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**02 HUNDRED HOURS**  
WWII night raid battle report

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WHAT'S INSIDE



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**FROM THE EDITOR**

What a special treat we have for you lucky people this month! Bagged free with the printed issue of *Wargames Illustrated* magazine (and included as a PDF for *WiPrime* members) we have a complete and exclusive set of wargames rules by one of the world's premier tabletop battle games designers; Jervis Johnson - his first set of rules since retiring from Games Workshop in 2021. *Valour & Fortitude* is a collaboration between *Wargames Illustrated*, Jervis, and Alan and Michael Perry. Personally I'm very proud that *Wi* has been able to be a part of the *V&F* project; it's been a joy working with the aforementioned gaming luminaries and I hope you enjoy the fruits of our labours. I'll quickly run through all the *V&F* content you in this issue to make sure you don't miss out on anything:

1) The *Valour & Fortitude* Rules Booklet - containing all the rules you need to play big battle Napoleonics, presented in a no-frills, concise and clear manner.

2) The Battle of Wurzen Scenario - a *V&F* scenario set during a 'what if?' version of Napoleon's campaign in Germany, 1813.

3) The Battle of Wurzen Playthrough. A photo heavy account of the Perrys' own Wurzen battle, featuring some marvellous photos by Alan Perry, written by Jervis.

4) Army Lists and Special Rules, for the French and Prussians, to get you started with *V&F*.

Your *Valour & Fortitude* coverage extends beyond this magazine, with more Army Lists (Russian and Austrian) and a PDF version of the rules available to download for free from the Perry Miniatures website: perry-miniatures.com

We hope you enjoy everything *Valour & Fortitude* has to offer and we have much more in the magazine besides: an interview with sculpting genius Mark Copplestone about his new range of neo-retro interwar figures, World War Two night raids from Grey for Now Games, Desert War painting, Britcon, and more!

Dan Faulconbridge

Owner and Editor

*This month's cover artwork is by Karl Kopinski, used with the kind permission of Perry Miniatures.*

*Below: The men behind Valour and Fortitude (plus one of their many fans), pose post-battle at the end of Alan Perry's wargames table.*



**CREDITS**

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### THEME: VALOUR & FORTITUDE JERVIS JOHNSON Q&A ..... 32

We chat with game design legend Jervis Johnson who has dived back into historical gaming since his retirement from Games Workshop last year and created the *Valour & Fortitude* Napoleonic rules.

### PSEUDO-NOSTALGIA WITH MARK'S LITTLE SOLDIERS ..... 38

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### NORTH AFRICA PAINTING PART TWO: A SECOND PASS ..... 48

Last issue, Callum painted North Africa themed *Bolt Action* figures in half an hour; this time around, he paints the same models for an additional half an hour, using different painting approaches to elevate their look.

### THEME: THE BATTLE FOR WURZEN PLAYTHROUGH ..... 52

In this pictorial battle report an assemblage of wargaming's elite come together to contest the Battle for Wurzen. With terrain and miniatures from Alan Perry's magnificent personal collection.

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German defenders in a WWII Sabotage mission fought under the cover of darkness.

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### PANTILE PAINTING ..... 72

James quickly builds, textures, and paints Charlie Foxtrot's Pantile House 7 to join *Wi's* desert terrain collection.

### BRITCON 2022 ..... 74

After a two-year hiatus, the British Historical Games Society returned with their prestige event, Britcon 2022. The show had moved from Manchester University to Nottingham Trent University, so *Wargames Illustrated* took a shorter than usual trip to check out the new venue and chat with organiser Tim Porter.

### A SLUMBERING DRAGON NO MORE ..... 78

The *Wargames Illustrated* team looks at new releases from Wargames Atlantic and Partizan Press and wonders if they might inspire more players to bring the often-overlooked Boxer Uprising, Eight Power War, and other Chinese battles to their workbenches, tabletops, club games, and campaigns.

### WHITERUN GUARD ..... 84

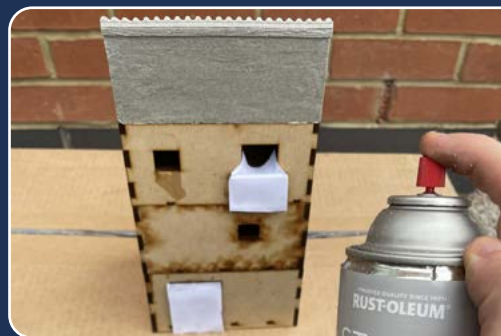
*Wi's* Painter Callum completes a group of Whiterun Guard, ready to defend Dragonsreach in the Skyrim Civil War, highlighting techniques that can be used on loads of different fantasy and historical figures.

### INSIDER INTERVIEW: EUREKA MINIATURES ..... 90

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### THE BATTLE FOR WURZEN PLAYTHROUGH ..... 52



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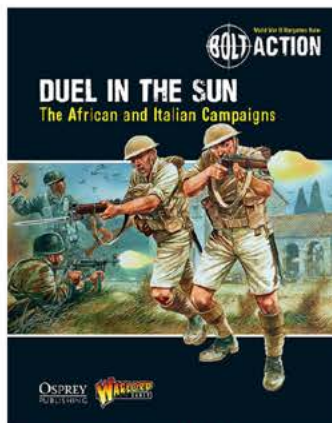
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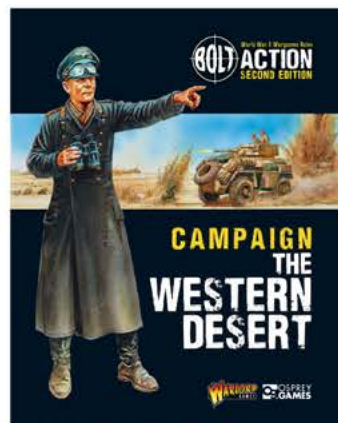
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# QUICK FIRE!

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

## PLAYING COPS AND ROBBERS

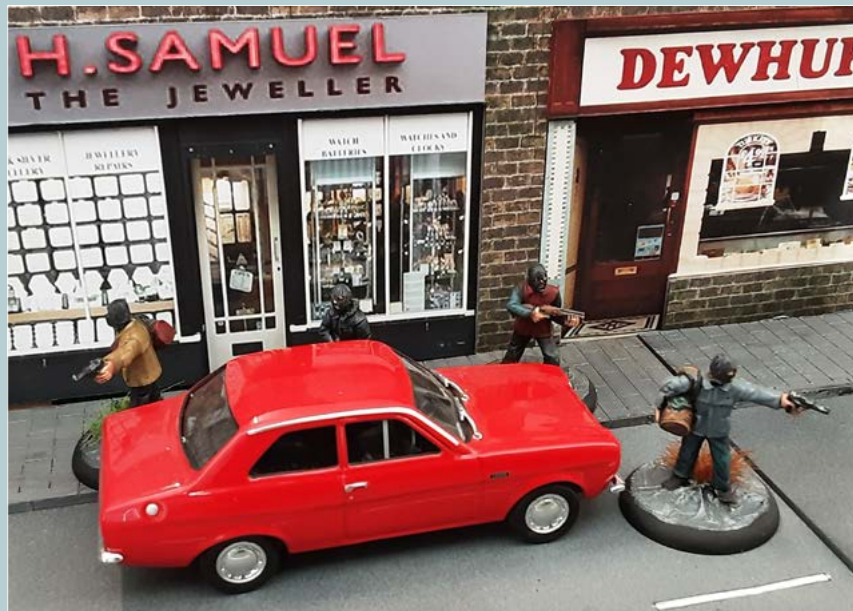
By Ken Reilly (the Yorkshire Gamer)

Those of us of a certain age will remember *The Sweeney* and *The Professionals*; an era of armed blaggers and tough cops on TV, brought back more recently through shows like *Life on Mars* and *Ashes to Ashes*. It's a great and unusual setting to play and one I have been building over the last couple of years.

Crooked Dice's *7TV: Inch High Spy-Fi* rules are an excellent system to recreate TV shows of the period, and if you mix in a bit of the *Geezers! "Shut it!"* rules from Killer B Games, it brings some real period flavour.

Miniatures are also available from those companies; the Crooked Dice ones (pictured here) are amazing and full of detail, with ranges suitable for UK police of the period as well of lots of bad guys, girls, and blaggers. Killer B fill in many gaps with things like bystanders or security guards. If you are looking for some 'reet flash motors' then 1/43 Vanguards are your friends. The scale fits perfectly with the Crooked Dice figures, and prices on the second hand market are pretty good.

To finish off your game, you will need some terrain, and Sally 4th make some excellent 28mm modern roads that



are simple to put together and paint. I get my buildings from O Gauge Model Railway Suppliers, and the kits, known as Card Stock, build up into some realistic looking buildings.

So, if you fancy pulling on a balaclava, riding in the back of an old Ford Transit, and doing a blag down the Bookies, or a snatch from the local Jewellers, you now can and without fear of real-world ramifications! Alternatively, you might fancy sending down some baddies and shouting "Shut It!"; there's no problem there either. A spot of cops and robbers doesn't have to be a game for children; it is something really different and great fun to play out on the tabletop!

Keep an eye on the Yorkshire Gamer Blog ([yorkshiregamer.blogspot.com](http://yorkshiregamer.blogspot.com)) and YouTube channel to see updates on my project.





## FORMING SQUARE

By Tim Lee

My scale and period of choice has for many years been 6mm Napoleonic, but like most of us, I do love a different project every now and then. I had thought about creating a British infantry square in 28mm, more for display purposes rather than wargaming, for some time; when I was given a pack of Victrix plastic Peninsular British, I decided to give it a go.

Of course, even a small square would need a lot more figures than I had, so I opted to buy some plastic British infantry from Perry Miniatures to give me a good variety of poses. There were some differences in the uniforms between the two manufacturers but nothing I thought would be noticed. However, I soon discovered that there were very few kneeling options. This was a pose I felt was very much needed in the square formation; so more figures, this time in metal, were obtained from Eagle Figures.

I put together the plastic figures in the widest possible variety of poses, making sure no two were identical, and converted some to make wounded and dying men. Once all was built it was time for painting



and basing. Originally, I was going to use a single board, for display purposes, but I eventually decided to use 60mm x 60mm bases with six figures on each. This would give me options on how to set out the square when displaying it and the opportunity of gaming with the figures in the future.



The square was now bigger than originally intended, so the gap in the middle needed to be filled. The command and flags were already there, but there were still gaps, so I bought a few extras to add some interest: a couple of mounted officers, a handful of foot artillerymen who had taken refuge in the square, and a Hussar whose horse had been killed finish the scene.

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

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

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

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# OBSERVATION POST

New and forthcoming wargames stuff you need to know about

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

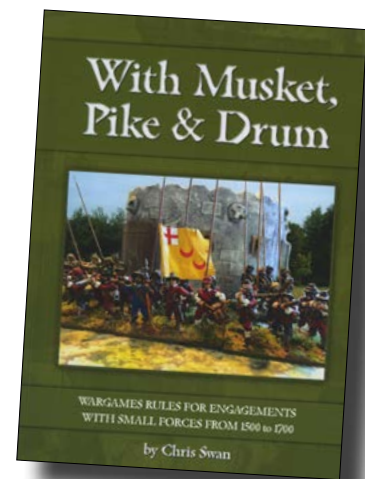
## CALIVER BOOKS - WITH MUSKET, PIKE & DRUM

REVIEW BY BARRY HILTON

This new set of skirmish/small action rules brings together the ideas of a gaming group who have been using and developing them for twenty years. In addition to the rules themselves, the author offers various appendices, including sections on creating a force, typical forces, eight scenarios, various card ideas to enhance play, rules for solo gaming, and extra rules. The mechanisms are scale agnostic, and the system is based on the use of D10s and a playing card deck.

I could follow the mechanics easily, and I am certain the system will give a lively and engaging game. There are many examples throughout to illustrate various concepts, and those familiar with skirmish gaming will have no trouble following the red thread. As an aficionado of the period, I attest to its attraction for skirmish type scenarios.

The A5 book's pages are sprinkled with some nice photos from across the period, the typeface is very readable, and the layout is generally easy on the eye. This makes the rules easier to digest but they aren't without fault in their accessibility.



A couple of aspects struck me as I read through twice. The first was my inability to find any reference to the number of models permissible in units. That omission may be deliberate because the number of models is irrelevant and casualty numbers do not seem to be particularly important in the game. Many unit reactions involve hesitation, retreat, failure to do anything, and confusion based on their morale rather than combat strength but not making it obvious how many figures players may need could be an obstacle to anyone glancing through the book for the first time. In these times of abundant alternatives it could discourage further exploration.

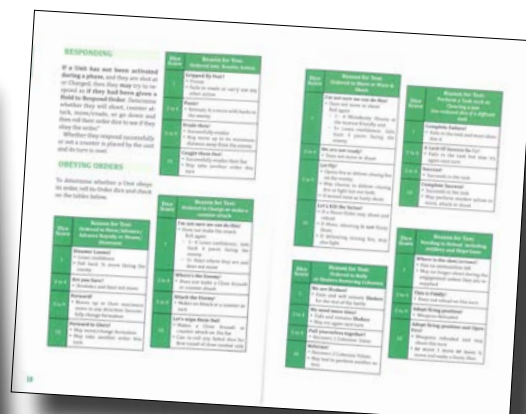
The low attention span evident amongst our community is more than partly driven by the constant release of new and ever more tortured reincarnations of old ideas that tempt the butterflies to new and unusual flowers. Any new system needs to have an easy access point and 'getting started' guide to get the punters invested.

The second thing that I think may be an issue for some is the number of tables and charts in the book. I counted seventy-seven. This may just be a neat way of laying out data required for play, but I got chart fatigue as I flicked backward and forward to try and get the gist of the game flow. If tables are your preferred layout, this will suit perfectly.

I am sure the rules will find the right target group and be enjoyed by many.

## DETAILS

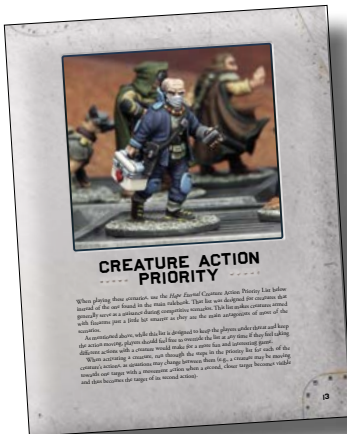
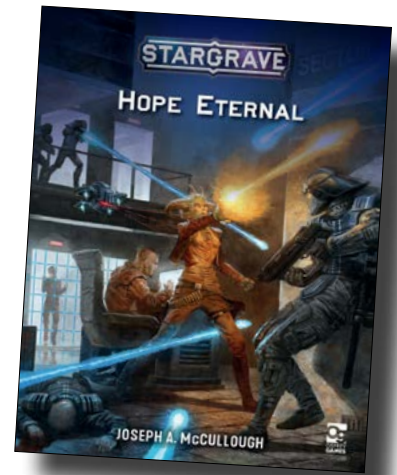
- SCALE: Various
- PERIOD: 1500 - 1700
- PRICE: £19.95
- FORMAT: 128-page colour softback book
- AVAILABLE FROM: [caliverbooks.com](http://caliverbooks.com)



## OSPREY GAMES - STARGRAVE: HOPE ETERNAL

*Stargrave*'s core rules and previous supplements kept details of the game's galaxy intentionally vague. This gave players the freedom to imprint their own ideas or to fit the rules around established sci-fi franchises, and this was part of the game's initial appeal. It is interesting, therefore, to see author Joe McCullough pen a more detailed narrative campaign in *Hope Eternal*, the game's third supplement. It takes the vaguely established hardships of *Stargrave*'s background and puts you, the player, in a position to "challenge that status quo, to strike a major blow against the pirate fleets, and to bring hope for a better future to a large piece of the galaxy." No pressure there then!

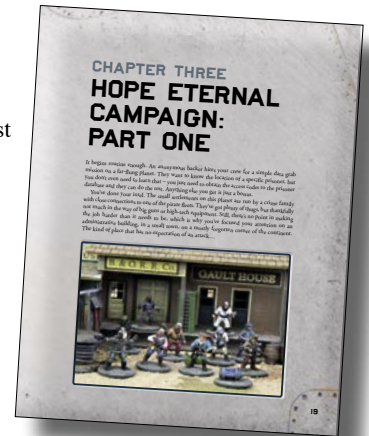
The battle for the future of the galaxy is presented through scenarios that steer away from *Stargrave*'s standard player versus player battles. The ten missions within *Hope Eternal* are all designed to pit the player (or players, should you choose to undertake cooperative games) against AI controlled enemies in different player versus environment settings.



Before the campaign gets underway, the book begins with expanded rules for the player versus environment gaming ahead. These make the creatures more dangerous through an upgraded 'AI routine' that allows them to more effectively move and line up shots. That's a welcome change; the previous AI rules didn't do ranged creatures a lot of favours, which was unfortunate in a game where shooting is so prominent. More aggressive creatures up close or at range makes for increased challenges in the campaign, so perhaps you should bring a friend to help you out; if you do, there are new ideas for cooperative gaming with rules for half-sized crews.

### A NEW HOPE?

The rest of *Stargrave*'s rules remain unchanged, so you can dive into the *Hope Eternal* campaign. Things begin with an ominous author's note asking, 'what if you fail?' Joe suggests how to progress the campaign if some of the scenarios prove too challenging on your first try. After that, the first of three campaign parts begins. Like many grand tales of heroism and rebellion, the story starts with a routine mission, a data grab, but things soon escalate.



Each of the ten scenarios has its own set of special rules, and these give gameplay a level of variety and narrative fun that is more often found in roleplay adventures. Where a standard *Stargrave* game might have a simple modifier to tweak the player versus player challenge, these games have far more going on. Scenario One: The Access Codes brings in patrolling enemies, an alarm system, a central building with locked doors, defined rooms within that building, and a scenario specific encounter table. It's almost like you're pushing your 28mm crew around a sci-fi video game level of the author's creation and that's just the opening battle!

We don't want to spoil the full story by going into other details; suffice to say each scenario does a great job varying the location, the challenges you'll face, the enemies you'll encounter, and the way you'll need to play as the story progresses. It's exciting stuff, and the author's adeptness at translating narrative moments into fun gameplay and new mechanics is apparent throughout.

If we have a major criticism of this supplement it is that what is effectively told by Joe is unfortunately not so effectively shown in the way the book looks; a few new pieces of scenario themed art aren't enough to stop *Hope Eternal* being a visual damp squib compared to the fireworks of its story. The photos of miniatures are loosely connected to the campaign's scenarios at best, and there are too many shots reused from previous books; a real missed opportunity.

### EXTRA RULES

The last thirty pages have the usual extras: a bestiary featuring snakes, barbarians, named characters, mutants, slaver-bots, and more; five new abilities; and 20 new Advanced Technology items that you can snag in the campaign. One of these is a dog mounted laser; this is the sort of thing we want to see illustrated in art or figure photos please Osprey!

The final extra of note at the back of the supplement is a set of modifiers that allow games to take place in underwater settings. This affects breathing, moving, fighting and shooting, falling, flying, and more, and will make for new challenges in player versus player or player versus environment games.

*Hope Eternal* offers a satisfying romp through a new *Stargrave* story, complemented by new ways to play, and we highly recommend it to anyone who enjoys variety in their gaming sessions.



### DETAILS

- SCALE: 28mm
- PERIOD: Sci-fi
- PRICE: £20
- FORMAT: 96-page colour softback book
- AVAILABLE FROM: [ospreypublishing.com](http://ospreypublishing.com)

## HELION WARGAMES - ONE KING!

REVIEW BY NEIL SMITH

Many readers will be aware that the Battle of Sedgemoor in July 1685 was the last major pitched battle on English soil. Truth be told, it was a rather one-sided affair, a bit of a drubbing, and not something to get that excited about as a wargaming project. But Stephen Carter's *One King! A Guide to Wargaming Argyll's and Monmouth's Rebellion of 1685* highlights that Sedgemoor was part of a wider campaign fought on two fronts to replace James II. This rules agnostic wargaming guide is for those who might want to reconsider this fascinating period.

### OBJECTIVES

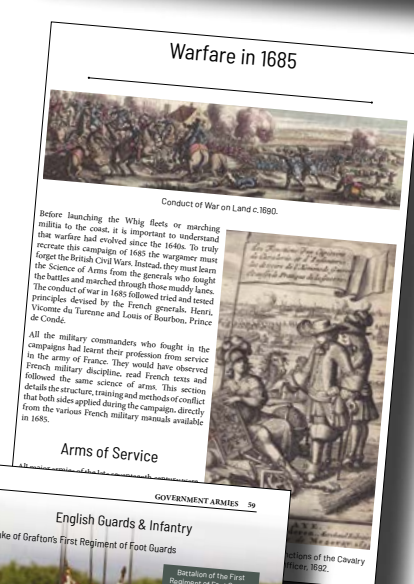
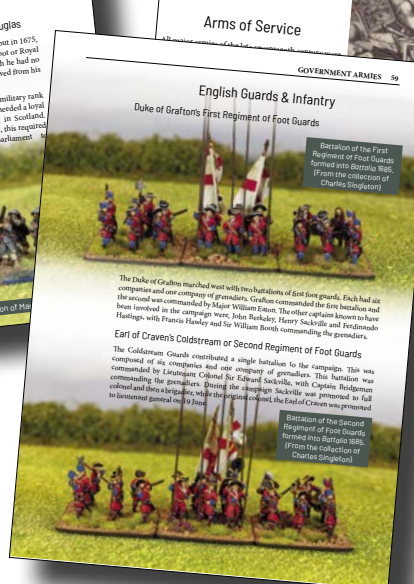
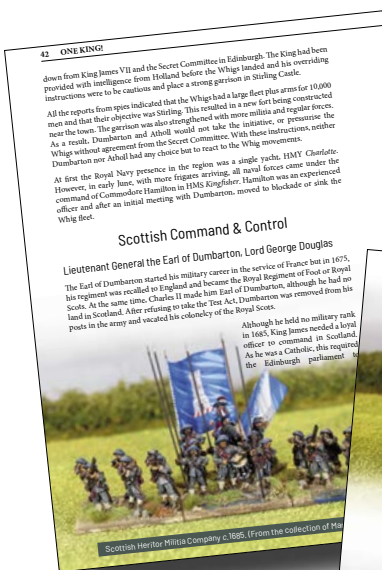
If you were fighting in 1685, you either fought on the government side, loyal to the king, or as a Whig, supporting the Duke of Monmouth. Carter provides briefs for both sides, beginning with the government player. He narrates the actions taken to maintain the king's security and that of his realm, including the disposition of his forces. Two things are immediately obvious; the balance of military power lay firmly with the king, and judging by the accompanying portraits, you're going to need a bigger wig! Carter then turns to the Whigs, a loose anti-Catholic alliance backing Monmouth. They planned to land forces in Scotland and Dorset, sparking uprisings elsewhere, which would culminate in Monmouth ascending to the throne rather than the scaffold.

### WARFARE IN 1685

Once we know why they were fighting, Carter tells us how they fought, with an overview of contemporary warfare. This had a particularly French leaning because that's where the commanders for the Monmouth rebellion learned their trade. Carter takes us through the different arms of the armies followed by a discussion on command and control; the training and practice of cavalry, dragoons, infantry, and artillery; logistics; the order of march; encampments; the line of battle; and the war at sea, all complemented by informative contemporary illustrations and photographs of wargames. Your appetite should be thoroughly whetted by now, with much more to follow.

### THE ARMIES

We move on to the three armies, again starting with the government but this time split into reviews of the Scottish and English commands. Here we meet the commanders, with brief biographies of them, and the various regiments, including the Highland host of clansmen in the Scots army that fought alongside the more regular units. Also of interest is Carter's takedown of a certain John Churchill, the future Duke of Marlborough - it seems he had some learning to do before greatness beckoned! A list of Royal Navy ships is also attached to this section before Carter turns to the Whig armies.



### DETAILS

- SCALE: Any
- PERIOD: Pike and Shot
- PRICE: £35.00/\$49.95
- FORMAT: 222-page colour softback book
- AVAILABLE FROM: [helion.co.uk](http://helion.co.uk)

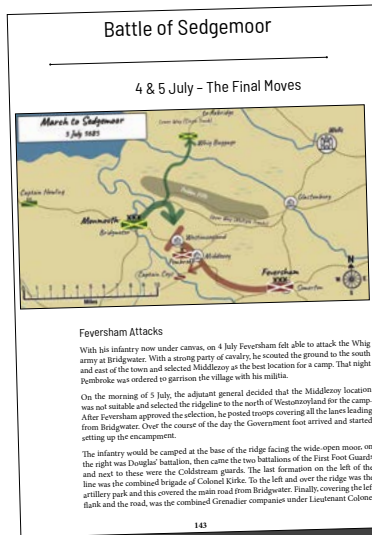
The Scots Whigs had a core of experienced officers, led by the Earl of Argyll. Carter again breaks down the army into its component parts and divides them into Scottish and English commands. It is worth noting that Monmouth's rank and file were all volunteers, but they had to be well led to stand, which didn't always happen. Monmouth's regiments were all designated by colours, which makes allocating flags easier. This section gives you all you need to know about the respective armies, and Carter includes useful information for wargaming the personalities and units. A careful reading of this will help enliven your tabletop campaign.

## INVASION AND BATTLES

Carter turns to an annotated timeline of the campaigns, and we start getting into the nitty-gritty of the action. We also encounter our first engagement for wargaming, the Battle of Glendaruel in Scotland, complete with maps to get you orientated. The Battle of Greenock follows. These are small battles, though: the big fights happen down south, beginning with Monmouth's landing on 11 June. With Monmouth ashore, Carter alternates between the parallel campaigns. He includes the naval battle of Eilean Dearg, but almost all the combat is land-based. There are a surprising number of those to get your teeth into, but the one we all want to get to is the Battle of Sedgemoor, which is rightly given its own chapter. Carter goes to town on this decisive engagement, with deployment and movement maps and the narrative told with wargaming in mind. Indeed, he deconstructs the battle into sections each with their own wargaming objective. Carter concludes with three tantalising 'what ifs?' that could be incorporated into a tabletop simulation. Some other more detailed 'what ifs?' occupy the next chapter.

## FICTIONAL BATTLES

There are many turning points within any campaign where events could have played out very differently. Carter goes through a few of those that might have resulted in landmark battles. They didn't happen in history, but when has that ever stopped a wargamer? Carter treats these engagements as he does his historical battles - with maps, orders of battle, deployment, and battle-reports - and that lends credence to their possibilities. He keeps in the wargaming spirit with brief unit profiles, outlining the advantages and otherwise of fielding the units for both sides involved in the simultaneous campaigns.

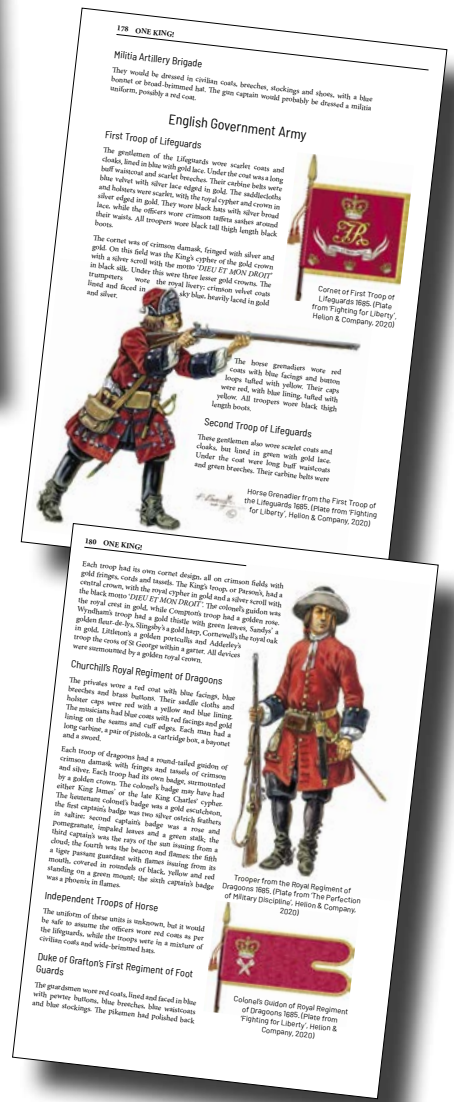


## PAINTING GUIDE AND HISTORICAL OBSERVATIONS

The question Carter answers next is, what did the armies look like? And to do that, he works through the armies again, describing the uniforms and flags of the various units. There is a degree of uncertainty and probability about many of these, but there is no doubt that the Monmouth Rebellion battlefield would have been a colourful spectacle. Then Carter adds a chapter on historical observations that consists of army movement rates and a critique of James II's account of his own army, which was incorrect!

## QUICK PLAY RULES

Carter concludes with a simple but elegant quick play campaign rules system. Maps and army lists are supplied, while decision-making is applied by turning cards from a normal playing deck and comparing them with a set list of outcomes. Battles are even simpler, again completed through drawing cards, though that should also be the cue for breaking out your figures for some tabletop action.



And there you have it, a very satisfying and enticing overview of an important late 17th Century campaign, with all the information you need to get started.



