection

I often tidy up the details and weathering on our office terrain. At this point I also sprayed various figures from my 'dirty dozen'. Here is where things get a bit more interesting:

- Female Cyborg and Veteran: Heads masked on both, legs on the Cyborg, then a saturated spray giving good overall coverage. This gives a bold green in the standard Citadel Contrast Warp Lightning.
- Sniper: A very thinned coat sprayed lightly, leaving the green looking paler and less saturated on some of the higher points. This gives a more pastel muted green, but the intent is to tone this with yellow later.
- Alien Dog: A similarly saturated spray as on the Cyborg and Veteran but, because of our initial purple spray from below, the look is very different. The shadows remain purple, the top points are a bright green, and where the green meets the purple there is an interesting transition.



### 4) Yellow - Razor Crest hazard stripes

While recording a video tutorial on airbrushing hazard stripes I used the same yellow to further detail three figures I had already applied a previous colour to:

- Biomorph and Robotic Expert: With the extremities still masked I glazed the yellow paint over the body areas. The purple shading makes the yellow look bold and effective; it is a perfect shade colour for yellow and one that many find quite surprising until they examine a colour wheel. Always bring colour theory to your painting!
- Sniper: A light application of yellow makes the green really pop and brings a variation of tone. You don't want your individual *Stargrave* crew to look like their outfits are the exact same colour as the skin of an alien creature!

### 5) Metal - *Aeronautica Imperialis* flyers

James is working on some *Aeronautica Imperialis* flyers and knowing he was planning on airbrushing them with metallic paint I asked him if he'd also spray the metal parts on many of my *Stargrave* figures. This required quite a bit of masking before I handed them over; I've taken photos of the comedic results. For most of the models the inside out approach worked and meant that the sticky tack was recessed and could be easily pushed into place. You may find that this masking will leave a few spots uncovered when you remove it, but you can simply tidy this up with your brush when you finish the figures off.

Full coverage is advised here. You'll struggle to get realistic metallics if you apply them thinned over a zenithal black to white start. You can apply a lighter metallic as a zenithal highlight over a darker one to get the same sort of shade and highlight look if you want to.



### FINISHING OFF

With the masking removed, our basic airbrushing done (and in no time at all), and figures largely covered with some sort of colour it's time to grab the paintbrush and get to the fun stage!

If we had followed traditional approaches the paint application so far would have taken hours and required a lot of care. We skipped that and are ready to bring detail, refine shading and highlights, and make everything look even better. Thanks to the

still visible zenithal spray we have our guide on the model, to lead our brushstrokes.

A common misconception is that airbrushed figures are 'lazy' or 'cheating' and this is where we bust that myth. Marc puts in the brushwork effort to complete the models and after just an hour or so of detail work each figure is vastly improved.

Marc is a professional painter, so his brushwork is refined and accurate, but if you follow some of the simple brushwork tips listed with the finished models, you'll soon be getting great results in no time!

Hopefully this guide removes some of the mystique around airbrushing smaller figures. Marc painted his *Stargrave* dirty dozen in around twelve hours. This would have been impossible without careful planning of his airbrush applications. The great

thing is you can do this planning during your commute, while at work daydreaming, or sitting on the sofa sipping a cuppa. It doesn't have to take away from your actual time sat at your painting table.

The techniques here are applicable to all scales and there's nothing stopping you using them on your free Epic Napoleonic if you're so inclined. If you have a go at systematic airbrush painting, we'd love to see your results. How about submitting a Quick Fire?

**1. Expressive highlights:** Notice that Marc's brushstrokes are quite free and 'rough' but they have been carefully placed by following the zenithal guide. Rather than edge highlights they are more spot highlights, accentuating the upper areas of the different forms.

**2. Glazing with the bristle brush:** Marc has applied thinned Contrast paints to the face and hair to tone them, letting the zenithal highlights show through, and finished off with some selective highlighting. This left him free to give more time to details such as the eyes.

