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# WARGAMES illustrated®



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ISSUE 411  
MARCH 2022  
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**DREYSE OF THUNDER**  
The Needle-gun - a game changer?

BEASTS OF WAR: FABULOUS FAUNA AND HOW TO PAINT AND GAME WITH IT

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illustrated

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## FROM THE EDITOR

Who doesn't like to see a parade of elephants, caravan of camels, or a mute of hounds on the tabletop? There are some great animal miniatures out there, capable of taking on a number of wargaming roles; from frontline 'Beasts of War' to background tabletop fauna. The theme of this magazine focuses on our furry friends in their roles as combatants and canvas for our painting. We look at how rules deal with animals in action, and check out some animal moments in history, before moving on to see how our in-house painters approach the challenge of applying colour to a range of different elephant types at varying scales.

Speaking of painting; just before going to press we got our hands on the new Speedpaints from The Army Painter, and managed to 'speedily' pull together an article informing you how the paints fared when we gave them their first run out. See page 38. You will find more Speedpaint fun on our YouTube channel, where you can watch Marc and James putting them through their paces and comparing them with similar paints on the market.

Happy reading and gaming.

Dan Faulconbridge  
Owner and Editor

*This month's cover artwork is an Indian Elephant under attack, by Neil Roberts. We created a miniature version of the illustration using an Aventine Miniatures Elephant and Indian Crew (EL01 and ELIC02), seen below.*



## CREDITS

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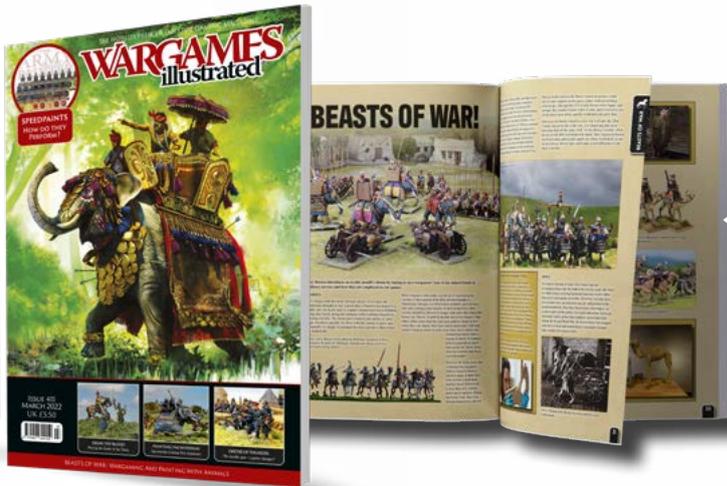
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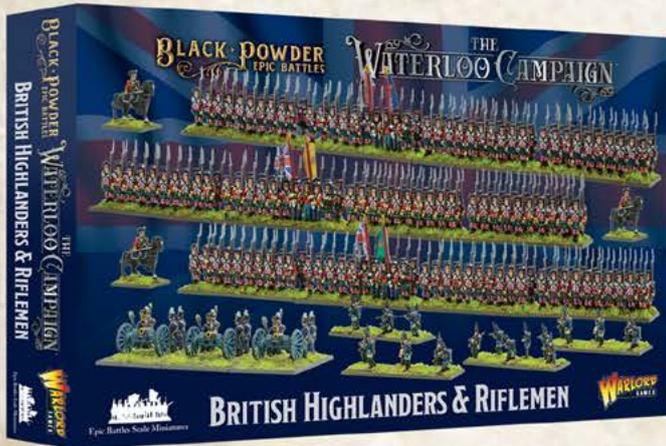
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No British army is complete without the splendid Rifle Brigade! These famously deployed in skirmish order in the sandpit next to La Haye Sainte. These figures can also be painted to portray the brave German defenders of that vital farmhouse. Finally, we have three 5.5" howitzers in support from the Royal Artillery, lobbing shell-after-shell high over the heads of their troops and onto the French lines.

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# NEW Epic Scale - French Middle & Old Guard



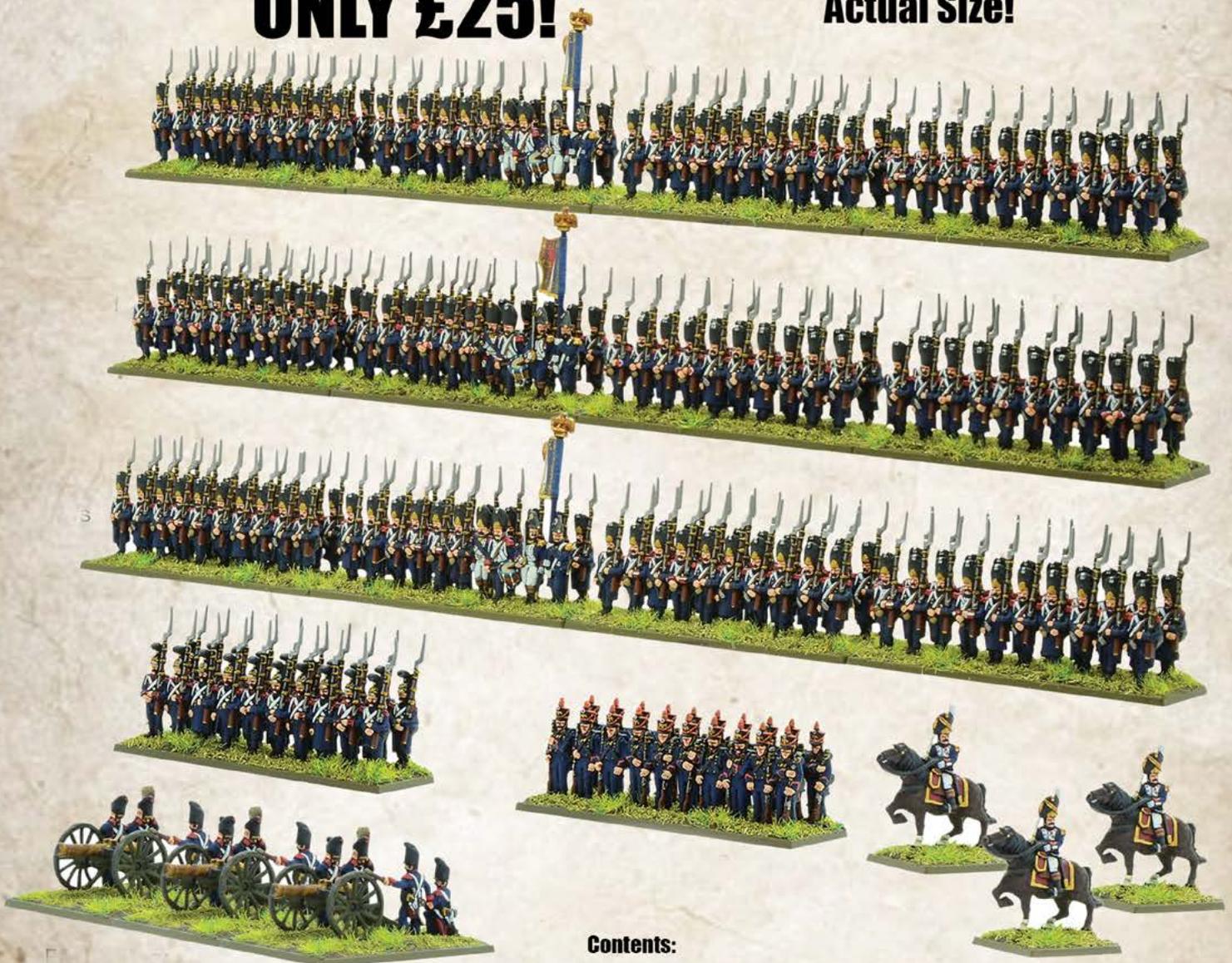
This plastic set contains enough troops to field three Guard battalions (80 soldiers in each) with accompanying mounted officers. Old Guard are recognizable by the brass plate on front of their bearskin hats and the rear patch atop them.

Also included are units of Marines of the Guard (30 soldiers) and Engineers of the Guard (30 soldiers). These add a further dash of colour and variety to the French army.

To cover the Guard in the attack Napoleon fielded 'his lovely daughters', large 12-pounder cannon, crewed by excellent gunners and which could reach out further than most Allied guns.

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# QUICK FIRE!

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

## CONSCRIPTING THE DEAD!

By Mike Peters

I have long been a fan of Joseph McCullough's games. My daughters, despite a lifelong resistance to playing any other RPG or tabletop games, jumped straight into *Rangers of Shadow Deep*. I quite like *Frostgrave* too. When I heard Joe was writing *The Silver Bayonet*, I knew I would have to get it. Napoleonic and horror, what's not to like?

I started creating figures before I actually got the rules! I felt inspired by the idea of the Revenants and kitbashed a dozen. I didn't have any 28mm Napoleonic figures, so I trawled eBay and soon collected a pile of Perry Miniatures frames: French Infantry battalion, Elite companies, Command, and British Infantry. I also snagged some Wargames Atlantic Skeleton Warriors. I used spare parts from North Star's Undead Encounters, Fireforge's Living Dead Peasants, and various others.

I wanted my revenants to be the dead from a battle fought a year or two previously, well-rotted, and a mix of both sides, united in death and their hatred of living things.



**The (soul?) sapper**

The face on this figure is from Undead Encounters, the decapitated head being carried is from Victrix's Celtic Cavalry. Everything else is from Perry Miniatures.



**Two gun Pierre**

I used a pin vice to drill holes into the trousers and tunics, which I then painted in a dark red/brown. I used gloss varnish over this to give impression of congealed blood.



**Keep an eye out for crows!**

This Fireforge head was perfect, and with the addition of a North Star arm and more Perry pieces, this figure came together nicely!

The face is painted in Army Painter Dungeon Grey, lightened with a mix of Dungeon Grey and Golem Grey, finished with a highlight of pure Golem Grey, then washed with Citadel Coelia Greenshade and glazed with Citadel Athonian Camoshade. This gives a suitably corpselike quality.

## MORE **QUICK FIRE!** PLEASE!

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

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

Send your emails to: [wi@wargamesillustrated.net](mailto:wi@wargamesillustrated.net)

Use the subject title 'Quick Fire!'.

### Sore head

The head here is another from Fireforge, but this time it is painted in Khaki Brown and washed with Camaashade and highlighted with increasing amounts of Citadel Ushabati Bone. Mixing up the decay gives the finished models a more interesting look.



### Raising a smile

This one was fun! Perhaps this chap is peeking over a high barricade. He has a Wargames Atlantic skeleton leg and skull.



### Bone bros

Citadel Typhus Corrosion and Ryza Rust were used sparingly for rust effects, and Vallejo Flat Earth mixed with glaze medium created the dirty trouser effect.



### Keepin' the beat

Another fun one; Wargames Atlantic skeleton skull and arms go with Perry drummer hands that I painted to resemble bones.

### Raising the standard

The flag here is made from old 'raggy' newspaper, cut to shape after fixing with PVA glue to stiffen it up. The head is perhaps my favourite from Fireforge; it looks like a still from *The Mask*.



## DRESSING THE STREETS

By Guy Ernes

These last two years, gaming at the local club has been anything but a certainty. Various levels of lockdown and the impact of rules like social distancing made Thursday night gaming a rarity.

These restrictions did, however, spark an effort to work on scenery for playing at home. The dust was blown off packs of MDF and resin that had been lying around for ages. With YouTube and some books as my guide, new skills and techniques were learned. 'Dipping' turned out to be a good method for getting resin bits painted quickly, whilst at the same time making them more resistant to the wear and tear of handling.

Using transparent acrylic bases to cluster small bits of scatter terrain makes them less fiddly to handle and they still easily blend in with any surface they're put on. As a bonus they're also less prone to getting lost under the sofa after an accidental tumble.

I rediscovered how much fun one can have with setting up a battlefield, especially with skirmish games. Steampunk skirmish in the shape of *Wolsung* is currently a favourite, and the images shown here display the streets of Lyonesse, a steampunk fantasy version of London. Recreating those streets has been an ongoing project.

Painting the buildings was quite a lot of work because I detailed the insides too. Once a basic set of buildings is done the rewards come; you can go wild adding lots of scatter terrain to bring the streets to life. Bags, barrels, crates, street lanterns, benches, and market stalls all add to the visual spectacle and to fun gameplay. Most of these bits can be used in historical wargames too, so you're building a set of multi-purpose scenery that will enhance many games.

The big fun really starts when your mates turn up to play a game, of course. Playing a game in good company, with well-painted figures on a beautiful board, is one of the greatest joys in wargaming.

The great thing about building a fantasy metropolis is that there's endless scope for expansion. Next on the to-do list is filling the market stalls and adding rubbish bins. After that, maybe a cemetery? Or a park? Or perhaps furniture for inside the buildings? The cogs are whirring ...





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# OBSERVATION POST

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

### NORTH STAR - SILVER BAYONET RUSSIAN, AUSTRIAN, AND PRUSSIAN UNITS

These three sets complete the full contingent of *Silver Bayonet* units and include some of the nicest looking figures we've seen yet from the range. As with the previous releases for the other nations, each set contains eight figures - an Officer and a mix of other Soldier types that cover many of the different options available. These nations have some exciting specialists that we will get to later.

Though aimed at the fantasy Napoleonic horror setting of *Silver Bayonet*, there's nothing stopping you from working these fine figures into purely historical skirmish level gaming such as Osprey Games' *Chosen Men*. Less stuffy wargamers might also decide to add some to the ranks of their units in larger battles to create some extra visual pizzazz.

The casting is good and carries the detail nicely, as you'd expect from North Star. The intricacy and variety of poses in many of these single part castings is outstanding, and the overall quality of each set is very high. The Austrian Supernatural Investigator is a fine example of this with his weapon hefted on his shoulder giving him a dynamic and dramatic look. The Russian Supernatural Investigator is a favourite too, styled as a Baba Yaga - a Russian witch of legend - a figure like this in our games instantly added a fun element as we described the narrative of her clonking opposing soldiers with her hefty broom. The Prussian Unit is an absolute cracker with a heavyset melee ready Officer wearing a breastplate, a Doctor sweeping a flaming torch around, and a Tactician (a Soldier available only to Prussia and Austria) looking suitably austere as he oversees the battle.

On the subject of specialist soldiers, the Russian and Austrian units have two supernatural choices exclusive to them - a Werebear and Dhamphir. These are both 30 recruitment cost specialists, taking up about a third of your unit's overall recruitment cost, and deserving of fine figures. The Werebear is in human form and resembles famously loud British thesp, Brian Blessed. That certainly brings an element of animal fury, but the figure doesn't quite stand out as we had hoped it would when we saw the Soldier type described in the book. The Dhamphir is a beautiful sculpt though, more than making up for Werebear disappointment. The details are refined but have enough to flair to ensure he looks skilled, dangerous, elite, rich, and subtly vampiric; this is one of the best sculpts in the whole range and will go well with the Vampire duo



Top left to bottom right: Austrian Veteran Hunter, Supernatural Investigator, Dhamphir, and Artillerist.

that are available separately from North Star and act as opposing monsters in the game.

If we have any real criticism of the figures in these sets it's that some of the more basic soldiers feel a little like 'repeats' of previous ones. The Austrian Grenadier looks very similar to the French one in his pose; Riflemen and Infantrymen also fall prey to what we're going to call the '30 degrees across the chest' stance. Models holding their weapons like this makes sense, of course, but we'd have liked to see more variety in the poses with this being a skirmish game with such a low model count per-side.

### DETAILS

- SCALE: 28mm
- PERIOD: Napoleonic fantasy
- PRICE: £24 per Unit
- MATERIAL: Metal
- WEBSITE: [northstarfigures.com](http://northstarfigures.com)



Left to right: Prussian Occultist, Swordsman, Officer, and Doctor.

## HOBBY CORNER



### PAINTING THE RUSSIANS

*Marc:* I painted the Russian Unit in bold colours with sharp edge highlights to show off the crispness and details in the sculpts. I referred to our office collection of Osprey books for historical inspiration. Despite the figures being destined for a fantasy(ish) game I thought that the uniforms should still have a look of Napoleonic authenticity. The overall tone is quite muted despite some bold primary colours as they should be able to hide out in the wilderness as they go about their secret missions.



#### VETERAN HUNTER

I initially painted this Veteran Hunter's torch as an ice cream at the request of fellow Silver Bayonet Society member Joe but Dan made me repaint it as a flame. Boo!

I transitioned from the ice cream white at the base through orange and red to black at the top. This was done with layers of thinned paint to build smooth transitions. Subtle glow effect was added to the sleeve and face of the Veteran in orange. This type of cast glow should always be less bright than the brightest point of the light source.



#### SUPERNATURAL INVESTIGATOR

As this model was almost entirely painted in different browns I added a hint of green to her skin. This not only gave her a more witchy look but also made sure it stood out a little more from the surrounding tones.

Basing on the Unit includes Gamers Grass Dense Spikey Beige Wild Tufts, seen projecting from behind the Supernatural Investigator, to add extra detail and height to the surface.



#### CHAMPION OF FAITH

Because his painting was based on the everyday robes of Orthodox Priests I couldn't keep the colour palette of this figure consistent with the browns, greens, and reds of the rest of the Unit. Thankfully he is still quite muted and feels like a good fit.

I kept a smooth and soft look to much of his robes by starting with a dark grey, highlighting up, then glazing back down to blend things together.

His beard has some brown worked in subtly to give it a more sandy look and differentiate it from the grey of the robes.

#### SKIPPING THE SILVER BAYONET SOCIETY

With Covid restrictions in place at the end of 2021 and start of 2022 we missed out on a lot of gaming time. Due to that we have decided that it's best to take a break from our *Silver Bayonet* campaign coverage this month. Have no fear, we're gaming again and we will be back next issue with the penultimate part of The Silver Bayonet Society.



## UNDER THE MICROSCOPE

### COUNTING THE COST

These packs should not be considered starter sets with which to build a Unit 'out of the box'. The figures included go over the maximum recruitment pool you can spend, and you'll need to mix in other, lower cost figures. Your Officer begins with 100/105 Recruitment to spend at the start of a campaign; that's a long way off from affording the combined 118 cost of the Prussian Unit figures, 137 of Austria, and the hefty 148 cost of the Russian Unit. Time to hit up other ranges to find more 10 Recruitment cost Artillerists, Doctors, and Infantry!

## ARTIZAN DESIGNS - THRILLING TALES ARCHAEOLOGISTS

If you are a fan of pulp adventure and weird gaming, then you have probably already perused Artizan's Thrilling Tales range of 28mm figures. If you haven't, maybe these fine Archaeologist and Archaeologist adjacent figures will be your gateway drug to new gaming adventures and pulpy possibilities!

Coming in three sets - Egyptian Police, Egyptian Labourers, and Archaeologists - these go back to an age of adventure, discovery, learning, and (let's be honest about it) grand-scale pilfering of things that probably didn't (to quote everyone's favourite fictional archaeologist) actually "belong in a museum" ... at least not the museum where they were likely heading. That doesn't stop it being a period of history full of wild stories, legends, and gaming possibilities that could be broadened by these new minis.

The Egyptian Police are very clean sculpts that show off simple lines and rather snazzy uniforms along with fine fezzes perched atop three characterful heads. The three men each seem to fulfil a narrative role: a determined and clean-cut young recruit, a more experienced vet who is primed for danger, and a grizzled older officer who has started to go physically soft but can match any young upstart through his experience and cynicism. It's nice that a set of 'basic' men can have this character, and each holds their rifle at various stages of readiness.



Above: Egyptian police.

We at *Wi* love some good civilian figures; they can act as objectives, unit fillers, modifiers, markers, or just make things look pretty, and these Labourers will fulfil all those purposes and more. They are well-designed Egyptians who look freshly grabbed from *Raiders of the Lost Ark* with an overseer and two doing the digging work.



Above: Egyptian labourers

The final code is a set of three Archaeologists, and these could easily join the Labourers as civilians too. They oversee the digs in dramatic poses and wear Western-styled civilian clothing but with a hint of the adventurer mixed in. One has a walking stick, another takes notes, and the other prepares her early SLR camera to take a shot.

These are 'basic' figures in that they are all single piece casts with simple lines and designs, but that's no bad thing. We suspect they will paint very nicely and look great on the tabletop in no time.



Above: Archaeologists.



## UNDER THE MICROSCOPE

### JODHPURS YOU CAN SET YOUR WATCH BY!

We love the female Archaeologist's look (see the middle figure below); her extremely puffed out jodhpurs are the finishing touch to the general ease, practicality, confidence, and style she exhibits. There's something appealing about a dashing heroine leading from the front, and Artizan's Mike Owen has done a great job sculpting this lady who looks like she could keep up with Marion Ravenwood in a drinking challenge!

## DETAILS

- SCALE: 28mm
- PERIOD: Victorian
- PRICE: £6 per pack of three
- MATERIAL: Metal
- WEBSITE: [artizandesigns.com](http://artizandesigns.com)

You'll have to put some thought to the games and scenarios you build around them, but once you bring in the political unrest in the areas of the digs, rivals trying to make their finds first, the huge expenditure involved, and the more fantastical elements you can bring to the contents of the tombs, there's a wealth of gaming options. Right, we're off to dig out our copy of *7TV: Pulp* and get busy tomb raiding!

## CRUSADER MINIATURES - HALF-ORC MARAUDERS, OGRES, AND DWARFS

This lot of codes are a part of Crusader Miniatures' growing Fantasy Adventures range, which already includes six sets of fantasy 'heroes' from various races and archetypes. Here we are looking at four Half-Orc Marauder codes, two Dwarf Warriors, and a weighty set of Ogres. That's mostly 'the baddies' then?

We used those inverted commas because no, not really! Being a baddie is all a matter of perspective, and one of the things that we like about these figures is that they are quite ambiguous and subtle; you can choose their alignment depending on your preferences. Those who feed on a diet of modern fantasy writing and gaming may see the words Orc or Ogre and think of dangerous attacking brutes bedecked in skulls; not so here. These are far more neutral looking, akin to classic fantasy backgrounds and early old school pewter figures (though with modern flair and casting quality added in).

The Ogres (seen below) are the odd ones out; they're far bigger than the other figures, coming with three bodies that wield two-handed weapons, along with three separate heads. Each has a different weapon and armour style, but they look cohesive should you want to build a unit. They're not our favourite models in the range, but they do the job of representing more relatable Ogres than your standard dumb brutes; they look like they could follow orders or even give them on the battlefield!



### DETAILS

- SCALE: 28mm
- PERIOD: Fantasy
- PRICE: £6 per code (£12 for the Ogres)
- MATERIAL: Metal
- WEBSITE: [crusaderminiatures.com](http://crusaderminiatures.com)

The Half-Orcs (seen below) are humanoid with an almost Neanderthal look. It's subtle but makes them feel different enough without going too over the top. They have cloth, fur, straps, lots of exposed flesh, and a barbarian style, but there's something slightly more fantasy in their features and oversized 'hero scale' weapons. These are the kind of models that could inspire a new army, and Project Manager James snagged a few to use in his fantasy Elephant build shown in the Speedpaints article - page 38.

There are three Dwarf Warriors with Hand Weapons and Shields in one code and three with Two Handed Weapons in the other. They wear mail and have simple helmets with varying extras attached, giving them a sense of realism. What makes them particularly stand out is that they use Scutum-like shields (separate casts) rather than the rounded types that are more commonly seen in this stout race in other ranges. They're also actually slightly less stout than many other heavyset Dwarf figure ranges out there.



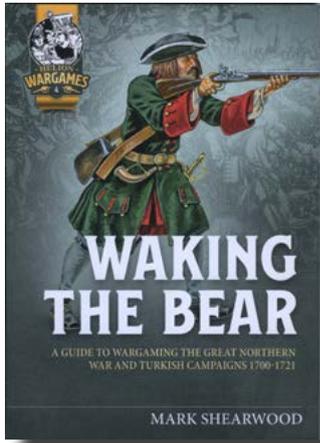
### UNDER THE MICROSCOPE

#### HALF-ORCS WITH ATTITUDE

Undoubtedly the highlight of this lot of figures, the Half-Orcs come in four codes: Marauders with Dual Weapons, Marauders with Hand Weapons and Shields, Marauders with Two Handed Weapons, and Marauder Command. Each pack has three figures, and most are single part. Shields are separate as is the top of the battle standard in the Command pack.

The Command are notable for their more impressive and ornate (though still quite basic) clothing and armour as well as having the usual trio of champion, musician, and standard bearer.





## HELION AND COMPANY - WAKING THE BEAR

The turn of the 18th Century heralded a tumultuous series of wars that caused upheaval all across Europe. Most of us have heard of the Duke of Marlborough, Louis XIV, and the War of the Spanish Succession, while some of us might know something about the battles of Narva (1700) and Poltava (1709) but maybe not so much of the context of the Great Northern War let alone how to wargame it. Mark Shearwood is here to fix that with this wargamer's companion to the Great Northern War; an introduction to the period to help you get started.

### THE GNW IN A NUTSHELL

The Great Northern War began in 1700 when Russia under Peter the Great and some of Sweden's other neighbours tried to take advantage of the youthful new Swedish king Charles XII. The Swedes defeated the coalition and launched a counteroffensive; for the next two decades, the fortunes of war swung back and forward until a diminished Sweden lost its authority in the Baltic region, replaced by Russia. Shearwood includes a handy timeline for all that, but he is at pains to point out that there was much more going on in the east than a straight dogfight between the two powers. Thus, there are Ottomans, Poles, Cossacks, Tartars, Prussians, Saxons, Danes, and even some Chinese if you want to fight the Russia-China War of the 1680s.



## HISTORY

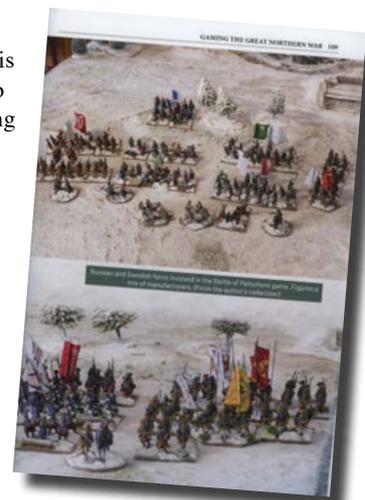
Shearwood walks us through the different conflicts of the Great Northern War period, including some that were outside the main war, and he drops some wargaming ideas into the mix. He covers the early war campaigns and battles, the Polish Campaign, the Baltic Campaigns from 1701 to 1705, Poltava (of course), the Russian-Ottoman War of 1711, the Finnish Campaign of 1713-1714, and then the closing stages of the war. And there are maps! Well done, Helion! We should also note here the colour photographs sprinkled throughout of some excellent figure collections that cover the period. Shearwood concludes with some interesting what if ideas and a gander through the naval campaigns.

## ARMIES OF THE GREAT NORTHERN WAR

We move on to the Armies of the Great Northern War. Shearwood starts with the forces of Denmark-Norway covering the infantry, artillery, and cavalry, and their organisation, uniforms, and equipment. The small but professional Electorate of Hanover-Carlsberg army follows in the same format, then the exotic Ottomans are surveyed with more accompanying photographs of their colourful uniforms on immaculately painted figures.

The Polish-Lithuanian Commonwealth forces are up next. These fought on both sides as Allies, and the Poles also fought alongside the Saxons. And you cannot mention the Poles without highlighting their wonderful Winged Hussars, though Shearwood notes that they were less numerous than the average wargamer would believe – but you still gotta have them! We tend to think of the Prussians as a mid-18th Century army, but they were here in the Great Northern War, joining the coalition against Sweden quite late in the affair. Then we are on to the big players, starting with Russia. Shearwood covers both the old and new armies, the pivotal year being 1705 for that transition.

Another relatively new army came from the Kingdom of Saxony, which was smaller than the Russians and Swedes, but they proved to be quite doughty soldiers. A standout item here, as with some of the other armies, is Shearwood's inclusion of the Orders of Battle for the Saxon army, one for the Battle of Fraustadt in 1706, the other for the Battle of Klislow, 1702. Sweden (and Finland) is given due attention, accompanied by photographs of units in their distinctive blue and yellow uniforms, which is surely the must have army for this period. Curiously, Shearwood leaves the Cossack and Tartar armies until the end of his list. This is because they fought alongside so many other armies in addition to participating in insurrections.



