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FEATURED THIS MONTH



▲ **OBSERVATION POST** 14



▲ **NEW (TO) NAPOLEONICS** 34



▲ **RESCUING THE RUSSIANS** 48

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WARGAMES ILLUSTRATED ISSUE WI415 JULY 2022

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FROM THE EDITOR

It was great to feel the buzz at the Partizan Wargames Show in Newark, Nottinghamshire recently. So enthused were we by the excitement of the crowds and the quality of the demo games on offer we struggled to contain our report on the show to ten pages, but we did just manage it, with the proviso that there is more to see online - head to wargamesillustrated.net

Our theme for this issue is New Napoleonic and we try to cover all bases under that umbrella - new to Napoleonic, new Napoleonic rules, new Napoleonic figures, and a project to create a new Napoleonic force from recycled stock.

When we're not looking at new Napoleonic we have a bumper collection of other new hobby releases in Observation Post for you to peruse; everything from plastic Conquistadors to 6mm World War II vehicles.

So with a spring in our step, lets leap forward and see "what's new?"

Dan Faulconbridge

Owner and Editor

This month's cover artwork: Mele in Gulden Gossa, during the Battle of Leipzig 1813. By Mark Stacy from CBT4 French Guardsman vs Russian Jaeger © Osprey Publishing www.ospreypublishing.com

Below: Ian Smith tribute game at Partizan 2022.



CREDITS

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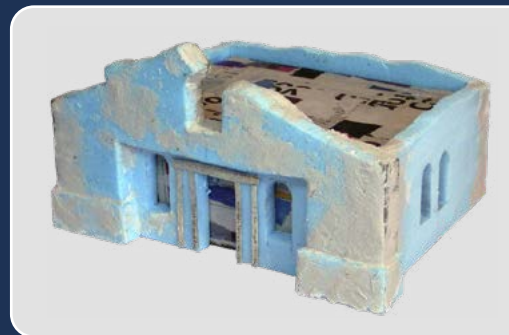
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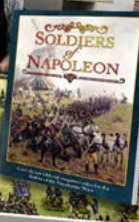


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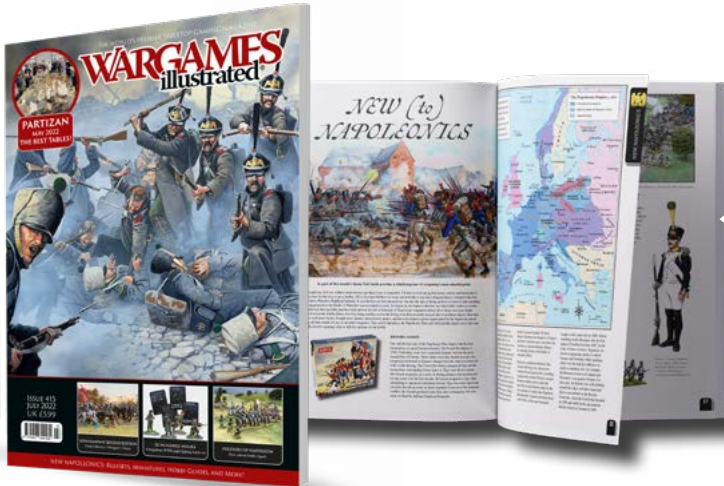
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SOLDIERS OF NAPOLEON!**



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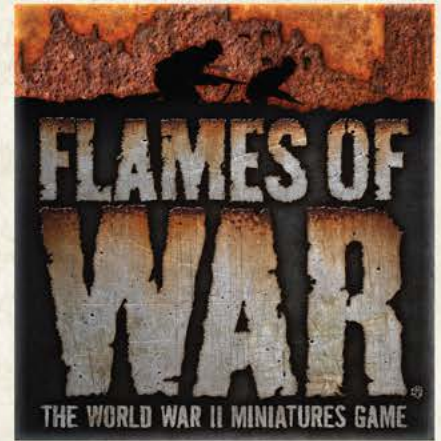
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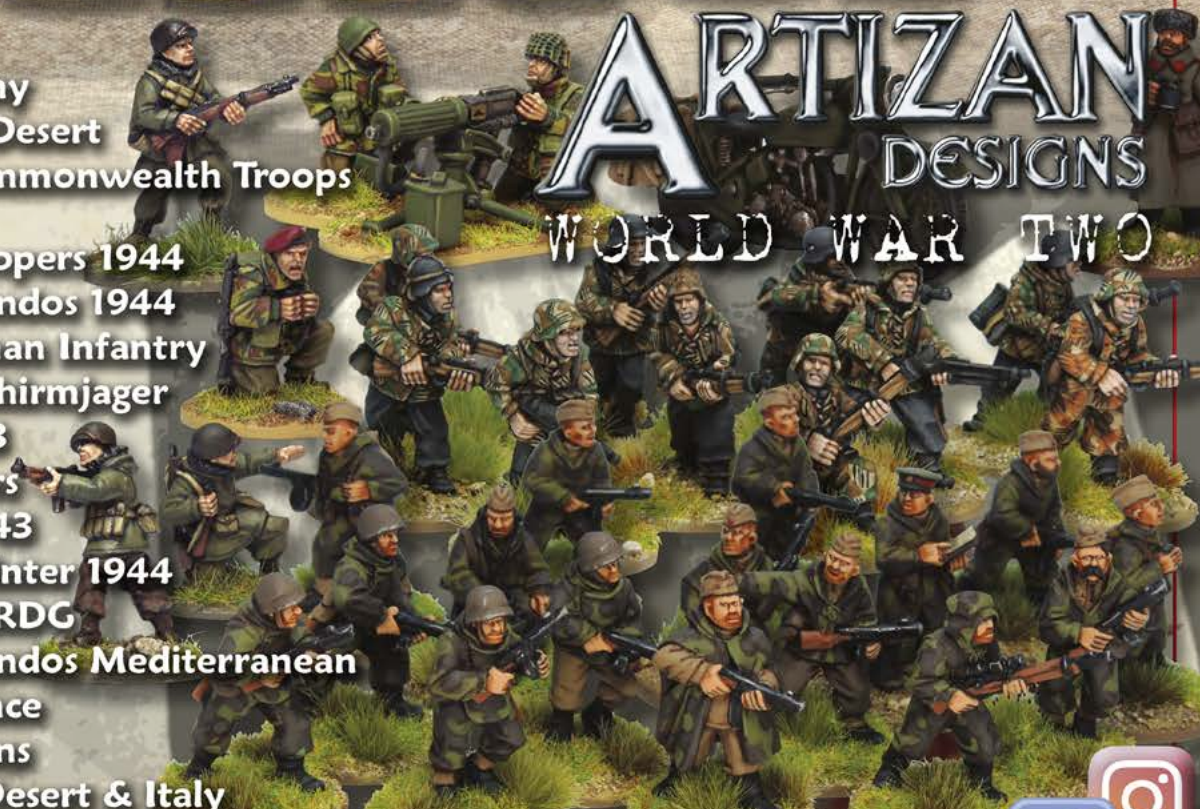

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QUICK FIRE!

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

GOING VERTICAL: MODELLING A FUTURISTIC LOADING BAY

By Alan Jay Wescoat

When table space is limited, why not go up? This science-fiction loading bay was modelled using foamboard and printed paper, including shipping containers, cargo pods, hexagonal honeycomb containers, crates, and various habitat buildings. The printable models are by Fat Dragon Games, Crooked Staff Publishing, and Dave Graffam Models.

The floor is made from one full 2' x 3' sheet of foamboard, and the backdrop is a tri-fold made using two sheets. One sheet made the three slotted shelving floors and another made the slotted support pillars (double thickness) that hold the shelves up. Floor and wall textures were printed onto multiple sheets of A4, cut out, then glued to the foamboard using a cheap glue stick. The floor, backdrop, and shelves come apart and store flat when not being used for various sci-fi gaming options.



Left: After the fiasco at Imperial Research Station 37, Captain Candy Barr, rapper extraordinaire, and XO Bart head to the bar for some well-deserved R & R. (Models by North Star Military Figures.)

Right: Greedus and his Customs gangsters round up some suspicious-looking eggs. Giddy with excitement, they anticipate extorting a hefty ransom from their haul. (Models by Wargames Atlantic.)



HOWZAT!?

By Larry Tibor

I wanted to share a project that is a little bit different and combines my love of wargaming and modelling with another of my great passions, the sport of cricket!

A work colleague gifted me Pocket Sports' Test Cricket game, which comes with custom dice and downloadable score cards to simulate the action you encounter on the field. Batsmen can line-up in your chosen order, so your best batsmen go first, and you decide to bat conservatively or aggressively. Opponents can adjust bowling tactics so that batsmen face spin or pace bowling, and there's rules for the fielding outcomes as well. This all seems nice, but I thought "well you can't have a game without any figures!", so I went about creating this 'village cricket' scene.

I used an oval shaped piece of MDF from a local craft shop, cut out the grass from an old gaming mat, added some sand for the pitch, and made a 'sight screen' from wooden sticks. The figures are from eBay and are 20mm, probably designed for model railways. It's the first time I've painted 20mm (or anything smaller than 28mm) and I really enjoyed it. I've also enjoyed creating a diorama, and next up on my list is to get stuck into some of the fantastic freebies that come with the magazine and begin to 'slay the grey' by producing a few more dioramas.



As Larry admits - its not exactly wargaming - but this cricket scene would make for a great vignette in a game of A Very British Civil War, or an Operation Sealion German commando raid.



A 28MM TRIUMPH FOR DIONYSOS

By Nic Wright

I have long harboured the desire to build an army themed around the triumphant procession of Dionysos, the Greek god of fertility and extasis - the out of body experiences brought on by such things as drunkenness and stage acting! He is also known as Bacchus and, to the Romans, Liber Pater (the Free-father).

According to the Greco-Roman myths, Dionysos travelled the world spreading the knowledge of viticulture. As part of these wanderings, he foreshadowed Alexander the Great and marched east with an army of his rustic followers, conquering as far as India before returning in triumph to Greece. Ancient art depicts numerous different versions of Dionysos and his followers, from hopeless old drunks to lithe, youthful conquerors.

When I published *Fantastic Battles* - the setting agnostic mass-battle fantasy game - I couldn't resist taking the plunge and making a Dionysiac army. The game's flexible army building provided the perfect opportunity to build such an eclectic force.

To gain inspiration, I looked at as much source material as possible, including Greek pottery, Hellenistic frescoes, Gandharan sculptures, and Roman mosaics. From hordes of drunken rustics and wild beasts to open-minded lovers and racing chariots, the army has something for everyone!

Some parts of the army are 'off the shelf'; Eureka centaurs and satyrs (we'll talk about the dubious historicity of wargaming satyrs another time) and

Shadowforge maenads and dryads form the core of the army. Adding a touch of eastern flavour are a yakshi Maiden Guard from Thistle and Rose Miniatures, an elephant from Aventine, and some leopards from Warmonger miniatures.

The goat-drawn racing chariots are driven by erotes (cupids) and inspired by frescoes from Syria and Pompeii. These posed an interesting challenge but are a particular favourite of mine. The drivers are cherubs from Warmonger Miniatures, the goats are 3D printed sculpts by Duncan Shadow, and the chariots themselves are converted from 15mm Roman racing chariots from Essex Miniatures.

The army leadership features a custom-built, youthful Dionysos sporting stubby horns in homage to his Orphic aspect; he was extravagantly ordered from Heroforge. He is joined by Pan - god of panic - from Eureka with custom pan-pipes; Eros - god of lustful desire - from Warmonger Miniatures; and a heavily converted 1986 Talisman satyr to serve as Papposilenos - the aging, overweight, tutor and major-domo to the youthful god of wine.



READY FOR THE NEXT CAMPAIGN

By Allan Tidmarsh

Using the 'Imaginations' approach to 18th Century wargaming has long been a part of my gaming projects. The two initial participants were the kingdoms of Wittenberg and Monrovia; these armies were in 28mm, and many enjoyable games were played with them. At some point, I got interested in home-casting 40mm figures (mainly using moulds from Prince August), and although these were initially for display dioramas, they ended up getting used for gaming as well.

I built a new Wittenberg army for a series of mini campaigns based on the units in the army of the Duchy of Saxony from 1730-1750. It consists of figures from Irregular Miniatures, Front Rank, Sash & Saber, and figures cast from Artidee (Creartec) moulds along with some of my own home-cast range of 18th Century figures.

For the opposition, I wanted something different and had long enjoyed looking at pictures of John Ray's Ottoman army in his book *A Military Gentleman*; I thought an Ottoman style army would be a nice change and named this new army Begovia. I was stuck for sourcing the 40mm figures I needed, and in the end, I sculpted, moulded, and cast a small set of suitable generic figures. After much casting and painting, the Begovian army was finished, and I fought one campaign between the opposing forces of Wittenberg and Begovia.

As I was thinking about preparing the forces for the next campaign, I obtained a copy of Helion's *Wars and Soldiers in the Early Reign of Louis XIV Volume 3: The Armies of the Ottoman Empire 1645-1719* by Bruno Mugnai, which provided me with more information on the Ottoman troops. With this information to hand, I decided to refurbish my Begovian army. The provincial cavalry was expanded and four new sculpts for janissaries in field dress made, put into moulds, and cast as units. I have also done a sculpt and cast project for some Tatars, which will be fighting as allies of Begovia. I also sculpted some mid-18th Century masters that I put into moulds and used to replace the Wittenberg cavalry; the last addition was a regiment of hussars.

All the troops are ready for the next campaign, which will be a loosely connected series of scenarios that I'm finalising the details of before gaming can start.



Above: Begovian Janissaries on parade.



Above: Begovian Provincial Cavalry.



Right: Begovian Janissaries in field dress.

Below (left to right): Tatars allied to Begovia and a Wittenberg hussar regiment.



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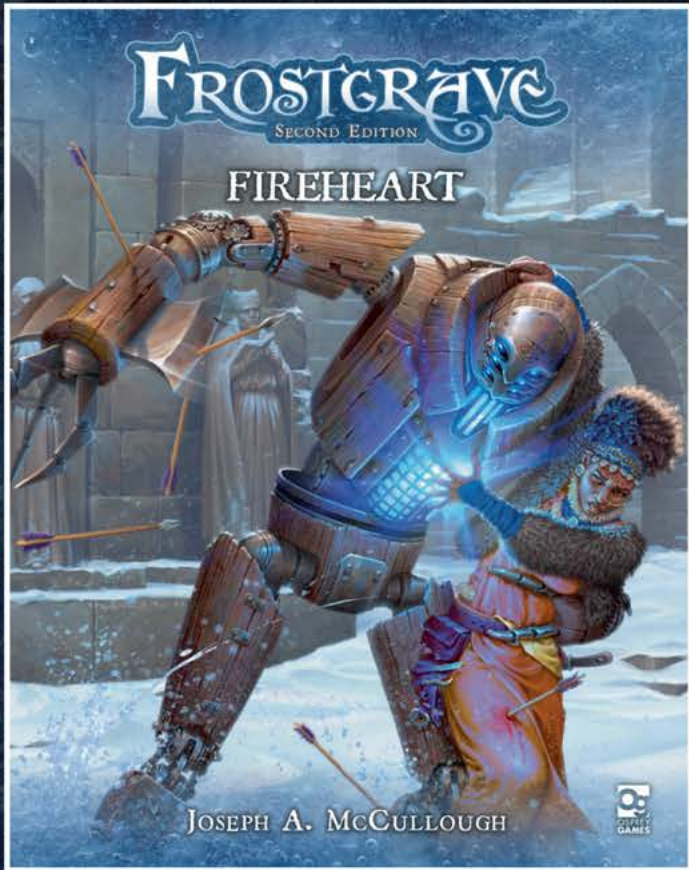
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WARGAMES ATLANTIC - CONQUISTADORS AND AZTEC WARRIORS

This month's Observation Post contains a plethora of plastics from various manufacturers. We kick things off in style with some excellent new historical options from Wargames Atlantic's Renaissance range.

Their Conquistadors box is notable for the fact that it includes two frames; this has been done with some of their sci-fi offerings, but the historical sets from WA generally shove as many parts as possible onto a single frame. Four extra half frames are included here, along with four main frames, and these combine to give you the options and variety to build 24 soldiers with just about every armament you could want. Twenty-four is a slightly smaller number of figures than in many WA historical box sets but still a more than generous amount for the price.

The main frame has six bodies that present varying levels of armour. Each torso and legs set are unique with their own visual flair, as befits the mercenary adventurers who plundered the Americas, but they still work cohesively when the figures are ranked up. Fifteen head options bring various levels of facial hair, expressions, and a selection of helmets (including the distinctive morion) to the figures.

DETAILS

- SCALE: 28mm
- PERIOD: Pike and Shot
- PRICE: £25
- MATERIAL: Hard-plastic
- AVAILABLE FROM: wargamesatlantic.com



Two Conquistadors by
Wi Painter Callum.



UNDER THE MICROSCOPE

OPPOSITION ALSO AVAILABLE

Another recent release from Wargames Atlantic is their Aztec Warriors box set. This includes the parts to build many of the Conquistadors' iconic opposition, such as wolf and jaguar warriors, along with all manner of weapons (bow, atlatl, macuahuitl, spear, and sling) and full command options (though, unlike the Conquistadors, everything is on a single frame, which you get six of). You can build 30 warriors with one box, which works out at less than a £1 per-highly detailed figure.



HOBBY CORNER



HAIRY HANDS

Wi's Painter Callum gave hairy hands to some of his Conquistadors. He shows us how it's done.

Callum: These figures were a chance to test quick, subtle ways to elevate my paintjobs; one of those tricks was painting hairy hands to match up with the Conquistadors' macho facial hair and add extra visual interest.



1) Fully paint the hands. I used Army Painter's Dorado Skin, followed by their Soft Wash, then cleaned back up with Dorado Skin. Next, I highlighted the knuckles and joints using Army Painter's Amber Skin, finished with a little white mixed in for a dot highlight. Once you've completed these steps, it's time to get hairy.



3) Repeat this step with thinned pure black, focused on the centre of your 'triangle'. This is to simulate the density of the hair.



2) Mix any black paint and your base skin colour together in a rough 1:1 ratio. Thin this down to a smooth layering consistency, then remove almost all the paint from your brush. A fine tip with minimal paint loaded in the bristles will help us create lots of small, sharp lines. Gently tap the tip of your brush against the back of the hand, angled vertically towards the fingers. You want to focus the dots in a rough triangle with the flat, broad base at the wrist and coming to a point near the knuckles.



4) Thin the first mix down to a glaze consistency, remove most of the paint from the brush, then glaze from the start of the hairs at the knuckle upward, leaving the grey to sit in the recess at the wrist joint. This stage will soften the lines and tie them into the skin. If you are left with any tide marks, just cut back in with your base skin colour.

As well as swords and shields (including some of the 'butterfly-like' adarga), the main frame has crossbows, halberds, muskets, and command options (a drum and standard). There aren't enough of any of these weapon types to equip every single model identically, but four of every six figures can match.

Add in the extra half frame and you can create pikemen or give your soldiers two handed swords. This little frame also adds bucklers, scabbarded swords, and other head options in hats. This means there is versatility beyond building just the typical Conquistadors, and Wi Painter Callum created a unit of Sword and Buckler Men for gaming in *Billhooks Deluxe*, ready to do battle in Italy (seen above right)).

The quality and detail across this set is outstanding with lots of depth where needed, making them fun to paint and allowing great poses to be made. The only real complaint we can make about the sculpting and production quality is that the round shields have some stepping on their fronts. This is barely visible on the bare plastic, but it was accentuated somewhat by painting.

We suspect this box set will (shield stepping be damned!) inspire new players to venture into this period and play out battles in the Americas. That playability will no doubt be bolstered by the availability of the Aztec Warriors (see Under the Microscope) that WA have cunningly released at the same time.



Above: Ahead of the release of *Never Mind the Billhooks* second edition, we asked Callum to paint up a unit of Spanish infantry battle-ready for action in Italy - one of the additional theaters coming to the new rules. Members of the *Billhooks* Facebook group helped us out with ideas for shield colours/designs of the period.



RUBICON MODELS - USMC MARINES AND VIET CONG FIGHTERS

Rubicon Models have changed things up with their latest releases and stepped into the boots of plastic infantry for the first time. If you're familiar with their previous sets, you'll know Rubicon produce quality plastic 1:56 scale armour for WWII. Their new infantry moves the period to the Vietnam War but stays at the same scale (which will match your 28mm figures nicely - see the comparison shots) and these two sets - USMC Marines and Viet Cong Fighters - feature exhaustive build options for infantry on both sides of the conflict.

Rubicon's previous armour - with interiors, engines, historically accurate exteriors, and part-heavy frames - are as suited to scale modelers with an eye for detail as they are to gamers. That detail hasn't been reduced in the move to infantry; these figures are incredibly complex compared to many other plastic kits. Plastic complexity has always been somewhat divisive for wargamers; for some, multi-part plastic kits are a tempting challenge that will reward the time and hobby skills applied to them, for others a simpler 'gaming-level' kit is preferred to quickly get models on the tabletop. Is the detail on these new Rubicon sets excessive for wargamers? That's for you to decide, but one thing's for sure, they look stunning on the tabletop!

VERY MULTI-PART VC

The Viet Cong Fighters box includes four male frames with six figures each, two female frames with four figures each, a command frame (which takes up a third of the female frame and can be snapped off) that adds some extra options, and enough round bases to mount all 32 figures. The box has enough options to be a perfect starter for anyone wanting an all-in-one platoon or skirmish level set, which is excellent news. Once built, the figures are some of the best-looking Vietnam War models that we've seen too, which is even better news.

Notice we didn't say best-looking plastics; Rubicon's VC are a match for just about any figures available in terms of detail and accuracy, regardless of the production method. They are realistically proportioned rather than 'heroic scale', and the female figures are sligher than the men (who are in turn a little shorter than the Marines). The infantry put us in mind of (and are more than a match for) the great metal figures offered by companies such as Empress Miniatures or Gringo 40s.

These are figures enhanced, rather than limited, by plastic's properties. Elements such as hat brims, kit, slender wrists, and thin weapons are detailed, refined, and incredibly accurate without losing strength. The poses are dynamic too. They break the common flatness of single-part metal minis while avoiding the 'not quite right' look that some multi-pose plastics can display. That's because to a large extent these aren't multi-pose plastics. The wide array of parts allows for weapon and kit variation across the figures, but they need to be largely constructed in a specific way; this is where some gamers may start to veer away from Rubicon's sets.

A lot of parts are required to make each of the wonderful looking results possible; part numbers go into double digits for single figures at times, and those parts can get rather fiddly. That adds up to a lot of clipping, cleaning, and building for a collection of infantry figures. You'll need to decide if you're happy to balance that time commitment with the look of the final figures.



Above: A Gringo 40s VC in the middle alongside male and female Rubicon Models VC.

If you are up for the challenge, you'll be happy to hear that the set contains an excellent instruction booklet with exploded diagrams and historical details. The build guides show the construction of ten different fighters, a squad leader, and a signal communicator. Following the instructions is an easy task thanks to meticulously numbered parts across the frames and there are many weapon options available for each figure: Type-56 Assault Rifle, SKS carbine, RPG-7, PPSH-41 Type 50, and K-50M.



Above: Explosive options with grenades and the RPG-7.

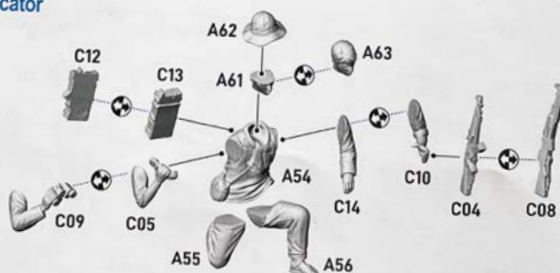


Above: Viet Cong male and female fighters with command painted by Rubicon Models.

12

Signal Communicator

FACTS: The Viet Cong followed their established communications procedures so rigorously that ambush forces were known to allow their targets to pass unscathed because wiremen had not yet completed linking every ambush position. Only after an attack or ambush started were Viet Cong communications permitted to use radios.



DETAILS

- SCALE: 28mm
- PERIOD: Modern
- PRICE: £33
- MATERIAL: Hard-plastic
- AVAILABLE FROM: rubiconmodels.co.uk



UNDER THE MICROSCOPE

INCOMING AIR SUPPORT

It's not just infantry on the way for the Vietnam War range. A Huey is on the horizon with options to build the UH-1D or UH-1H, and there's all the Rubicon detailing you'd expect: a fully realised interior, crew, a search and rescue option with stretchers, and various weapon systems. The Huey should go on sale in the next couple of months, and Rubicon have teased other Vietnam offerings that expand the range to cover more civilians and terrain too.



The Huey.



Pre-production civilians and terrain.

USMC ARMOURY

The USMC Marines and Command set contains five USMC frames of six figures each, a USMC Command frame, and enough bases to support 30 figures. These are similar in their detail to the VC (and a little taller) but they tend to have a couple less parts per-figure as standard. This number of parts then gets boosted by the addition of an impressive selection of optional and mixable kit: pouches of all kinds, holsters, knives, aid bags, canteens, butt packs, a great looking tropical rucksack, machetes, radio sets, and more.

As you'd expect from the Marines, there's an arsenal of weapon options too: M16, M203, M79, M60, M14, M1911A1, Remington 870 Mk 1, and the M72 Law (including a stowed version). Many of these guns come in firing sets with a matching left arm; others are separate, ready to be placed in an open hand at the Marine's side or used wherever else you see fit.

These are two great value box sets that produce a wide range of outstanding figures. They may not be for everyone due to their complexity but if you want an incredible looking Vietnam force we can't think of a better starting point.



Clockwise from top left: Marines with M79, M16, M72 Law, M16 and grenade, and M60.



Left: More Viet Cong male and female fighters with command painted by Rubicon Models.

Above: A Gringo 40s Marine (right) next to a Rubicon Models Marine.