**3. Contrasting your metallics:** The darker tones in the Contrast range will give depth to your metallic painting quickly and are well suited to low down and grimy types such as this Cyborg.

**4. Changing colour values:** By continuing to apply glazes of Contrast paint with the brush you can add further colour variation. The front of this figure's top looks fascinating because the airbrushed purple and yellow has been taken to another level with brushed on green. Likewise, the metal arm is very different with its rusty glazes.

**5. Same colour, different tones:** Marc has stopped the very red upper part of this Rogue from looking too similar by applying thinned glazes of purple over the coat and lighter pinkish red to the head. To ensure a figure is interesting this extra effort is worthwhile and takes mere minutes to apply.

**6. Zenithal helps your brushwork too:** There was no colour applied to this figure with the airbrush but Marc painted it quickly because of the zenithal guide. It gave instant texture to the fur and led to light and shadow transitions on the armour (from the light top to the dark area under the rear gear pouch) that would have taken hours to create with brushwork alone.

**7. Contrast paints as 'candies':** Applying a sheer colour over metal will give it a toned but still metallic finish. This can be done beautifully with thinned Contrast paints and Marc has pushed that here, creating a beautiful effect by blending the wet paints where they meet.

**8. What we do in the shadows:** The purple shading this figure should serve as an illustration of how you can accentuate the finish of a figure by bringing colour into its recesses. Shadows don't have to be black; the more variation you bring to the recesses of a figure the better they'll generally look!

**9. Simple selective detailing:** Because the volumes on this Sniper were realistically defined by the airbrushing Marc was able to finish things off with little more than selective highlights and eye and claw details. Don't go too far when you start out with this approach; less is more.

**10. Warm and cold metals:** The blue lining applied to this Tekker's suit gives it a cold look suited to the vacuum of space but by bringing warmth into the visor colour it draws the attention there. Thus, even on a figure with no visible face the face still becomes the focus!

**11. Tidemarks and overflow:** Sometimes, if you don't get your paint consistency right, you might end up with pooling that leaves tidemarks or the capillary action will cause it to flow over unwanted areas. Marc's figures don't tend to have this, even where elements such as webbing have been painted with thinned Contrast paint. That's because he uses a small amount on his brush and applies it carefully rather than 'flooding' the model with paint.

**12. Weathering techniques in painting:** Much of this model has been painted with weathering paints. Even the fur got an application of a special oil paint mix that Marc usually applies to his weathered metal on vehicles. Don't be scared to use products for things they may not be advertised for. If it works it works!



# SOFTENING UP: NAPOLEONIC ARTILLERY IN COMBAT



Jim Graham and Neil Smith present a beginner's guide to wargaming with Napoleonic artillery.

When we think of big Napoleonic battles some images spring immediately to mind: the Grand Battery at Waterloo; the Redoubts at Borodino; horse artillery charging across the field engaging the enemy at the crucial time and point; and smoke from the cannons drifting across the field, masking friend and foe alike. Artillery was an intrinsic part of Napoleonic battles, though perhaps its effect was as much psychological as physical. This article will consider the effects of artillery on the battlefield and how we can replicate that on our tables.

## THE BASICS

Field artillery came in two forms: Foot and Horse. Napoleonic artillery was generally better than in the 18th Century; it was lighter and more mobile, more standardized, more accurate, and more powerful. That was because of a few minor changes in artillery, such as the elevating screw, but the main battlefield

guns were essentially the same; a two-wheeled, wooden carriage and trail held a long-barrelled smoothbore cannon parallel to the ground.

The size of the cannon depended on the weight of the round shot it fired: six, eight, nine, or twelve-pounder. The shot was an iron ball that when fired tore a hole through oncoming enemy ranks, either directly or by bouncing. The maximum range for the bigger cannons was around 1,200 yards, but that was seldom realised because the smoke discharged by firing obscured the target from further shooting and the power had gone out of the shot, although a rolling ball could still easily take off a foot. Therefore, about 900 yards was the longest practical range for firing round-shot. Artillery also fired a shell, which was a hollow shot with a fuse that could be cut for the range then lit and fired as normal. These were effective with the

obvious proviso being the skill of the artillerymen in hitting their target.

