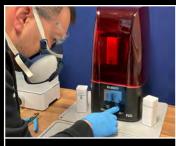


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HOW TO... MAKE A RUSSIAN ARMOURED LOCOMOTIVE 58



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WARGAMES ILLUSTRATED ISSUE WI422 FEBRUARY 2023

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FROM THE EDITOR

Insurgency. *Noun*. An insurgency is a violent attempt to oppose a country's government carried out by citizens of that country. A great background to a wargame.

The first part of the above quote comes from the Collins English Dictionary, the second part comes from us. Insurgency is the theme of this month's magazine. It's one of our theme ideas that is hopefully broad enough to appeal to everyone, and exciting enough to spark an interest in any wargamer.

We've got some great insurgency inspired articles for you, having scoured the history books and various rulesets, we are taking in: the French Resistance during World War Two, the Boxer Rebellion, and the Makhnovist Insurgency during the Russian Civil War. We begin our dive into wargaming insurgencies with Chasing the Wind on page 30, in which Pete Brown sets the scene for gaming "violent attempts to oppose a country's government" with the help of some exclusive photos of Perry Miniatures' new Napoleonic Spanish Guerrillas, also seen below.

We are also big on 3D printing this month. We continue to expand *Wi*Digital with new 3D print files available for our *Wi*Prime members, which we detail on page 36, but we also take a wider look at the world of 3D printing with the help of our probing reporter Dom Sore (page 85), and we share our own journey into a future method of miniature production with Growing an Army from Scratch on page 36.

Oh, and don't miss the results of the *Wargames Illustrated* 2022 Awards - as voted for by you - on page 50.

Our cover art is by Neil Roberts and features members of the French Resistance on the streets of Paris during the final days of WWII.

Below: Spanish Guerrillas ambush a French column during the Napoleonic Wars. All figures seen are by Perry Miniatures. Photo courtesy of Alan Perry.



CREDITS

Produced in the UK.

The Wargames Illustrated team: Daniel Faulconbridge, Ian Bennett, Asun Loste Campos, James Griffiths and Joe Smalley.

Printed in the UK by: Warners.

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wi@wargamesillustrated.net **Distribution:** trade@warlordgames.com



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David Bickley and his gaming buddy Phil Robinson get their mitts on the new bumper box set from Battlefront and waste no time in getting the models conscripted into their ranks.



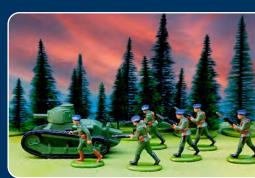
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THE FOURTH PUNIC WAR 80





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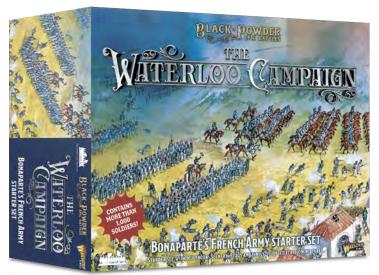
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BONAPARTE'S FRENCH ARMY STARTER SET £95.00 €114.00 \$152.00

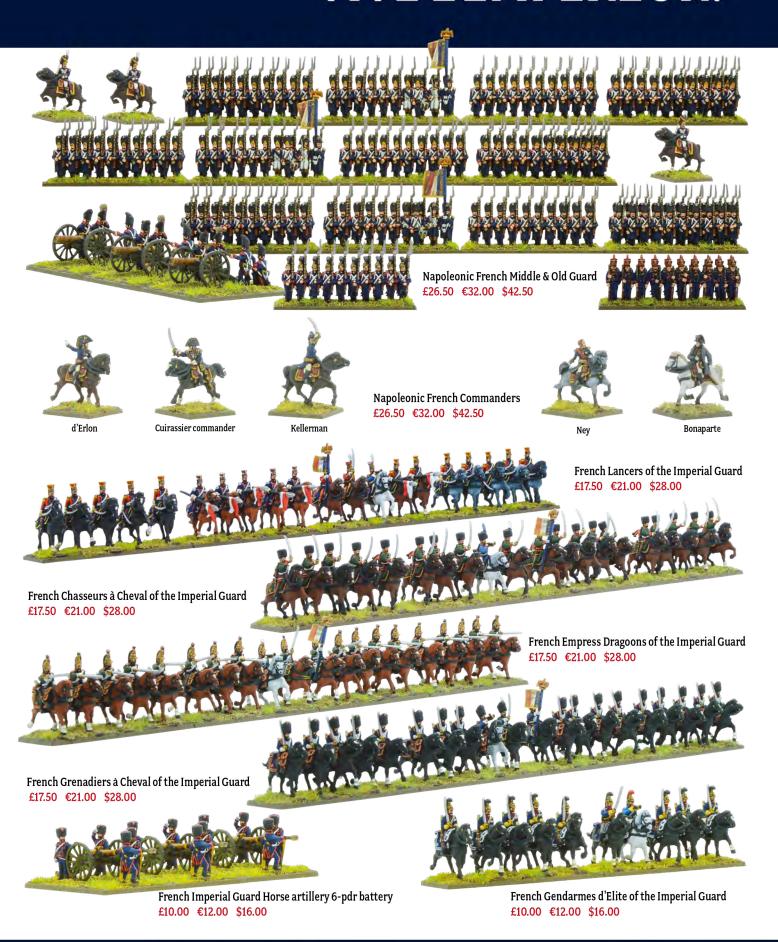
Bonaparte's French Army starter set provides a solid core of a French army fighting in the Hundred Days campaign - 10 units of line/light infantry, 3 units of skirmishing voltigeurs, units of each type of heavy cavalry (Cuirassiers, Dragoons and Carabiniers) and light cavalry (Hussars, Chasseurs a Cheval and Lancers), supported by 16 pieces of artillery and brigade commanders. Also included is an MDF building of the Decoster House and a bespoke A5 softback rulebook with Napoleonic-specific content.