# VALHALLA GAMES - THE BATTLE FOR PRIMOSOLE BRIDGE

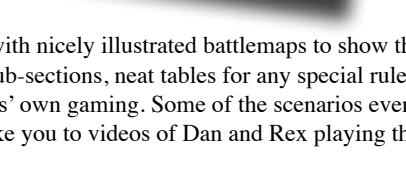
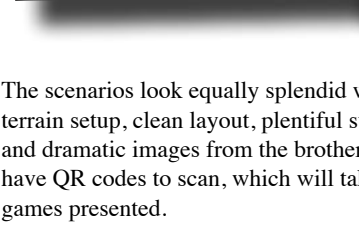
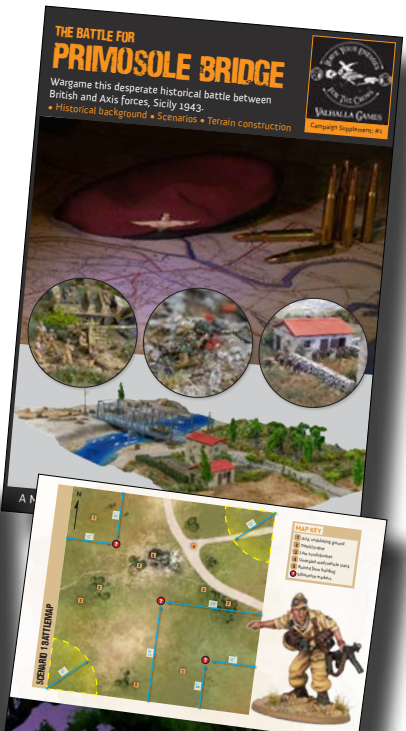
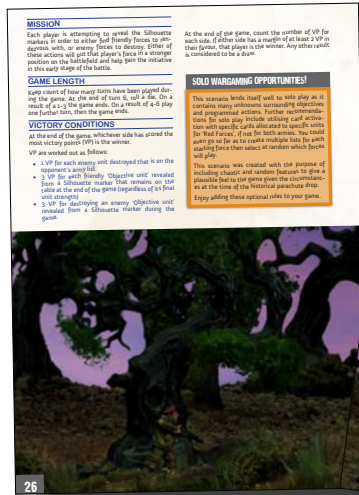
Flip through the pages of *The Battle for Primosole Bridge* and you'd be forgiven for thinking it is a prestige publication from one of wargaming's big companies, but quite the opposite is true. This 'amateur' publication, written and produced by a duo of passionate wargaming brothers, looks wonderful and sets the new design standard for any other gamers translating their tabletop passion projects into print. Its offerings go beyond eye candy; the book offers an intelligently structured campaign and excellent gaming options for whatever WWII ruleset is your preference.

It's a weighty softback, printed on thick, high-quality, large format pages, and it focuses on WWII's battle for Ponte Primosole, the only bridge over the Simeto River and therefore a vital crossing point for the Allies. The battle for the bridge is translated into eleven linked scenarios that all take place within a small area around the crossing, and the gaming is supported by and contextualised through historical background on the British 1st Airborne Division's Operation Fustian.

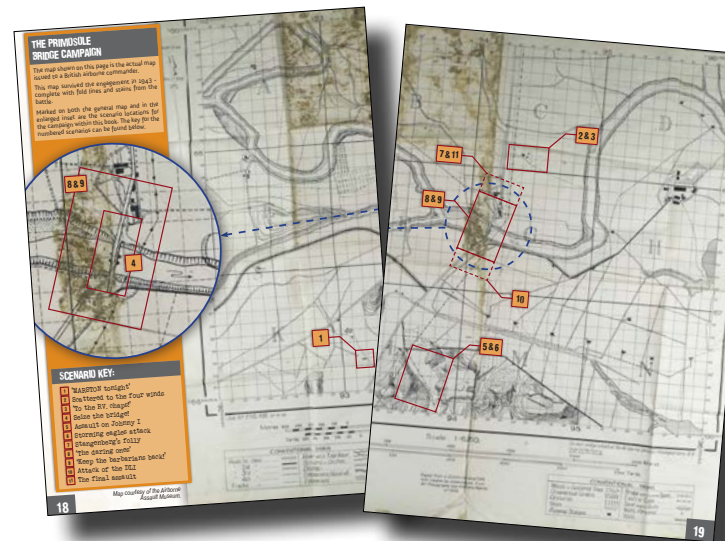
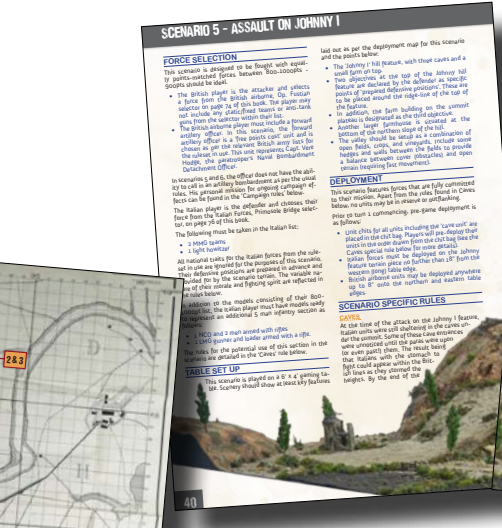
## WORTH A THOUSAND WORDS

This is a book that you'll happily skim through to immerse yourself in the atmosphere the miniature shots evoke: Paras collapsing canopies by moonlight, sweeping vistas peppered with men doing battle, shots of impressive gaming boards, a hillside defence being strafed with explosions. It's all inspiring stuff, and thanks to the hobby section at the end of the book, it feels achievable as well as inspirational.

There are also some archival photographs and maps used, and even here the look is carefully considered and well-presented. The campaign map (below), for example, shows the locations for the eleven scenarios on a map that was actually issued to a British airborne commander, fold lines and wear and tear included.



The scenarios look equally splendid with nicely illustrated battlemaps to show the terrain setup, clean layout, plentiful sub-sections, neat tables for any special rules, and dramatic images from the brothers' own gaming. Some of the scenarios even have QR codes to scan, which will take you to videos of Dan and Rex playing the games presented.



## DETAILS

- SCALE: 28mm
- PERIOD: World War Two
- PRICE: \$55 AUS
- FORMAT: 106-page colour softback book
- AVAILABLE FROM: valhallagames.net





We're fans of the University of Edinburgh's History & Games Lab; their two previous publications (both supplements for *Lion Rampant*) enhanced the wargaming fun of Daniel Mersey's popular ruleset by adding an extra layer of academic credibility and gaming detail. In this, their third book, they switch to a different ruleset (*The Men Who Would be Kings*, another Dan Mersey offering), the subject jumps to the seldom explored decline of the samurai, but the quality remains. The series goes from strength to strength in its presentation - this is a visually more exciting publication (aided in part by historical photos, but mostly by the quality of the miniature and terrain shots) - while the background and gaming elements are just as intriguing as before.

### FROM STUDY TO WARGAMES

*The Last Samurai Rebellion* is the first book in the series to be written by a University of Edinburgh alumnus. Author Eric Wood takes his dissertation, which explored the Satsuma Rebellion of 19th Century Japan, and gamifies it, starting with a condensed history of the seven-month civil war that ravaged southern Japan in 1877. This effectively contextualises the conflict (and the culmination of hundreds of years of history) into eight pages! Things progress to sections that detail the equipment, dress, and organisation of the forces involved. With imperial infantry, police, rebels, *Onna-Bugeisha* (female warriors), and *Shinpuren* samurai included, there's plenty to bring to your army building.

### UNITS AND OPTIONS

Helpful suggestions for miniature ranges are provided before the force profiles are presented. The descriptions here are brief but welcome, adding context and historical detail, but the author is not completely beholden to his academic background. Iconic units who should not really be involved if one were to strictly follow history are presented to use, and in the author's own words, the *Shinpuren* Samurai are "simply too interesting to leave out!"

There are varied Special Leaders you can add to your Imperial and Rebel forces (all taken from history) who further enhance the variety, and the author has done a great job of condensing the various units and commanders into 24 pages.

As well as new units, there are new options and rules; many of these are simple features or can be taken as an optional extra for units. Fencing Experts is a good example; it is used to represent the skill various sword fighters possessed and features across the different units, giving them extra D6s to roll when engaging in melee. Other options include Feudal Armour, Banzai, Polearm, and Courageous. That last option makes your unit more 'sticky' because they will not take a Pinning test until they lose half or more of their base strength.

The extra rules are minimal but will provide some excitement with the option to garrison buildings and all the combat implications that brings. There are also delayed deployment actions for reinforcements in your games.



### DETAILS

- SCALE: 28mm
- PERIOD: 19th Century
- PRICE: £16
- FORMAT: 108-page colour softback book
- AVAILABLE FROM: [northstarfigures.com](http://northstarfigures.com)

### PLAYING THE SATSUMA REBELLION

The final third of the book presents six chronological scenarios, and though the author suggests you'll better learn the history of the Rebellion by playing them in order, there's nothing stopping you randomising them. You can also play the standard *The Men Who Would be Kings* scenarios with the new units and rules in this book.

Each scenario presents historical background, photos and art, a map overview, set up, special rules, an end point, and sample army lists. Gaming begins with 'The Shinpuren Uprising', which, though not a part of the Satsuma Rebellion, contributed to the later conflict. This is a stealth attack on a compound with sleeping enemies and an alarm that will be sounded once the attackers are discovered; it is a good example of the depth in these scenarios, possibly because of the game's skirmish scale. Another scenario, 'In the Mist of Cannon Powder and Smoke', has an interesting mechanic where the defender uses blocks of time within a 24-hour period to deploy cover, mines, artillery stores, and defensive units on the board before the attacker begins their assault. To get the most out of these scenarios, you'll need to dedicate some resources to accumulating figures and terrain, but the gaming rewards you'll reap will be worthwhile. The scenarios finish, appropriately, with 'The Last Stand at Shiroyama', and so too does a book that represents the best historical wargaming has to offer.



## UNDER THE MICROSCOPE

### SPECIAL TRAITS

The Leadership Traits tables are an enjoyable extra, and there are 36 possibilities for each side. Some of the traits from the original game have been reworded but others are new and perfectly suited to the period.

A unit may suffer from 'Swollen Fingers' after constantly firing during the siege of Kumamoto Castle, or it could contain a 'Sake-Soaked Sot' who has developed a drinking habit to cope with the trauma of battle. These will hinder your efforts, but there are opportunities too. A rebel unit might have the 'Going Native' trait where one of their number has encountered the aborigines of Formosa and can speedily traverse difficult terrain and 'Go to Ground'.

## LONG FACE GAMES AND SYBORG 3D PRINTING - 1/600 ACW SHIPS

REVIEW BY PAUL DAVIES

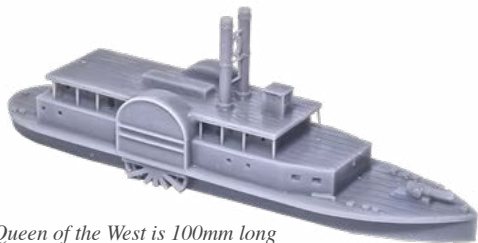
Callum France's article in the August 2022 issue (*Wi416*) about painting 1/600 American Civil War ships reawakened my interest in ACW riverine campaigns. I had looked at the subject many years ago, but the miniatures available hadn't really 'floated my boat', so the project was added to my infamous 'pending' file.

However, a few days after reading Callum's article, in a moment of serendipity, I received some 1/600 ACW ships for review from Syborg 3D Printing. These, combined with the availability of Oddzial Ozmy's 3mm ACW range, have caused the long dormant ACW riverine project to resurface from the depths of the file... but I'll save that (and more riverine puns) for a future article, let's look at the figures that were sent to me!

### QUEEN OF THE WEST - ARMED

This was probably my favourite of the review samples; a nice-looking side-wheel steamer ram, which served in both the Union and Confederate navies. The detail is crisp, the very thin supports for the upper deck are well executed, and so is the 30-pounder deck gun. There are unarmed and cargo variants available too, which makes for an even more complete and versatile miniature range. One support was incomplete on my sample (probably damaged in transit; hardly surprising since the struts are only about 0.4mm in diameter), but it was easily replaced with a short length of nickel wire, or you could use thin styrene rod.

I was impressed by the detail present - an ornamental 'Q' between the twin chimney stacks. Luckily, I had done a bit of research beforehand and didn't erroneously remove the 'tail' of the 'Q'!



Above: The *Queen of the West* is 100mm long x 25mm wide x 32mm tall and costs £8.

### USS CHILLICOTHE

The USS Chillicothe was a river gunboat that was employed on the Mississippi throughout the War, participated in the White River expedition in 1863, the Yazoo Pass expedition later in the same year, and took part in the 1864 Red River expedition.

This is another cleanly printed miniature with minimal stepping visible; once again the upper floor supports (which are less than 1mm in diameter) are rendered extremely well.



Above: The *USS Chillicothe* is 82mm long x 25mm wide x 21mm tall and costs £7.

### STERN WHEELERS 3 AND 4

There are seven sternwheelers in the range; and although they have the same outer dimensions, they all feature subtle, and some not so subtle, differences.

I particularly liked the way in which the stern paddle wheel had been designed to look correct but was still sturdy enough to withstand handling.



Above: The stern wheelers are all 97mm long x 24mm wide x 35mm tall and cost £7 each.

## DETAILS

- SCALE: 1/600
- PERIOD: American Civil War
- PRICE: Between £5 and £8 for the codes shown here
- MATERIAL: Photopolymer 3D printed resin
- WEBSITE: [syborg3dprinting.co.uk](http://syborg3dprinting.co.uk)



## UNDER THE MICROSCOPE

### GOING FROM DIGITAL TO PHYSICAL

The models are designed by David Manly of Long Face Games; he has made a deal that gives Syborg 3D Printing the permission to print and sell his digital files to those of us who don't have the facilities (or experience) to print our own. For those so inclined, the STL files of these ships can be purchased from Wargame Vault: [wargamevault.com/browse/pub/6867/Long-Face-Games](http://wargamevault.com/browse/pub/6867/Long-Face-Games)

### MORTAR RAFTS

Very much the smallest of the models supplied. The mortar itself is well designed and looks realistic, and I suspect these were probably the most challenging to design and print; the sides are literally paper thin. This is the kind of detail that 3D printing makes possible but did result in some slight 'bowing'. Distortion can be corrected through very gentle warming with a hair dryer or boiling water.

The deck is also very thin, so I'm tempted to base these and the other ships. This will offer some extra sturdiness and give me the chance to add some 'brown water'.



Above: The mortar rafts are 33mm long x 12mm wide and just 4mm tall, and are sold in packs of three for £5.

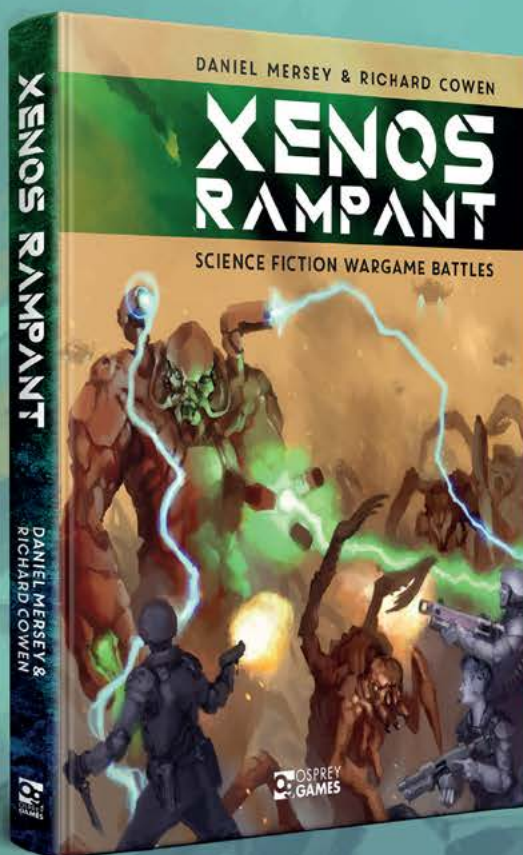
Syborg 3D Printing currently offers 12 Confederate and 23 Union ships along with 21 generic boats suitable for both forces.

These miniatures have revitalised my previously flagging interest in ACW riverine warfare; so much so that I have just placed an order for some (quite a lot actually) 3mm Oddzial Ozmy ACW figures to develop an ACW Combined Operations campaign. Next up will be painting... now where did I put *Wargames Illustrated* 416?

DANIEL MERSEY & RICHARD COWEN

# XENOS RAMPANT

SCIENCE FICTION WARGAME BATTLES



*Xenos Rampant* is a setting agnostic, large skirmish, miniature wargame for fighting science fiction battles using 28mm figures. Containing all the rules, army lists, and scenarios required to cover a whole host of subgenres including: post-apocalyptic, weird war, and near future.

Developed from the popular ruleset *Lion Rampant*, the core mechanics featured within will be instantly recognisable to those familiar with the other *Rampant* systems, while still being accessible to new players. So, whatever your science fiction preference, the rules can cover it – just let your imagination run rampant.

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# RELEASE RADAR

Dom Sore's here with his monthly look at some of the more obscure new and upcoming wargaming releases.

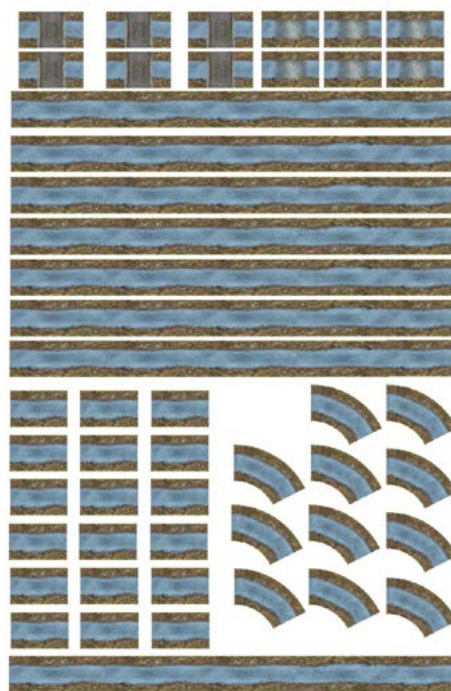
## A GEEK VILLAIN LOADED WITH AMMO

Let's start things off this month with a trio of products to get your hobby juices flowing. The first is from Geek Villain ([geekvillain.co.uk](http://geekvillain.co.uk)) and it is a minimal effort offering - a selection of rivers that they've added to their 'self-cut-out' terrain range that require nothing more than some scissors to get tabletop ready. The river sections - available at small, medium, and large scale - are printed on a 6ft by 4ft piece of hard-wearing cloth, ready for you to cut out and place down as water features. Straights come in different lengths (and include ford and bridge sections) and there are plenty of curves that all join up neatly. This makes for maximum versatility, and the crossing points add practicality and functionality for whatever your gaming needs may be. Having rivers and tributaries criss-crossing your tabletop has never been easier, and I really like how unobtrusive these sections are when laid down on the board or put into storage.

Also new from Geek Villain are some weathering powders. Their Modelling Pigments come in 40ml plastic jars and are available in nine 'flavours': Rust, Winter Soil, Dark Soil, Light Rust, Dark Rust, Ukrainian Soil, Farmland, Concrete Dust, and Vietnam. There's nothing particularly special about these over other pigments but they add variety to the market. I like to combine similar colours of pigments, in layers on my models when I'm painting to add colour variation and up the realism; these will help with that.



I jetted off on my holidays this month, but my Release Radar kept on pinging away, sending message alerts about exciting new hobby releases while I sipped from a drink with an umbrella in it!



The final hobby item in this section is from Ammo ([migjimenez.com](http://migjimenez.com)), and it's an excellent looking new book with the mission of telling you *How to Paint Miniatures for Wargames*. It's a 168-page tome chock full of tips, guides, and techniques from some of the world's best painters including Rubén Torregrosa, Giuseppe Chiafele, and David Imrie. We all know that practice makes our painting better, but adding structure, goals, and expert advice to that practice will drastically ramp up the rate of improvement. The book covers everything from historical figures to well-known sci-fi figures and includes basing. I can recommend the trouser painting on page 122.



## BUNKERS, BARNs, PRECINCTS, AND PIGGERIES

Most battles are fought for, near, or over structures, and our tabletops can always use a building. This is not the first time, or the second time, I've mentioned MarDav Miniatures ([mdminis.co.uk](http://mdminis.co.uk)) and the bunkers they produce, but this one's rather different to their previous offerings; a large log bunker (see right). It is produced in resin, comes in various scales, and has a removable roof so that it can be used for mortars as well as the habitual MMG nest. I am not sure how many bunkers MarDav will end up producing, but they are keeping me interested with the variety on offer.



The MDF Mob City Police Precinct from Empires at War is a much larger bit of terrain ([empiresatwar.co.uk](http://empiresatwar.co.uk)) for 28mm, with two stories that include a removable roof and floor. With a 17cm by 17cm footprint, it will be excellent for any mob games (I really must paint my gangsters!) but should also work well for broader modern gaming, especially at skirmish level. You could add the Newstand or Telephone Box they have also released for your hoods, or undercover Feds to loiter around and look less suspicious. The Mob City range is an intriguing one, and as it expands, it is doing a great job of capturing that iconic inter-war US setting and feel.



Above: Lowther Cottage.

Below: Douglas Barn.



Right: Pringle's Piggery.

Another growing range is Warbases' Border Reiver buildings ([warbases.co.uk](http://warbases.co.uk)) with four new releases: a barn, a cottage, and two piggeries. All these typical buildings from the Border region of England and Scotland are made from MDF and in 28mm scale. Many of these historic structures are still visible today; so even though they may be 500 years old, they could be used in more modern games, even if that would be mainly 'what if?' scenarios for the last 300 years or so.



## RENAISSANCE MEN, JACOBITES, AND GERMANS

I'm not really known for being a Renaissance man, but Artizan Designs' recently released range of Spanish for this period have certainly caught my eye! ([artizandesigns.com](http://artizandesigns.com)). The Handgunners and Pikemen have been joined by Sword and Bucklermen; and with command also available, you now have everything you need to send these cool looking Iberians off into the Jungles of South America or onto the battlefields of Italy to take part in the Renaissance conflict of your choice. One of the sword men has quite the William Shakespeare look too if you ask me.



Another blip on the Release Radar turns my gaze to some rather different figures, new Jacobites from Flags of War ([flagsofwar.com](http://flagsofwar.com)). The packs comprise Horse Command, Horse troopers, and a customisable flag for them to hold up. The figures are 28mm white metal with the expected soft beret and a preponderance of swords and muskets as well, so they can dismount when needed and shoot their way out of bother. It is the customisable flag that is very intriguing; Flags of War may be diversifying and producing lots of great minis these days, but they are keeping true to the company name with this. You can customise the colour of the flag, and there are eleven options, but I could see the possibilities developing over time to include more options than just simple colours.



Above: WWII riflemen set.

1st Corps ([1stcorps.co.uk](http://1stcorps.co.uk)) have released a new lot of Early War Germans for World War Two in 1/48 scale white metal: an eight figure riflemen set, four-figure NCO set, and a four-figure two MG34 set. While there's already plenty of Early War Germans out there, these are excellent sculpts and will bring more variety to forces owned by players who like to mix a tasty cocktail of ranges within their armies. They also provide prone or advancing options, and this is particularly welcome in the MG34 pack as it changes the feel of the whole section. A word of caution regarding the MG34 barrels, they are true to scale so are much thinner than many other offerings; one of mine snapped off. Fixable, but I will be putting them on a larger base to provide some stability and support and better keep my hands out of the way of the fragile barrels.



Above: WWII NCO set.

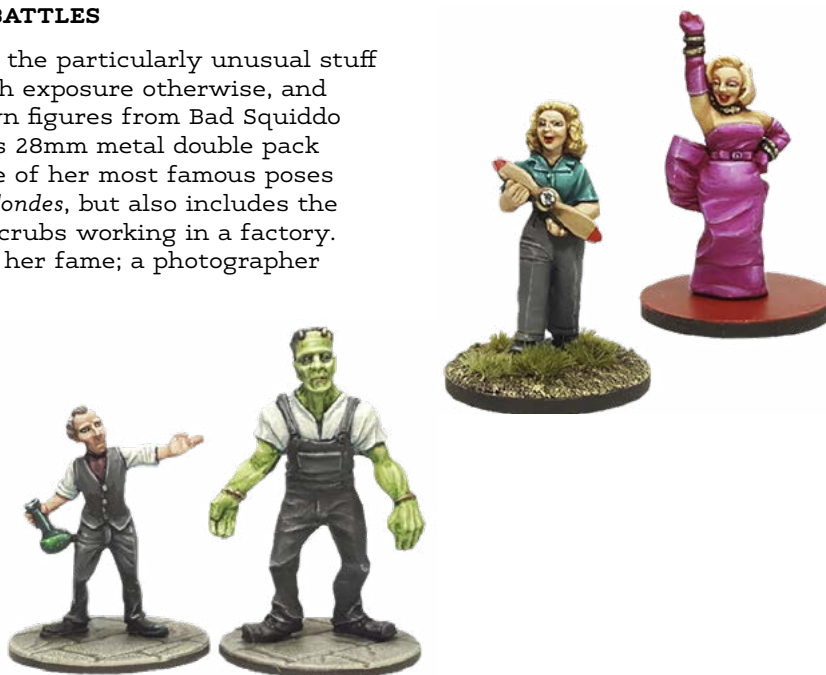


Above: WWII MG34 set.



## MOVIE ICONS AND NAPOLEONIC BATTLES

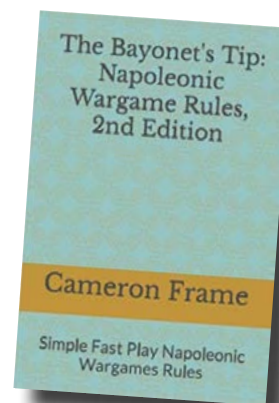
I like to finish up Release Radar with the particularly unusual stuff that would probably not get too much exposure otherwise, and that begins with the Norma & Marilyn figures from Bad Squiddo Games ([badsquiddogames.com](http://badsquiddogames.com)). This 28mm metal double pack has the iconic Marilyn Monroe in one of her most famous poses and dresses, from *Gentlemen Prefer Blondes*, but also includes the unknown Norma Jean Baker in her scrubs working in a factory. That factory job would be the key to her fame; a photographer would spot her and catapult her to stardom. From Hollywood icon to horror icon, Bad Squiddo's Frankenstein and The Bairn set contains Victor Frankenstein and his 'son'. They might not be as attractive as the previous duo, but they have their own beauty, albeit hidden in a very disturbing outer shell!



Speaking of disturbing, Black Site Studios come in with a new horror set ([blacksitestudio.com](http://blacksitestudio.com)); and while I am not exactly sure what they are, this is likely due to me not keeping up with the youth of today, they are definitely creepy! You could use the miner as a normal figure, but the other two in the pack are very definitely horror figures. Along with these, there is a group of modern News Anchors who could be doing battle or just shouting "I love lamp" while having no idea what's going on.



The final offering this month is something rather different, a new set of Napoleonic rules: *The Bayonet's Tip: Napoleonic Wargames Rules, 2nd Edition* by Cameron Frame. These rules are available from Amazon at a very reasonable price, and the philosophy behind the gameplay is set out early; fast play rules that want to give you a feel of the period without needing you to have an encyclopaedic knowledge of the history or complex gameplay concepts. They are only 64-pages long and contain comprehensive reference pages at the end of the booklet, so the rules themselves are quite condensed. There are diagrams aplenty to illustrate key concepts, and though I've not had the time to do a deep dive, they seem to have some potential. Although designed for 10-15mm armies, I am sure I will be able to use my 6mm Duchy of Warsaw army against my friend's Old Guard easily enough. They do rely on players talking to each other and designing their own scenarios (no points or army lists here), so you will need to do your research, but that is half the fun. I am particularly looking forward to catching someone unawares with the Coordinated Battery Fire.



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

# PULP FIGURES

by Bob Murch

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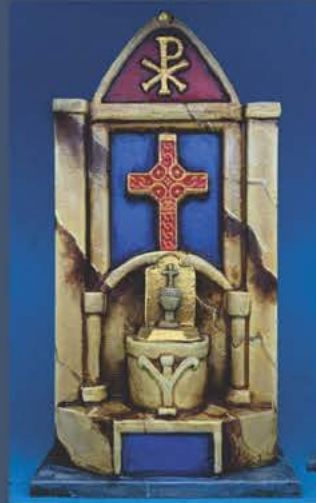


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## NEW BOOKS FOR THE DISCERNING WARGAMER

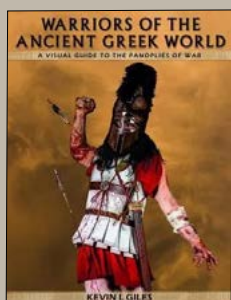
BY NEIL SMITH

One of the pleasures of writing this column is trying to detect themes running through the new crop of books. It usually doesn't happen, but quite often I find books that dovetail nicely with each other. I also generally pick one or the other to showcase, but this month I've sneaked a few complementary books into the mix.