When the enemy came within around 300 yards, the artillerists switched ammunition to canister, which was a box filled with musket balls that exploded out of the barrel, sending the balls out in a widening cone. This was tricky feat to accomplish effectively because the balls might spread too wide to cause any real impact, and with the enemy closing fast, the attention of the artillerists was drawn to escaping with their guns rather than trying to prevent the enemy advance. Nevertheless, some wargamers have the tendency to hold their artillery fire until they see the 'whites' of the enemy's badly-painted eyes. History suggests they are wrong. Indeed, historians estimate that almost 80% of the artillery ammunition supply was round-shot, suggesting artillery prepared for long-range firing much more than close-range action.

*All photos (unless stated) kindly provided by Alan Perry.*



French Foot and Horse artillery in Egypt. Figures by Perry Miniatures.



Horse Artillery, as the name suggests, was originally designed to accompany cavalry into battle and act as fire support. But they became more commonly mobile tactical artillery reserves for use anywhere on the battlefield that they were needed. The Horse Artillery used lighter guns and carriages and the crews were mounted. The French were particularly proficient in this department with each crewman riding his own horse. This increased mobility meant that the Horse Artillery could zip around the battlefield and quickly establish firing positions closer to the enemy, but it also made the crews and horses more vulnerable if they came under sustained attack themselves.

#### ORGANIZATION AND DEPLOYMENT

Artillery pieces were organized into batteries of six or eight guns, serviced

by between 100 to 150 men and a small contingent of officers. They were nominally attached to a division and under divisional command, but they also acted independently depending on circumstances and the orders from the army commander. Guns were usually deployed about a dozen yards apart, and batteries were staggered to avoid enfilade fire. However, if they could deploy to rake the enemy in enfilade or a crossfire so much the better. Artillerymen liked the company of infantry for protection and felt particularly vulnerable to enemy cavalry when left isolated. This was also a reason why they preferred firing at longer ranges; infantry close enough to warrant cannister were also close enough to fire back. Artillery was best used, therefore, in conjunction with infantry and worked best in counter-battery fire or preparatory bombardment for an assault.

#### SERVING THE GUNS

The artillery was considered the unfashionable arm in most European forces. Historian Rory Muir helps explain why when he describes the artillerymen as, “unromantic, plodding slowly into battle, doing their work, then plodding on or back again as the fortunes of the day dictated.” And while all European artillerymen wore the smart uniforms of the day, that didn’t last long with the hard work they performed in battle - heavy jackets came off very quickly when the guns started playing on the enemy. The men humped ammunition back and forth from the caisson (a secure chest on wheels), which was usually wisely set back from the guns. They performed other arduous tasks when loading the guns and had to pay attention for burning wadding when the cannon fired before



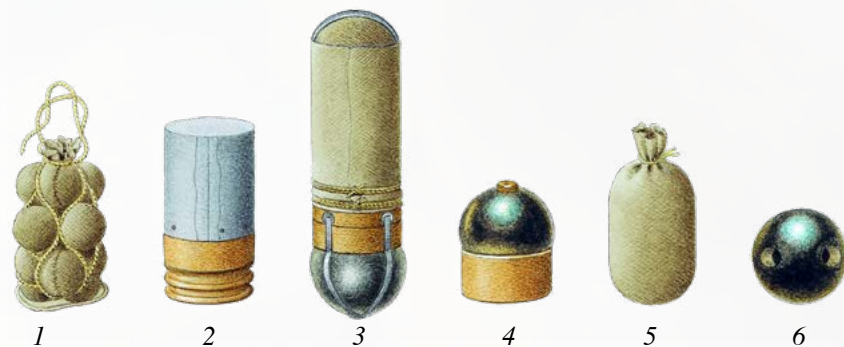
This illustration shows a French Foot Artillery detachment of 1808-11 in the Peninsula, serving a 4-pdr field piece. This gun has just been fired and is being swabbed and readied for its next shot.