Above: US Marine Corps painted by Rubicon Models.

NORTH STAR MILITARY FIGURES - STARGRAVE: CREW II

Crew II is the fourth box set for *Stargrave*, and it brings plastic female fighters into the game's sci-fi world. If you have the original Crew set, which was released last year, then this is more of the same but without the Y chromosome! It has a variety of new parts and armaments, of course, but the key thing here is that the bodies and arms have slightly less bulk and height to them, making them look a little more feminine.

The set includes two frames of ten bases and four of the Crew II frames. That means you can build 20 figures in total, far more than the maximum of eight you can field in your *Stargrave* crew on the tabletop. That's great value per-figure, and the frames are incredibly generous in the different parts they offer. We felt spoilt for choice once we got our clippers out and started to construct our own slightly kitsch and 'good old days' looking classic sci-fi crew members.

There are 21 heads to choose from for each of the five bodies with human and humanoid variations aplenty. These take in all kinds of sci-fi tropes with alien variety, anthropomorphic styles, and more. There's an extensive arsenal of weapons, and they are all in matched sets with a few nice reloading options. The numbers for these sets are marked on the parts, where they fix to the body and will be hidden, which makes it easy to get the right combination of bits.

It's not all about the guns though; *Stargrave* is a game with non-combat roles, and there are cases, data chits, tools, packs, pouches, and other equipment to provide for these as well as holstered weapons and blades.

Campaigns in *Stargrave* are at their best when storytelling is at the heart of the action, and these figures are a vital addition to the plastic range, bringing the full mix of crew options to the galaxy. Thanks to the price of the set we'd have

no qualms in creating specific figures for individual missions. It's great that these generous plastic sets bring new opportunities to the gamer and the gamesmaster in particular.

With a world of figure building options on this frame and the Crew, Trooper, and Mercenaries plastics (and the smashing range of metal figures), you've got no excuse to restrict your imagination and the possibilities in your *Stargrave* gaming.



Above: A fish faced lady with some kind of rail gun and a lighter armed data hacker with a converted head (frills removed).



UNDER THE MICROSCOPE

MIXING THE GENDERS

We swapped in parts from other *Stargrave* frames to check how the scale compares. While the male pieces are all slightly larger, our results from mixing them in with the Crew II bits were quite successful and made for even more build variety. The main thing that is noticeable 'under the microscope' is that the male arms do look slightly too long, but we're only noticing that because we're paying close attention!

Shown to the bottom right here is a 'vanilla' Crew II build (cat head) alongside a male Crew figure (dog head). The other two models use the Crew II heads and bodies with male parts from other *Stargrave* frames.



DETAILS

- SCALE: 28mm
- PERIOD: Sci-fi
- PRICE: £20
- MATERIAL: Hard-plastic
- AVAILABLE FROM: northstarfigures.com

BACCUS 6MM WORLD WAR TWO RANGE

There is no shortage of WWII models in every conceivable scale. Does wargaming need yet another range? Baccus, synonymous with 6mm in earlier periods, have embarked on an ambitious project to bring us this greatest of conflicts in their chosen scale, and the broad scope of new releases smacks of hard-core commitment. These are not the usual test-the-water teasers such as a Tiger and a Sherman.

The variants supplied include specialized German vehicles and hardware such as Flak Pz 38t, sPzB.41 with a Fallschirmjäger crew, a Pak 43/41 heavy anti-tank gun, Berge.Panther. recovery unit, and a PzKpfw III Ausf M/N. Such choices indicate a company who are serious about what they do! As a counterpoint, the Allied assets include a Crusader AA Mk I, Wolverine tank destroyer, Tetrarch, Sexton, and a 5.5" gun with Matador tractor.

The metal castings are crisp and the detail well defined. There are no amorphous blobs of alloy here. Choosing to provide such specialized variants for review was a smart move because the level of detail required to create tangible differentiation in the eye of the observer at this scale is precise. We had no difficulty in immediately recognizing each piece and marvelling at the design skills required to achieve it. It is obvious that these models will take paint well and a high level of realism is achievable because of the high definition of design.

Some artillery and AT gun Fallschirmjäger crew were also included, and their anatomy seemed less exaggerated than is often the case with very small-scale human models. The style and detail on these is also impressive, and with some careful painting techniques, it will be easy to distinguish a paratrooper from an ordinary infantryman even in the muted palette colours of a 20th Century conflict. The two crewmen serving the artillery piece in the open topped German Bison (all part of its one-piece casting) show impressive knowledge of figure design and production.

This is a serious range, and in these days of fiscal prudence, 6mm scale provides the perfect compromise for those short of space and budget but still looking for the true aesthetic of a wargame.



Right: M5A1 Half-track.



Above: Flak Pz38t 2cm AA.



Above: Berge Panther.

Below: Sexton SP-25pdr field gun.



BACCUS 6MM GREAT NORTHERN WAR SWEDES

Baccus has long been a champion of wargaming the Great Northern War, and these latest releases are part of a reworking of the range.

The Swedish Army of Karl XII is really the 'poster child' organisation of the period, and without it the war would not have existed. These codes cover both the karpus and tricorne wearing iterations of the Foot in suitably aggressive poses for the musketeers, with further codes covering both musketeers and pikemen in more formal aspect, marching with weapons upright. Wargamers seem to gravitate towards the tricorne for Swedes, though the karpus hat was more suited to their theatres of operation and probably far more common in life than on the tabletop.

There is also a code for Grenadiers 'at the charge', wearing the tall mitre, which is a popularly held convention of their dress in the early 18th Century. The Swedes continued to use the pike as a first-choice tactical weapon until relatively late in the war.

Cavalry and Dragoons are available, with the distinction between them based on the use of a guidon for the latter and a rectangular standard for the former. No other visible differentiator existed in the army at the time in terms of uniform or tactics.

The sculpts have a good level of crisp detail, and as with many 6mm scale figures, possess a chunky aspect. This always looks good en masse if the basing is right. They are robust and will be relatively easy to paint well with the appropriate items of dress and equipment a touch exaggerated to create perspective.

Also included is an extensive range of regimental flags, with both the company and colonel's patterns represented. Swedish flags of the period are amongst the most striking, and these proportionately sized prints can easily be attached to the oversized flagpoles within each command pack. These are fine models that will be popular with gamers who like the sweep of large action-small scale wargaming in this exciting corner of the pike and shot/horse and musket era.



Top: Swedish Pikemen.

Middle: Pikemen Hat Charging.

Bottom: Infantry, Karpus, charging.

DETAILS

- SCALE: 6mm
- PERIOD: WWII/Great Northern War
- PRICE: £4 to £8 per-code
- MATERIAL: Metal
- AVAILABLE FROM: baccus6mm.com



Night-fighting, sentry patrols, and stealth action are important elements of historical warfare, but ones that most games shy away from. You might find an ‘optional rule’ nestled at the back of a book suggesting a dice or range modifier, but it usually feels like an afterthought and often gets ignored by players. On the tabletop, the wargamer’s preference seems to be for battles played out in ‘perfect conditions’ that allow players to focus on the tactical challenge of manoeuvring units, bolstering morale, and so on; a universal range reduction or -1 to hit is doing nothing to encourage players to diversify!

But what if it was different? What if a game’s focus and key tactical challenges all stemmed from fighting in the dark? That’s where *02 Hundred Hours*, the game of night raids in World War Two, bravely rushes into the fray. In his first new game since *Test of Honour*, Graham Davey shifts the theatre of war he’s focused on significantly, moves from Sengoku period Japan to WWII, then turns out the lights!

A DIFFERENT WAY TO PLAY

By putting the nuances of night-fighting front and centre, rather than adding them as an afterthought, *02 Hundred Hours* manages to make stealthy night-fighting missions as fun to play as they are tactically intriguing. We didn’t realise (until we were given the option to play this way) how long overdue stealthy movement, sentry patrols, silent takedowns, and all hell eventually breaking loose were in our wargaming. Graham has brought his grasp of refined, focused, and modern mechanics to this game and made something that feels fresh in an incredibly saturated market (WWII gaming).

What do we mean by ‘modern mechanics’? Well, this is a game of elegant simplicity and overlapping systems. Many of its parts serve more than one purpose, which results in snappy and intuitive gameplay. An example is that the dice (see Under the Microscope) not only represent the different volume levels of actions, but they also double up to dictate the movement for sentries; the chevron point indicates the direction in which they can move.

Cards are another simple way that the game brings maximum variety through minimal complication. The starter set includes 80 in total: 25 recruitment cards condense each combatant’s actions onto a single reference card, nine veteran cards bring extra abilities, eight requisition cards add weapon upgrades, two alarm level cards track the rising tension, and there are two weapon reference cards. Finally, there are the 12 order and 22

event cards; order cards are drawn by the attacker as the game progresses, and if the alarm has not been raised (see the next section) they can be switched out. Once used, they allow special actions to be taken. Event cards are drawn by the defender in a similar way but tend to be used at more specific moments, often interrupting attacker actions. This makes for more unexpected moments and points of drama in your gaming; when the players switch roles, the rules are still familiar for card draw even though the outcomes are different which makes for minimal confusion. When expansions arrive, increasing depth can come through new troop cards, while in-game events and attacker orders will diversify the narrative possibilities.



Above: German sentries.



UNDER THE MICROSCOPE

DICE IN THE DARK

At the heart of the *02 Hundred Hours* rules are special D6s that come in light and dark varieties. The white (or noisy) dice are rolled during loud actions, quieter actions use the grey (stealthy) dice; four of each are included in the starter set.

White dice have more chevrons on their faces; chevrons equal successes, so you’re far more likely to achieve what you want if you are unconcerned with the volume of the action. The rub here is that white dice have a one in six chance of rolling an alert symbol, which removes the covert status from your model and adds to the alert level. At this point, you can be spotted and attacked with ease and may also reveal allies nearby, so going big and loud is certainly not always advised. A stealthier action with the black dice will offer less chevrons on average (so less successes) but the risky alert symbol is replaced by a stealth one; this will place the fighter back into a covert state. Many actions roll a combination of the two dice meaning that stealthy safety is rarely a guarantee.

The final symbol is a medal that can trigger special effects specific to each action performed. The triggers bring an element of extra character and unpredictability to the actions on the tabletop; even if you don’t roll enough chevrons to be successful, you may still have another option you can perform. Loud dice have one medal face, quiet dice have two, and three medals can be used as a chevron to eke out a success.



RAISING THE ALARM

Games of *02 Hundred Hours* play at an interesting pace with noticeable 'steps' in their escalation. This is dictated by the alarm level; tracked across cards, it goes up (often) or down (occasionally) depending on how loud and 'big' the attacker is in their actions. When at a calm or suspicious level, the defenders have limitations on their actions; it is only when the attacker has caused the alarm to be fully raised that the game shifts to more of a standard firefight and the defender gains more agency in their actions.

You may be worried that the defending player will have a boring time of it until the alarm is raised, but the game has clearly been designed with that given due consideration. Play is different for the defender, certainly, but there is still much that can be done tactically to impact on the attacker's actions and spoil their plans. Using event cards at the right moment creates drama and friction, and each mission (there are eight in total) tasks the defender with varied primary and secondary objectives that include simple takedowns through to using an AA gun to defend against an air raid.

There's much more that we could talk about here, but *W412* features a Designer's Notes where the author goes into detail on many of the game's systems, so we're loathe to repeat things. We suggest you check that out in a back issue (or the Vault if you're a *WPrime* Member), and we can happily report that much of what Graham set out to do has been achieved. *02 Hundred Hours* is instantly worthy of your consideration due to its bold ambition and intriguing rules. The fact that those rules come in a compact A5 paperback book with 64 really nicely designed and detailed pages, which include an index, is a bonus. Various counters and eight dice round out the gameplay elements included in the starter set.



Above: SAS attackers.

Below: German sentries painted by Grey for Now Games.



NIGHT FIGHTERS

Adding to the appeal of an already exciting set are new plastic frames, produced by Wargames Atlantic, which allow you to build a detailed complement of SAS attackers and German sentries.

In total you can build 36 figures - 12 British SAS; 18 German sentries, officers, and Feldgendarmes; and six guard dogs - but in practice, those dogs will probably be added to the same base as their sentry handlers. Included in the set are the new plastic bases produced by Wargames Atlantic. The models are generally excellent, and getting such a range of figures (more than enough for your gaming needs) along with everything else required to play for less than £50 is a bargain.

These are the same kind of multi-part and multi-option plastics we've come to expect from WA. For the British attackers, we particularly like the explosives expert set of arms (which we thought went rather well with the 'blade between the teeth' head), the scoped rifle, and details like the hanging rifle straps and head variety (which includes caps, berets, and helmets). There are six bodies in different poses, which make for a varied force that's just right for the skirmish scale.

Below: SAS attackers painted by Grey for Now Games.



Our one criticism of the figures is that the heads attach onto the necks with a flat connector. This means that poses are restricted, and it's impossible to angle heads so that they look like they are naturally aiming down the sights of their weapons.

The Germans bring something much less common to WWII plastics; non-weapon options. We suspect they will be used in armies that go far beyond the scale of *02 Hundred Hours* because of it. The guard dogs are great looking German Shepherds, and their sentry handlers can be given arms holding thin leashes to make for some truly excellent looking figures. All kinds of other non-combat options are included: torches, binoculars, papers, slung weapons, empty arms, smoking hands, surrendering, and more. This means you can customise the figures for every in-game purpose. Six different bodies include ones more suited to making Feldgendarmes (who can have optional gorgets added to their necks) and there's another huge array of heads.

If you have any interest in the period, new figures for it, or interesting new mechanics that can add flavour to your gaming, then this is a must buy starter set. With two expansion sets already up for order on the Grey for Now website, there's clearly room for many more missions in the dark.

DETAILS

- SCALE: 28mm
- PERIOD: WWII
- PRICE: £48
- FORMAT AND MATERIAL: 64-page paperback rulebook and hard-plastic figures
- AVAILABLE FROM: greyfornow.com

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RELEASE RADAR



Alongside the monthly mix of esoteric wargaming goodies, Dom Sore examines some digital figures that fit this issue's theme of 'new Napoleonics'.

TERRAIN PROJECTS FOR ALL SCALES

Buildings come at juxtaposed sizes this month, starting with the smallest; Battlescale Wargame Buildings' (battlescale.com) wonderfully quaint 3mm resin cottage (seen right). This dinky piece has a tiled roof and rendered walls of a kind you find across Europe; a small door and smaller windows that add to its charm; and it will fit into a large number of periods and regions given its generic look. Judicious use of paint and finishes will mean this tiny house can serve many roles.



At the opposite end of the scale is Iliada Game Studio's (iliadagamestudio.com) new sci-fi High Dwelling building. This MDF structure stands 15cm tall and is part of an expanding range from Iliada for 28mm scale figures and supporting Jim Webster's *Caldoom* by *Starlight* game.



I looked at MarDav Miniatures' (mdminis.co.uk) pillboxes last month, and they are back with three new varieties. As well as the lozenge pillbox and the North East pillbox there is the Southminster Blockhouse (right). This is a beast of a fortification whatever scale you choose for it, made up of two connected Type 22 pillboxes that allow four Vickers guns to be placed at once. Maybe not one for every game but an imposing piece that could provide hard work for the attackers.

Jubilee week is closing in as I write this, but it will have come and gone by the time you get to read Release Radar; that means we are rapidly heading into summer here in the UK... if we get one. As things (hopefully) warm up and we spend more time outdoors, our wargaming projects often take a hit, but this is a good time to stock up and gather purchases, and get ready for the winter months to come. I'm here to help you find the right hobby nuts to stash away in your burrows!

I also look at the world of 3D printable Napoleonic figures to fit this month's theme of 'new Napoleonics'. This new technology has already been embraced by many WWII gamers who use digital miniatures and terrain options to expand the variety of the period; if 3D printing is your thing, then look to the boxes scattered throughout where I examine a selection of the growing number of STL files now available for your Napoleonic needs.



MODERN MILITARY ARMOUR AND INFANTRY

Five new 6mm Iranian AFVs are now available from Scotia Grendel (shop.scotiagrendel.com): Kahlid Chieftain MBT, T-72S MBT, T-72Z (T-55 ERA variant), Zulfiqar 3 MBT, and Zulfiqar MBT. The details are remarkably crisp and varied; the extra armour, machine guns, and grills are not something you would expect in this scale but are a very welcome addition for my detail loving gaze.



Above: Kahlid Chieftain MBT.

Left: Zulfiqar MBT.

Below: T-72S MBT.

At half the size of Scotia Grendel's offerings are new Modern Italian vehicles from Oddział Ósmy (magistermilitum.com). Eight new codes are resin cast (Oddział Ósmy is slowly moving from metal figures to resin) and cost just £4.50 for 15 of each vehicle. There's the C1 Ariete tank, VCC-80 Dardo IFV, VCC-1 Camillino APC, B1 Centauro Light Tank, VBM Freccia IFVs, Puma 6 by 6 APC, Puma 4 by 4 APC, and Lince Light vehicle. These flesh out the Italian vehicles available for your modern army, especially when you combine them with the American kit they also use, and I hear there are more to come.



Above: Zulfiqar 3 MBT.

Below: T-72Z (T-55 ERA variant).



Above: VCC-80 Dardo.

Left: C1 Ariete tank.

Jumping up in scale are new 28mm British SBS/SAS figures (see right) from Empress Miniatures (empressminiatures.com) for their Cold War BAOR range. They are all in cold wet weather kit, which allows them to be used in Northern Europe or the Falkland Islands. Bergen backpacks are provided for each figure but do not need to be attached if you don't want your figures to be yomping across the barren landscape. The six standing and two kneeling figures come with a variety of weapons, including LAWs and night scope as well as a radio. They provide a force on their own for small skirmish games, or combine them with others in the range for a larger force that could include a Wombat, which is also in the Empress range.



Piano Wargames - pianowargames.de

The Württemberg files from Piano Wargames are my favourite digital models on the market for Napoleonic. They cover one of the smaller nations involved in the Napoleonic campaigns, and are extremely nice sculpts, and their eleven sets cover Light, Line, Jaeger, and Grenadier infantry models as well as Mounted Command and Crown Prince Friedrich Wilhelm. These are unsupported figures designed for 28mm, but they also provide you with the scaling values to print them in 20mm or 15mm if that takes your fancy.





A PARCEL OF 17TH CENTURY ROGUES

I keep thinking my English Civil War army is finished, then along come Bloody Miniatures with new figures and my head is turned (bloodyminiatures.co.uk). They have a range of English Civil War figures that are so nice individually that they make me want to start skirmish gaming, though big pike blocks are where my passion lies. Their most recent release consists of four white metal packs: The Looters have their spoils of war, The Militant Tendency are in full proselytising mode, All the King's Men are in swanky gear and have the excellent moustaches you'd expect from supporters of the Decadent King. The Parliament Men are in contrast by being more restrained; although one is rather portly, so may not be following a Puritan lifestyle. These codes can be purchased together for £30 in the set called A Parcel of Rogues.



Above: All the King's Men.



Above: The Looters.



Above: The Militant Tendency.



Above: The Parliament Men.



Their German counterparts, the Imperial Targeteers (see left), are 28mm white metal figures produced by The Assault Group (theassaultgroup.co.uk). These complete their Imperial German offering for the period and would be found in the front ranks of the pike blocks, swords at the ready, providing a nice visual break to the standard pike armed figure.

Napoleonic STL files - napoleonicstlfiles.com

There's no confusing what this company do with a name like that! They offer commercial licences should you wish to distribute prints of their figures, or you can go for the personal option for a much lower price.



Some French and British files are available right now with more to come, and there are some impressive sets. Taking the British Line Infantry as an example, you get 49 different figures - almost a whole company - in different poses, which would make for a spectacular sight on the tabletop.

Micron Miniatures -
myminifactory.com/users/micron

Micron have a small 6mm offering available to purchase as STL files. They only cover a small amount of the French and British armies, but their cute cartoon style makes them an interesting alternative to the highly detailed figures available elsewhere. You shouldn't expect accuracy, but if you want to get a unique force onto the tabletop this is an option.



Left: British Highlanders.



Left: French Cuirassiers.

A HOBBY MISCELLANY

A mix of varied figures begins with 28mm white metal goblins from Ragnarok Miniatures (ragnarokminiatures.co.uk). These are not classic fantasy goblins but the goblins of Norse mythology, and there are lots of these menacing creatures; five sets of 16 figures each. That's a lot to release at once, and it is doing my goblin collecting itch no good at all. The hooded hunters are especially nice, and I'm sure we can all agree I need an extra 80 goblins in my collection!



Right: Night goblins.

Lancashire Games (lancashiregames.com) have some new Apaches in 10mm white metal (see below). These two packs of figures comprise foot and mounted versions of Apache Warriors, and there is also a Raiding Party set containing multiple packs at a slight discount. There are also some new Mexicans, representing bandidos on foot and mounted, thankfully without comedy sombreros. All four packs have some interesting poses if 10mm Pony Wars are your thing.



Turner Miniatures - turnerminiatures.co.uk

Henry Turner has produced perhaps the most comprehensive digital range of Napoleonic figures available, with more than a hundred 'packs'. As well as the British, French, Prussians, Russians, and Austrians, there are Polish, Swedish, Bavarians, Saxons, Portuguese, and more. These STL files are made for home printing at anywhere between 6mm and 15mm, and a whole army could be built from these files alone.



Sherman desktop organiser.



And now for something completely different for those of us who need to tidy up our hobby areas. Organised Octopus (organisedoctopus.co.uk) might have something you would appreciate in their range of pre-painted MDF pen/brush tidies. Yes, that is a Sherman, and a Tiger, Jeep and Kubelwagen are also available, designed to store your craft supplies. These kits are full of compartments to help you get your hobby area sorted out, but I fear my disorganised painting table may prove a bridge too far for them.

Until next time, fare thee well, and happy gaming!

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NEW BOOKS FOR THE DISCERNING WARGAMER

BY NEIL SMITH

We all know that the pandemic wreaked havoc with publishers as release schedules changed amid supply and labour problems. Books are now hitting the shelves, therefore, that were planned a couple of years ago and look like repeats but aren't. That's understandable. But there also seems to be a glut of books written many years ago and now repackaged as new titles, some cleverly disguised too. I try to wrinkle those out, but if you see a book in this preview column and think you've read it before, you probably have!



ANCIENT

We begin with Ancient Greece shaking itself free from Persian invasions. Manousos Kambouris' *The Greek Victories and the Persian Ebb 480-479 BC: The Battles of Salamis, Plataea, Mycale and After* (Pen & Sword) is the third volume in this series that revisits this critical period in western history. The numbers versus quality conundrum that continues today existed then too as the Greek city states calculated how to defeat the Persian hordes spilling across the Bosphorus. Remarkably, the Greeks won on land and sea in one of the greatest military achievements in history. And if that doesn't whet your wargaming appetite, I'm not sure what will. Plataea puts your hoplites into battle against a huge army, which is ideal for solo or co-op gaming with players each taking Greek contingents. Mycale was an amphibious operation against the Persian fleet, and Salamis was the great sea battle that saved Athens. And if the latter perks your ears up, check out Nic Fields' *Athenian Trireme vs Persian Trireme: The Graeco-Persian Wars 499-449 BC* (Osprey) for all you need to refight that.

We all know how handy Osprey books are as 'gateways' books into a period. For our Roman book this month, then, we have William Horsted's *British Celtic Warrior vs Roman Soldier: Britannia AD 43-105* (Osprey). For many of us, the early Imperial Period is the one we picture when we think about Romans. And why not? There is plenty of wargaming action to get into as the Roman Empire continued expanding, and their efforts in Britain supply enough of that to make your credit card nervous. The invasion of AD 43 produced fascinating battles with



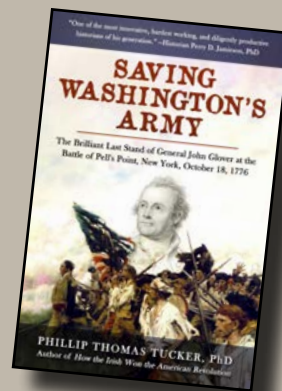
rivers and hillforts in play. Then there was Boudicca's revolt, which proved disastrous for everyone involved with an epic battle in the end. My favourite is the Roman invasion into the heartlands of Scotland and their victory at Mons Grapius, though until then they did not have it all their own way. Horsted's book will get you into all that with Osprey's usual graphic flair to support him. If you haven't wargamed the Romans, and you should, here is your opportunity.

18th CENTURY

We take a huge leap forward into the 18th Century with a 'battle book' - it's surprising how few of these are published for some reason. Ian Macpherson McCulloch takes you into the deep woods of North America in *John Bradstreet's Raid, 1758 Volume 74: A Riverine Operation in the French and Indian War* (University of Oklahoma Press). This is a well-known battle, but McCulloch scrutinises the accepted chain of events in great detail and finds a very different story to tell. That might be because until now, we have relied on Bradstreet's own account of the action - he comes out of this as a hero not surprisingly. McCulloch pumps the brakes on that by delving into the French sources and those of the American soldiers who took part in the raid. For wargaming purposes, can you ask for anything more? This raid exemplified a war of skirmishes, ambushes, and raids, and is ideal for small scale games. I recommend the excellent *Muskets & Tomahawks* rules with 28mm figures.

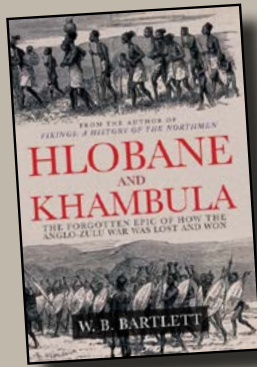
If you like bigger scale actions, but still on the American continent, you will need to go into the Revolution. Fortunately, we have just the book for you. Phillip Thomas Tucker's *Saving Washington's Army: The Brilliant Last Stand of General John Glover at the Battle of Pell's Point, New York, October 18, 1776* (Skyhorse) examines a brilliant fighting tactical withdrawal that saved General Washington's army from being cut off from its line of retreat and probable destruction. Glover and his small army of New England Continental troops faced odds of five to one against General Howe's British-Hessian army that had landed north of Washington's retreating

army, but Glover adopted hit-and-run tactics, inflicting heavy losses and the disorganisation that entails. That allowed Washington enough time and room to escape. And the rest is history. These are my favourite wargames to play, where you have to extricate your force across the table while fighting a bigger army. It is also an exciting solo game to play with programmed enemies, and it translates well into other periods. Tucker's well-researched book will have me deploying my AWI armies again this month.