VIVE L'EMPEREUR!







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

MY LOCAL SHOW - REVEILLE! By Mike Peters

If anything suggests a return to normal in our society, it is the welcome revival of Bristol's friendliest Wargames show. It's three years since the last Reveille at Lincombe Barn in Downend, presented by the Lincombe Barn Wargames Society, and like most local gamers with fond memories of this intimate show, I was delighted to hear that it was back.

It's held at a lovely venue with several large rooms perfect for hosting the well organised show, and friendly society members are on hand to help the proceedings along. Things got started at ten o'clock, and by half past ten, the building had a busy and lively crowd filling the space with the hubbub of happy hobbyists.

OAKBOUND STUDIOS

One of 14 trade stands was run by Geoff Solomon-Sims of Oakbound Studios, and his charming 'Lórien meets Hook' Frondleith terrain showed a work in progress called Leprechaun village (below). Geoff is an extremely talented sculptor with an extraordinary take on fantasy gaming; his diceless game *The Woods* is packed with fantastic imagery of his imaginary world, and there are characterful figures available. Some of their Leprechaun are in the paint queue, waiting to be called up for *Silver Bayonet* duty!



SKIRMISH GAMES

The show hosted ten participation and demo games, and a standout for me was the 54 mm Old West shoot out hosted by Skirmish Games. This was an amazing table (right) packed with period buildings representing a stage office, bank, railway halt, saloon, general store, taverna, and lots of adobe dwellings.

It looked like every other film from my childhood; I could almost hear a Morricone theme playing in the background, and it was populated accordingly with gunslingers, bandits, lawmen, and various citizens. My favourite figure was probably the Mexican asleep on his *burro* that was following a carrot dangling from a stick!









WARRE GAMING

On another table, Steve Jones presented his new *Warre Game 17th Century* ruleset (right) with a participation game showcasing a Swedish/Imperial battle of the 1630s. People were invited to roll the special Warre Dice and try their hand at the rules, which are available through Caliver Books.

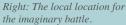
BILLUX DILLUX

I put on a participation game of *Never Mind the Billhooks* with my good friend Mark Taylor. I have hosted a few *Billhooks* participation games now and have found that giving the game a local setting engages the players. The map for our Wars of the Roses hypothetical battle of 'Ye Olde Down End' was set on the site of Lincombe barn 270 years before it existed (it was built circa 1750), and although it was a total fabrication, quite a few people read the fluff we'd created and thought it was an actual battle!





The games produced the usual mix of chaos, calamity, and triumph! Everyone who played had a great time; there was a constant stream of laughter. The whole show had a cheerful buzz about it, and that seemed all the louder where players chanced their luck in a game of *Billhooks*.







Reveille was as brilliant as my memories of it, and it's wonderful to have such a fine wargaming event just a short walk from my house. Long live the local show!

Left: Self-confessed Billhooks addict Mark Taylor (right) did a splendid job of running the games.

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.

Send your emails to: wi@wargamesillustrated.net

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WiPrime Members can download a selection of exclusive STL files every month to print, paint, and game with. This article covers our February selection: Ukrainian anarchists and objectives for WWII and beyond.

NESTOR MAKHNO AND FEDIR SHCHUS

This handsome duo is designed to complement the wonderfully characterful figures available in Copplestone Castings' Back of Beyond range. Makhno and Shchus will eventually be available to purchase as physical figures in our metal cast Giants in Miniature range, but you can download and print their STL files right now and get a head start!

Brushmaster Matt Parkes makes a welcome return to the pages of *Wi* to share his quick, three stage painting guide for the pair. Follow Matt's advice and they'll be ready in no time and look great leading your Black Guard on the tabletop.

STAGE ONE

Apply these paints as smooth, flat basecoats over the entire area except on the hair and boots, where you should leave the black primer as the basecoat and pick out the hair strands/boot highlights with the VMC Basalt Grey.