Artwork by Ray Hutchins from NVG 66 Napoleon's Guns 1792 - 1815 © Osprey Publishing [ospreypublishing.com](http://ospreypublishing.com)

setting the cannon back in position from its recoil. The guns assailed the senses too, firing with an almighty roar and throwing out clouds of smoke. The artillerymen might repeat this firing process for up to 30 rounds per hour, perhaps more if preparing the way for an assault on the enemy lines. This was hot, sweaty, dirty, unromantic work, and that was without the enemy firing back.

### EFFECTS OF FIRE: COUNTER-BATTERY

The two predominant uses of artillery in the Napoleonic Wars were counter-battery fire and bombardment of enemy troops. There is a debate about the use of artillery against its opposite number across the field. Some argue that they rarely did this, perhaps out of a sense of camaraderie amongst gunners or because the target was not worth the bother. Neither argument seems to closely fit the available evidence, though maybe counter-battery was just not the first choice with so many other juicy targets available. The desire for survival might also have played a role because to fire at other artillery was to invite becoming a target in return. British artillery officer Alexander Mercer, commanding G-Troop Royal Horse Artillery, found this out the hard way at the Battle of Waterloo in 1815 when he opened fire on some French four-pounders only to be assailed from another direction by twelve-pounders! Nevertheless, such risk and reward actions sometimes paid off handsomely if the artillery counter-battery fire hit its target; the shots



BRITISH ARTILLERY AMMUNITION

1. grape shot, 2. case shot, 3. fixed round with sabot and charge bag, 4. common shell with sabot, 5. separate powder charge, 6. spherical carcass.

Artwork by Ray Hutchins from *NVG 60 British Napoleonic Artillery 1793- 815* © Osprey Publishing [ospreypublishing.com](http://ospreypublishing.com)

destroyed guns and limbers and killed men and horses. Especially spectacular was a shot that hit an enemy caisson, setting off their supply of ammunition in an almighty explosion.

### EFFECTS OF FIRE: POOR BLOODY INFANTRY!

Ensign William Leeke of the British 52nd Foot probably summed it up best when he said that receiving an artillery bombardment was “about the most unpleasant thing that can happen to soldiers in an engagement.” He would know, having withstood the attention of Napoleon’s grand battery at Waterloo, facing a grand battery of dozens of cannons across a front of over 500 yards spitting out a thousand cannonballs an hour. Who could survive that deluge?

The answer, according to some modern historians, is that artillery had little physical effect. Cannons had poor accuracy over long ranges, particularly against moving targets, and the number of cannonballs fired rarely came close to the number of casualties inflicted. Soldiers facing such fire often lay down, or in the famous case of Waterloo, kept behind a ridge until ready to fight. The psychological impact, however, could be debilitating. I suspect nothing could prepare a soldier for seeing his mate beside him being eviscerated by a cannonball. Soldiers made themselves as small as possible and ducked even if the cannonball whirred past way above head height. This would be worse when in square or other stationary positions; at least the mind was more occupied with other things when taking an active part in the battle.

### CHARGING THE GUNS

Private François, of the 30th Line, at the assault at the redoubts of Borodino:

“Our regiment received the order to advance. We reached the foot of the slope, within range of the Russian artillery, and we were almost swept away by a storm of canister from the battery in front of us. We had to keep jumping up to allow round-shot to roll harmlessly through our ranks. However, entire files and platoons were obliterated, and gaps began to appear in our ranks. General Bonamy, at the head of the regiment, dressed the ranks and led us forwards at the charge. We stormed up the slope and clambered over the earthworks; I jumped into the redoubt just as a Russian gun had been discharged. The Russian gunners met us with handspikes and ramrods. We fought hand-to-hand and they were redoubtable adversaries. I defended myself with my sword and killed more than one gunner. I’ve been in many campaigns, but I’ve never been in such bloody fighting and against soldiers as tenacious as the Russians.”