AMERICAN CIVIL WAR

For our July trip into the ACW, we visit one of the less heralded theatres of the war with William Royston Geise's *The Confederate Military Forces in the Trans-Mississippi West, 1861-1865: A Study in Command* (Savas Beatie). This was Geise's Ph.D. thesis from 1974, rescued from obscurity by editor Michael Forsyth. Many of you will know that the Union captured the Mississippi River in July 1863, leaving just one Confederate command operating on its west bank. General Kirby Smith did his best to maintain the Confederate presence and military viability in the region, but it was something of a forlorn hope, not helped by the tide of war running against the South. Geise explores the war at the command level but includes maps, photographs, and illustrations to provide a better sense of the problems facing Smith. For wargamers, this looks like a good candidate for a campaign off the regular beaten-tracks of the ACW. Could you do any better than the Confederates, or maybe clean them up as the Union forces?



VICTORIAN

The Anglo-Zulu War is another well-trodden path for wargamers, but we generally focus on the Rorke's Drift and Isandlwana battles. There were other key battles, though, as we can read about in W. B. Bartlett's *Hlobane and Khambula: The Forgotten Epic of How the Anglo-Zulu War was Lost and Won* (Amberley). It is still surprising how much the British underestimated the Zulus at different times in this war. At Hlobane, the Zulus almost inflicted another Isandlwana scale defeat on the British, and they also destroyed a British force crossing the Ntombe River. But then the British returned the favour at Khambula, a defeat that the Zulus could not afford with their limited resources. The Anglo-Zulu War is endlessly interesting to wargame, not just for pitched battles, but for the numerous skirmishes, raids, and smaller battles that took place. It is also ideal for playing frontier campaigns, and if you have the imagination, it is easy to see how the problems associated with this frontier war translate to different eras and theatres.

WORLD WAR ONE

Our World War One title this month promises something a wee bit different but potentially very useful for wargamers. Matthew Barrett and Robert Engen's *Through Their Eyes: A Graphic History of Hill 70 and Canada's First World War* (McGill-Queen's University Press) takes a multi-layered look at a single battle: a Corps command perspective, a junior officer's view at platoon level, and the common-soldier's experience. This approach parallels our wargaming levels and would make a fascinating 'campaign' with games at three stages, operational down to skirmish and back again as results determine actions. I've seen something like this in boardgames but not on the tabletop with miniatures. The other aspect worthy of note here is how in battles involving thousands of men, the smallest objectives are often the most significant. This was one small hill, yet it became profoundly important for the soldiers fighting over it; sometimes you don't need lots of terrain to make things interesting.

WORLD WAR TWO

The recurring problem of what books to select from the many each month for World War Two. Let's start with a perennial favourite 'what if?' - Operation Sealion, 1940. Contrary to what some still think, the British plans for the German invasion were militarily well-organised, not just well-meaning. Andrew Chatterton's *Britain's Secret Defences: Civilian saboteurs, spies and assassins during the Second World War* (Casemate) takes us inside a world of guerrillas and saboteurs that the Germans would have faced, backed by networks of spies, runners, and other intelligence assets. This has great skirmish game potential, from simple battle games with small forces to perhaps something grander with a various operations taking place around a village or town; the Germans trying to maintain control against hidden forces emerging from secret bunkers to cause as much damage as possible. The transposition of that idea to other theatres and wars is worth contemplating too.



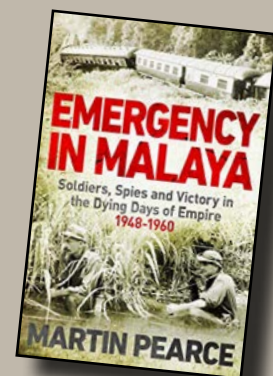
We stay with the early war for David Greentree's *Narvik 1940: The Battle for Northern Norway* (Osprey). This is one of those famous engagements of World War Two that most people know a little about but rarely the whole thing. The operations around Narvik involved naval, air, and land forces. At sea, there was the sinking of the carrier *HMS Glorious*, the threat of the German battlecruisers *Scharnhorst* and *Gneisenau*, and intense Destroyer actions around the various fjords. The RAF and Luftwaffe fought in the skies, and there were also aerial supply lines to fight over, which might add a wee wrinkle to a Narvik based game. This mini-theatre also holds the prospect of a multi-level campaign game with knock-on effects from the strategic to tactical levels. And to add to the fun, Narvik involved a variety of units from different nations, which makes me think this would make a great club project.

My third WWII book this month has a definite boardgame tie-in. Iain MacGregor takes us into the heart of one of the most pivotal battles of the war in *The Lighthouse of Stalingrad: The Hidden*

Truth at the Centre of WWII's Greatest Battle (Constable). The 'Lighthouse' in question was a building on the front line that was held by a company of Soviet soldiers against everything the Axis forces could throw at them from land and air. It was a fight that, through Soviet propaganda, has reached almost mythic proportions, but it was certainly the stuff of legends. MacGregor takes us into both sides of the fighting, telling stories from those who participated in what must have been hell for them. Stalingrad is a popular battle for wargamers, so many of you will know 'The Lighthouse' by the more familiar Pavlov's House; that is also the name of the boardgame by Dan Verssen Games. Having played that, and loved it, I have pondered playing this out with figures and the appropriate Stalingrad terrain but using the boardgame rules. I have done that before with other boardgames but usually at the 'battle' level rather than skirmish.

MODERN

Modern colonial wars in the Far East, post-WWII, are commonly associated with imperialist defeat, but one sticks out as a notable western victory. Martin Pearce has written a comprehensive account of that in *Emergency in Malaya: Soldiers, Spies and Victory in the Dying Days of Empire, 1948-1960* (Bantam Press). Stop me if you've heard this before; after WWII, the Japanese leave a conquered country, creating a vacuum into which a communist force steps to gain power, throwing off the colonial yoke in the process. Except, on this occasion, the British weren't having it. Using a combination of politics, intelligence, and effective military tactics, sometimes brutal, the British overcame the insurgency, providing a blueprint that other powers should have paid more attention to. For our purposes, this is prime material for some jungle skirmish action using British soldiers instead of the more usual French and Americans in Vietnam.



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

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NEW (to) NAPOLEONICS



As part of this month's theme Neil Smith provides a whistlestop tour of wargaming's most colourful period.

I bought my first toy soldiers more moons ago than I care to remember. I'd just received my pocket money, and my dad had decided it was time for the boy to get a hobby. Off to Scoonie Hobbies we went, and probably to my dad's disappointment, I emerged with a box of Airfix Waterloo Highland Infantry. It was the box-art that attracted me, but also the idea of lining up those wee men to fight something as magisterial as the Battle of Waterloo was too much to resist. So began my first figure collection, but what I didn't realise as a tender youth was that my little purchase had entered me into a fraternity of Napoleonic wargamers almost all of whom were more deeply involved in the hobby than a wee boy firing marbles across the living room floor at neatly arrayed lines of polythene figures. Since then, I've read more books, bought more figures, played more games, and have developed a greater appreciation for the Napoleonic period and all that entails for me as an adult wargamer. This article introduces the Napoleonic Wars and will hopefully inspire you to start your collection for gaming what is still the epitome of our hobby.



HISTORY LESSON

Our whistlestop tour of the Napoleonic Wars begins with the most momentous event in European history: The French Revolution of 1789. Until then, wars were commonly dynastic between the great monarchies of Europe. These affairs were also limited in scope with temporary territorial or dynastic changes but little what you could call truly world altering. The French Revolution changed all that, and the monarchies surrounding France knew it. They went all-in to restore the French monarchy in a series of shifting alliances that lasted nearly twenty years. For the first decade, the French struggled to cope while attempting to spread revolutionary fervour. They won some significant victories but the pressure on them remained. From out of this perpetual conflict, the French produced some first-class commanders, but none more so than the brilliant Napoleon Bonaparte.

Above: The attack by the 28. Infanterie-Regiment upon the farm of La Haie, by Gerry Embleton from CAM 277 Waterloo 1815 (2) © Osprey Publishing
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We meet Napoleon in 1796, in north Italy, commanding a threadbare French army against the Austrians. He was already a rising star, when Napoleon won a series of battles that put him on the road to Vienna, forcing the Austrians into a hasty peace settlement. He then took an army to Egypt in 1798 and crushed the Mamelukes in the shadow of the pyramids. However, the Royal Navy discovered Napoleon's Achilles heel; the Little Corporal's genius did not extend to the sea. They destroyed the French fleet at Aboukir Bay, then again at Trafalgar in 1805, ruining Napoleon's hopes of establishing the naval superiority he

needed to invade England. By then, though, Napoleon was Emperor of France and about to take his army east where he smashed an Austrian-Russian alliance in a stunning victory at the Battle of Austerlitz (1805).

Napoleon's attention returned to the east the following year when a new coalition formed against him, including a dangerously isolated Prussia, a major European military power since the mid-18th Century but not ready for the new methods of warfare that Napoleon had unleashed. Napoleon defeated them at the battles of Jena and Auerstädt

fought on the same day in 1806, before rounding on the Russians who he beat again at Friedland in June 1807. In the wake of these victories, Napoleon set about reorganising much of central Europe and Germany while sparking other wars through his influence as much as anything else, for example, the Russian invasion of Finland and Denmark's war against Sweden. For their part, the British were still nibbling around the edges with their main land effort concentrated on the Iberian Peninsula, which the French had invaded in 1808 and ended in the ignominious British retreat to Corunna in 1809 -



Above: *The dream Napoleonic wargame - Waterloo in 28mm.*

the Napoleonic ‘Dunkirk’. Nevertheless, this theatre would become the ‘Spanish ulcer’ for Napoleon because Spanish guerrilla warfare and a new British expedition under Sir Arthur Wellesley drained French resources. The tide of the Napoleonic Wars started to turn.

A Fifth Coalition, incorporating Britain and Austria, took to the field in 1809. The Austrians stopped Napoleon at the Battle of Aspern-Essling, but he turned the situation around by hammering the Austrians at Wagram a couple of months later. That brought about a brief interlude in the East, though fighting continued elsewhere, particularly in Spain. Then, in 1812, came Napoleon’s fatal blunder. He invaded Russia with a massive army but one blunted by a Russian scorched-earth policy and the indecisive but punishing Battle of Borodino, prompting a nightmare French retreat through the snow that bled the French army to death. Meanwhile, the British fought a subdued war against the fledgling United States of America but made significant progress in Spain with their Spanish and Portuguese allies. The Sixth Coalition formed with Austria and Prussia back in the game, but Napoleon still had some sting, winning at Lützen and Bautzen in 1813. Those preceded the epic battle of

Leipzig where Napoleon gambled on a decisive, knockout blow, and lost. Spain also fell that year. The Allies invaded France in 1814, forcing Napoleon to abdicate and enter exile on Elba, but he was not quite finished. In a last throw of the dice, Napoleon escaped, resumed power in France, and marched to his destiny at Waterloo in June 1815. The Anglo-Dutch army, commanded by Wellesley and supported by the Prussians, decisively defeated Napoleon. This time, his exile would be in a more secure location at St. Helena. The Napoleonic Wars were over.

WHERE TO START?

There is nothing more spectacular in wargaming than a Napoleonic ‘big battle’ game set up on a large, well-tended table. It captures the essence of our hobby: well-regulated formations lined up for action; the perfect interplay of combined arms, with cavalry, artillery, and infantry working together to achieve victory; and pleasing aesthetics, that intangible that makes our hobby different from most others. The Napoleonic battlefield was as colourful as anything the rest of military history has to offer: the colours of the uniforms, big flags rippling over the heads of the infantry, even the variety of

WHAT CHANGED?

Most of what made Napoleonic warfare different from the 18th Century happened at levels too lofty for our tables, but it is still useful background. The French led the way through innovations caused by the pressures of the Revolution and Napoleon’s genius for organisation and strategy. The Revolution cleared out much of the officer class, creating new opportunities for meritorious promotion. Army organisation changed too with the introduction of the more flexible and mobile Corps system. That helped Napoleon’s strategy of rapid army movement that could pivot in any direction to throw the enemy off-kilter. Napoleon’s aim was to bring his enemy to a decisive battle, but on French terms, and he did that by threatening the enemy’s supply lines. The other major European states with their moribund 18th Century ways of war took a long time to adapt, which you could argue they never really did. Things were different on the battlefield too. Napoleon’s training with artillery prompted two winning tactical developments: he introduced lighter cannons, which made them more manoeuvrable; and he massed his cannons in great batteries with the aim of concentrating fire at the point of attack, which he could then hit with his infantry or cavalry. His columns of infantry aided army mobility and shock too as they acted like battering rams on the weakened enemy line. When all this worked, it worked well, and one of the great ‘what ifs?’ of military history is to ask how long Napoleon’s innovations would have kept working if he hadn’t thrown away a veteran army in the wastes of Russia.



Above: *French Officer by Warlord Games.*

horses in massed cavalry formations or pulling the guns. The range of activities also rewards the wandering eye: infantry advancing in column and line, or preparing to fire disciplined volleys, or forming into squares to repel cavalry who are coming on at the charge with swords drawn; and not just the 'Heavies', the Cuirassiers and such, but Dragoons, Hussars, and lancers; meanwhile, the artillerymen service their guns amid plumes of discharged smoke when they fire cannonballs or grape shot at short-range; staff officers, galloping to and fro, delivering orders and reports; all that and more are available to the Napoleonic wargamers with a keen imagination and an eye for detail. If all that appeals to you, and you're ready to take the plunge, there are many options for beginning your Napoleonic journey.



Above: Scene from a Ron Ringrose Peninsula War mega-game.

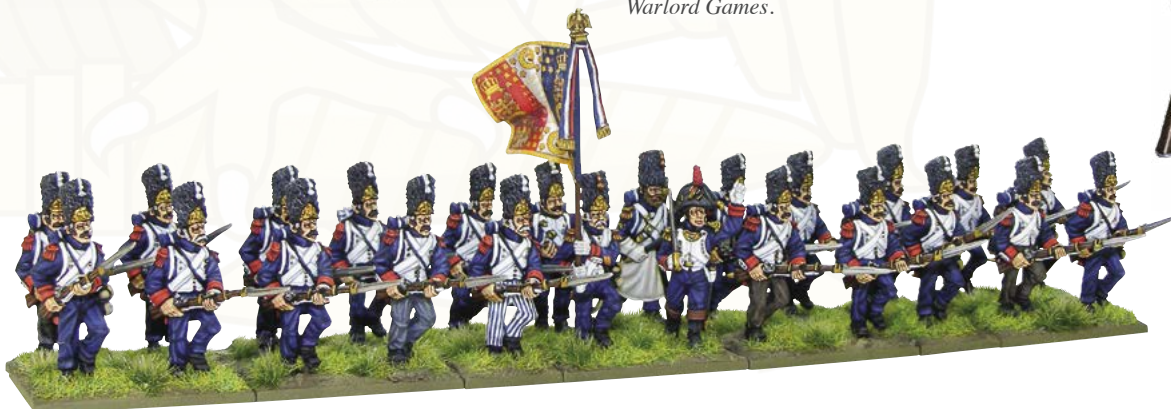
FRANCE

You cannot have the Napoleonic Wars without France. French armies fought in the north, south, and east, and if you're so inclined, an interesting 'what if?' for the invasion of England in 1805 might intrigue you. The French also fought overseas, most notably in the Caribbean. Finding figures for the French is easy enough for the main units in their armies and they come in all scales, but if you have done your research and want to incorporate some of the more unusual units, you might need to a wee bit more planning to make sure they are available in your intended range. Most of your painting time will be spent with that fetching French blue but be aware of the specialized or allied units that dressed in many different colours. If a more bedraggled looking army is more to your taste, then maybe concentrate on the disastrous invasion of Russia in 1812 or the losing French armies in the Peninsular War. And get used to painting cannons, lots of them! Once you are up and running, however, you will be ready to fight any of the main opposition armies of the period. Collecting a French army, then, makes perfect sense as an introduction to Napoleonic wargaming and will keep you more than occupied.



Above: Marshal Soult and Mameluke Ali by Perry Miniatures.

Right: French Voltigeur 3e de Ligne 1809. From MAA141 Bryan Fosten. © Osprey Publishing www.ospreypublishing.com



Below: French Old Guard Grenadier by Warlord Games.

WATCH THIS...

I'm a 'book' guy, but I'll surrender my ground, just this once, for newcomers to the Napoleonic Wars. In 1970, one of the most visually stunning movies ever made came out: *Waterloo*, directed by Sergey Bondarchuk and starring Christopher Plummer as Wellington and Rod Steiger as Napoleon; and as much as George C. Scott 'is' Patton, Steiger is Napoleon. Also, remember that this movie was made before CGI effects, and according to IMDB, Bondarchuk deployed 20,000 Soviet soldiers and a brigade of cavalry as extras in a feat worthy of any Napoleonic commander. And if you want to know what it was like to face a Napoleonic cavalry charge, ask the Soviet extras who ran away at a simulated one!

A new movie for Napoleonic followers is in production as I write: *Napoleon* directed by Ridley Scott is currently being filmed in England and Malta. It stars Joaquin Phoenix but wisely follows Napoleon's earlier career, which, fortunately perhaps, avoids comparisons with Steiger. We are promised six major battle scenes in this movie, including Marengo, and if the CGI is up to scratch, this should be breathtaking.

For TV action on a much smaller scale, but no less thrilling, check out the *Sharpe* series that ran from 1993 to 1997 on the ITV network. This is Peninsular War action as we follow the career of a misfit officer of the 95th Rifles, played by Sean Bean, his sidekick Sargeant Harper, Daragh O'Malley, and watch for the performances of the late, great Pete Posslethwaite. A low budget makes most of the combat skirmish level, but wargamers need that too for bigger scale figures. These are mostly old-school adventure stories based on the books by Bernard Cornwell, but they are none the worse for that. And if you like the series, read the books - Cornwell writes brilliant battle scenes!



Above: British Line Infantry Royal Scots 1800s. From WAR20 Graham Turner. © Osprey Publishing www.ospreypublishing.com

BRITAIN

You don't have to go far into the sources to realise that the British did not face the French in battle that often for a country at war with them for two decades. The exception is the Peninsular War where you can fight under Wellesley, or you can chance your arm with the earlier campaigns leading to the ignominious retreat to Corunna. The British mostly look resplendent in scarlet, while the Royal Artillery and Hussars wore blue jackets. Don't forget your Scottish Highlanders in their kilts. Despite what you might read in older, more jingoistic accounts, the British seldom fought on their own. In the Peninsular War, they fought alongside the Spanish, mostly dressed in white, and the Portuguese dressed mainly in brown. Also, for this conflict, you can enjoy skirmish actions with the Spanish guerrillas who gave the French a torrid time, especially along their stretched supply lines. For me, the Peninsular War is the most interesting of the Napoleonic theatres and the most accessible for sources. It is, therefore, the easiest entry into the period for beginners.



Above: Waterloo British Light Company by Warlord Games.



Above: Waterloo British Command by Warlord Games.

CHOICES, CHOICES...

The list of States and Nations involved in the Napoleonic Wars is lengthy. There is enough information out there, however, for you to choose from any of the following to build your force, including the Big Five:

France, Britain, Prussia, Russia, and Austria; but also the best of the rest: Spain, Portugal, Bavaria, Sweden, Duchy of Brunswick, Hanover, Ottoman Empire, Netherlands, Grand Duchy of Baden, Württemberg, Denmark, and Duchy of Warsaw.



Above: Bavarian infantry by Front Rank.



Above: Austrian Artillery, with the crew in their distinctive brown uniforms.

AUSTRIA

The Austrians are a popular Napoleonic army to collect and game. While not involved in every phase of the Wars, they did fight in most of the major campaigns and battles when Napoleon ventured east. And don't overlook the fascinating campaigns in north Italy where, in the 1790s, the Austrians more than held their own against the French until a certain Corsican commander named Bonaparte arrived - read up on the Battle of Marengo (1800) for the full effect of what this audacious general could do. If you want to build an Austrian army, you better like painting white, which was the predominant colour for infantry and cavalry, though the artillery wore brown. There are some great auxiliary units to paint for the Austrians in a variety of colours, and some of their light cavalry units are particularly colourful.



Above: Austrian and allied Hungarian soldiers advance. By Wargames Foundry.



Above: Hungarian Grenadier 1798 - 1816. From WAR24 Jeffrey Burn. © Osprey Publishing www.ospreypublishing.com

PRUSSIA

A bit like the British, the participation of Prussia in the Napoleonic Wars has been somewhat inflated; in their case, by their dramatic intervention at Waterloo. In reality, the Prussians kept well out of it all after their disastrous defeats at Jena and Auerstadt in 1806, though they did use that time wisely to reform their army. Perhaps most notable was the introduction of the *landwehr*, a form of conscription that boosted national morale as well as the size of the Prussian army. The Prussians re-entered the fray in 1813, taking advantage of Napoleon being on the ropes after his Russian disaster. They suffered reverses in May, but a new Prussian resilience helped them to overcome the French at the Battle of the Katzbach in August. The Prussians also played their part in the massive battle at Leipzig in October, then again



in the drive into France in 1814. And, of course, there is Waterloo. A big pot of Prussian Blue should see you right for this army because most of them wore it, including the artillery. That and grey just about covers all you need for them. Some cavalry regiments, however, wore other colours, and as with everything Napoleonic, that adds to the splendour on the table.

Left: Prussian Private 1st Westphalian Regiment, 1813. From MAA9 Michael Roffe. © Osprey Publishing www.ospreypublishing.com

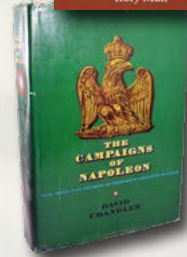
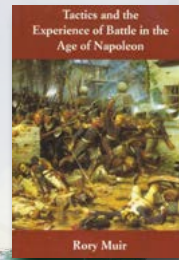
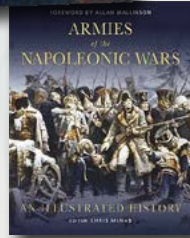
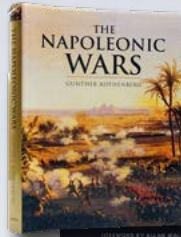
READ THIS...

There are more books on the Napoleonic Wars than you can shake a hairy stick at, so I will stick to four favourites. For a short, general survey of the wars from the military angle, Gunther Rothenberg's *The Napoleonic Wars* (Cassell, 2001) does the job, and his annotated 'Further Reading' will take you down some interesting rabbit holes.

When it comes to how battles were fought, I just prefer Rory Muir's *Tactics and the Experience of Battle in the Age of Napoleon* (Yale, 1998) over Brent Nosworthy's *Battle Tactics of Napoleon and His Enemies* (Constable, 2001).

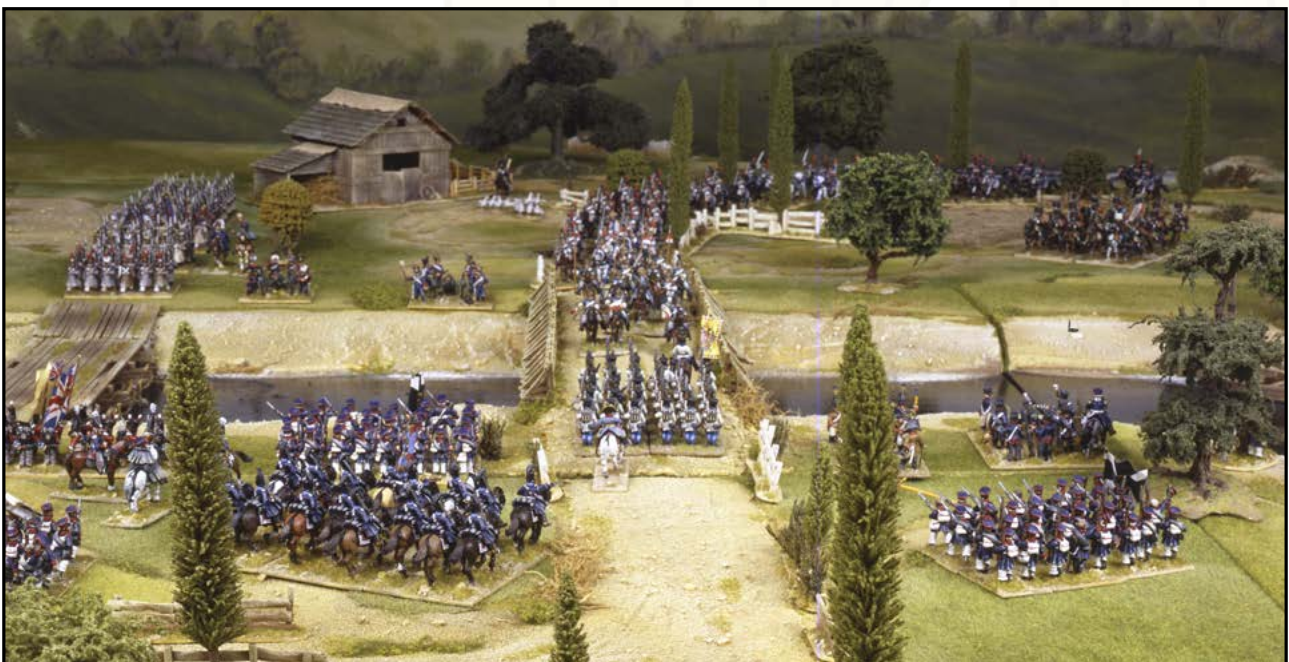
No doubt you will want to paint things, and a good starting point is Chris McNab, ed., *Armies of the Napoleonic Wars* (Osprey, 2009) - an aggregate of many of their

specific Napoleonic Wars books. Finally, if you don't have the next book, you need David Chandler's *The Campaigns of Napoleon* (McMillan, 1966). Like most history books over 50 years old, research and interpretation has surpassed some of it, but Chandler writes so well and with such great authority that simply reading it is enough to put the hook into a potential Napoleonic wargamer.