## DETAILS

- SCALE: Any
- PERIOD: Horse and Musket
- PRICE: £25
- FORMAT: 120-page softback book with colour photos and illustrations
- AVAILABLE FROM: [helion.co.uk](http://helion.co.uk)

## GAMING THE GREAT NORTHERN WAR

Now we get down to business. Shearwood opens this section by stressing the choices available to wargame, particularly with regard to summer or winter campaigning. Whatever you choose, weather is an important consideration when fighting historical battles. Scale is also a major factor because this affects the size of game you will play and the rules you will use. What's implicit here is that the Great Northern War caters for all wargaming tastes, from skirmish to the big battles, though Shearwood notes that most battles in the War were fought with armies of 2,000 to 3,000 men.

Shearwood puts campaigns to the fore in his gaming guide. He writes that there are two main types of campaigns, reflecting the players' ambitions when it comes to depth and details. For the more sophisticated version, Shearwood outlines a basic system, then how to configure the Generals, new units, and re-supply.

## TROOP TYPES AND UNIFORMS

A series of useful illustrations of soldiers helps Shearwood's descriptions of clothing. There is also a small but noteworthy section on Grenadiers, who were important shock troops at this time but had their peculiarities in dress and organization.



## REGIMENTAL STRUCTURE

Speaking of organization, that is what Shearwood turns to next. This is one of those areas that sounds familiar but isn't quite what you might expect. Shearwood steps off with brigades, wings, and lines as the main arrangement for armies, but you also have to keep in mind that internal organization was often temporary. Artillery has that familiar yet odd feel to it too. It was a separate arm by this time, notes Shearwood, but the sub-division of the artillery down to the Battalion level guns is different from the later Napoleonic period. Shearwood then discusses how to represent units on the table, along with the flags they carried, for maximum effect.

## WEAPONS AND EQUIPMENT

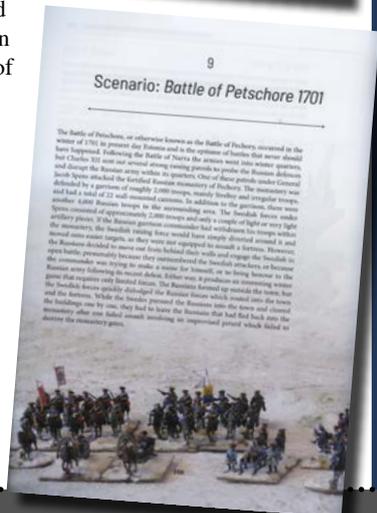
The transitional aspect of early 18th Century warfare is one of the hooks for wargamers. The pike, long associated with 17th Century warfare, was being phased out to be replaced by the plug bayonet then the much more flexible socket bayonet that allowed the soldier to fire with it fixed. Some armies still used the bow, particularly in the east and Far East, and the Chevaux-de-Frise was still a useful portable defence in this era. Shearwood notes that grenade launchers were used by some armies, though usually in sieges. Some cavalry forces maintained traditions by using the lance as their primary weapon, again mostly in the east. From there, Shearwood turns to the changing types of muskets; the matchlock being phased out for the superior flintlock musket, though the ratios for each varied for different armies. He adds a note on other types of firearms that were found in more exotic armies, and a reminder that pikes were still used but not in the dense formations of the previous century.

## PAINTING AND BASING

Up to this point, Shearwood has provided a great deal of historical information with asides on wargaming, but he now gets into the nitty-gritty of getting your soldiers onto the table. He begins with basing units; numbers of men on a base and frontages, and the materials you can use to improve the aesthetics of your army. Shearwood includes a step-by-step guide to this process with some nice flourishes to bring life to your bases. You will also want to paint your figures, and Shearwood has you covered here also with more guides for 28mm figures; one written by seasoned 18th Century wargaming veteran Barry Hilton, the other by the equally worthy Clarence Harrison. These are basic, straightforward methods, well laid out and easy to follow. You will also find a very useful guide to painting a GNW unit in 6mm penned by 6mm champion and owner of Baccus Miniatures Pete Berry.

## SCENARIO

No wargaming guide would be complete without a scenario. This one is for the Battle of Petschore 1701, which is a winter scenario complete with snow and sleds. This is accompanied by beautiful photographs from the author's collection of the battle in progress and some lovely vignettes that might make you feel sorry for the troops fighting in freezing conditions.



## UNDER THE MICROSCOPE

*Waking the Bear* is an outstanding introduction to the Great Northern War and guide for how to wargame this fascinating period. Shearwood lays out all the main lines of interest with some tantalising asides for the reader to explore more fully. The text is clearly written, and the accompanying photographs and drawings add to our understanding, with the photographs of miniature soldiers providing more than adequate inspiration and motivation to keep going as you embark on this project. It's also an enjoyable and informative read. In short, this is excellent value for wargamers who may have considered early 18th Century warfare but never had the knowledge they needed to take the leap.

## TUMBLING DICE - 1/4800 ANGLO-DUTCH WARS SHIPS

We asked Anglo-Dutch Wars enthusiast Barry Hilton to take a look at this new naval range from Tumbling Dice for us.

The range covers 1st, 2nd, 3rd, 4th, 5th, 6th rates plus smaller ships, fluyts, galleys and dhows. I believe these models were developed from Tumbling Dice's 1/4800 scale Napoleonic ships and as such they are well sculpted and cast. This should make them easy to paint, and they have enough detail to distinguish between the different types of vessel. The castings come in one piece with an integral small base, so could be used 'as is' without mounting on a larger platform.

The intricacies of Anglo-Dutch Wars (ADW) era ships are difficult to capture on models this scale, but the range does make a very good fist at the ornate sterns, particularly on codes 48D1-48D3 representing the larger vessels. The models are a pleasure to paint and to do a high-detail job takes about thirty minutes for the larger items. Of course, some detail such as the yard arms are exaggerated in size and thickness purely for ease of casting and to make the pieces robust. There were a few mould lines mostly visible on the fore and mainmast sails, but a scalpel removes most of that without much trouble.

If I have one small niggle about the models, it is the exclusion of the spritsail from the bowsprit. These sails made the appearance of ADW era ships pleasingly distinctive from later periods. The designer has chosen to represent the topsail on the bowsprit but not the main, and I assume (perhaps erroneously) this was either for ease of casting or rigidity when removing from the mould. When based up, particularly en masse, this little niggle disappears.

This is a very welcome addition to Tumbling Dice's catalogue.

The examples shown in the photos are based for the fleet action version of

my own Anglo-Dutch period rules *Mad for War*.



## HOBBY CORNER



We press-ganged Barry into providing a quick guide to painting Tumbling Dice 1/4800 ships.

Use a scalpel and rasp file to clean up the castings and ensure they sit flat on their integral bases.

You may want to leave the ribbon like mould runners on some of the models' masts as these can be painted quite effectively as pennants.

Undercoat in a light shade. I prefer Iraqi Sand by Vallejo.

Paint the model in a brown of your choice - I use New Wood.

Block in the sails in Ochre Brown or similar.

Paint a coloured oblong on one side of the lateen mizzen sail. This can be filled in as the ensign later.

Block paint some of the upper works and stern in a colour of your choice. English ships I paint in gilt, Dutch I use a variety of greens, blues, browns and reds with contrasting trim added after the Soft Tone wash.

Wash the model in Soft Tone.



Let it dry, then pick out the detail of stern, upperworks, sails, fighting tops and trim in colours of your choice. Exaggerate for effect on such a small model. Go for higher contrast and brighter colours as these will show well on the table. Be bold!

Paint to the level of detail you are comfortable with, but as can be seen from some of the examples, a fairly high degree of definition can be painted in or suggested.

For flagships, I add scratch-made aluminium foil flags and hand paint for the fore, main, or mizzen, depending on the admiral: Vice, Fleet, or Rear. I hand varnish in Daler Rowney matt.

I multi-base the ships on MDF or 3mm ply. First, I create a sea texture with filler and a palette knife. Paint the sea in a Deep Blue and Green mix. Drybrush with light shades of both, add some Sky blue, then drybrush lightly with emphasis on each ship's wake. Flood the entire base in a blue-green wash. When dry, add some bow waves and wake in white. Varnish with high gloss yacht varnish.

Three done, only 197 to go for the Four Days Battle!

# STARGRAVE

SCIENCE FICTION WARGAMES IN THE RAVAGED GALAXY

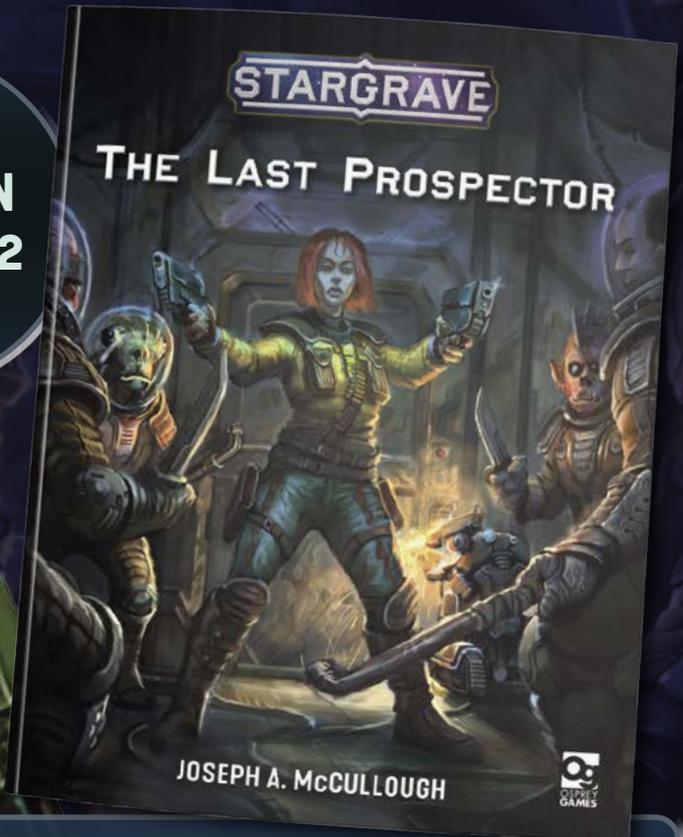


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## INCOMING TRANSMISSION...

The Dahlgren Belt was once a vast asteroid mining operation that supplied the entire sector with rare metals and various elemental fuels. However, the isolation of the last war caused the corporation to wither, and the various outposts and colonies were left to look after themselves.

This new supplement for *Stargrave* includes numerous different environments - asteroid mines, zero gravity, and even hellish jungle - crews must travel to in search of a big score. Captains must curry favour with the various small political factions that hold power in the Belt. Only through a combination of wits, diplomacy, and weapons can players hope to reach the last prospector and gain a share of his claim.

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# RELEASE RADAR



**Dom Sore explores an eclectic selection of new and upcoming releases in his regular feature.**

## BRING GARLIC AND SECOND BREAKFAST

I usually try and pick figures that are just out, but in a slight change to your scheduled program we have one that is not quite out yet. Warp Miniatures ([warpminiatures.com](http://warpminiatures.com)) have a new faction coming to their game *Arcworld* - Vampires! The first glimpse shows a very dapper vamp, full of the arrogance and swagger you want in one of these aristocrats of the night, along with the caricatured style of their range. Coming in 28mm and likely resin, given Warp Miniatures' latest offerings, I am excited to see what else arrives in the range.



There have been an awful lot of new releases since my last column. Far too many things to list here have caught my eye, and this Release Radar has required some strong internal debate over what to show and what to leave by the wayside. I eventually chopped them down into a manageable portion and even threw in a bonus section about mysterious beasts and where to buy them for this month's theme.

At the same scale, but the other end of the scale ... it's Midlam Miniatures' Halfling drummer ([midlamminiatures.co.uk](http://midlamminiatures.co.uk)). Wearing rather fetching Landsknecht gear, he is a 22mm tall chap in white metal. There are other members of the band too; you almost have the whole of Jethro Tull with a lute, flute, lyre, and drums - all the best medieval instruments. Can I get a hey nonny nonny?



## GHURKA CONVERTER

All you kitbashers out there might already be aware of Anzio Miniatures' ([anzio-miniatures.com](http://anzio-miniatures.com)) fine range of 'Heads and Accessories' which includes Chinese and Polish body parts and weapons; it now includes Gurkha parts as well. The arms comprise of a left arm holding a Lee Enfield and a right arm holding the lethal kukri, plus some scabbarded ones.



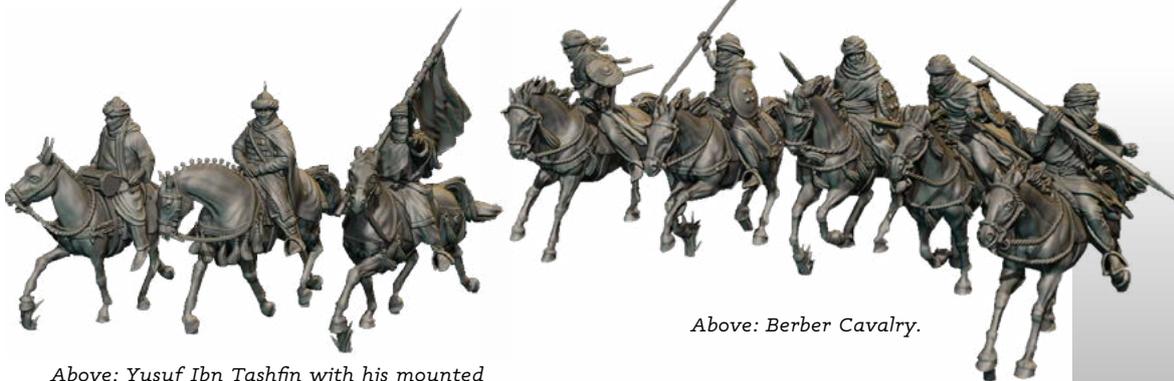
**BYZANTINE, BERBER, AND ITALIANS**

We now move to Aventine Miniatures ([aventineminatures.org](http://aventineminatures.org)) who have a three-figure pack of mounted metal figures - the Emperor, a standard bearer, and musician with his mighty trumpet. This classic three-man command unit can be combined with other Aventine offerings to form the kind of procession all Emperors deserve.



Above: Emperor, standard bearer, and musician with his mighty trumpet.

Advancing a few years, we have an addition to the Caballero Miniatures range, this time for Berbers. Caballero produce figures for 3D printing so that you can print your own or use a service, like that offered by Fenland Miniatures ([fenlandminiatures.co.uk](http://fenlandminiatures.co.uk)), to do it for you. Here we have five new cavalry models armed with spears and travelling at speed. To go with those, there is Yusuf Ibn Tashfin with his mounted standard bearer and drummer. The dynamism in the recent Caballero offerings is testament to their skill and the increased abilities of 3D printing, and this is another great representation of the classic command trio.



Above: Yusuf Ibn Tashfin with his mounted standard bearer and drummer.

Above: Berber Cavalry.

Back to more traditional material, with 28mm metal from Claymore Casting ([claymorecastings.co.uk](http://claymorecastings.co.uk)) we make it a trinity of triple command groups! These are part of a three-pack set of Italian spearmen (seen right) for your 14th Century gaming needs. All three codes have the figures actively engaging with their foes, or at least pointing at them, either with fingers or long sticks. Lots of shouting faces add to the impression that these men are in the depths of combat. They are not uniformly armoured, which makes them perfect as mercenaries but does leave those with no metal trousers at risk. Got to earn those pants by surviving a fight or two first, I suppose.



**WWII**

Of all the releases I saw this month, the amount of World War Two related items blew my mind. Our fascination with the subject shows no signs of slowing down, even if some of the offerings may be getting more esoteric. Let's start with Baccus ([baccus6mm.com](http://baccus6mm.com)) who have released a stack of new items for their British and German 6mm ranges. The British 'only' get the Loyd carrier, Humber LRC, and Archer SP (and that's all very handy kit), but it is the Germans that get the most new toys: Jagdpanther, Sdkfz 250 (eight different variants by my reckoning), Flakpanzer 38(t), Combat engineers, Fallschirmjäger sPzB41, Schwimmwagen, and my favourite, the Kettenkrad. Looks like I need to get my magnifying glass out. Baccus are currently not limiting orders (which they have been), so I suggest you hurry up and order a bulk of goodies lest you miss the chance and have to wait it out.



Above: British Loyd carrier.



Below: German Sdkfz 250.



Another manufacturer providing a slew of new releases are 1st Corps ([1stcorps.co.uk](http://1stcorps.co.uk)) with two vehicles and a chunk of infantry. All are in 1/48 scale, so be careful if you are mixing them with other ranges that are 28mm. The figures are metal, the vehicles a combination of resin with metal parts, and the first thing to catch my eye is the Sdkfz 261 Radio Armoured car with the instantly recognisable bed spread aerial. No turret, no weapons, and armour like paper; what's not to like? The British and Commonwealth get their own tin can vehicle in the ubiquitous Morris Commercial CS8. The venerable workhorse of the early war effort, prevalent with the BEF and in North Africa, it is a staple of any British force of the time. It's also the perfect truck to carry a Home Guard squad if they can get their hands on one. The squad from 1st Corps don't need it as they come with built in



Above: Morris Commercial CS8.

transport - roller-skates! Would I want to fire a light machine gun while stood up wearing them? No. Do I want some for my Home Guard army. Yes, I certainly do! They are what the Home Guard are all about. Sadly, the Home Guard Observer team don't have roller-skates, just a telescope. It'll do in a pinch and does at least roll if fumbled.



Above: Sdkfz 261 Radio Armoured car with bed spread aerial.



Above: Home Guard squad on roller-skates.

## TERRAIN TREASURES

There are now so many companies out there who do excellent work making our lives easier, saving us the effort and time needed to make fine tabletop terrain. Geek Villain ([geekvillain.co.uk](http://geekvillain.co.uk)) definitely do that with their mats and increasing range of cut out accessories. The latest are modern roads that come in 4cm, 6cm, and 10cm widths (seen right). There are borders to the roads with a desert/scrubland feel, but if you wanted you could trim these off and leave yourself with just the roads. Do note the widths quoted are for the road part, the verges add to the dimensions, and make sure you have a good pair of scissors available to cut them out.

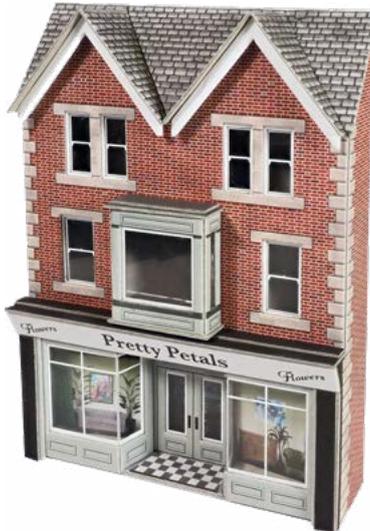
Along with a massive catalogue of 15mm figures - over 1,400 codes at the last count - Quick Reaction Force ([quickreactionforce.co.uk](http://quickreactionforce.co.uk)) also produce some very useful rubberised terrain, and they are currently in the process of re-moulding and improving their Roads, Fields, and Features from within the range. 15mm roads make for good 28mm pavements and, of course, fields and rock formations can be pretty much any size, so scale isn't an issue. Pictured on the right are an (unpainted) Cobbled Road, Large Square Paddy Field, and Rocky Ground, with 28mm figures for scale.



The number of companies providing MDF kits seems to grow like vast forests, and the items they produce have an increasingly common wow factor. Empires at War ([empiresatwar.co.uk](http://empiresatwar.co.uk)) have produced a Viking round fort (seen left) in no less than 30 sections - actually straight sections - but these make for a massive piece that will look superb on the tabletop. It'll be a nice change to have the Vikings, history's perennial attackers, being besieged too.

Something a bit more unusual now - Metcalfe Models ([metcalfemodels.com](http://metcalfemodels.com)) are associated more with model railways than tabletop games, but that doesn't mean we can't browse their wares. They have two new low relief buildings available in OO and N scale - a town house and a shop (right). Low relief means they don't have any real depth to them, they are designed for putting against the back of railway boards as backdrops; I don't see why we couldn't use them in our games for the same purpose. They could even be butted up with wooden props to become part of a film set that is being fought over - one for the 7TV fans to consider!

I have a puerile (at best) sense of humour, so when I saw that Antenocitis Workshop ([antenocitisworkshop.com](http://antenocitisworkshop.com)) had produced a Public Toilet set (seen below) in resin I couldn't resist its 'charm'. This is easily my favourite thing I have seen so far this year, and now I just need to work out how I am going to use it. It has urinals, toilets, basins, dryers, towel dispensers, everything you need to reconstruct your favourite public convenience.



## A BEVY OF BEASTS

This month's theme is Beasts of War, and I wanted to throw out some suggestions of where to find all kinds of creatures, great and small. I like adding animals to the bases of some of my large figures and team weapons, mostly in 28mm; my first port of call is normally Warbases ([warbases.co.uk](http://warbases.co.uk)). They have a great range including badgers, camels, chickens, dogs, pigs, and a good selection of horses. These are all great for adding interest to dioramas, bases, and objectives, or simply as scatter terrain to make a game more realistic. Animals always get in the way, and there are rules around for how they can interact with your games. Trying to sneak through a farmyard at night? The geese will soon put a stop to that!

Pendracken ([pendracken.co.uk](http://pendracken.co.uk)) have a range of beasts available and not just in the 10mm you might expect. They also have 15mm, 20mm, 25mm, and 28mm animals. Their 10mm range includes giraffes, pygmy hippos, crocodiles, and rabbits. The rabbits are as small as you fear, the base is almost the same size as they are. They have a large range of 10mm scale horses that are useful for so much of history, especially for us gamers.

Right: 10mm horses, hippo, crocodile and (tiny) rabbit from Pendracken.



Above: A few examples of the 28mm animals available from Warbases, there are many more to choose from.



Back to 28mm, DeeZee Miniatures ([arcanesceneryandmodels.co.uk](http://arcanesceneryandmodels.co.uk)) have some more esoteric offerings you might like. Hippos, jaguars, mammoths, lions, tigers, and bears. Oh my! I have some of their vultures I might use on my Gorgon base. I could anthropomorphise them and do the cartoon version of Robin Hood for a medieval game... One to take note of in the DeeZee range is the Terror Bird, a large flightless bird from prehistory South America [See Aramiha Harwood's article on page 48 - Ed].



Above: Vultures.

Below (left to right): Terror bird, Mammoth, and attacking lion.



Wargames Foundry have a large range of animals in 28mm ([wargamesfoundry.com](http://wargamesfoundry.com)), and here you can find a majestic gorilla, possibly fighting against hyenas; a Eurasian Lynx is no problem; wildebeest to roam across your board; more vultures for my Robin Hood conversions; a llama or five; and no less than nine Terror Birds.

Above: Gorilla.

Below: Hyenas.



Above: Eurasian Lynxes.



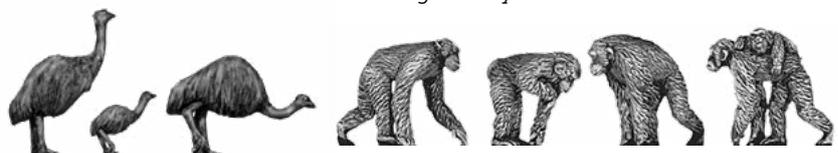
Above: Terror bird with platform and terror bird.



Over at CP models ([cpmodels.co.uk](http://cpmodels.co.uk)) you can find a Great White shark breaking through the surface (below), and at Eureka Miniatures ([eurekaminuk.com](http://eurekaminuk.com)) they have chimpanzees, emus, and kangaroos. It's not known if any of those are called Skippy!



Above and below: 28mm chimpanzees, emus, and kangaroos by Eureka Miniatures.



That's it from me this month, now where did I put those miniature toilet rolls for my public loo modelling project? Until next time, fare thee well, and happy gaming!

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JOSEPH A. McCULLOUGH

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# FULL PAPER JACKET

## NEW BOOKS FOR THE DISCERNING WARGAMER

BY NEIL SMITH

I know it is stating the obvious, but it struck me in this month's previews more than most that war is the culmination of a crisis. There are usually two or more competing states, cultures, or ideologies that fail to agree and engage in war. Some people use war to create a crisis for those they attack - I'm looking at you Vikings! And then there are those that manufacture a crisis as an excuse for war. That is a frightening thought when you look around the world at how many crises there are, and as good a reason as any to stick your nose in a book.

### ANCIENT

We begin in the Ancient world with a familiar story though told with an unusual slant. Manousos Kambouris narrates *The Rise of Persia and the First Greco-Persian Wars: The Expansion of the Achaemenid Empire and the Battle of Marathon* (Pen & Sword). As the title suggests, we accompany the author to the Battle of Marathon in 490 BCE, but instead of looking over the hoplite shields as is customary, Kambouris has us join the Persian army. But first he narrates the rise of Achaemenid Persia and their annoyance at the revolt of the Ionian Greeks, which led to the Persian invasion of Greece and the famous battle. I've always liked the look of a hoplite phalanx on the table, but there isn't much you can do with it. Looking more closely at the Persians, however, with the Greeks on the periphery, might be a more appealing wargaming option.

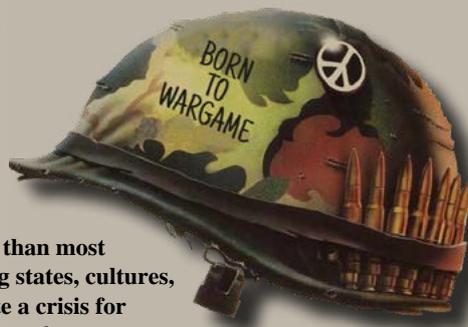
We stay with famous battles for Gareth Sampson's *The Battle of Dyrrhachium (48 BC): Caesar, Pompey, and the Early Campaigns of the Third Roman Civil War* (Pen & Sword). This occurred when the Roman Republic had all but collapsed after decades of factional fighting and two warlords had emerged to 'save' the Republic. When the Third Civil War started you wouldn't have bet on either Pompey or Caesar, but after 18 months of shadow boxing, it seemed as if Caesar had the upper hand, trapping Pompey in Dyrrhachium in modern Albania.

Pompey broke out, however, sending Caesar reeling backwards to a little place called Pharsalus ... Wargaming the Roman Civil Wars is rewarding because the forces were relatively equal and you might have to think outside the box to win. They are also a great way to split your Roman army to play while you paint some of Rome's more common enemies.

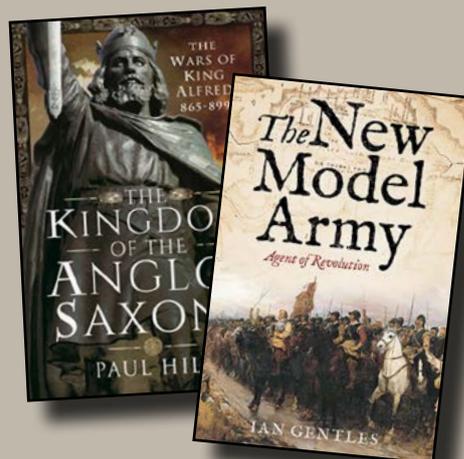
As much as we admire the Roman Empire for its longevity, it got itself into all sorts of pickles. Paul Pearson describes the 3rd Century shenanigans in *The Roman Empire in Crisis, 248 to 260: When the Gods Abandoned Rome* (Pen & Sword). Here Rome's enemies are external, most notably the Goths and Persians, both of whom inflicted damaging defeats on the Romans. Pearson goes into all the background for this calamitous period, but it is his use of Scythica of Dexippus to analyse the Gothic victory at Abritus in 251 CE that perks up the ears. This is mostly new material for the period and offers a different approach to understanding the battle. Pitting barbarians against Rome is always enjoyable, especially when you have a chance of actually beating them. This has me pondering a Goth army, and I wonder how a 3rd Century Persian army would compare to the one that fought against the Greeks at Marathon? Double-dipping on armies is always a good way to spread the wargaming fun and lessen the painting burden.

### DARK AGES

We have two connected books to consider this month for the Early Medieval period. The first is *Vikings: An Encyclopedia of Conflict, Invasions, and Raids* (Greenwood) by Tristan Mueller-Vollmer and Kirsten Wolf. Unlike other broad surveys of the Vikings, with their single chapters on warfare, here is one dedicated to their military exploits. The authors examine Viking Weaponry, battles, and campaigns, and it is worth remembering how widespread the Vikings were as they pursued their trade, legitimate or otherwise. That means we're not short of wargaming opportunities and enemies for our Scandinavian cousins. One of those is the subject of our second book



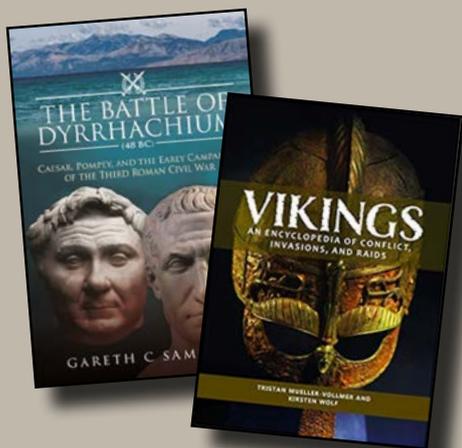
to illuminate the Dark Age era, Paul Hill's *The Kingdom of the Anglo-Saxons: The Wars of King Alfred 865-899* (Pen & Sword). If you don't know Alfred, you're in for a treat. Hill brings us the backs to the wall story of the Kingdom of Wessex fighting against the odds against Danish incursions that threatened to swallow England whole. Alfred was the forward-thinking king in charge of the defence, but he also had to establish his legitimacy in his own kingdom, which brings in a raft of wargaming opportunities, especially for a campaign game.