### ANCIENT

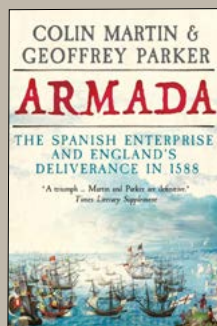
Our trips into the Ancient world usually involve a visit to Greece or Rome. This month it is the turn of Greece with Kevin Giles' *Warriors of the Ancient Greek World* (Pen & Sword). The pictures in this book provide the hook, and if you're taking on an Ancient Greek project from any period in their history, this looks like a good starting place. What makes these pictures stand out is their combat realism; these are men in action with all that entails on the messy ancient battlefield. That illustrates Giles' descriptions of Greek weapons and how they were used. But where can you use these warriors? Stephen Kershaw has you covered with his *The Harvest of War: Marathon, Thermopylae, and Salamis: The Epic Battles That Saved Democracy* (Pegasus). Admittedly, the Persian invasion that this book commemorates is a relatively thin slice of Greek military history, but these battles are truly iconic; two for the supremacy of hoplite warfare, and the other for a remarkable victory at sea. If you are going to simulate ancient Greek warfare, then why not do so against such a varied and colourful army as the Persians?



cannot consider medieval warfare without acknowledging the role of the knight - that armoured warrior on his outsized horse bludgeoning his way across Europe's battlefields. But who were they, what did they do, how they do it, and what happened to them? Clive Hart has all the answers in *The Rise and Fall of the Mounted Knight* (Pen & Sword). This is well-trodden ground, perhaps, but what makes this book stand out is Hart's insight into medieval warhorses through his own equestrian studies. Rules writers might want to take note of his conclusions.

### EARLY MODERN

Perhaps not well-trodden ground but certainly well-sailed seas, is the story of the Spanish Armada. Colin Martin and Geoffrey Parker's *Armada: The Spanish Enterprise and England's Deliverance in 1588* (Yale University Press) examines one of the most decisive battles in European history. They follow the campaign from its organisation, through the battle, and then the trail of Spanish shipwrecks around



*Military Disaster* (Canelo) by John Harris. This is a narrative history, a 'battle epic', that challenges all we think we know about this 'glorious' calamity, with Harris revealing a far more complex set of causes than is usually assumed. There is something off-putting about galloping your lovingly painted cavalry down an avenue of cannons to deal with more cannons facing them, but we don't blink at simulating Rorke's Drift or other forlorn-hope military disasters. And we should also remember this took place in the larger Battle of Balaclava. Maybe it's time to take another look at this one too?

### AMERICAN CIVIL WAR

As wargamers, we love to second guess historical commanders. That's why books such as Michael Lang's *Decisions of the Maryland Campaign: The Fourteen Critical Decisions That Defined the Operation* (University of Tennessee Press) are so much fun. This is the campaign leading to the Battle of Antietam on which the fate of the Union could have turned but didn't. How did the armies get there? Where did they clash along the way, and how could have key decisions determined different outcomes? Given that Antietam is one of the most popular ACW

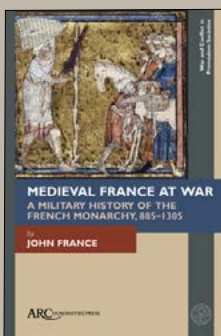
battles to wargame, this book should be right down our street. I've often thought the campaign was a bit hubristic on Lee's part and a waste of vital manpower, but I'd like to understand more about the turning points and play them out on the table.

### PONY WARS

Staying in the US, but in a very different context, is *John Finerty Reports the Sioux War* (University of Oklahoma Press), edited by Paul Hedren. Correspondent John Finerty accompanied General Crook's campaign against the Sioux in 1876, which was halted on the Rosebud by a determined but unsuccessful Sioux assault on Crook's column. In the finest tradition of Victorian-era newsmen, Finerty took part in the fighting. He also wrote stirring accounts of life on campaign and the dangers it held. The Pony Wars

### MEDIEVAL

The French often seem to get short shrift in early medieval history. We tend to focus so much on the formation of England that we sometimes forget that the French too were searching for an identity, and they did so when surrounded by enemies. That they did so implies a strong military. The aptly named John France does us a great service then with his *Medieval France at War: A Military History of the French Monarchy, 885-1305* (Arc Humanities Press). The author examines the French military in some detail along with their neighbours. For us, that means a potentially fascinating campaign, but even fighting out the battles would be enough to sustain a new project. And you



Scotland and Ireland, exploding many myths along the way. In the best traditions of the 'new' military history, Martin and Parker take us into action at all levels of this campaign. In short, all you need to know is in this book. I'm not sure why, but this period is woefully underplayed in naval wargaming, yet the Armada and the pivotal battle of Lepanto (1571) were fought during this time. It is an era ripe with possibilities.

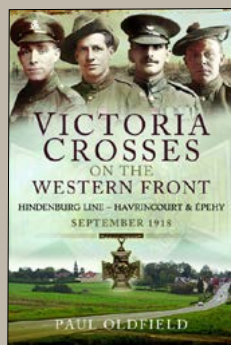
### CRIMEAN WAR

Speaking of underplayed battles that shouldn't be, what about the iconic subject of our next book: *The Charge: The Light Brigade, the Crimean War and a*

has seen a resurgence of late amongst wargamers, with new figures and rules on the market. Most of that seems catered for 28mm, but I have a notion for 6mm, covering the larger campaigns, so this book is my must read for this month.

### THE GREAT WAR

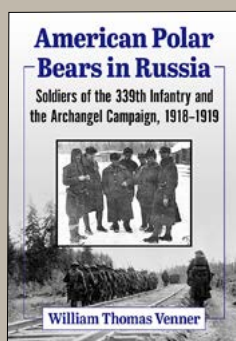
We visit the Western Front for our next book this month, with Paul Oldfield's *Victoria Crosses on the Western Front - Battles of the Hindenburg Line - Havrincourt and pehy: September 1918* (Pen &



Sword). This is a collection of stories about extraordinary heroes and their actions that resulted in them receiving Britain's highest award for bravery. That there is enough to write a book on them says something about the fighting across the Hindenburg line even that late in the war. Oldfield also incorporates battlefield guides, so that, if you are so inclined, you can visit where the VC was won. Winning medals, and heroism in general, is something rarely considered in wargames, but it should be given how many combats were won and lost through the actions of ordinary soldiers doing extraordinary things.

### BETWEEN THE WARS

From glory to almost anonymity we go with William Venner's *American Polar Bears in Russia: Soldiers of the 339th Infantry and the Archangel Campaign, 1918-1919* (McFarland & Co). This is an account told from the ranks of the 18 month campaign to prevent the Bolsheviks from capturing the city of Archangel in the Arctic after World War One. This campaign was somewhat buried in the euphoria of the Great War ending but was often just as intense as anything seen on the Western Front. For Great War gamers, this might add a few new wrinkles into your gaming, with tanks and warplanes on your side, and Bolsheviks and extreme cold to gum up the works. That sounds like a challenge! And, if you organize some Bolsheviks, you can fight other foreigners, e.g. the British, out to ruin your Revolution and then leapfrog them into the Russian Civil War without too much effort.



### WORLD WAR TWO

As usual with World War Two, we're loaded this month with books on planes, ships, and automobiles, and combat across many different environments. We begin in the air with Matthew Willis' *Royal Navy*

*torpedo-bombers vs Axis warships: 1939-45* (Osprey). If ever a nation's air force was found ill-equipped for anti-ship missions entering World War Two, it had to be Britain's Royal Navy with its collection of seemingly antiquated biplane torpedo bombers. Yet, time and again, they punched well above their weight, which surely comes down to the skill and tactics of the pilots. Willis explores that in this typically well-illustrated Osprey book. I am a big fan of cooperative gaming and taking a squadron

of 'stringbags' in to attack an enemy ship with all its guns blazing sounds like a hoot. Echoing an earlier conundrum, it would be even more fun if within this co-op game our 'pilots' are playing for medals - who can hold their nerve long enough before releasing their torpedo to win that Victoria Cross?

If you are looking for something a wee bit different from the usual 'sink the Bismarck' scenario for your 'stringbags', why not check out Maurizio Brescia and Augusto de Toro's *Italian Heavy Cruisers: From Trento to Bolzano* (Seaforth)? They provide all the specifications you will need to present exciting targets in the battle for control of the Mediterranean Sea, which is also an underplayed aspect of World War Two. You wouldn't even need the models, just cut-out cardboard ship plans, with guns and vulnerable points noted, and have at it. You could take this anti-ship warfare gaming a step further by reading Martin Bowman's *The Air War at Sea in the Second World*

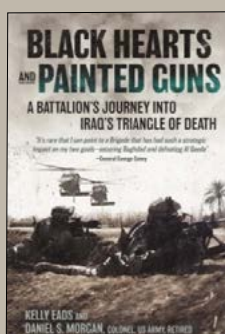
War (Pen & Sword) and fighting some Pacific War action.

We can't leave World War Two without acknowledging a new book by one of the most respected modern historians of the Eastern Front, Prit Buttar. As the title suggests, *Meat Grinder: The Battles for the Rzhev Salient, 1942-43* (Osprey), this is not a book for the faint-hearted, though nothing is on the Eastern Front. The salient was a stretch of forests and swamps, hardly worth fighting over, you might think, but millions died here, and Buttar tells the story from all perspectives. What is also interesting is that Buttar explores the

way that the Soviets learned from this campaign, so that by 1944's battles, they were more efficient and ready to win. Wargaming the Eastern Front is popular with World War Two gamers, so Buttar might have opened up an interesting new campaign for them to fight, and one that I suspect will limit the involvement of the ubiquitous waves of tanks we see all too often in Eastern Front games.

### MODERN

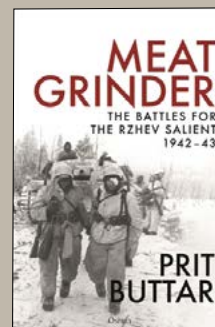
We come to the recent past with the war in Iraq. Kelly Eads and Daniel Morgan narrate Eads' Iraq experiences in *Black Hearts and Painted Guns: A Battalion's Journey into Iraq's Triangle of Death* (Casemate). Eads belonged to the 2nd Battalion, 502nd Infantry Regiment, distinguished by the black hearts on their helmets (Morgan also fought in Iraq and Afghanistan). Unlike some memoirs from this conflict, this one is action-packed as the 502nd took the fight to the enemy along with the more mundane security tasks that are the lot of the average soldier. And for us, that means lots of potential scenarios. I might be getting old, though, because I'm still stuck in *Force on Force* as my modern skirmish



rules of choice, and they are ideal for operations in Iraq or Afghanistan. Also, for modern warfare, the helicopter might be the symbol for technologically superior forces, so maybe check out Michael Fry's *The Workhorse of Helmand: A Chinook Crewman's Account of Operations in Afghanistan and Iraq* (Pen & Sword). I'm not sure how to wargame with those, but there are intriguing possibilities in zooming around with helicopters, taking fire, and putting your soldiers down exactly where they should be. That's something to ponder while I research November's new books.

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 [hamsterwangler.com/beating-tsundoku/](http://hamsterwangler.com/beating-tsundoku/).

Happy reading (and gaming)!





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# JERVIS JOHNSON Q&A

We chat with game design legend Jervis Johnson who has dived back into historical gaming since his retirement from Games Workshop last year and provided us with the *Valour & Fortitude (V&F)* Napoleonic rules that are free with this issue.

**Wargames Illustrated:** Thanks for letting us publish your new set of rules, Jervis. Why are they happening now and how has it been designing *V&F*?

**Jervis Johnson:** All the rulesets I've written with the Perrys have come about when Alan or Michael said something like, "Let's fight a battle with my new Roman and Pict armies." I'd follow up with: "Great idea, I could come up with some rules for the game..." and from there we would get carried away; before we knew it, we'd end up with something like *Warhammer Ancient Battles*!

As to the process, all the rules I write with the Perrys come out of actual gameplay, by which I mean we just start

playing games and take things from there. Because of this they are focused very much on the sort of games we like to play.

**Wi:** What is the appeal of the Napoleonic period for you; what made it the first one you wanted to explore with your new game now you've left GW?

**JJ:** I love Napoleonic games, mainly because they look so splendid; but in this case, we decided to focus on the period simply because Alan was keen to play some Napoleonic games and try out his new Prussian army. I thought it was a great idea, I suggested coming up with some rules for the game, and away we went!

**Wi:** This isn't your start in Napoleonic history and Napoleonic gaming though?

**JJ:** I played some Napoleonic games when I was a teenager, but my main periods were ancients and WWII, and these remain the periods where I have really studied the history in any depth. It wasn't until we started playing games using the rules that went on to become *Black Powder* that I particularly got into the Napoleonic period and studied it in a bit more detail. That said, it is Alan and Michael that know the period really well, and I relied on their expertise a lot to get the historical details right.

**Wi:** Did the historical side of things have to remain somewhat pushed to the



*Jervis (sitting) is joined by fellow game designer Rick Priestley, and Michael Perry as they try and perfect the arcane art of 'pointing at the wargames table for a photograph'.*



back of the cupboard during your time at Games Workshop or did it remain your hobby pastime?

**JJ:** Historical games remained one of my hobby pastimes, certainly. I've always tried to make sure that my personal gaming hobby focused on things other than GW games; after all, I was playing those all day at work, I wanted to do something different when I got home. I love all sorts of games and would play historical wargames, board games, classic games like bridge and backgammon, and roleplaying games. Often the experience of playing these would inform the design work I did at GW, I was always experiencing new ideas rather than getting stuck in a GW gaming bubble.

**KEEPING IT CONCISE**

**Wi:** The rules are intentionally short with a few 'bolt on' sheets bringing elements of detail from the period. Why did you choose such a condensed approach to rules writing?

**JJ:** As I say in the introduction to the rules, the starting point for the game was playing a demo game at Partizan and noticing we were spending a lot of time flicking backwards and forwards through the rules trying to find the information we needed. We chatted about this after the game, and that conversation led to the idea of designing a set of rules that would cut down as much as possible on unnecessary 'flickage'.

**Wi:** Now you've done that, what do you think are the positives and perhaps some negatives of condensed rules?

**JJ:** The positives are that the rules are practical and easy to use at the tabletop. This isn't just because they are concise. To get them to work while being concise required a limited number of different rules and reduced complexity within the mechanics; every rule had to earn its place in the rulebook and then be written in as few words as possible. The negatives are that the rules are tersely written and therefore quite 'dense', especially as there isn't really any space to include examples of play or diagrams. The result is a set of rules that can be a little tricky to learn when reading them off the page for the first time, but are very practical and easy to use when you start playing the game.

**Wi:** Were there any precursor rulesets you played or worked on that led to this approach or helped you with it?

**JJ:** The antecedents are the first and third editions of the *Age of Sigmar* (AoS) rules. The mandate for the first edition AoS rules was that they fit onto four pages maximum. This proved an interesting design challenge, and I learnt a lot from the process. Unfortunately, there was also

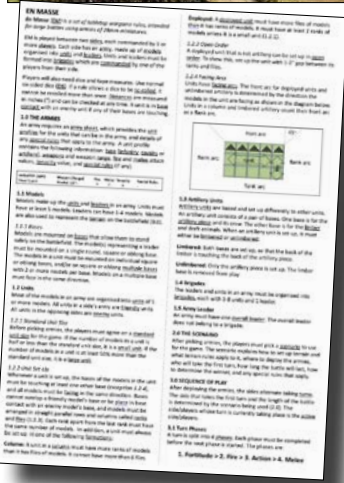
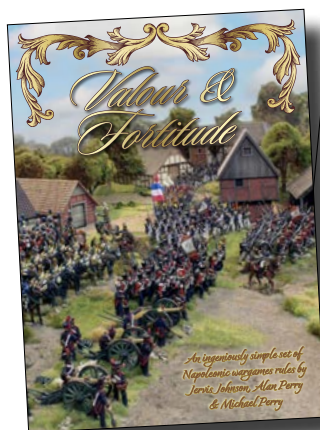
a mandate that the rules be written in a chatty style, and to achieve that and fit the rules onto four pages, several rules ended up being written rather loosely. This led to a lot of questions being generated and a lot of errata needing to be written to fix the problems. The third edition set out to fix this, with the aim of creating a robust set of rules that didn't generate lots of questions but were as concise as possible. I'm really pleased with what we achieved with the third edition rules, and it taught me a lot about writing rules that are tight and consistently written. *V&F* takes these lessons and tries to meld the best aspects of the first edition AoS rules

(their shortness) with the best aspects of the third edition rules (their precision). Experience has taught me that you never completely achieve your goals, so I am looking forward to seeing how close I have come!

**Wi:** Who are the *V&F* rules for? Were they primarily made with a particular audience in mind?

**JJ:** To be brutally honest, they are primarily for Alan, Michael, and me. If anybody else likes them too then that is a bonus! [Grins]

**Wi:** What things should those 'anybody else' players be excited about in *V&F*?



Above: The umpire (Jervis, end of table) oversees the French commanders in conflag. Michael Perry and Chris Cound (standing) are eager to push forward, Dave Andrews (sitting) looks less convinced.

**JJ:** I hesitate to answer questions like this because it ends up sounding like you are blowing your own trumpet. That said, I think players will get excited about the fact that the rules and army sheets are going to be free [some are available in this very issue, others can be found online on the Perry Miniatures website: [perry-miniatures.com](http://perry-miniatures.com) - Ed]. This, combined with the fact that they are (hopefully) easy to use and pick up, makes them a great set of rules if you want to try out a new period or introduce friends to the hobby.

Above: An early version of the *V&F* rules when the working title was *En Masse*.

## THEMATIC FORCES WITHOUT THE WORD COUNT

**Wi:** How do you make entire nations feel individual and distinct within such boiled down profiles and special rules? What are some of the core things you're seeking out and trying to represent for each of the nations presented in the Battle of Wurzen for example? [See page 44 - Ed].

**JJ:** The starting point is to make certain unit profiles do a lot of the work for you. Even Napoleonic armies, which were broadly very similar, have unique units not used by other nations. The French have their Old Guard, the Russians their Cossacks, and the Austrians their larger sized infantry and cavalry units. All these things can be represented by the profile for the unit and maybe a special rule or two. With special rules, I've found that when it comes to making an army feel distinct, a little goes a long way. I have tried to keep them to a minimum and was helped in this by them needing to all fit on a single side of A4 paper; that meant I couldn't get too carried away!

There is also the fate table, which has proved a useful way of adding period flavour to each army. The fate table was not part of the original version of the rules, but I included it in the first scenario we played and liked the effect it had so much I decided to make it one of the core rules. At the start of each turn the players draw a playing card (one side



*Above: Jervis Johnson, Michael Perry, and Dave Andrews watch in awe as Rick Priestley carries out his master plan.*

uses Hearts and the other Spades), and the card they draw gives them a special ability to use. It might allow you to reroll failed attacks when a unit fires, or remove a loss marker from a unit; the numbered cards (2-10) are the same for all sides, but the picture cards and the ace are unique to the army. This allowed me to give each army its own distinct quality without overwhelming the players with loads of special rules.

**Wi:** The rules you've created have the potential to work far beyond Napoleonic battles; that's not just a happy

coincidence, is it? Where could they go next and what are your overall hopes for the game?

**JJ:** That's right; the *V&F* rules cover the basic tactics of land combat, which really haven't changed all that much from ancient times through to the start of First World War. Units form up in marching columns, or in fighting formations that are either wide (line) or deep (attack column), they have infantry, cavalry, artillery, and leaders, and they attack each other with ranged fire or hand-to-hand until one side or the other is defeated.

This being the case, we hope to be able to do army sheets for pretty much all the Perry Miniatures range except for their WWII figures. This will be a long-term project - I am after all retired! - and to start we will concentrate on adding army sheets for the rest of the Perrys' Napoleonic ranges, starting with the British and Spanish. We haven't decided what we will do after that, but the decision will probably come down to what period we want to game in next. I'm lobbying for the Wars of the Roses, but we shall see.

**Wi:** That's a lot from such a small set of rules. Are there any places you faced major design challenges?

**JJ:** Overall it was straightforward. One area that was challenging was determining when a battle ended and who won and lost, and I talk about this in the introduction to the rules. The only other thing that really stands out was going round the houses a few times with the rules for picking a target when you fire. At first you could pick freely if the target was in your front arc, but this led to players massing their fire on a target in a way that felt very gamey. I then tried to come up with rules that forced units to fire at the target that had the most figures in range and in their line of sight, but

## JERVIS AT GAMES WORKSHOP

### ALMOST 40 YEARS

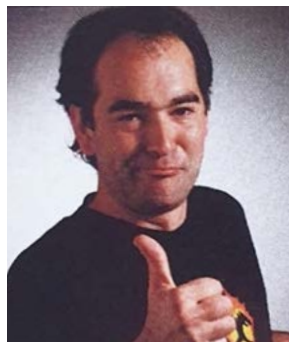
Jervis is well known for his long tenure at Nottingham miniature making giant Games Workshop. While other legendary GW designers had long since become 'ex-GW' (many of them then started producing historical wargaming offerings, such as *V&F* co-creators Alan and Michael Perry), Jervis only left the company in September 2021. We couldn't resist asking him a bit about his times there. His answers are scattered throughout this article.

**Wi:** How was it leaving GW and what've you been up to since?

**JJ:** I loved every day of my 39 years at GW, so it was a bittersweet feeling when I left. I'll miss working with a great team of people, but I am also looking forward to the freedom to do what I like, when I like! As well as *V&F*, I've got a couple of other gaming projects on the go, and I also moved house. I've been catching up with old friends, catching up on my reading, and playing games that aren't ones I'm designing. I'm starting to realise that the old cliché 'how did I ever have time to work?' is rather true.

**Wi:** What do you see as the 'best times' and 'worst times' in the company's history while you were there?

**JJ:** I find it hard to answer this question. When I look back at the history of GW, I don't really see 'best times' and 'worst times', but rather 'different times'. As to what those different times were as a games designer, I found the '90s to be a period of innovation and experimentation, the noughties (2000-2010) to be a period of consolidation and refinement, and the 2010s to the present day to be a period of increasing professionalism and expertise.



*Above: Jervis in his earlier GW days.*

this too led to some really odd situations in play, was hard to adjudicate, and the rule was very long-winded and hard to understand. In the end, I decided just to say that you had to shoot at the closest eligible target. This can still lead to some odd situations in play but is an easy rule to use, is short, and is difficult to exploit in a gamey way. There is an important lesson here; sometimes there is no perfect solution, and when this is the case, just admit defeat and use the simplest option!

**Wi:** Having looked at a great many rulesets over the years, we can wholeheartedly agree with that and rather wish others applied the same logic! What areas of the rules do you feel particularly proud of?

**JJ:** The thing I am most pleased with is how the rules manage to cover quite a wide range of things in such a short space. Although *V&F* is only four pages long, it includes rules for objectives, reinforcements, game length, random events (through the fate cards), terrain, and how to determine the winner, along with all the stuff you'd expect to find. I'm very pleased with how much we've been able to squeeze into such a small space.

#### AN ICONIC GROUP OF PLAYTESTERS

**Wi:** You touch on your playtesting campaign in the article on page 44; how is it testing a new game that you've created with players who are some of the most experienced and well-known game designers around?

**JJ:** Great fun really, mainly because all my playtesters have been good friends of mine for quite some time (decades in some cases). That said, our friendship didn't stop them from doing their best to break my new rules and exploit any flaws, which is exactly what you need your playtesters to do! Rick Priestley and Alessio Cavatore have worked with me on countless rulesets, and they know my strengths and weaknesses very well; they did a lot to help me fine-tune the rules and to avoid going off down any blind alleys. In short, I just couldn't have had a better group of people to help me develop the *V&F* rules.

**Wi:** Yes, with Alessio and Rick responsible for some of the most popular (and quite lengthy) rulesets in historical (and general) wargaming, is there any competition or playful teasing, perhaps some deeper investigation of design processes and motivations between you?

**JJ:** There was some joshing for sure, but Alessio and Rick know me well and understood what it was I was trying to achieve; they went out of their way to help me achieve my goals. They were also as interested as I was in the idea of making a concise set of rules that

## JERVIS AT GAMES WORKSHOP

### THE GAMES

**Wi:** What are the games you are happiest with and are there any overlooked gems that you wish more people had played?

**JJ:** This is another hard question to answer because as a professional designer you have to be able to fall in love with each and every project you work on; if you can't find something that excites and interests and makes you happy about a game you're working on, you just can't do a good job on it. That being said, games that stand out for me are the third edition of *Blood Bowl*, *Epic Armageddon*, and *Age of Sigmar*. Taking each of these in turn:

Up until *Blood Bowl*, I was still learning the trade of being a games designer, and it was the first game where I took all the things I had learnt and used them together to create something that was really mine rather than a pastiche of other people's ideas.

*Epic Armageddon* is (in my opinion) an overlooked gem. I think it has an interesting game system with tightly written rules, and it has a great balance between gritty detail and smooth gameplay.

*Age of Sigmar* was a roller-coaster ride; the first edition of the game was one of the most difficult projects I've ever had to work on, through to the third edition, which was one of the best. The launch of *AoS* was a big deal for GW, and so lots of people had opinions on how the rules should be written and presented. This led to lots of rewrites that led to a sort of 'designed by committee' effect. After the game was launched, it didn't do as well as was hoped; but fortunately for me, the effect of this was that the *AoS* team was pretty much left to its own devices in terms of updating and revising the system. My colleagues on the *AoS* team are a lovely and hugely talented group of people, and with their help, we turned the rather wonky first edition rules into what is, with the third edition, a really great set of rules. The third edition *AoS* rulebook came out just before I retired and was a perfect swansong.



Above: *The Epic Armageddon* cover art.



Above: The playtesters from left to right: Dave Andrews, Alessio Cavatore, Rick Priestley, Jervis Johnson, Michael Perry, and Alan Perry.

minimised the need to look things up elsewhere. Having a clear design goal like this is an inspiring thing for a game designer, and Rick and Alessio enjoyed the challenge it presented just as much as I did.

One thing that hasn't been touched on yet is that while I wanted *V&F* to be concise, I also wanted the rules to be complete.

There is a temptation when writing rules to sort of handwave away some issues and hope that the players will understand the intent behind a rule even if you haven't addressed all the ins and outs of how to use it directly. That temptation is all the greater when you are writing rules that need to fit onto four pages! I didn't want to handwave anything in the rules for *V&F*, and I am keeping my fingers

crossed that I achieved that goal with help from my fellow playtesters.

At this point, some of you may be tempted to say, "Hold on just a minute, Mr Johnson, but isn't there a Q&A section in the rulebook? If your rules are so complete, why are there any questions about them?" This is a valid question, and all I can say in my defence is that

## JERVIS AT GAMES WORKSHOP

### BLOOD BOWL

**Wi:** *Blood Bowl* holds a special place in the hearts of many Games Workshop fans and is a favourite within the *Wi* team. Did you know you were creating perhaps the best game that GW have ever released when you were working on it?

**JJ:** I'm not sure if *Blood Bowl* is the best game GW has ever released, but it's arguably the best game I've designed. In terms of how much credit I can take for that, I think it's a combination of my own ability and luck.

What probably came most directly from me was a desire to keep the game as simple as possible while still achieving the effect that I wanted. This is subtly different to just wanting to make the game simple; it could be complicated in certain areas (and is) as long as any complicated mechanics were still the simplest ones I could devise to achieve the effect that I wanted. Where I was lucky was in how all the mechanics I devised came together and the way the game was playtested.

**Wi:** There are many levels to a simple rule like pushes; veteran players will adjust their attack order and strategy to use them best. Was that intentional?

**JJ:** Although they were in the game for reasons of their own (to keep the game fluid and to avoid the boring 'attack all along the line' tactics common in earlier versions of *Blood Bowl*), they combined perfectly in a way I hadn't foreseen. I also got lucky with my playtesters; the third edition *Blood Bowl* rules were tested by running a league at the Design Studio, with games taking place at lunchtimes and after work. Just about every member of the Design Studio at that time took part. They gave me fantastic feedback and advice and then cheerfully put up with me changing the game every week based on the help and insights they had given me. Without their contribution, *Blood Bowl* simply would not have become the great game that it is.



## JERVIS AT GAMES WORKSHOP

HISTORICAL GAMING MEETS FANTASY AND SCI-FI

**Wi:** Do the folks who work at GW now have the same sort of interest in history and historical wargaming as the old school crew in the Design Studio did?

**JJ:** Overall, no, but I think that's understandable. I grew up playing historical wargames because that was the only type of miniature wargames that were around, and I then ended up getting interested in military history as a result. I also loved fantasy and sci-fi, so came up with fantasy and sci-fi games based on the historical games we were playing because there weren't any games like that around. My first 'Orcs' were converted from Airfix Legionaries! Most of my colleagues from the early days had the same experience.

The modern generation of designers grew up playing *Warhammer* and *40K*, and in general weren't exposed to historical games until they came to GW and met some of the old hands like me. However, what unites the two generations is a love of miniature gaming, and I've always found that the younger designers and I had a shared passion and were 'on the same wavelength'.