Above: Prussian conscripted Landwehr infantry.

Below: Prussian forces, with the help of their British allies, contest a river crossing by the French.



RUSSIA

Of all the eastern European armies, my favourites are the Russians. They were involved in most of the major fighting in the East and fought alongside the other big powers - you'll never be short of friends with a Russian army to bring to the table. As a consequence of geography and a peculiar social structure, the Russian army was huge but cumbersome, often poorly led, and lacked mobility, and that was despite reforms after Austerlitz. Nevertheless, this was an army that could take a lot of punishment and still be standing when the smoke cleared, as the French found out at Borodino in 1812 and Leipzig the following year. The line infantry and artillery wore dark green jackets with white trousers, though it being Russia, they could often be seen in their grey greatcoats. The cavalry wore a variety of vibrant colours. And then there were the Cossacks, fierce warriors from the Steppes on fast ponies, and every Frenchman's nightmare on the retreat from Moscow. The Cossacks swooped round the edges of the disintegrating Grande Armée offering no quarter - the skirmish game potential here is obvious.



*Above: Russian Private Moscow Grenadier. From WAR51 Bill Younghusband.
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Below: Russian infantry by Front Rank.



PAS DE CHARGE!

There you have it, a quick guide to the Napoleonic Wars with some options for you to get your wargaming teeth into. So, raise your eagles and flags; have your drummer boys advance playing the pas de charge, or follow the skirl of the bagpipes; Light the fuses on your cannons; and Form Square, lively now! Dive into Napoleonic wargaming; you won't regret it.

Right: A mix of figures forming a Spanish command stand.

Below: Prussians at the Battle of Ligne, from a League of Augsburg game, Partizan 2008.



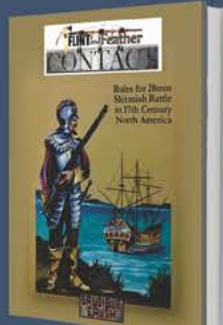
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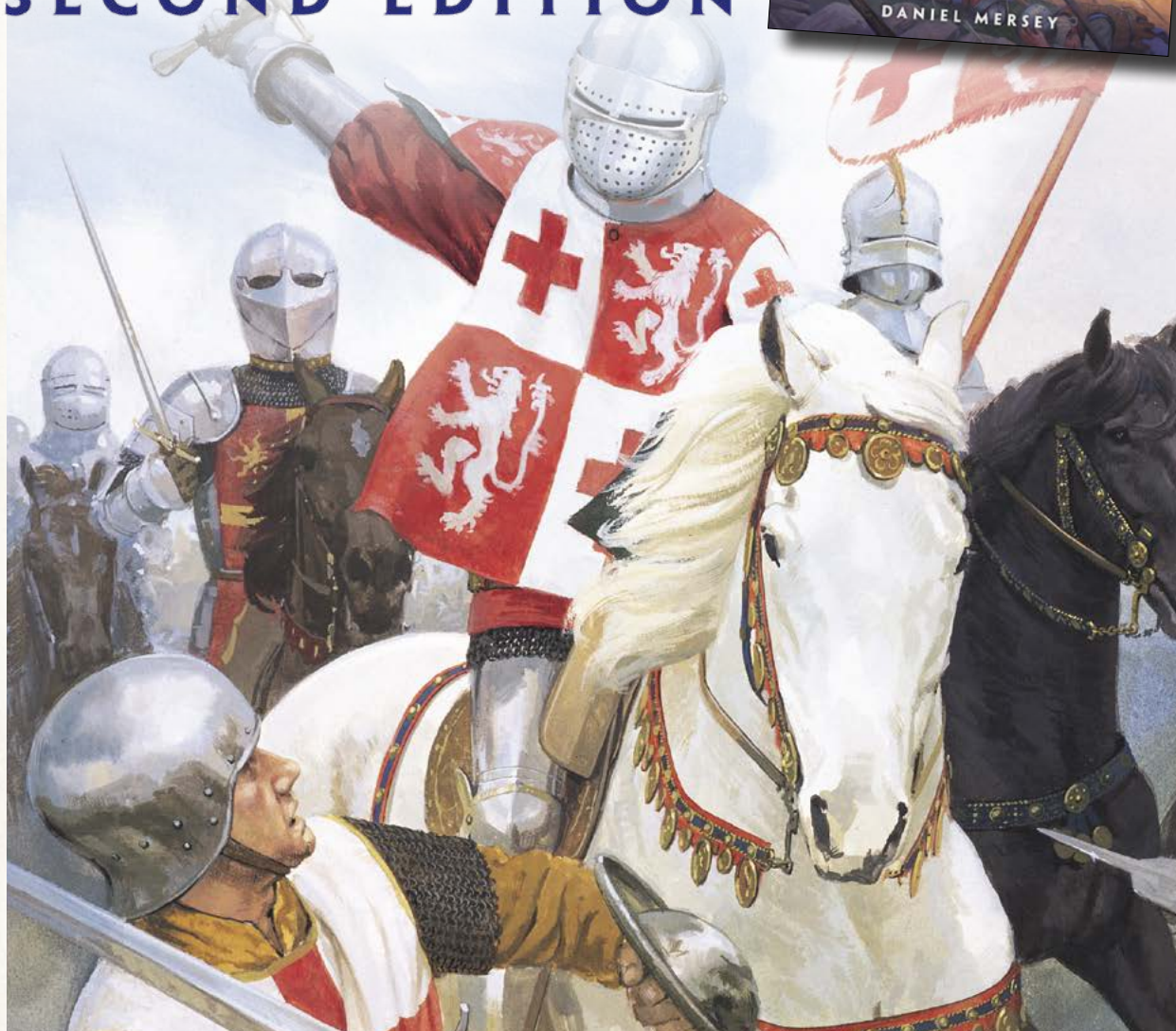
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DESIGNER'S NOTES:

LION RAMPANT SECOND EDITION



Daniel Mersey tells us about his 'Director's Cut' of *Lion Rampant* and the extras that feature in the popular large skirmish ruleset's second edition.

Osprey: Would you like to work on a new edition of *Lion Rampant*?

Me: No, I'm good thanks. The rules work well, and I don't want to fiddle with them.

Osprey: You don't have to change the core rules. We want to produce a deluxe version. You'll have an increased page count to add those extra rules we didn't have space for in the first edition, be able to expand back to the Dark Ages, tidy up the battle rules, have a fancy new page design, add more artwork, and...

Me: Oh! Yes please!





This is a rather abridged version of my initial discussions with the publisher, but the key points of that conversation are correct: this new edition is effectively *Lion Rampant: The Director's Cut*.

Here's the long story short: The core rules have a few minor updates but it's still *Lion Rampant* as you know it. If you already own the original 'blue book', you won't need to buy the new edition to keep playing, although obviously I'd appreciate it if you do! You'll gain a crop of new optional rules, new scenarios, additional unit upgrades, and so on. The same principle applies to troop types and their points costs, but veteran players will be relieved to know that the points values of the original troop types haven't changed. Any Warband (a *Lion Rampant* 'army', formerly known as your Retinue) you've previously collected is perfectly compatible with this new edition; I'm not in the business of making you buy the same army twice or relearning a set of rules you already know. I've been stung too many times myself by this, so I do not intend doing it to other gamers!

When it was first published in 2014, *Lion Rampant* was one of a handful of 'big skirmish' rulesets for the Ancient and Medieval period, but over the years, this type of wargame has become better established and increasingly popular. My overall goal was and remains to design a miniatures game that is easy to learn, makes you think about how best to use your resources (your units), and provides entertainment for yourself and your friends. I hope I've achieved this once again.

When I wrote the original *Lion Rampant* rules, I used the following design goals that I have stood by for this edition:

- Games about Vikings and knights should be **fun**. The emphasis is on a playable medieval-themed game rather than an over-detailed simulation of medieval warfare.
- Use no unusual dice, cards, or supplements... make it **accessible** for gamers new to the hobby.
- Keep the rules **simple**, streamlined, and abstracted where appropriate; don't make players continually thumb through the rulebook.
- **Quick play** and minimal record keeping, allowing multiple games in a session.
- Gain **period feel** by differing profiles for troops; avoid complex core rules.
- Think small-scale combat and reflect **skirmish** warfare not huge set-piece battles.
- Let scenarios drive the game and make the victory conditions interesting and feel like a **narrative story**.
- Offer **malleable** army selection with no hard and fast army lists.
- Embrace wargaming **caricatures**; knights should be headstrong, spearmen resolute, tribesmen fierce, and light cavalry agile. Performance is abstracted - make sure units 'feel' right.
- Create a medieval miniature wargame that's an excuse to push some **colourfully painted models** around the table.

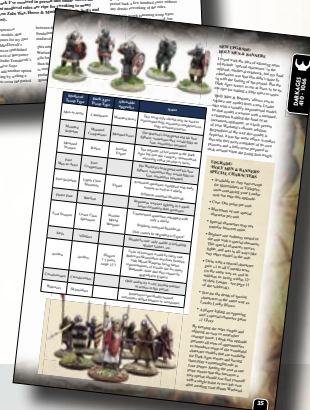
EXPANDING THE SCOPE

Despite the core design brief remaining the same, there's a lot more to the second edition than a boosted page count, new cover art, and a hardcase binding.

The period covered by the rules has been lengthened. I'm aware of plenty of players who were using *Lion Rampant* for their earlier Arthurian and Viking Age games. Back in *Wi331*, I wrote an article about using the rules for that period, which proved pretty popular judging by feedback. I've built on that in the second edition to make the rules better suited to the full period; they now cover the Fall of Rome through to the adoption of gunpowder where my *The Pikeman's Lament* rulebook takes up the reins.



Landwasters & raven feeders from *Wi331*.



The second edition greatly expands the scope of the original 'blue book'. Those familiar with the first edition will find that the battle rules have not changed significantly: a couple of minor errors have been corrected, a few points clarified or modified based on post-publication feedback, and changes made to the way Wild Charges and Retreats work. To save you having to re-read the new rulebook in tedious detail to spot the differences, here's a brief list of what has changed in the battle rules:

- All Leaders now have the old Commanding skill for free but must pay for other skills (chosen by the player).
- Battered Leaders roll only two dice in Duels.
- A unit that fails a Wild Charge test may test for a Move action during the ordered activation phase.
- Clarification/rewording of several rules that have created recurring queries since publication in 2014:

1. Adaptable units (was Ferocious in the first edition) use their normal Armour value.
2. Rules for pavises are more detailed.
3. Rules for evading are more detailed.
4. Wall of Spears (was Schiltron in the first edition) is more detailed.
5. Slinger range updated, and they become an optional unit type (Chapter 3).
6. Distances for your Leader's influence (and skills) are measured directly from your Leader's model, not from other models in their unit.
7. Leader bonuses only count if the Leader's unit is not Battered (a sometimes-missed rule from the first edition).

- Retreats that are within a move of the table edge must now flee from the table, and units now flee from the closest enemy unit regardless of the cause of the retreat.
- Units unable to retreat the full distance now lose a number of models equal to the unmoved distance in inches rather than rolling a dice.
- Added rules for storming defences (based on *The Men Who Would Be Kings* ruling).
- Boasts are now an optional rule; it doesn't seem that as many players use these as I'd expected at first.
- Terrain types are better defined due to the increased page count.

Two alternative rules are included in the core battle rules, both of which detail a different way to play based on gamers' popular house rules. One of these is for unit proximity (reducing the distance you need to keep between units), and the other is for what happens when you fail an activation test. You have the choice of trying these or ignoring them. I still prefer



the way the game plays as originally written, and that's how I play my own games, but would need to have lived in an ivory tower for the past few years if I wasn't aware that some players like to tinker with these two areas of the rules.





A COMPILATION OF EXTRAS

The new, expanded format has allowed me to add more detail and ideas that could not be crammed into the first edition. This includes some of the additional rules that I've published online and in our various magazines over the years. These rules have been placed in their own chapter to avoid any confusion with the basic rules, making it easier to navigate between the classic rules and these optional ideas. Here are some of the optional rules you'll find in the rulebook:

- Playing with multiple warbands per side.
- Strength Points (which you will recognize from *Dragon Rampant*, the fantasy edition of the rules).
- Unit flanks and rear.
- Shieldwalls (I previewed this in *Lion Rampant: A Viking in the Sun*, which published before this new edition of the rulebook).
- Group moves.
- New troop types: camels, chariots, pikemen, handgunners, and slingers.
- Flighty light troops, making them less effective as melee troops.

I've increased the number of scenarios in the rulebook, and there are now 16. Scenarios are the heartbeat of *Lion Rampant*, so it's good to squeeze a few more in. The original scenarios are all there, and I hope you'll find that the new scenarios present some fun challenges.

I've also been able to expand my ideas for simple campaigns into their own chapter. I'm not one for lengthy campaigns with lots of record keeping, so I prefer linked scenarios. The rulebook offers two different ways of trying out this style of gaming, although you could of course build your own more in-depth campaign (going it alone or building on the ideas I've presented).

WIDER SCOPE FOR YOUR WARBANDS

Restrictions on the number of each unit type selected in your Warband have been removed, allowing players more flexibility in putting together their ideal combinations. Despite this, a balanced mix of troop types usually performs better for you on the tabletop. The headline changes when mustering your Warband are:

- Basic unit profiles have not changed, but they have been renamed to cover a wider historical period (see 'a unit for all periods' at the top right of the page).



A UNIT FOR ALL PERIODS

One of the more notable cosmetic changes is the renaming of troop types to better fit the wider period of history now covered. The troops' functions do not change, but the names are a little more forgiving outside of medieval Western Europe:

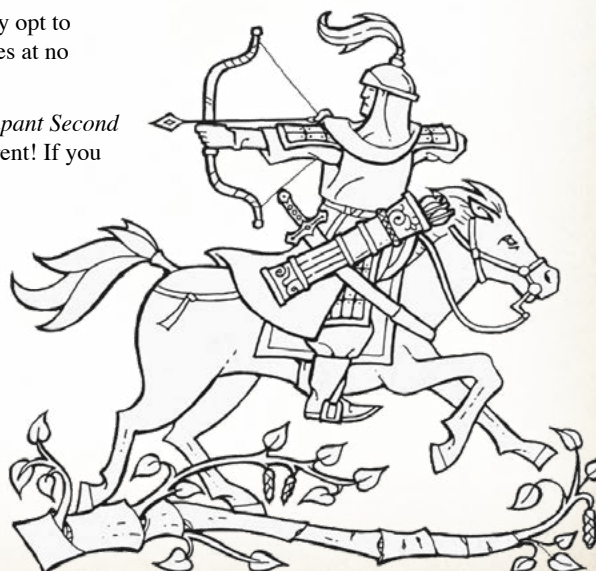
NEW UNIT NAME	OLD UNIT NAME
Elite Cavalry	Mounted Men-at-Arms
Heavy Cavalry	Mounted Serjeants
Light Cavalry	Mounted Yeomen
Elite Infantry	Foot Men-at-Arms
Heavy Infantry	Foot Serjeants
Warrior Infantry	Fierce Foot
Light Infantry	Foot Yeomen
Levied Infantry	Serfs
Archers	Archers
Crossbowmen	Crossbowmen
Skirmishers	Bidowers



- There are some new unit upgrades but no first edition ones have been removed.
- There are no restrictions on the troop types used in your Warband, but it must consist of between four and ten units.
- Leaders now pay for skills.
- Viking Age Warbands may opt to use optional Shieldwall rules at no points cost.

So, there you go, *Lion Rampant Second Edition*, the same but different! If you weren't a fan of the first edition, this really is more of the same so I doubt I'll win you over. No hard feelings. If you enjoyed the first edition but don't wish to upgrade to this edition, that's fine; you'll still be able to play against people using the new edition (but check out the list of rules changes earlier in this article

so that you know what's what). If you enjoyed the first edition and are eager to get your hands on this new version, then you'll find a greatly expanded vision of the game within, and I think you'll enjoy trying out the new ideas I've presented.



RESCUING THE RUSSIANS



Paul Mackay dusts off some classic Hinchliffe Napoleonic Russians he painted in the 1980s and gives them an update.

During the first Covid-19 lockdown in the UK, I decided to look through my old miniatures (hundreds of figures: fantasy, sci fi, and historical) to see what I could do with them. My Napoleonic Russians became my focus; I had first painted them nearly forty years ago, and with a bit of time on my hands, I decided to pick up a paintbrush again and see what I could do to make the remains of this old army look shiny and new.

From my old Russian army there were:

- Nearly three complete infantry battalions.
- One battalion of Jägers.
- One 20 figure strong unit of Cuirassiers.
- A ten-figure unit of Militia.
- Five Cossacks.
- Four Grenadiers.
- One foot artillery battery.
- One horse artillery battery.

This article documents how I updated the Russians and should provide guidance to anyone in possession of a selection of old figures that need some TLC. Much of the advice will help players creating new Russian armies too. I share some of the solutions I found for fixing the old paint jobs, and the results of my research on how to accurately paint and model these units should be useful to all.

RESEARCHING THE RUSSIAN LINE INFANTRY

Russian line infantry are organised into Musketeer, Grenadier, and Infantry regiments. There is no (other than their name) significant difference between musketeer and infantry regiments.

When I had first bought my line infantry, I had ordered 20-figure-units rather than 24. I had envisaged a French model of six companies rather than the four that Russian battalions had, and I had assumed that all Russian battalions (and not, in reality, only the second in a

regiment) lost their Grenadier company; this resulted in the inaccurate five companies of four figures.

My remodelled line battalions are now correctly kitted out with four companies of six figures each. The elite company is divided into a platoon of three Grenadiers (carabiners in Jäger battalions) and similarly three Strelki (marksmen). The Grenadiers (carabiners) are formed on the right of my battalions with the 'lights' on the left.

GET ONLINE

A resource is available that I didn't have when I painted my army the first time around, the internet! I found three guides to painting Russian Napoleonic infantry (produced by wargaming manufacturers) that are easily accessible online and were extremely useful. Perry Miniatures and Warlord Games have followed the research that I believe has been presented by the Russian historian A.V. Viskovatov in their guides (Alan Perry told me

that he had indeed used Viskovatov as the source material when his leaflet was designed). The guide produced by Baccus is a little less detailed; it does not feature such fine detail as sword knots and pompom colours differentiated by battalion, but such details would be difficult to achieve on 6mm figures!

All three guides are well presented and worth examining, but they need to be treated with a degree of caution. Newer research by Russian historians, highlighting mistakes that Viskovatov made, has become more readily available. For those interested in accurate painting and the organisation of the 1812-1815 Russian army, I have prepared a selection of information sources you can investigate (see the last page of this article).

FLAGS

A Russian infantry regiment received six flags (note Jäger battalions did not have flags) - a white and coloured one for the first battalion, two-coloured ones for the second and third battalions. What pattern of flag each regiment carried can be found in Viskovatov's work.

On my original figures, I painted flags that gave an impression of the designs, but my upgraded flags are far more accurate thanks to excellent resources online. It is worth mentioning that both the Perry Miniatures and Warlord Games plastic boxed sets provide flag sheets for you to use too.

The site Warflags (and the Napflags section within it) has a wide range of Russian infantry flags and allows you to print your own for free as well as offering a good introduction for the reader interested in Napoleonic Russian flags. I opted for the excellent flags produced by Kevin Dallimore, which are freely available on Wargames Foundry's website instead. I was not aiming to represent any specific regiment but opted for first battalions in a regiment (therefore a white and a coloured flag).

STRIPPING THE PAINT OFF YOUR TIRED OLD FIGURES

I was pleased with how my Jägers, the first figures I overpainted, turned out, but I thought I could improve the results if I stripped the other figures back to their bare metal state. The army had initially been painted with enamels and given a heavy coat of Ronseal Gloss Varnish, which meant some of the detail was obscured.

I chose nail varnish remover and Dettol as my weapons of paint destruction, and while I thought the nail varnish remover would be more effective, it was the Dettol that worked better here. In the past, I used Nitromors, and though it works, I was not prepared to dabble with anything so corrosive again.

The figures were placed in an ice cream tub (roomier than the peanut butter jar I had used in the past), filled with a Dettol bath, and left to stew in their juices. For some figures this bath lasted several weeks. The miniatures were then scrubbed with an old toothbrush and placed back in the bath, and the process was repeated until they were relatively clear of their forty-year-old paint jobs.

Even then I had to remove some paint (after I'd washed them in fairy liquid and water) with various tools such as scalpels and picks.

The other area that should not be ignored with old figures (and one that you potentially ignored the first time around!) is clean up and general prep. Mine needed mould lines and the like removing; the most irksome part of the process was where what should have been a hole between arms and bodies was a solid lump of metal. Hand drills and various scalpels and mini files were my friends here. All in all, clean up and stripping paint added many, many hours to the completion of this project.



Though Paul's original figures (left) have some charm in their painting, the upgraded 'new Napoleonic' (above) look far more accurate with their printed flags attached.



COMPLETING THE LINE INFANTRY BATTALION

THE FIRST UNIT

The first infantry battalion are dressed mainly in greatcoats wearing kiwers, although a couple are wearing forage caps, and one is wearing standard uniform. The only modelling I did on these figures was replacing a couple of muskets, and as the project grew, I added the correct additions to the cartridge boxes. As I wasn't representing any particular regiment, I left the Jägers' plain black. I also added plumes to the Grenadier platoon and mounted officer, which had arrived without one. I'd ordered it with a few others from when the Hinchliffe label was owned by Hinds and felt it was easier to model my own than to ask for a replacement!

I usually undercoat my figures in white, but I used a Halfords grey rattle can for all of the greatcoat dressed figures. A thinned coat of Army Painter Uniform Grey went onto the greatcoats followed by a wash of slightly diluted Citadel Space Wolves Grey Contrast paint. I applied highlights using the Uniform Grey mixed progressively lighter with white. This provides an effective and quick method for painting greatcoat clad Russian infantry.



THE SECOND UNIT

These figures are also dressed in greatcoats with all the rank and file wearing forage caps. Being from the first battalion, the two bands of piping are both painted white for the Musketeers, and I opted for both red for the Grenadiers and both yellow for the Strelki platoon.



BEFORE



AFTER

Above: It's amazing what some care, attention, and research can do taking an old unit from a nottie to a hottie!

MAKING PLUMES

The original Hinchliffe metal was very soft and easier to work with (drilling, cutting, etc.) than the harder Hinds metal. Making plumes is relatively easy; I first make a mark with the point of a scalpel where I want the plume to be before using a hand drill to make a hole for a piece of florist's wire cut to size with a pair of pliers. The wire is then covered in green stuff mixed with more blue than yellow to get a harder and quicker cure. The plume detail is then sculpted with a scalpel by 'carving' rings around the plume that cross over each other to add texture.



THE THIRD UNIT

The final line unit is presented wearing summer uniform. The only main alteration I made to this battalion was adding plumes (as described above) to the Grenadier platoon, and I replaced muskets and resculpted the cords on the drum.

Right and below: By adding key details, command figures, and flags, the unit's entire look and silhouette on the battlefield is changed.



BEFORE



AFTER

GRENADIERS

The four-man unit of Grenadiers was painted using the exact method as I have described above, and other than cleaning these figures up, I did not alter the unit in any way. I have no idea why I originally painted the top half of the plumes white.



When painting the Russian coats, I used my usual white undercoat (Halfords rattle can spray) followed by a basecoat in Vallejo Model Colour Deep Green. I then made a wash, combining approximately four drops of Liquitex Sap Green ink with one drop of their Carbon Black and thinning with water. The deep green paint was then reapplied on all the raised areas, and lighter highlights were made on the highest creases using the green mixed with yellow. The mounted officer's pompom colour is here inaccurately represented and I remedied this later.



MILITIA/OPOLCHENIE

I had a bit of fun with this unit. As with the Grenadiers, these are on the small size, but I added extra variety into the unit by remodelling the beards on eight of the miniatures using green stuff. I also gave the standard bearer a more prominent sash.

Five of the figures are musket armed and five are presented with pikes. I made green stuff points for the four that I kept with this weapon and left them with the length of wire they had originally been supplied with. Illustrations, however, seem to generally show them with shorter and quite stocky looking weapons, but here I opted for a longer more impactful visual.

I decided to make a standard bearer with one of the pike armed weapons and made the pole from scratch. The cross-piece uses a Games Workshop Space Marine banner that I altered and drilled a hole through. The cords are made from a thin piece of string that was covered in superglue to give it some rigidity before being undercoated. The cross was made with plastic sprue and green stuff, and the flag was taken from an image I found on the internet.



Above: The unit pre-painting, showing the stripped figures with the green stuff detailing and custom standard.

THE DON COSSACKS

Apart from stripping, cleaning up, and painting this small unit, I made few significant alterations, although in rebasing them, the unit looks tighter and more pleasing to the eye. I did give them longer lances and made points by crushing the end of the 'spear point' with a pair of pliers then filing the flattened end with a modeller's file to make the point. Again, I found a suitable flag used by the Don Cossacks online, printed it out, and added it.



ACKNOWLEDGEMENTS

Dalibor Zeman
 von Peter himself
 Burkhard Schulze
 Alan Perry



BEFORE

THE CUIRASSIERS

My original paint job was more generic in nature and did not represent any particular regiment, so I decided to represent the Astrakhan Cuirassiers in my repaint as I liked the mix of white, yellow, and black.

I added some pose variety by gently twisting the heads so they looked left or right, but do bear in mind that this is also a good way (if not done very carefully, particularly with soft older lead-based casts) of ending up with a unit of headless horsemen!