### EARLY MODERN

Your pub debate question for this month is this: was there ever a more important army in British history than the New Model Army? This is an army that won a war, maintained a new system of government, then proved instrumental in overthrowing that system to restore the old order that it had fought against in the first place. Ian Gentles explores *The New Model Army: Agent of Revolution* (Yale University Press), turning it inside out to examine how it worked and why the army was so successful. If you wargame the English Civil War, the New Model Army needs no introduction from me, but for those pondering this period, what a great army to build and play.

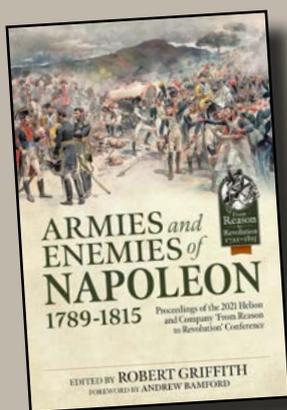
Unlike the New Model Army, our next army from this period rarely appears in wargames, but it should. Andrew Abram brings us *The English Garrison of Tangier: Charles II's Colonial Venture in the Mediterranean, 1661-1684* (Helion).



When Charles II married his Portuguese princess Catherine, he received the Moroccan city of Tangier as part of the package. He then held onto it until 1684, maintaining a garrison that fought against repeated attacks by Barbary forces. The reason that this fascinating conflict is underplayed is through lack of knowledge, but Abram has now removed that excuse. He examines the organization and equipment for the garrison, which makes Tangier a viable, though somewhat off-beat, 17th Century project.

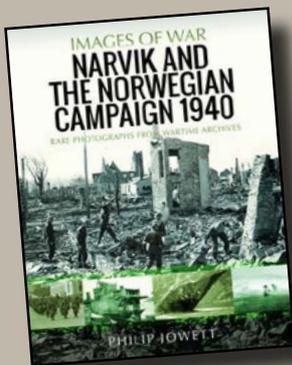
### NAPOLEONIC

I don't usually recommend anthologies in this column, but I'll make an exception for *Armies and Enemies of Napoleon, 1789-1815: Proceedings of the 2021 Helion and Company 'From Reason to Revolution' Conference* (Helion), edited by Robert Griffith. This is jam-packed with essays we might find useful. Most notable for me are the chapters on the reconstruction of the Dutch Army before Waterloo, French strategy and tactics in the Peninsular War, and Kutuzov in the Austerlitz campaign. Therefore, no matter what part of the Napoleonic Wars you are interested in, there is something here for you.



### VICTORIAN

One hundred and seven! That is the number of Victoria Crosses awarded to British and Commonwealth soldiers in the late Victorian Anglo-Zulu and Boer Wars. Kevin Brazier outlines them all in his *Victoria Crosses of the Zulu and Boer Wars* (Pen & Sword). All the famous battles are mentioned, including Isandlwana, Rorke's Drift, Ladysmith and Mafeking, and almost every battle in those wars resulted in Victoria Crosses. I knew about the intensity of combat in the Anglo-Zulu War but not so much the Boer War, so I need to read more about that. But this again highlights the thorny questions of how to award medals in wargames, or even just represent acts of bravery? Use the luck of the dice, creative bookkeeping, don't bother with it? It seems to me that courage and its rewards are an important part of combat, so there should be a way to represent it.



### WORLD WAR II

I'm devoting quite a bit of space to World War II books this month, not because there are so many, but the best ones are spread out across various campaigns and theatres, and that's just in Europe. We start our trip in Norway as the initial phases of the war unfolded. Philip Jowett's *Narvik and the Norwegian Campaign 1940* (Pen & Sword) is the latest in Pen & Sword's hit or miss Images of War series that emphasize photographs over in-depth text. That format works well for extreme environments such as Norway where it is hard not to feel for the men who fought in such freezing conditions. Narvik was an important ice-free harbour in northern Norway through which iron ore could be transported from neutral Sweden. The British, French, and Germans fought to control it on land, sea, and in the air. As such it makes for a satisfying early war campaign.

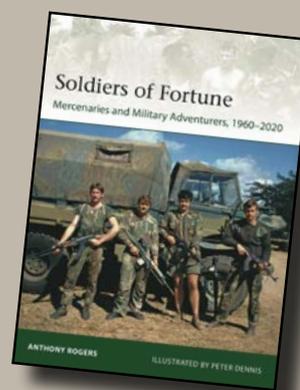
Our second book takes us to an action that has been wargamed quite often in miniature and as a boardgame. Giles Whittell's *The Greatest Raid: St Nazaire, 1942: The Heroic Story of Operation Chariot* (Viking) describes a stunning assault by British commandos on a French port being used as a dry dock for German warships. The British ran an old destroyer full of explosives into the German dock gates while accompanying commandos wreaked havoc in the dockyard. Although the attack put the docks out of action, the loss of many trained commandos was a high price to pay. Whittell goes through the raid in forensic detail, which of course sets us up for stellar skirmish action. For some reason, this made me reminisce about my old Airfix Commandos and WWII Germans and the fun I had with them when I was a wee boy. This book tempts me to do it again.

We now go as far as we can from a smallish raid in France to the grinding charnel house of the notorious Eastern Front. Eberhard Baumgart's *The Battle of Halbe, 1945: Eyewitness Accounts from Hell's Cauldron* (Greenhill) puts us in the middle of the German efforts to break out of the town of Halbe in April 1945 while

surrounded by Soviet forces. The use of eyewitnesses affords us multiple viewpoints to watch the action, but we should be under no illusion that this was a one-sided battle. There is a small band of wargamers that revel in gaming hopeless causes, and this battle would be one of those but on a grand scale; break out the 15mm or 6mm! There is also the opportunity for a coop game with players taking on the roles of German commanders with an AI Soviet enemy. A third option that we almost never see on our tables is the fate of the civilian population desperately trying to get out too. I've seen that for a Dunkirk campaign game, but as with everything else on the Eastern Front, the potential problems caused by civilians is on a whole different level. All that from one book!

### MODERN

Our modern book this month covers an important subject that could apply to just about any era of warfare. Anthony Rogers surveys *Soldiers of Fortune: Mercenaries and Military Adventurers, 1960-2020* (Osprey). Rogers begins in the Congo with 'Mad' Mike Hoare and his mercenary troops and stays in Africa to consider small units of foreigners who fought in Rhodesia and around the troubled South African borders. The action switches to the Balkan wars of the late 20th Century where political and religious ideologies enter the picture as motives for mercenaries, though anti-communism in Africa was surely also a major motivator? With the wars in Afghanistan and Iraq, we find foreign fighters pouring in to fight against foreign invaders (and each other!), but on the other side private contractors enter the fray to perform security duties. As with all Osprey books, the author highlights the major campaigns and battles and the kit that mercenaries used; there's never an excuse not to break out the paintbrush when you have an Osprey book on the table. Also, if you are a modern wargamer then small unit mercenary actions should give you all the fun you want.



And that's all for this month but check out my reviews of new military history books on Facebook at Full Paper Jacket. Happy reading (and gaming)!



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# BEASTS OF WAR!



**Pete Brown introduces this month's theme, taking us on a wargamers' tour of our animal friends in military service and how they are employed in our games.**

## HORSES

Let's begin with the most obvious choice. Ever since the Sumerians thought it was a good idea to harness an onager to a battle cart, the horse and its equine cousins have been faithfully going into battle alongside humans, either pulling chariots or forming cavalry. The horse gave warriors the ability to cross large distances quickly, to close with the enemy at pace, and eventually to charge in amongst his foes and drive them from the battlefield.

*Below: Steve Wood's Never Mind the Billhooks squadron of Perry Miniatures Knights. In 'Billhooks' Knights can charge twice in a game before being 'blown'.*

Most wargames rules make a good job of representing the cavalry of their period, from fully armoured knights to Napoleonic Hussars; its effectiveness in battle can be decisive. The only sticking point usually revolves around how often cavalry should be allowed to charge, with some rules stating that horses are 'blown' or puffed out after one or two charges, while others allow more than this and some make no ruling on how often they can charge. This was a factor historically, with some armies feigning retreat in order to get their foes to pursue and exhaust their horses before turning to attack, for example, and it is generally accepted that cavalry on 'blown' horses were less effective than those on fresh mounts.

However, the factor most often overlooked by wargamers when it comes to horses is just how many of them there were in even a small army and how much effort it took to keep them fed, watered, and in good condition. During the Seven Years' War every British regiment was allowed



82 horses to pull its wagons, with the artillery and support arms requiring even more. The mobile bakery that accompanied Prince Ferdinand's army, for example, was allocated 900 horses, whilst King George brought 662 horses with him during the Dettingen campaign just to move his staff and personal belongings. In 1759, just prior to the Battle of Minden, it was estimated that Prince Ferdinand's army of 37,000 men contained 80,000 horses and that a further 9,600 had to be employed to bring forage from the supply bases to the army just to feed these horses alone. If you are designing a campaign, the logistical impact of huge numbers of horses cannot be underestimated. Often, native armies have an advantage here that should play a part in the campaign planning. For example, during the Pony

Wars in North America the Native American ponies could survive quite happily on the grassy plains without needing extra forage. Although the US Cavalry horses were bigger and stronger, they needed to have a diet of oats, and if forced to live off the plains grass alone, quickly weakened and grew thin.

Horses are absolutely central to every war well into the 20th Century, and given this is the case, it is surprising that most rules treat them all the same, with '+1 for Heavy Cavalry' often thrown in with little real distinction made. Also, logistical factors involved in their upkeep and supply are often overlooked, as are factors such as 'blown' that could make a real difference to the battle's outcome.



*Gripping Beast Mongol Heavy Cavalry.*

#### BEHOLD MY (NOT SO) MIGHTY STEED!

It is becoming increasingly apparent that any figure designers who put historical accuracy ahead of 'heroic' imagery need to have a good look at recent research into both Western and Eastern warhorses. "It turns out that things are not quite as they have usually been portrayed," said Professor Alan Outram, of the University of Exeter's archaeology department, in a recent interview with *The Guardian* newspaper. "In popular culture, warhorses are often depicted as the size of a shire horse. It really wasn't like that. Most medieval horses are surprisingly small. There are very few that are the sort of size portrayed in film or even in exhibitions." Outram and his team have been examining the bones of about 2,000 horses that died in the UK between the 4th and 17th Centuries and have concluded that most were probably the size of a modern-day pony - around 14.2 hands high.

It's a similar story over on the other side of the world, where studies carried out by the Japanese broadcaster NHK found that most Samurai rode native *Kisouma* horses, which resembled stocky ponies and were only 11.5 to 13.5 hands high.



*Above: Dr Katherine Kanne, of the University of Exeter, looking at a horse bone found in Goltho, Lincolnshire.*

#### DOGS

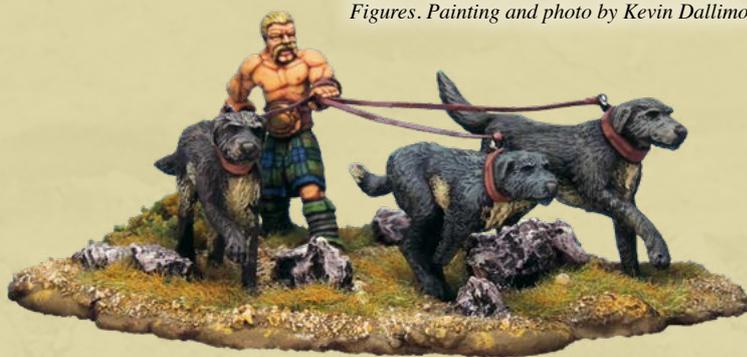
It would be unusual if 'man's best friend' had not accompanied him onto the battlefield over the years, but often we think of dogs as being regimental mascots or pets rather than active participants in warfare. However, war dogs have been around since ancient times and are still present on the modern battlefield. They have been used as messengers, as scouts to sniff out the enemy, for search and rescue following explosions, and to protect their handlers on the battlefield. During the Second World War, the Soviet army even strapped explosives to them and trained them to run under German tanks, though with mixed results.



*Above: A Belgium Army Machine Gun being pulled by a tired looking hound.*

Many rules treat packs of War Dogs as a 'fire and forget' weapon. In an army such as Dark Age Irish or Conquistadors, a unit of war dogs could be moved along with your army until such times as you decided to let them off the leash. At that point they moved by the most direct route toward the nearest enemy, attacking them until either they were all killed or the enemy were defeated and ran off, at which point the dogs would chase after them and be lost as an effective unit. For ancient games, especially large-scale ones, I think this approach works well.

*Below: Celtic Dog Handler by North Star Military Figures. Painting and photo by Kevin Dallimore.*



*Assault Group Spanish/Conquistador Wardogs and Handlers. Painting and photo by Nick Buxey.*

However, in more modern conflicts the role of the dog changed to that of a scout, moving ahead of a force with its handler and sniffing for enemy ambushes, mines, and so on. Anyone who has watched a trained search dog in action knows that they are rarely fooled and can be invaluable when searching due to their highly developed sense of smell. For this reason, any scouting force containing a dog has to gain bonuses when detecting the enemy. As for search and rescue, any unit involved in a search for a downed pilot is bound to do better with a trained dog than those searching without. As for their value in combat, dogs - especially huge, slavering, bitey ones - frighten many people and can have a psychological impact on an enemy who knows there are dogs loose on the battlefield, or if he finds himself stuck in a cave with one! Morale minuses should apply here at the very least.

#### THE WATCHDOGS OF ST. MALO

An account from the mid 15th Century by Bohemian nobleman Leo of Rozmital, would make for a great dog-focused wargames scenario based on a skirmish in the Breton town of St Malo, where "They breed great dogs which at night run about the streets in place of watchmen. When they are loosed from their chains no one can walk through the town, for the dogs would immediately tear him to pieces." In 1620, James Howell, clerk to the Privy Council of Charles I, visited that same town and wrote to his cousin of its fearsome sentinels, "which are let out at night to guard the ships and eat carrion up and down the streets..." Eeek!

#### PIGEONS

Stop laughing at the back. I know what you are going to say: "Who ever heard of a War Pigeon?" And in many respects, you may be right. After all, you are unlikely to see your opponent fielding a unit of pigeons in a game anytime soon. However, it may surprise you to learn that of the 71 Dickin Medals awarded to animals by the British army, 32 have been awarded to pigeons; so don't poo poo them as simply the despoilers of new car paintwork.

Carrier pigeons have been used as messengers since ancient times, with both Cyrus the Great and Caesar using pigeons to communicate with distant parts of their Empires. More recently they were used during World War One and Two to send messages, with thousands of the birds deployed by both sides. Often their messages brought orders or intelligence that influenced the outcome of battle and hence saved lives. Others were used to report news from the front, such as Gustav, an RAF messenger pigeon assigned to Reuters News correspondent Montagu Taylor. Gustav carried back the first news from the D-Day landings in Normandy, flying more than 150 miles from the northern coast of France to his loft near Portsmouth in just over five hours to deliver this message: 'We are just 20 miles or so off the beaches. First assault troops landed 0750. Signal says no interference from enemy gunfire



*Above: Great War Miniatures British Signallers and Officers.*

on beach ... Steaming steadily in formation. Lightnings, typhoons, fortresses crossing since 0545. No enemy aircraft seen'.

Despite the massive impact that these birds had on the war effort, it is difficult to see how we could employ them in our games. A campaign could grant advantage in communications to a side that had carrier pigeons over a side without, and a similar system could be employed in a large-scale 1/300th game where communication over distance is a factor. For smaller scales, the recovery of a downed pigeon and the message it holds could make for an interesting skirmish game.

### SPECKLED JIM

For a totally historically accurate account of the role of pigeons in British World War One trenches, make sure you check out Corporal Punishment, series 4, episode 2 of the much-loved BBC comedy *Blackadder*. If you are going to include a pigeon in any WWI game, it would be almost criminal not to call him Speckled Jim in honour of General Melchett's favourite carrier pigeon and "only childhood friend".



### CAMELS

When it comes to desert campaigns, the camel has to be your go to animal. Larger and stronger than horses, they can carry more equipment and supplies over longer distances and require less water to do so. To top it off, they can also carry their rider into battle or serve as a convenient barricade to hide behind if the going gets tough. What's not to like?

When it comes to models, camels make some of the most impressive units in a wargames army. From Romans, through Middle Eastern and North African tribes, to Napoleon's Dromedary Corps and beyond, nothing beats a unit of camels for colour and impact on board.

Many sets of Ancient rules used to give cavalry a minus when fighting camels due to the idea that horses are frightened of them. The original source for this appears to have been Herodotus, who wrote that at the Battle of Thymbra in 547 BC, Cyrus the Great took some camels from his baggage train and positioned them on his flanks to disrupt the enemy cavalry. The smell and sight of the camels apparently scared the enemy horses making them uncontrollable. There has been much debate about whether this is true or not, with many animal behaviourists contending that horses are frightened initially of any strange animal they have no experience of, but that once they become used to them they will no longer mind. Certain armies that have camels in their ranks alongside cavalry, should not suffer this penalty, whilst those armies whose horses might never have encountered camels before, should.

When designing a desert campaign, the role of camels cannot be overlooked. As discussed above, they can carry lots of kit and travel further and on less food and water than a horse, and so units such as the British Camel Corps in the Sudan should be treated very differently from their colleagues in the Cavalry in terms of daily movement, need for water, and so on.



Above: Converted Perry Miniatures Sudan Camel Corps figures. By Mark Hargreaves.



Above: Gripping Beast Mongols on Camels.

### THE CONFEDERATE CAMEL CORPS

When Union troops took Camp Verde from the Confederates in 1865, there were reportedly over 100 camels stationed at the camp. Some of these animals were part of a shipment of 34 that had arrived in Texas from North Africa, via New York, in 1856; the others were their offspring. All the camels were part of an abandoned experiment in using the beasts as pack animals across the arid Southwest of the United States.

Imagine if you will ladies and gentlemen, that prior to their capture the Confederate military had trained a brigade of cavalry to ride and fight from these majestic (if massively uncomfortable) steeds. That surely tempting 'what if?' awaits any ACW gamer who is brave enough!

Right: A 54mm diorama featuring Douglas, the mascot of the CSA 43rd Mississippi Infantry - one of the 34 camels to come over to America from North Africa in 1856. Model by Kurt G.



## ELEPHANTS

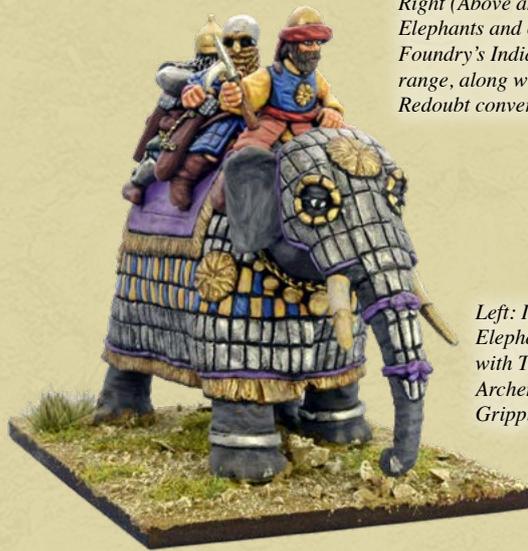
From Ancients to World War II, there is nothing quite like a 28mm elephant on board to really draw your eye, whilst a unit of them in 15mm or smaller can make your opponent break out in a cold sweat. Nature's 'panzers', these beasts can smash any battle line, and when combined with archers in a howdah, and when combined with archers in a howdah, these can be formidable opponents.

The elephant is always tricky to deal with in wargames, with most rules balancing their effectiveness as battle winners with high points costs to reduce their numbers, or make them difficult to control. This usually manifests through the 'stampede' rule, where injured elephants go berserk and charge back through their own troops, causing as much damage as they did to the enemy. This is based on historical precedent but is also great fun and a fair compromise to prevent the elephant dominating the game.



Less well known are the elephants used to push open city gates during sieges of Indian towns, or as pack animals, or to drag artillery or other equipment onto the battlefield. Even if your army cannot field elephants as a fighting force, you can still field them in your game in a logistical role or simply to add colour to your baggage train.

*Right (Above and Below): Elephants and crew from Foundry's Indian Mutiny range, along with some Redoubt conversions.*



*Left: Indian Elephant with Timurid Archer Crew by Gripping Beast.*



## THE (NOT SO) HUMBLE MULE

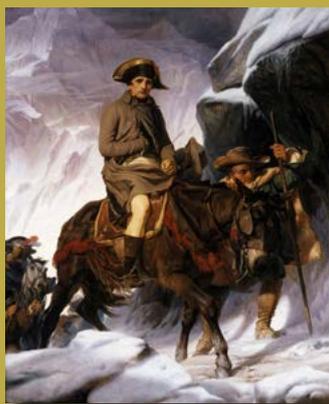
Although lacking the poster-stallion status of its equine brethren, the mule has played a massive part in military history and deserves a 50mm x 25mm space or two on the wargames table.

Born from a male donkey and a female horse, mules have been preferred over horses in military service for carrying loads because of their greater endurance and milder natures.

Every group of eight Roman legionaries shared a mule to carry supplies and belongings, and even Julius Caesar himself turned to a team of mules to draw his carriage across the Rubicon in 49 BC.

Contrary to the famous painting by Jacques-Louis David, Napoleon Bonaparte chose a sure-footed mule to carry him across the Alps prior to his invasion of Italy in 1800. (The artist Paul Delaroche gave a much more accurate portrait of Boney's journey. Seen above right).

In later years, the mule entered iconic service for both Wilder's Lightning Brigade during the American Civil War (see W273) and the Chindits and Merrill's Marauders in South East Asia during World War Two.



Mules remain in military service around the world today, with the Marine Corps Mountain Warfare Training Centre (home to 13 mules) offering an 'Animal Packers Course', providing US Marines and others with two weeks of training in the use of mules, donkeys, and horses for moving military gear through 'elevated and dangerous terrain where vehicles are impractical'.



*Above: Modern German soldiers on manoeuvres using backpack mules.*



*Above: Copplestone Castings Zanzibaris with pack-mule. Painted by Paul Baker.*

## THE WEIRD AND THE WONDERFUL

Throughout history, men have used animals in battle in a variety of interesting and often not exactly conventional ways. For example, the Romans would not make many friends today with their habit of setting pigs on fire before releasing them to terrify enemy elephants, whilst the US army's use of 'incendiary bats' to start fires in Japanese cities during World War Two seems, well, batty! This plan called for 1,000 live bats per bomb, with a tiny incendiary device fitted to each bat. The idea was that the bats and their attached incendiaries would then seek wooden Japanese homes and buildings to roost in, where they would then start fires. Despite \$2 million dollars spent and 6,000 bats deployed, the bats only managed to set fire to a simulated Japanese village, a U.S. Army hangar, and a general's car before the program was abandoned.

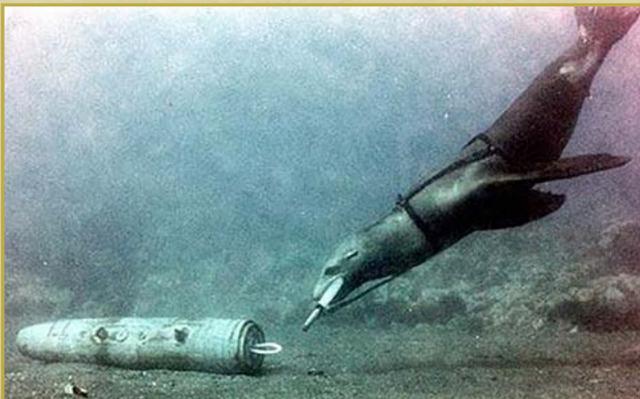
Insects have been deployed to greater effect. The Maya used to hurl hornet nests at their enemies, which burst on impact, releasing a swarm of angry stinging insects that even overcame European metal armour! When the Romans were besieging Hatra in 198 BC, they found that the defenders were used to handling scorpions, which they placed in clay pots that were then dropped on the Roman attackers. "The insects fell into the Romans' eyes and on all the unprotected parts of their bodies", wrote Herodian of Syria early in the 3rd Century AD, "digging in before they were noticed, they bit and stung the soldiers."

More recently, the US Navy has employed sea lions to locate and mark the locations of mines and other threats, and also to identify enemy divers. Outfitted with cameras, the sea lions can swim at 25 mph and dive to depths of over 1,000 feet, making them excellent scouts and search and rescue operatives.



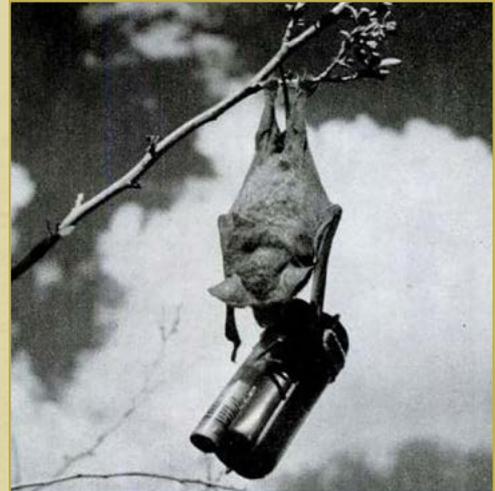
Above: A Navy Marine Mammal Program (NMMP) California sea lion waits for his handler to give the command to search the pier for potential threats during International Mine Countermeasures Exercise.

Below: Sea Lion Diver. This mine stands no chance against Navy-trained sea lions.



## KILLER SPY DOLPHINS

In January 2022 Hamas accused Israel, not for the first time, of weaponizing animals. Releasing a video showing a harness that was allegedly taken from a captured Israeli 'spy dolphin', they claimed that the harness was equipped with a spear gun-like weapon capable of assassinating Hamas fighters.



Above: During World War Two the United States hatched a plan to drop bomb-laden bats over Japan.



Above: Lytle Adams loading bats into containers.



Above: During the Vietnam War colonies of Giant Honey Bees high in the forest canopy served as 'tree mines' for the Viet Cong, who would set off a small charge near the bees and converted several thousand enraged one-inch workers into living shrapnel. Realising the potential of conscripting these fierce insects, the Americans attempted to develop chemicals that could be used to direct the bees to attack the enemy.

# RUCK IN TOBRUK



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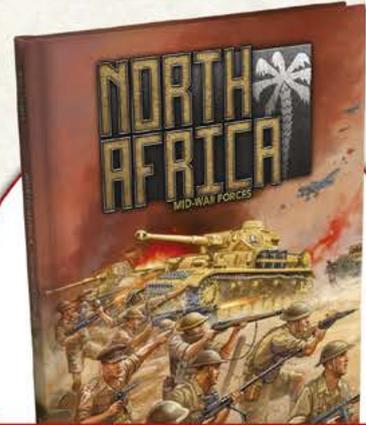
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# BASE, SHADOW, AND HIGHLIGHT IN ONE?



**We test Army Painter's new set of 24 Speedpaints to see if they really can help you 'base, shadow, and highlight in one' as the box claims.**

The Army Painter (AP) have been helping gamers paint minis at speed since the company's inception; their Quickshade dials and 'get your hobbying done quickly and effectively' attitude are cornerstones of the company. The nucleus of AP as a brand can be found in the 'dipping' craze (the 'art' of dunking a basecoated figure into a pot of shader) that swept the hobby scene in the early 2000s. From this splattery beginning (see 'Speed painting before it was cool') AP's Quickshade was developed, a product that has evolved into a brush applicable paint in a dropper bottle.

But has The Army Painter taken its eye off the speed painting ball? With all the paints and hobby gear they've released lately, they seem to have fallen behind in the 'get it done quick' world of paints, usurped by several other ranges.