**Wi:** Are there design trends that evolved at GW you feel are worth bringing to historical game design? Are there any elements of historical gaming that you feel are worth investigation by the current GW crowd?

**JJ:** One thing I think historical wargames rules could benefit from is the 'Three Ways to Play' now used in GW rulebooks. These grew out of a realisation on our part that different players look for different things in their games. We ended up calling these open gaming, matched play, and narrative gaming. Open gaming was the default setting and allowed players to set up games with the minimum amount of fuss or preparation; matched play was for competitive gamers that wanted to play games that tested their skill as a commander; and narrative play focused on linking games together in a way that would create a backstory for a player's army. The core game rules were used in all three ways to play, but were complemented by rules specific to each way to play. This allowed us to tailor the *AoS* rules for different styles of play, rather than having to use a 'one size fits all' approach as we had done in the past.

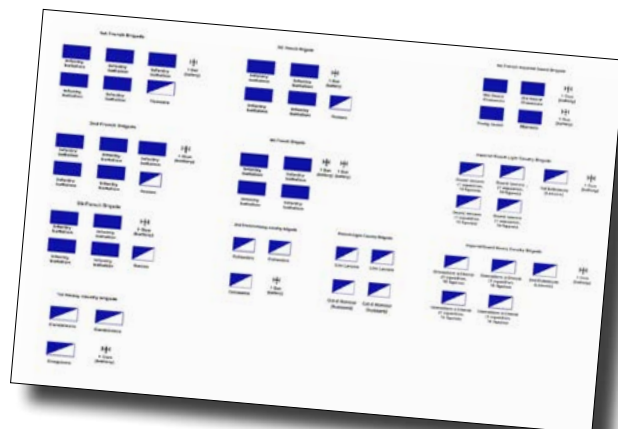
I think where the GW game designers can benefit is by being exposed to the huge range of different game mechanics and design approaches that are used in historical gaming. The sheer number of different rulebooks that are available is almost overwhelming, and there are some great new ideas being tried out. Recent favourites of mine are *To the Strongest* and *Strength and Honour*, both of which combine innovative mechanics with a square grid in a way I find very clever and interesting. My regular gaming opponent Simon Davies has promised to host a game of *For King and Parliament* (the English Civil War version of *To the Strongest*) for me soon, and I am really looking forward to trying those rules out too.



Above: *To the Strongest*, a game Jervis has enjoyed recently.

the Q&A are there to reassure people that the rules really do mean exactly what they say. During playtesting, players would often say something like, "Can I really use the move that is part of a rally to move towards the enemy?" to which my answer would be, "Do the rules say you can't? No? Then you can!" It was answering questions like these during playtesting that inspired me to include the Q&A and easily missed rules page.

That said, experience has taught me that rules are very rarely right the first-time round. So, if you do have any questions, please (and I really do mean please) email them to me at [vandf.rules@gmail.com](mailto:vandf.rules@gmail.com) and I will get back to you as quickly as I can. Your questions are especially helpful because the rules and Q&A on the Perrys' website are going to be 'living' documents; I will update them from time to time if it is needed. Any questions you send me will help me fine-tune *V&F* and make it as good as it possibly can be, so thank you in advance for sending them to me.



Above: The French order of battle from the campaign used to test the *V&F* rules.

# PSEUDO-NOSTALGIA WITH MARK'S LITTLE SOLDIERS



**Project Manager James asks sculpting legend Mark Coplestone about his changing wargaming tastes, how his new interwar range finds beauty in simplicity, the progress being made with Mark's Little Soldiers' associated wargame, and what the heck 'pseudo-nostalgia' means!**

**Wargames Illustrated:** You don't need to be a long-time fan of your work (which I am) to see that these figures are a fair departure from the type of sculpting you're known for. How did this change and the Mark's Little Soldiers range come about?

**Mark Coplestone:** I made an original range six or seven years ago, very similar to these new figures, but I completely lost my bottle, and they were never released. Originally, I was going to call them Simple Soldiers, but I realised that its abbreviation was problematic. I chose Little Soldiers because that's what my Mom and Dad called my Airfix figures when I was a child.

**Wi:** You're known for flitting between projects, periods, and scales and being a bit of a sculpting butterfly, but here, many years after losing your bottle with that unreleased range, the idea's persisted. What made this style of miniature design stick?

**MC:** Well, I am increasingly less interested in realistic toy soldiers. I think that might be in response to the way that hyper-detailed miniatures seem to have become the goal for the last 20 or so years. There is a growing consensus on what realistic proportions are for figures, and to some extent, implicit in that there has been a slight attack on more exaggerated or stylised figures; my sculpting is certainly on the exaggerated side of realistic, so it puts me in an interesting place.

I'm full of admiration for the artistry involved in creating a miniature that looks incredibly realistic, but it kind of leaves me cold. When I look at a unit of wargaming figures, I like a tabula rasa on which I impose my imagination. I'd rather look at a line of identical figures - Mark's Little Soldiers for example - and imprint my ideas than have a huge range of poses and facial expressions on display. A unit is a frozen moment in

time. Sometimes it's moving, sometimes it's shooting, sometimes it's waist deep in a river; static figures can never look totally realistic or represent the exact actions of a battle, so a blank slate works for me.

**Wi:** Has that growing interest in the 'tabula rasa' miniature given you the confidence and drive that was lacking when you made the original range?

The photographs throughout this article are all Mark's work (the Little Soldiers, planes, terrain, buildings, graphics, and miniature painting) except for the Panovian Gendarmes, Slovskan Border Guards, the Panovian plane, and the more detailed Berglanders. These were all painted by Kevin Dallimore. There are also two figures painted by Wi's Painter Callum. The tanks that appear in a couple of the pictures are slightly modified 1/56th Fiat 3000s from Anyscale Models.

Above: A Berglander attack!

**MC:** I don't know exactly, maybe it's just the right time; I am enjoying working on the project. I know that the figures are to a particular taste, but I hope that the appeal can build. It's quite a hard sell; they're not only simple, but you also have to buy into them completely as they won't mix with your other figures. We're in a golden age for wargamers, there's so much choice, so asking someone to commit time and money to a project that they can't mix with their other miniatures is tricky. I'm working on a game that will hopefully encourage more players to engage with the range.

### STRONG SILHOUETTES AND IMPRESSIONISTIC MINIATURES

**Wi:** I certainly want to hear about that; but before we talk about the game, can you tell me a bit more about the simplified nature of the figures. Were you mindful of a design ethos or aiming to emulate a particular type of classic miniature?

**MC:** There were certain qualities I wanted from my neo-retro toy soldiers, and they drove the way the range looks. They had to be quick and easy to paint; be simple and stylised (no details like buttons, creases, and fingers); feature integral, uniform bases that were big enough to stop them falling over; and they had to feel satisfyingly heavy when you picked them up.

I've thought a lot about certain design decisions I made - the lack of fingers and the fact that these are at a larger 30mm scale - and it's silly, but I worry people might just think I'm going blind in my old age, and I can't do the details anymore. These things are conscious creative choices! I really like working within production limits, and the way single piece figures are cast is what makes the challenge in miniature sculpting. I'm less interested in fine art, more interested in design; I suppose design is art within the restrictions imposed by production requirements or user requirements.



Above: A size comparison showing figures (top to bottom) from *Johilco*, *Mark's Little Soldiers*, and *Britains* ranges.



Above: *Somewhere in South America*.

**Wi:** I've realised that the miniatures I admire often exhibit a strong pose and outline over just about anything else; bold silhouettes are something you seem to excel at, and they are obviously very present in *Mark's Little Soldiers*. Is a strong silhouette something you're mindful of when you sculpt?

**MC:** It's really intriguing that you say that because one of the things I do when I've made something is hold it up to the light so that I can see the outline. If a silhouette doesn't say something, then I don't think the figure works. It should. I love that simplicity, and I certainly don't think detail and realism is always required for something to make a visual impact.

When photography came along in the 19th Century, it was alongside trends in high realism painting, particularly in Britain: lifelike highlanders and stags on hills, stuff like that. You might have thought that photography would, in a way, be the end of art. Why do anything different to photography? But then you get the impressionists, and for me a Cézanne painting is more evocative of Southern France than a photo can be. So, while there's room for the 'photography approach' in miniature making - the realistic figures - right now I'm more interested in evoking something.

If I wanted to do Medieval wargames, I'd be tempted to try and make figures that looked like illuminated manuscripts. Many years ago, Dave Andrews did a *Battle of Hastings* game with some figures he'd made that were effectively three-dimensional renderings of the Bayeux Tapestry. At the time, I probably passed it off as a bit weird, but it's stuck in my head more than the many dozens of games I've seen since. So, if I was doing that period, I'd do something similar, and though I'll probably never get the chance to do them, I've always been quite interested in 18th Century India, up until the British involvement, because Mughal miniatures would have a strong look where the clothes are quite flat, but they'd delicately colour their hands and faces.

**Wi:** Do you see more abstract or simplified miniatures as a chance to illustrate parts of historical culture that other wargaming might not then?

**MC:** I think it gives that opportunity. Going back to poses and silhouettes, there's even interesting things like how people stand. We assume they held their bodies how we do now, but they didn't, and you can see that in paintings from the time. Gentlemen would hold themselves in a way that might be described as quite camp today but back then would be anything but. Those nuances get lost



Above: The bold outline of the Panovian artillery crew along with a gun from *Mark's Back of Beyond* range.

somewhat in the search for universal realism, and it knocks the edges off period feel for me.

You can see it in things like Kurosawa films; peasants hold themselves and move in very different ways to samurai. I would imagine medieval knights, who were ultra-fit and had protein rich diets, would have been built differently too.

**Wi:** You clearly consider various forms of art in what you do. The Instagram feed that you're using to show off the range references different artists - do you have a fine art background?

**MC:** No, not at all, I'm just interested. I have always done life sculpture though, so I can certainly do realism. When I think back to the first figure ranges I did for Dixon Miniatures, it was 15mm Malburian and Grand Alliance stuff with multiple head variants. I did that with my own ranges too, and perhaps I was one of the pioneers of head options... Now I don't like variant heads at all! It was a right pain for production and when I look back at something like Minifigs, there's beauty in their simplicity and uniformity.

**Wi:** Are Mark's Little Soldiers a way for you to purge yourself of all the things you have grown to dislike, and at times, played a part in encouraging within the world of miniatures?

**MC:** There's an element of that... I don't think I'm expunging my past in a deeply psychologically damaged way though! It's fun! I like to set myself challenges; I've recently been doing 18mm Wiglaf stuff for Dan Mersey, and that's been interesting because I've always been into that period, but when he asked if I wanted an army of them to paint up I didn't. I just knew I'd never do it. Mark's Little Soldiers, however, I've painted hundreds of them; they just click. I could put on a demo game tomorrow if I needed to.



Above: Mark's homemade squared terrain has a retro charm that matches that of his Little Soldiers.

## MARK'S LITTLE SOLDIERS ON THE TABLETOP

**Wi:** Those Wiglaf figures are proof your eyesight's not on the blink. They're beautifully detailed! But you've led the conversation back to gaming, so I should probably find out about that!

**MC:** I have a ruleset I'm working on. I think when people make 'toy' type figures, they tend to release somewhat jokey rules to go along with them, but I don't want that at all; I'm seriously interested in making a game that explores some of the more interesting features of interwar warfare: aircraft, tanks, heavy firepower, indirect artillery, and so on but within a more open world.

The Western Front dominates how people think about that type of warfare, but it always struck me that WWI, particularly in the west, was more a product of large numbers of men than the equipment. If there weren't countries that could mobilise millions of soldiers, then there would have been a flank somewhere; it was that absence of flanks that was the thing in those battles, not the machine gun or the trench. The game I'm making is a chance to have that kind of warfare (with flanks present) and explore the possibilities of this fascinating period.

**Wi:** How have you gone about tackling that design challenge?

**MC:** I've been reading a lot of memoirs, and one of the big influences on my game was Rommel's *Infantry Attacks*. It's actually quite a dull read if you're after personality, but what's interesting is it's almost written like a wargaming scenario book; here's the problem faced, the troops we had, what happened, and how things could have been improved. Dominating it all is Rommel's planning; I was surprised how much of that was done by him: coordination with artillery

commanders, doing reconnaissance patrols personally, drawing sketches, really getting to grips with the lay of the land. This inspired my game design.

There are sets of rules like *Crossfire*, where terrain is the thing, but I wanted to do something that was a bit more 'toy soldier' and make minor elements of terrain into a playable system so it has an impact like it did in the battles Rommel recounts. You'll have obvious hills on a traditional wargames table, but a minor bit of dead ground, a hollow, or a ditch where troops can take shelter don't tend to impact gameplay. Accounts either side of the Great War, where things are more mobile, show that advancing to a patch of dead ground, settling, and working out where you can go next is a big part of battles; that's what my rules bring to the tabletop.

**Wi:** What systems make that terrain focused gameplay possible?

**MC:** Your troops' actions and movement are quite predictable within a grid-based tabletop, but I've designed a deck to create friction that you can play on your enemy. The deck is made up of a combination of terrain elements and bad things happening. Once these cards are played, their effects are persistent on the battlefield.



Above: A closer, bird's-eye view of Mark's simple grid-based terrain.

If you see your enemy advancing towards woodland, you can play the Dense Woodland card to stall their movement when they arrive; that's realistic because they wouldn't know it was dense before they got there. Alternatively, you could play a Lost in the Woods card to redirect them, representing another common mishap in battle. You can use some cards to your benefit; a hollow that allows your troops to leapfrog across the table can provide them with safety and cover as long as the enemy doesn't have troops nearby. This, in turn, encourages your opponent to occupy more of the board's grid areas and makes the battle more dynamic.

**Wi:** That sounds very interesting. How do things like casualties and morale work alongside some of those friction cards?

**MC:** I'm bad at complex rules and don't really like morale tests, so I wanted to keep things simple. The Little Soldiers Officer figures I make are essentially morale markers. If



you're getting shot at, you'll gather tokens showing you're under fire. If those tokens get to a point where they match the number of figures in a unit, then the unit will become suppressed. You can be rallied out of that state and get back to fighting, but a unit with an Officer can take more tokens before it becomes suppressed.

Over the course of a game, the overall attack will wind down when most of the players' activations are being used to rally rather than attack. I guess that's what happened for real; battles ended when nobody had any energy left. A break point of 50% casualties for units, and other similar mechanics that I've seen in games, doesn't make much sense to me as that's not how it was, many units would fight on through terrible losses.

The rules are pretty much done, but I've not properly playtested them yet. Once I start to play with others, we can tackle important questions like if moving individual figures on little bases is practical!

#### WHAT ON EARTH IS PSEUDO-NOSTALGIA?

**Wi:** You use some unusual terms when describing the range and its background. 'Pseudo-nostalgia' and 'neo-retro' feel like a step up from the more commonly used 'pulp'. They're certainly intriguing but... what exactly do they mean?

**MC:** I don't imagine I invented the term pseudo-nostalgia; it probably exists in some postmodern literature, but I have my own interpretation of it, and it feels useful when describing the range. Pseudo-nostalgia, as I see it, is a sentimental longing for something that you know never existed. The neo-retro wargaming offered by Mark's Little Soldiers is a reimaged version of 'classic' or 'vintage' wargaming as opposed to an attempt to recreate or re-enact it. Those recreations are interesting things to do, but not what I'm personally interested in. Neo-retro-wargaming is also the perfect cure for pseudo-nostalgia; it's like a riff on memories, the kind of thing I can imagine really enjoying as a kid.

Having said that, I did used to love Airfix figures, and there was a point where they stepped up the detail of their sculpting. I thought that was fantastic at the time but now I look back on it and I somewhat prefer those older, simpler figures.

It's very difficult to talk about the background without sounding pretentious because this part of it is a little bit of an art project to be totally honest.

**Wi:** Yes, you're presenting the range in some interesting ways. Your Instagram feed shows some rather playful and unusual background elements, and it's



Above: Slovskan Border Guards in the mountains, bolstered by an Officer.

#### PAINTING MARK'S LITTLE SOLDIERS

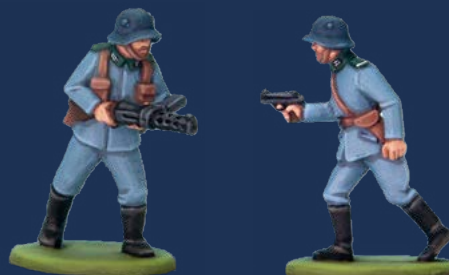
**MC:** When I paint my figures, I use an Army Painter spray to apply the base colour all over, then I add minimal details with a brush. I only paint the front of the face, for example, not areas like the back of the neck. I use satin varnish to finish things off because I find modern gloss varnish is just too glossy. There's a lot of variety to varnishes of course; my badly mixed satin is probably close to the shine of gloss. Ideally, if you were trying to do the true recreation, you'd use enamel paints, but who has the time for that?

If anyone wants my exact painting guide for the figures, the answer is simple; paint them however you want!



Above: Mark's varnish experiments show matt (left), satin (middle), and gloss (right).

Right: Kev Dallimore applied a more detailed, shaded style to these Berglanders.



Right: The Wi team are painting some Little Soldiers of our own; two of Callum's Berglanders are shown here but we will present a showcase of more of our work next issue to go with Wi419's theme of 'Twisted History'.



not always easy to know what's real and what's a cunning ruse created for your imagined history; is that the sort of 'art project' element you mean?

**MC:** Well, the 'Vintage Photos' [see right] might be from Reg Harwood-Smith's forgotten wargame classic, *War Games - and How to Play Them*. He also wrote *Punting on the Danube* and *Rambling on in the Carpathians*, and it's Reg who features in the Little Soldiers logo... but it's also entirely possible Reg might be one of my friends who gamely agreed to partake in this project and never wrote a thing!

The 'Mysterious Originals' [top image below] might be rare 1930s Czechoslovak toy soldiers I found at a flea market in Berlin... but it's worth noting that they have square bases, rather like the first lot of unreleased Little Soldiers I sculpted.



Above: A plate from *War Games - and How to Play Them* showing a Berglander attack.



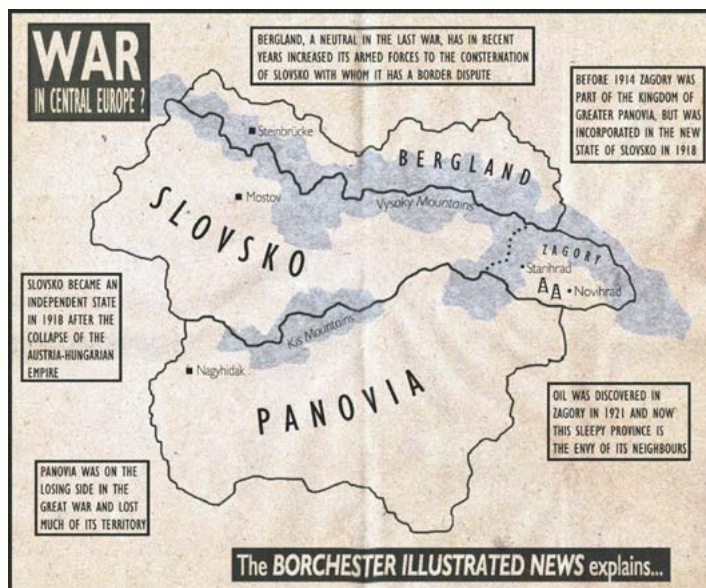
Above: *Mysterious Originals*: 'Rare 1930s Czechoslovak toy soldiers' from Mark's personal collection.

Below: Explosions based on *Elastolin* 1930s originals.



The explosions [see lower image above] are the only bit of the range I've made that are a direct copy of something else. They are pretty much a scaled down version of *Elastolin* Composition Explosions from the 1930s.

This is all part of the meta background to the range; it's a way for me to be quite abstract in my promotion and build



Left: A map showing the territories of the warring nations which Mark has imagined for his Little Soldiers nations.

a different world of pseudo-nostalgia through Instagram. I usually don't like social media or promotion in general, but Dan Mersey, who I talk to a lot about history and game design, told me that the comments tended to be a lot nicer on Instagram. I had a go and it's been a fun experience.

### WHAT'S AHEAD FOR MARK'S LITTLE SOLDIERS?

**Wi:** You seem to have a lot of ideas for the range. What might be months and perhaps years ahead?

**MC:** The first four waves of releases are done and ready to go; the fifth release for my interwar adventures will be an expansion with figures that will allow players to push things back to the 1890s. Beyond that... there are many possibilities. Something on my mind now came from Dan Mersey; he decided he wasn't interested in my regions for his own Little Soldiers armies (and that's fine) so he's doing an imaginary 20th Century Punic War with the Romans versus the Carthaginians using my figures. That's

set my head buzzing! What might the insignia look like on a Carthaginian plane, for example? Could the idea expand to the Greeks and Illyria? Fun stuff!

**Wi:** You've never exactly 'followed the money' or shied away from unusual/obscure options within your ranges - that's been part of the appeal for many fans I think - so it's not too surprising to hear that you're excited by Dan's unexpected idea.

**MC:** Yeah, I tend to work to my own weird whims and mixed scales across various ranges. I've never done anything for the Napoleonic period, or the American Civil War, or any remotely popular periods really! I'm 67 now, and I don't wargame much; I just can't face painting loads of figures in a detailed way, even with modern paints like Citadel Contrast. What I can imagine though is feeling inspired by the West Indies in the 1790s, quickly sculpting a Little Soldiers range, getting them painted, and doing some gaming. That's quite liberating.

**Wi:** Is that another plan for the future of the range then?

## MARK'S IMAGINATIONS

**MC:** You can create whatever world you might wish for Mark's Little Soldiers, but these are the three nations that I've established for my interwar clashes:

### SLOVSKO

Slovsko emerged from the wreckage of the Austro-Hungarian Empire in 1918. Its borders were confirmed by the Treaty of the Très Petit Trianon and fatefully included the former Panovian province of Zagory. Slovsko is a democratic republic headed by an elected president and is generally modern and fully industrialised.

Its army is well-equipped and has a core of experienced officers who fought in the Slovskan Legion on the Eastern Front in the Great War and in the Russian Civil War.

### PANOVIA

Panovia fought on the losing side in the Great War and saw its territories greatly reduced in a series of post-war treaties. It is still ruled by King Stephen, the 10th ruler of the Bátorziv dynasty, who ruthlessly suppressed a communist rising in 1919 with the help of troops from neighbouring Dacia.

Its armed forces are strictly limited by treaty and are allowed no tanks, heavy artillery, or air force. The paramilitary Gendarmerie are allowed some un-tracked armoured vehicles to maintain public order, and it is likely that the air acrobatic team the 'Sky Pirates' (funded by Panovian communities in the USA) is actually an embryonic air force.



*Above: A Slovskan Infantry Battalion.*



*Above: A Battalion of Panovian Gendarmes.*



### BERGLAND

Bergland is a confederation, dating back to the Middle Ages, of six (formerly seven) mountain valleys. The missing valley was lost to Austria-Hungary during the unpleasantness between Maria Theresa and Frederick the Great; it is now part of Slovsko. Neutral in the Great War, Bergland is famous for its wooden toys, and more recently, its coal mines.

The Berglander army is rumoured to have been recruiting many ex-Freikorps officers from neighbouring Teutonia, whose army may also have been providing clandestine training and equipment. The resulting politicisation of the army is ominous.

*Left: A Berglander support weapon team.*

**MC:** Not really, it's more an example of how my imagination gets going. I have had so many ideas for miniature ranges that have never been made; there are even logos for ranges that never happened that go all the way back to my Grendier Models days: Mark Copplestone's Vampires, for example!

This Little Soldiers thing works for me for certain periods. I can imagine making figures in this style for the 18th Century through to 1940 and quite happily playing with them, but I can't imagine having a skirmish game or fantasy game of any kind with these sorts of figures.

**Wi:** If things go well with sales, will Mark's Little Soldiers be what you primarily sculpt from now on?

**MC:** I do have a few other sci-fi and fantasy things I'd like to have a go at that wouldn't work in the Little Soldiers style. Philippe Druillet did a comic book called *Salamambo* that is bonkers mad. It puts a sci-fi spin on warring mercenaries in ancient Carthage, and I think it was an influence on John Blanche; I'd like to have a go at that sort of excessive mad fantasy style. I think that in historical ranges Little Soldiers is what I'll do; I might never do another historical range.

I love chasing ideas until they've run out of steam, and while it might sound like I've put a block on my imagination by making Mark's Little Soldiers so simple, they are a project where I've achieved close to what I imagined. That's a rare and very pleasing thing!



*Above: Berglanders on the march.*

# THE BATTLE FOR WURZEN

**Jervis Johnson shows off his new (and free with this issue) *Valour & Fortitude* rules with a custom scenario that featured in his own *V&F* campaign.**

*Valour & Fortitude (V&F)* was designed to be a concise game that capably recreates the feel and drama of the Napoleonic period. With just four pages of rules, single page army sheets (providing all the information and special rules needed), and a scenario sheet (explaining how to set up the battlefield and deploy the armies) players have everything they need to play within arm's reach without compromising on vital tabletop space. This article shows how the game works in practise by showcasing the scenario details you'll need to play a game from the Napoleonic campaign I ran while playtesting the *V&F* rules. The Battle for Wurzen sees four grand powers clash and it even includes airborne extras with the option of including a hot air balloon.

## THE V&F CAMPAIGN GETS UNDERWAY

The Battle for Wurzen (sometimes also known as Wurtzn) was the second game in my *V&F* campaign, with events very loosely based on Napoleon's Spring campaign in Germany in 1813. Historically, the French defeated a coalition of allied armies at the battles of Lützen and Bautzen, but Napoleon was eventually forced to agree to a 12-week cease-fire after the supply lines for his armies became dangerously overstretched.

We created a campaign map based on a historical one of the campaign area and recruited armies from Alan Perry's collection of Napoleonic figures. Alan and brother Michael took overall command of each side in the campaign, I acted as the campaign umpire, and a quick shout-out netted us four more players: Dave Andrews, Alessio Cavatore, Chris Cound, and Rick Priestley [Never heard of 'em! - Ed]. Dave and Chris joined Michael as the commanders of the French and their Saxon allies, while Alessio and Rick joined Alan in command of the 'Sixth Coalition' made up of Russians, Austrians, and Prussians.





## THE PRELUDE TO BATTLE

The first battle of our campaign took place near Leipzig between French and Prussian forces and resulted in the Prussians withdrawing in good order towards the nearby town of Wurzen. The French followed up warily, and for several days, the two sides contented themselves with gathering their strength and readying for another battle. Eventually, the French decided to attack, sending a force of three brigades along one road to approach Wurzen from the west, while a second force, including elements of the French Imperial Guard Reserve Cavalry, approached from the north. The Prussians held their ground; they were outnumbered, but Russian and Austrian reinforcements were on their way and expected to arrive before the day was out. You can see how the events of our battle transpire on page 52 in a battle report that features plenty of photos taken by the Perrys.

## A SURPRISE EXTRA

One of the things I love about running an umpired campaign is that I can be a part of the cunning ruses players concoct; this campaign was no different. Unbeknownst to the Coalition players, in this battle, the French had a secret weapon; a hot air balloon crewed by the famous female balloonist Sophie Blanchard and carrying a French Grenadier armed with a supply of grenades. The following extracts from the emails between myself and French commander Michael Perry show how they ended up with this unique war weapon.

**Michael:** Can we get some people of skill to produce a balloon capable of carrying a man, plus wagons to transport it and hot air pump?

**Me:** You find out that there is an old hot air balloon available in Leipzig. It will take a day to repair and make it ready for battle. I can't resist it, I have decided that you've received some help with the unexpected arrival of Sophie Blanchard, sent by Napoleon himself to help you. She arrived at your camp late last night and is willing to help in any way she can.

**Michael:** Ah, thank you very much! I just need to make a model balloon now! Would she be able to drop grenades from the balloon?

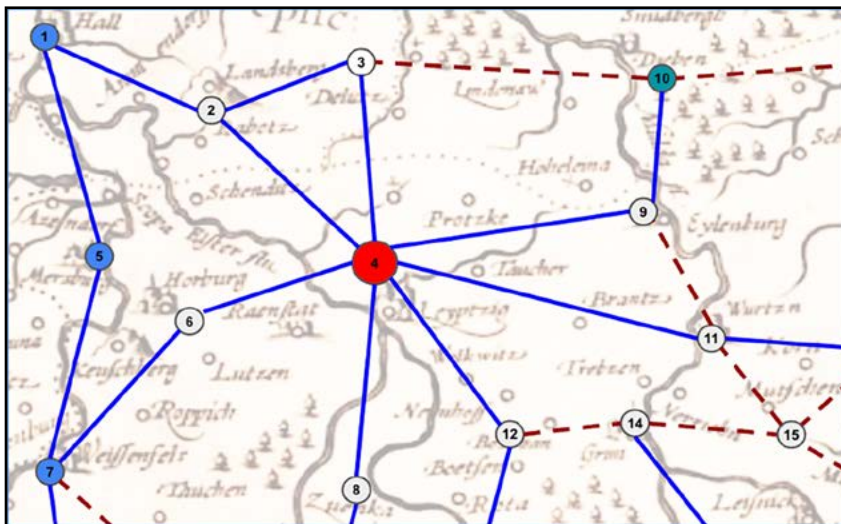
**Jervis:** She could take a Grenadier aloft with her to give it a try. What could possibly go wrong...?