The troopers' heads are all clean shaven and for this period (later wars) they should really all have moustaches. I contemplated simply painting them on (I did on one figure) but in the end decided to sculpt them using green stuff. After the moustaches were completed, I added a 'glue' of matt varnish to help fix them in place before I started painting the figures.



AFTER

For such a large, impressive unit, I decided to treat myself to one of the gorgeous GMB Designs flags. Two flags arrived: a white one and a green one. Which one was correct? What I discovered was that in fact the white standard was considered as being the regimental standard, and coloured ones (in this case green) were used as squadron standards. Receiving two standards was a bonus but did cause a problem that I only had one standard bearer figure. I could have ordered another one but would then end up with twenty-one figures and one unwanted trooper miniature, so I decided to convert a trooper. This involved removing the figure's right arm and carbine; perhaps I should have also removed his cartridge box, but I decided to leave it attached. I had at first intended to resculpt a new right arm completely but realised I could take an arm from the Perry Miniatures French Heavy Cavalry box set and modify it so that it fitted more to the size and style of the Hinchliffe arms. The only other thing that needed adding was the belt that supported the guidon pole, which I made from modelling putty.



Above: The regimental standard (right) and converted figure with the squadron standard (left).

JÄGER BATTALION

Rather than strip them as I did for most of my figures, I simply overpainted them. I corrected mistakes such as sword knots, pompom colours, and details on the officer's gorgets and pompom colours. This was the easy bit. What caused problems were that all the rank and file had plumes when only the Grenadier platoon should actually have had them. I eventually decided on removing them, and where I had damaged the pompoms, I re-sculpted them with green stuff. The only other main alteration I made to this unit was replacing missing bayonets using ones from the Perry Miniatures Heavy Cavalry plastic box sets.

ARTILLERY

I overpainted the Horse Artillery crew and gun but decided to strip the Foot Artillery. The only change I made was to add pompoms to three of the foot artillery that had been originally miscast.

The gun, however, needed a bit more work. Normally Hinchliffe guns, like most 28mm manufacturers' kits, come with the main parts cast separately. This cannon, however, is a one-piece casting; the gun and crew were purchased under Hinchliffe's Calder Craft label, which was packed in blisters and sold through toy shops. The detail is very similar to a normal Hinchliffe model, but the axles on the wheels were just 'blobs' of metal. I cut most of this away with modelling cutters and a Stanley knife. I then pushed a small ball of putty into the centre of each wheel followed by a smaller ball that I again flattened. Once painted, I was pleased with the effect.

BASING

All my figures were rebased onto 2mm deep MDF bases from Warbases, a step up from the beer mats I had originally used! Most of the infantry are based on 40mm x 40mm bases and the cavalry mainly on 50mm x 50mm bases. These, as well as the artillery bases, allow each one to be presented as a vignette.

The figures were glued to the base, and the metal bases hidden with ready mixed filler. This was then covered with slightly thinned PVA glue, scattered with some larger rocks (I often use crushed up slate) alongside smaller rocks and grit then dipped into builder's sand.

Additions such as twigs (foliage from woodland scenic bushes), cannon barrels, wheels, and casualty figures (I used a Perry figure, the only non-Hinchliffe figure in the entire project) were then added.

The sand was painted and drybrushed, rocks were often picked out in differing colours, and various sizes of static grass, tufts, and flowers were added to finish.



While the original artillery (above) has an old school 'charm', the updated version (left) looks far more appropriate on a modern gaming table.



CONCLUSION

Many gamers have different ideas about repainting figures. Some believe that the originals are best left as they are (in part because they show the painter how far they have progressed), and others simply wish to paint new things rather than revisit old projects.

Researching this project and repainting these figures was not an easy exercise. I had a love-hate relationship with this endeavour, but the hours I spent rescuing the Russians have, I believe, been worth it. I am delighted with the overall outcome, breathing new life into an old and dusty collection, and it is gratifying that Hinchliffe models are using the figures I present here on their website header page and gallery section.

SOURCES OF USEFUL INFORMATION

dhwargamesblog.wordpress.com - 'Some notes on Napoleonic Russian uniforms' can be found here in a good introduction to revisionist updates of Viskovatov's research.

warflag.com - Free resource for Russian Napoleonic infantry flags.

wargamesfoundry.com - Within the downloads section, you can find beautiful Russian flags by Kevin Dalimore.

vonpeterhimself.com - A superb site, which is a joy to look at, if only for the beautiful figures in his collection, and includes the article 'Some notes on Napoleonic Russian uniforms'.

marksussianmilitaryhistory.info - Mark Conrad's translation of Viskovatov is excellent, and while the swordknot and pompom colours as stated in the text may not be accurate, Viskovatov is still a source of useful information. See in particular: *Historical Description of the Clothing and Arms of the Russian Army Volume 10b. Grenadiers, Musketeers, Jägers, Marines and Carabiniers.*

zaotlichy.net63.net/allfacings.html - *Russian Facings of the Napoleonic Era* by Jonathan Gingerich. Up-to-date research that 'corrects' what you can find in Viskovatov. An excellent resource.

wargamingasp.blogspot.com - Search for *Russian Heavy Infantry in Late Napoleonics*. A super guide by Dalibor Zeman that I found incredibly useful.

napolun.com - A wide range of good articles on all aspects of the Russian Napoleonic army.

warlordgames.com/russianarmy-uniforms-1807-1815 - *Russian Army Uniforms 1807-1815*. A nice guide but take care as it follows Viskovatov.

baccus6mm.com/_paintingguides/NAP/_Russian.pdf - *The Russian Army in the Napoleonic War 1808-1815*. A great little guide covering infantry, cavalry, and foot artillery to get you started.



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PARTIZAN MAY 2022



Another Partizan, another record breaking number of attendees; over 1,100 wargamers and hobbyists pushed through the gates of the Newark Showground for the May 2022 show. They were treated to the high quality collection of demo and participation games we have come to expect from this stalwart of the UK show circuit. Over the next ten pages, take a first look or re-live some of the best games from Partizan, May 2022.

DERBY WARGAMES SOCIETY - It's not a Narva or Great Northern War Game!

Mark Sharwood provided his excellent collection of figures from manufacturers including Old Glory, Redoubt, Renegade, TAG, Foundry, Ebor, Reiver Castings, and several more for Derby Wargames Society's The Battle of Prut River, 1711 game. Ottomans, Poles, Swedes, and Tartars all fought against the Russians during this battle that doesn't quite fit into the Great Northern or Russo-Ottoman War of the early 18th Century. The battle, and game, saw an attack on the three-sided Russian camp and resulted in a Russian surrender.

With Talon and Claw were the rules used for the refight. The Russian defences were constructed using some really nice, but apparently now discontinued, Forgeworld Earthworks.



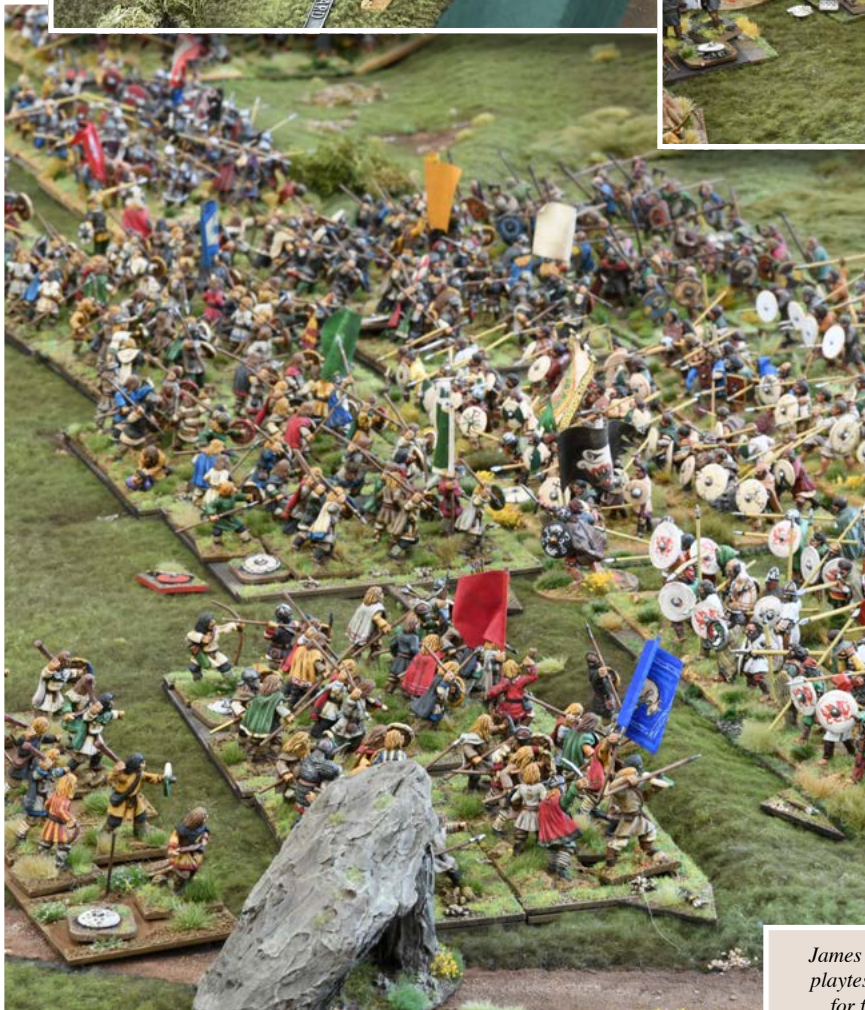
Russian defenders man the earthworks.

JAMES MORRIS AND CHUMS - The Battle of Degsastan, 603AD



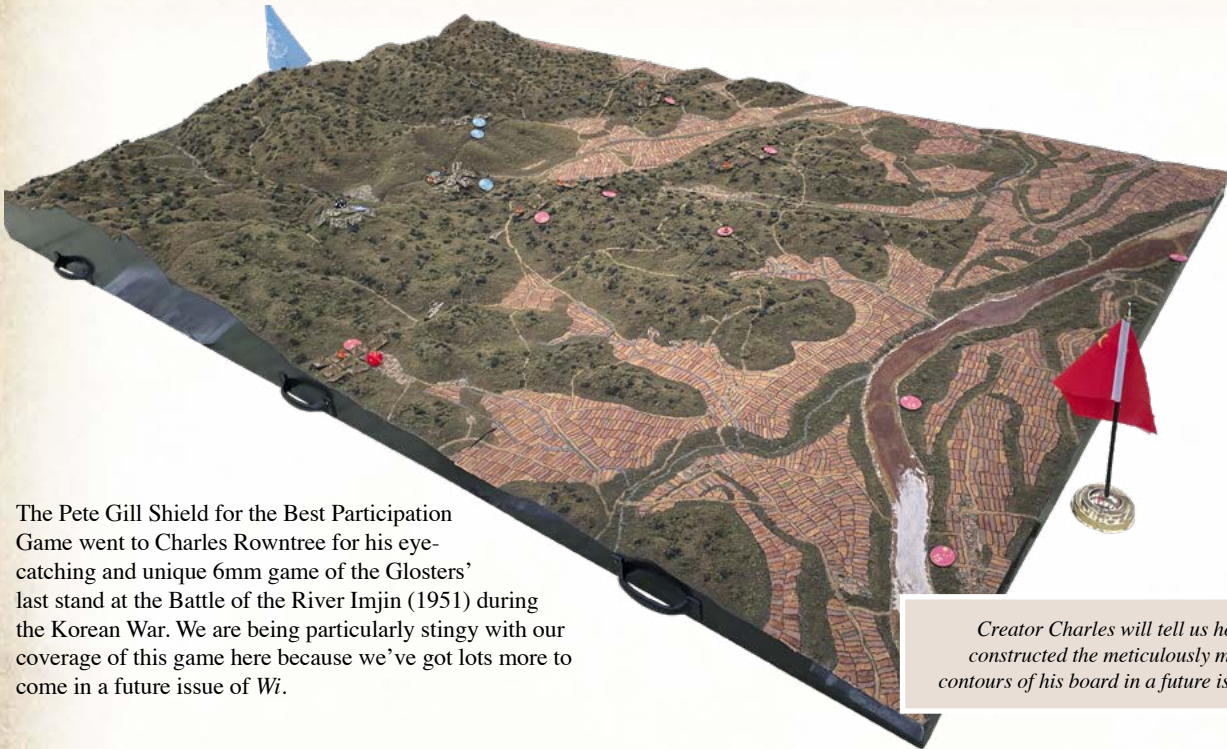
Few demo gamers can compete with James Morris (and chums) when it comes to presenting show stopping tabletop action with all the right elements added, i.e. a dynamic playable game, accompanying 'info boards', handouts, and a keenness to engage with the show-going public. Ticking all of those boxes helped James pick up another Macfarlane Shield for Best Demonstration Game trophy to squeeze onto his already crowded mantelpiece.

One thousand plus early medieval figures were called into action to help showcase a set of rules James has been working on; *Midgard*, which are due for release... "when you are ready". For the record, King Aethelfrith and his Northumbrians managed to repeat history and beat the Gaels under Áedán mac Gabráin.



James used the event as an opportunity to further playtest his forthcoming Midgard rules - suitable for fantasy and Dark Age historical gaming.

CHARLES ROWNTREE - 6mm The Battle of Imjin River, 1951



The Pete Gill Shield for the Best Participation Game went to Charles Rowntree for his eye-catching and unique 6mm game of the Glosters' last stand at the Battle of the River Imjin (1951) during the Korean War. We are being particularly stingy with our coverage of this game here because we've got lots more to come in a future issue of *Wi*.

*Creator Charles will tell us how he constructed the meticulously mapped contours of his board in a future issue of *Wi*.*

THE IMMORTALS - The Battle of Morlaix, 1342

Inspired by a little known and inconclusive battle during the Breton Wars of Succession, The Immortals wargames duo, featuring Claymore Castings owner and figure painting maestro David Imrie, presented this inspiring medieval game that served as a playtest for Claymore's forthcoming Hundred Years' War rules *Great Men To It*.

Whilst the great and the good on their noble steeds looked suitably impressive, we were quite taken with the lowly archers arrayed in their multi-based herce formations.

You can find out more about the featured Killing Fields terrain mat and Debris of War trees by searching for both on the *Wargames Illustrated* website.



English archers by Claymore Castings in their herce formation.



THE BILLHOOKS BROTHERS - Never Mind the Boathooks

Andy Callan and Steve Wood have been toying with moving *Never Mind the Billhooks* from land to sea for a while now; so, for their Partizan participation game, they presented their work-in-progress rules for late medieval warfare on the high seas.

Featuring Perry Miniatures, scratch built and Sarissa MDF ships, and carpet tiles, Boathooks is a quirky, fun game that will eventually be presented in a future issue of *Wargames Illustrated*.

Check out the *Never Mind the Billhooks* Facebook page for lots more on Boathooks.



PERRY MINIATURES – The Prussians are Coming!

In the June 2022 issue of *Wargames Illustrated*, we brought you troubling tales of an invasion of England by a hostile Prussian army, circa 1878. As part of the ongoing Perry campaign that we featured, Alan, Michael, and friends refought their latest battle to a more satisfying conclusion, or at least satisfying for the Prussians - they managed to cross the river in this game and rout the defending British.



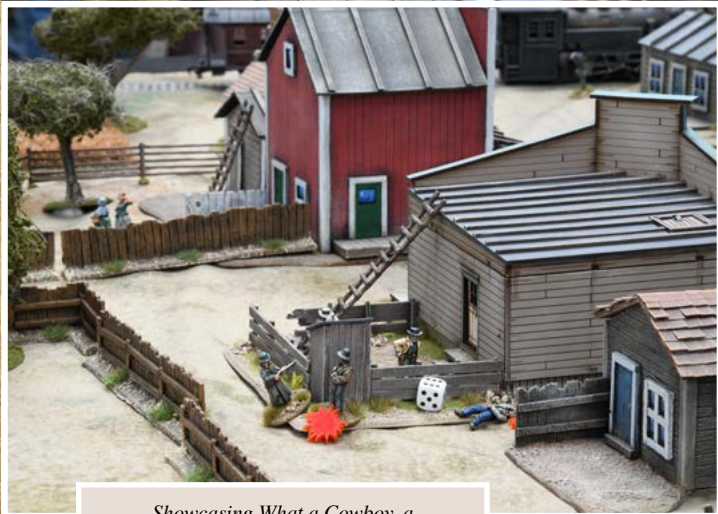
Loads of lovely Perry Miniatures on display in this game from their Franco-Prussian and British Intervention Force ranges.

TOO FAT LARDIES - What a Cowboy - A Bad Day in Lardville

The Too Fat Lardies team are participation game experts, and at Partizan not only were they entertaining the crowds with an umpired game of *Chain of Command*, they were also showcasing their forthcoming cowboy game, *What a Cowboy*. Designer John Savage told us a bit about the rules: "The game's based on the *What a Tanker* rules, or at least some of them. I've taken what I call the 'Action Dice Mechanic' in which your character has six dice; when it's their turn to activate, they roll them, and the result tells you what they are able to do. By consulting the Action Dice Card, you can see that a 1 allows your model to Move, a 2 to Spot, a 3 to Aim, and so on. A better quality character can also change the dice to something they particularly want. Players also have Desperado Cards (seen bottom right), allowing them to take Special Actions, like Fully Reload, for free. There are also Bonanza Tokens (represented by poker chips) on the Character Cards that allow a player to interrupt their opponent; again, the better quality the character, the more Bonanza Tokens they begin with. There is a campaign, system in the rules, but even when not playing through a campaign all the games are scenario based; there will be six in the rulebook".



The figures seen on the board are mainly Foundry, and although they are on the small size by modern standards, John isn't precious and happily mixes them in with Artizan, Galloping Major, and Great Escape Games plastics. Most of the buildings are scratch built, and John was keen to point out that he used the Gary Chalks magazine articles and templates as a guide - as featured in *Wargames Illustrated*, circa 1999-2001. WiPrime Members should search for them in The Vault.



Showcasing What a Cowboy, a forthcoming Western gunfight game from Too Fat Lardies based on their award winning What a Tanker rules.





THE IRON BRIGADE - ACW Coffee Wagon

Whilst this whole game was worth looking at, the judges honed their magnifying glasses on this tabletop's fine detail before presenting the Adrian Shepherd Award for Best Vignette to The Iron Brigade. The board played host to a range of tasty little diorama pieces, but it was the Coffee Wagon that particularly caught the judges' attention. Coffee Wagons were one of several technological innovations to come out of the Civil War, and were often supplied by Christian groups as a comfort to the Northern troops on the front line. This 3D printed version was purchased online from Swedish manufacture Speira Miniatures.



The 3D printed Coffee Wagon is affectionately referred to as Custer Coffee by the gamers.

ANSCHLUSS WARGAMES - 12mm Biscari Airfield, 1943

Here's another game that looked so good we couldn't just confine it to this show report, so the guys from Anschluss Wargames will be returning to the pages of *Wi* to tell us how this most excellent 12mm World War Two tabletop came together.



*Find out more about the construction of this World War Two airfield table in a future issue of *Wi*.*



There was some fine detail on display on this large board, including the busy kitchen (above) and internal action in the crumbling makeshift hospital (below).

BOONDOCK SAYNTES - Cawnpore, 1857

If you are not intimately acquainted with the Boondocks, you will know them as 'those guys who are always drinking red wine', and true to form the wine was flowing and the glasses were clinking at Partizan. The action on the table focused on the outskirts of Cawnpore, Uttar Pradesh India, where British and allied columns led by Major Sydenham Renaud and Brigadier General Henry Havelock were converging to relieve a siege of the city by local mutineers/ freedom fighters depending on your point of view! Specifically, they were looking to engage the forces of Indian aristocrat and fighter Nana Sahib who was attacking Major General Sir Hugh Wheeler's beleaguered force that was entrenched a few miles outside of the city.

The game was played using *Black Powder* rules and featured (mostly) Iron Duke Miniatures - sold via Empress - with civilians from a range of different manufacturers. Many of the buildings were scratch built, with some based on 'shells' from TT Combat.



Outskirts of Cawnpore

Entrenched British defenders

British relief columns arriving from this direction

GRIMSBY WARGAMES SOCIETY - Vicksburg, 1863

“We have indulged ourselves in a bit of ‘eye candy’ for aesthetic appeal” was the understatement written at the end of this table’s information sheet. Constructed by six members of the Grimsby Wargames Society over six months, their 15mm Vicksburg American Civil War table featured lovingly crafted details wherever the eye landed: defences, artillery blasting away, exploding buildings and boats, regimental bands, a medical station, an observation balloon, and more.

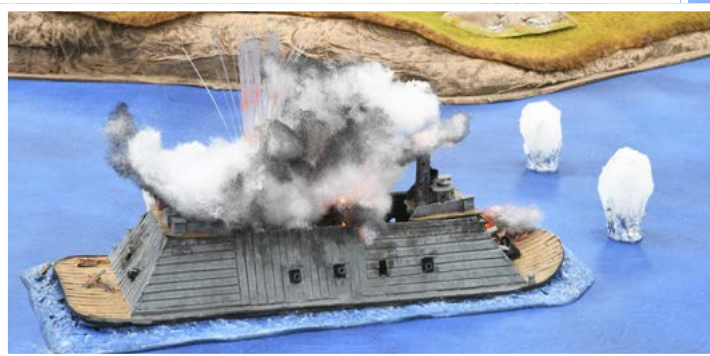
Except for some fencing, every element was scratch built to represent Grant’s third attempt to take Vicksburg, the nail head that held the South’s two halves together. Different elements required different specialisms: one club member constructed Vicksburg’s detailed buildings; another - the lighting expert - wired the explosions (which are a regular feature of the club’s boards and powered by a car battery stashed under the table); and another scratch built the detailed ironclads chugging their way down the Mississippi.

The texture of the tabletop is interesting; made from mohair painted with fence paint, drybrushed green, and spread out over polystyrene hills. The club were initially going to use teddy bear fur for the job, but they found mohair a preferable option as it doesn’t need trimming down to length, and when painted, makes solid and grippy slopes that their figures stayed put on.

Black Powder is the game system of choice here; the club members know the rules so well they don’t need to reference the rulebook, perfect for keeping things simple at a busy show where people are snapping photos and asking questions.

The boats that run the gauntlet around the board’s edge are all different designs, and here, as with the armoured train that is firing at Vicksburg or the balloon in the air, the club have allowed for some visually pleasing anachronisms. The *USS Cairo* (bottom left of the board) was sunk by a mine months before the battle; but the now salvaged boat resides in Vicksburg National Military Park, so her inclusion on this table is rather fitting.

The Battle of Gettysburg concluded a day before the eventual taking of Vicksburg and got much of the press, but the Grimsby Wargames Society have certainly cast attention on the finale of Vicksburg’s lengthy siege with their game..



These defences are detailed with layers of custom built and resin cast fascines.



An unfortunate soul being operated on. Will he make it or kick the bucket (which is featured next to the operating table)?



IAN SMITH AND FRIENDS - 40mm Peninsular War

The winner of the Best of Show award will come as no surprise to those in attendance at Partizan; Ian Smith and Friends' massive 40mm Peninsular War game was a worthy winner and a fitting tribute to its creator Ian Smith, a man who has presented some magnificent games at Partizan and other shows over the years but sadly passed away a few months ago after a short illness. Ian's partner and children were in attendance, helping to bring his final creation to fruition, but it was Ian's gaming partner in crime Shaun Bryant whose determination made sure that his mate's posthumous swansong was presented at the show. Shaun told us, "I've worked with Ian on many of his games over the years. We got the name 'Ian Smith and Friends' by way of a typical Ian joke; he asked a group of us to come up with a good name for our demo group, otherwise it would have to be called 'Ian Smith and Friends'. Well we couldn't come up with anything, so we got stuck with Ian's joke name!

"We presented a similar game at Partizan and Salute in 2016, but Ian wanted to go even bigger, so we took that board and expanded it by adding the fort and the sea section".

Shaun went on to tell us that Ian also described their games as 'moving dioramas', in the spirit of Bill Gaskin games (search for Bill's games in the *Wi Vault*) whose giant demos were not playable wargames but designed purely as eye-candy.

The board is divided into three main sections: a *Hornblower* themed skirmish at one end, a big battle in the middle, and a *Sharpe* themed skirmish at the other.

Shaun wanted to thank the Mosborough District Wargames Club for their help in bringing the game together and also wished to point out that Ian's figure and terrain collection is now for sale if any seriously interested parties would like to get in touch.



Richard Sharpe and the brave men of the 95th Rifles storm the French held monastery.

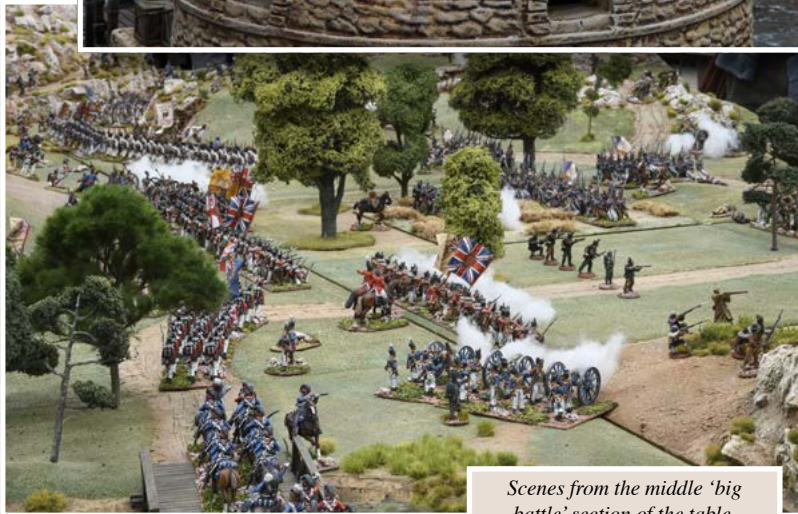
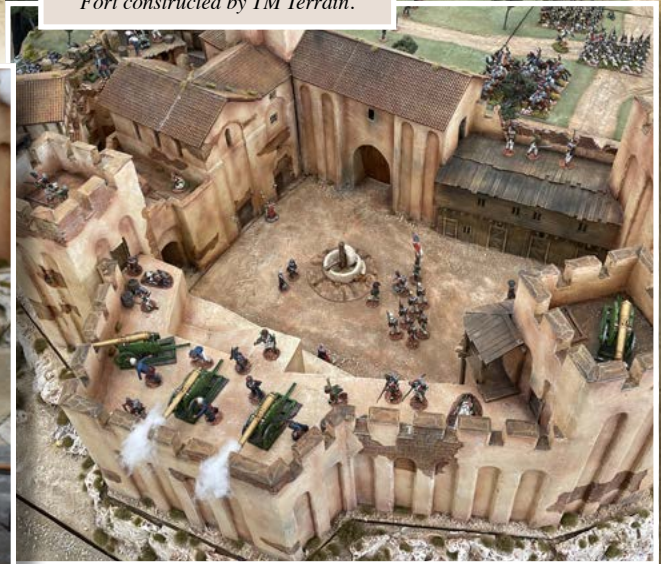


The magnificent table in all its glory... apart from the sea section that was further to the bottom.