## ONE THICK COAT?

The big new speed painting range came from Games Workshop with their mid-2019 release of Citadel Contrast. Despite a promotional campaign based on the terrible slogan 'one thick coat!' (which would have been a great slogan if that method didn't produce vastly inferior results to 'a thin coat or two'!), the paints did a generally great job of getting fine looking results in very little time. Scale75 followed up with their Instant Colors range (in full transparency we must admit we haven't used them) and The Army Painter seemed to get somewhat left behind in the world of speedy painting ...

Until now! They've created a range of 24 new paints (well, 23 and a mixing medium) that seem to be the evolution of Quickshade and will, apparently, 'base, shadow, and highlight in one'. They've named them ... [Drumroll please - Ed]

... SPEEDPAINTS! We bet GW and Scale75 are wondering why they didn't think of that.

## SPEED PAINTING BEFORE IT WAS COOL

Wi's Project Manager is a recovering dipping addict from the early days, completing large armies in mere days to get busy gaming. James recalls: "You'd quickly basecoat your figures then dip them into a tin of stinking, syrupy consistency, woodstain to tone them. This was actual woodstain, not a hobby product, and certain brands were better at it than others. There were whole forum threads dedicated to finding the 'Holy Grail' of stains for each depth of tone at local DIY stores. The brands that did it best tended to have an ultra-thick consistency and you'd have to repeatedly 'flick' the excess stain off your figure with a wrist whip ... until we worked out you could jerry-rig a modified drill bit to make the job easier and spin away the excess. Messy doesn't begin to cover it, so it's wonderful to have more workspace friendly solutions available now!"

## ABOUT OUR TESTING

We've shown the time it took to paint each model. This does not include drying time for all of the figures, but is a record of the amount of time our painters were busy using their paintbrush or airbrush.

## WHAT'S IN THE SPEEDPAINT RANGE?

AP's Speedpaint range consists of 23 paints along with a Speedpaint Medium, which can be used to thin the paints further. The paints come in standard sized 18ml AP dropper bottles, and each of these has two stainless steel mixing balls included to act as agitators when you shake the bottle and help with paint consistency.

A Starter Set of eight paints should already be available as you read this article. The Mega Set we tested will be released on 26 March and contains the full range along with a freebie paint brush.

## GETTING DOWN TO BUSINESS!

Painter Marc and Project Manager James ran some 'scientific' tests to analyse the paints, and used the AP Speedpaints to complete recent hobby projects. Here are their thoughts along with hobby advice to help you in your early adventures with Speedpaints.

## COLOUR CONFUSION

The front of each label has a 'cube' image on it with different tones on each of its three visible faces. At first, we were a little confused - the paint from the bottle often doesn't bear strong resemblance to the colours shown in this image - but we think that the different faces are supposed to represent the shadow, midtone, and highlight of the paint when dry.



Some are closer than others, so you'll need to spend some time 'getting to know' your new paints. We've painted a splash of each colour onto paper and included it with the swatch along the side of this article's next page.



## S P E E D P A I N T S H O W C A S E

### NORTH STAR OATHMARK REVENANT

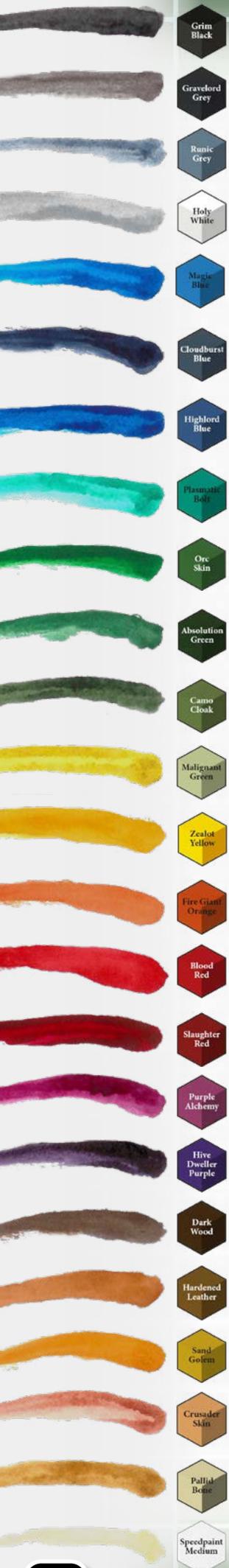
*Marc:* This figure was a chance to play around with the paints and see what potential they have when a painter puts in extra effort. I didn't just use the Speedpaints in one coat here; as is hopefully apparent, I applied them to the figure much as I would a standard paint range, bringing in my own colour graduations, shading, and highlight effects. I used a lot of the different paint tones, blending them across the surfaces. I was impressed with the transitions this created, and strongly encourage everyone - from army painters to competition painters - to give them a try.

The tarnished metal was particularly fun, all applied over a silver basecoat (the rest of the model had a zenithal primer) with some non-metallic metal techniques along with greens and oranges to rust things up.



*The figure before the application of Speedpaints with a zenithal basecoat and metal parts painted silver.*





## HOW DO THEY WORK?

In simple terms, the Speedpaints 'move' as they dry to pool in recesses, have average coverage in the mid tones, and barely remain on the top points. In doing this they create a figure that looks like it's had shading and highlighting applied. That's the theory at least!

AP describe an 'innovative resin medium solution' that allows their Speedpaints to flow. The specifics of this go beyond our scientific method, but we suspect that what AP say is 'innovative' may actually be a throwback to art's past. Different types of resins - oleoresins - have been used in painting for centuries. While our hobbyist brains might read 'resin' and think of the casting material, oleoresins are a different matter altogether, obtained through an evaporation process of natural materials to produce a resinous extract that

has useful properties. If you process coniferous trees in such a way you get an oleoresin extract you may have heard of - turpentine - and there are other resins with similar properties that have been used as mixing mediums in painting for ages.

Different oleoresins can change the glossiness of paints they are mixed with, alter the flow, and have an impact on surface tension. This is, perhaps, the way that Speedpaints do their thing, with oleoresin ensuring paint smoothly flows and transitions across the surfaces of the model.

Does knowing this have any impact on how you use the paints? Perhaps a little, it's good to learn about the properties of your paints. If nothing else, it might help you look like a genius in a pub quiz in 36 years' time!

## TEST ONE: COVERAGE OVER DIFFERENT BASECOATS

*Marc:* I built four *Bolt Action* Late War British (the figures that will be included for free in the next issue of *Wi*) and applied different basecoats before painting them. The basecoats were pure white, a black to grey zenithal highlight, pastel green, and Pallid Bone over white to test how Speedpaints apply over other Speedpaints. Further painting was then done by brush with the same Speedpaint colours on the same areas.

As you can see from the pictures each basecoat created a very different finish, and you'll need to consider what you want your army to look like when deciding how to start your figure. If possible begin with lighter paints and progress to darker ones. The darker Speedpaints will cover lighter ones if you have rogue splashes and slips, but light paints struggle to cover darker tones.

Ever since Contrast paints arrived with their own 'specialist' spray primers, there has been a misconception that the paints are best applied over white of a specific kind. This is simply not true. Paints have a multitude of applications, and Speedpaints have no hard and fast rules, hence me trying the different basecoats. Pure white gave a far brighter but less realistic look, while the zenithal, brown, and tan starts made for more nuanced and historical feeling finishes. Don't be afraid to mix the paints as I did to get more accurate colours on uniforms and fatigues.

I suggest doing some testers before committing to the primer colour for your army. The time this takes will be more than made up for in the speed at which you can cover them with Speedpaints!



*Basecoats: Left - The Army Painter White primer spray. Right - The Army Painter Pallid Bone Speedpaint over white.*



*Basecoats: Left - Vallejo Model Color Pastel Green. Right two figures - a zenithal highlight of light grey over black.*

### KEY

- Fatigues - A 3:1 mix of Camo Cloak and Malignant Green
- Leather and rifles - Dark Wood
- Skin - Crusader Skin
- Metallics - Basecoated with silver and then painted with Grim Black
- Submachine gun - Grim Black
- Backpack and kit - A 1:1:1 mix of Camo Cloak, Holy White, and Pallid Bone
- Left leg satchel - A 1:1 mix of Camo Cloak and Holy White

## TEST TWO: COVERAGE AND DRYING TIME

*Marc:* A Perry Miniatures Agincourt French Infantry figure gave me the chance to watch paint dry! Not something that'd usually be recommended, but by observing the way Highlord Blue gradually changed as it dried over a zenithal basecoat, I got a better idea of how the Speedpaints work. First though, how do they flow when applied with a brush? Quite well actually - the consistency differs across the range, but they are all controllable and come from the dropper bottle at a consistency similar to what an experienced painter would mix their paint at. If you've used Quickshade, the Speedpaints are quite similar in how they flow, somewhere between a wash and a traditional paint.

### WATCHING PAINT DRY

As you can see in the pictures, the change when drying is subtle for the most part before areas suddenly rather quickly 'resolve' with the paint tightening up and seeming to suck into the recesses and 'blend' over surfaces. I've marked some spots to pay attention to; one of these is a mould line that I didn't remove and was accentuated by the Speedpaint. You'll need to be even more careful when prepping your figures if using Speedpaints.

I often dry wet paint with a hairdryer to speed up the process but found that the final effect of the Speedpaints was slightly compromised by doing this. That meant that although the brushwork on this figure took barely 10 minutes to finish it all, there were breaks in between while waiting for coats to dry. This won't be a problem if you're working on a unit, of course, as by the time you've batched ten or so tunics the first figure will be dry and ready for his belt to be painted.



### TEST THREE: THROUGH THE AIRBRUSH

*James:* I wanted to check the coverage through an airbrush with a basic application. Nothing fancy here, just a single spray of paint fresh from the dropper bottle and into the cup of my airbrush.



*A Gripping Beast Order Militant Hexenjager was primed with Army Painter white spray before I airbrushed it with Fire Giant Orange. The paint flowed through the airbrush well at 20psi and I applied a thicker coat than I would usually do to really put the 'base, shadow, and highlight' claim to the test. After about 15 minutes of drying time, the coverage was good (if a little garish, but that's to be expected!) and it had done what it was supposed to.*



*Games Workshop's Spoilpox Scrivener was given a zenithal prime of Vallejo black to Vallejo grey before a final drybrush of white to pick out the edges. This has been my go-to technique when using Citadel Contrast paints. The stark drybrushing gets muted down to a more subtle final highlight by the paint application. The Zealot Yellow Speedpaint would face a challenge here - yellow has a tricky time over black - but I was pleasantly surprised by the result once it dried.*

As I used the paints more, I began to thin the paints, adding two drops of the Speedpaint Medium to every three of paint. This gave me a more nuanced coverage with my airbrush application and allowed me to create smoother transitions like those on the dragon wings at the end of this article.



## S P E E D P A I N T S H O W C A S E

### CERBERUS STUDIOS SABRE LION

*Marc:* With a minimal selection of Speedpaints, I blocked in the initial colours then sketched highlights with a slightly thinned Pastel Yellow AK acrylic paint. I went back to the previous paints and blended these quite stark highlights down to make for smoother transitions. This illustrates how Speedpaints can make really effective glazes over traditional acrylic paints.



## TEST FOUR: SPEEDPAINTS VERSUS CONTRAST

Marc: It felt important to compare the coverage of Speedpaints to Games Workshop's Citadel Contrast paints. To make the test even tougher for AP's Speedpaints, we picked 'home ground' for the Contrast paints by applying them to Horus Heresy Space Marines.



I chose similar tones to paint the Marines, applying Contrast Blood Angels Red and Speedpaint Blood Red over a zenithal basecoat as shown on the right. After a carefully applied coat with a brush and sufficient drying time the end result is similar, but overall I feel that the Speedpaint provided better depth and transition. Very impressive!

I finished the Marines by applying Speedpaints to the other details in smooth coats. It is noticeable that the Speedpaints are slightly thinner overall than Contrast paints, meaning you must give more drying time before painting connecting areas lest they start to blend.

When it came to the eyes, I tried several different finishes - precise white dots and more rough ones that touch the edges of the surrounding armour. By applying Orc Skin over the 'clean' eyes you get a striking finish, and on the 'messy' one you create a quick and dirty glow effect.



*The two different approaches to the eye lenses. The armour trim was painted silver and given a 1:1 mix of Zealot Yellow and Hardened Leather.*



*The finished figures - Speedpaint Blood Red on the right, Contrast Blood Angels Red on the left. The other details on both figures are painted with Speedpaints.*





# S P E E D P A I N T S H O W C A S E

## ELEPHANT

*James:* To fit with this month's Beasts of War theme, I snagged the second Victrix War Elephant frame from Marc (see page 90 for a whole article on painting elephants) and some Crusader Minis Half-Orcs (see Observation Post page 15) to make a fantasy war elephant. The crew were simple conversions but the elephant remained as standard, then I got the airbrush out to paint the bulk of the figure quickly.

I kept the howdah and crew separate and began work on the elephant, targeting the underside with Hive Dweller Purple, thinned to a more translucent consistency. I then built up the grey tones with the full range, even adding Holy White to the top. With this done, I changed to the paintbrush and gave things a more natural tone with Crusader Skin and Dark Wood in recesses.

The skin of the crew was applied with Malignant Green and even this was through the airbrush. Picking up the paintbrush and applying Orc Skin and thinned Highlord Blue into recesses, along with Slaughter Red in the underside of the cheekbones, made for two decent looking faces that took just a few minutes to complete.



*Above: The initial airbrush coat of Malignant Green. With practice you can hit the parts you want with your spray, even on small figures, and really save some time.*





## S P E E D P A I N T S H O W C A S E

### DUNGEONS AND LASERS DRACULUS THE CUNNING

*James:* I'll take a closer look at this beastie in next month's Observation Post where we'll review this impressive range of plastic dragon kits, but I think he stands as a testament to what can be achieved with nothing more than a zenithal basecoat, a couple of hours, and some knowledge of how best to mix brush painting, airbrush work, Speedpaints, and a standard white paint. Without a range of paints such as Speedpaints, I'd never be able to complete a model this big in two hours.



#### CONCLUSION

This has been a rapid exploration of The Army Painter's new Speedpaints; as with any new hobby product, we'll need time to collectively experiment with the paints, learn the intricacies and nuances of how best to use them, and unleash the true potential of the range.

It's safe to say that we are very impressed with this offering. The paints achieve the 'base, shadow, and highlight in one' claim The Army Painter makes and also allow a higher level painter like Marc to create his beautifully painted Revenant. The paint saturation is good (though some browns are a bit less consistent), application is easy, the dropper bottles are wonderful to use, and the price is very competitive.

Speedpaints compare favourably to the main competition, Games Workshop's Contrast paints, in every way - some painters may prefer the properties and 'feel' of one brand over the other, but that's a totally subjective view. At a basic level, both do a good job of speeding up your painting process, but Speedpaints do it a lot cheaper - close to half the price of GW's paints and in a far better bottle. That might be enough to swing it for many!

We like variety on our workbench and will gradually find our 'essential' Speedpaints to go with the Contrast paints we love, but the Speedpaint Mega Set from The Army Painter does something very few paint sets manage - it provides a collection of 24 paints that will all find uses on your projects. Every single paint works well and comes in a tone you'll find useful, and that is a rare thing indeed!

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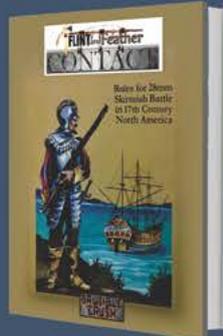
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# INTO THE WOODS WE GO

## Animals and beasties in the wild



**Aramiha Harwood draws on Lon Teal and Adam Gehling's rules in the Tribal supplement *Primeval* and presents some fun ideas for animals and hunting on the tabletop.**

This article offers fast and easy mechanics to bring animals into our gaming. So many of our wargames are set in the wilderness, surely there should be rules for random beasties that can find themselves on the battlefield. In turn, hunting is a major part of human history (and pre-history), and the opportunity to hunt fauna in local ecosystems seems like a wargaming opportunity too good to miss!

Thus, bringing animals to the gaming table offers enticing options for players:

1. Players can introduce animals into their general games as random elements to ambush unsuspecting warriors or as table dressing that migrates across the gameboard offering cover for cunning players.
2. Scenarios can specifically use animals in their rules, like a Hunt or a Tracking scenario.

You can pick and choose what you like from the upcoming ideas to design your own specific games and scenarios. The unit, movement, and behaviour of animals is kept generic enough for gamers to 'plug it into' their own system of preference. Play these mechanics in whatever rules you know. This article isn't a perfect 'how to', the details are a bit fuzzy around the edges, but use your wargamer's instinct to make things work!

*He took his vorpal sword in hand;  
Long time the manxome foe he sought—  
So rested he by the Tumtum tree  
And stood awhile in thought.*

*And, as in uffish thought he stood,  
The Jabberwock, with eyes of flame,  
Came whiffling through the tulgey wood,  
And burred as it came!*

*Jabberwocky by Lewis Carroll*

### GAMEPLAY CONCEPTS

The way animals are represented depends on their Unit type, their Movement type, and their Behaviour. In the following Bestiary section, animals are represented by their characteristics in these three main categories.

Animals are typically non-player models and are not player controlled. Their actions are based on a simple set of game instructions - their Movement and Behaviour. Herd animals might be grazing or moving along a migratory path that crosses the game board and seek only to escape predators. Aggressive herbivores, such as the woolly mammoth, might attack hunters if they feel threatened or get too close.



Predatory pack animals - wolves and hyenas, for example - on the other hand, would actively stalk humans that strayed too far from the protection of their fellows.

Because a set of rules cannot truly model the reactions and movement of real animals, players should use their imagination and common sense when deciding what actions an animal will take. If you can't decide/agree, just flip a coin, roll a dice, or draw a card.

### ANIMAL UNITS

For wargaming purposes, animal figures are divided up into Units. These range from Beasts - a single powerful predator or dangerous herbivore - to Packs or Herds - groups of smaller animals such as a Pack of wolves or Herd of antelope.

Just like human heroes or leaders, larger Beasts will have multiple wounds, reflecting their strength and durability.

Pack or Herd units that have multiple figures are treated similarly to a generic unit of warriors and must maintain unit coherency as they move.

### MOVEMENT

Movement defines the default activity that an animal will take during the game. If left undisturbed, it will continue taking this action every activation. More than likely though, at some point a predator or human will either approach the animal or attack it. Once this has happened, their actions will now be determined by their Behaviour.

There are four basic Movement types divided into two groups: Prey and Predator.

The two types of Prey movement are Migrating and Grazing. Predators use either Ambush or Stalking.

#### PREY MOVEMENT

##### Migrating

Mark an entry point and an exit point on opposite sides of the game board. In the first turn, Migrating Prey animals will move on from the entry point and will then walk towards the exit point by the shortest possible route. They will move around rather than through areas of tough going if they can.

##### Grazing

These Prey animals begin the game at a random position on the board. The positions can be determined by the players or by dice rolls allocated to zones. The animals will remain unmoving in this position unless their Behaviour is activated.



Above: A magnificent image from the famous Lascaux Cave in Montignac, France.

#### Prey Behaviour

Prey animals will revert to their Behaviour if one of the following events occurs:

- Predators or Humans approach to within three walk-moves (typically 12") of them.
- Their unit is attacked.
- Another unit of the same species is attacked within three walk-moves.

#### PREDATOR MOVEMENT

##### Ambush

Players take turns to place four face-down counters in four different pieces of terrain around the board. The reverse of one will have a mark indicating that a Predator is waiting in Ambush. If any model - Animal or Human - moves to within a run-move distance (typically 8") of a counter, turn it over. If the Ambush Predator is revealed it breaks cover, is placed on the board, and immediately activates. It will charge and attack the unit that discovered it.

After breaking cover, the Behaviour of an Ambush Predator changes to Predatory.

In subsequent activations, a Predatory model will continue to attack until it destroys the unit that had the bad luck to stumble upon it. Unless attacked, it will then walk towards the nearest board edge, dragging one of its kills to its lair.

#### Stalking

The Stalking movement of a Predator is the most difficult to model in a game, and so requires a little more detail. Stalking models will move in from anywhere along a random board edge. As they are activated, they will run towards the nearest unit of Prey - human or animal - whilst attempting to use as much cover as possible.

Once within 16" of their Prey, they will slow to a walk and continue to approach (sneaking up on their target). If they reach charge range, they will charge and attack. If their prey begins to flee, they will follow at a run and attempt to charge.

Needless to say, their default Behaviour is Predatory.

**PREYING ON THE WEAK**

As mentioned, Stalking Predators do not just consider other less carnivorous beasts as Prey, humans can be a viable target too. Predators will, however, only attack Prey - human or otherwise - if the individual Predator or combined Predator unit has more wounds than their intended Prey model or unit.



If there are no eligible targets on the table, Stalking Predators will move three walk moves/12" from the nearest Prey. They will then circle the Prey, move to Merge Units if possible, and wait for an opportunity.

Stalking Predators Merge Units if, at the start of a turn, two or more diminished units of the same species are in a cluster that is entirely within coherency. They will merge into a single unit, and any leftovers will break off and attempt to merge with yet another diminished group.

## BEHAVIOUR

*Until the lions have their storytellers, the story of the hunt will always glorify the hunter.*  
African proverb

Behaviour describes an animal's decision and/or ability to flee, attack, or defend themselves.

## PASSIVE

Timid herbivores will merely try to flee from Predators. Whenever Predators or humans approach to within three walk-moves (12") of Passive animals, the creatures will use their activations to sprint toward the nearest board edge away from the threat. If possible, they will avoid any tough going that might slow their movement.

Passive animals will continue to flee until either they or their attackers are dead, or they have retreated to more than three walk-moves (12"). They will then revert to their Movement type.

If caught, Passive animals will fight to defend themselves, but will do so in a panicked state. They won't hurt their opponents unless they have an overwhelming result in their combat (e.g. roll a 6 on a D6). Any successful hits will cause a wound to their foe as they are struck by a flailing hoof or antler.

## AGGRESSIVE

These animals are not Predators but will take a stand to defend themselves or their herd. They are nearly always large single-model units with multiple wounds.

If an Aggressive animal has had its Behaviour activated by the approach of Predators or humans, there is a 50% chance (1 to 3 on a D6, heads on a coin, red result on drawn card) the animal will charge and attack the interlopers in its next activation. If not, it will attempt to flee in the same way as if it were Passive.

If attacked, Aggressive animals will always turn and fight until either they or their attackers are dead or have retreated to more than three walk moves (12") away. It will then revert to its Movement type.



## PREDATORY

A lone animal or a pack that actively attacks their prey, these animals know how to fight and are trying to kill their opponents. Predatory animal units are armed with short weapons (fangs and teeth) and will conduct their combat in the same way as a human opponent. If the Predatory animal is deemed especially deadly, and you wish to reflect the danger brought by its kind, allow it to roll dice or draw cards twice for each attack and choose the higher/better result.

## BESTIARY

The species outlined here offer flexible interpretations for a variety of periods/geographies. The woolly rhino could also be a boar in a European setting. The smilodon or lion descriptions provide opportunities for playing with modern big cats. Dromornis could be used as the large bird Moa, hunted by pre-European Maori into extinction. Feel free to adapt these descriptions to your own playing needs.

## ANIMAL SKILLS

**Agile:** Able to make lightning quick strikes when least expected, Agile creatures will typically strike first in combat, even when charged.

**Fearsome:** These creatures cause Fear in their opponents.

**Fleet:** When moving at a sprint, these animals triple their normal movement.

**Savage:** Double any damage caused.

**Strong:** Roll twice (or draw two cards) for every attack and choose the higher/better result.

**Unstoppable:** This animal's colossal bulk means that it is not slowed when moving through tough going.



## AUROCH (BUFFALO / BISON)

Aurochs survived as a distinct species until relatively recently, even being seen by Julius Caesar during his campaigns in Gaul. They were comparable in size to modern Bison, and rock art depicts bulls as large and black coated, while the smaller cows and calves had red-brown coloured coats. Both sexes had a dangerous and substantial set of horns. Today they survive only in the genes of domestic cattle breeds.

- **Unit:** Pack (three models)
- **Movement:** Grazing
- **Behaviour:** Aggressive
- **Skills:** None
- **Starting Wounds:** Two each

## BEAR

Cave bears would often move deep into a cave system to hibernate, emerging in the spring, much to the surprise of the humans sheltering at the cave entrance!

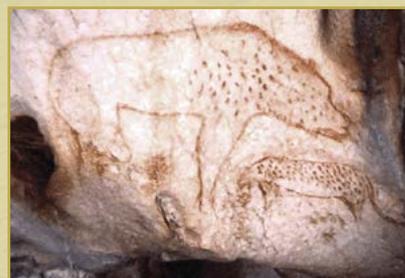
- **Unit:** Beast (single model)
- **Movement:** Ambush
- **Behaviour:** Predatory
- **Skills:** Strong
- **Starting Wounds:** Six



## BOAR / WILD PIG / WOOLLY RHINO / RHINOCEROS

These species probably behave quite passively towards other species until threatened or startled. They would then charge using their bulk and horns/tusks to maim and kill!

- **Unit:** Beast (single model)
- **Movement:** Grazing
- **Behaviour:** Aggressive
- **Skills:** Savage
- **Starting Wounds:** Six



Above: Cave paintings from the Chauvet-Pont-d'Arc Cave in south-eastern France.

## PAINTING ANIMALS

Wi's painter Callum shares some advice on painting animals that you can adapt for a wide range of figures, applying his brushwork to a DeeZee Miniatures Rearing Cave Bear using Citadel paints.

### VOLUMES ON FUR

**Callum:** When fur is thicker it appears darker, while the thinner, shorter hairs closer to the surface are a brighter colour. To make our models as accurate to life as possible, we can represent this through varying basecoats.

This roaring bear was a great canvas to demonstrate the technique. The fur on the belly, the middle of the thighs, paws, and shoulders are all patches that received a lighter basecoat. If you're struggling to visualise which parts of the fur should be lighter, think logically about the areas that would rub and touch the ground. You can reference photographs and emulate what you see in nature too. I always keep reference images on my screen while I paint. For pre-photography beasts, you can refer to present day animals that share their characteristics.

### BEAR FUR BASECOATS

For this bear, I wanted to capture the warm, red-brown fur of brown bears. I basecoated the entire model with a 2:2:1 mix of Mourfang Brown, Doombull Brown, and Rhinox Hide. I applied several thinned coats to get into all the recesses of the sculpted fur.

I mixed the same paints in a 1:3:1 ratio, using predominantly Doombull Brown (the redder of the three colours) this time, then I thinned the mix to just above glaze consistency. I painted big patches of it onto the areas that I wanted to be lighter.

Next, I used pure Doombull Brown, then gradually mixed in Skrag Brown to further lighten the areas of fur. All of these mixes are painted on rather than drybrushed, filling the recesses to make a graduated basecoat. The final colour placement was pure Skrag Brown.

I then applied a glaze of Rhinox Hide in the deepest recesses, such as the groin and under the arms, and finished with an overall wash of thinned Agrax Earthshade.

### DRYBRUSHING TO BRING THINGS TOGETHER

I drybrushed the darker patches of fur with the initial basecoat mix, with a drop of Steel Legion Drab added in. I drybrushed the lighter patches with Doombull Brown and Skrag Brown in a 1:1 mix, then pure Skrag Brown. For the very centre of the patches, I mixed Skrag Brown and Bestigor Flesh in a 1:1 mix.



The muzzle was painted using thinned glazes of Steel Legion Drab then graduated to pure Baneblade Brown. I painted the nose, claws, and eyes with black, then mixed in a blue-grey to contrast with the red-brown fur.

## DEER / ANTELOPE / KANGAROO

Antelope, Reindeer, Australian kangaroos or Wallabies, or one of the other species of plentiful herd animals that have roamed the hunting grounds and plains of the Globe.

- **Unit:** Pack (five models)
- **Movement:** Migrating or Grazing
- **Behaviour:** Passive
- **Skills:** Fleet
- **Starting Wounds:** One each

## DROMORNIS / EMU / MOA

On the large continents, large flightless 'terror birds' died out at least a million years before Homo Sapiens arrived, probably due to competition with other predators. Island habitats such as Australia, New Zealand, and Madagascar, however, provided a refuge for similar species of birds. Dromornis was a three-metre high, half tonne mega bird, and although its main diet was probably vegetarian, its beak and powerful clawed legs would have made formidable weapons when it chose to defend itself.

- **Unit:** Pack (two models)
- **Movement:** Grazing
- **Behaviour:** Aggressive
- **Skills:** Agile, Fleet
- **Starting Wounds:** Three each

## LION / SABRETOOTH / JAGUAR

Big cats of differing varieties were found in nearly all parts of the world, and the largest and most iconic was the Smilodon. Comparable in size to a modern Lion, it had longer-reaching forelegs, a wider mouth gape, and, of course, its massive fangs. These appear to be the adaptations of a predator evolved to hunt the enormous prey animals of the time.