I now had to come up with the rules for the balloon and decided it would start the battle tethered in place. While it remained so, the reports it provided

allowed the French to reroll a failed Brigade activation test each turn. The French overall commander also had the option of untethering the balloon; in which case, it could float across the battlefield in a rather haphazard manner, inspiring French units and dropping grenades on Coalition units it flew over.

## V&F ASSETS

*Valour & Fortitude* is a collaborative effort between *Wargames Illustrated*, Jervis Johnson, and Perry Miniatures. The *V&F* rules are a supplement with this issue of the magazine. You will also find sample army lists and fate tables for the French and Prussian armies in this magazine. Copies of these Army Lists **plus** those for the Russian and Austrian armies of 1809 - 1815 can be downloaded from [perry-miniatures.com](http://perry-miniatures.com)



Part of the map used for our campaign. Armies could move between the numbered locations on the map using the routes shown by the lines. Leipzig is at location 4 and Wurzen at location 11.

I've included the rules we used for the balloon in this article in case you want to include the intrepid Sophie in any of your games of *V&F*.

## CREATING THE SCENARIO

Every game of *V&F* needs a scenario to show the terrain, where objectives are located, what troops are used, how they are set up, and what (if any) special rules apply. Although the scenario presented here was written for the *Valour & Fortitude* rules, it could be tweaked to work with *Black Powder* or your favourite Napoleonic ruleset.

I came up with these scenarios as things developed in the campaign, basing games

on the situation present on the campaign map along with any instructions I had received from the players. For the Battle of Wurzen, I knew the French were on the offensive, the Coalition were defending, and that both sides had reinforcements 'marching to the sound of the guns'.

A dice roll determined that the French reinforcements would arrive first, and the Coalition reinforcements would arrive slightly later. I was lucky enough to have found a brilliant resource online - a set of large-scale maps of Saxony from round about 1800 - and I was able to supply these to Alan Perry who used them to set up the terrain for the battle.

## SOPHIE BLANCHARD (25 March 1778 - 6 July 1819)

Sophie Blanchard was a quite extraordinary person. She was the first woman to work as a professional balloonist, starting her career alongside her husband in 1804 and continuing after her husband's death in 1809. It was said that she was nervous and anxious while she was on the ground but fearless in the air. She was famous throughout Europe and (importantly for our campaign) knew Napoleon Bonaparte, who sponsored Sophie and gave her the office of 'Aeronaut of the Official Festivals'. She died tragically in 1819 after the hydrogen balloon she was flying caught fire and she fell to her death.

Sophie never took part in a battle, but after Michael asked me if there was any chance of adding a hot air balloon to his army, I decided to modify history a little bit!



Blanchard shown in an 1859 engraving by Jules Porreau.



# THE BATTLE FOR WURZEN

A SCENARIO FOR VALOUR & FORTITUDE

## THE BATTLEFIELD

The battlefield is set up as shown in the photograph below.

## OBJECTIVES

Before deployment, five objective markers are set up on the battlefield in the locations shown by the red stars on the map.

## TERRAIN FEATURES

The river is impassable and can only be crossed at the bridge or fords. Wurzen is a defendable terrain feature that can be garrisoned by up to two units. Farms and woods are defendable terrain features that can be garrisoned by one unit. Individual trees are decorative and have no effect on play.

## STARTING FORCES

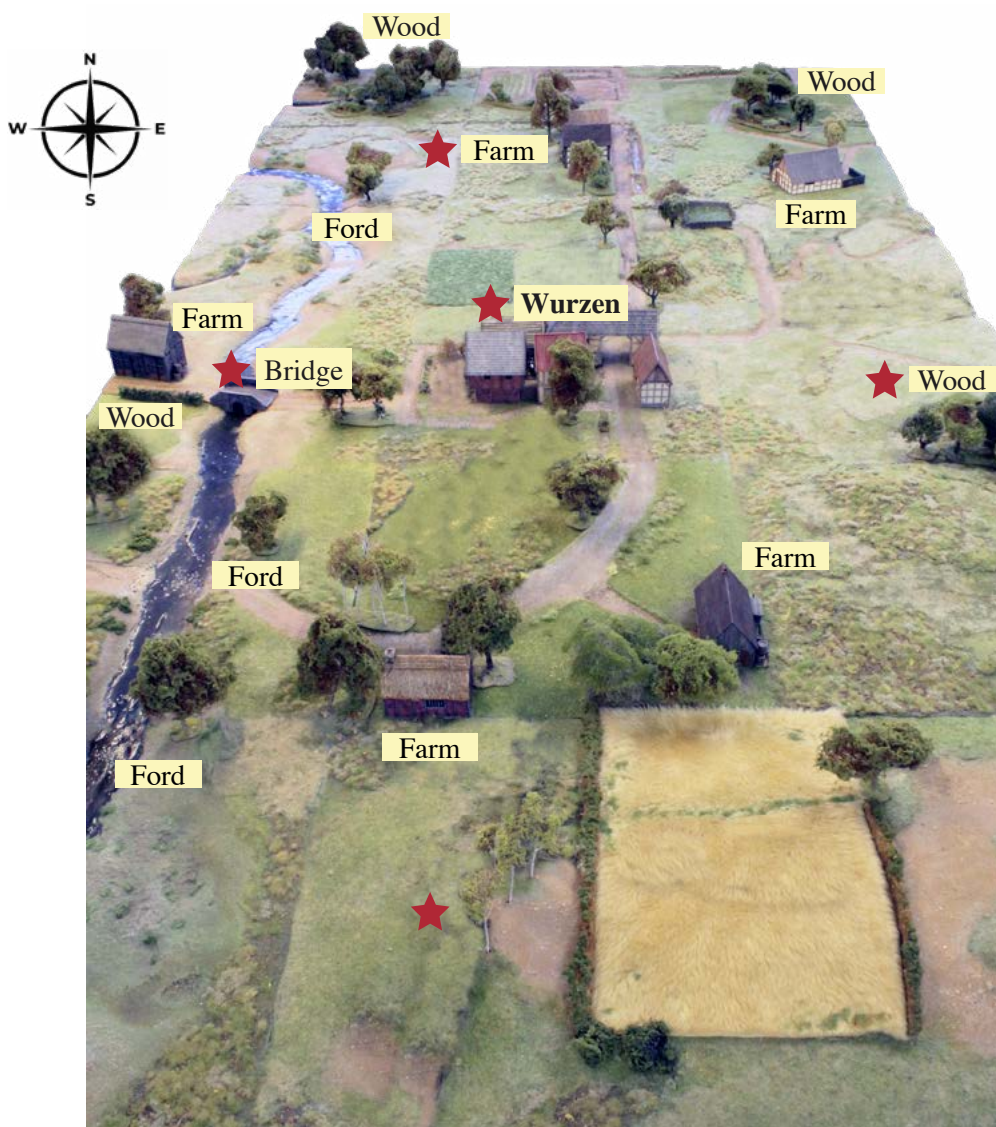
### French

One Overall Leader, four Brigade Leaders, and up to 300 points of French units split into four brigades. French brigades in the starting force cannot include any Guard or Heavy Cavalry units.

French Hot Air Balloon (Optional): The French army may include a hot air balloon unit. If it does so, reduce the number of points that can be spent on units from 300 points to 285 points. You can find the rules for the balloon with the other special rules on the next page.

### Coalition

One Prussian Overall Leader, five Prussian Brigade Leaders, and up to 285 points of Prussian units split into five brigades. Up to one Prussian brigade can include Heavy Cavalry units.





### THE BALLOONISTS (OPTIONAL SPECIAL RULES)

The French army at the Battle of Wurzen can include a hot air balloon unit. It is not part of a brigade and is controlled by the French overall commander. The following special rules apply to the balloon unit.

**Tethering:** The Balloon unit starts the battle tethered. While the balloon is tethered, one French player can reroll one failed activation each turn. The French overall commander can say that the balloon will untether at the start of any French action phase. Once untethered, the balloon must make three aerial moves at the start of each French action phase (including the one in which it was untethered). It cannot become tethered again.

**Aerial movement:** The commanding player must roll a scatter dice for each aerial move made by the balloon unit. A scatter dice has four sides marked with an arrow, and two sides marked with the word HIT. If an arrow is rolled, the balloon must be moved in a 6" to 12" straight line in the direction that the arrow is pointing. If a HIT is rolled on the scatter dice, the commanding player must still move the balloon 6" to 12" in a straight line but can choose the direction in which it will travel. If it moves off a table edge, it is removed from play and will not return.

The balloon unit can move over other units and terrain as if they were not there (it flies over them). If a Balloon unit ends its third move on top of a unit or piece of terrain on which its base will not safely stand, it carries on moving in the same direction until it reaches a location where it can be safely left standing.

**Aerial attacks and inspiration:** The commanding player must roll the scatter dice for each unit that is crossed by the balloon unit as it moves (friend or foe). On a HIT, a Coalition unit suffers one loss from the

grenades being dropped by the balloonists, while a French unit is so inspired by the presence of the balloonists over their heads that one loss is removed (even if it is the only loss marker the unit has). Any other roll has no effect.

**Anti-balloon fire:** In the Coalition fire phase, deployed Coalition units armed with muskets or rifles that are within range of the balloon unit can fire at it. Roll a scatter dice for each hit that is scored. A HIT shoots the balloon down (remove it from play), while any other roll has no effect.

*Below: Michael Perry's scratch-built balloon.*



### DEPLOYMENT

Coalition units are deployed first. They must be set up wholly within 24" of Wurzen or within 24" of the southern table edge. Coalition units cannot set up to the west of the river. Plus; one infantry unit can be set up as a garrison for the farm marked with an objective (to the north of Wurzen).

French units must deploy second. Three brigades and the hot air balloon unit (if it is taken) must be set up within 12" of the western table edge, and one brigade must set up within 12" of the northern table edge.

### FIRST TURN

After both sides have set up, the French overall commander must roll a dice. On a roll of 1, the Coalition take the first turn. On a roll of 2+, the French take the first turn.

### REINFORCEMENTS

#### French

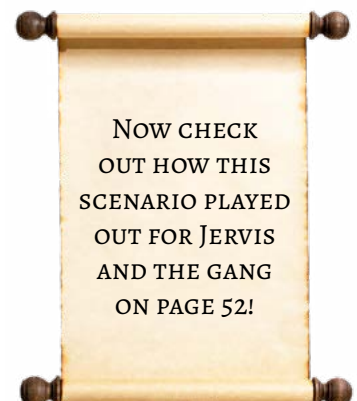
One Brigade Leader and up to 100 points of Guard units in one brigade. French reinforcements arrive on the first French turn and must be set up wholly within 12" of the northern table edge.

#### Prussian Outriders

One Prussian Vedette unit. The unit arrives on the second Coalition turn and must be set up wholly within 12" of the eastern table edge. It joins the nearest Prussian brigade (the brigade does not suffer a setback if the unit is routed).

#### Coalition Reinforcements

One Russian Brigade Leader and up to 75 points of Russian units in one brigade, and two Austrian Brigade Leaders and up to 125 points of Austrian units in two brigades. Up to one Austrian brigade can include Heavy Cavalry units. Coalition reinforcements start to arrive from the third Coalition turn. One brigade can be set up per-turn wholly within 12" of the southern table edge.



NOW CHECK  
OUT HOW THIS  
SCENARIO PLAYED  
OUT FOR JERVIS  
AND THE GANG  
ON PAGE 52!

# NORTH AFRICA PAINTING PART TWO: A SECOND PASS



Last issue, Callum painted North Africa themed *Bolt Action* figures in half an hour; this time around, he paints the same models for an additional half an hour, using different painting approaches to elevate their look.

After painting various combatants from last issue's free frames, I had some tabletop ready figures to take to battle. I hope that my guide in *Wi417* helped you get your free frames painted too; the goal was to show how a considered approach with calculated short cuts can result in figures that look like they were given a lot more time and finesse than the half hour each my *Bolt Action* figures spent 'under the brush'!

But why stop there? Why not try taking things to the next level? Half an hour per figure for a platoon level game such as *Bolt Action* doesn't add up to a huge amount of time to paint a solid force you might be playing with for years and years. If I'd

batched more figures at once (to make better use of my time) and put in a few painting sessions, I'd have been able to get a full infantry division sorted in about 15 to 20 hours. I'll sometimes spend that amount of time on a single character figure, so that's very speedy painting in Callum world!

I was happy with how the half hour models looked, but I knew that they could be better. For this article, I spend an extra half hour on four different figures, see what results I get, and see what approaches are the most worthwhile to take your figures to the next level of quality.

## ACCENTUATING KEY AREAS ON A SOUTH AFRICAN INFANTRYMAN

The hands, face, shoulders, and weapon are key places that the viewer's eye should travel around when viewing a figure, so lavishing time on these areas seemed a smart start on this crouching South African.

### BRINGING LIFE TO THE EYES AND FACE

I hadn't yet painted the eyes on any of my infantry, and with them being 'the window to the soul', it felt like this would be a worthwhile addition. Citadel Rhinox Hide filled the recess, then I painted the eyeball with Citadel Corax White tinted with a dot of Army Painter Amber Skin in the mix. Adding flesh colour to eyes may sound strange, but it makes for a more realistic final look and is much more forgiving if you are a little messy in your application; the eyes won't look so intense and staring. The iris was painted using Citadel Rhinox Hide rather than pure black to keep things a little more muted.

With the 'soul' represented, I began to pick out highlights on the face with Army Painter Amber Skin, gradually adding in more Citadel Corax White. I repeated this process on the forearms and fingers to make them pop a lot more too.

### DETAILING THE UNIFORM AND KIT

I added a sharper highlight to the uniform and helmet by going back to my original mix, which was ready on my wet palette from the previous painting session (Vallejo German Camo Beige and Vallejo Buff in a 1:2 ratio), but I added far more Vallejo Ivory to create a paler highlight colour. I thinned this down and carefully applied it to the edges and top points of the figure.

I highlighted the rifle using Citadel Mournfang Brown then Citadel Skrag Brown, and I highlighted the metallics with Scale 75 Thrash Metal. With that, my 30 minutes was up!



BEFORE



AFTER



I was happy with how the extra time brought more life to the figure. The clean face and carefully applied eyes reward anyone who takes a closer look at the model, and applied lighting on the reloading arm reads well at a distance and up close. The extras added to this model show that you can really lose a lot of time once you focus in on the finer details and refined areas though! Are there better ways to spend our extra time?



## BLENDS THROUGH TEXTURE ON THE 8TH ARMY SIKH

I continued my experimenting by blending the highlights on this figure through adding texture. This may sound counter-intuitive... bear with me, I'll explain!

### CLOTH TEXTURE

I returned to the base colour mix for the fatigues - Vallejo German Camo Beige and Vallejo Buff - but added more Buff than before and painted several small, thin, diagonal lines over the highlight spots. I started the brush stroke at the most saturated highlight point and 'pulled' the line to the more shaded part so that the taper of the line somewhat faded in. Two passes of this technique served to blend the highlight more gradually into the cloth while creating the illusion of a textured material. I followed up with an even sharper highlight, adding Vallejo Ivory into the mix. This pop highlight was placed as small dots to vary the texture and (hopefully) accentuate the graduating tone. The illusion of texture created, and the increasing paleness of these texture layers, graduates the highlights and brings the feeling of smooth transitions.

### QUICKER SKIN, DETAILED FACE

After seeing the difference that the skin detailing made to the previous figure, I also did a quick detail pass over his face, beard, and hands but didn't touch the arms. The intent here was to make the areas I did give focus to more impactful. I found my Sikh skin mix on my wet pallet - Army Painter Dorado Skin, Onyx Skin, and Mocca Skin - adding more Amber Skin for my highlights.

I stippled dark grey, then light grey, then a very small amount of Citadel Corax White onto the beard, moustache, and eyebrows. Stippling is another good way to get smoother looking highlights at speed by 'stabbing' your brush tip at the model. It is a useful technique, but it might take some practice to learn to barely touch the tip of your brush to the figure with each motion. Make sure you use the hand you are holding the figure with as a pivot point for your brush hand to rest on.

For the webbing and *dastār*, I mixed Vallejo German Camo Beige with Vallejo Uniform Green in a 3:1 ratio, adding Vallejo Buff for the sharpest points before my time was up!



BEFORE



AFTER



I really like how the face and hands are accentuated because I didn't add the same level of finish to all of the exposed skin; I strongly recommend this shortcut. The 'texture' application, on the other hand, took too long compared to how much it improves the final figure. This technique would be best reserved for character models that people will look at really closely rather than infantry.

## GLAZING FOR CONTRAST ON THE AFRIKA KORPS

Glazing is a painting technique with versatility; it's also one that can be misunderstood. To some, 'glazing' is another way to describe applying a wash - "I glazed the figure all over in Nuln Oil" - but for me a glaze is a very thinned paint that can be applied in much the same way as any other paint, what you then do with a glaze comes with practice and experience. Yes, a glaze could cover the whole surface of a model in a similar way to a wash (this can add saturation or smoothness to an area you've painted), but my glazing here was more specific and targeted. The purpose was to add contrast and colour variation to the figure and see if that helped the viewer better appreciate things at a distance.

### NATURAL TONES ON THE UNIFORM

I mixed Citadel Gorthor Brown with a lot of Contrast Medium, around a 1:6 ratio. Gorthor Brown has a purple note that subtly contrasts with our green uniform. I applied this glaze in several coats toward the areas that divide the trousers and jacket and in bands towards the inner edge of each piece of cloth. I also applied a few thin layers towards the back of the helmet. This

is a gradual application with subtlety as the aim; if your glaze is instantly obvious, you've applied too much! The beauty of glazes is that they flow easily from your brush and dry quickly on the figure so you can do several quick coats in little time. You can speed things up by drying your figure with a hair dryer if you wish.

I re-established some of the more muted highlights with my initial Vallejo Khaki, Vallejo Uniform Green, and Vallejo Buff mix to finish the now more tonally varied uniform.

### FACIAL REALISM

I painted the face as I did on my South African, but I didn't stop there. I mixed Citadel Contrast Gryph-Charger Grey with Contrast Medium in a 1:3 ratio and applied several thin glazes of the blue to the chin, cheeks, and the area above the lip to give the impression of stubble. I also added a few glazes of Citadel Contrast Magos Purple under the eyes to make the model seem tired and picked out the cigarette detail with Citadel Rhinox Hide.

This figure looks more stylised, and while I enjoy the look a lot, it might not meet the accuracy standards of some because of the artistic liberties taken. I think a contrasting glaze is the way to go if you want to create a more realistic looking army that feels like it's in the field. This approach could be a good compliment to heavily weathered vehicles you might add to your platoon, and it is, therefore, a good choice for the Afrika Korps.

The extra realism on the face through subtle glazes demonstrates that it doesn't take aeons or paint brush wizardry to get great results; keep your glazes incredibly subtle and let the tone build through multiple applications where necessary, and you can get these kinds of results quite easily. But are they worth it on an army? I like the life that they bring to the figure, but for some they may be too much effort.



#### TAKING THE PRACTICE INTO OTHER PROJECTS

Obviously, it's not all about Warlord Games minis. Using the techniques outlined in this article I painted up a full box set of Wargames Atlantic plastic Panzer Lehr Infantry.

What you see here is my infantry at what I'll call the 1.5 stage. I have done the basic, systematic painting I discussed in part one of this article (but with different colours, of course), and I'm working on adding elements of the detailing I explored in this part. There are still extras I can add, but these Panzer Lehr are already very much tabletop ready, so I'm shifting my attention to a new challenge and will paint some half-tracks for them next.

Did I manage to get these troops painted as quickly as the free frame figures? I was quicker! Even with a few missteps (I had to get my head around the very different paint scheme), it took me around 15 hours to get the bulk of my army's infantry done, with the potential to add detail later and the freedom to spend more time on the fun specialist options ahead.



## MAKING UP FOR LOST TIME ON THE ITALIAN

The Italians were less time efficient in my first painting session due to their extra complexity; therefore, I decided to apply a more general highlight all over the model in my second pass to try and make up for the lack of time in the previous highlight stage.

### FOCUSED REFINING

The face was painted in the same way as previous figures, and the uniform was highlighted as before too. I applied my highlights far more selectively than I had the time for in my first Italian painting session, considering the light values from above so that key areas, folds, and edges got the lighter paint applied.

I softened the stark highlight lines on the trousers and cap by lightening the basecoat colour and applying it in thin lines next to the highlight.

The grey was highlighted with a mix of Citadel Corax White and Vallejo Dark Grey, and the browns were highlighted with Citadel Skrag Brown.

The overall effect here, after quite a lot of effort, was much more subdued. It subtly raised the overall quality of the model, but I wondered if the improvements would have been just as impactful if I'd only done the face and hand details. I think this shows that there's a point of diminishing returns in refining your army painting; eventually, the extra time is going to be far better spent lavished on leaders, specialists, and armoured support!



AFTER



BEFORE

### CONCLUSION

Focusing on the hands and faces was a key improvement that I will take from this experiment. It's amazing how much the figure was enhanced by spending extra time on those key areas; the viewer's eye goes straight to the face then the gaze is drawn to the hands and the weapon in them.

The glazing I applied to the Afrika Korps model was also effective. The face became more natural and real, and the figure's whole mood changed to look more like it might be in combat; not something to use on every army but a useful tool in your painting arsenal.

Extra highlighting on areas of the uniform is a worthwhile way to spend your time too, but I think it is important you do it selectively rather than obsess over hitting every edge. Go where the light would be! If I was spending more time per figure, I would probably add texture to just some of those key highlight spots. This would give the impression that the whole figure has texture without having to apply it all over and would save time... but maybe this is already at the point of diminishing returns I mentioned earlier!

*Below: Panzer Lehr from Wargames Atlantic.  
Terrain from Micro Art Studio's Pre Painted range.*





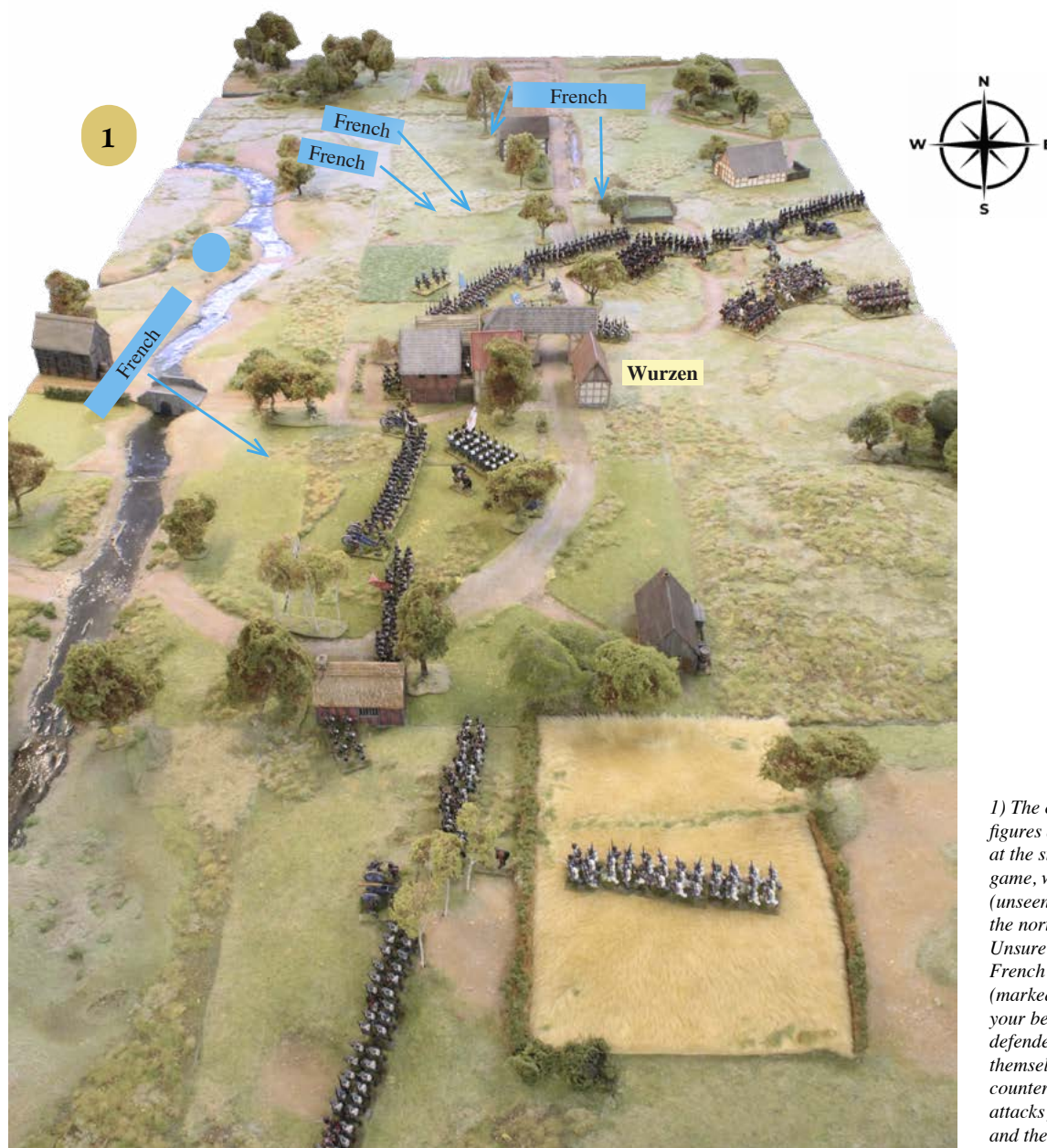
# THE BATTLE FOR WURZEN

On page 44 Jervis Johnson shared the scenario details on how to play this battle using his new *Valour & Fortitude* rules; in this pictorial battle report an assemblage of wargaming's elite joins him to contest the Battle for Wurzen. The terrain and miniatures come from the Perrys' magnificent personal collection.

The French (commanded by Michael Perry and Dave Andrews) decided to concentrate their brigades to the north, attacking down the length of the table towards Wurzen. Their balloon was tethered by the northern banks of the River Mulde, with a brigade of French infantry positioned south of the balloon to threaten Wurzen from the west.

## THE BATTLE FOR WURZEN BEGINS

The French got off to a quick start, helped by the information relayed from Sophie in the French balloon. Their assault quickly ousted the Prussian Jägers from the buildings they occupied and then swept on towards the main Prussian line. This brought them into range of the Prussian artillery batteries, which slowed the French attack somewhat but in the face of overwhelming numbers, the Prussian infantry brigades were forced back towards Wurzen. One Prussian brigade cracked under the pressure, its troops streaming away to the south. At this point, it looked like nothing could stop the French from capturing Wurzen, which was lightly held by a scratch force of Prussian infantry and Jägers. To make matters worse, the French Imperial Guard Reserve Cavalry brigade had arrived and was threatening the Prussian infantry line to the north-east of the town.



1) The coalition figures deployed at the start of the game, with one unit (unseen) garrisoning the northern farm. Unsure of where the French will appear (marked in blue for your benefit), the defenders positioned themselves to counter possible attacks from the west and the north.



# WURZEN PLAYTHROUGH

The Prussians (under the leadership of Alan Perry, Rick Priestley, and Alessio Cavatore), not knowing where the French would arrive, had spread their forces out to protect the vital town of Wurzen against potential attacks from the north or west. Two Prussian infantry brigades covered the crossings over the River Mulde to the west, and two infantry brigades covered the approaches to Wurzen from the north. The Prussian Reserve Cavalry were, appropriately, kept back behind the front line of infantry brigades, ready to be used where needed. A small detachment of Prussian Jägers held the farm building (and objective) that lay just north of the Prussian lines.



2

2) Prussian infantry and artillery await the French attack just to the north of Wurzen.



3

3) French assault columns and artillery mass to the west of Wurzen, watched over by the fearless Sophie Blanchard in her hot air balloon!

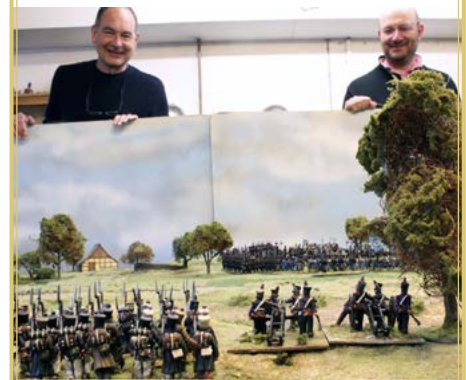


4

4) French infantry marches toward Wurzen from the north and northwest. A detachment of Prussian Jägers prepares to defend the farm that is visible in the background; they are swiftly overwhelmed.

### PULLING BACK THE CURTAIN

The secret behind the magic! Alessio Cavatore (right) and I hold up 'the sky' for Alan Perry to take a photograph.



5

5) The Prussian defenders seen from within the French lines to the west of Wurzen.



6) A bird's-eye view of the battlefield to the north of Wurzen, with French columns approaching from the north and northwest. Note the Prussian lancers and cuirassiers in reserve behind the front line.