Cannon fire rings out around the bay from the tower in the harbour.



Fort constructed by TM Terrain.



Scenes from the middle 'big battle' section of the table.



Hornblower's British ships in the bay. Originally mounted on display plinths, their lower sections were sawn-off to convert them into wargames models.



W_iPRIME

members can enjoy loads more photos from Partizan May 2022 via the *Wargames Illustrated* website.

Prussian Attack on Plancenoit

Making an Epic Battles: Waterloo diorama

Marc used Warlord Games' new Epic Prussians (free with last month's *Wi*) and some MDF terrain to create a diorama inspired by Adolf Northern's iconic painting.

Historical paintings are interesting, visually impressive, but often inaccurate representations of war. These lavishly detailed works of art are usually painted years, even decades, after the events took place and are rarely worked on by an artist who was there to witness the battle.

That hasn't stopped some paintings becoming truly iconic (and usually truly anachronistic) encapsulations of the character of great generals, the glory and tragedy of war, or pivotal and dramatic moments from battles. Adolf Northern's 1864 painting of the attack on Plancenoit is an image that, despite being rendered half a century after the Battle of Waterloo, is an oft used inspiration for projects involving the Prussians.

Marc took it as his inspiration for this scene, part of our New Napoleonics theme, showing a different way to use Warlord Games' new Epic Battles: The Waterloo Campaign Prussian Infantry and Landwehr frames, which were *Wi414*'s excellent freebie!

Rather than try to replicate Northern's painting completely, he used it as his inspiration for various details in his build, the overall feel and framing of the action, and his colour choices. His diorama ends up as a three-dimensional remix of the painting; we take a closer look!

PRUSSIAN PLANCENOIT ASSAULT VIGNETTE



It wasn't until after Marc had started to build his scene that Warlord Games revealed their pre-order limited edition vignette - Prussian Plancenoit Assault - which is based on the same Adolf Northern painting. Great minds think alike!

Just as Marc was adding the finishing touches to his diorama, Alister from Warlord popped into our office and dropped off one of the vignettes and Marc quickly worked the gallant officer into his own build.





Above: Prussian Attack at Plancenoit, by Adolf Northern, 1863. The Prussian divisions of Hiller, Ryssel, and Tippelskirch defeating the French Imperial Young Guard, 1st Battalions of the 2nd Grenadiers, and 2nd Chasseurs at the Battle of Waterloo.

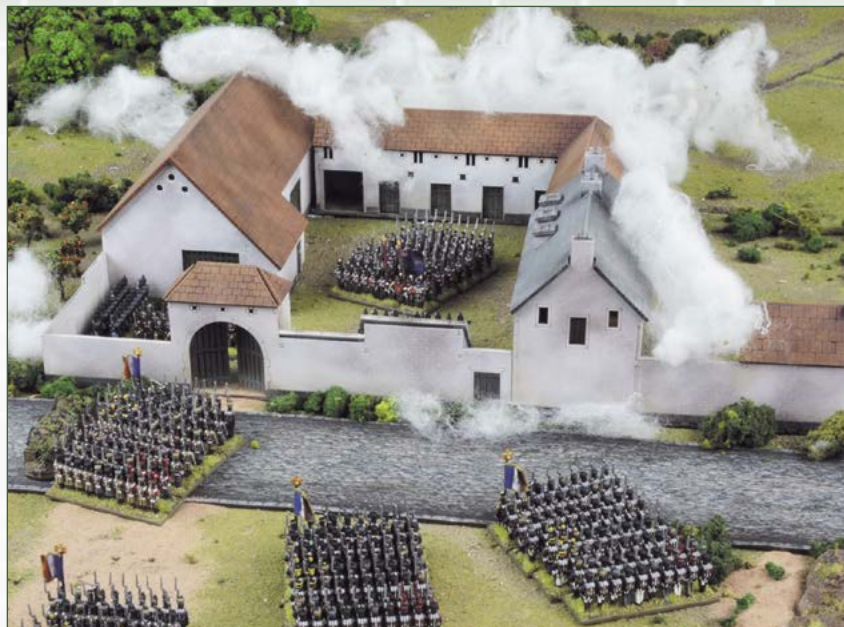


CONSTRUCTING THE SCENE

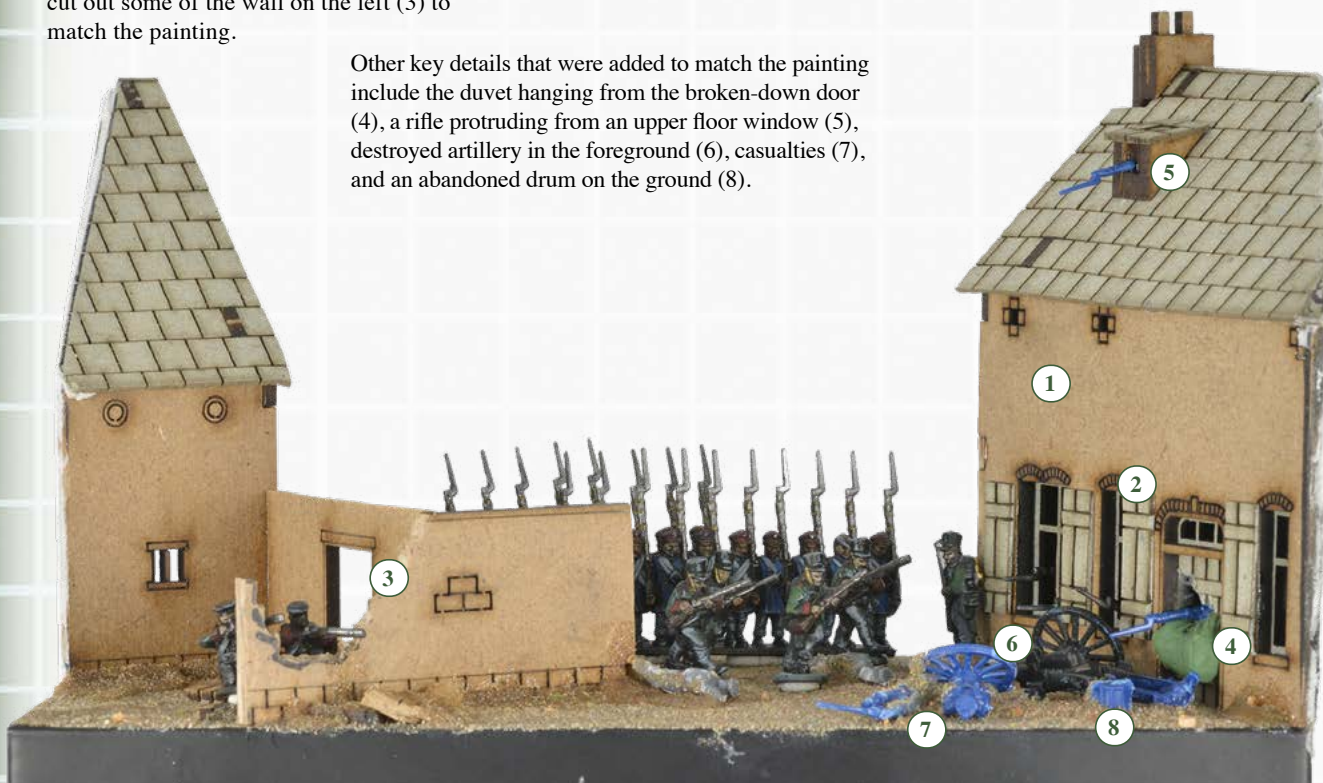
Marc used the Sarissa Precision La Haye Sainte MDF terrain set to construct the buildings framing the diorama as they best matched the look of the painting.

After selecting which parts of the kit he wanted to use, he needed to find a base; but rather than use an expensive plinth, an iPhone box did the job nicely. The buildings were dry-fitted and then marked up to be cut, taking care to leave lengths beyond the extension of the base to be filed down with a rotary tool after construction.

There are some disparities between Northern's painting and the MDF La Haye Sainte kit. Marc overlooked the fact that the kit is a larger French farmhouse (1) even though the art depicts a smaller dormer. He used spare doors to make window shutters (2) and cut out some of the wall on the left (3) to match the painting.



Other key details that were added to match the painting include the duvet hanging from the broken-down door (4), a rifle protruding from an upper floor window (5), destroyed artillery in the foreground (6), casualties (7), and an abandoned drum on the ground (8).



PRUSSIAN MDF

There are Prussian specific terrain packs on the way (perhaps out by the time you read this) that will allow you to build Plancenoit church and Papelotte Farm to bring iconic Waterloo hotspots to your tabletop. For Marc's requirements, the structures of La Haye Sainte were (with some modifications) ideal, perhaps more so than the Prussian specific buildings, which are more of a historical match for the locations than they are a match for Northern's painting.



ADDING SMOKE

YouTube videos of re-enactments are a great resource for smoke. The diorama features rifle barrels spewing smoke, made from cotton wool superglued in place and then toned with ink at the source point. Smaller puffs of smoke from the trigger mechanism add extra realism.

Subtle smoke was vital in the diorama so as not to obscure the whole scene in the plumes that would quickly rise above the firers. In reality, visibility would have been drastically reduced with the Prussians maybe even struggling to see that there were Frenchmen a few metres away in the building.



CHOOSING THE FIGURES

Marc opted for Prussian Jägers in the foreground of the scene instead of standard infantry, and he placed Landwehr ranked up at the rear. This was partly down to personal preference when browsing the new Epic frames, and (as Northern did when he painted his scene) Marc used his own artistic licence when picking the participants. Using the individually based skirmishing Jägers did make for easier dynamic placement of the figures too. The Jägers could easily be staggered and spaced out, giving the scene more depth and allowing each Jäger to be painted as a single figure.

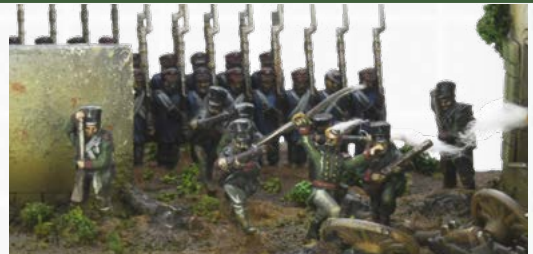
Casualties are made from figures cut from French frames, but Marc didn't want the diorama to be dominated by them. They were eventually painted in a more muted palette and glazed with brown so that they better blended into the environment. The broken horse artillery and drum also come from the Warlord plastic frames, as do the rifles poking from the building's windows and doorway.



Above: Muted painting of casualties makes the scene realistic but not gruesome. Seen here are the abandoned drum, and foliage climbing the side of the building; more details that match Northern's painting.

PAINTING THE MEN

The miniatures are painted in a clean style with a focus on adding depth through carefully applied lining rather than lots of highlights. This keeps everything saturated but dark and moody. The Landwehr at the rear are tonally darker than the Jäger leading the charge, which creates more depth in the composition.



Left: There's a lot of textural and tonal work applied to make the scene. Rather than drybrush the base, which could look too large for the scale, Marc gave the ground a blend of brown, blue, and green glazes through the airbrush. These tones continue on lower wall areas and blend the feet of the troops into the environment along with scatter and small pieces of clump foliage. Texture has been sponged onto roofs and walls to break up the flat MDF, and painted pockmarks make it look like fire has impacted in many places. Even the black edges of the scene have been given some texture, created with a toothbrush over drying filler, which works as a visually pleasing alternative to a perfectly smooth and glossy plinth.



WARGAMING FLODDEN

Simon MacDowall investigates the wargaming possibilities of this significant battle with contributions from Gary Kitching, Richard Speedman, and Ernie Fosker.

King Henry VIII's invasion of France in 1513 left England vulnerable. King James IV of Scotland exploited this when France sought his assistance against the English. King James - the ideal Renaissance Prince - stood by the Auld Alliance and invaded England. It did not go well for the Scots. At Flodden, 9 September 1513, the Scottish army was destroyed and King James, along with much of the Scottish nobility, was killed.

Henry's armies do not appear very often on the wargames table. Perhaps this is because they did not do much when it comes to long campaigns or big set piece battles. There were various expeditions against rebels and some minor actions during the invasion of France, but Flodden is a notable exception; one of the bloodiest battles fought in Britain, and perhaps Scotland's greatest defeat.

The idea of refighting Flodden on the wargames table was partially sparked by the Society of Ancients' Bosworth Battle Day in August 2021. The English army of 1513 was not dissimilar from that of 1485; all it would take was to add a few command bases in early 16th Century dress to give it a later look. Most of the rank-and-file bill and bowmen from Bosworth could happily be reused for Flodden and even some of the English

commanders were present at both battles. The Scots, however, had been equipped and trained in the continental manner with large pike blocks supported by highlanders, artillery, and border horse. I had some French and Scottish pikes from my Henry Tudor Bosworth army, but for the most part the Scottish army was raised and painted from scratch by those playing the part of the Scots.



Above: French and Scottish pikemen initially raised for Henry Tudor's army at Bosworth, re-employed in the Flodden game.

Above: The death of James IV of Scotland on Flodden Field - 9 September 1513 from Flodden 1513 Stephen Walsh. Copyright © Osprey Publishing Ltd. www.ospreypublishing.com



Above: The formidable Scottish pike block led by King James IV himself.



MEDIEVAL
1000AD-1500AD

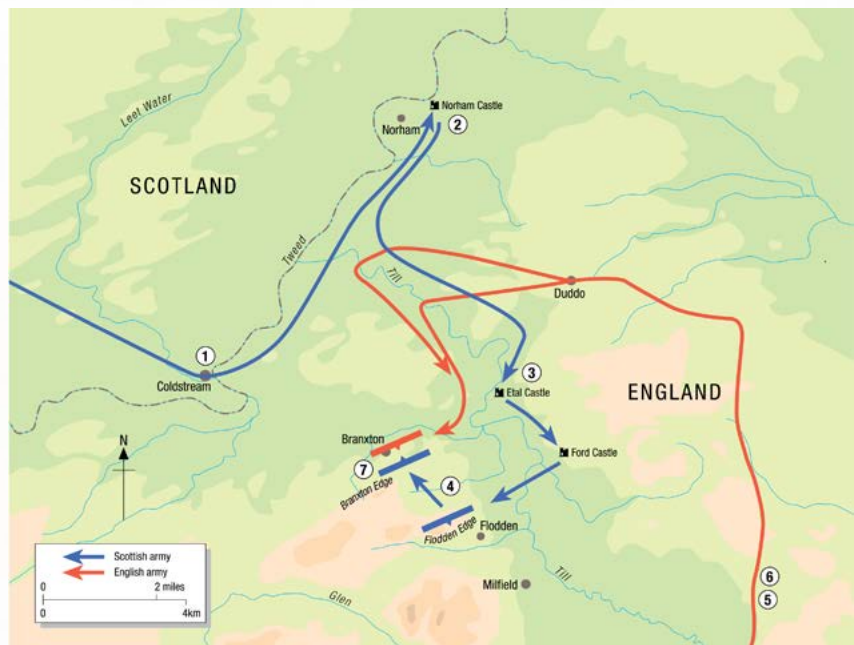
MEDIEVAL MEETS RENAISSANCE

Flodden provides an interesting contrast as the medieval period gives way to Renaissance warfare. On the English side, you have a late medieval army, while the Scottish host is modelled on the Swiss and German pike blocks that were dominating warfare elsewhere in Europe. What is lacking on both sides are cavalry with just small numbers of light border horse hovering on the flanks and looking for an opportunity to loot. In the historical battle, some of the English border horse even looted their own baggage train! Lord Dacre, Warden of the Marches, who commanded the English borderers, probably had a small retinue of mounted men-at-arms, but other than that there was nothing to compare with the Gendarmes or other cavalry formations prevalent on the continent.

For much of the 16th Century, the pike blocks of Swiss and Landsknechts transformed European warfare, bringing about the demise of the aristocratic knights, while improved firearms made body armour increasingly less effective. In England, the longbow had already brought about the demise of cavalry, causing knights and men-at-arms to usually fight dismounted, and this was the case at Flodden.

The Scottish King James IV embraced the ideals of the Renaissance, employing French advisors to train his men in the new ways of warfare sweeping across Europe. At the same time, he retained the medieval ideals of chivalry. The Battle of Flodden would see both medieval and renaissance ideas clash in a bloody conclusion. The English won the day largely due to the boggy ground that disrupted the Scottish pikemen who had not been trained to the same level of expertise as their Swiss and German counterparts on the continent.

FLODDEN 1513



1. The Scots army, having advanced southward from Edinburgh through the Borders and collected the borderers under Home, crosses the Tweed at Coldstream on 22 August.
2. The Scots lay siege to Norham Castle, which capitulates by 29 August; their advance continues along the east bank of the Till.
3. The Scots 'take up' Etal and Ford castles. James makes Ford his HQ before moving his army to Flodden Edge on 5 September.
4. The Scots position astride the Flodden Ridge with their ordnance dug in looking eastward and covering the crossing of the Till, an impregnable position that Surrey declines to attack frontally.
5. The English Army advances from Wooler on its flanking march on 8 September.
6. Friday 9 September, confronted by the English flank march, James begins to re-align his army, abandoning their first position to drag the guns over the intervening saddle of ground to Branxton Edge.
7. Branxton Edge, the final line of deployment for both armies immediately before the opening shots of the battle. The Scots are lining the ridge facing north, and the English are at the base with Branxton village to their immediate rear.

Map copyright © Osprey Publishing Ltd. www.ospreypublishing.com

RAISING THE ARMIES

Flodden saw some 40,000 Scots facing about 30,000 English. Although a relatively big battle, it is still manageable with 28mm miniatures, and we opted for that scale as I already had all the English bill and bowmen we would need in my 28mm Wars of the Roses collection. At a ratio of approximately one wargaming figure to around 80 actual men, we had manageable armies in a game that was still a satisfying visual spectacle.

Raising the English was a relatively simple matter given the availability of my Bosworth collection. Even some of the flags and command bases from Bosworth could be re-used for Flodden; most notably Thomas Howard, Earl of Surrey, who fought at Bosworth and commanded at Flodden. John Howard's contingent from Bosworth could happily substitute for that of Edmund Howard at Flodden and Thomas Stanley's Bosworth contingent for that of Edward Stanley at Flodden.

To give the English more of a 1513 look, we painted up some additional troops and command bases in a more contemporary style. Gary Kitching raised the Lord Admiral's contingent of marines using Steel Fist Tudor dollies, which were finished off with Perry heads and weapons from their European Armies and Wars of the Roses ranges. I raised Lord Dacre's men-at-arms and border horse from a mix of Perry plastics and The Assault Group (TAG) Tudor English. Sir Marmaduke Constable's command base again included some TAG Tudors alongside Perry plastics with Warlord Games Landsknecht heads.



Left: Border horse converted from Perry Miniatures Light Cavalry and TAG Tudor standard bearer carrying Lord Dacre's banner.

Right: Lord Dacre's mounted retinue made from TAG Tudor English with a Perry Miniatures plastic standard bearer.

Below: Sir Marmaduke Constable's retinue are a mix of TAG, Frontline, and Perry Miniatures, the latter with Warlord Games Landsknecht heads.



Right: French captains, who had trained the Scots and fought alongside Lennox's highlanders, are mostly Perry plastic European Mercenaries with Landsknecht heads.



Left: (1) **Professional soldier, Montrose's retinue:** This returned veteran of France's Italian war, armed with a half-pike, wears half armour and a 'casquetel' helmet. He carries a pavise as defence against the anticipated English bowmen. Although supported by a diagonal strap - 'guige' - the pavise was cumbersome to carry. The front is painted in halves of yellow and black, with the saltire and - mostly hidden at this angle - the Montrose scallop-shell badge. (2) **French sergeant:** The French provided guns and powder to the Scottish king prior to the 1513 campaign, as well as 50 men-at-arms, and 40 captains to train the Scots in using the pike. This sergeant wears an old-fashioned visored sallet adorned with a yellow and black scarf to associate him with the Montrose retinue. The heavy wool 'base coat' worn over his cheap 'Almayne rivet' munition armour bears the white cross of St Denis that identifies him as being in French service, and a saltire has been attached to the left breast to aid recognition. He carries an 8ft halberd, primarily used to shepherd the ranks into position. (3) **Border horseman, Lord Home's contingent:** This rider is based on the figure in John Skelton's *Ballade of the Scottyshe Kyng*. The Borderers dismounted for the fighting at Flodden and joined the pike blocks. He wears a simple skull cap with ear protection, a brigandine with a scalloped hem over a short-sleeved mail shirt, and plate upper leg defences. His 8ft spear with langets is adorned with a twist of hay or straw as a 'witter' or field sign. (4) **William Graham, Earl of Montrose:** This reconstruction shows the typical armour and equipment of a wealthy Scottish laird who stood in the front ranks of the pike blocks. The armour is based on a German harness of c.1510 now in the Wallace Collection. The breastplate has been painted with the white cross of St Andrews. A base skirt of fine kersey is worn at the waist in yellow with a black trim adorned with yellow scallop shells, the heraldic symbol of the Montrose household. It is secured at the waist by a belt just under the cuirass, covers the tassets, taces, and loin guard, and hangs to just above the knee cops. The earl, like his king, has decided to dismount and carry a pike into action. From *Scottish Renaissance Armies 1513-1550* Graham Turner. Copyright © Osprey Publishing Ltd. www.ospreypublishing.com

The Scots were raised from scratch using a huge mix of figures. Choosing and converting figures from various ranges was part of the fun of this project. Their pike blocks had a front rank of armoured veterans backed up by several ranks of unarmoured, lesser trained men. They were raised from a mix of Perry plastics (European Mercenaries and Wars of the Roses Men-at-Arms), Perry metals (halberdiers/pikemen from their European Armies range and unarmoured pikemen from their Scottish ECW range), Antediluvian Scottish spearmen, and a couple of miniatures from Colonel Bill's Border Reivers range. Although described as 28mm, they are closer to 32mm so were used sparingly. A few more fashionably dressed front rankers (including King James himself) came from Steel Fist. Bothwell's reserve was raised from the new Scottish Renaissance range from Pete's Flags. The Highlanders comprised Antediluvian Islemen/Galloglass, and Perry Galloglass/Irish from their Wars of the Roses metal range supplemented with a few plastics from the Agincourt French.

There are several good sources for banners and standards. We used Dundas Miniatures and Flags of War plus some that we copied and painted over the top of, which were downloaded from Ray Rousell's Blog 'Don't Throw a 1': onelover-ray.blogspot.com.

THE RULES

My *Tree of Battles* rules are designed to capture the flavour of late medieval warfare in Western Europe; especially the Hundred Years' War and Wars of the Roses. Pushing them out to 1513 was a bit of an extension but not too much because the English at Flodden were still fighting with a late medieval army. The rules have provisions for the pikemen that formed the basis of the Scottish army. It took a few tweaks to represent the Scottish highlanders satisfactorily, making them less susceptible to disruption than billmen or pikemen but giving them an equivalent effect in combat when charging.

In our game, two English players took on the roles of the Earl of Surrey on the left and the Lord Admiral on the right. Stanley was initially off table and had to throw dice to arrive. Three Scottish players took the roles of the Earls of Argyll and Lennox (right), King James IV (centre), and the Earls of Errol, Home, and Huntly (left). The reluctant reserve under the Earl of Bothwell would only come into play with a favourable dice roll to bring some balance.

The two armies were deployed along opposing ridges between which there was boggy ground that neither side were

TREE OF BATTLES

The *Tree of Battles* rules are available from legio-wargames.com as a PDF download or in hard copy from Caliver Books.



aware of. This disrupted the Scottish pike blocks in the actual battle, and to simulate this Gary Kitching (who set up the scenario) had four potential areas of boggy ground marked by counters. The underside of the counters would reveal three boggy areas and one of good going. None of the players would know which was boggy and which was not until troops entered the area.

ORDERS OF BATTLE

Our miniatures were based on 60mm x 40mm bases with five to seven men on foot and two ranks deep per base, or two to three cavalymen in a single rank.

As the exact numbers of men per base do not matter, we had some variation with archers, highlanders, and light horse in a looser-looking arrangement with fewer figures per base than those in a tighter formation. The orders of battle that follow are for *Tree of Battles* rules but can easily be adapted for other rulesets.

GAMING CLOSE TO HISTORY

Thanks to the heavy armour of the front ranks of the Scottish pike blocks, the English archery was not especially effective, but a casualty here and there did wear the Scots down. The English artillery fire was more effective despite the English being outgunned. The heavy Scottish siege guns could only fire every other turn, and as the Scots advanced the English guns became increasingly effective.

By the time most of the Scottish pike blocks came into charge range of the English, they were already falling into disarray. In *Tree of Battles*, pikemen can be quite effective if they are facing their enemy and are in good order; the moment they fall into disarray, they can easily be cut up by men-at-arms, billmen, or halberdiers who have less of a dependency on maintaining ordered ranks.