Above: French Dragoons charge British artillery. Figures by Warlord Games from their new Epic Waterloo range.

## WARGAMING WITH ARTILLERY

### BIG BATTLE PROBLEMS

There are three main problems with using artillery when refighting big Napoleonic battles: the power of batteries, command, and control. Many rules are written on the assumption that there will be a dozen or so units: eight infantry, a couple of cavalry, and a couple of artillery batteries. So that the guns are not just decorative, however, their firepower is disproportionately more than it should be. That doesn't matter so much in a small game, but once scaled up to dozens of batteries, the advancing enemy infantry gets flayed long before coming into musket range.

Which brings us to the second point: battery commanders across the table can co-ordinate targets, seeing through smoke to identify particular units, and know when to stop firing and change targets once an enemy unit is depleted. That is irritating; at Waterloo, for

example, British and Dutch foot stood under artillery fire for hours, sometimes in square, in a way that is impossible to replicate on the table. A modern miniature Napoleon simply works out how many batteries he needs for a task, picks the ones with the best field of fire, then uses them for the optimum time before changing targets with an ease that would be the envy of any commander on the actual battlefield.

Controlling the guns in action is smoothed out on the table too. Firing a gun was a very physical task, often performed by tired and hungry men. Before Waterloo, both armies had slept in the open under persistent rain, and breakfast would have been hurried and scanty if they had any at all. Then guns were manhandled into place and ammunition brought up and stacked. Once battle commenced, the gun crew aimed their cannon, loaded, then fired, all manually. Then it was reset and realigned after the shot; then they did it again ...

and again. Every stage of the process was labour intensive and hard graft. Tired gun crews should have a degraded performance modifier in wargames but rarely do. Yes, they had supernumeraries to fill the ranks after losses, but that in itself should affect morale: "Gunner Sugden, wipe Bombardier Beaumont off that wheel and take his place ..." should not result in the same artillery effectiveness.

### BIG BATTLE SOLUTIONS

First, restrict the number of batteries available or reduce their fire factor. An eight gun battery covered a third of the frontage of an infantry battalion, according to Karl von Clausewitz, but our wargames' batteries are far too concentrated, which increases their relative hitting power even more.

Second, restrict the arc of fire. Artillery could fire to the side but rarely did; it usually fired to its front, in part because the commanders couldn't see through



Above: Spanish artillery in action, somewhere in the peninsular. Figures by Perry Miniatures.

their own smoke. Swinging cannons from side to side, selecting new, fat targets is preposterous for a single gun let alone a battery, yet our rules writers too often allow this to happen.

Third, restrict the rate of fire or available ammunition. If a turn lasts 30 minutes, can a battery fire constantly for that time? Do they have enough ammunition? Do they become fatigued? There are instances of artillery firing without ammunition simply to make noise and smoke to intimidate the enemy, but that's never going to happen on our tables.

#### CASE STUDY

A minor problem of artillery in big battles is canister fire. The range at which it can fire is too long, not because of the actual effective range in the manual but because of visibility and lack of accuracy on the day by mediocre or tired crews. Our wargames general can look at the table, know they have time to fire once, let the column come all the way in because it only has two hits left, then canister it into oblivion. Their real life counterpart is peering into the smoke, listening to the cheers, and wondering how far away the enemy are. Fire too soon and the fire will fall short, fire too late and it won't stop them.

What we need is a flinch test; a roll against the quality of the battery commander, not the battery quality, to see if they can hold their nerve, or indeed, if they hold it too long. Note that a veteran or guard battery can be commanded by a competent but windy officer, so would

do what it was told even if that were the wrong thing.