- **Unit:** Beast (single model)
- **Movement:** Ambush or Stalking
- **Behaviour:** Predatory
- **Skills:** Savage
- **Starting Wounds:** Five



## MAMMOTH / ELEPHANT

Mammoths were one of the many members of the elephant family to have roamed the Earth at the time of early humans. Typically hair covered, with huge tusks, and tough hides bolstered beneath by insulating fat layers, the Mammoth would have been one of the most formidable creatures of its time. Nevertheless, they were a valuable prey animal for early humans. Not only did a single mammoth provide a huge quantity of food to a hunting community, their tusks, bones, and hides could be used to build shelters and tools. Mastodons of the modern era are much smaller but no less imposing to modern-era hunters.

- **Unit:** Beast (single model)
- **Movement:** Migrating or Grazing
- **Behaviour:** Aggressive
- **Skills:** Strong, Unstoppable
- **Starting Wounds:** Eight (adult), three (calf)



## GAMEPLAY IDEA

A pair of Dromornis are defending their nest territory. Any model coming within three walk-moves (12") of their nest - marked with a counter or modelled terrain piece - will be the subject of a Dromornis attack.

Strongly territorial, especially while nesting, the animal's attacks are handled as if they are Predatory.





#### MOOSE / MEGALOCEROS / ELK

The Giant Elk had a shoulder height of over two metres and a set of massive antlers spanning over three and a half metres from tip to tip! They were found in Europe, Asia, and Africa. The huge stags tended to live away from the main herds until breeding season, and these lone males may have been seen as viable targets for hunters as long as they could avoid the reach of those sweeping antlers...

- **Unit:** Beast (single model)
- **Movement:** Grazing
- **Behaviour:** Aggressive
- **Skills:** Fearsome
- **Starting Wounds:** Five

#### WOLVES / HYENAS / DIRE WOLVES

Similar in size to a large modern Wolf, the defining feature of a Dire Wolf was its jaw. With large shearing teeth and enormous bite strength, it could bring down large herbivores when hunting in packs.

- **Unit:** Pack (five models)
- **Movement:** Stalking
- **Behaviour:** Predatory
- **Skills:** Fleet
- **Starting Wounds:** One each

That's some of the more familiar beasts covered, but Ara wasn't quite satisfied. He takes the possibilities of a beast hunt even further on page 56 and brings dinosaurs to 19th Century skirmishing!



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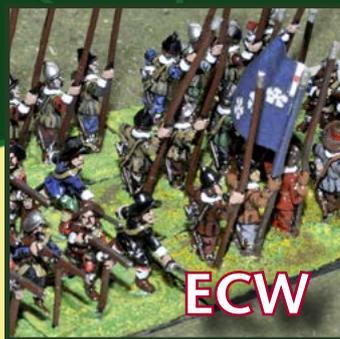
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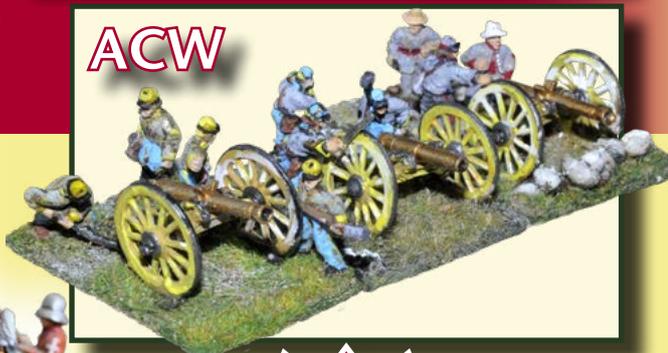
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LATE ROMANS



# Professor Willoughby Crutchin's Hunting Expedition

## (for the Royal Society of Herpetologists)

A continuation of Aramiha Harwood's hunting ideas, here he takes them to a more fantastical, *Lost World* inspired scenario.

*Preliminary report to Professor H. W. Pearson, F.E.S.*

*At the outset, I realised it would be impossible to find the right men to join the expedition, owing to the fact that the expense was prohibitive. I therefore set out alone, hoping to find a local guide, soldiers, and – most importantly – a photographer in Lugacha or Mwixagay.*

*At Lugacha, Professor Barboza suggested I talk to the fishermen at the local markets who may have contacts to build my expedition crew. There I found, for sale to the local hungry natives, the filleted body of a fearsome predatory lizard some 12 yards in length, and my inquiries were drastically diverted! In subsequent discussions with these fishermen, they described to me further astonishing cold-blooded creatures that inhabit the mist-shrouded valleys of the Isiowak river.*

*In my learned opinion, I do believe there are – by Owen's Dinosauria descriptions – living specimens of Megolasaurus, Iguanadon, and Hylaeosaurus to be found. I have gathered a company of men and guides, and procured a self-taught photography enthusiast, to accompany me into the Isiowak jungle. Professor Barboza has warned me that I may find more than I bargained for. I worry he has succumbed to the vague superstitions and fears of the locals. Science will shine a bright light of elucidation on this dark corner of the wilderness!*

*Yours in perpetuity,*

*Professor W. Crutchin,*

*Royal Society of Herpetology*

Figures by Antediluvian Miniatures.



## DINOSAUR HUNT

Prof. Crutchin seeks to make his name in the scientific world by capturing evidence of the existence of dinosaurs in the modern (19th Century) world. Little does he know that Prof. Barboza also seeks to capture some of the prehistoric creatures of the Isiwak jungle. He has brought his own mercenaries, and a local taxidermist, to help him in his endeavours and to see off Crutchin's men.

This scenario is presented as rules-agnostic, feel free to rejig to your own rules/mechanics. In turn, feel free to adjust the species of the dinosaurs to fit in with players' figure collections - they are supposed to reflect the general species identified in the 19th Century.

### Professor Crutchin's expeditionary force

- Professor Crutchin - armed with a revolver and a sense of scientific curiosity.
- A local Guide - armed with a machete and a spear.
- Two five-man squads of rifle-armed mercenaries.
- A photographer/sketch-artist.

### Professor Barboza's capture crew

- Professor Barboza - armed with a revolver and a snappy dinner suit.
- A local Guide - armed with a machete and spear.
- Two five-man squads of rifle-armed bandits.
- A taxidermist.

Players can increase/decrease the size of these forces, as long as they're balanced out.

### SETUP AND GAME LENGTH

Play is typically on a 4' x 4' table but 6' x 4' will work too. Take five identical counters - small squares of card work just as well - and mark each of them with a single number from one to five. Shuffle the counters, facedown, and place one in the centre of the board and one in the centre of each of the four quadrants of the tabletop. These represent tracks and spoor to lead the hunters to the whereabouts of the dinosaurs they hunt.

Both players then take turns placing the remaining terrain. The player who places the final terrain piece is considered the attacker (Barboza) of the scenario. The terrain should represent a humid, primordial looking jungle.

The defender (Crutchin) then chooses one corner of the battlefield edge as his starting zone. The opposite corner will be the attacker's starting zone.

Starting with the defender, both players take it in turns to place their units within 12" of their starting corner. Once all units are on the board, the game can begin! The attacker goes first, and play should be limited to no more than eight turns in total.



Figure by Giants in Miniature.

## OBJECTIVES

When a unit spends their entire activation with one model in contact with a counter, flip it over.

The number indicates the type of creature found, referenced below, and what that entails for the Hunters.

## VICTORY CONDITIONS

The game ends when:

- One force is completely wiped out.
- One force chooses to withdraw.
- All Dinosaurs have been collected.

Dinosaurs can only be collected when they (or one of their pack) have been killed. When a dinosaur is killed, lie it on its side. A photographer/sketch-artist or taxidermist may move into contact with the corpse and take an image or sample of their scales/skin/hide.

This collection can be done in the same turn the photographer/taxidermist movement was made. If either the photographer or taxidermist meet an unfortunate end, either of the Professors may step into their role instead. This will render them unable to use their pistols for the rest of the game.

For each dinosaur collection, the side gains one Victory Point (two points for the Megalosaurus). There are no Victory Points allocated for killing enemy soldiers - this hunt is only about the 'science'!

## What lurks under the counters:

1) Iguanadon - place at the tree closest to the counter.

- **Unit:** Beast (single model)
- **Movement:** Grazing
- **Behaviour:** Aggressive
- **Skills:** None
- **Starting Wounds:** Five

2) Megalosaurus - ambush from the piece of terrain closest to the counter.

- **Unit:** Beast (single model)
- **Movement:** Ambush
- **Behaviour:** Predatory
- **Skills:** Strong, Savage
- **Starting Wounds:** Six

3) Hylaeosaurus - place inside the terrain closest to the counter.

- **Unit:** Beast (single model)
- **Movement:** Grazing
- **Behaviour:** Aggressive
- **Skills:** None
- **Starting Wounds:** Five

4) Raptors - ambush from the piece of terrain closest to the counter.

- **Unit:** Pack (five models)
- **Movement:** Ambush
- **Behaviour:** Predatory
- **Skills:** Fleet
- **Starting Wounds:** One each

5) Sabretooth - ambush from the piece of terrain closest to the counter.

- **Unit:** Beast (single model)
- **Movement:** Ambush
- **Behaviour:** Predatory
- **Skills:** Savage
- **Starting Wounds:** Five

You can adjust the dinosaurs to suit your own collection. The sabretooth still counts as a 'dinosaur' for the Professors' scientific interests.





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# DRINK THY BLOOD THY THIRST WILL PASS...



## THE COMBAT OF THE THIRTY

**Karim Van Overmeire tells us how to get this arranged fight between knights and squires onto the tabletop.**

The Breton War of Succession was a sideshow of the Hundred Years' War. Brittany was an autonomous state, only very loosely connected with France, and when war broke out between England and France in 1337, the Breton duke Jean III le Bon (John III the Good) maintained a position of neutrality.

War came to Brittany when the duke died in 1341 without a direct heir. When lying on his deathbed the duke was

asked who should succeed him and he answered: "For God's sake leave me alone and do not trouble my spirit with such things".

Two claimants stepped forward: Jean de Montfort, who was the duke's half-brother, and Charles de Blois, who was married to a niece of the duke. Because of the strategic position of Brittany - close to the French heartland and on the sea-route between England and Gascony - it was inevitable that the English and the French kings would take an interest in the affair. Charles de Blois was approved by the French king Philip VI, while Montfort could count on the support of Edward III. Soon the parties of Blois and Montfort were at war, and the duchy became the scene of battles, siege operations, slaughter of civilians, and large-scale looting.

*Above: The Combat of the Thirty as seen by Pierre Le Baud (1480). The English are recognized by the red cross, the Bretons by a black cross. Notice the castles of Ploërmel and Josselin and the Halfway Oak.*

After several years of atrocities, the war had ground to a stalemate. Under pressure from the Pope, a truce was negotiated. Both factions were left in control of various strongholds often manned by mercenaries. The pro-French party of Charles de Blois was in control of the northern half of the duchy, while the pro-English party of Jean de Montfort had ensconced itself in the south. Despite the truce, both parties occasionally made sorties into one another's territory.

### A PURELY CHIVALRIC EXERCISE?

The catalyst for the Combat of the Thirty was a challenge to single combat from Jean de Beaumanoir, captain of the castle of Josselin, controlled by the Blois faction, to Robert Bemborough, the leader of the Montfortist garrison of the nearby Ploërmel castle.

The reason for the challenge is still debated. Some sources see the challenge as a purely chivalric exercise, undertaken for the honour of the leading ladies from both parties: Joan of Penthièvre for the House of Blois and Joanna of Flanders for the House of Montfort. Thus, no personal animosity was involved.

Other pro-Blois sources claim that the local population was terrorised by the Montfortists and that de Beaumanoir took up his knightly duty to defend the weak against cruelty and oppression.

Maybe it was just the desire to dispel the boredom of garrison duty during a truce, the opportunity to strengthen their reputation as redoubtable fighters, or the desire to gain wealth by ransoming

a captured opponent? Whatever the ultimate reason, Bemborough replied with the suggestion to expand the personal duel to a larger scale combat with thirty selected men on each side; De Beaumanoir accepted with delight.

### THE HALFWAY OAK

A suitable date and place were agreed upon: the tournament would take place on 'the following Wednesday' (26 or 27 March 1351) at a place known as the *chêne de Mi-Voie* (the Halfway Oak). As the name suggests, this was an impressive old tree near a little stream, halfway between the castles of Ploërmel and Josselin. The combat was organized as a big event with large crowds of spectators gathering.

The thirty picked combatants fighting on de Beaumanoir's side were Bretons of known families. Bemborough commanded a mixed force of probably twenty Englishmen, six German mercenaries, and four Bretons. The participants on both sides came from all over Brittany and were thus not necessarily part of the Josselin or Ploërmel garrisons.

The Montfortists arrived first and had to wait some time for their opponents. All concerned agreed to observe the rules. Each would fight with the weapons of his choice, and the battle was supervised by referees who would signal the start of combat and oversee truces for the provision of refreshments and medical care.

After both sides had heard mass, confessed, and received absolution, they formed two lines on foot.

### GREAT GALLANTRY

After the impact of the first clash, the lines broke up. Now man fought man. This type of combat had absolutely no similarity with the scenes we often see in the movies. Heavily armoured men are not easy to kill; bruises and broken bones were more common than serious wounds and the physical exhaustion of the combatants would rapidly take its toll.

Some combatants were killed, others wounded or taken prisoner, and after a lengthy spell of combat, Jean de Beaumanoir, covered with blood and exhausted, complained loudly of thirst. His companion Geoffroy du Bois then spoke the famous words: "Bois ton sang, Beaumanoir, la soif te passera". ("Drink thy blood, Beaumanoir, thy thirst will pass!"). Today, these words still adorn the coat of arms of the Beaumanoir family.



Above: Statue of Jean de Beaumanoir in the Breton town of Dinan.



Above: *Le Combat des Trente* by Octave Pengilly L'Haridon (1857). Now in the Musée des Beaux-Arts in Quimper.



On at least one occasion it was agreed to stop for refreshments. Each group withdrew. The combatants received attention from their servants, who bandaged their wounds and replaced broken pieces of armour and weapons.

When the battle was taken up again, the Montfort leader Robert Bemborough was wounded with a lance strike in the face. When he tried to get back on his feet, he was slain with a battle axe, possibly by du Bois. Both sides were so amazed by the death of Bemborough that they rested again for some time.

#### A TIGHT DEFENSIVE BODY

Upon the death of Bemborough, the German (or Dutch) mercenary Croquart took over command of the Montfort side. He displayed great prowess in rallying his men in a tight defensive body. Now followed several attacks by the Blois side aimed at breaking through the Montfort wall of steel. They were not successful, and various Blois fighters were severely wounded.

In the end, the showdown was decided by Guillaume de Montauban, a squire from the Blois side. To the surprise of his friends, he left the field. Did he flee the combat in shame? "Friend Guillaume, what are you thinking? Would you leave like a false and evil squire?" de Beaumanoir asked. De Montauban soon returned and on horseback. He rode into the English formation and shattered it in an action considered to be rather unsporting by at least some of the observers. The Bretons attacked from all sides, several of the Montfortists were killed, while the others could barely stand on their legs from exhaustion. They surrendered.

Between three and six of the Blois fighters were killed. On the Montfort side, between eight and ten men were slain, including Bemborough. It appears that not a single fighter was without wounds, but considering sixty professional fighters raged against each other for a lengthy battle with all kinds of deadly weapons, the death toll remains surprisingly low. The surviving Montfortists were captured, treated well, and later released after ransom was paid.

#### LEGACY

The chronicler Jean Le Bel wrote a contemporary account. Jean Froissart witnessed how Yves (or Yvain) Charruel, a scarred survivor of the combat, was honoured by the French king Charles V some twenty years after the event. Although even in the 14th Century some thought that it was a fight for no sensible reason, most people considered the combat as an admirable deed. It was seen as a display of chivalry and

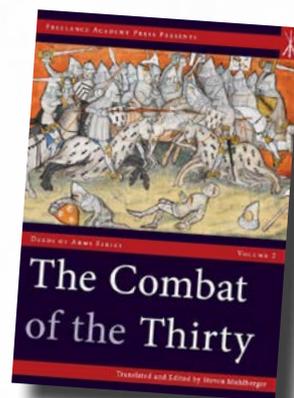
a fine example of honourable combat, as opposed to the raids, ambushes, devastation, and looting of the real war.

The combat did not have the slightest effect on the outcome of the wider war, except that it may have lifted French morale after their disastrous defeat at Crécy five years earlier. The war dragged on for another fourteen years. When peace was concluded in 1365, it was John of Montfort who was recognised as Duke of Brittany.

Although the Duchy of Brittany was seen as distinct from the Kingdom of France at the time of the combat, later French patriots portrayed the Combat of the Thirty as a heroic struggle against foreign invaders who sought to occupy France. The combat has received less attention in England, though English sources suggest unfairness or cheating on the pro-French side as at least one combatant mounted a horse to break the English line. Arthur Conan Doyle refers to the combat in his historical novel *Sir Nigel*.

We are privileged to have different sources describing the Combat of the Thirty. Unfortunately, but not unusually, the information sometimes conflicts and raises several questions that will probably never get a definitive answer. Were the leaders included in the 30 men fighting on each side, or did they each pick 30 men totalling 31 on each side? Was the combat on a Wednesday or a Saturday?

Below: The book *The Combat of the Thirty* by Steve Muhlberger is a good starting point to delve into this curious episode of the Hundred Years' War.



Was it 26 or 27 March? Did the rules allow participants to fight on horseback? Was Guillaume de Montauban the only one to fight mounted?

Several sources give the names of the participants, but, alas, the lists don't always match. Some battlers were known by several names. To give but one example: Guillemin le Gaillard, who was fighting on the Montfort side, was also known as *Ridèle*, alias *Ridart*, alias *Raoul*, alias *le Guerrier* ... But for me, the glass is more than half full; we have plenty of information that allows us to use the story as the basis for an exciting wargame.

#### THE OBELISK OF NAPOLEON

At some time after the combat, a memorial stone was erected. In the 17th Century, a large cross was placed, but this was knocked down after the French Revolution. In 1811 Napoleon commissioned a large obelisk (*Colonne des Trente*) to be placed in the commune of Guillac at the place where the Halfway Oak once grew. The obelisk was eventually erected in 1819. By then, Napoleon was already in Longwood House on Saint Helena. The restored Bourbon king Louis XVIII adorned the obelisk with an inscription stating "Vive le Roi Longtemps, les Bourbons toujours" (Long live the King, the Bourbons forever), ignoring the fact that there is not the slightest connection between the medieval combatants and the Bourbon dynasty. The inscription gives the name of the thirty Bretons of the Blois party, stating that they fought to defend the poor against foreign occupation.



Above: In 1819 an obelisk was erected at the place where the Halfway Oak once stood.

## TAKING THE COMBAT OF THE THIRTY TO THE TABLETOP

Looking to re-fight the Combat of the Thirty in about an hour, I chose *Lion Rampart* as the starting point for my rules, and adapted them to the specific context of the battle. After lots of playtesting, I drifted away from them as originally written, so the following rules are a mutant rather than a variant of the original *Lion Rampant* rules! You should feel free to mutate things further as you please.

### FIGURES

You will need sixty medieval foot figures and six mounted figures. I was lucky to find more than 60 painted 28mm knights on eBay. I got so carried away by this project that I applied self-made decals with the correct coat of arms to a significant number of my figures. Those wishing to invest less money and time could just buy two boxes of appropriate 1/72 plastic miniatures or even a bag of the cheapest 'made in China' toy knights.



Above (left to right): Messire Maurice de Tréguify, Messire Geoffroy de Melon, and Messire Alain de Keranrais.

### TROOP TYPES

I gave both sides equal strength: one captain, nine knights, and twenty squires. As the Montfort side historically had fewer men from high-born families but more battle-hardened mercenaries, I gave them some 'champions' with the same value as knights.



Above: Messire Jehan Rouxelot.

Above: The two captains locked in combat: de Beaumanoir vs. Bemborough.

Squires roll 1D6 in attack and defence. A knight/champion rolls 2D6 and the captain rolls 3D6.

### UNITS

Captains, knights/champions, and squires can be mixed as you please. All figures in a unit must keep base to base contact in two lines (3-3, then 3-2, 2-2, 2-1). When casualties are taken away, the remaining figures automatically close ranks. Units have to stay at least 1" from other friendly units, and thus passing through friendly units is not allowed. There is no facing, thus no flank or rear attacks. Figures can turn for free when contacted. All figures of a unit count as in combat when at least one figure is in contact with an enemy figure.

### DICE

Regular D6s - in two different colours - and a D20.

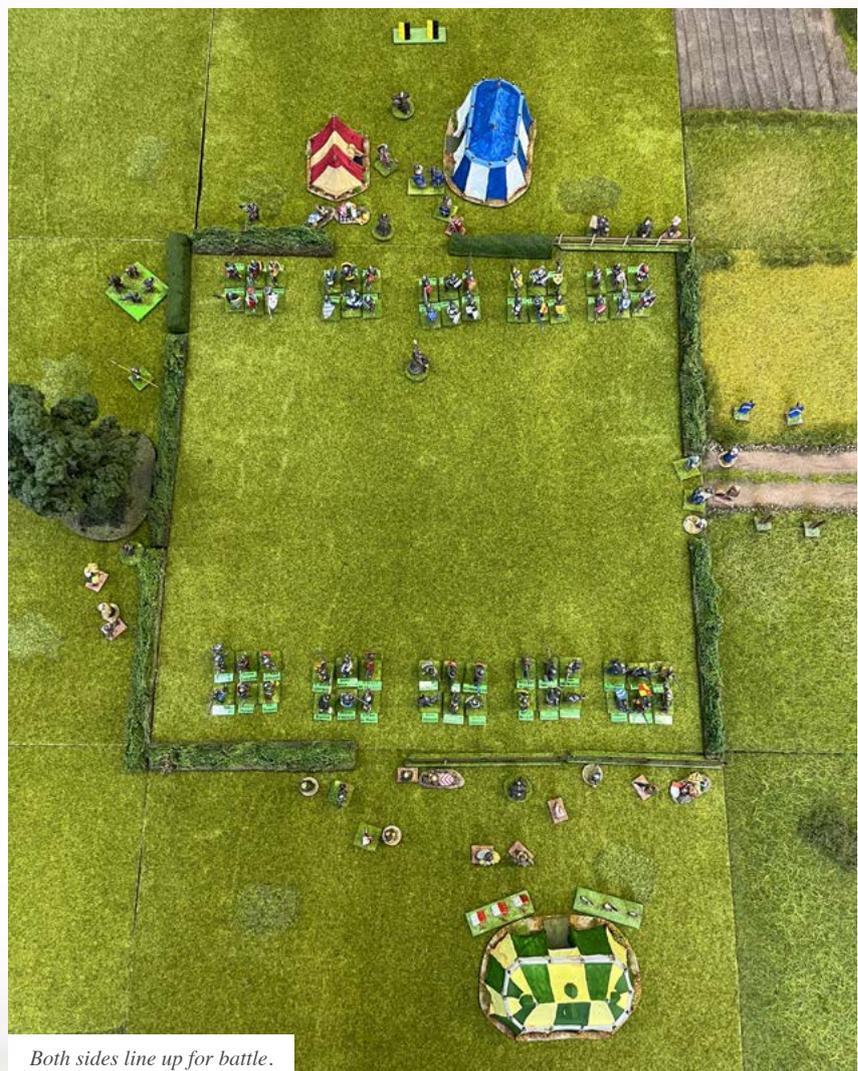
### DISTANCES

Measured in inches.

### TABLE

The combat is fought on a square flat field bordered by hedges. For 28mm, a 24" square board is suggested for ease. At the start of the game both sides line up with their back not further than 4" from the rear edge.

If you have the scenery and the figures available, you could zoom out to show more of the field with hedges and the Half-Way Oak, along with a number of medieval tents and lots of onlookers.



Both sides line up for battle.

## TURN SEQUENCE

Roll a D6 to decide which player starts, then take turns as in *Lion Rampant*, with a failed activation test switching the initiative to the opponent. There is no obligation to activate each unit, players may pass on activation.



Right: Messire Guillaume de Montauban.

## ACTIVATION

Move and Charge are the only possible actions. Roll 2D6.

Move: 5+ needed	4" in a straight line in any direction.
Charge: 6+ needed	6" in the direction of an enemy unit, ending into contact. Charging is not allowed if the enemy is too far away. The attacker aligns on the defender's unit. A successful 'charge' activation is needed to continue the combat if opposing forces are already in contact.
Modifiers	-1 Tired or -2 Exhausted. +1 captain is part of the unit.

Pre-measurement is allowed.

No single figure may move further than the maximum allowed distance.

Units cannot directly move from an existing contact into contact with another enemy unit. Units must first disengage with a normal 4" move activation.

## EVENTS TABLE

Roll a D20 each time a double 5 or 6 comes up during activation. Read the relevant passage aloud in a suitably bombastic voice, then perform the event:

- 1) **"I have read my books, Merlin has promised that we will have victory over the Bretons today!"** The Montfort player will double all attacking and saving dice for the remainder of this turn (even if this event is rolled by the Montfort player).
- 2) **"If Jesus Christ gives you strength and the advantage, all the barons of France will take joy from it!"** The Blois player will double all attacking and saving dice for the remainder of this turn (even if this event is rolled by the Montfort player).
- 3) **"The heat was great, each one was covered with sweat. The ground was bedewed with sweat and blood."** Both sides become Tired (or Exhausted if already Tired).
- 4) **"Ladies gallant might see right well how manfully their lovers bore themselves in that fight. And I trust they would when they might, reward them privately ..."** All figures of the active player roll an extra attack dice for the remainder of this turn.
- 5) **"The English had lost their strength and their power. One is pledged, another is a prisoner."** The Montfort player only saves on 6 for the remainder of this turn (even if this event is rolled by the Blois player).
- 6) **"Yet I think and I think it true, one Englishman is worth Frenchmen two."** The Blois player only saves on 6 for the remainder of this turn (even if this event is rolled by the Montfort player).
- 7) **"They fought fiercely all in a pile, rescuing one another handsomely when they saw their companions in trouble."** The active player saves on 4+ instead of 5+ for the remainder of this turn.
- 8) **"They fought so long that they all lost strength and breath and ability to fight."** Both sides become Exhausted.
- 9) **"Throw the dice and don't hold back. The luck will fall on you, your life will be short."** The active player may reroll all failed attack dice once for the remainder of this turn.
- 10) **"The battle was great and the combat was heavy. And the slaughter was horrible and wonderful and great."** The active player may double all attack dice for the remainder of this turn.
- 11) **"Let us avenge our loyal friend, put them all to death. Spare none of them, the day will be ours!"** This turn the active player automatically charges the nearest enemy (within 6") with all his not yet activated units.
- 12) **"Montjoie, he cries, Barons, strike now! Try your hand, all of you, noble and prudent knights!"** Exhausted becomes Tired. Tired is removed.
- 13) **"They rested a long time and drank some wine, which was brought to them in jugs, and tightened their armour and cleaned their wounds."** Truce! All units of both sides return to a position not further than 4" off their base line. All Tired/Exhausted markers are removed.
- 14) **"And all agreed to seek a drink without delay. Each one had a jug of good wine of Anjou. When all had drunk by agreement, they returned to battle without any delay."** Truce! All units of both sides return to a position not further than 4" off their base line. All Tired/Exhausted markers are removed.
- 15) **"He lies, mouth gaping, dead and overthrown. I pray you, my good lords, act like prudent men!"** All units of the active player immediately fall back 4" toward their base line and the turn of the player ends.
- 16) **"There commenced a slaughter very cruel and very woeful. And the great blows which they struck each other on the head resounded a quarter league around!"** For the remainder of this turn, both sides will hit on 3+ instead of 4+.
- 17) **"A little they withdrew then, and on their swords did lean."** All units of both sides immediately fall back 4" toward their base line.
- 18) **"All are in phalanx, as though tied together."** For the remainder of this turn of the active player, both sides will save on 4+ instead of 5+.
- 19) **"As if it had been in dread and fear, they made no sign of dismay."** All not yet activated units of the active player may increase their normal movement or charges to 8" for the remainder of this turn.
- 20) **"Friend Guillaume, what are you thinking? Would you leave like a false and evil squire?"** Roll a D6. 1 to 3: The whole unit flees the battlefield. 4 to 6: The unit is replaced by a mounted unit of the same number of figures. It starts at the friendly rear edge. This mounted unit will be activated on a 4+ for Move or Charge. It attacks on 3+ and saves on 4+.