7) The French columns attack Wurzen from the northwest. In the distance, Prussian artillery (marked with cotton wool smoke) fires on the French.



9) The view from behind the Prussian lines to the northeast of Wurzen. On the left, a unit of Lutzow's Legion Hussars charges the French line in a forlorn attempt to slow the French attack.



8) Prussian brigades to the south of Wurzen start to move up in support of their comrades that are facing the main French attack in the north.



10) French Imperial Guard heavy cavalry canter towards the Prussian lines to the northeast of Wurzen.



11) French infantry approach the Prussian lines to the northeast of Wurzen. In the distance, French assault columns begin their assault on the town itself.



12) The Prussian infantry to the northeast of Wurzen withdraws slightly in the face of overwhelming French numbers. The French attack on the town itself can be seen in the background.



13) The view from the east of Wurzen as the French Imperial Guard heavy cavalry crash into the withdrawing Prussian infantry and French infantry assault the town.



14

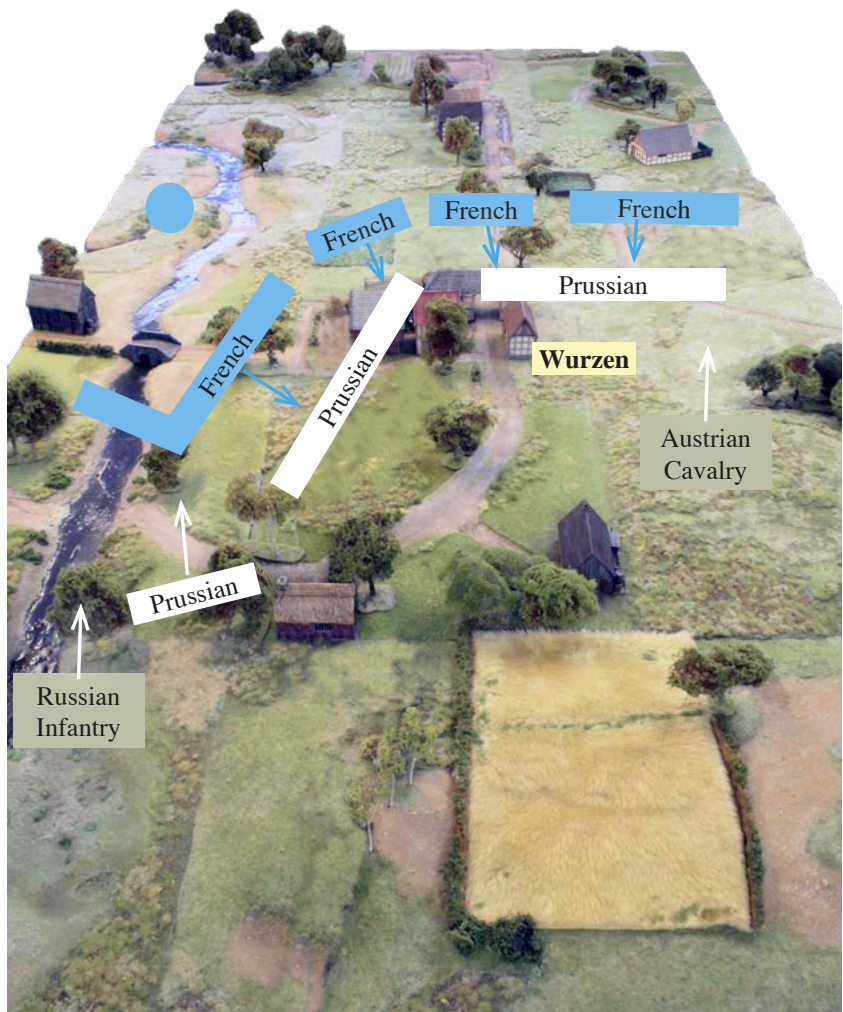
14) The Imperial Guard catch the Prussian infantry before they can form a square, smashing through the frontline and into the infantry that lie beyond...

### A STAUNCH DEFENCE

The French assault columns headed towards Wurzen, mounting repeated attacks on the outnumbered defenders. However, try as they might, the French couldn't break into the town. Meanwhile, the defenders to the east of the town, supported by units of Prussian Hussars and Uhlans, were able to hold on long enough for the Austrian Reserve Cavalry to arrive to counter the Imperial Guard attack. Further to the south, Russian infantry crossed the Mulde and threatened the flank of the French brigade that was attacking Wurzen from the west.

Deciding that discretion was the better part of valour, the French commanders called off the attack. One more push could well have captured Wurzen, but if it had failed to do so, the French would have suffered a catastrophic defeat and the potential destruction of the Imperial Guard Reserve Cavalry.

The Prussians breathed a huge sigh of relief. The heroic defenders of Wurzen, who had held the town despite being outnumbered by more than three-to-one, had secured the Coalition a narrow victory.







15) ... but then Austrian heavy cavalry arrives just in time to stem the Imperial Guard cavalry attack. Meanwhile, the defenders in Wurzen repel the first French attacks on the town. The tide of battle is turning in the Coalition's favour.



16) Russian reinforcements arrive to the south of Wurzen, crossing the river and threatening the French right flank. The French decide to withdraw rather than risk a catastrophic defeat. Wurzen remains under Coalition control!

# 02 Hundred HOURS

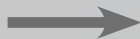
## BATTLE REPORT



Designer Graham Davey visited WiHQ to play through his new WWII night raiding game: *02 Hundred Hours*. His British SAS attackers took on James' German defenders. The Brits were on a daring sabotage mission to blow-up a Nazi radar tower, but first, the players needed to recruit their forces...

### RECRUITING THE FORCES

#### BRITISH SAS ATTACKERS



**Graham:** With just 20 recruitment points for each side, this is one of the game's smaller scale missions, and I put together an elite six-man squad of attackers. The Sabotage mission's special rules gave my characters Demo Charges to use on the objective, and my Officer and Sergeant each garnered my force a Veteran Card. I picked 'Hard to Hit' and assigned it to my Officer, but I chose to give 'Spare Ammo' to one of my Troopers. With two leftover recruitment points, I bought Requisition Cards: a Bren LMG was my 'Long Range Weapon' of choice for the Trooper who I'd given 'Spare Ammo' to, and I gave another Trooper a set of extra 'Demo Charges'; this meant that half of my force would be able to complete the objective.

4 POINTS - SERGEANT

6 POINTS - OFFICER

3 POINTS - TROOPER WITH DEMO CHARGES



4 POINTS - TROOPERS

3 POINTS - TROOPER WITH LMG



Troopers, such as these two, can come as pairs and act in tandem using a single activation token.

This Trooper has the 'Spare Ammo' Veteran Card - a one use option for spread weapons which will amplify the damage dealt by one round of shooting.

Above: James (left) prepares to open fire as Graham (right) checks the range in a moment of gameplay that was not posed in any way.



### MISSION 3: SABOTAGE

The attacking force attempts to plant a demo charge to destroy a crucial enemy target and then escape the area with minimal casualties.

Graham and James played the third mission from the *O2 Hundred Hours* rulebook with Graham taking charge of the SAS attackers, attempting to destroy a German radar station. James' goal was to spot the attackers in the dark and put a stop to their attempted sabotage. Failing that, he could at least dampen an Allied success by halting their escape.

The Sabotage mission features various rules that make *O2 Hundred Hours* gameplay different to standard

tabletop pitched battles: Patrol Routes, Sentries, Demo Charges, Exit Points, and more. Some of *O2 Hundred Hours*' interesting rules are discussed in boxes like this throughout the article to further explain the mechanics behind the battlefield action.

All of the miniatures come from Graham's *O2 Hundred Hours* painted starter set, the terrain is by Sarissa Precision, and the gaming mat is from Deep Cut Studio. We've picked out just some of the key moments from the game as there's not enough space to detail every activation. While many of the photos show the gameplay as it happened, some of them have been 'fancied up' to better convey the night fight atmosphere.

#### GERMAN DEFENDERS



**James:** I spent half of my points on a Heer Officer (and assigned him a 'Dead Eye Shot' Veteran card) and a Heer Sergeant, then I bolstered my defenders with cheaper troops: two Dog Handlers, four Sentries, and two Feldengendarmes. This gave me a larger force than Graham, but I had to put some figures in Reserve (see below). My deployed force would start the game following patrol routes except for my Heer Sergeant; he'd have a bit more freedom of movement than the other figures, so I gave him a 'Quick Reload' card to help him take out the SAS when he spotted them.

2 POINTS - FELDENGENDARMES



With higher 'Smarts', these Military Police are better at spotting enemies

4 POINTS - HEER SERGEANT



With a 'Quick Reload' Veteran card for his SMG.

2 POINTS - DOG HANDLER



Guard Dogs allow a 6" fight range rather than the standard 2".

1 POINT - SENTRY



1 POINT - SENTRY



2 POINTS - DOG HANDLER



6 POINTS - HEER OFFICER



With the 'Dead Eye Shot' ability, James' Officer would be able to pick off targets when he joined the battle.

2 POINTS - SENTRIES



#### DEPLOYMENT AND RESERVES

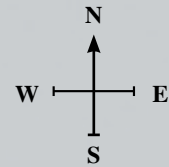
As part of the pre-game sequence, the defender picks one character and half of their troops (rounding up) to start on the tabletop, deploys them, and places their Action tokens (along with the attacker's Action tokens and three Time tokens) into whatever container is being used. This gets things ready for play, and the first turn starts with the defender drawing a token.

The rest of the defender's force is in reserve, and these figures' Action tokens only get added to the draw pool when the alarm is raised; at this point, they can join the battle.

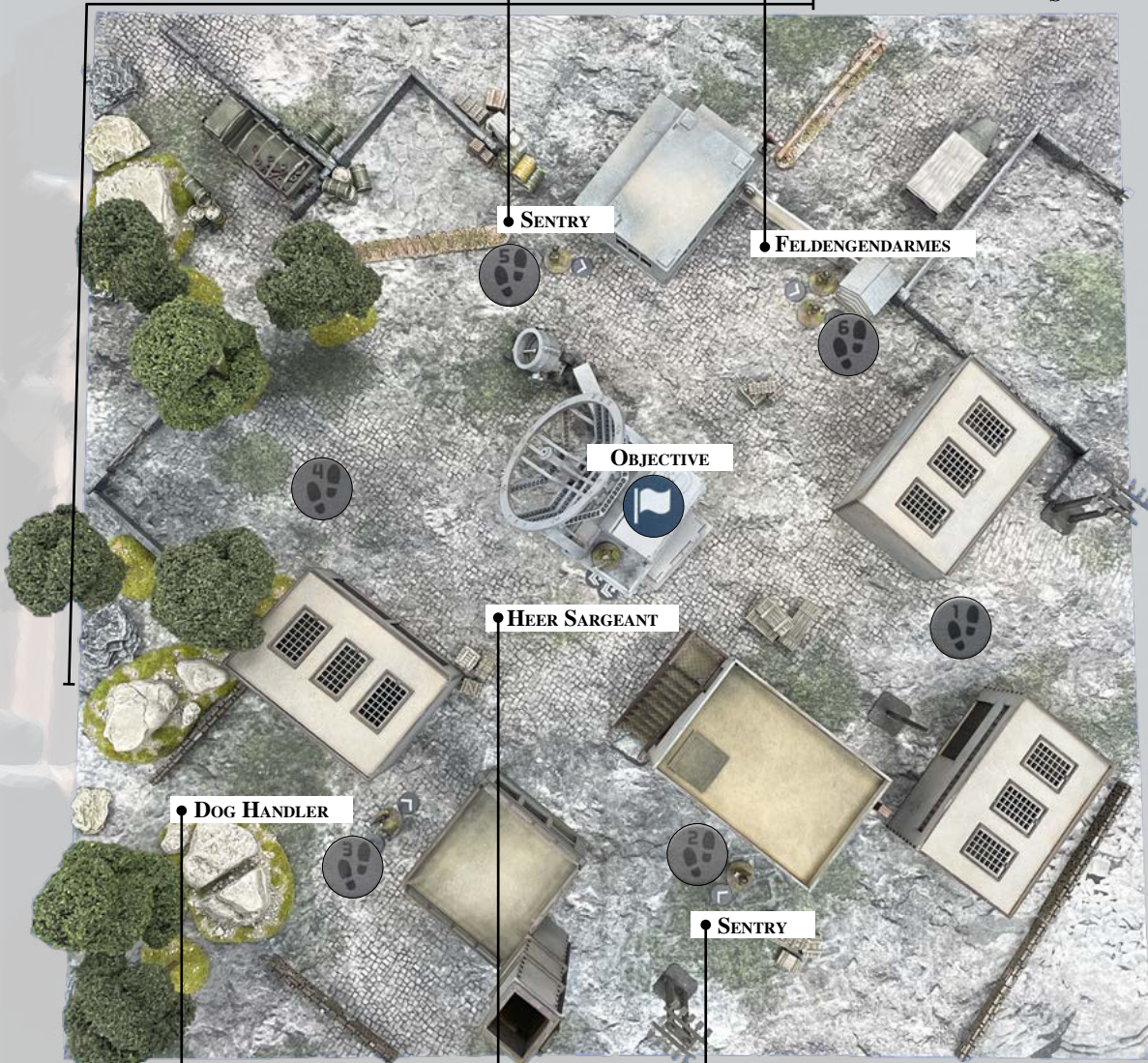
Different missions dictate different entry points for reserves; sometimes they will emerge from barracks, other times they will appear at a board edge.

**James:** On reflection, I wonder if putting my Heer Officer (my most elite figure) in reserve was the best plan, but it was calculated. He wouldn't be vulnerable during the SAS's opening stealth attacks and could hopefully arrive with a good overview where the British attackers were and some easy targets in his sights.

**GERMAN DEPLOYMENT**



**ATTACKER ENTRY EDGES**



These six symbols show the patrol route James' sentries moved between each turn.



**PATROLLING AND DICE ROLLS**

Before play begins, the defender must place a path of six counters that his sentries will take Patrol Route Manoeuvres between. These moves include a dice roll (using a combination of the game's white 'noisy' and grey 'quiet' dice), and the direction of any Chevrons rolled will determine the sentry's final facing. If a Medal is rolled, the sentry can take a Recon test to try and spot nearby attackers.

Defenders who are not on the patrol route make Roving Patrols; these work much the same as a basic Patrol Route Manoeuvre, but figures move in the direction of the Chevrons rolled. If the alarm level has gone up to Suspicious, the defenders get to roll an extra dice, which will help them out. If a detected enemy is within 15" of a defender, they cease to perform patrols and get more agency over their movement.

**James:** I started the placement of my patrol route to the East of the radar station then passed it through the gaps between the warehouse buildings to the South. From there, it went West and skirted the trees, the fuel dump, and the checkpoint around the Northwestern edge of the board.

**DEPLOYMENT**

**James:** I suspected Graham might launch his attack from the Western edge of the board, so he could use the treeline as cover, and placed my Dog Handler on the approach to this area. His German Shepherd could be sent to tackle any SAS that were spotted, and a Sentry behind the Dog Handler would rotate as back up.

I didn't want to put all my eggs in one basket, so I spread my other troops around the Northern edge. The Sentry and Feldengendarmes would move to scout the buildings at the East but could (hopefully) turn around if the Commandos came on and revealed themselves near the woods.

My Heer Sergeant didn't have to walk the patrol route and was instead placed at the radar station in the middle of the board.

**Graham:** I opted to deploy in the Southwestern corner for two reasons:

- 1) It had plenty of wall and tree cover to hide my initial advance.
- 2) The Feldengendarmes, with their better ability to spot my men, were heading away from it.

As the first turn got underway and we drew Action tokens, I'd start to deploy my force across both edges to keep the defenders busy at the periphery, and where the opportunity presented itself, I would have a model with Demo Charges make a dash for the objective.

**TURN ONE - THE BUILD**

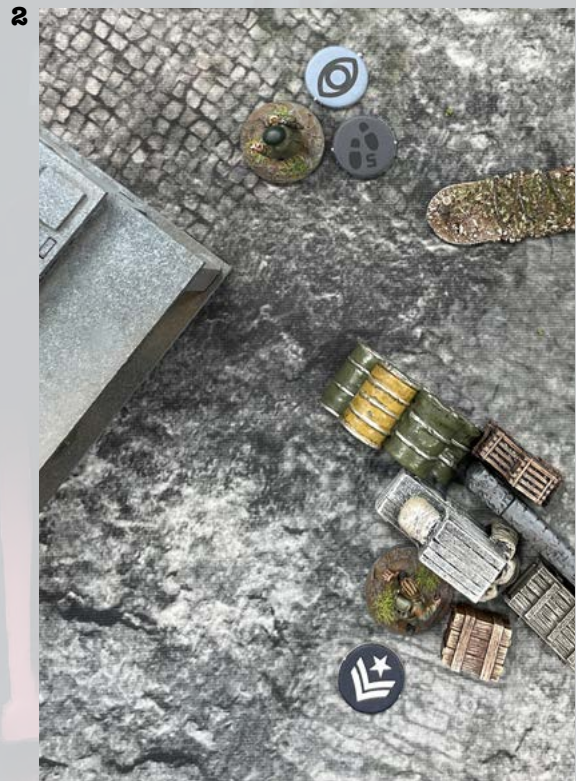
**James:** The defender always draws first from the bag of Action tokens; I pulled a Trooper token and moved the Sentry at patrol point two (furthest from the SAS entry point) to get closer to where the action would surely develop.

**Graham:** I started my turn by drawing a Character token and moved my Officer through the fuel dump. I used a Sneak action, and because I was out of any defender's line of sight, I got an extra dice to roll for the test. Each success on this action (rolling equal to or under my character's React value) gave an extra inch of movement, so the white 'noisy' dice success boosted my move to 5" in total (1).

I also rolled a medal; this gave me the chance to take a Recon test and try to spot an enemy. With my Officer's high Smarts value, I noticed the Sentry by patrol route point five; an Alert marker was placed next to that figure (2).



REACT VALUE  
SMART VALUE



**TIME TICKS AWAY**

**James:** Part way into the turn, I drew a Time token. There are three of these in the bag each turn, and the first two allow the drawing player to pick a special card; an Order if they are the attacker, an Event if they are the defender. The 'Dear John letter' card I drew would make it more likely that a Trauma roll would do damage to one of Graham's men in the future, but that opportunity seemed far away as my sentries patrolled, unaware of the Commandos in the dark!

Later in the game, the Time tokens will take on another use and cause explosives to count down.



**James:** My Germans patrolled, oblivious to Graham's continuing advance. The wily designer had positioned most of his troops out of the sight and range of my sentries. The few Recon tests I did get the chance to take were abject failures.

**Graham:** In between James' patrols, my Sergeant and LMG Trooper moved through the right side of the western woods, my pair of Troopers through the left side, and I drew a Time token and got the 'Quick and Slow' Order card off the top of the deck, which would allow me to perform an Advance manoeuvre and follow it up with a free Sneak (3).



**James:** My Sergeant had already moved away from the radar station earlier in the turn, but with each character adding two action tokens to the bag, I pulled another activation for him. I hoped he might do something dramatic; he proceeded to wander further away from the British attackers. *Scheisse!*

Graham then drew the third Time token, which brought the tension of turn one to a close. The alarm level (see next page) gets raised by one at the end of every turn, so we did that, put the tokens back into the bag, then progressed to turn two.

### TURN TWO - A LIGHT IN THE DARKNESS

**James:** The first draw for me was a Time token, and I took a 'Searchlight' card off the top of the deck. I'd be able to beam this down on an area of the board to reveal some of Graham's attacking troops. I held onto it for the time being, but I suspected I'd spring it on him soon.

**Graham:** The devious smile on James' face when he drew his Event card did nothing to settle my nerves as the risk of discovery increased in turn two. Recon tests can't be taken until figures are within 15", so with sentry patrols moving closer, there would be more opportunities for the Germans to try and spot my men. It became essential to try and keep my Commandos out of line of sight. At least the alarm level was still low.

Staying hidden was aided by the predictability of the German patrol routes; I could judge where James' patrols would move to and prioritise my activations accordingly. To get a better view of my enemy, I activated the Trooper with the Demo Charges and performed a Recon action on the Sentry who I'd already spotted. Although only one alert can ever be placed on a model, I would be able to 'leapfrog' a new Alert marker onto the Feldengendarmes within 6" if my roll was successful, which it was (4).

4



Above: Graham Reconns the already spotted Sentry but jumps the Alert token over onto the nearby Feldengendarmes.

**James:** Graham's Bren gun Trooper made a spectacularly unstealthy move over a wall. Two triple chevrons and an Alert roll led to the man swearing loudly as he stubbed his toe; I happily placed an Alert marker onto him and raised the Alarm level to two. Things were still calm, but they were going in the right direction (5).

5



Above: The Bren gun Trooper makes a mess of his advance and gets an Alert token whilst he is next to several patrolling Germans.

**Graham:** Most of the figures had activated, and it felt like the turn was coming to a close when James dramatically announced, "I'm going to do something!", revealed his Event card, and plonked a Searchlight token in the middle of the fuel dump. This area was packed with four of my men, and the light swung randomly, ending up next to my Soldier with Demo Charges and close to my Officer. I could move away from this light, but while I was within 2" of it, I'd count as detected. To make my planning more difficult, the light would move at the start of each turn (6).

6



James places the searchlight in the thick of Graham's troops, and it instantly swings next to his Demo Charge laden Trooper.

## TURN THREE - A GAME OF CAT AND MOUSE

**James:** The alarm level increased at the end of turn two, and the searchlight was exposing one of Graham's men, so the Alarm level card got flipped to its Suspicious side... but only for a moment; the searchlight suddenly swung away to take things back to Calm. I moved my Sentry along the Patrol Route and ended up right in front of Graham's clumsy Bren Trooper, but somehow I failed my React test and didn't notice the Commando standing directly in front of me! The models were 'Up Close' though, which added three to the Alarm level (this only happens once) and made things well and truly Suspicious (7).



**Graham:** Phew! That was a close one. My instinct was to immediately open up on the German standing in my Bren gun's line of fire, but I drew a Command Action instead. Panic turned to calm as I realised that my LMG action could wait; no other patrols would put him under threat (the Dog Handler had passed me by, and the Sentry had used his activation), so I had a great chance to make a decisive attack with my Officer on the other side of the board before firing the noisy LMG later. I rushed my Officer at the nearby Sentry and took him out silently from behind with my 'Cut Throat' medal effect (8).



**James:** Unaware of the Sentry's demise, my other men continued their patrols, and Graham's duo of Troopers was spotted by my Dog Handler who finally rolled three successes (I got an extra dice because of the higher Alarm level) (9).

Graham reacted by moving his Sergeant through some difficult terrain behind me and taking aim. "You'll never live it down if you kill a dog in a battle report," was my warning, but Graham was committed.



## ALARM LEVEL

Various actions can raise and lower the Alarm level. Things begin Calm, but the level turns to Suspicious after there are four alerts. As soon as this happens, the defender gets a little more dangerous because their Advance and Patrol actions get a bonus 'loud' dice with each roll.

The final Alarm level is Raised, and this kicks in at an alert level of eight. Defenders no longer follow Patrol Routes and can make Shoot and Fight actions. Reserve tokens are added to the pool so that they can join the battle too, swinging the odds in the defender's favour.

**Graham:** "I'm aiming high, for the handler," was my reply, although I did feel a little uneasy as I rolled well and took the defender out (10).



The noise of the weapon bumped the Alarm level to seven; at the end of the turn, it would go up one more, which would fully raise the alarm. This would give James his reinforcements on turn four and make his defence easier, so time was of the essence. My Officer, who had just finished cleaning blood from his blade, made a bold rush toward the objective in his second activation. The 'Quick and Slow' card I'd drawn in turn one let me cover plenty of ground, and although the nearby Sergeant and Feldgendarmes only needed to turn around to spot me, they had already used their full activations, so they couldn't just yet (11).



The last part in my plan this turn was to open fire with my LMG - the noise it made would be inconsequential as the alarm was going to go off anyway - but James drew the final Time token, which ended the turn and saw the alarm start to ring out.

## TURN FOUR - ONTO THE OBJECTIVE

**James:** With the alarm finally raised, I added my reserve tokens to the pool and drew a Trooper token. I passed a Smart test to Advance my reserve sentry team into play on the board's south edge. The plan was for them to make a beeline for the objective and put Graham's already exposed Bren gun Trooper under more pressure at the same time. I'd forgotten the deadly implications that placing a duo in front of a 'Spread' weapon created for me though!

**Graham:** I couldn't refuse such a juicy target; my Bren gunner aimed past the sentry in front of him and opened fire on the reserves with a terrific amount of noise and devastating consequences. The 'Spread' rule makes models within 2" of the initial target vulnerable; my bullets found their mark and took out both Sentries before they'd had a chance to do anything (12).

12



**James:** Graham's LMG was now vulnerable to my lone sentry standing right in front of him, but he managed to miss at close range, and Graham reacted by moving his Sergeant to join that fight (13).

13



Defending the objective was starting to feel like a lost cause, but I drew a Command token and chose to bring my Heer Officer into play near the bodies left by the Bren gun fire. I knew this was risky; his Sergeant could activate a second time and open fire on my Officer; but if he did, it would delay his Officer activating and moving closer to the objective. I was trying to buy time. Graham drew a Command token, and I took a deep breath, hoping he'd take the bait and focus on my Officer (14).

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**Graham:** Though my blood was up, it was imperative that I secured my objective. I moved my Officer onto the radar station and prayed the nearby defenders wouldn't look up; in his next activation, he'd be able to plant a timed explosive (15).

15



**James:** I drew another Command token to activate my Officer a second time. He considered the targets ahead, drew on his experience, and ignored the intimidating (but out of actions this turn) Bren gunner. He took aim at the Sergeant with the SMG and hit him thanks to his 'Dead Eye Shot' ability but only managed to deal a minor wound that left the target flipping his Command token to represent trauma. This token wouldn't go back to be drawn next turn, making the Sergeant less effective.

**Graham:** Sporadic gunfire continued to light up the darkness as the turn progressed, but I finally pulled a Command token and used it to place my Officer's Demo Charge on the objective. A Medal on the associated Smarts test allowed the Officer to hop down 2" and move away from the imminent blast, and James then drew the turn's third Time token. This caused the timer on the explosive charge to be flipped as well as ending the turn. It was counting down and would explode when the next Time token was drawn.



## URNS FIVE AND SIX - ENDGAME

16

**James:** I knew from the positioning of my men that I had no chance of reaching the explosive charge Graham had placed to disarm it before the timer counted down. Sure enough, I pulled a Time token from the bag to start turn five, everything seemed to go quiet for a moment, highlighting the last few ticks of the timer, then a mighty explosion shook the battlefield. The radar station was no more, turned to mangled metal and broken brick, and Graham had completed his main objective (16).

I could no longer win the game, but I could save face if I achieved my secondary objective to leave Graham with just a minor victory. To do that, I needed to take out half of his attackers before they made it to the exit points Graham placed in the middle of the woods and next to the fuel dump.

**Graham:** I needed to make a hasty retreat, but with James' defenders closing in on my brave Officer, it unfortunately looked like he'd traded his life to achieve the objective. If he could buy his mates time to escape, his sacrifice would ensure he'd go down in regimental legend though.

I drew a Command token and decided it would be best to activate my wounded Sergeant, who managed to make a hasty retreat through the difficult ground of the woods and get to the exit point. This left the Bren Trooper rather lonely and exposed; the German Sentry in front of him finally put on his glasses, adjusted his sights, and secured James' first kill.

The Trooper I'd equipped with Demo Charges planted them at the base of some oil barrels to cover my retreat at the fuel dump and make pursuit more deadly for the Germans.

**James:** My Feldendarmes, tired of dawdling, finally reacted to the British attack, and as turn five wrapped up, with the assistance of the reserve Dog Handler team, they swarmed the Commando Officer and took him out. A little vengeance for turning my radar into a bonfire, and I needed one more kill!

Turn six began with the Searchlight swinging to hover dramatically around the SAS exit point as the Brits scrambled to flee the battlefield. My Sergeant, who had spent much of the game wandering uselessly around the objective, found his purpose when he spotted one of the British Troopers out of cover. With a snarl (and a frankly suicidal disregard for the danger posed by the Demo Charge that was ticking away next to him) he took aim with his MP40 and squeezed the trigger (17).

17



*Right: The Heer Sergeant spots the Brits trying to escape under the glow of the searchlight...*



**Graham:** With the SMG's Spread ability and the Sergeant's 'Quick Reload' Veteran Card, Medal rolls were the last thing I wanted to see James get. Unfortunately, his luck had turned, and he let out a cheer as he threw medals aplenty. I was left hoping that the primary target and his mate next to him could avoid being wounded. The first man suffered trauma but survived. It was all down to the

18

second Trooper who was lit up by the searchlight. He yelled out in pain and dropped behind the wall clutching a nasty wound. James had done it! (18)



*Right: ... And bravely steps forward to take one down and relegate Graham to a minor victory.*

**James:** Yes! With a third Commando taken out, Graham was relegated to a minor victory; the game ended with me feeling like I'd won it all after such a dramatic finale.