The result of our game had been very close to the historical outcome, though the English border horse did not loot their own baggage train, having rolled successfully to avoid the possibility of that happening, which Gary Kitching had built into the scenario.

THE ENGLISH

VANGUARD - THOMAS HOWARD, THE LORD ADMIRAL COMMANDING ON THE RIGHT

Left

Marmaduke Constable's Retinue: One base men-at-arms, full harness, A grade.

Lancashire/Northumbrian Contingent: One base archers, one base billmen, C grade.

Centre

Lord Admiral's Retinue: One base men-at-arms, full harness, A grade.

Lord Admiral's Marines: One base billmen, two bases archers, B grade.

Bishop of Durham: Four bases billmen, two bases archers, C grade.

Lord Clifford: Three bases billmen, two bases archers, C grade.

Right

Edmund Howard's Retinue: One base men-at-arms, full harness, A grade.

Cheshire men: One base billmen, two bases archers, C grade.



Above: The English array formed along a ridge.

**MAIN BATTLE - THOMAS HOWARD, EARL OF SURREY,
COMMANDING ON THE LEFT**

Right

Surrey's Retinue: One base men-at-arms, full harness, A grade.

York militia and Riding men: Three bases billmen, two bases archers, C grade.

Artillery: Four light guns, B grade.

Left

Lord Dacre's Retinue: One base mounted men-at-arms, A grade.

Lancastrians and affinity of Bishop of Ely: Two bases billmen, one base archers, C grade.

Border reivers and prickers: Six bases light horse, C grade.

**REARWARD - SIR EDWARD STANLEY COMMANDING,
INITIALLY OFF TABLE**

Edward Stanley's Retinue: One base men-at-arms, A grade.

Stanley's Retainers: Two bases billmen, two bases archers, B grade.



THE SCOTS

**LEFT BATTLE - LORD HOME AND
THE EARL OF HUNTLY COMMANDING**

Huntly's Retinue: Two bases heavy infantry highlanders, B grade.

Huntly's Highlanders: Two bases heavy infantry, C grade.

Huntly's Skirmishers: Two bases bows, C grade.

Huntly's Horse: Three bases light horse, D grade.

Home's Lowlanders: Front rank three pike, full harness, A grade.
Rear ranks six pike, C grade.

**LEFT CENTRE BATTLE - THE EARLS OF ERROL, CRAWFORD,
AND MONTROSE COMMANDING**

Lowlanders: Front rank three pike, full harness, A grade. Rear ranks six pike, C grade.

CENTRE (MAIN) BATTLE - KING JAMES IV, COMMANDING

King, Nobles, and Bishops: Six bases pike, full harness, A grade, forming the front rank.

Levies: Twelve bases pike, C grade, forming the rear ranks.

Handgunners: Two bases skirmishers, B grade.

**RIGHT BATTLE - THE EARLS OF LENNOX AND
ARGYLL COMMANDING**

Lennox's Retinue: One base heavy infantry highlanders, B grade.

Argyll's Retinue: One base heavy infantry highlanders, B grade.

French Mercenary Captains: One base men-at-arms, full harness, B grade.

Highlanders: Three bases, heavy infantry, C grade.

Skirmishers: Two bases bows, C grade.

Horse: Three bases light horse, D grade.

RESERVE - THE EARL OF BOTHWELL COMMANDING

Men-at-arms: Three bases pike, full harness, A grade, forming the front rank.

Levies: Six bases pike, C grade, forming the rear ranks.

ARTILLERY

Three Heavy guns: C grade.

One light gun: C grade.

THE GAME

The outnumbered English army needed to prod the enemy into attacking, hoping that they could disorder the massive Scottish pike blocks before they closed into hand-to-hand combat. As it turned out, King James' sense of chivalry demanded that he had to accept the challenge to battle, and so the Scots advanced in echelon from the left while in the centre King James personally led three large pike blocks up against the position held by Sir Marmaduke Constable and the Earl of Surrey.

The English players advanced their archers to slow the movement of the Scots and to inflict casualties as the other pike blocks approached the boggy ground. The English archery was not as effective as they would have liked, but the pikemen still began to fall into disarray as they moved across the boggy ground. Although the Scots had more guns than the English, most of theirs were heavy and cumbersome, only able to fire every second turn, so that strength in numbers didn't result in dominance.

Home's pikemen, supported by Huntly's highlanders, met with initial success against Edmund Surrey's men, but Home was severely wounded and could no longer inspire his men to greater deeds. The Lord Admiral moved his marines up to threaten their flank while Errol's pikemen took heavy casualties from archery and artillery, leaving them floundering in disarray in the boggy ground and unable to advance further to support the isolated Home on the Scottish left.



Above: Lord Home's pikemen meet with initial success against Sir Edmund Howard.



Above: With his men retreating in disarray, King James IV of Scotland is surrounded and cut down.



Above: The Scots begin their advance.

The Scots refused their right wing. It looked like the English had an opportunity to drive in the Scottish flank and encircle King James' formidable centre, so Lord Dacre moved forward with his mounted men-at-arms supported by border reivers and a small number of archers. This flank turned out to be all good going with no boggy ground, helping the English advance, but despite being hit by a mounted charge on their flank, Argyll and Lennox held firm, captured (then executed) Lord Dacre, and pushed Stanley back.

Despite this success, the rest of the Scottish army was in serious trouble. The Earl of Surrey led a charge to meet that of King James' eventually disarrayed pikemen. As his rear rankers began to melt away, the Scottish King was surrounded and killed by Surrey's men. On the other flank, despite a valiant charge by Huntly's highlanders, Home's lowland pikemen were hit in the flank and broken by the Lord Admiral's marines. Bothwell's reserve had been activated but too late to influence the battle.

With the Scottish king slain and the pub beckoning for a post battle debrief, we called time!

GAMING BY MOONLIGHT

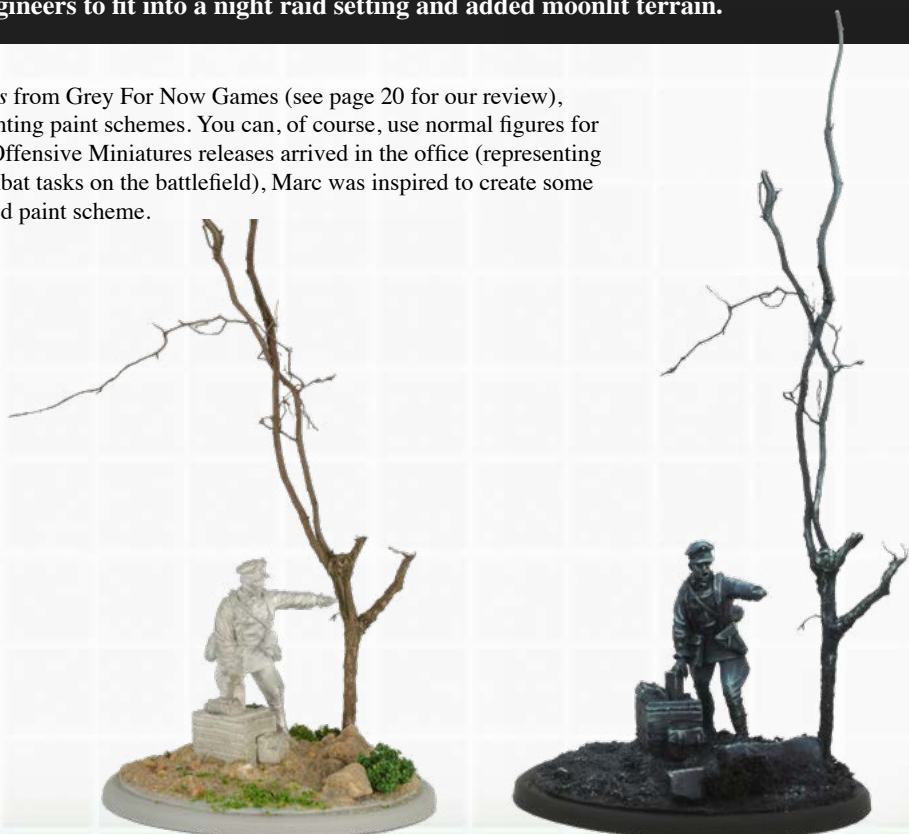


Marc painted some new Offensive Miniatures Waffen SS 'assault pioneers' and British Paras engineers to fit into a night raid setting and added moonlit terrain.

With the release of *02 Hundred Hours* from Grey For Now Games (see page 20 for our review), we've started to think about night fighting paint schemes. You can, of course, use normal figures for games at night, but when these new Offensive Miniatures releases arrived in the office (representing Axis and Allies partaking in non-combat tasks on the battlefield), Marc was inspired to create some moonlit objective markers in a stylised paint scheme.

CREATING VIGNETTES

Each of the 50mm bases was given detailing to fit the scene. Marc applied his usual selection of sand and gravel pieces to create the texture, but he added in extra elements to give each scene more life and improve the composition and storytelling aspect. The drama of effective composition is perhaps most apparent in the German officer. His base has a tall gnarled 'tree' added to it, made from a foraged twig that has had extra root strands and fine branches glued to it. The shape of the tree creates a frame that goes around and draws the eye to the figure.



The British team cutting barbed wire is a simple build that is enhanced by considered model placement; two figures match up to tell a story - one man scans for trouble while his mate cuts the wire. The look is enhanced by the addition of coiled thin wire on the simply textured base. Because the whole scene was to be painted in the moonlit tone, Marc had to add the flock and scatter foliage before painting rather than after so that it too got the moonlit treatment.



This German digs a hole in which he will plant a mine. Placing him next to a simple lolly stick fence boosts the atmosphere, and while the fence is not the most refined or accurate construction, it conveys exactly what it needs to when painted. By placing the figure to the left of the base, the eye is led to the space on the right, which helps the viewer ponder what else may be ahead for this soldier. The tree at the back is one from Warlord Games' Epic range. It looks totally fitting and correct as a sapling in 28mm scale.



THE WAFFEN SS 'ASSAULT PIONEERS' PACK

For £16 you get an assortment of ten assault pioneers sculpted in Offensive Miniatures' trademark realistic style with slender proportions and a very natural look. There's a great range of important tasks being undertaken here beyond the usual firing of weapons and screaming of orders: clearing barbed wire and mines, placing charges, using a flamethrower to clear enemy positions, and more. Oh, and as you can see from Marc's model on the previous page, there is also the ever-important officer shouting at the men!



Above: This Paras mine detector is such an interesting figure that his base needs no embellishment beyond some rocks and scrub.



Above: This Waffen SS soldier unrolls a cable as he walks away from rockier terrain and into flatter ground. This gives the impression he has left hidden explosives behind him and is moving to connect them to a detonator.

PAINING IN A MOONLIT STYLE

Painting figures in a night fighting style, as if the clouds have just parted and allowed the moon to cast its glow on the men below, is relatively simple. That's the good news! The 'bad news' is that you'll need to commit fully and do matching scenery if you don't want your models to look odd on the tabletop. The inverted commas are there around 'bad news' because painting like this is such an easy process that you can create a collection of new terrain (or repaint old stuff as Marc did) in no time at all.

The stages shown on this old bunker kit are transferable to any other terrain and also work on 28mm figures. The smaller the model, the more you want to consider using a brush instead of a sponge for certain steps, and the more you should target stages 4 and 5 on the underside of the figure.



1) Primer pure black then apply a zenithal highlight up to a light grey. If you don't have an airbrush you can instead use a drybrushing technique to graduate to grey; focus the drybrushing on the top areas. We suggest using a large makeup powder brush to drybrush terrain and a small one to drybrush figures.



2) Glaze everything with a dark oily blue, applying several thin layers over the zenithal base, either with an airbrush (as Marc did) or brush, to create an effect where only the top points, with the most prominent white highlights showing through, remain obvious while the detail elsewhere remains visible but very subtle.



3) Pick out the top highlights with a pale cold blue. This can be done with focused highlighting or a light drybrush, or in the case of Marc's terrain, a sponge. The aim is to accentuate only the areas that would catch the moonlight from above.



4) Glaze over the model with a rich turquoise blue to soften the coldness of the pale highlights.



5) Glaze again with a richer more royal blue, focusing on areas slightly away from the highlight points. This will add interesting tonality to the black areas.



6) Add final spot highlights with a light stipple or line highlight of off white. To finish, particularly on 28mm figures, you can add tiny pure white spot highlights to the areas the moonlight would fully hit.

The finished bunker with some troops around it.



THE BRIT PARAS ENGINEERS PACK

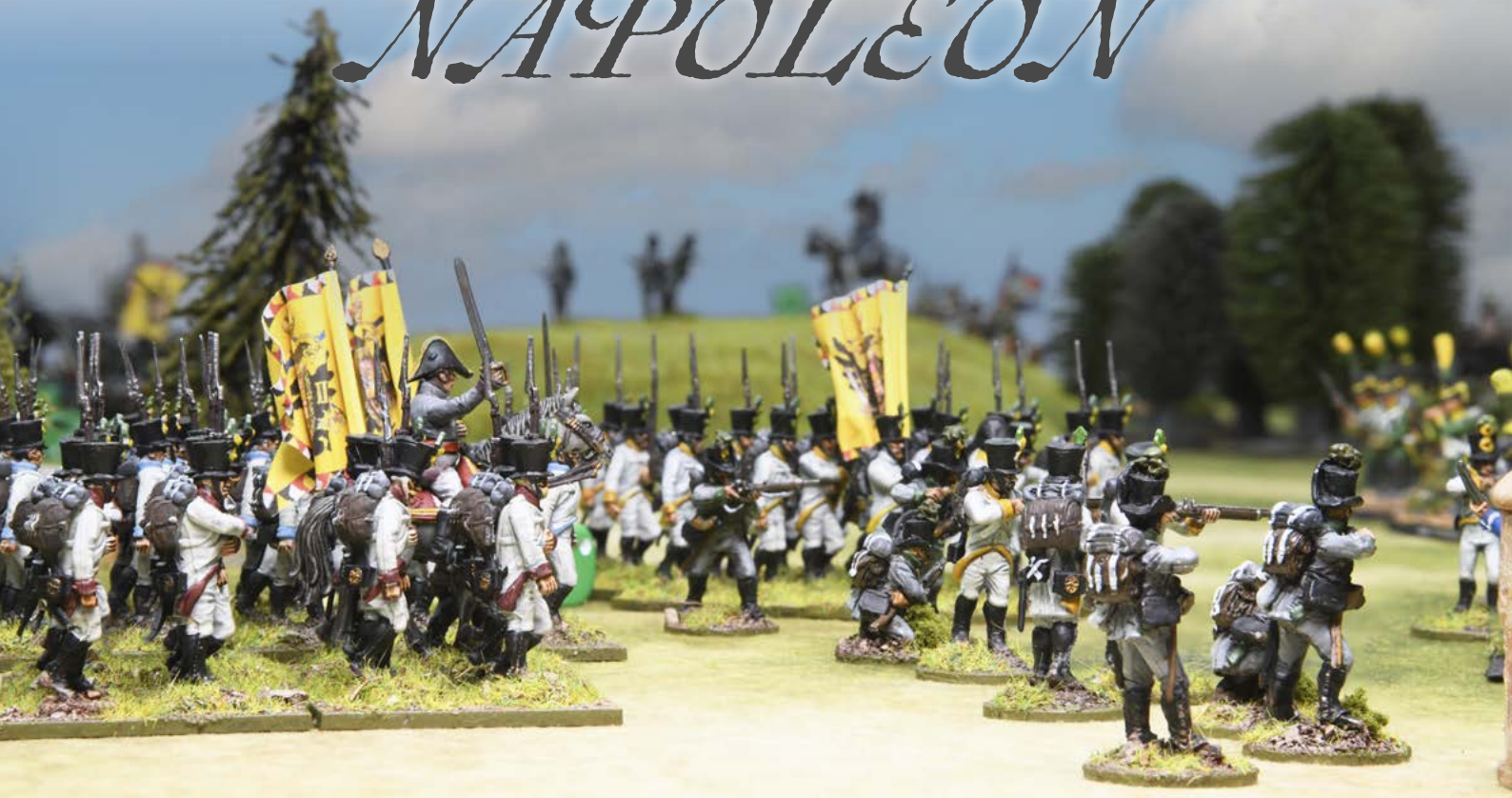


The British get their own £16 set of ten similar but different figures. These Engineers have either helmets or berets on and are busy at work on similar tasks to the Germans. The mine detector is one of the standout figures here, and there are the Brits' own versions of wire cutters, mine layers, flamethrowers, and more.



Larger trees look very effective with the same moonlit painting approach used on the bunker. These are pre-made model railway trees given a new lease of life for night fights. The great thing about moonlit trees like these is that they are period agnostic. Whatever army you paint for night combat, be it WWII or Ancients, you can use the same trees!

Rules Showcase: *SOLDIERS OF NAPOLEON*



Warwick Kinrade and Andy Fox visited *WiHQ* and took us through their new game, *Soldiers of Napoleon*. Warwick describes the action whilst providing insight into the specifics of the rules played out on the tabletop.

Before a game begins, the first thing to do is consider the force selection and set-up. For this game, I picked the Austrians and Andy commanded the French from the 'War of the 6th Coalition' army lists (1813-14 campaigns) that are included in the rulebook. Each commander chose three brigades with the French taking two of infantry (one French and one Italian) and a strong 'medium' cavalry brigade of Dragoons. My Austrians had their Advanced Guard brigade of light infantry (made up of Grenzer and Jäger with an attached Hussar regiment), a strong infantry brigade, and a weak light cavalry brigade of two regiments of Cheval-légers.

Deployment involves selecting a deployment plan from one of six available in the rulebook. Possibilities include line abreast, left or right echelon, flanks forwards, etc., but we both secretly chose to use screen, with two brigades back and one forwards screening. For the French, the infantry were back with the three Dragoon regiments aggressively out front on their right flank. The Austrians deployed the Advanced Guard as the screen (they must, it's their job!) with the infantry on the right and the light cavalry held back on the left. Once all the models were on the table, it was time to get to the heart of the game and deal out the Action Cards.

KEY GAMEPLAY ELEMENT - ACTION CARDS

The Action Cards drive the game; each player is dealt a hand of them at the start of a turn, then they are played (mostly, there are exceptions) one at a time with each side taking a 'play' in sequence.

Each Action Card has three possible uses and can be played for its Orders, for its special event, or to rally.

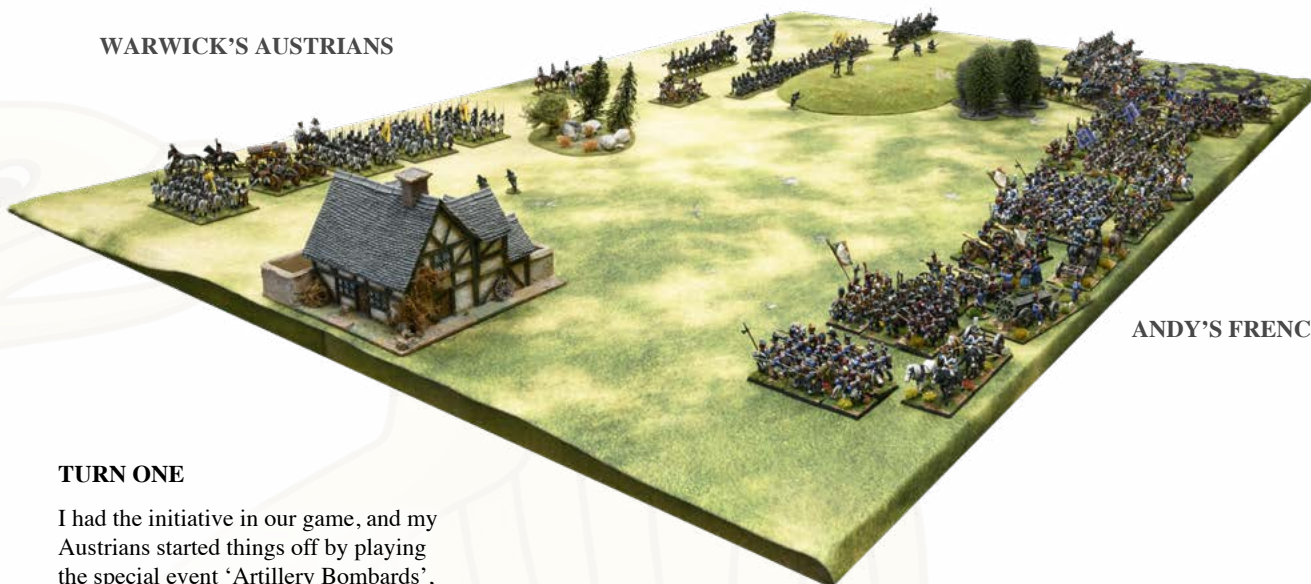
- Orders are the big number - 2 to 6 - and if played on a brigade they allow the brigade's units to spend that many orders on actions. This covers march, change formation, volley fire, skirmish fire, charge, and many others; so, the higher the number, the more active your brigade can be.

- A special event is something outside of the above, allowing units to make a 'ferocious charge', fire an 'intense cannonade', 'whither volleys', take special skirmish actions, make special rally actions like 'Steady Lads!', and more.

- Rally is how units recover from damage (called Disruption). Units build-up Disruption and Rally removes it but costs Victory Points to the enemy (more on them later) and is dependent on unit quality. Not every unit can Rally off every card; it's far easier to Rally 'elite' units than (at other end of the scale) 'militia'.



WARWICK'S AUSTRIANS



ANDY'S FRENCH

TURN ONE

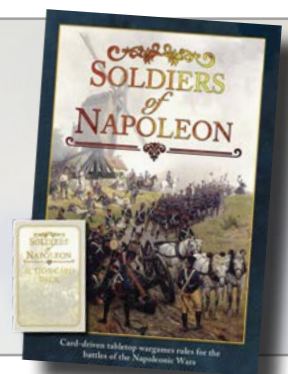
I had the initiative in our game, and my Austrians started things off by playing the special event 'Artillery Bombards', bringing their off-table guns to bear on the enemy, with fire able to come from behind or to the left or right. This is one of various special events designed to reinforce the notion that a game of *Soldiers of Napoleon* is just a small snippet of the larger battle going on. My artillery inflicted some Disruption to a Dragoon unit, and with that card play complete, it was time for Andy's French to play a card. Andy played Orders, placing all four on the Dragoon brigade; all three regiments advanced while their supporting limbered horse battery headed up the hill on their right.

The first turn continued with brigades gaining varying amounts of Orders and using them to manoeuvre troops and fire with their artillery batteries, inflicting Disruption across the lines. I felt it important to race my Austrian Hussars out to meet Andy's Dragoons despite being heavily outnumbered; they needed to contest the hill, which could (note, could) become an important Battlefield Objective (discussed later).

My Austrian skirmishers and Jägers moved forward and opened fire on the French cavalry, inflicting more Disruption but not enough for any regiment to worry about breaking.

THE BASICS

We played a large divisional-sized game, with three brigades per side, set at 650 points, on a 6'x4' tabletop. This is an 'average' sized game of *Soldiers of Napoleon (SoN)* and ideal for a first foray into the card-based combat. Smaller games of two brigades and larger games of up to five brigades are all catered for in the basic rules.



Above: Austrian Hussars clash with French Dragoons on the hill - a corner of the battlefield which saw constant fighting throughout the game.

KEY GAMEPLAY ELEMENT - DISRUPTION

Disruption is a very simple mechanic; if a unit ends a turn with more Disruption than it has stands remaining, then it breaks. So, a five-stand cavalry regiment will break with six or more Disruption. Each unit in our game had a dice placed by it to record its Disruption level, but you could use counters or write it down if you prefer. Managing Disruption is a key part of the game, and you need to use cards to Rally and reduce it. You are faced with the tactical decision of when to do so; do you have the cards in hand to do it, and if so, is that the best use of that card? It's not wise to Rally too soon as your other options probably have more impact, but waiting too long increases the risk of your Disruption becoming more than you can Rally off. Your other decision is which cards are best used for Rallying and which should be saved and used as Orders or Special Events. This is part of the added tension, friction, and fun brought to your gaming by the *Soldiers of Napoleon's* card system.



The initial moves had seen the Dragoons and Hussars clash, with my Hussars withdrawing then quickly rallying and regrouping. My Austrian light infantry, now faced with the massed Dragoons, changed into square formation to restrict the options of the cavalry facing them. Once in square, cavalry cannot declare a Charge! against them except by using a special event - 'Fierce Cavalry Charge' - which allows a cavalry regiment to try and break the square. By luck, the French had that exact card in hand, so used it. This, it turns out, is why Andy had started so aggressively.

With the Dragoons spurring in to attack my Grenzer's square, my rallied Hussars were close enough to countercharge. All cavalry can do this against enemy cavalry if they are within charge distance, allowing them to intercept. My Hussars passed the required Discipline test, and the Dragoons and Hussars met in melee again. This saved my Grenzer square, but the Hussars did lose the melee and were driven off, heavily damaged this time and in dire need of Rallying again. With no cards left to play, they instead ended up being broken, and the French gained the Victory Points for the unit's loss.

SCORE - END OF TURN ONE

 **6 VPs**
 **4 VPs**

TURN TWO

On the right, both armies advanced their infantry, and skirmishing light companies were deployed forward to begin their work. Andy and I had each sent a battalion to seize the walled farm, but neither had reached it yet. We knew this could be another potential Battlefield Objective, so each commander was eager to get troops to it.

More cannon fire was traded, and one poor Italian battalion took harsh punishment from an Austrian battery; this left Andy with a decision: how much value could he get from using a Rally for them versus the opportunity cost of putting the card to use elsewhere? Ultimately, he turned his focus away from the Italians for now, hoping they would hold.

On my left, at the hill, with the pesky French Dragoons threatening to overrun my flank, it was time to commit my light cavalry brigade to stall them. I sent both Cheval-légers regiments forward, moving up fast around and through the light infantry (unit interpenetration can be done but it will cause some Disruption).