## RESOLVING COMBAT

In attack and defence, each squire rolls 1D6, each knight/champion 2D6, and the captains 3D6. Attackers hit on 4+ and defenders save on 5+. Two hits are needed to eliminate an opponent (Armour 2 in *Lion Rampant*).

Melee is not simultaneous: the attack of the activated charging unit is resolved first. If the defender has figures removed, he takes a courage test. If he passes the courage test, he will fight back and inflict hits on the charging unit, leading to a courage test of the charging unit if that unit has figures removed.

For each removed figure, a blue and a red D6 are rolled. The blue die decides who will choose the figure. On a 1 or 2, the opponent may choose the figure, and he will probably look for the captain or a knight/champion. On a 3 to 6, the owner of the unit chooses the casualty figure.

The red die decides if the eliminated figure is killed or captured or has a lucky escape, according to the attack modes.

## ATTACK MODES

Both players can choose between one of two possible attack modes - Spare None of Them or Take Them Captive on Parole - and the choice should be indicated with a marker. Each time the player gets the initiative, he can freely switch to the other mode before he makes his first activation roll.

If an enemy is eliminated with the Spare None of Them mode active, the figure will be killed on 1 to 3 and taken prisoner on 4 to 6.

If an enemy is eliminated with the Take Them Captive on Parole mode, the figure is killed on 1 and he is taken prisoner on 2 to 5. On a 6, however, he escapes his potential captors and remains fighting with his unit.



### THE BLOIS FORCE (BRETONS SUPPORTED BY FRANCE)

**Captain:** Messire Jean de Beaumanoir.

**Nine Knights:** Messire Geffroy du Bois, Messire Olivier Arrel, Messire Jehan Rouxelot, Messire Caron de Bosdegas, Messire Even Charruel, Messire Guy de Rochefort, Messire Robin Ragueneil, Messire Huon de Saint-Hugeon, and Messire Jean de Tinténiac.

**Twenty Squires:** Geoffroy de Beaucorps, Hughes Catus, Olivier de Fontenay, Louis de Goyon, Alain de Keranrais, Olivier de Keranrais, Guillaume de la Lande, Guillaume de la Marche, Geoffroy de Mellon, Guillaume de Montauban, Olivier de Monteville, Maurice du Parc, Tristan de Pestivien, Guyon de Pontblanc, Geoffroy Poulart, Geoffroy de la Roche, Jehannot de Serent, Alain de Tinténiac, Maurice de Tréziguify, and Geslin de Lanloup.

### THE MONTFORT FORCE (ANGLO-GERMAN-BRETON)

**Captain:** Sir Robert Bemborough.

**Nine Knights and Champions:** Sir Robert Knolles, Sir Thomas Billefort, Sir Thomelin Walton, Sir Hugh Calveley, Sir Hervé de Laxaualen, Sir Richard de la Lande, Croquart the German, Hybinet le Vilart, and Nicolas Dagworth.

**Twenty Squires and Men-at-Arms:** John Plesanton, Repafort, Thomelin Henefort, Huceton Clamaban, Jennequin Bétonchamp, Olivier Hérouart, Hennequin Le Mareschal, Raoulet d'Aspremont, Gaultier l'Alemant, Bobinet Melipart, Jean Troussel, Robin Adès, Perrot de Commelan, Guillou Le Gaillard, Jennequin Taillard, James d'Andelée le Couart, Guillaume D'Ardaïne, Guillaume Isannay, Helichon Le Musart, and Helecoq.







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# CAMELS, BEASTS OF BURDEN OR SHIPS OF THE DESERT?



Jim Graham explores these lumpy beasts and their use in warfare through the centuries.

Camels have a long, if not always distinguished, military history. The earliest armies in the Middle East used them for riding and as beasts of burden, and the use of camels spread, including to the Midianite Arabs who used them in warfare with two bowmen perched on a single dromedary. No, I don't know how that would work either, but I'd pay good money to watch re-enactors try it out!

The hardiness and ready availability of camels meant they remained popular, and Arab cameleers fought in many subsequent armies, from the Arab Conquests right up until the 20th Century. They were adopted by incomers as well: the Romans had *Dromedarii* troops to patrol the desert reaches of the Empire, Byzantine armies used them, everyone from the Mongols to Wellesley in India

used transport camels, and occasionally even light guns were mounted on them ... which seems like it could be more dangerous to the users than to the enemy. The Zamburak was mounted on the front of a camel's saddle and fired with the camel in a kneeling position; combined with needing to reload between shots, that made for a low rate of fire. Even when firearms and artillery ruled battlefields, camels continued to appear and were regular features of Moghul and other Indian armies.

Napoleon formed a Camel Corps in Egypt to combat the Mamluks, and Napoleon himself rode a camel during that campaign. The stuffed hide of a camel that is claimed to be his is displayed in the *Musée africain de l'île d'Aix* in Charente-Maritime. Later in

the 19th Century, in North Africa, the French Foreign Legion used specially bred racing camels to hunt down and defeat their Bedouin enemies; in the Sudan the British created the Camel Corps as mounted infantry to increase mobility, though using cavalry on camels rather than infantry was something of a mixed blessing.

Even in that most industrial of wars - the Great War - Lawrence and his Arab allies used camels for everyday transport to keep their horses fresh for combat. Who hasn't watched *Lawrence of Arabia* and wanted that army in miniature? Camels to cross the desert, then a wild cavalry charge over the sands, robes flowing in the wind, derailed trains, and enemies scattered before you - what's not to like?

Above: Camel Mounted Arab Irregular Command by Artizan Designs. The figure in the middle is T.E. Lawrence. Other (civilian) figures by Perry Miniatures. Building by Adrian's Walls.

Garnett Wolseley's Camel Corps - figures by Connoisseur, from the collection of David Tuck and Malcom Taylor.



Despite the rise of motorisation and mechanisation, camels were still used in WWII; there are photos of German panzer units using Bactrian camels for transport in the Caucasus and as occasional mounts. Slightly better known and featured in the boardgame *North Africa, Africa Korps vs Desert Rats, 1940 - 42*, which I recently played, are an Italian camel mounted unit - the *Sahariano* - which aren't the hardest hitting unit on the board but have their uses.

Even deep into the 20th Century they still crop up in accounts of warfare. One of the flashpoint areas of the 1965 Indo-Pak War was the Rann of Kutch, the desert area in the south between the countries that both patrol to this day with camel mounted troops. The growth of nuclear weapons is not the only arms race between the two countries; India has a camel mounted brass band where the musician is the sole rider and controls the camel as well as playing, Pakistan's counter move is a camel mounted pipe band with a rider and a piper double mounted. Sadly, neither army is keen on having their border troops and areas photographed, so I don't have images of either.

### THE SUBLIME TO THE RIDICULOUS

Timurid and Mongols (and their successors, the Mughals) used camels for a variety of transport and combat purposes. Mostly they used them as transport, but occasionally they would mount archers on them and use the camel as scouts or to operate in sandier areas; remember that large parts of Central Asia are deserts.

There are a variety of sources giving some inventive uses of camels. At the Battle of Delhi in 1398, Timur was outnumbered and facing an army with plenty of elephants. Timur's answer was to dig defences and back that up with camels laden with tinder and oil-soaked cotton (some sources suggest they pulled small carts as well), which was ignited and the camels driven towards the elephants to panic them back into the other troops. A crushing victory for Timur and his army and all thanks to blazing camels.

Queen Semiramis of Assyria went one better. What do you do when you want to invade India but don't want to face an army with hundreds of elephants? You build hundreds of fake elephants out of wicker and cloth, each on a frame designed to be carried by a camel that would be completely covered by the costume! A handler would walk alongside swinging the trunk and blowing horns

to cover the fact that the 'elephants' were making no noise ... or sounded like taken aback and muffled camels. This may be even more fanciful than Timur's camels, but when has that ever stopped wargamers? An event you should probably only recreate with your opponent's agreement, but yes, several manufacturers do make figures for it.



Above: Magister Militum's 10mm model of Semiramis's fake elephants.

### BEAST OF BURDEN AND SHIP OF THE DESERT

One of the most esoteric uses of camels in warfare came during the Mahdist War. One of the British commanders was Redvers Buller, a hero of the Zulu Wars who had been awarded a VC during that conflict. Buller hired 48 camels and drivers then contacted his wine merchant and purchased sufficient champagne to be conveyed by said camels. As the army slogged southwards along the Nile and through the desert, Buller fortified himself with something to the order of two and a half thousand bottles of Veuve Clicquot.

## TURKISH RED CRESCENT CAMELS

These camel *cacolets* were converted from Perry and Artizan camels by Mark Hargreaves and used in Adrian Shepherd's Caught at Kut WWI demo game at Colours (see more in *Wi352*). Photographs of the actual camels reveal a few types of these *cacolets* were used by all sides. The 'beds' are made from a combination of card, brass wire, and greenstuff. They are attached by drilling two holes in each side of the camel, inserting two pieces of brass wire, and then gluing the 'beds' on top of the wire.



The medical orderlies are converted Perry Miniatures British Sudan medics with a little added greenstuff on the collars along with head swaps from Woodbine Designs.

Other figures in this group come from Woodbine Designs and Brigade Games.

## WARGAMING WITH CAMELS

Always check the rules carefully to see what bonuses and penalties camels can bring, then hit the bottom of the army list and work up. Why? That's probably where you'll find the camels! Your bodyguard units won't feature these beasts, they'll make up the dregs, bless 'em! Find some Mongols on camels armed with bow or extra heavy camel mounted lancers and you can still have some fun on the tabletop though. Camels bring many positives, such as firepower and movement, and the ability to frighten horses really is useful (Mrs Patrick Campbell's famous aphorism\* notwithstanding).

\* "My dear, I don't care what they do as long as they don't do it in the street and frighten the horses."

Use them wisely; if there is an effect against horses, utilise it as best you can as most rules take account of the fact that horses must be trained to co-exist with camels because of the smell and noise.

You'll usually get a bonus if your camels are fighting against horses in armies that don't have them; camels can be useful for blocking and area denial as well as cutting off flanking movements.



Right: A scene of camel chaos including various fine looking Perry Miniatures.



Check how terrain affects (or more commonly doesn't affect) camel movement and if there are soft areas, can you lure cavalry into them with your 'weak' camels? Pair the camels with light infantry and the added firepower can make a huge difference; the foot can deal with the stationary and disordered horse better than the camels can.

Some rules (naming no names lest PETA get involved!) allow the British Camel Corps to dismount, force their camels to kneel, and then fire from behind them using the camels as cover. This historic drill is accurate, but most rules don't take into account the equally accurate damage that camels suffer when they are used as cover, so they can be shelled, shrug it off, get up, and saunter off. Maybe those camels aren't such 'useless oddities' anymore.

### GAMING WITH CAMELS - THE BRITISH CAMEL CORPS IN THE SUDAN

This was the first time the British Victorian Army had really used camels, Valentine Baker's brief experiment in an earlier campaign notwithstanding, and a force was formed from units available. The Camel Corps consisted of the Heavy Camel Detachment, Guards Camel Detachment, the Mounted Infantry Department, and the Light Camel Detachment all of which were ad hoc and at best mounted infantry. They certainly weren't cavalry and were slower and less effective than their Mahdist opponents who had grown up in the saddle.

*Right: The British Camel Corps at Adu Klea, in a game by David Tuck and Malc Taylor. (See W280).*

*Below: A vehicle and camel convoy somewhere in the Back of Beyond. Models by Copplestone Castings and Sloppy Jalopy.*



*Above: Mahdists rush forward through mimosa thorn scrub while terrified baggage camels stampede out of the way but provide some cover to the British behind. From British Infantryman vs Mahdist Warrior © Osprey Publishing*

### A SKIRMISH AT ABU KLEA

The Battle of Abu Klea was typical of colonial battles of the 19th Century, which generally went one of two ways: if the Europeans kept order, then the local forces couldn't easily resist; if they didn't keep order, then the Europeans would be over-run. Abu Klea was the former, though it could just as easily have been another Isandlwana.

A bit of uncertainty makes it more of a gamble, so if we take the Camel Corps getting caught unprepared, despite the presence of the 19th Hussars, then we have an interesting scenario to play out on the tabletop. The Heavy Cavalry Detachment and a troop of Hussars have been sent to scout to the flank of the main force and to provide security, while the Mahdists are attempting to ambush the British and wipe them out.



## THE FORCES

### British order of battle

- Heavy Cavalry Detachment of 24 foot mounted on camels drawn from the Scots Greys and 1st Dragoon Guards.

The kicker is that these are trained cavalry but operating as infantry mounted on camels. They don't have the mobility of cavalry and don't have the same firepower as infantry, so modify your chosen ruleset accordingly. They should fire at a serious penalty if mounted, more if moving. They will also take longer to mount and dismount than horsed troops.

- A troop of B Squadron 19th Hussars, horse mounted cavalry armed with sabre and carbine.

Morale can safely be ignored for the Camel Corps; it is kill or be killed. Breaking and running simply means they would be hunted down individually and killed. The Hussars are a different matter, they have more mobility than most of the Mahdists, so normal morale rules apply to them.

### Mahdist order of battle

- Cavalry unit of ten figures armed with spear and shield.
- Cavalry unit of ten figures armed with spear and shield.
- Foot unit of 20 figures armed with spear and shield.
- Foot unit of 20 figures armed with spear and shield.
- Foot unit of ten figures armed with muskets.

This is still the period of Mahdist fanaticism, so morale is not an issue for them. Units will not fight to the death but should have some form of bonus, particularly when going forward.

### SETUP

The problem the British face is how to use their firepower and keep the Mahdists at a distance, while the Mahdists want to get to grips or to keep the British mounted and reduce their hitting power while running them to ground.

I suggest playing lengthways down the table with the Mahdists starting at one end, the British Camel Corps mounted at a third of the way from the Mahdists, and the Hussars at halfway.



To add interest and excitement pick six areas of terrain as possible loose sand. Whenever troops enter roll a D6 and on a 4+ it is soft sand and should be treated as slowing or difficult terrain. The British camels will not be impacted negatively by this terrain, but cavalry will struggle, and foot will be slowed. Use your ruleset accordingly to apply modifiers.

### VICTORY CONDITIONS

The British win if they get more than half of their Camel Corps off the other end of the board; the Mahdists win in any other circumstances. There is no time limit to the game.

### GAMING WITH CAMELS - MIDANITE ARABS

The Midianites lived in the desert reaches to the south and east of various better-known states - everyone from the Egyptians through the Hittites to the Medes and Persians. A lack of written culture and economic heft means they are overshadowed by their neighbours, but they were still a threat and source of constant trouble. As well as fighting on their own account, they fought as allies of many other states, so they can crop up in odd places and are a versatile addition to your collection.

Being desert dwellers with no access to horses, or the ability to maintain any they captured, they relied heavily on camels for transport, battle, and even for food. Their army was heavily reliant on camel mounted archers, paired up on dromedaries. Some scouts were single mounted, which gave extra mobility but reduced hitting power.



Above: A Colonial 'what if?' battle featuring native camel mounted cavalry somewhere in North Africa, in a game presented by Duke Seifried.

### A DESERT RAID

The Midianites and Egyptians butted heads along the fringes of the desert regularly, and it is entirely possible that the following type of raid would have occurred: a Midianite leader is attempting to force the Egyptians back from an oasis in the Sinai.

### THE FORCES

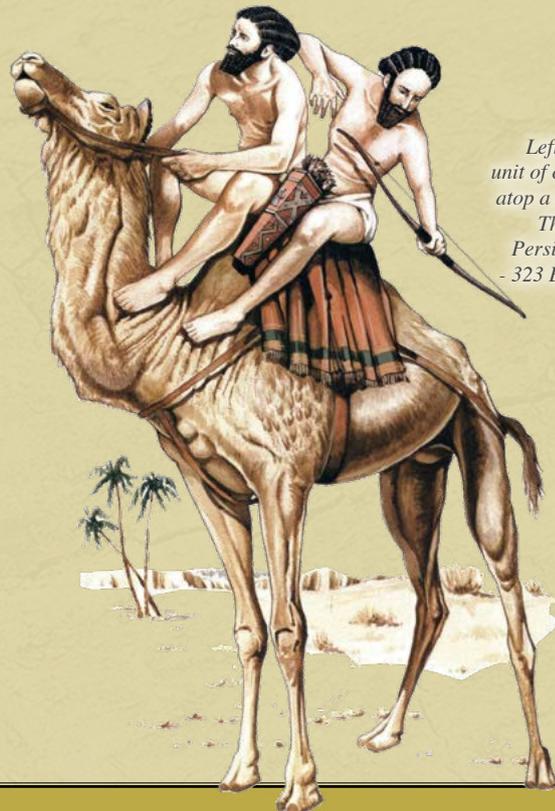
#### Midianite raiders

- A unit of eight light camel scouts, each with one rider armed with javelin.
- Two units of twelve medium camels, two riders each with bow and sword.
- Two units of twelve open order light javelin men with javelin and shield.

#### Egyptian defenders

What we know as New Kingdom.

- A unit of five light chariots.
- A unit of 24 order spearmen with shield and spear.
- A unit of 16 order archers with bow.
- A unit of twelve open order javelin men with spear.



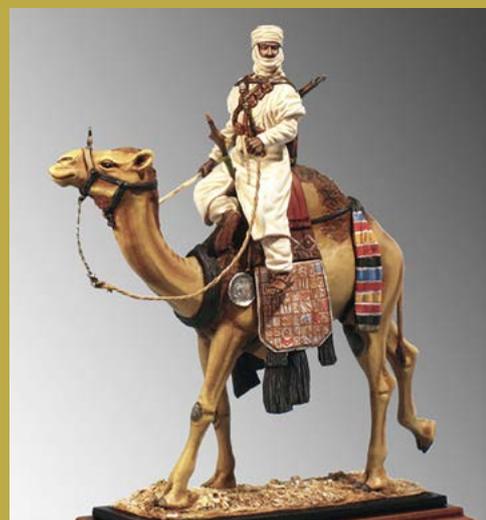
Left: A two-man unit of cavalry rides atop a camel. From *The Greek and Persian Wars 500 - 323 BC* © Osprey Publishing.

### FRENCH CAMEL COMPANIES

The French territories of North Africa were always at risk of attack from their desert borders. The cities and agricultural areas were secure enough, but the French found that their infantry and cavalry couldn't cope with the desert raiders who would emerge from the desert fastness, steal anything not nailed down, and then disappear just as swiftly as they came. To counter this, the French government looked for the best camels available, which turned out to be a breed of white camels known for their speed and stamina. They formed dedicated *Compagnies Méharistes Sahariennes* in 1902, which were used to patrol the edges of the Sahara rather than deploy foot units or cavalry.

Such was the success of these cameleers that the units were expanded to cover most of the provinces of North Africa, and by the Second World War they had been combined with motorised Colonial Infantry, Marine Infantry, and Foreign Legion units to form hard hitting and very mobile columns.

The end of French occupation didn't mean the end of the units as Morocco still has two units of cavalry and three of Meharis. Algeria sadly turned to helicopters, which, though practical, lack the romance of dromedaries.



Above: *Compagnies Méharistes Sahariennes* native soldier, 54mm figure from El Taller Hobby-Art.

### SUDAN CAMEL MODELS

Perry Miniatures do a very nice range of figures for the Sudan, including mounted officers and troopers as well as kneeling camels. As always with their figures they are lovely sculpts and paint up very well. Essex have similar figures in their 15mm ranges with both mounted figures and kneeling camels.

### MIDIANITE ARAB CAMELS

Essex have a comprehensive range of figures in their 15mm Biblical Range, including Midianite camels, foot archers, javelin men, and slingers. Magister Militum also cover the army in 15mm, with camels that have the double archers onboard.

### NAPOLEON IN EGYPT

There aren't many models for this, but Perry do some excellent 28mm French Napoleonic Camel Corps with both mounted troops and kneeling camels. With a head transplant and some paint engineering, the commander could easily be converted to the great man himself.

### OTHER CAMELS

Gripping Beast produce 28mm Mongol drummers and shamen on camels as well as kneeling camels. Magister Militum do a 10mm model of Semiramis's fake elephants. This is the only one I've seen of this cunning ruse, though the more inventive among you can work something out with any of the riderless camel models available, I'm sure.



Above: Essex Miniatures Midianite Arab Camel with two archers.



Left: Perry Miniatures Dromedary command on walking camels.

### Setup

The oasis is placed in the centre of the table with the Egyptians camped (deployed) around and in it. The terrain is open, any other scenery is purely decorative.

At the start of the game roll a D6:

1. The Egyptians are completely unprepared, and the chariots cannot be used, though the crew can fight as foot. Units take two turns to form up or count as disordered.
2. The Egyptians are mostly unprepared, the chariots cannot be used, though the crew can fight as foot. Units take one turn to form up or count as disordered.
3. The Egyptians are standing to and are fully ready.
4. The Egyptians are standing to and are fully ready.
5. The Egyptian foot is standing to, the chariots can be anywhere on the table.
6. The Egyptians forces can deploy anywhere on the table.

The Midianites deploy anywhere within one move of any table edge.

### Victory conditions

Whoever is in possession of the oasis at the end of the game wins. Play the game to the standard turn limit for an ambush in your chosen ruleset.



Above: Woodens - laser cut wooden figures - storm across the battlefield.

Below: Another shot of a Duke Seifried game featuring North African camel action.



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# NEVER MIND THE BILLHOOKS THE SHED BATTLES

Giles Shapley, aka Eric the Shed, has replayed the major battles of the Wars of the Roses with his gaming group and the *Never Mind the Billhooks* rules.

You will hopefully recall that around 18 months ago *Wargames Illustrated* published a set of rules called *Never Mind the Billhooks*, which they [generously: Ed] gave away with *Wi393*. Written by Andy Callan these rules were designed for simple fast play wargaming set during the Wars of the Roses, with each side fielding around 100 figures. Around that same time my gaming group were discussing our next collective project and playing the dynastic civil wars of the WotR was already high on our wish list. We tentatively played a couple of games of 'Billhooks' and found the rules ticked our top priority boxes of:

- Fun
- Fast
- Able to handle multiplayer engagements
- Giving the feel of a medieval battle.

Suffice to say our group was hooked!

## ONWARDS TO WAR

Somewhere along the line we decided that it would be a bit of fun to try and refight all of the major historical battles during the war. I don't think anyone within the group really thought we would do it, but a year and a half and several Lockdowns later, I'm proud to say we have achieved our goal!

We have now fought 16 pitched battles in chronological order. These included the lesser known engagements of Worksop, Pilton in Ireland, and the prelude to Towton - the engagement at Ferrybridge. We have grown to love the narrative that flows from every game of *Billhooks*, and it is fair to say that each battle had its own flavour and story.



We decided early on that rather than a campaign, our miniature War of the Roses would form a series of unrelated battles - what happened in one had no bearing on the forces or set up in the next. This approach negated the need to document casualties, positions, or movement - presenting no scary paperwork.

The vast majority of these games were fought on a 5ft x 12ft table with appropriate terrain. Specific weather conditions were required and a series of tailored rules to cater for some of the peculiarities of each battle - many now endorsed by Andy Callan with some finding their way into the upcoming *Billhooks* second edition. The games typically involved four to six players, although some of the very small battles were fought one-versus-one; for our finale, Bosworth, the Shed saw eight players taking on the roles of the leading nobles from that famous day in 1485. All told, some eleven different players featured across the games with several involved (or at least their figures) in all of the evenings.

All the battles bar one were fought in a single evening's session, thereby demonstrating the fast play quality and versatility of the rules. Towton was the exception; as this was such a large battle, to do it justice took all day to refight, and it was our first major game after Lockdown had been lifted in England.

As mentioned, the battles were fought chronologically and the events that took place on the table top were written up and displayed along with hundreds of pictures on my Shed Wars blog ([shedwars.blogspot.com](http://shedwars.blogspot.com)). All the blog posts include a full scenario set up along

with the special rules, orders of battle, and in many cases, pictures of the table layout. The vast majority of our games repeated the results of their historic counterparts, but there were a number of occasions where they went all the way to the wire. For example, in our epic refight of Towton, victory was won by the Yorkists on the very last throw of the dice!

As the games were fought and chronicled, the blog posts were signposted on a number of the wargaming forums and in particular the official *Billhooks* Facebook

page. It has been immensely gratifying to read the vast number of positive comments relating to the games, and in particular seeing some of our scenarios now being replayed by others. If we have in some way helped to promote both the rules and this period to the wargames community at large, I am delighted.

#### UP NEXT

In a follow-up article, I'll talk about how we brought these 'big battles to life' and the thinking behind some of the games.

### KEY BATTLES OF THE WARS OF THE ROSES

Year	Date	Battle	Historic Victors	Shed Victors
1455	22 May	First Battle of St Albans	York	York
1459	23 September	Battle of Blore Heath	York	Lancaster
1460	10 July	Battle of Northampton	York	York
1460	16 December	Battle of Worksop	Lancaster	York
1460	30 December	Battle of Wakefield	Lancaster	Lancaster
1461	3 February	Battle of Mortimer's Cross	York	York
1461	17 February	Second Battle of St Albans	Lancaster	York
1461	28 March	Battle of Ferrybridge	York	Draw
1461	29 March	Battle of Towton	York	York
1462	Summer	Battle of Pilton	York	York
1464	25 April	Battle of Hedgley Moor	York	Lancaster
1464	14 May	Battle of Hexham	York	York
1469	26 July	Battle of Edgecote	Rebels	Rebels
1471	14 April	Battle of Barnet	York	Lancaster
1471	4 May	Battle of Tewkesbury	York	Draw
1485	22 August	Battle of Bosworth	Tudor	York
1487	16 June	Battle of Stoke Field	Tudor	?

We chose Bosworth as our finale game. A number of folks have commented that the last real engagement was at Stoke Field, after Henry Tudor had taken the throne. It's a good point that leaves us with one more to fight at a later point in time.



## FIRST BATTLE OF ST ALBANS



*We pulled out all the stops for this first game with over 50 medieval style buildings to replicate the town for this brutal fight. The alleyway fighting required the creation of a new Billhooks formation known as the Fighting Block which was officially endorsed by Billhooks author Andy Callan.*



## BATTLE OF BLORE HEATH

*Fought across a boggy stream. In our re-fight, the Lancastrians, under the command of Lord Audley, forced their way to a fortuitous victory against the Duke of York.*



## BATTLE OF NORTHAMPTON



*This game fought out just like the real battle. The pouring rain negated the impact of the dug in and defending Lancastrian artillery, and Lord Grey turned coat to allow the Yorkists forces to rout the King's men. As the battle unfolded treachery could have been averted if Alastair had rolled anything but a 5 or 6!*

**BATTLE OF WAKEFIELD**



*Fought in the depths of winter outside the walls of Sandal Castle in Yorkshire, this was our first opportunity to use a custom-made snowy battle mat. With a three to one advantage the Lancastrians decimated the defenders, but unlike history the Earl of Rutland narrowly escaped via the Wakefield Bridge, giving the Yorkists a minor victory based on the terms of the game.*

**BATTLE OF MORTIMER'S CROSS**



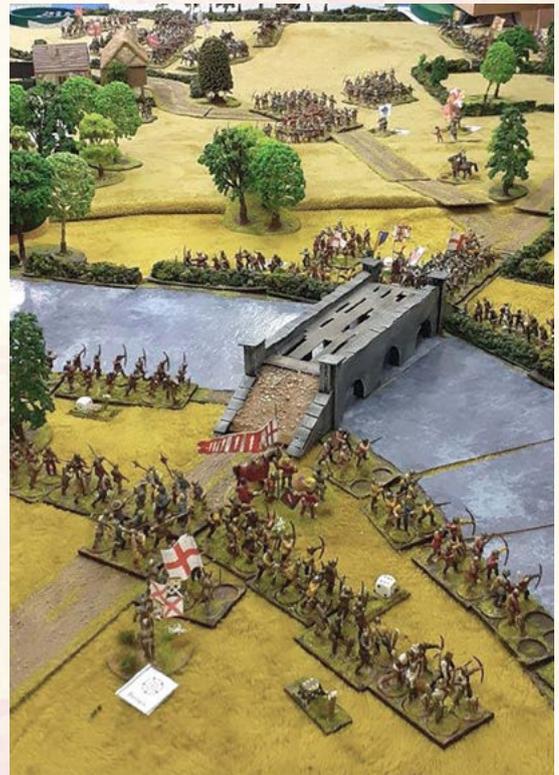
*With three suns in the sky (a Parhelion), Edward the Earl of March was most definitely in God's favour as he crushed the Lancastrian forces. This was our first chance to use Irish mercenaries, and they didn't fare very well.*

**SECOND BATTLE OF ST ALBANS**



*The orders of battle suggested that this should be an easy ride for the more numerous Lancastrians but the dice gods shined kindly on the men of the White Rose. A succession of poor rolls and failing morale saw the King's forces falter and then rout as they took to the field.*

## BATTLE OF FERRYBRIDGE



Forcing a crossing at Ferrybridge should have been an easy task for the Yorkist army commanded by Edward and Warwick. However stout resistance defined this battle, with the defenders almost holding the entire Yorkist army en route to Towton. A joint concerted effort, with Warwick and Edward joining the fray on the bridge, secured a minor victory.