**Graham:** And I'd finally experienced the game-changing power of a Searchlight! The card never came up during my playtesting games, and it really made my life tougher here. I could have won it all if it wasn't for that meddling light operator!



# VALOUR & FORTITUDE

## ARMY LISTS, FATE TABLES, AND SPECIAL RULES

Jervis Johnson presents sheets for French and Prussian Napoleonic armies. These are useful for the Battle for Wurzen (see page 44) but will serve you well in any gaming that takes place during the War of the Sixth Coalition, the Hundred Days Campaign, and beyond.

### NO NEED TO REACH FOR THE SCISSORS

If you want an easy to reference version of these for your gaming, you don't have to cut into your copy of the magazine; you can download these lists **plus** those for the Austrian and Russian armies, from the Perry Miniatures website:

[perry-miniatures.com](http://perry-miniatures.com)

### NAPOLEONIC FRENCH ARMY (1812-1815)

INFANTRY UNITS	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Line Infantry	24-36	Musket (12")	3	4	4	Skirmishers, Square	12
Light Infantry	24-36	Musket (12")	3	4	4	Légère, Light Troops, Square	14
Marie-Louise	24-36	Musket (12")	2	3	4	Skirmishers, Square	10
National Guard	24-36	Musket (12")	2	3	3	Militia, Square	6
Young Guard	24-36	Musket (12")	3	4	4	Guard, Skirmishers, Square	18
Middle Guard	24-36	Musket (12")	3	4	5	Guard, Square	20
Old Guard	24-36	Musket (12")	3	5	5	Guard, Square	22
CAVALRY UNITS*	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Hussars & Chasseurs	6-12	Carbine (9")	1	4	3	Light Troops, Scouts	12
Lancers	6-12	Lances (na)	-	5	3	Light Troops, Scouts	12
Cuirassiers	6-12	Sabre (na)	-	7	3	Heavy Cavalry	15
Carabineers	6-12	Sabre (na)	-	7	3	Heavy Cavalry	15
Dragoons	6-12	Sabre (na)	-	6	3	Heavy Cavalry	13
Cavalry Vedette	3	Carbine (9")	1	2	1	Light Troops, Scouts	6

\* Units can be upgraded to Guard Cavalry with the Guard special rule at an additional cost of 6 points.

ARTILLERY UNITS*	Cannons	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Field Artillery	1	Cannon (48")	1	2	2	Cannister	10
Horse Artillery	1	Cannon (24")	1	2	2	Cannister, Horse Artillery	10

\* Units can be upgraded to Guard Artillery with the Guard special rule at an additional cost of 6 points.

## FATE CARDS



### Vive l'Empereur!

Play this card in your fate phase. Pick 1 brigade. Add 6" to the move distance of units from that brigade this turn.



### Napoleon's Marshals

Play this card at the start of your action phase. The first 2 brigades you choose to activate in that phase will activate automatically, instead of only the first 1.



### Elan

Play this card in a melee phase. Pick 1 brigade. Add 1 to the melee attack value of units from that brigade this turn.



### Les Grognards

Play this card in your fate phase. Pick 1 French unit that has suffered 1 or more losses. That unit is treated as having the Guard special rule for the rest of the battle.



### Capture

Play this card in your fate phase. Pick 1 enemy controlled objective. If you gain control of that objective this turn, and still control it at the end of the game, it counts as 2 objectives when determining the winner of the game.



### Surprise Attack

Play this card in your fate phase. Pick 1 friendly unit. That unit can carry out 1 move in that fate phase.



### Inspiration

Play this card after a friendly player fails a valour test or fortitude test. They pass that test.



### Sharpshooters

Play this card after a friendly unit fails 1 or more hit rolls in a fire phase. You can reroll the failed hit rolls.



### Bloodthirsty

Play this card after a friendly unit fails 1 or more hit rolls in a melee phase. You can reroll the failed hit rolls.



### Stubborn

Play this card in your fate phase. You can remove 1 loss marker from 1 friendly unit (even if the unit only has 1 loss marker).



### Delays

Play this card when the enemy activate a brigade. Halve the move distances of units from that brigade that turn.



### Confusion

Play this card at the start of an enemy turn. The enemy cannot automatically activate a brigade that turn, and any reinforcements due to arrive that turn must arrive 1 turn later.



### The Tide of Battle

Play this card immediately. Reshuffle all played fate cards back into your fate deck.



## NAPOLEONIC PRUSSIAN ARMY (1812-1815)

INFANTRY UNITS	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Line Infantry *	24-36	Musket (12")	3	4	4	Square	11
Reserve Infantry	24-36	Musket (12")	3	4	4	Square	11
Landwehr	24-36	Musket (12")	2	3	3	Militia, Square	6
Jäger Detachment	6-12	Rifled Musket (18")	2	2	2	Light Troops, Scouts	8

\* Units can be upgraded to Leib Guard with the Guard special rule at an additional cost of 6 points.

CAVALRY UNITS*	Figures	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Hussars	6-12	Carbine (9")	1	4	3	Light Troops, Scouts	12
Line Lancers	6-12	Lances (na)	-	5	3	Light Troops, Scouts	12
Landwehr Lancers	6-12	Lances (na)	-	4	2	Militia, Scouts	7
Cuirassiers	6-12	Sabre (na)	-	7	3	Heavy Cavalry	15
Dragoons	6-12	Sabre (na)	-	6	3	Heavy Cavalry	13
Cavalry Vedette	3	Carbine (9")	1	2	1	Light Troops, Scouts	8














\* Units can be upgraded to Leib Guard with the Guard special rule at an additional cost of 6 points.

ARTILLERY UNITS*	Cannons	Weapon (Range)	Fire	Melee	Tenacity	Special Rules	Points
Field Artillery	1	Cannon (48")	1	2	2	Cannister	10
Horse Artillery	1	Cannon (24")	1	2	2	Cannister, Horse Artillery	10

\* Units can be upgraded to Guard Artillery with the Guard special rule at an additional cost of 6 points.



## FATE CARDS

- Für König und Vaterland**  
 Play this card in a melee phase. Pick 1 brigade. Add 1 to the melee attack value of units from that brigade in that phase.
- Verteidigt Berlin!**  
 Play this card in any phase in an enemy turn. Add 1 to valour and fortitude tests for Prussian units that are within 12" of an objective for the rest of that turn.
- Prussian Drill**  
 Play this card in at the start of a melee phase. The Prussian overall commander can pick 1 Prussian cavalry or artillery unit, or up to 3 Prussian infantry units. The units that are picked can reform.
- Marschall Vorwärts!**  
 Play this card in your action phase. Add 3" to the move distance of Prussian units that take an assault action in that phase.
- Capture**  
 Play this card in your fate phase. Pick 1 enemy controlled objective. If you gain control of that objective this turn, and still control it at the end of the game, it counts as 2 objectives when determining the winner of the game.
- Surprise Attack**  
 Play this card in your fate phase. Pick 1 friendly unit. That unit can carry out 1 move in that fate phase.
- Inspiration**  
 Play this card after a friendly player fails a valour test or fortitude test. They pass that test.
- Sharpshooters**  
 Play this card after a friendly unit fails 1 or more hit rolls in a fire phase. You can reroll the failed hit rolls.
- Bloodthirsty**  
 Play this card after a friendly unit fails 1 or more hit rolls in a melee phase. You can reroll the failed hit rolls.
- Stubborn**  
 Play this card in your fate phase. You can remove 1 loss marker from 1 friendly unit (even if the unit only has 1 loss marker).
- Delays**  
 Play this card when the enemy activate a brigade. Halve the move distances of units from that brigade that turn.
- Confusion**  
 Play this card at the start of an enemy turn. The enemy cannot automatically activate a brigade that turn, and any reinforcements due to arrive that turn must arrive 1 turn later.
- The Tide of Battle**  
 Play this card immediately. Reshuffle all played fate cards back into your fate deck.





## SPECIAL RULES

### BATTALION MASS

Subtract 2 from hit rolls for cavalry units that are attacking a unit that is an attack column.

### CANISTER

This unit can fire cannister if the range distance to the target is 6" or less. The following rules apply to a unit firing cannister:

- Its fire value is doubled.
- It adds to the 2 to an attacking unit's fire value when it lends fire support instead of 1.
- Its melee attack value is doubled when it fights back and the target is at least partially in its front arc.

### GRENZ, JAGER, OR LÉGÈRE

A unit can make a fire attack with a fire value of 2 and a range of 18" instead of using its normal fire value and range. A unit that uses this rule to make a fire attack is allowed to manoeuvre or rally in the same turn.

### GUARD

Add 1 to hit tests, rally tests, and valour tests for a unit. In addition, if all the units in a brigade have this rule, add 1 to fortitude tests for the brigade.

### HEAVY CAVALRY

Subtract 1 from hit rolls for melee attacks that target a unit unless the attacker also has the Heavy Cavalry rule or is in a square (see the Square rule below).

### HORSE ARTILLERY

A unit has a move distance of 18" and can limber at the start of a move or unlimber at the end of a move (but not both). Enemy infantry cannot use an assault move to move into contact with horse artillery unless they start the move within 3" of the horse artillery unit.

### LIGHT TROOPS

Negate the first 2 losses suffered in the fire phase by a unit that is a garrison instead of only negating the first loss. In addition, a unit with this rule that is not a garrison can be set up in open order. To show this, set up the unit in a deployed line formation with a 1" gap between the bases of the figures in the unit. The following rules apply to a unit in open order:

- A unit in open order counts as being in a deployed line unless noted otherwise.
- The move distance of an open order unit is 12" and is not affected by rough terrain.
- 1 loss suffered in the fire phase by a unit in open-order is negated and has no effect in addition to any losses that are negated by terrain.
- Subtract 1 from the melee attack value of a unit that is in open order.
- An infantry unit cannot finish an assault move in contact with an enemy infantry unit that is in open order unless it started the assault move within 6" of the enemy unit.
- If a unit that is not in open order routs a unit that is in open order, it can carry out an assault move and then fight for a second and final time that turn.

### MILITIA

Subtract 1 from rally tests and valour tests for a unit. In addition, if all the units in a brigade have this rule, subtract 1 from fortitude tests for the brigade.

### SCOUTS

Add 2 to messenger tests for units.

### SKIRMISHERS

A unit can make a fire attack with a fire value of 1 and a range of 18" instead of using its normal fire value and range. A unit that uses this rule to make a fire attack is allowed to manoeuvre or rally in the same turn.

### SQUARE

A unit can be set up in a square formation. Set up the figures in the unit in a square shape, with as close to the same number of figures on each side of the square as possible, and with all figures facing outwards. The following rules apply to a square:

- A unit in square counts as being a deployed unit in an attack column unless noted otherwise.
- A unit in a square has a move distance of 0".
- A unit in square can shoot in any direction and cannot be outflanked.
- Add 1 to the attack value of artillery if the target is a unit in a square.
- Subtract 1 from the fire value and add 1 to the melee value of a unit in a square.
- Halve the melee value of cavalry units that are attacking a unit that is in a square (rounding down).



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# PANTILE PAINTING

**James quickly builds, textures, and paints Charlie Foxtrot's Pantile House 7 so that it can join Wi's desert terrain collection.**

Building Sarissa's huge Ship of the Line kit for an earlier issue (see *Wi416*) was a mentally taxing endeavour, but it didn't take the MDF wind out of my hobby sails completely; when Charlie Foxtrot's new Pantile House 7 kit arrived at *WiTower*, I jumped at the opportunity to put it together, apply some paint, and share my thoughts!

There's a good, detailed tutorial on building and painting these kits on Charlie Foxtrot's website. I referred to this... then mostly

ignored it in favour of my own tried and tested time-saving approach to texturing and colouring MDF kits quickly if I'm not in the mood to airbrush. It's not as refined as Charlie Foxtrot's 'proper' method or the graduated airbrushing I will sometimes apply, but it's an easy and effective way to bring texture and depth to buildings such as these.

Be warned, the techniques here can be a bit messy, but they are versatile (I've used them to texture and detail various non-pantile MDF buildings too); and the more kits you paint at once, the quicker your per-building output will be and the less you'll need to tidy up after!

## PROPER PANTILES

Charlie Foxtrot have been selling MDF kits for eight years, and nestled within their wide range of historical options (along with some fantasy and sci-fi), are various pantile structures. These are perfect for games set in Southern Spain, Italy or North Africa, and the timeless design makes them versatile; a major selling point whenever I consider what terrain kits I should spend my time (and money!) on. The Pantile range is suitable for modern 'what if?' scenarios, various WWII battles, civil war options, and Napoleonic era battles. You could even buckle some swash and throw these buildings together for piratical skirmish gaming.

The build process is quite simple, and the instructions are easy to follow; they show each storey's main parts: a base, four walls, and two wall 'doublers' placed within. The 'boxes' that make up the building are enhanced with neat details, such as recessed doors, windows, and intricate balconies, and the doubled-up walls add strength. That strength is important because what sets Charlie Foxtrot's buildings apart from other Mediterranean ranges is a heavy, resin-cast, sloped tiled roof that properly represents the curved S detail of pantiles as well as the supporting timber frame. Other manufacturers simulate this look with corrugated card or etched lines, but Charlie Foxtrot's buildings look much closer to the real thing thanks to a top-heavy resin touch.

If I have one criticism, it's that the MDF is quite discoloured on some of the sides that are visible after the building is constructed (see the blackened middle storey). This won't be a problem if you paint your kit fully, but it will be a negative worth considering for anyone who plans on using their buildings unpainted or intends to tint the MDF with glazes rather than applying fully opaque paint.



## TABLETOP TEXTURE WITHOUT THE FAFF

Thankfully, it couldn't be easier to add texture and colour to your Pantile House to hide any evidence of burning. My process starts with Rust-Oleum Bleached Stone texture effect spray - available from many larger DIY stores. This stuff is messy, so I

advise using it outdoors, but it will fully texture the surface of your MDF and resin parts in seconds (clean the resin thoroughly with warm soapy water pre-spray), and it will lay down a primer coat of colour at the same time! One can of this spray will cover multiple buildings; just make sure you invert the can and give it a little spray after you're done to stop the nozzle clogging.



1) Mask off any areas you don't want to douse in texture paint; this can be done with masking tape but I used cut out paper secured with dots of superglue as I find it even quicker. Anywhere you go 'over the lines' with the spray (onto the roof, for example) can be wiped clean with a cloth, or if you commit to my 'messy hobby' mentality, with your finger.



2) As soon as the spraying is done, peel off the mask. Use a scalpel to break the superglue seals and tidy up any areas you might have missed by pushing the texture paint into them with your worst quality brush, then leave it to dry for at least 24 hours.



3) Once the first coat has dried, you may find there are gaps in the application that show the MDF beneath. If this is the case (as seen here), and it spoils the effect you are after (it might work for other types of building), apply a second spray and leave it to dry for another 24 hours.



## ADDING QUICK COLOUR AND TONE



1) With our building (or, ideally, multiple buildings at once) textured and basecoated with the spray, it's time to get messy once again! Grab a brush, douse the walls with water, then apply Citadel Contrast Darkoath Flesh (or a similar warm, reddish brown) over the top. I used an old, large brush and spread the paint quickly over two walls at a time.



2) Before the paint dries, grab some toilet paper or kitchen towel and lightly dab at the textured area until you've removed most of the top layer of paint. Repeat step one and two across the whole building.



3) Once dry, put the levels together; you may spot discrepancies in the overall coverage, such as between the bottom and middle level here. If you feel the need, you can go in with more of the Darkoath Flesh and blend it as before.

This is the moment you need to add a little detail, but care need not be taken! The windows, balconies, and roof edging should all be painted with Vallejo Model Color Flat Earth (a yellower brown to contrast the warmth of the walls), but this can be done off-model. Glue them in place to finish. The roof tiles need to be fully painted with a mix of Vallejo Model Color Flat Red, Vallejo Model Color Basic Skin Tone, and Vallejo Model Color white. To ground the building and add interest to the base layer, I added hints of Citadel Contrast Warp Lightning and splashed some of this onto the roof tiles to 'top and tail' the model, but this is certainly an optional step.

### FINISHING TOUCHES

The pantile house could go on the tabletop as it is, but some finishing touches will drastically improve the look. It took barely any time to get to this stage, and I didn't even use the point of a brush; I figured I should probably take a little time to add some refinement!

Before that brush point was used, I grabbed the flattest brush I could to drybrush an off white with a hint of cream over the

walls. I use a makeup powder brush for this; just as effective as some of the far more expensive specialist drybrushes available. This drybrush will tone down the Darkoath Flesh application and make it look more natural and blended. The same mix can be drybrushed on the edges of tiles to give them pop, and after adding some Flat Earth to the mix, it will be the perfect drybrush for wood areas.

It's finally brush point time! I used undiluted Darkoath Flesh Contrast paint to add lines of cracking. The paint's consistency lets it flow smoothly as it is teased over the textured walls. I also added it into recesses around doors and windows to enhance their details.

The final touch was to thin off-white and apply it with the edge of the brush onto some of the wall, tile, balcony, and window edges.

That's the project completed. The texturing and paint application were done in less time than it took me to build the kit. The unfortunate 'toilet mishap' brown colour that splashed onto my fingers while dabbing at the Contrast paint will wash off in a few days, my new terrain piece will be gamed over forever!

*Bolt Action Afrika Korps  
use the house as a  
headquarters, somewhere  
in North Africa.*



# Britcon 2022



After a two-year hiatus, the British Historical Games Society (BHGS) returned with their prestige event, Britcon 2022. The show had moved from Manchester University to Nottingham Trent University, so *Wargames Illustrated* took a shorter than usual trip to check out the new venue and chat with organiser Tim Porter.

**Wargames Illustrated:** Welcome to Nottingham, what a fine city you've decided to bring the show to this year! Can you tell us a bit about all the gaming going on here please?

**Tim Porter:** At the heart of the convention are the 250 people taking part in 20 or so different tournaments/competitions. These games are nearly all historical but even those that aren't touch on historical elements. I know it's going to sound a bit grand when I say this, but our aim with Britcon is to keep multi-ruleset historical competitions alive. It's a chance to put people who play *DBM*, *FoG*, *Bolt Action*, and the rest in the same space, bring club players together, and give them a chance to have a weekend where they can take part in their game of choice with club players from elsewhere. They can also visit Nottingham's pubs and bars together or go for a curry after the gaming's done.

**Wi:** Sounds like a plan! Anything else to pack into that excellent itinerary?

**TP:** We have traders and about 35 demo and participation games running across the event. This is our first time in Nottingham, but the BHGS have been running Britcon for 25 plus years as a competition and trade show, so we have plenty of experience. The first show was in Birmingham's Aston University, then Loughborough for a few years, and for the last 15 or so years, we were in Manchester. Going back to the same place is always easy, but the Manchester venue was getting a bit tired... and they were going to knock it down. That was the final push for us to make a change!

**Wi:** How long have you been involved in the show?

**TP:** I've been attending since the start, but I've been running things with Kev Johnson for the last seven or eight years. I have thirty years of experience working in trade shows as my career, so I always knew at some point it would be my turn to take charge of Britcon; I played for as long as I could get away with it, but eventually, as other organisers cycled out, I had to step up!



Top: MeG players in the thick of the action.

Above: Kev Johnson (left) and Tim Porter (right) at mission control recording tournament results.

**Wi:** You must have seen lots of changes to the games being played over the years.

**TP:** Yeah, quite often that's driven by players shifting from one game to another and asking if we can incorporate whatever's new. There was no *Bolt Action* a decade ago, but now the English Nationals are taking place at Britcon; that means Warlord Games are involved, of course, but for other games it's players who organise things while we do the broader logistics to help the gaming happen. That's gotten more complicated though. Going back ten years pretty much everything was a three - or four - hour game, played on a six by four table, with five games fitted into the weekend. Now there's such variety in the games that it brings lots of variation in the requirements. We still do our best to make sure players can just turn up and play.

## GAMING SUSTENANCE AND SHELTER

At an event that had many positives, a standout moment for many attendees was a bit of an odd one: getting their grubby mitts on the snack pack that was provided as part of the ticket price. With a 'meal deal' selection of options to choose from, attendees could focus on gaming without wasting time finding somewhere to refuel.

Another convenient extra the organisers provided was the option to hire rooms in NTU's (vacant for the summer holidays) student accommodation. This allowed groups of gamers to hang out together and save money on their stay. 120 attendees used this option, and next year the organisers will look to up that allocation as there was even more demand.

*Right: Bad Squiddo's Annie (who was visiting the show to play rather than to trade) was very excited with her Mars bar!*



There are still plenty of people playing older games: *DBA*, *Armati*, even *DBM*, so that's a ruleset that hasn't even been updated for decades! We cater to all. *DBM* and its variants were all the rage in Britcon's early days; I started out playing *DBR* in Birmingham, and the early 2000s rankings for *DBM* alone had something like 550 players in them. I think there are just as many people playing ancients competitively now as there were twenty years ago; but with far more rulesets available, it's become more fragmented. A few players might have changed what ruleset they use, but they still bring out the same figures as they were using decades ago!

**Wi:** What are the biggest and smallest tournaments going on this year?

**TP:** The biggest by turnout is *L'Art de la Guerre*, so that's a smaller scale *DBx* based Ancients game. We have 40 playing 15mm and 12 playing 25mm for that. There are 40 playing *Bolt Action*. *FoG* and *MeG* both have a couple of dozen players, then it goes down to around ten with games like *DBM*, *SAGA*, and *To the Strongest!* Outside of historical there are games



*Above: The spacious trade area with an excited Wargames Illustrated Editor for scale (centre).*

like *Kings of War* and *Epic 40,000*; we are open to sci-fi and fantasy, but what we never want is to host a big *Warhammer* event as there are already loads of those.

**Wi:** The Two Fat Lardies area [See 'Lard Workshop' at the end of the article - Ed] seems to be very popular. Is that something we might see more of at Britcon?

**TP:** I hope so; being in Nottingham we have a venue like we never did in Manchester. This amount of space feels like luxury, and everything's all on one floor too. It allows for extra gaming areas that are participatory rather than competitive, and we think there's an opportunity to do more stuff like the TFL area. Osprey Games are one of our sponsors, so maybe we can bring some of their games in, or some of the many companies located around the 'Lead Belt'.

**Wi:** So, you're planning on coming back to Nottingham?

**TP:** Oh yeah, the team are happy with the venue. We'll be back next year.

**Wi:** Before that though, Britcon's not the only competitive gaming event that BHGS organise, is it?

**TP:** No, there's also Roll Call (a purely competitive event) that takes place every Spring, we run some competitions at UK Games Expo, and we have a Teams event at the SELWG show in London in October.



*Above: Vibrant armies in the Kings of War tournament.*



Above: There was a ton of terrain on the Bolt Action tournament boards.



Above: DBA players getting down to business.

### ASPIRATIONAL ARMIES

Although the focus of the show is tournament gaming, that doesn't mean that the tournament players skimp on detailing their forces. Various armies present showed incredible detail, attention, and creativity; it was a pleasure to tour the show and peek at them up close. Shown here are just a couple of standouts we spotted.

Right (both figures): Paul Welsh's Kings of War army used a mixture of fantasy miniatures and included lights in the impressive display bases.

Below and bottom right: This impressive display board showed off a gorgeous Bolt Action army with some unusual casualties. If you're not familiar with Mr Blobby's legacy on UK TV then you're very lucky!



**LARD WORKSHOP**

The Lard Workshop was a special area of the event containing 18 tables dedicated to the varied gaming possibilities that Too Fat Lardies' rule sets offer. These tables - taking in Old West gunfights, Great War aerial combat, WWII aplenty, the Indian Mutiny, Ancient Rome, The New Zealand Wars, and more - were split off slightly from the rest of the show, perhaps because the Lardies' rowdy reputation preceded them...

... or perhaps not! The Lard lads and ladies were stationed in a fancy, bright, and airy conservatory that looked more suited to the activities one might find in a Jane Austen novel than the no frills halls we usually expect at shows!

"Miss Bennet, should we retire to the conservatory for tea and a game of *I Ain't Been Shot, Mum?*"

"How wonderful, Mr Darcy, I bagsie the Allies. Prepare yourself to get wrecked!"

The plentiful crew of name-badge wearing game designers, umpires, and players were having a great time in the sun-drenched but pleasantly cool gaming area. It was a show highlight to wander through the Lard Workshop, observe the impressive boards in such a lovely space, and chat with so many personable people who were eager to discuss their games. The *Wi* team can't wait for next year! See you there?



Above: In the foreground: Nick Skinner's magnificent terrain for his Chain of Command game *A Lard too Far*.



Left: Charley Walker's "*No Blocking the Khazi!*" Indian Mutiny 1857 game played with the Sharpe Practice rules.

Below: One half of Lard, Rich Clarke, stands behind his Chain of Command game *Diggers with attitude*.



Above: Phil and Jenny Turner's impressive *Flames of Calais* board used the *I Ain't Been Shot, Mum* rules, and lots of 1st Corps World War Two figures.



# A SLUMBERING DRAGON NO MORE?



The *Wargames Illustrated* team looks at new releases from Wargames Atlantic and Partizan Press and wonders if they might inspire more players to bring the often-overlooked Boxer Uprising, Eight Power War, and other Chinese battles to their workbenches, tabletops, club games, and campaigns.

Despite the fascinating stories, varied tactics, curious events, and visual splendour present throughout warfare's rich history, our gaming tends to be rooted in the Western World; the East remains a curious, appealing, but elusive possibility. China seems to be particularly under-represented on the tabletop, and if we had a penny for every wargamer who's said some variation of, "I'd love to do China based wargaming but there aren't the figures/rules/terrain available", we'd be able to pack up our magazine publishing business and actually have enough free time to properly investigate wargaming in the East ourselves!

There are some outlier periods, rulesets, and passion projects that ensure the Eastern World gets some representation. Sengoku Japan has bucked the trend somewhat; it is one of the more popular historical periods, although games focus on pop culture notions of samurai and ninja as much as they do on the actual history.

On the other rare occasions we look to the Far East our focus will often be on the Colonialist troops, placing

them at the heart of the action, rather than representing the people the expansionist Western Empires sought to conquer and pacify.

## THE DIFFICULTY WITH PEEKING EAST

This is not just down to a lack of interest or a lack of effort from wargamers, miniature makers, publishers, and article writers, of course. We historical gamers are an investigative bunch; our hobby is a chance to learn about different regions, cultures, nationalities, and periods so we can better represent them on the tabletop. But that process takes a lot of time and energy at the best of times, and the Eastern World is much less accessible to most of us due to practical obstructions.

For all its dizzying complexity, the Napoleonic period is easier to 'be an expert in' than the more confined Boxer Uprising and Eight Power War in China because it happened 'close to home'. Also, the majority of the wargaming community is in the Western World; that makes primary, secondary, and tertiary sources written in our native Western languages

more easily available and digestible. Many of us have studied Western foreign languages at school too and remain competent enough to tackle sources written in those languages. We might mangle the pronunciation of a French location or German weapon, but we're probably more comfortable with that than we are with making a terrible Orientalism-type faux pas through unfamiliarity with China's culture or language.

Resources that focus on China's military past are less easily available to Western readers who don't speak Chinese; the sources that are available (though this trend is changing) are often presented with a very Western view and one that can (particularly in older sources) be wrapped up in the jingoistic notions of Orientalism and Victorian expansionism. It is the duty of the responsible wargamer to apply our critical eye to such sources, but this can be challenging when dealing with a country that has been consistently and intentionally impenetrable to foreign investigations, research, and widespread trade. So... where does one begin?

## THE DRAGON REVEALED - IN MINIATURE

Thankfully, this is the month that things get a heck of a lot easier for anyone wanting to take their wargaming to 19th Century and early 20th Century China!

If it's miniatures you've been craving, then Wargames Atlantic have the perfect new set for you; their plastic Boxers can easily represent far more than just the eponymous Fists of Harmony and Justice, so this set will be a shot in the arm for the needs of many Chinese 28mm armies. The WA box contains enough frames to build 30 plastic warriors, and they are detailed enough to work well in skirmish games, whilst their low price and ease to build will satisfy the needs of the most figure-heavy ranked armies. They will fit neatly into the Boxer Uprising but also the Opium Wars, First Sino-Japanese War, and more - a hundred years of Chinese battles in a versatile box set! The new figures are shown throughout this article with some extra historical information provided, and our Painter, Callum, has written a quick and easy painting guide to end this article and get you ready to add colour to your new miniatures.



### TIGER MEN

Living in a world of cosplayers, Andrew Lloyd Webber's *Cats*, and furies might make it tricky to cast your mind back and see the Chinese tiger men as the intimidating force they were in the late 19th Century, but intimidating they most certainly were, especially to cavalry. The *Hushenyng* (Tiger Spirit Division) of the Chinese Army were a 10,000 strong formation who wore uniforms that imitated tiger skins (to take on the fierceness of the animal) and traditionally acted as skirmishers, armed to focus attacks on cavalry.

Each frame in the WA set (there are six in all) has a tiger man head option, allowing you to create a limited number of these specialists. Callum built and painted his with a polearm; this weapon was sometimes used instead of the traditional armament of a long sword. There were even reports of tiger men with grappling hooks on chains, which would make for a great modelling project accompanied by special rules for taking out cavalry.