KEY GAMEPLAY ELEMENT - RALLY

To Rally, a unit can make a withdrawal move, then 'Rally to the Colours' and try to shed Disruption by rolling sixes. With this done, it can take casualties; you can remove stands from your unit, and each removal reduces Disruption by two, but of course it weakens the unit. This is how serious mounting casualties are represented in the rules, with the number of stands depleting as you try to desperately Rally the unit. With that done, you can attempt to 'Reform the Lines' and get back into Good Order from Disorder (Disorder is caused by melee or by taking too much Disruption).

The final consideration for any general Rallying a unit is that playing cards to Rally can give your opponent Victory Points; Rally too often and you'll gradually move your enemy closer to victory.



Meanwhile, Andy's Dragoons, who had routed my Hussars, regrouped, Rallying to lose some Disruption and taking some casualties (removing a stand) to get back into Good Order from their Disorder (automatically caused by being in a melee).

At the end of a cagey turn two, the French remained on the same VPs, but my Austrians reached equilibrium by gaining 2 VPs from the Dragoons Rallying.

SCORE - END OF TURN TWO

 **6 VPs**
 **6 VPs**

THE GRIPPING BEAST CONNECTION

Soldiers of Napoleon game designer Warwick has teamed up with Gripping Beast for the distribution of *SoN*. GB were keen on the project for a couple of reasons: they really liked the rules (tick), and they realised it could be a great vehicle for their newly acquired Front Rank Figurines Napoleonic range (double tick). We spoke to Martin from Gripping Beast about the collaboration and Front Rank in general.

Wi: This isn't the first time you have worked with Warwick is it?

Martin: No, we also distributed his previous game *Soldiers of God*, which we really liked and it sold like hot cakes; so, knowing *SoN* was based on a similar system, we were keen to get involved again. Our experience with *SAGA* has shown us that having a figure and game connection works really well for the sales of both; so, having just acquired Front Rank Figurines, the prospect of working with Warwick on *SoN* was unmissable.

Wi: Tell us a bit more about the Front Rank Napoleonic range.

Martin: Front Rank has many ranges but the Napoleonic one is by far the most popular. I would say about 60% of FR sales are Napoleonic. Frankly it's bonkers; there are over 1,000 codes in the French range alone and probably the same in the British. The other nations are all represented too, including the minor states like the Duchy of Warsaw, or Kingdom of Württemberg - we've got the lot. I couldn't believe it to be honest, the amount of moulds (just for the Napoleonic range) is mountainous.

Wi: Are you selling in packs or individually?

Martin: All of the codes can be purchased individually, and there is a series of add-ons, what we call reinforcement packs; a six figure group of unique figures that can only be acquired in that set. So, although there are 489 French infantry codes, the French infantry in the 20 or 30 reinforcement packs are different again.

We also have Battalion Packs and Reinforcement Sets, which offer a more economical way of buying in bulk. Most customers do a bit of both - mixing packs and single figures. You will very rarely (if ever) see two Front Rank Napoleonic armies that look exactly the same.

Wi: Are you going to expand the Front Rank ranges any further?

Martin: The Napoleonic range is so extensive we're happy we have everything covered. We have identified some gaps in other ranges. For example, the medieval range has some holes that we would like to fill, like figures for Italy and the low-countries. But, all the figures throughout Front Rank have been sculpted by (previous owner) Alec Brown, and he has said that he is definitely retiring, hanging up his Wax 5, and won't be designing any more models. Further down the line, we may commission a sculptor willing to mimic his style, but for now we are focused on getting to grips with the back catalogue.

Wi: It must have been a real treat going through your newly acquired ranges and spotting all the gems in there. What have been some of your highlights?

Martin: I first started collecting Front Rank War of Spanish Succession figures years ago; they are great models and it was good to revisit them. The Wars of the Roses range is also superb and very extensive. There is also a range of 40mm American War of Independence figures lurking in there, which has a small but very passionate support base. They're massive, especially the cavalry, but very nice looking figures. They are the only non-28s from Front Rank.

There's some really interesting civilians packs in the 18th Century range; ladies with parasols and gentlemen with dogs, etc. and it's amazing how popular they are; we can't cast them fast enough!

Wi: Do people get hold of the models via the Gripping Beast site?

Martin: No, at least not yet, just go to the existing frontrank.com website, everything can be ordered from there.

Wi: Thanks Martin, and good luck with your new venture.

1: 40mm AWI.

2: Württemberg.

3: French Napoleonic Young Guard.

4: War of Spanish Succession.



TURN THREE

Like moths swarming to a dangerously hot lamp, both side's cavalry refocused their attention on the hill that had been the site of the Hussars' collapse; my Austrian light cavalry charged and were counter-charged by the Dragoons. Meanwhile Andy's French deployed their horse battery to bombard my vulnerable squares of Austrian infantry, only for my other Cheveau-légers to charge the battery.

In a truly shocking set of melee rolls (six dice, needing a 4+, getting no successes), my Cheveau-légers were defeated by the gunners; this is something I have not seen happen before, so naturally my bad luck occurred at just the right time to be recorded in the pages of *Wargames Illustrated!* The accursed Dragoons also won their melee and drove away my other regiment, leaving both with seriously mounting Disruption. They needed to Rally but by then were back on the table edge, and upon leaving the table they counted as broken.

On the other flank, my Austrian infantry had advanced again, their cannons roaring in support, and one battalion had broken up and occupied the farm buildings.

KEY GAMEPLAY ELEMENT - VICTORY POINTS AND THE BREAK POINT

As well as a points value, each unit also has a Morale Value (MV); by combining all an army's MV you get its Break Point, which is a very important number for the game's final resolution. As the armies fight it out, both sides gain Victory Points; these come from forcing the enemy to Rally, breaking units, winning melees, capturing objectives, and a few other ways. When one side has scored enough Victory Points to equal the enemy's Break Point, they win the game. In our game, the French Break Point was 32, the Austrian's was 27.



Above: The Austrians 'take a strongpoint' - the farm buildings on their right flank.

Having stored the 'Take a Strongpoint' Battlefield Objective card in turn one, I could use it in the End Phase to claim the farm for the bonus VPs. Skirmishers continued to fight it out around the farm too. The French had only sent two battalions forward, and they were now facing four of my Austrian battalions coming the other way as the turn ended.

SCORE - END OF TURN THREE

 **10 VPs**

 **15 VPs**



Above: Warwick's Chavau-legers found the French gunners a tough nut to crack!

KEY GAMEPLAY ELEMENT - BATTLEFIELD OBJECTIVES

Some cards have a different kind of Special Event called a Battlefield Objective. These include: 'Take the High Ground', 'Capture a Strongpoint', 'Hold the Line', 'Break through Enemy Lines', and 'Grand Assault', and they will reward you with VPs. These cards can play into the tactics of a game, and while one player might try to take advantage of a battlefield situation that allows a spontaneous attempt - 'the enemy has nothing on that hill, I could grab it and use my card' - another option is to pre-plan - 'I'll take that hill and use the objective card when (or if) it comes up'.

Players always need to be wary of just allowing the enemy to easily complete objectives; it could cost them the battle, so they must be mindful of the different possibilities as they manoeuvre. The Battlefield Objectives mean that hills, buildings, etc. often become the 'hot spots' of the battle.



TURN FOUR

The dangerous French Dragoons had done much to increase Andy's VPs, but after being in melee, they had Disruption and were also in Disorder; they needed to Rally again, which slowed them down for now. My Austrian Jäger and Grenzer remained locked in square though, and it was stalemate for the moment.

The French 4-pounder horse battery, flush with the unlikely victory over the light cavalry attack, turned their light guns on the squares and started to inflict damage. This left me wondering how long the squares could stand up to that battery, but breaking formation would leave the nearby Dragoons free to attack, so the other option wasn't terribly favourable! In the short-term, I had to Rally to keep the boys steady and was thankfully successful.



Above: French artillery batter their opponents.

On the other flank, the French infantry columns attacked me, charging an Austrian column and defeating it with a cry of "Vive L'Empereur!", driving it

back with lots of Disruption inflicted, then following up with more skirmish fire. That column disintegrated, and after I Rallied it, the brigade was left as just two stands lurking in the rear.

We resolved the End Phase, totaled up the VPs, and despite their successes, the French had only slightly closed the gap due to them still Rallying off a good bit of Disruption. This really shows the fine line that Generals in *SoN* must tread between keeping their army combat effective and making bold moves while somewhat suffering from Disruption.



Above: A French infantry column crashes against two opposing Austrian units.

SCORE - END OF TURN FOUR

 14 VPs

 19 VPs

KEY GAMEPLAY ELEMENT - RESERVE BRIGADES

In larger games, not all brigades start deployed on the tabletop; some are in reserve. Some types of brigades must start in reserve regardless of the game size: grenadiers, imperial guards, and heavy cavalry. These are still available to aid you on the battlefield but only after rolling for them to arrive, which starts from a pre-determined turn (quicker for light cavalry than heavy cavalry, which are quicker than infantry).

The swift deployment of reserve brigades is also aided by the arrival of senior officers, Corps commanders, and Army commanders; so yes, Napoleon or Wellington might turn up to observe, giving you a chance to use those models in your slices of the bigger battles.



TURN FIVE

After the previous turn's brief lull, which saw both sides reorganising and Rallying, the battle flared ferociously as we reached the climax. My Austrian gunners had their range and were inflicting heavy punishment; the Italian reservists could take it no longer, and with nine Disruption on their six stands, would break at the end of the turn. With Andy's cards urgently needed elsewhere on the battlefield, there would be no Rallying for them then.

The Dragoons couldn't charge the stubborn infantry squares, so they sat and menaced them instead, using their 'Intimidate' order to inflict some extra Disruption, which was amplified by continuing fire from the horse battery. Even with this pressure, it wasn't quite enough to break either square, and I breathed a sigh of relief.

My Jägers took a chance, reformed line, and dispatched their rifle-armed skirmishers up the hill to engage the isolated horse battery. The skirmishers did a good job and shot down enough gunners to break the battery, leading to a desperate French play that saw Andy use a card to try and Rally them, which failed, and due to the card, gave bonus VPs to my Austrians.

The battle was ultimately resolved around the farm on the right where two of my Austrian columns charged the French. Andy's defenders were already in Disorder from their earlier melee, and now outnumbered, they suffered a lot of Disruption in the fighting, which led to their defeat and a swift withdrawal. Andy made a last-ditch effort with a card, hoping for some outrageous luck to Rally them (sometimes you only have hope left), but it was not to be. My Austrian infantry fired from the secured farm at the other French and caused more hits, which forced that column back as well.

I had the advantage, which I amplified with a 'Militia Panic' special event. This put more Disruption on the French reserve infantry than they had stands left, and with no cards in hand to Rally them, Andy helplessly watched as he lost three infantry battalions and an artillery battery.



Above: Over by the farm there is a swirling mass of melee action as Austrian and French infantry clash.

There had been a lot of damage done in turn five, and once the VPs for all the losses were tallied in the End Phase, I reached 33 VPs, surpassing the French Break Point of 32. It was game over and a narrow Austrian victory. In all, we'd been playing for three hours, which is about right for a game of this size (though we were slightly slowed by our note taking and photo snapping). A rough guide to timing is to expect around one hour of play per brigade once you've learned the rules.

**END OF TURN FIVE -
AUSTRIAN VICTORY!**

	24 VPs
	33 VPs



Above and below: The table at the end of the final turn.

DETAILED EXAMPLE OF PLAY

This article gives a general overview of the rules, but there is a more detailed extended example of play, showing the full card-by-card details of a game, available as a free PDF download from the Gripping Beast website. Look in the *Soldiers of Napoleon* section.

ANDY'S FRENCH



WARWICK'S AUSTRIANS

BUILDING A CANTINA WITH ADOBE WALLS



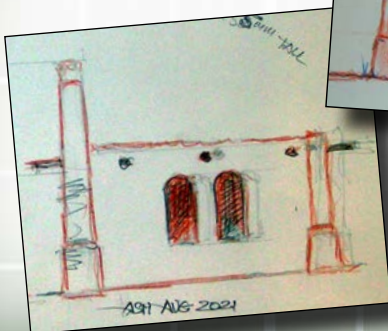
Tony Harwood is taking inspiration from the movies for his recent terrain builds. This month he recreates the cantina from *The Ballad of Buster Scruggs*.

The Ballad of Buster Scruggs is not a film that I particularly enjoyed, but it did have some impressive sets and locations, and that's where I found some entertainment, taking the image of a cantina from a scene and making it myself.

In this build, I use blue insulating foam and DAS modelling clay to build simple adobe walls. The same techniques could be used to build similar adobe or mud brick houses of your own design; these are buildings that would be just as at home on the African savannah or the Wild West prairie.

STARTING OUT SKETCHING

I began by searching for images of the film online, and from them I produced two sketches; the first was a proof-of-concept sketch, while the second rougher image was made to scale using a couple of 28mm miniatures for reference. With that done, I was ready to start the construction!



MATERIALS USED

- Corrugated cardboard
- Newspaper
- Blue insulation foam
- 5mm thick foam (used as laminate flooring underlay)
- Plasticard
- Egg box card
- Cocktail sticks and dressmaker's pins
- DAS modelling clay
- Ready mixed filler
- Sieved stones and fine sand
- Broom bristles
- Wooden barrel (used for the bell)
- Resin barrels and other items of 'clutter' used to decorate the base.

BOXY BEGINNINGS

I started the basic shape with a corrugated cardboard box, cut down to size, then glued together with my hot glue gun. Strips of newspaper were glued in place with PVA glue to add more strength. I find these simple boxes the perfect core onto which you can add all sorts of detail.



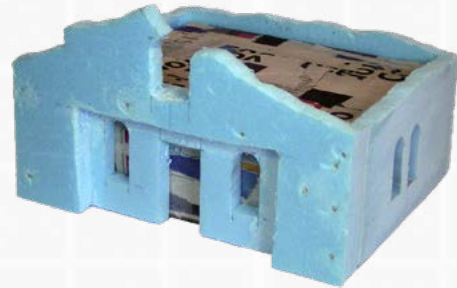
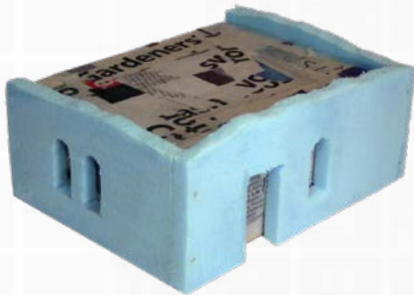
INSULATING THE WALLS

1. I used some blue insulation foam that I had spare to model the rough adobe walls. The blue foam was cut with a snap-off bladed knife, then glued to the cardboard box with a mixture of hot glue and PVA glue. The simple window openings were cut with a scalpel.



2. The corners were further strengthened with cut-down wooden cocktail sticks pressed into the foam. Inserting them at an angle rather than straight gives the structure more strength.

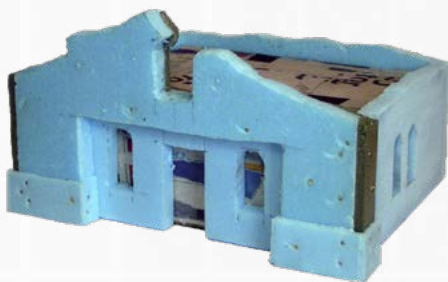
3. The front wall was built from two layers of blue foam glued together with PVA glue and reinforced at the corners with cut-down cocktail sticks. The odd shape was copied from the earlier scale drawing.



DETAILING THE WALLS

1. I started detailing the structure with thin layers of both blue foam and 5mm thick laminate flooring underlay foam. These layers were glued in place with PVA, and I used more cut down cocktail sticks as well as dressmakers pins to hold the foam in place while the glue set.

3. The rear of the adobe was constructed with the same techniques. I have used my imagination to define where doors and windows should go as my references for the Buster Scruggs building show front images only.



2. These initial layers of surface detailing were refined with DAS modelling clay that I applied over PVA glue and spread out with a plastic spatula. I also started to build the wooden structures and supports around the doorway from strips of egg box card.

4. I cut into the foam with a No. 11 scalpel to outline the exposed bricks of the adobe, then enlarged the joins with a sharp pencil. The rough edge of a broken tile was pressed against the wall to add additional texture. This texturing continued throughout the build whenever I spotted an area that needed more detail.



TYPES OF FOAM

I have used blue insulation foam and 5mm thick laminate flooring underlay foam in the construction of this piece of terrain, but there are other foam products available.

Most of the foam shown here has been picked up for free (or at least for very little cost) while a few pieces have been purchased either from eBay or DIY stores. There is much debate as to which is the best foam to use for modelling, and the truth is that there isn't just one type to rule them all but many, depending on what you want to use the foam for.

Standard white polystyrene is ideal as a weight saving foam and can in many instances be picked up for free.

Blue foam (now sold as black foam!) is seen by many to be the ideal modelling material, but is in my opinion too soft without further reinforcement. I use a mix of PVA glue, ready-mixed filler, and acrylic paint as a sealer to strengthen the surface of the foam prior to painting.

Soft, general purpose insulation foam is also widely available but much too soft for anything on the tabletop. It is, however, ideal for building rolling landscapes as it is light and easily carved.

Laminate flooring underlay foam has limited uses as it is only 5mm thick, but I keep a small supply for those occasions when I need it to bulk something out or clad an area.

Green foam is a more expensive foam used by professional model makers, and while ideal for many uses, it is very difficult to get hold of and usually sold in huge industrial quantities that are too large for the average modeller. My own supply was gifted to me many years ago, but I use it sparingly as my reserves are limited.

There are many different styles and densities of specialised professional modelling foams, and if you can get hold of some, well done! I was once lucky enough to be gifted a small supply by a teacher at a local technology college and it is fine grained and perfect for modelling.



APPLYING MORE TEXTURE

1. I covered the blue foam with some ready-mixed filler, PVA glue, and dark brown acrylic paint to which I had added some very fine sand. This process adds considerable strength to the model as well as imparting some fine surface texture.



3. I then applied some DAS modelling clay with a plastic spatula and soft paint brush, leaving some of the broom bristles showing through. This created a realistically textured roof, which I believe looks better than a plain flat roof. I am a firm believer that any time spent detailing the roof areas of wargaming terrain is time well spent. It is the part of the model that you spend the most time looking down on.



2. As with the rear of the building, I had absolutely no idea what the roof (viewed from above) should look like. It would have been very easy to leave it plain, but I had other ideas. I used bristles from a garden broom to represent twig or branches and glued them in place with PVA glue. It didn't need to be too precise as this was just the start of the texturing.

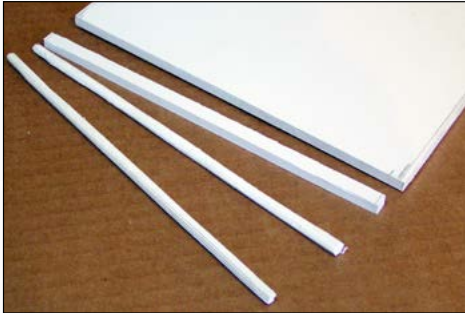


4. Further wall surface texture was added where appropriate, using ready-mixed filler, etching more exposed mud bricks into the walls, and placing fallen plaster. I tried to cover every square inch of the model with some additional texture to add to the 'hand-made' look. This kind of texturing pays dividends when painting starts, looking particularly good when drybrushed.



ADDING THE WOODEN SUPPORTS

1. The very noticeable wooden roof supports were modelled from 5mm thick plasticard cut into lengths 5mm wide then carved with a scalpel to produce a rough, round profile. These strips were then textured with the teeth of a razorsaw and coarse sandpaper to produce rough, uneven grain.



2. The supports were cut to length, then glued in place with superglue. I first drilled holes with a standard electric hand-drill, then inserted the supports. When the glue had fully set I smoothed the gaps with DAS and gave the walls a sealing coat of PVA glue just to make sure.

The door detail is made with strips of egg box card and has wooden supports made from halved cocktail sticks to match the original film images.



BASING AND FINISHING THE BUILD

1. I prefer to mount my builds on bases; in this case I used a rough oval of 3mm thick plasticard (an ex-advertising display board) and chamfered the edges before sanding them smooth.

The adobe building is not mounted directly onto the plastic card base - I have instead used an off cut of 3mm thick plastic card to act as a spacer between the building and the base. You can see this spacer in the image.

2. The walls were further refined with more DAS, ready-mixed filler, and a layer of fine sand - this can be seen as a slightly greenish tint on the surface of the walls as the sand was green tinted.

3. The groundwork was built up with DAS modelling clay applied over PVA glue to help with adhesion and reduce any shrinkage. I also used some more of the fine green sand to add additional texturing and surface detailing to the walls. By applying the DAS and fine sand up the walls, I think it helps to 'bed' the model into the groundwork and disguise the unnatural join between base and building.

CUTTING FOAM

I have various purchased and homemade foam cutters that all function in similar ways - a reduced electrical current heats a wire which slices neatly through foam.

This internet bought foam cutter seen below, although well made, is one of my least used cutting tools as it is too 'fixed'.



The 'bow' shaped cutter seen above, also purchased online, is my favourite and will do 99% of the modelling jobs I need. If you are looking to purchase just one foam cutter, this is the one I would recommend.

But you don't need to get fancy! Much of the foam cutting I do is carried out with a large snap-off bladed knife or box cutter; I find the extendable blade makes easy work of cutting through most thicknesses of foam. Change blades on a regular basis as cutting foam quickly blunts them.



4. The rear was done in exactly the same way - notice how the rear door has been modelled with egg box card and the exposed clay bricks on the wall have been framed with a DAS modelling clay to look like a flaking plaster layer.



5. Ground cover is a mix of sieved stones, fine sand, and sawdust. This mix is applied over PVA and then 'washed' with 'wet water' - water to which I have added either flow improver or just simple washing up liquid. This wet water helps the PVA to flow by breaking the surface tension, securing the loose stones and sand.

I added a spare resin barrel to the front and some clutter to the side of the building. I usually enjoy adding a lot more clutter to my models, but in this instance I wanted to remain true to the movie images and kept clutter to a minimum.



6. The bell was carved from a wooden bucket (sold for detailing model ships) and the horse post was modelled in the same way as the roof beams, slotted into a pre-drilled hole and secured with superglue.

Notice how I added even more detailing to the door with fine slivers of plasticard.



7. The window openings were modelled to look like the movies stills with rough and tattered hanging curtains. I sculpted the curtains from DAS, as this was the easiest option, and smoothed out any rough or heavy-handed creases by brushing the curtains with a large soft brush dipped in water.



PAINING

1. I gave the whole model a quick coat of Ochre acrylic paint. I once read that it is sometimes better to just get paint onto a model rather than try to get the right paint on the model - bare or unpainted structures or figures can be a little daunting. It doesn't matter if this basecoat is the correct colour as it can be refined later.

2. My initial research had shown the Buster Scruggs building to be portrayed in quite different colours with a light sandy cream in one image and a much darker dirty brown in another; depending on the source, these different colours were quite pronounced. I thought the dirty brown looked more 'earthy' and decided to basecoat the model with a dark brown, which was 'scrubbed' onto the model with a large stiff brush. I also 'washed' the model with a Dark Tone Wash from Army Painter.



3. In a break from my usual painting process, I used an airbrush for the initial highlighting of the adobe. I used several lighter colours sprayed from above which gave a zenithal highlight to the model. In truth, I think the model could have been called finished at this stage and I would have been happy but ...

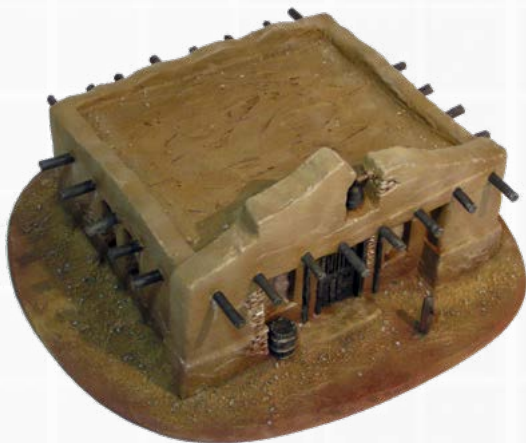


4. ... pressing on, I used various acrylic paints to detail the main features of the model, highlighting with lighter tones and drybrushing where needed.



5. The base was painted with Citadel Snakebite Leather and small details picked out with a fine brush. Notice how I have added painted details to the roof, highlighting individual stones and the odd broom bristles.

The model was varnished with Galleria matt varnish to which I added a small drop of Soft Tone wash from Army Painter.



6. Weathering powders were applied to smooth out any transitions, and pieces of dried fern added decoration. I felt that applying my usual green ground foam and lush static grass to this model would have been a little out of character. I have also made use of some watercolour pencils to add fine hand drawn detail to the walls. This is a technique that I am still perfecting, but done in moderation, the effects can give the model a more natural finish.



It was great fun to model and to paint this building, and using an airbrush for much of the initial colouring and highlighting sped up the process. I am very pleased with the finished model, which I think looks exactly like the cantina in the film.

If you have any suggestions for future models that could fit into my movies project, please get in touch via my blog - dampfpanzerwagon.blogspot.com. Who knows, my next model could be inspired by your suggestion.



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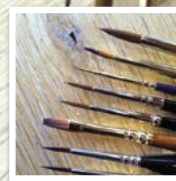
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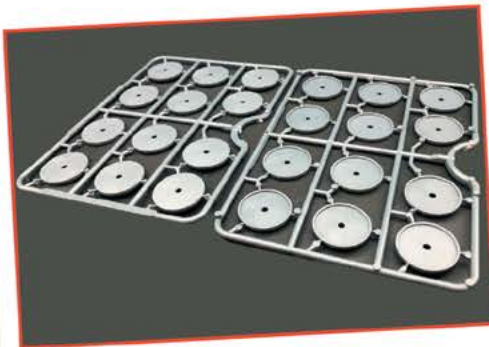
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