## BATTLE OF TOWTON

This was the big one with over 1,500 figures on the table (extended to 16ft). It took almost a full day to play. The weather played havoc with both commands, and victory could have swung either way. In the last agreed turn of the day Edwards's retinue charged into the melee routing the facing Lancastrian forces and winning the battle for the Yorkists with their very final dice throw.



## BATTLE OF BARNET



Fog (aka cotton wool balls) shrouded the battlefield for much of the day and caused much amusement as units went haplessly marching off in random directions. However as the morning sun burned off the mist Edward's personal retinue charged into the traitorous Warwick. A roll of double one should have seen Warwick's forces flee from the field, but as Warwick personally led his unit a reroll was called for and he survived. A hard earned Lancastrian victory against the odds. Note - a subsequent conversation with Andy Callan suggests Warwick should have fled and a Yorkist victory won!

## BATTLE OF TEWKESBURY



*With matched sides this epic battle was fought to a draw, both sides battling it out across the field with neither giving an inch or gaining an upper hand. A brutal affair with casualties close to 50% of all on-table units.*

## BATTLE OF BOSWORTH



*Our final game in this series (... so far) featuring eight players! This battle almost ended in the second turn as Richard III charged towards Henry Tudor, trying to persuade a reluctant Stanley to join his cause. With a fortuitous draw of the cards Henry escaped and the game descended into a mass brawl, the culmination of which was a victorious Richard and a fleeing Henry.*

### WHAT DID WE GET OUT OF IT?

I asked the players for feedback on what they thought about our series of games. Their responses are a list of wonderful reasons why such a campaign is worthwhile, and, in no particular order, they included:

- A sense of achievement that we have collectively accomplished something few people in the hobby will ever do.
- Learning more about a significant part of English history and thinking about how historic battles can be brought to the tabletop.
- The visual spectacle of medieval figures on the table simulating the chaos and brutality of war in the period - all jolly good fun.
- Encouraging me to pull out the paintbrush and get those figures finished off in time for action.
- They provided some memorable wargaming moments, and sharing these with friends during a very difficult year made it particularly worthwhile.
- Each of the games was so very different, and the results were so often on a knife edge.
- A welcome opportunity/excuse to spend time with friends doing the things we love.

We will have more from Eric the Shed in a future issue when he provides us with his *Billhooks* Big Battle rules.

# CHASSEURS DEL REY - CUBAN WAR DOGS

Inspired by dark yet intriguing tales of War Dogs in the Caribbean, Steve Wood shares some research on the 18th Century Cuban Chasseurs and their hounds.

In 1795, for the second time in that century, resentment against British rule in Jamaica boiled over into open war. This Second Maroon War was fought between the Maroons - descendants of runaway slaves - and some 5,000 troops fighting for the British Crown. The Maroons held their own, and their campaign of fierce guerrilla warfare led to a stalemate that was only broken when the British engaged the mercenary services of the Cuban Chasseurs del Rey and their terrifying War Dogs.

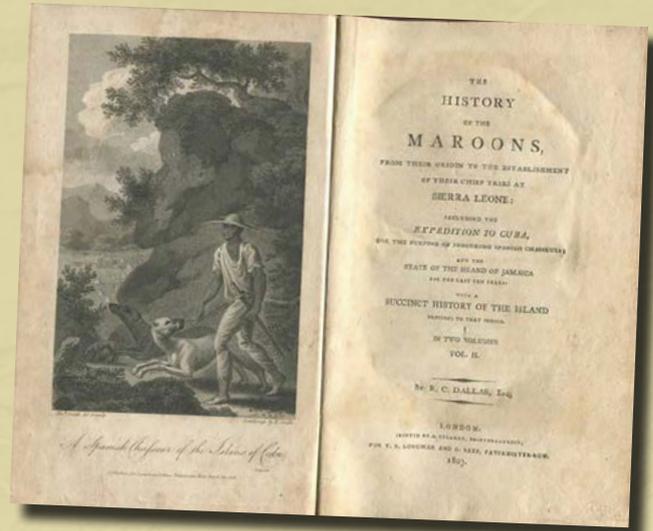
Despite outnumbering the Maroons ten to one, the British were bested in every skirmish in the Second Maroon War. The Maroons had forced the colonial soldiers and their allies (including government supporting Maroons) into a guerrilla war that did not suit their training, tactics, or equipment. In desperation, Major-General George Walpole turned to a scorched earth policy coupled with securing the services of 100 Chasseurs Del Rey, who were set to work as a weapon against the rebels.

As their name makes clear, the dogs and their handlers, variously described as Cuban Chasseurs, Chasseurs Del Rey, and Spanish Chasseurs, hailed from Cuba. The dogs were originally bred for the express purpose of hunting down runaway slaves, and their native Cuban handlers would sell their services to the highest bidding colonial power around the Caribbean. The dogs were so effective in their gruesome task during the Second Maroon War that they are credited with putting an end to a conflict in which 'force and military skill alone might have been foiled for years'.



Much of the information that I have on this episode comes from a book published in 1803 by Robert Charles Dallas: *A History of the Maroons*. As well as describing the Cuban Chasseurs, Dallas gives an account of the brutal training regime inflicted on the dogs and how they were used in combat.

The dogs have been described variously as a cross between Lurchers and Bloodhounds, though it is possible that they were actually a variety of Great Dane. It could be that the breed itself wasn't consistent, rather it was the training by their Cuban handlers that made the dogs so effective in their gruesome role. To paraphrase from the book, "These people live with their dogs, from which they are inseparable. At home the dogs are kept chained, and when walking with their masters, are never unmuzzled, or let out of ropes, but for attack. . . . [Their] coat, or skin, is much harder than that of most dogs, and so must be the whole structure of the body, as the severe beatings he undergoes in training would kill any other species of dog . . . The chasseurs beat their dogs most unmercifully, using the flat sides of their heavy muschets [machetes]."



### 'UNIFORM'

The dress of the Cuban Chasseurs was described by Robert Charles Dallas as follows:

"A check shirt open at the collar so as to expose the neck, from which hangs a small crucifix, a wide pair of trousers, a straw hat, belt and sword and a pair of untanned leather shoes."



## WHO WERE THE MAROONS?

Escaped slaves who formed their own settlements in the Americas were originally given the name Maroons by the colonial British, French, and Spanish. The word itself is thought to derive from the French adjective *marron* meaning 'feral' or 'fugitive'. The term has been adopted by the descendants of escaped slaves in America, the Caribbean, and Africa and has evolved into its own creole sub-culture.

The original Maroons of Jamaica escaped slavery during the Spanish occupation (1509 - 1655), fleeing to the interior and less habitable parts of the island where they joined the native Taíno people forming free settlements. Some escaped slaves continued to join the Maroons after the British occupation of 1655, though after signing treaties with the British in 1739 and 1740 they were generally complicit with the local slave trade, hunting runaway slaves in return for Crown payment.

The Maroons were involved in two fascinating conflicts that may be of interest to the wargamer: the First Maroon War, 1739-40, and the Second Maroon War, 1795-96.

Try *The Iron Thorn: The Defeat of the British by the Jamaican Maroons: Early Masters of Guerrilla Warfare* by Carey Robinson if you would like to know more.

To find out more about Jamaican Maroon history and culture, search for *The Maroons Jamaica's Forgotten Nation* on YouTube. Note: Don't be taken in by the 'Forgotten Nation' clickbait - the Maroons aren't forgotten in Jamaica.



Dallas further observes, "The dogs are perfectly broken in, that is to say they will not kill the object that they pursue unless resisted. On coming up with a fugitive, they bark at him until he stops, then they crouch near him, terrifying him with a ferocious growl if he stirs. In this position they continue barking to give notice to the Chasseurs, who come up to secure the prisoner."

*A History of the Maroons* also includes an account of how the dogs were demonstrated to the military commander, Major-General Walpole, to see how they would react under fire. The dogs were loosed on a small body of troops, and despite a volley of musket fire being discharged (presumably blanks), the dogs



## ON THE TABLETOP

Should you wish to employ these grizzly beasts in your games, they are probably best suited to skirmish level rules in which Ambush rules can be employed - which the War Dogs can counteract.

In *Musket and Tomahawks*, for example, the War Dogs could negate Hidden Movement or Vigilance.

They could also be used in a more abstract fashion as missile weapons that have two attacks/hits but then have no further use as they are 'blown'.

Pete Brown gives further useful ideas for using dogs in his *Beasts of War* article in this issue.





charged home into the ranks of the soldiers, seizing the muskets in their jaws and causing Walpole to run for his carriage to escape before the handlers brought the dogs under control.

My understanding is that such dogs were used by Spanish and French troops as well as the British, and the Cuban Chasseurs that trained them were held in high regard by colonial forces across the Caribbean. They were most effective at fighting against irregular troops in rough ground and in helping to avoid ambush. A body of troops accompanied by such fierce allies would be able to not only avoid ambush but to flush the attackers out and subdue them.

This short article was inspired by conversations with the late-great Duncan Macfarlane and figures in his Trent Miniatures: Wars in the Caribbean range, including 'Cuban Chasseurs and Dogs' - now available from Skytrex.

*All the figures seen in this article are from Trent Miniatures' Wars in the Caribbean range, available from Skytrex.*



# Dreyse of Thunder

## The Needle-Gun in War and on the Tabletop



**Colonel (Retired) Bill Gray looks at the seemingly anomalous impact of the Dreyse Needle-gun - a weapon that managed to win the day by inflicting far fewer casualties on the battlefield. Photos of Perry Miniatures, by Michael Perry.**

Herr Johann Nikolaus von Dreyse's vaunted Needle-gun (*Zündnadelgewehr*) greatly escalated the rate of small arms fire, changing the face of 19th Century European battlefields. Simultaneously, the number of enemy casualties dropped. How did an apparently less deadly rifle make its presence felt in military history as one of warfare's most impactful weaponry innovations? Grab a good Schnapps or Jägermeister, settle in, and I'll tell you!

### FROM THE ARSENAL

Dreyse (1787-1867) was the son of a locksmith who chose the more lucrative trade of gunsmithing as his profession, spending a good five years at the Parisian gun factory of Samuel Johannes Pauli where experiments were being done to create breechloading rifles. Dreyse returned to Germany in 1824 to set up a factory to manufacture percussion caps, the profits from which funded his own research into breechloading small arms. His first invention was to use a needle to ignite the percussion cap in the base of each bullet's paper sabot. It wasn't until this modification was combined with breechloading, however, that armies began to take interest.

Oddly enough, both the British and French tested the weapon in 1849 but were not overly impressed. Indeed, the British, while praising its ability to maintain accuracy out to over 800 yards, commented that it was also 'too complicated and delicate' for field service. Prussian King Friedrich Wilhelm IV held a different opinion, ordering 60,000 of the weapons in 1840, calling them *Leichtes Perkussionsgewehr* Model 1841 in order to keep the true nature of its design a secret. Dreyse struggled to meet the demand, but given the 25% budget increase for the army in 1859 by Prussian Generals Albrecht von Roon and Helmut von Moltke, production was increased. The weapon's sterling service during the 1864 Second Schleswig Holstein War was also noticed. 270,000 of the now named *Zündnadelgewehr* Model 1862 were ready for action by the Seven Weeks' War with Austria when the Needle-gun enabled Prussian infantry to peel off six shots a minute even when lying prone (another advantage of the design), while Austrian infantry were only able to fire a single round from their Model 1862 Lorenz muzzle loading rifles per minute.

There were 1,150,000 Needle-guns available for the Franco-Prussian War, and by then other nations were becoming believers. The French developed their own counterpart, the Chassepot, a rifle in some ways superior to the Dreyse. A technology-based arms race was now on!

### INNOVATION APLENTY

Of course, the secret behind the Dreyse's reputation was both its breechloading bolt action mechanism and its unique firing and ammunition system, the latter far more innovative than people commonly think. The bullet was shaped like an acorn, and the percussion cap primer was attached to its bottom. This odd marriage of lead and igniter was wrapped in a paper cartridge with the gunpowder propellant sitting behind the bullet and its percussion cap primer. Thus, unlike other small arms ammunition, the igniting percussion cap sat in front of the gunpowder that sent the round downrange, not behind it. The long needle pierced the rear of the paper cartridge through the 74 grains of powder to hit the primer at the base of the bullet. The powder ignited from front to back, not from back to front as normal, and ensured all the powder had ignited before

## THE 1862 DREYSE

The Dreyse was produced in two primary models (1841 and 1862) with several subtypes (such as the *Zundnadelbusche* M65), but for this article we will concentrate on the Model 1862. The weapon weighed in at 10.6 pounds with an overall length of 52.8 inches and a barrel length of 36 inches. Its bullet caliber was 15.4 mm, or .61 inches, with 74 grains of black powder to achieve a muzzle velocity of 1,000 feet per second. The rate of fire was up to 12 rounds per minute in emergency situations, but about six rounds per minute was normal. The gun was sighted out to 742 yards, but 660 seemed to be the maximum engagement range. That made the Dreyse inferior to the French Chassepot

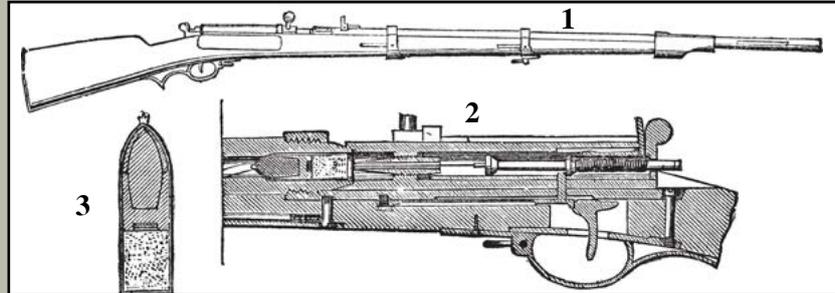


SKETCH OF THE NEEDLE-GUN

1 - Exterior of the 1862 model.

2 - Interior showing the needle which is forced forwards by the release of the trigger, whereupon it pierces the rear of the cartridge, passing through the powder and striking the primer.

3 - The Carriage, including sabot (paper case), acorn shaped bullet, percussion cap, and black powder charge.



in the distance department, but how decisive that was remains open for debate. During my time in the service, the US Army described Maximum Effective Range as the range where a well-trained soldier could expect to hit the target 50% of the time under combat conditions.

the round left the barrel under the greatest pressure, while ejecting less debris when firing. The increased pressure meant that smaller charges achieved the same muzzle velocity as regular rounds, making the ammunition almost impossible to mishandle.

But as Colonel Hawker, who conducted British trials on the Dreyse in 1849, noted, the weapon was not perfect. The spring that drove the needle was delicate, as was the needle itself, which he estimated would need to be changed every 12 shots. He also recorded that when the gun heated and fouled, it was very difficult to open the breech, and the barrel could wear at its junction with the breech while gas escaping from the breech increased as firing continued.

Teutonic efficiency being what it was, the Prussians had already instituted countermeasures to keep bullets zinging down range. Each soldier carried two extra needles that could be changed in 30 seconds tops. Likewise, the weapon needed to be cleaned for every 80 rounds fired, but this was not a problem primarily because German infantry carried less than that: the weapon's effectiveness made extra ammo superfluous. Further, a well-trained soldier could field strip and totally clean the Dreyse in under ten minutes. Thus, while the problems were real, from a practical perspective they really weren't problems at all, and against the Danes and Austrians, it was time to rock and roll.

## TO THE BATTLEFIELD

Contrary to myth, the true power of the Dreyse did not actually reveal itself in the celebrated Battle of Lundby on 3 July 1864. Here Lieutenant Colonel H. C. Beck ordered the Danish 5th Company,



*Left: The unveiling of the Dreyse Monument, Sömmerda, German, 1909. Featuring Johann Nikolaus von Dreyse explaining the working of his Needle-gun to a Prussian soldier. This 4.5 meter high statue was made of polished grey granite and served as the local war memorial for the "Fighters of 1864, 1866, 1870 and 1871". It was ordered to be removed and destroyed by the occupying Soviet commandant in 1947.*

*Below: A caricature of William I, King of Prussia. The caption simply reads: 'The Needle-gun'.*



1st Regiment, to attack the dug-in Prussian 1st Company, 50th Infantry Regiment. The result was startling: out of 126 men engaged, the Prussians had three men wounded while the hearty Danes lost 32 killed, 44 wounded, and 20 captured out of 160. The issue was not just the Dreyse, however; seeking to revive an already tanking reputation, Beck - more politician than soldier - ordered a bayonet charge across an open field in half columns against an entrenched enemy. The results would probably have been the same had the Prussians been throwing competition darts.

The real test came in 1866 during the so-called Seven Weeks' War between Prussia and Austria. In terms of technical innovation, the Prussians fielded the Krupp breechloading *Stahlkanone*, but due to poor tactical employment and a

total lack of imagination resupplying ammunition in battle, it was the Austrian muzzle loading rifled cannon that proved superior. But the Needle-gun made up the difference and then some. While it was not fully recognized during the war, time and time again the Dreyse won the day, but not because of the number of people it killed and wounded, rather because of the number it didn't.

## DEATH BY A THOUSAND CUTS

Since you've likely just done a spit take with that Schnapps you were sipping, let me explain.

While battlefield casualty numbers often vary from source to source and can be impacted by many military and environmental factors, a survey of overall casualty counts from battles past and present can sometimes be useful. In the case of the Needle-gun, consider the following by Lieutenant Colonel Cooke, Royal Engineers:



Battle	Total Engaged	Total Losses (KIA/WIA/MIA)	% of Total Losses
Zorndorf 1758	82,000	32,916	40.1 %
Eylau 1807	160,000	55,050	34.4 %
Salamanca 1812	90,000	30,800	34.2 %
Borodino 1812	250,000	80,000	32.0 %
Solferino 1859	298,358	27,435	09.1 %
Königgrätz 1866	258,984	31,315	12.1 %
Gravelotte 1870	301,332	32,435	10.7 %

All other things considered, the chart seems to indicate a noticeable decrease in battlefield losses when armies begin to deploy percussion cap Minnie type rifles, becoming more pronounced when breechloading bolt action rifles were introduced. In particular, the *Königgrätz* stat does not include the thousands of Austrian and Saxon soldiers who surrendered rather than continue to fight. So, the school solution seems to suggest the more deadly the rifle, the less casualties inflicted. If so, why?

British Brigadier B. Hughes calculated that as a general average, a smoothbore black powder musket would hit its target only 5% of the time, meaning that casualties taken by a combat formation from small arms occurred gradually over an extended period, allowing the unit to recover both physically and

psychologically. Thus, at Borodino, one Russian Jaeger regiment suffered 920 casualties out of a likely regimental strength of about 1,162. At the same battle, the Russian Converged Grenadiers suffered 64% losses, though that was likely higher since none of the battalions were at full strength. And using Hughes own example of Albuera in 1811, when Général de division Jean-Baptiste Gerard's V Corps got into an extended firefight with the British 2nd Division, both sides just slugged it out until the French withdrew with 2,000 casualties, while Major General Daniel Houghton's British brigade had less than a third of its strength left.

Come 1866, things had changed, and people woke up to the power of the Needle-gun. Rather crucially, it was not the generals' eyes widening, but

those of the average infantry soldier on the ground. As the rate of incoming fire increased, his personal solution was extrication despite what his own leadership intended.

### TAKE COVER!

Many call this type of impact 'suppression', but in more common soldier speak it was known as 'going to ground.' You took cover, quickly, preferably in a prone position, finding some sort of structure or terrain that could not only block incoming rounds but hide a soldier from prying eyes. The advantage of being prone was especially useful as it afforded the soldier the opportunity to return fire lying down if he also had a bolt action breechloader like the Chassepot or the Bavarian Model 1869 Werder.

Obviously, this heralded a need for new tactics since one of the more common results of going to ground was the absolute 'no way in Hell' refusal of the soldiers to move when hunkered down. This occurred even when the desired maneuver was to bug out in hasty retreat. People had seen the 4.45 pm attack of 18,000 Prussian Guards at Gravelotte and noticed that within just an hour 8,000 of them were shot, so once safe and secure there was a natural hesitancy to stand up even if it was to leave. Thus, the old Napoleonic tradition of simply standing there and taking it had now given way to a new technique of hugging the earth or fleeing before things got too deadly.

Historically, the story doesn't stop at the small unit tactical level. The French had already seen what might happen via the debacle of 1866, and this was a primary reason why the Chassepot was developed and, to their detriment, why their artillery was left in stasis. Additionally, it also persuaded the French to rethink their entire military doctrine, which morphed into a very static, defensive way to wage war. The power of breechloaders like the Dreyse seemed to demand that, and Austrian assault columns being shot to pieces in 1866 was extra confirmation. So it was that an army known for '*furia Francese*', a fusion of aggressive,



offensive spirit with rapid movement and maneuver, redesigned itself along the idea of simply sitting and waiting for the enemy to come to them. In doing so, many advantages traditionally afforded the French in combat were handed to the Germans on the proverbial silver platter.

### ON THE TABLETOP

Now we come to portraying this anomaly on the battlefield, and while there are excellent rules choices for the Franco-Prussian and other hyphenated wars, many clubs, such as Wyre Forest lads in Kidderminster, Worcestershire, like to concoct their own rules or make do with modifying other popular sets; for example, Rich Hasenauer's *Fire & Fury* American Civil War rules. Normally, it's simply a matter of a unit's morale cracking under fire as casualties mount. The more punishment a unit takes, the more dead and wounded figures are counted to a break point where a morale test is mandatory. Failing the morale test usually means adverse dice roll modifiers for the unit spanked plus a mandatory hustle to the rear.

But with the Dreyse Needle-gun and similar weapons, the paradigm breaks. First, the number of casualties (historical bodies or pewter figures) that will trigger this loss of nerve will be far less than in other periods of history. Second, a unit failing a morale test is more likely to just hit the ground and not move rather than retreat. Combat tables need to reflect this, or you might well wind up with hideously heavy casualty counts in your Franco-Prussian games on a regular basis, a sure sign that something is broken.

For those who love to modify rules no matter how close to perfect, the easy way out is to simply change the break points

and results of traditional fire combat results; set the number of on-table casualties a unit suffers before triggering a morale check to lower than normal, then add in some sort of 'suppressed' result to represent 'going to ground.'

That works just fine but being retired military and thus a member of the KISS (keep it simple, stupid) wing of the hobby, to me this adds one step too many to the process. Instead, in my own rules for the era, I prefer to make 'going to ground' an actual combat result and not the result of a morale check triggered by another combat result such as accumulating losses. Also, and to me more importantly, this type of 'suppression' situation is triggered by a roll based on the number of fire points or similar hitting the enemy formation, not necessarily the number of so-called casualties it takes. Thus, it remains entirely possible for a unit to have next to no losses but still be hugging real estate for a turn or two.

These rules seem to encourage players to try movement that is more varied than just straight ahead. The vaunted Prussian reserve system had not been adopted by the entirety of Europe, thus there was no continuous line of wall-to-wall troops from Switzerland to the Channel as developed in 1914. In 1870 and thereabouts there were still open flanks that could be turned and exploited. This had an overall impact of reducing the need for field ambulances, and hopefully players will get the message.

### CHARGE!

For the Franco-Prussian War specifically, however, there is one final option that needs to be considered and that covers national level military doctrine. Many

rules covering the Seven Weeks' War often have mandatory rolls or actual game directives that force Austria's bayonet happy infantry to charge any eligible enemy target within reach. I normally drop that specific requirement in my own rules right before *Königgrätz* - by that time some crusty Austrian *Haupt Feldwebel* must have grabbed *Herr Oberst* by the collar and explained the reality, one assumes - but prior to that the rule sticks and seems to work, at least historically. Game wise this does make the Austrians ... challenging to play.

So it should be for the French, but in reverse in 1870. There should be some sort of national doctrine rule or process to encourage the French player to adopt a more defensive posture since they had already seen what happened to the Austrians in 1866 and dictated changes. This could be a positive modifier for French infantry who are defending, or perhaps a negative modifier for movement overall, and then a more severe modifier if trying to close with the enemy. Regardless, I would drop the requirement after Sedan. With the influx of National Guards, conscripts, and volunteers, the armies of the French Third Republic and Government of National Defense had little drill, training, and leadership that could accommodate any formal doctrine outside of "fix bayonets and charge!". These armies fought damn well considering the circumstances, and their power derived from pure, patriotic fervor - French panache if you will. They eventually succumbed to German numbers and technology, but they arguably gave von Moltke and entourage far more sleepless nights than the Imperial army that came before.



All photographs accompanying this article have been taken and supplied by Michael Perry. They feature figures from the Perry Miniatures Franco-Prussian War range.



# PAINTING PACHYDERMS



Wi's painters take on elephants of assorted sizes and explain the techniques they use.

We are blessed with an increasingly wide range of excellent elephant kits, produced in different materials and scales. These models are exciting but potentially intimidating hobby projects, requiring different approaches to a standard rank and file unit. With this month's Beasts of War theme in mind, we handed our painters a selection of elephants - Gripping Beast's 28mm Timurid Indian Elephant, Aventine Miniatures' 28mm Indian Elephant, Victrix's 28mm African War Elephant, and various smaller scale WarPrinter figures - and got them to explain their approaches. Marc starts things with his 28mm trio, then Callum goes small scale.

## VICTRIX ROMAN WAR ELEPHANT

**Marc:** Victrix's all plastic kit is quite the bargain at £30 (\$40 US) for two African Elephants. These come with a selection of crew options - Carthaginian, Roman, Ptolemaic, and Numidian - and I opted for a Roman crew.

This was the first elephant I tackled, and I wanted it to have quite a realistic look. To bring in more than just a grey 'Dumbo'

feel, I applied browns, texture, and subtle colour variation. I'm very driven by reference imagery, and I made sure to check photographs of African elephants; it would have typically been North Africa where the Romans acquired their elephants.

My beast would be on campaign, so I'd also apply wear and tear to the howdah as well as a look of ingrained dirt on the elephant itself.





The first job was to build the kit in sub-assemblies. Keeping the crew separate makes painting them far easier, so I lightly superglued the riders onto a base with a tiny blob of glue. They would be snapped off later and placed in the howdah. The driver had a cocktail stick ignominiously glued to his groin, and I kept the howdah itself separate.



With that done I airbrushed the elephant in grey over black primer to develop the basic colour.



Brushwork added the more natural and nuanced tones. My highlights had khakis and beiges mixed in with the grey basecoat. This already ensured the elephant had more interest than a basic blue-grey look would create on the large areas of wrinkled skin, but I knew it could be improved. Checking my reference images, I found warm and cold browns present, so I picked similar tones from my paint collection to glaze over the model. This smoothed out my highlights and, more importantly in achieving my 'on campaign' style, added a dirty look to the model by adding dusty brown nuances to the elephant's skin.



The other details were painted in warm tones to create harmony across the figure's brown shades. The fabric is a rich red and even the ropes have a warmth in their shading.



## TEXTURING THE HOWDAH



1 The howdah was airbrushed in red, whilst separated from the elephant. I made a visually obvious transition from bright to dark by targeting the spray toward the centre of the panels. In this image I am placing the finished howdah back on the elephant to check I'm happy with the colour tone.



2 Patterned howdah decals are available from Victrix, but I wanted to apply my own texture and keep it simple. I painted lighter lines to give the impression of planking, then added several 'gouges' in black, highlighted with the same light colour.



3 White spot highlights added more definition. Don't worry if these look a little bright as you can tone them down with a glaze of the basecoat.



4 Dark lines add the final definition. These have a hint of dark green, which helps keep the model in the natural palette I was aiming for. A glaze of green over things, particularly in the corners, dulls the finish and also gives a hint of what could be moss growing in the joins of the howdah.