#### DEAD GROUND

Dead ground is not much of a problem if you are the Russian commander Kutuzov at Borodino; the ground is of your choosing, you have time to build redoubts wherever you choose, and you can lay out fields of fire. If you are Wellington in the Peninsula, on the other hand, you have to wing it and place your batteries where you can, and good luck finding a field of fire that doesn't have gullies or folds of ground somewhere on your front. Our tables rarely reflect the topographic subtleties of historical battlefields, but what we can do is roll a D6 for each target; on a one, it is in dead ground, and in rougher areas we can stretch that out to a one or two.

#### PRECIOUS FEW HEROES

Gunners fighting for their guns was rare enough in the Napoleonic Wars that it tended to be mentioned when it happened. Most real life gunners would be off at the first sign of trouble, but on table they tend to stick around for one more shot, knowing they can still get away if they need to, or they may fight like the heroes they dream of being after the battle is over. To fix that, we can make an automatic decision that if there is suitable uncontested cover nearby when the enemy get within a certain range, depending on the rules, then the artillerymen must run for it only to return to the guns once the danger has moved off. This might work in conjunction with

a 'spiking the guns' rule for enemy troops occupying the deserted gun position, although to do so would require some level of disorder.

#### PARTING SHOT

No magazine article can fully capture the complexities of Napoleonic artillery and all its variants across the nations involved in those wars. What we've tried to do here is give you a flavour of how the guns were used and touched on the experiences of the men who managed them. The debate over how we use artillery on our tables will rumble on, but we hope we've provided you with a few ideas to help create a greater sense in your simulated battles of how it was in the artillerymen's real battles.

#### STUFF TO READ ...

*Waterloo. The Truth at Last*, Paul L. Dawson, (Frontline, 2018).

*The Great Waterloo Controversy*, Gareth Glover, (Frontline, 2020).

*The Face of Battle*, John Keegan, (Pimlico, 1976).

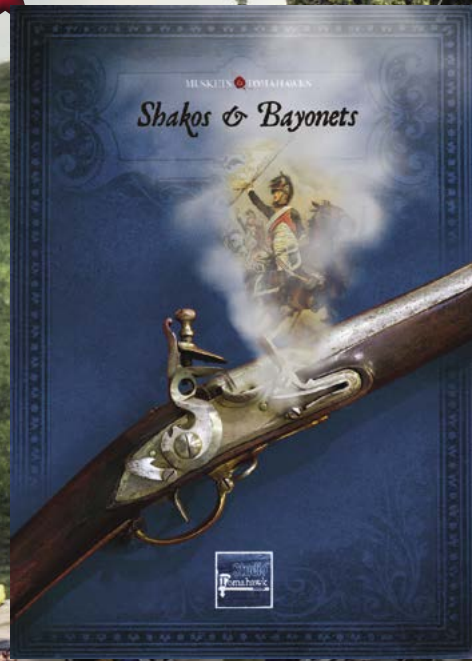
*Artillery of the Napoleonic Wars*, Kevin F. Kiley, (Frontline, 2021).

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*British artillery somewhere (else!) in the peninsular. Figures by Perry Miniatures.*





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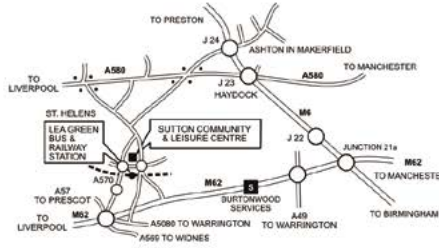


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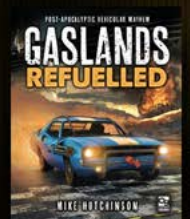
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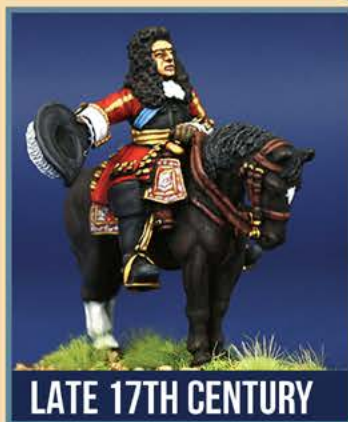
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