### MINIATURE ART IMITATES ART

Callum built and painted the model on the right to look like Peter Dennis' cover art (left), which is present on both the Wargames Atlantic box set and *The Dragon Provoked* book. The rich blue and gold of the uniform make for a striking model, and while the Mandarin's hat would traditionally be black, Callum has exercised some artistic licence and kept his colour pallet minimal with the blue of the uniform continued.



## THE DRAGON REVEALED - IN AN EPIC TRILOGY

The first two books in Partizan Press' new trilogy, *The Forces of the Boxer Uprising and Eight Power War*, are available now from Caliver Books; these will be a mighty companion (though they are not directly connected) to the new WA miniatures and provide an invaluable resource for the battles of 1899 to 1901.

The author of the trilogy, Mike Blake, has contributed quite a few great articles to *Wargames Illustrated* over the years but has been quiet with his submissions of late; we now see why, he's been focusing his time and writing energy on this magnum opus!

In the introduction, Mike confesses that writing these books became an obsession rather than an interest, and while we sympathise with him for any toll that may have taken on his personal life, we can only thank him for the fruits of his labours. This will be an invaluable guide for anyone wanting to wargame this period; actually, this will be THE guide for anyone wanting to wargame this period! Well, at least until his follow up book, *The Wargamer's Guide to the Boxer Rebellion*, co-authored with Chris Swan, is released.

More than 600 full-colour, large format pages constitute the three hardback books, and the depth of the information is impressive while never becoming intimidating or impenetrable. This is thanks to the clear and concise way it is presented and Mike's considered, chatty, and authoritative writing style; not the easiest combination to pull off! The books provide a fascinating and easy to digest overview of the history, but they are also



## KANSU BRAVES

Another option on the WA frame are parts to build the Kansu Braves (or Gansu Army) who were formed of Chinese Muslims from the Kansu province. These figures mix traditional uniforms with modern rifles, and with a hatred of foreigners fuelled by the Opium trade, they were noted as some of the most steadfast and determined units besieging the legations during the Boxer Rebellion.



structured in a way that will be perfectly applicable to wargaming. These could be the gaming bible for end of the 19th Century and early 20th Century gaming in China because each individual section will assist with the specific requirements of wargaming: army organisation, campaigning, scenario creation, and more. Each volume focuses on specific armies and events, so you could even spread the cost between your gaming group then swap the books around if you wish. Should you want a detailed breakdown of the Chinese forces more than anything else, you could get away with just purchasing volume one, *The Dragon Provoked*, though we suspect you'll be eager for more.



## FIGHTING THE DRAGON

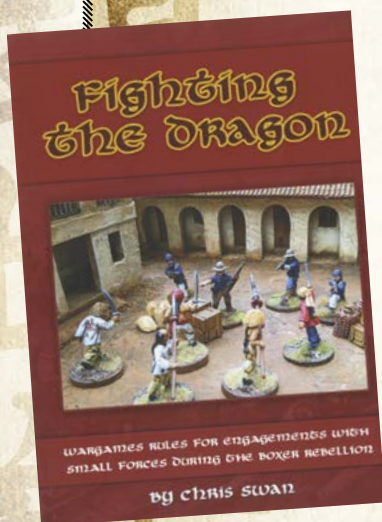
Just as we were going to press another new book (also from Caliver) landed through *Wi's* letterbox adding Boxer Rebellion rules to the background and miniatures already showcased in this article.

*Fighting the Dragon*, from the prolific Chris Swan, uses the same core mechanics as his previous rulesets but adds a plentiful supply of units, characters, weapons, and special cards that are specific to the Boxer Rebellion.

Units activate in a random order and complete (or fail to complete) the orders they choose by rolling D10s. Should your unit become shaken it will be forced to use Reduced Order dice and be less effective unless you bolster them with an Officer or character. Units that are yet to be activated can choose from response actions to counter their opponent's actions.

Chris' rules always give equal focus to the broad range of armies involved in conflicts and this book is no exception: Boxer and Imperial Chinese forces get full coverage alongside the eight Allied Powers (including Legation forces) and national doctrines and military traits enrich the theme and flavour of turn of the century combat.

'What if?' nations, tons of special weapons, heroes and characters, eight scenarios, other conflicts, and tactical, event, and search cards make this an exhaustive offering!



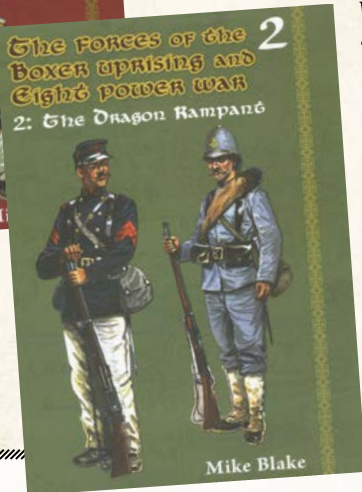


## WHAT'S IN THE TRILOGY?



### *Volume one: The Dragon Provoked*

This first part devotes around 150 pages to the Boxers, the Imperial Chinese Armies, the Imperial Chinese Navies, the British, Civilian Volunteers, Volunteer Corps, and the Church Militant. The rest of the book takes in the early Boxer attacks through to the Allied attack on the Taku Forts on 17 June 1900. There is also a useful glossary, an informative introduction and preface, and a detailed bibliography.



### *Volume two: The Dragon Rampant*

The uniforms, weapons, and equipment of the Allied Powers get more focus in this volume. The forces section covers the Japanese, the British: Indian army, the French, the Italians, the Austro-Hungarians, and the Australians. With that huge bulk of information filling much of the book, Mike manages to cram in details of the siege, relief, and Battle of Tientsin and the Japanese Naval landings in Amoy (Xiamen) before he runs out of space!

### *Volume three: The Dragon Subdued*

The final volume will cover the final Allied powers: the Russians, the United States, and the Germans. With that done, the operations section will take in the siege of the Peking Legations, the siege and relief of the Peking Northern Cathedral, and more, finishing with the Allied Punitive Expeditions from October 1900 to April 1901.



For painters, the colour plates (examples are shown here and on the previous page) will be invaluable. These feature illustrations of hundreds of combatants, outfits, and uniforms from the Chinese army along with plentiful images of the other nations involved too. The artwork is not of the quality you might find in something from Osprey, but it does a good job of showing everything you'll need as far as colours, styles, patterns, banners, weapons, and more go. There's nothing out there that is quite as comprehensive or as detailed (the text further enriches the images) that we know of, and we'll be referencing them as we paint more Boxers and specialist troop types.



## HOBBY CORNER - QUICK AND EASY BOXERS

Wi Painter Callum built a selection of the Imperial Conquest Boxers and got busy with a speedy paint job, with the help of an airbrush. He shows you the simple steps he applied to complete tabletop ready *Yihequan*, which left him some time to paint a freehand shield that matched the look of the one in Peter Dennis' cover art for the set! All paints are Citadel except where stated.

1) Give the models a zenithal highlight with an airbrush. This creates quick contrast between dark and light by applying white from above over a coat of black primer.



2) Still using the airbrush, give the exposed skin a glaze of Army Painter Dorado Skin, reaching full opacity where the zenithal highlight is brightest.



3) Put down the airbrush and grab a bristle brush with a good point then wash the skin with a mix of Seraphim Sepia, Reikland Fleshshade, and Contrast Medium. Try not to overwork this wash; the previous airbrushed coats will be thin and may tear away if you apply too much pressure.

When the wash is dry, block in the eye sockets with Rhinox Hide, paint the eye with an off white (mix in some flesh tone for added realism), and dot the pupil with Rhinox Hide. A further highlight can also be applied to the skin at this stage, and while Callum did add that extra level of pop,, your figures will not suffer for skipping the application.



4) Citadel Contrast or Army Painter Speed Paints are perfect for colouring the cloth; they don't cover with full opacity, so the zenithal highlight will show through and make the folds of the clothing look very realistic. Don't worry about any skin tone overspray, it will just act as a nuance when your figure's finished and add more of a natural look to the miniatures.

Callum used Contrast Flesh Tearer's Red, Contrast Leviadon Blue, Contrast Nazdrag Yellow, and Army Painter Speed Paint Grim Black in a thin coat.



5) The next highlights are optional but will take your figures to another level, and if applied selectively, will take very little time. The red was highlighted with Mephiston Red, the blue with a 1:1 mix of Incubi Darkness and Thunderhawk Blue, the yellow with Balor Brown, and the black with a 2:1 mix of Abaddon Black and Vallejo Sky Grey. For the white apron, a select few sharp lines with pure Vallejo Sky Grey added some pop.

The second and final highlight was applied next: Lugannath Orange was added to the Mephiston Red; Fenrisian Grey was added to Thunderhawk Blue; the yellow was given a few areas of Screaming Skull mixed with Balor Brown; and more Sky Grey was added to the original black highlight. Callum painted the undershirts and wrappings with Vallejo Sky Grey, and the weapon handles and stocks with Mournfang Brown at this stage too.



6) Time for the final details. Paint the shoes black, apply Scale75 Thrash Metal to any weapon metallics, and colour other ornamentation with Scale75 Dwarven Gold. Wash the metallics, wood, and white shirt details with a mix of Contrast Medium and Nuln Oil.



7) All that's left is to highlight the metals with Scale75 Heavy Metal before moving to the basing. Callum applied a heavy drybrush of Screaming Skull to make the texture he had already applied stand out, then he toned it with Army Painter Speed Paint Hardened Leather and Dark Wood.

Woodland Scenics Blended Turf: Earth Blend and Gamers Grass tufts added texture to the bases, and painting the rim black finished the job.



The wicker shield's freehand can be painted in simple stages, and the looseness of the design makes the painting quick. Block in green patches with thin paint (the moulded pattern makes getting a smooth clean coat a little awkward), then add black, followed by eyes and teeth in white and lips in red. Don't worry about any mistakes as a final wash with Agrax Earthshade mixed with Contrast Medium, followed by a highlight around the edge and centre ring in Baneblade Brown, will hide the errors.



# PAINTING WHITERUN GUARD FOR THE ELDER SCROLLS: CALL TO ARMS



Wi's Painter Callum completes a group of Whiterun Guard, ready to defend Dragonsreach in the Skyrim Civil War, highlighting techniques that can be used on loads of different fantasy and historical figures.

Modiphius' *Call to Arms* range boasts some incredibly detailed resin sets that are the perfect figures to put your painting techniques to the test on. In this guide, I'll show you some of the stages I went through to paint a display level scheme on a group of four Stormcloak Skirmishers; versatile models that can double as any of the Hold Guards in Skyrim.

Whenever you take on a project like this, you need to decide how you will show light and shadow on the figures. I wanted to reflect the same lighting intensity

across each element of the Stormcloak Skirmishers rather than painting differing levels of light and shadow from head to toe. This would create a clean 'box art' style that, while less realistic than a fully 'zenithal' approach (with more light intensity on the top of the figure than lower areas), would reflect the look of the video game world (from where *Call to Arms* heralds) very well.

What this means is that wherever an element or material - such as padded leather, yellow cloth, or fur - repeats, even

if it is lower down or higher up on the figure (thus at different levels from the imagined light source), the same shading and highlighting treatment is applied. It is a painting approach that takes focus and a high level of refinement, relying on great brush control and very fine lines and highlight points.

I've used Citadel paints on most of the elements on these figures; where I go to another range, I list the brand but otherwise the paints used are all from Games Workshop



### 1. PADDED LEATHER



The first part of the figures I painted was the leather, the material that was found in the most difficult to reach areas. Doing this first meant I wouldn't have to strain to get my brush at it later while avoiding other areas of the model.

A basecoat of Rhinox Hide got a wash of Nuln Oil and some Contrast Medium. When dry, I repainted the diamond shapes with Rhinox Hide, leaving the recesses in the darker shade.



I glazed the top lines of the diamonds with a mix of Mourfang Brown and Rhinox Hide in a few thinned coats. The maximum opacity was targeted at the highest points of the diamond. Pure Mourfang Brown was then applied to the top two lines of the diamond.



Skrag Brown was then focused on the tip of the diamond before a very thin line of pure Bestigor Flesh completed the effect of light hitting the raised leather.

## 2. MUTED YELLOW CLOTH



For the cloth, I wanted yellow present but not in a heavily saturated way; I basecoated with a mix of Mournfang Brown and Citadel Base: XV-88. These browns would then build to an earthy muted yellow.



The mix had more of the lighter XV-88 added and applied to the raised cloth, leaving only the deepest recesses the previous colour until the higher areas got pure XV-88.



The next layer is a mix of XV-88 and Balor Brown, focused on the raised points of the cloth and the higher points of the model, then pure Balor Brown along the folds, higher up, and close to the light, followed by a mix of Balor Brown and Ushabti Bone with more of the lighter colour added at the highest points, across the shoulders and ends of the cloth, followed by a final glaze of Citadel's Ushabti Bone on the top folds of the cloth.

## 3. LEATHER STRAPS WITH SUBTLE RED TONE

To contrast the yellow, I brought a warm red tone into the straps. They were basecoated with a mix of Rhinox Hide and Doombull Brown (a reddish brown) taking care not to slip and ruin the hard work on the yellow! Baneblade Brown was added to the mix and layered on the top half of the straps, and pure Baneblade Brown was a final highlight and used to paint small scratches across the straps.



## 4. METALLIC VARIATION

The metal sections all got a coat of Scale75 Thrash Metal, which I mixed with a small amount of black to mute the shine everywhere except on the quiver as I wanted it to look like brighter steel. The metal got a wash of Nuln Oil, then the eye sockets got a second pass to add more depth and mimic the darker in-game look.

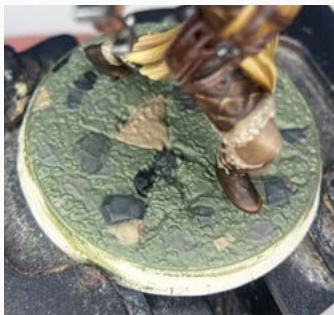
I gently wetbrushed pure Thrash Metal onto the mail to catch the raised texture. Wetbrushing is like drybrushing, except the brush is slightly damper and has more paint on it.

For the sword and helmet, I applied edge highlights in Scale75 Heavy Metal. These are minimal to retain the dark, worn look of the metal. For the rusting effect (as our poor guards are only equipped with a basic iron sword), thinned down Skrag Brown was dotted where rust would collect.

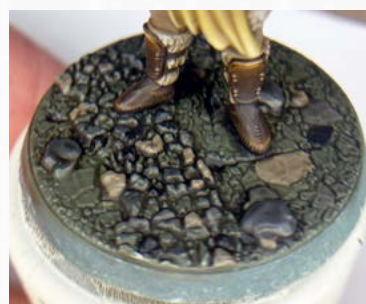


## BEYOND BASIC BASES

Bases are included with the figures and have lovely individual texture and detail sculpted onto them, featuring different styles of rock clusters. Because I was painting Whiterun Guard, I looked at the paving texture running throughout the Cloud District of Whiterun (yes Nazeem, I DO get there fairly often!) and found that the cobblestones in the game have a green hue to them.



I basecoated with a mix of Stormvermin Fur and Loren Forest then picked out individual rocks with a selection of colours: Skavenblight Dinge, Stormvermin Fur, Administratum Grey, and Baneblade Brown. Don't be precious about transitioning between colours or the rocks looking too stark; that's rather the point for now!



A wash of a mix of Nuln Oil and Agrax Earthshade brings the colours together, and a second wash of Nuln Oil alone defines the recesses.



A drybrush of Stormvermin Fur, then a more selective and light application of Administratum Grey, brings more refinement, and with a black rim painted on, the setting is complete.

## FREEHAND FOCUS - PAINTING THE SHIELD AND WHITERUN SIGIL

What better way to practice your brush control than with a complex freehand symbol? I left this shield unattached when painting to make my paint application a lot easier. I could get into the fiddly areas that would have otherwise been behind it and could later focus on the shield individually.

I attached this shield to a base and painted a little arrow so that I remembered which way was facing up. Spending hours labouring over the Whiterun sigil, only for it to be wielded upside down, would have been quite heart-breaking!



1) Before beginning the freehand, I had to paint the wood with a basecoat of Rhinox Hide and Steel Legion Drab. The moulded wood texture isn't very deep, so I applied multiple thinned coats; detail could be lost to a thick application of paint.



2) A mid-tone mixture of my own 'Whiterun Yellow' (a mix of XV-88 and Balor Brown) then went over most of the shield, trying to give the impression of small brush strokes along the edge. I wanted the outline to be sharp, rough, textured, and fully opaque. This required a few coats, so it was important that I was precise, mimicking the shape exactly each time to avoid a 'fuzzy' edge.



3) With the Yellow established, it was time to start the freehand. When approaching complicated shapes like this, I always have the reference next to me so that I can check the overall shape and progress. You'll want a newer or freshly cleaned brush, if possible, for a sharp tip. I prefer using a larger brush, such as a size 2 or 3; the brush can hold more paint and will allow you to focus on getting the shape and line thickness just right without having to keep going back to the palette to load up on more paint every few seconds. You want your paint consistency to be very thin, just above a wash consistency, so it easily flows from your brush when you touch it to a surface.

I used Rhinox Hide for the pattern, but any well-pigmented dark brown will do. To start the design, I focused on the general outline and then progressed by filling in more details.





4) The lines over the design show the order in which I tackled the freehand. First came the basic border, shown in red, started at the top centre of the shape before establishing the angle of the nose and top of the mane.



5) With this shape established, the rest of the pattern became much easier to 'fill in', and if I felt I had gone awry with the application, I painted over with my 'Whiterun Yellow'. The green line shows the next level of detail I added.



6) It took me three solid attempts before I was happy with the angles and shapes and could begin sketching in the inner detail. I generally find it easier to pick an edge and work across the freehand, following a branch of the design as it connects organically rather than trying to block sections out. This freehand was complex and flowing and thus requires a more flowing approach. You may have to paint over sections of the outline and redefine them because you don't have enough space; that's completely normal. The final details are shown here in blue.



7) To finish things off, I added chipping and weathering to the design with my 'Whiterun Yellow' mix. Less is more when doing this; you don't want to remove the overall shape, just take off little chips of it. With that done and dry, a wash of Agrax Earthshade toned everything down and brought it together.



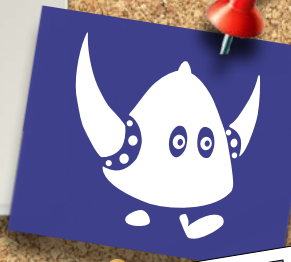
8) You could easily leave it here, but I went a stage further and highlighted the raised yellow texture with Balor Brown, taking care to not touch my freehand. On the reverse, I simply drybrushed Steel Legion Drab over it and washed the wood with the Agrax Earthshade.



9) Scale75's Thrash Metal mixed with black was applied to the rim of the shield then washed with Nuln Oil. To give the impression of dents in the metal (as seen in the game), Scale75's Heavy Metal applied the texture and thinned Skrag Brown brought rust.

Voila! Your Whiterun Guard are complete, ready to defend against Stormcloak interlopers in the Siege of Whiterun! You can find rules for the Hold Guard in *Histories of the Empire Volume One: The Stormcloak Rebellion* by Modiphius. I suspect I'll be back to satisfy my Elder Scrolls addiction on more figures soon, and I'm going to try and get the *Wi* team into some gaming as well!

# COMPANY PROFILE: eurekaminatures



*30 years in the mini  
making business*

**Aramiha Harwood looks at Eureka Miniatures, who have made it through Melbourne's lockdown times and recently celebrated their 30th anniversary.**

For the past two years, Melbourne has been one of the most locked down places in the world - Melburnians have spent more than nine months of the last two years under stay-at-home orders, with five km travel limits. This has hopefully prevented huge infection rates and deaths, but the impact on mental health and general wellbeing has been marked.

For wargamers and miniature hobbyists, it has been a strange time. We have had the opportunity to paint and collect armies to our hearts' content, but we haven't been able to see each other. The social element of wargaming took a nosedive as club days and shows were cancelled; Zoom-based painting sessions, online gaming, and 3D printing from home became the order of the day. Retail shifted to online orders rather than face-to-face shopping.

Emerging from the pandemic, Melbourne wargamers have returned to gaming with gusto; clubs are bursting to the seams

with players and games, some of the conventions have started up again, and attendees are showing up in numbers. PAX-Aus gaming convention has announced it is returning to Melbourne in October after a two-year hiatus.

The Melbourne and Australian wargaming industry has had a fundamental shift, however, and there are scars. Many of the brick-and-mortar businesses, and smaller creators who

were just establishing themselves, have gone. Artists and workers in the industry have moved on to new pursuits. Retail shopping has, in the words of one struggling shop-owner, "died in the arse".

In the middle of this, Eureka Miniatures recently celebrated its 30th year as a miniature making business. Let's look at where it all started before taking a peep at what's coming next!



Above: Nic Robson at work casting figures in the bowels of Eureka Miniatures HQ.

## THE BEGINNING

Eureka owner and founder Nic Robson began his journey in miniatures at Clarice Piercy's record and toy store in Malton, Yorkshire, UK. In the '60s, young Nic was disappointed the store didn't have the toy he wanted; the sympathetic owner gave him a Roco Minifigs tank to appease him - a kindly gesture Nic has never forgotten. Not only did the tank engender a lifelong fascination with miniature wargaming, but it also taught him a valuable business lesson - a moment's kindness can be a lifetime's reward.

Nic has endeavoured to follow this example in his business, always happy to give away Eureka models, especially to youngsters who show an interest in them. This is how Jack Garley first came to know Nic and Eureka miniatures; as a kid, he would come into Eureka Miniatures' shop, and Nic gave him some toy soldiers. In time, he also gave Jack his first job at Eureka, tidying up miniatures that were left lying around on the shop floor. From these humble beginnings, Jack went on to become Nic's partner-in-crime at Eureka!

Young Nic also borrowed books by wargaming's essential authors - Charles Grant, Donald Featherstone, and Brigadier Peter Young - from his local library; this encouraged him and other mates to get into wargaming and collecting armies. Nic would get the Minifigs catalogue, tally up the figures the group wanted, and do a big order to save on postage.

Eventually, this passion led Nic to work for his mate Ian, who had created Irregular Miniatures, but Nic wasn't too sure about his long-term working future doing factory and farm work around the place. He met a guy from Australia who suggested Nic come and check it out; he did!

### Going down under

Nic landed in Oz in the late 1980s in the middle of a recession. Work was hard to find, but he liked the sunshine, enjoyed the food, and he met the love of his life, Bernie, in Melbourne. With some inheritance money and a determination to make a go of it in Oz, he saw a gap in the market for a miniature company. There were few local manufacturers, orders from the UK could take up to six months to arrive, and you were never sure of what you were getting from blurry pictures in shared-around catalogues; Nic could change all that.

Starting as Irregular's Australian agent, manufacturer, and distributor, Eureka Miniatures could cast and post out miniatures to Australian customers with a turnaround of a week. Nic made enough to start commissioning work of his own, designing, sculpting, moulding, casting, and selling the Eureka Miniatures line in a similar way to how it functions today.

He has never really held to what is expected of him or what the market dictates; he has happily developed teddy-bear soldiers, frog and rabbit

ashigaru, unicycle combatants (Pax Limpopo), and English Civil War faerie (Avalon Bleeding) alongside more traditional offerings.



Above: Roco Minifigs tanks circa 1970.



Above: Unicycle based jousting; perfect for when you've tried every other way to make warfare more difficult!



Below: Rabbit Samurai.



Above: Jack Garley sorting through figures.

## THE EUREKA MINIATURES CREW

Nic Robson, the company's owner and creator, describes Eureka as a "loose punk-rock anarchist collective". Underlying this is an anti-establishment, do-it-yourself ethos. To him, Eureka has always been a reason not to follow the normal career-paths expected of him and others. Eureka provides the opportunity to hang out with artists, support what they do, and have fun while doing it.

A collection of friends, artists, workers, and patrons have wandered in and out of the Eureka circle over many years. This collection of oddballs and characters has made Eureka what it is today - a kind of halfway house for itinerant wargamers, miniature enthusiasts, and hobbyists - a place where we can come together and share our love for the hobby. Nic simply reckons Eureka helps people escape from real life!



COMPANY  
PROFILE

## THE PRESENT

Nic and Jack both lived within the five km travel bubble of Eureka when lockdown hit, so they continued to head into work and send out orders to customers around the world who had suddenly found themselves with more free time than they were used to.

That's not to say things are easy, though. There are non-pandemic concerns for Eureka and the miniature industry in general with the soaring price of tin. The raw materials involved in miniature production, according to Nic, have doubled in price in just this last year, and rapid inflation has caused rent to place further stresses on Eureka as a business.



Above: An assortment of Medieval civilians enjoy an exotic feast.

Eureka Miniatures continue to release new ranges for themselves and others. Tony Barton has been working hard on his 20mm offerings - in particular, the Early WWII Brits and Germans, as well as an ever-expanding Napoleonic range. These will be his legacy, so he would like to 'beef up' the AB Range to have a variety of poses and equipment for each troop-type.

Eureka also continue to expand their ranges for WWI Russians (sculpted by Dmitri Malyshev), Medieval civilians, French Revolutionary Parisian mobs, and Bronze Age Greeks.

Assorted AB Napoleonic from Tony Barton. Clockwise from right: Russian Infantry, Prussian Generals, and French Cavalry.



Above: Heracles from the Bronze Age Greeks range.

## FIGURE FAVOURITES

Jack's favourites from the Eureka ranges are Tony Barton's AB 18mm Napoleonic (below left); a range that is impressive in number and variety, and consistently excellent. He is also proud of the 28mm Seven Years War Saxons by Alan Marsh (below right), admiring their consistency in scale and quality and crispness of the sculpts.

As for Nic, his favourites are whatever comes next; he's ready to celebrate the next miniatures he helps bring to the World!



**Going digital**

Nic and Jack are excited by the possibilities of digital sculpting and printing and have recently been collaborating with a young Melbourne-based artist and digital sculptor, Matthias Rapp, whose excellent range can be found at Maceface Miniatures (macefaceminatures.com).

All sorts of weird and wonderful stuff is planned, from Jack Kirby-esque alien gods to Celtic-era armies. Jack and Nic love the idea of digital models and 3D printing democratising the industry and hobby. Jack sees parallels here with punk-rock; anyone could put a band together, practice in their garage, and smash out a belter of a song. Today's digital sculptors are more like modern DJs and producers, creating and distributing their art from their bedrooms using laptops, apps, and social media channels.

**THE FUTURE**

Asked to gaze into a crystal ball, Nic and Jack can see a growing divide forming between the big companies (who can make plastic miniatures) and the cottage industry producers who own their more basic means of production (the moulding and casting equipment to produce metal ranges). While the larger companies continue with big-splash releases and dominance of the market, the little guys are starting to retire and/or sell-on their products to other little guys.

Nic reckons that the wargaming demographic will stratify in the years to come. The younger audience will continue to embrace the new - 3D printing, plastic kits, and online wargaming via programs like *TableTop Simulator* - while the local club or shop will remain the fulcrum of older gamers' social gaming. Between these two groups are the 30- to 40-year-old wargamers who indulge in a mix of everything, and this is where Nic and Jack would probably place themselves. Nic describes himself as an old man who loves working with fresh young talent, and while the new technologies are to be embraced, both men would argue that traditions still retain their own artisanal value.



*Above: Celt Nobles shown in digital sculpting program ZBrush, designed for 28mm scale...*

*Left: ...and smaller 10mm scale Celts after being 3D printed.*

**What's on the way from Eureka?**

There's lots of excitement ahead, and pictured here are some sneak peeks at some of the exciting new goodies.

- WWI Russians by Dmitry Malyshev.
- WWII Chinese are currently in the works from Kosta Heristadinis.
- Poland's Mick Darpa is creating more weird and freakish 28mm demons and monstrosities inspired by the nightmarish scenes from the artwork of Bruegel and Bosch.
- Alan Marsh continues exploring Medieval themes with his musician band and medieval feast ranges.
- Also from Alan Marsh are Bronze Age scenes from day-to-day civilian life (stallholders, weavers, workers) to festivals (bull-runners).
- The 18mm Franco-Prussian War range is coming too.

*Right: WWI Russians by Dmitri Malyshev.*



*Below: WWII Chinese by Kosta Heristadinis.*



*Above: 28mm Paris Mob for the Wars of the French Revolution range by Alan Marsh.*

*Left: A scene of Bronze Age life by Alan Marsh.*

*Right: 28mm demons inspired by the works of Bruegel and Bosch by Mick Darpa.*



**THE EUREKA MINIATURES INTERNATIONAL**

As well as the Australian operation, Eureka operates agents in both the USA and UK. You can get in touch via:

**eurekaminusa.com and eurekaminuk.com**



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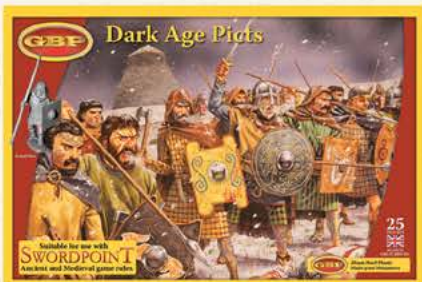


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