## AVENTINE INDIAN ELEPHANT

This Indian elephant is a lovely kit from Aventine Miniatures. The elephant body is cast in resin, and the extra parts and crew are cast in metal. The crew is particularly fancy with various weapons and a leader adorned with a tiger cloak, clearly a fella with a significant amount of wealth. The elephant itself is a great sculpt, though it has a slightly reptilian looking texture on some areas of skin; I tried to tone this down in my painting.

I took this month's cover art by Neil Roberts as my inspiration, and as is befitting of Indian war elephants, I went to town with the colours and decoration. The banner design is taken from the shield on the artwork, and the throw pattern and yellow texture is also based on Neil's art.

The elephant's skin is cleaner and has more of a pure, cool grey than the Roman elephant. This contrasts with the bright colours on the model to really make them pop.



## FREEHAND PATTERNS

I applied the freehand pattern purely by eye on the left side of the figure but refined my approach on the second half by being more logical, building the design around a simple grid:



1 I sketched the grid with thin paint to start, working around the bumps and curves of the model as well as I could.



2 Further lines were added between the original grid to better define the placement of the design's elements.



3 Using the grid as my guide, I placed the basic geometric shapes using thin paint. It is good to aim for accuracy here but you can always refine and tidy the finish with the original colour later.



### TOP TIP - GLAZING BRINGS HARMONY

To finish off the freehand pattern, I added a thin glaze of the original blue over the whole design. This needs to be very thin so as not to obscure your freehand work, but it will create a more realistic look and tie all the elements together. You can apply this exact same approach on tattoos when painting human figures; glaze the skin colour over your tattoo design and it will look like it's been there for years!

### VARYING THE BASING

I gave each elephant its own collection of basing tufts and scatter. These were intended to match the style of the painting and to represent the sort of environment that the beasts might be found in. The flowers on the Indian war elephant's base mimic the colours in the patterns I painted as well as the dense undergrowth in Neil's art, and I think it may be my favourite base overall.



*Left: The straps were picked out in Reaper Master Series Ruddy Leather - a paint Marc swears by for warm, realistic leather.*



### GRIPPING BEAST TIMURID ELEPHANT

The design of this model feels a little more dated than the other two, but that doesn't mean it isn't still a great gaming piece. The crew are quite chunky metal figures and sit atop a resin elephant. The more caricatured look of the sculpt led me to paint it in a more cartoonish style, and I based the overall scheme on the mercenary elephants from the video game *Medieval Total War 2*. I decided to paint it more as a gaming piece, taking less time than I did on the other elephants. With metal armour taking up most of the figure, that was there that I started.

#### SHINY METAL IN NO TIME

1



I began my painting process with an airbrushed application of AK Interactive Stainless Steel Xtreme Metal over the entire model. This is a very shiny enamel paint that supplied a base for all the metallic areas of the model.

2



I painted in the grey elephant basecoat and blue details with pure paint. The elements that are gold got a coat of Gryph-Hound Orange Contrast paint over the silver, which changed the look of them altogether.

3



A black enamel paint was pinwashed in the recesses, then varnished before the application of AK Interactive True Metal. This paint was drybrushed on, and then, once dry, ...



... it can be buffed up to a real shine as if it was real metal!



The final touch was to airbrush some cool blue as a subtle glaze over the metal.

Once the metal was done, half of the model was complete! I only needed to highlight the visible areas of the elephant's skin, the crew, and a few final details. The entire figure took about six hours from start to finish.

### 6MM AND 15MM ELEPHANTS

Callum tackled the intimidating mission of painting smaller scale elephants from WarPrinter's Hannibal vs Rome range of digital miniatures. He tells us his approach to preparing the 3D prints and how he painted things at the smaller end of the scale.



Left: 15mm Greek War Elephant.



Below: A 28mm Perry Miniatures figure takes his 6mm Carthaginian War Elephants for a walk!

### PREPARING A 3D PRINT FOR PAINTING

**Callum:** Resin is a material that holds a lot of detail, but it can be brittle, and thinner parts will snap with only a slight amount of force exerted at the wrong angle. That means that care should be taken when preparing these small figures, especially when removing the supports that the printer uses to ensure the model is produced correctly.

Snip excess supports away using sharp clippers, leaving an extension of the support still attached to the model. To do final clean up put a fresh blade in your hobby knife (resin quickly blunts blades) and prop parts against your cutting board. Particularly fragile parts can be pressed into sticky tack to fully support them before you cut to make it less likely that elements will snap off as you push the blade in.



Above: A 6mm elephant up close, part way through clean-up.

The prints we got were good quality and only had very superficial print lines - the stepping that gets created as the layers of the model are gradually built up on the bed of a 3D printer. On the 6mm Elephants, I only had to give them a very light sanding clean. Tamiya produce Sanding Sponge Sheets in increasingly fine grades of grit, which are ideal for the delicate task. These sheets can be cut and superglued to a cocktail stick to create a perfect and disposable tool for the job.



Above: Tamiya's excellent Sanding Sponges aren't the cheapest hobby item but a great addition to your kit.

I used 400 to start, moving in circular motions, going finer with the grade of the Sanding Sponge until the 1500 is essentially just buffing the surface. Making the tool helped me to reach into most of the nooks and crannies; I gently ran my hobby knife tip over any tough-to-reach spots as if I was removing mould lines from a plastic figure. A gentle touch is important here lest you scrape off the subtle detail on these little elephants. This is excessive effort that you'd only normally use for character figures, but I knew that these models would get shown large in the article and wanted them to look as good as possible.

When the clean-up is done, you should wash the models in warm, soapy water to remove any print residue, fingerprints, or scraped off Sanding Sponge. Brush the models with a soft bristled toothbrush, rinse them clean, and leave them to dry. With that done you can prime them and paint as you would on a metal or plastic figure.

### PAINTING 'EPICALLY' AT EPIC SCALE

When approaching these models, I wanted to make them pop when viewed at a distance. Armies at this scale are usually numerous and viewed as a whole rather than on a singular model basis.

The most important aspect to painting strategically at this scale is contrast (the state of being strikingly different, not the Citadel paint brand!), and that was my primary goal on the 6mm and 15mm figures. I've taken my refinement and detail to a high level on these figures, but even if you paint the models a lot faster aim for similar levels of contrast.

### QUICK TRANSITIONS AND VISUAL POP

I tried to transition between the colours 'quicker' than I might normally do when painting the skin, the wood, the saddle cloth, and the gold. Higher contrast, sharper highlights, and darker shadows than we'd find in reality make the figures pop on the tabletop, but also, oddly, actually give the overall impression of realism due to the strange way our brain processes what we see.



*Above: The graduation between light and dark on the trunk and legs is quite startling when focused on, but in the overall scheme of the model they work effectively.*

### WORKING WITHIN THE CONSTRAINTS OF THE MEDIUM

Because the surface of these 3D prints is imperfect, I tried to avoid using washes. They would pick out and accentuate any of the stepping, so I focused on glazes, layering, and highlights to draw attention to the print's positives. To clarify - glazing is the application of a controlled and specifically placed semi-opaque thinned paint, a wash is the application of thinned paint all over an area. Layers of glazes can be gradually and more carefully built up and focused.

### 3D PRINTED ARMIES

These small-scale elephants are produced from digital files and printed in thin resin layers on a 3D printer. This 'technology of the future' has become a technology for now; it is an increasingly accessible way home hobbyists can purchase and produce a huge range of figures made from digital ones and zeroes.

The more complex and detail-capable resin printers are becoming increasingly affordable for home hobbyists, while the more basic ones (suitable for rougher terrain printing) can be bought for the same sort of price as a small wargaming army. We don't have a 3D printer at Wi Towers [Yet! - Ed] so we couldn't print WarPrinter's files ourselves. Thankfully there are services online that will do the job. We went over to Etsy, hit up SmallScalePrints' store, chose the scale required, and received the figures through the post a little while later, produced in dinky 3D printed resin glory.



A colour scheme with lots of complimentary and visually distinct colours and finishes adds to the pop. Luckily the Carthaginians typically wore highly polished bronze (gold looking) helmets; these stood out as a crisp accent against the white robes, and the shields popped against the brown of the wooden mount. I glazed down to darker, contrasting colours and up to brighter complimentary colours on these areas. A warm brown glaze on the yellow-gold of the shield darkened the bottom; I mixed in a bright silver to the mid-tone to establish a highlight at the top of the shield.



*Above: Rich gold pops from the figures thanks to the application of the highlight and shade applied.*

That's not all for elephants. We'll look at how different games incorporate these massive mammals into their rulesets and suggest new command and control ideas in a future article. You've got a few months to get busy painting your own elephants in preparation!



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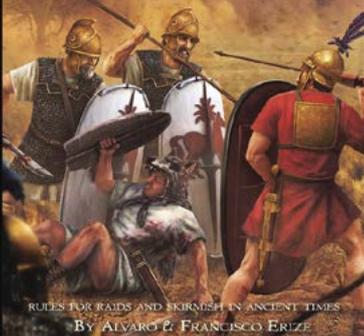
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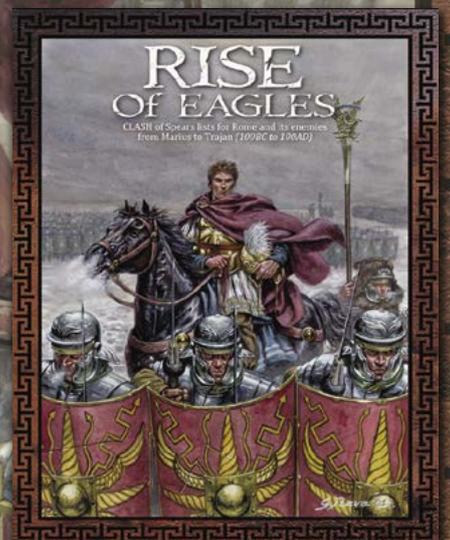
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# RETHINKING SENGOKU JIDAI ARMY ORGANISATION



Gareth Beamish touched on Sengoku Jidai army organisation in his article in *Wi407*, here he focuses on the formation of a *sonae*. All the photos are also by Gareth and feature Age of War Samurai by Baccus 6mm.

Traditionally, wargames rules and army lists have divided Sengoku Jidai armies into units equipped with the same weapon: *ashigaru* with long spears, *teppo*, or bows; samurai with *yari*, etc. Is this the best way to model Sengoku armies for the tabletop, particularly when it comes to large historical battles? Perhaps not.

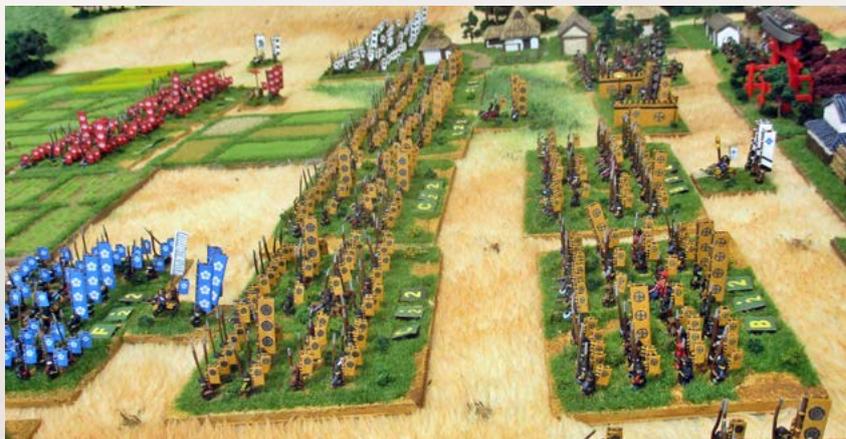
There are two main issues with using the single weapon unit as the basic building block of the army. There is some debate over exactly when these units were developed, opinions ranging from their beginning in the 1550s through to not appearing until the 1580s. For much of the Sengoku period, these weapons groups may either have not been developed in parts of Japan or existed alongside 'retainer bands' of variously armed warriors grouped by allegiance to their feudal lord.



Above: A Mōri clan army forms up near a village. The black and white striped banners belong to Kikkawa Motoharu, one of the formidable three sons of Mōri Motonari.

More importantly for wargames, these historical units were very small, only a hundred men or so; they weren't combined into larger single weapon groups, but rather by regional feudal affiliation into larger divisions, usually called *sonae*. The *sonae* was composed of all the different single weapon units, operating in a mutually supporting structure. *Sonae* could be anywhere from a few hundred to over a thousand men. When it comes to representing a Sengoku army of 20,000 men on the wargames table, it is more convenient to use a basic unit of 1,000 men rather than 100 men, so having the *sonae* as the basic unit makes sense.

This approach is well-known to Napoleonic or ACW players. If you are playing a divisional level game, you may use the battalion as the basic unit, but if you are playing Waterloo or Gettysburg, you'll probably want to have the brigade as the basic unit. But where two different levels of battle rules are common with Napoleonic, it's much rarer in Ancient and Medieval rules. Phil Sabin's *Lost Battles* rules takes a more 'zoomed out' approach to ancient warfare than is normally the case, as do Peter Pig's recent *Bloody Barons* rules for the Wars of the Roses. One consequence of this is to enable abstraction of low-level tactics for which we may not have enough information to convincingly model on the tabletop. *Lost Battles* has a half-legion or so as its basic unit, so there is no need to try to model tricky manipular tactics at that level. *Bloody Barons* deals with contingents at a level where ratios of bows to melee troops and their precise interaction need not be modelled in detail. Similarly, a 'sonae-based' approach to Sengoku warfare allows us to abstract some of the interactions between weapons groups or organisation at a low-level of 'retainer bands' that are not separated into such units.



Above: Oda clan troops with the 'Kurosawa approach' of massed sashimono for a visual spectacle. Below: The curtained Mōri honjin, or headquarters, mark the position of the army commander.



**FORMATION OF A SONAE**

The diagram below shows a troop muster for the Iwatsuki-Shū, part of the Hōjō clan domain in 1577. The whole force is about 1,600 men, and is composed of men with long spears, *teppō*, bow and flags, other infantry, and mounted samurai (some of whom would have fought dismounted - 'mounted' here essentially means they rode a horse to the battlefield).

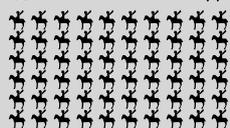
Also shown is the personal retinue of Miyagi Yasunari, a constituent part of the whole unit. Miyagi brings 34 men with him. Historian Nishimata Fusao posits that Miyagi would give up his infantry, and these would be assigned to the various weapons groups within the *sonae*. Miyagi himself would retain his mounted retainers who would go with him to the samurai units, where he would act as one of the unit commanders. Senior vassals would act as unit commanders, and some idea of possible unit sizes can be gauged from the number of commanders per block.

**1577 HŌJŌ CLAN IWATSUKI-SHŪ SONAE ORGANIZATION**

**🐎 Ōta Ujifusa (Hōjō Ujifusa)**

**Mounted 500 total**

- 🐎 渋江式部大輔    🐎 Miyagi Yasunari
- 🐎 太田右衛門佐    🐎 春日左衛門慰
- 🐎 小田掃部助    🐎 細谷刑部左衛門尉



**Long Spears 600 total**

- 🐎 福嶋四郎衛門尉    🐎 豊田周防守
- 🐎 立川式部寺    🐎 春日与兵衛



**Teppō 50 total**

- 🐎 河口四郎左衛門尉
- 🐎 真野兵太



**Bows 40 total**

- 🐎 尾崎飛弾守
- 🐎 高麗大炊助



**Infantry 250 total**

- 🐎 河田弥六郎    🐎 嶋村若狭守
- 🐎 川目大学



Each figure represents 10 men

**FLAGS 120 total**

- 🐎 中筑後守
- 🐎 立川藤左衛門尉
- 🐎 潮田内匠助



**Military service of Miyagi Yasunari**

- 🐎 Miyagi Yasunari    🐎 sashimono
- 🚩 3 flags
- 🐎 7 mounted
- 🚩 17 long spear
- 🚩 2 guns
- 🚩 1 bow
- 🚩 4 infantry (歩者)

Prior to the formation of the weapons groups, all of Miyagi's retainers would fight alongside him as the same unit, commanded by him; and similarly for all the other vassals and their retainers. Needless to say these units are rather problematic to represent as wargames units. But with the *sonae* as the basic unit of the army, a *sonae* composed of 'retainer bands' rather than 'weapons groups' could be modelled as being less manoeuvrable or less effective in combat, rather than having to deal with many small units of various sizes with several different weapons.

### MODELLING THE SONAE

*Sonae* provide excellent opportunity for aesthetically pleasing bases, particularly in the smaller scales. A *sonae* could be represented by a single large base of 50 or so 6mm or 10mm figures with the different weapon groups represented; for example, a front line of missile troops, backed up by some long spear groups, a command group, and some mounted or dismounted samurai in reserve. For larger scales, you're likely to want more utility and the ability to use the figures for other levels of battle. Here, *sonae* can be made up of a group of bases of various troop types. The arrangement of bases could also be changed during the game to represent the formation or tactical attitude of the *sonae*.



Above: An Oda clan army. The white banners of the command belong to Sassa Narimasa, one of the many retainers of Oda Nobunaga.

There are some potential problems in modelling *sonae*. Because you probably want to have five different troop types present, the units get quite large at 30 to 40 figures minimum. This makes armies start at around 400 to 500 figures, which is a lot of painting in larger scales. Furthermore, the footprint of the unit is likely to be deep, and that unit depth, coupled with armies themselves often deploying deep in Sengoku battles, may mean you run out of table width in 28mm.

The other issue is using an existing collection. If your current army is organised by weapon group units, and those units have their own clan *sashimono*, it may not be possible to make *sonae* by taking bases from across these units without ending up with mixed *sashimono* in each unit. Adapting an existing collection may involve adding more figures to get the look right.



### THE WEAPONS GROUPS CONTROVERSY

The question of when exactly Sengoku troops began to be organised by weapons groups is the subject of some debate among Japanese historians. For most of the samurai period, armies would be composed of feudal bands of warriors leading their own retainers, the band as a whole being a mix of mounted and foot, missile, and melee troops.

These bands would vary greatly in size as well, making it a bit of a nightmare for wargames rules. At some point in the mid to late 16th Century, the retainers of individual vassals began to be separated off into distinct weapons groups.

Historians agree that the causative factor for the shift was an increase in daimyō authority. As the daimyō of the Sengoku period built stronger governmental structures, accompanied by land surveys (to get more of an idea what each vassal could provide), they could fit the vassal into a system that provided structure and security but at a loss of their freedom of action.

The disagreement comes from deciding when the level of daimyō authority was sufficient to compel vassals to give up direct control of their troops.



### SONAE-BASED RULES

From a gameplay point of view, the obvious objection to *sonae*-based rules is that the units are essentially all the same, so the game would be less interesting than one with lots of different kinds of units. Some variation in the *sonae* could be represented, however. Some obvious properties would be overall troop quality, whether the *sonae* is organised by weapon groups or retainer bands, and whether the *sonae* is equipped with a significant number of guns.

For players who like to be involved at all levels of the battle, there could be some management of an overall 'attitude' for the *sonae*, for example, 'attack,' 'balanced', and 'defend', with appropriate bonuses for each according to the situation. This could be represented by the arrangement of bases if the *sonae* is to be made up of multiple bases.

*Sonae*-based rules would compensate for the loss of detail in the combat by focussing more on command and control. Here some friction between the army commander and his subordinates could be modelled. When one thinks of the samurai, one thinks of loyal warriors obedient to their lord and clan unto death, but this idea belongs very much to the Edo period. During the Sengoku, the feudal relationship was much more of a reciprocal relationship; the samurai



of the time had a much greater sense of independence. The relationship was also a personal one. A lord could order his own vassal, but not the vassal's own retainers. This very personal relationship is at the heart of some historians' objections to the formation of weapons groups; such a system involves taking retainers away from a vassal and putting them under control of someone else. In game terms this would mean that the army commander would issue orders to his direct vassals but not to units other than those in his own command. Rules could introduce friction between those vassals and their units.

The *Ironbow* and *Strongbow* rules by The Perfect Captain have a system where each sub-commander operates under an order but may act on his own depending on his personality. Orders are harder for the commander to change depending on the rank of the commander, or if they are being made to act against their tactical inclination. Something like this could be the basis for a command system for *sonae*-based rules.

My own *Tenka Fubu* rules uses a command system derived from a board game called *Tenkatoitsu*. *Sonae* are grouped into larger divisions called *shū*, and these are commanded by a senior vassal. Each *shū* operates under an order (Attack, Defend, Withdraw, March) that restricts its ability to act as well as providing bonuses depending on the order. The army commander can try and change the order of the *shū* commander as the battle goes on, or the *shū* commander may be able to act on his own initiative.

#### 6MM SONAE BASES IN ACTION

Each base is 95mm x 70mm (to fit in a 10cm grid for the rules I use). The base has a dice cell to carry three counters. The letter indicates which *shū* the base belongs to, and the numbers indicate troop quality and organisation. Dots above the middle number indicate the rating for guns. In this example, the *sonae* unit base belongs to *shū* D, it is rated as 2 for troop quality with a gun rating of 1 and is rated as 2 for organisation.



Using the *sonae* as the basic building block of a Sengoku Jidai army allows a much more streamlined approach to fighting large battles on the tabletop, as well as enabling some abstraction of the minutiae of small unit combat and organisation for which information is hard to come by in English. But this is not to say we should give up on the weapons group units. There are a lot of interesting small battles during this period, involving a few thousand men or less per side. Many of the more famous Sengoku *daimyō*

began their careers taking control of their native provinces with armies of less than a thousand men. Clearly for these battles, units of 100 men or so as the base unit would be more appropriate. Those rules would be very different, more like current Sengoku sets, focussing more on the interaction of the different types of units. As for *sonae*-based rules, at time of writing there are no commercially available sets, so existing rules have to be adapted, but perhaps that will change in the not too distant future.



Above: The distinctive blue banners with a bellflower kamon of Akechi Mitsuhide, the man who would eventually betray Oda Nobunaga and assassinate him at Honnō-ji in 1582.

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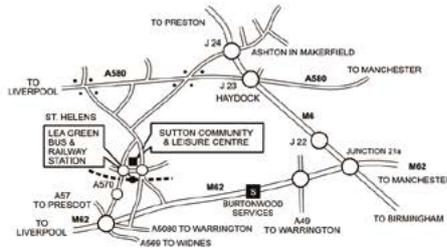


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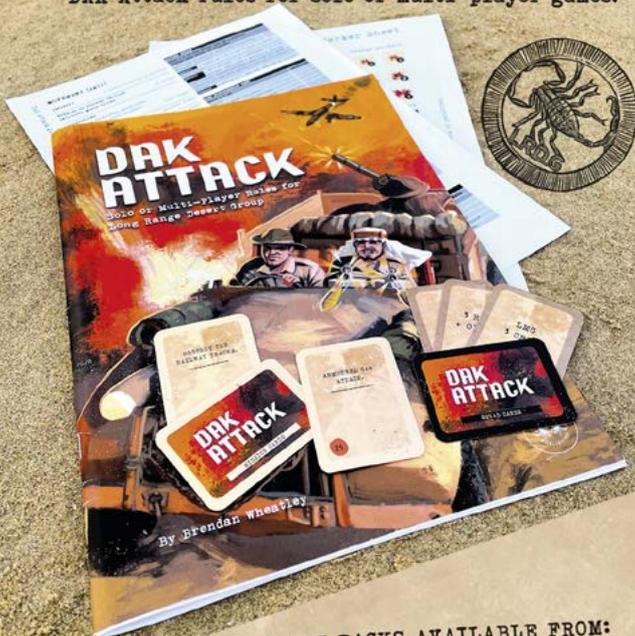


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## NEXT ISSUE

Wargames Illustrated 412, April 2022.  
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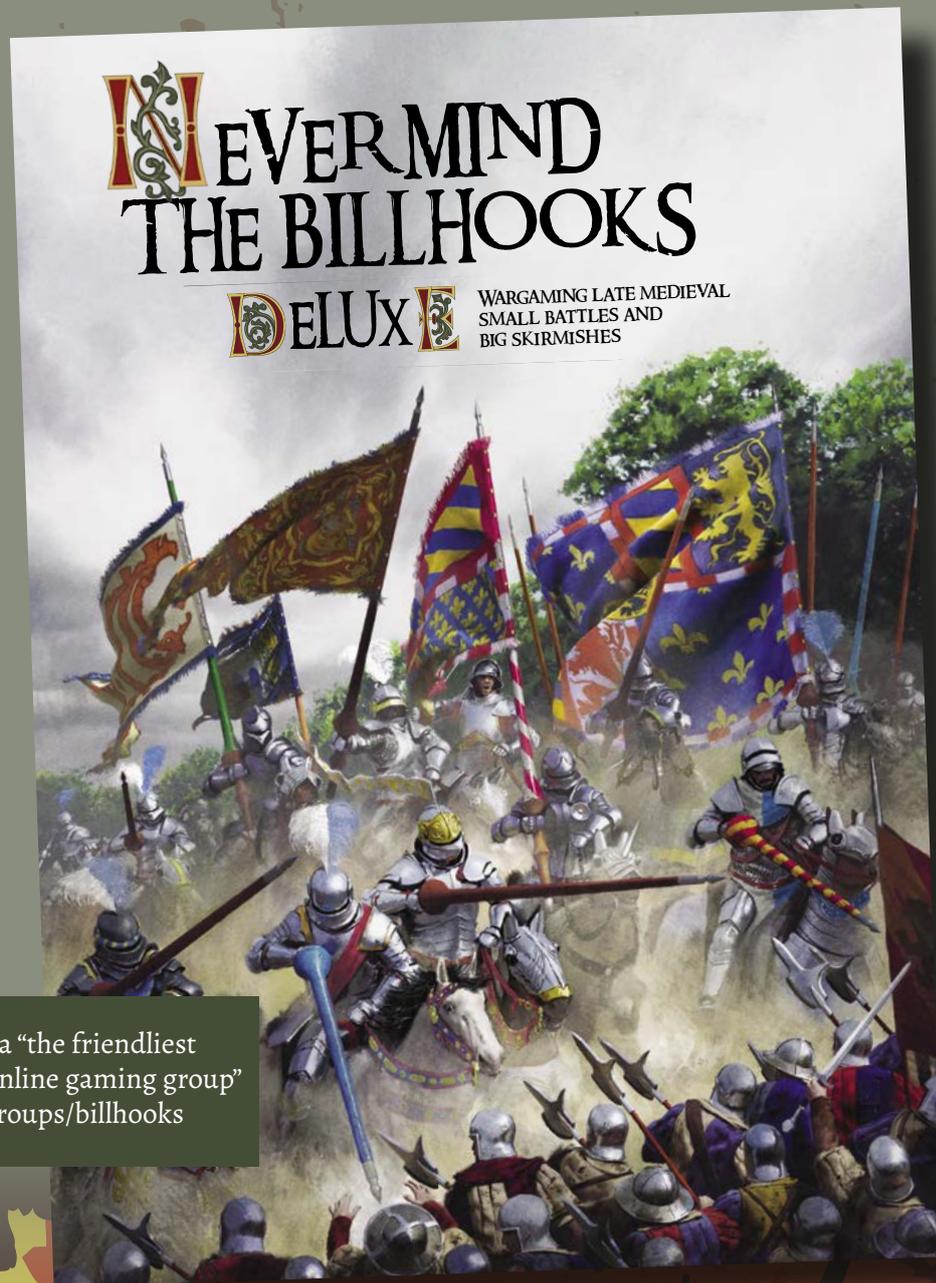
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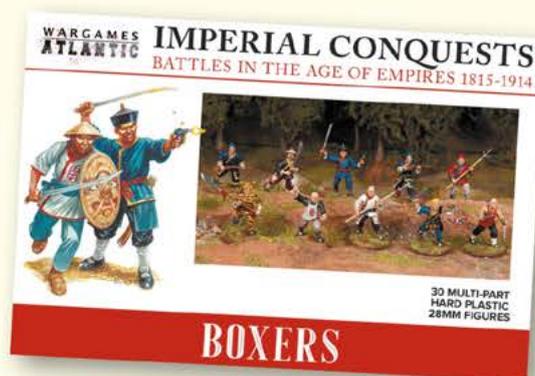


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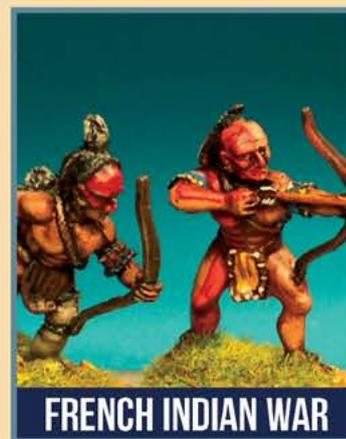
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