SHCHUS

- 1. Uniform and hat: VMC German Camouflage Black Brown
- 2. Gold details: VGC Tinny Tin
- 3. Leather holster and straps: VMC Flat Earth
- 4. Face and hands: VMC Flat Earth
- 5. Pistols: VMC Natural Steel
- 6. Hair (strands): VMC Basalt Grey
- 7. Sash: VMC Beige Brown
- 8. Boots (details): VMC Basalt Grey
- 9. Base: VMC Flat Earth



MAKHNO

- 1. Uniform: VMC German Camouflage Black Brown
- 2. Gold details: VGC Tinny Tin
- 3. Leather holster and straps: VMC Flat Earth
- 4. Face and hands: VMC Flat Earth
- 5. Pistol: VMC Natural Steel
- 6. Hair (strands): VMC Basalt Grey
- 7. Fur hat: VMC German Field Grey
- 8. Trousers: VMC Cavalry Brown
- 9. Spurs: VMC Natural Steel
- 10. Boots (details): VMC Basalt Grey
- 11. Base: VMC Flat Earth

Both figures were painted over a coat of black primer. Paints used were all Vallejo (VMC = Vallejo Model Color, VGC = Vallejo Game Color, VPA = Vallejo Panzer Aces) or Citadel Contrast (CC).

You can read more about these colourful characters in the article on page 42.

STAGE TWO

Apply the Vallejo paints as highlights to accentuate edges and details. Use the Citadel Contrast Black Templar to tone down and shade the hair, pistols, spurs, and boots.



SHCHUS

- 1. Uniform and hat: VMC **Basalt Grey**
- 2. Gold details: VGC Glorious Gold
- 3. Leather holster and straps: VMC Desert yellow
- 4. Face and hands: VMC Beige Red
- 5. Pistols: CC Black Templar
- 6. Hair: CC Black Templar
- 7. Sash: VGC Golden Yellow
- 8. Boots: CC Black Templar
- 9. Base: VMC Desert yellow



MAKHNO

- 1. Uniform: VMC Basalt
- 2. Gold details: VGC Glorious Gold
- 3. Leather holster and straps: VMC Desert yellow
- 4. Face and hands: VMC Beige Red
- 5. Pistol: CC Black Templar
- 6. Hair: CC Black Templar
- 7. Fur hat: VMC Basalt Grey
- 8. Trousers: VPA Yellowish
- 9. Spurs: CC Black Templar
- 10. Boots: CC Black Templar
- 11. Base: VMC Desert yellow

STAGE THREE

Apply the Vallejo paints as highlights to accentuate edges and details. Use the Citadel Contrast paints to further tone down and shade the other areas.



SHCHUS

- 1. Uniform and hat: CC Black 5. Pistols: CC Black Legion Legion
- 2. Gold details: CC Cygor
- 3. Leather holster and straps: CC Cygor Brown
- 4. Face and hands: CC Darkoath Flesh
- 6. Hair: CC Black Legion
- 7. Sash: VMC Ivory
- 8. Boots: Satin varnish
- 9. Base (edge highlight): VMC Ivory
- 10. Static grass (drybrush): VMC Desert yellow



MAKHNO

- 2. Gold details: CC Cygor
- 3. Leather holster and straps: CC Cygor Brown
- 4. Face and hands: CC Darkoath Flesh
- 5. Pistol: CC Black Legion
- 6. Hair: CC Black Legion
- 1. Uniform: CC Black Legion 7. Fur hat (dots): VMC Ivory
 - 8. Trousers: CC Gryph-Hound Orange
 - 9. Spurs: CC Black Legion
 - 10. Boots: CC Black Templar
 - 11. Base (edge highlight): VMC Ivory
 - 12. Static grass (drybrush):
 - VMC Desert yellow

OBJECTIVES

Primarily designed for WWII gaming but versatile enough to be used in other periods, this month's selection of seven objectives will add visual flair and a huge number of scenario possibilities to your gaming. Sculptor Todd Harris has added plenty of details to this mixture of realistic and pulp themed objectives that will make them a treat to paint. We've had great fun coming up with gaming ideas for them, some of which are presented below.

Share your hobby with Wi readers!

If you play some games with these objectives, why not tell us about it by submitting your hobby activity to our Quick Fire section? (See page 8)

WEAPONS CACHE

A classic objective that offers much versatility. Put this in a convoy then have guerrillas ambush it in a hit and run attack, place it in a building and give figures that reach it the opportunity to upgrade their weapons, or just print out multiple versions and make them into cover options with some visual flair and the possibility of exploding as ammo supplies go up in flames! See the Weapons Cache in the bottom right photo.

STOLEN ART

For a fun little game, check out Artizan Designs' Europe Ablaze range and pick up some minis based on 'comedy classic' 'Allo 'Allo! What could be better than a freeform skirmish game where players try to secure Van Klomp's famed painting of The Fallen Madonna with the Big Boobies? Make sure it is utterly confusing who has possession of the real artwork to stay true to the series; perhaps print multiple versions of the objective and place them randomly with the real one only revealed at the end of the game.

Stolen art was not, of course, a laughing matter in the reality of the war. The Third Reich amassed hundreds of thousands of stolen objects, many of which came from the Jews they persecuted. Huge stores of precious family possessions were destroyed or hidden away in salt mines, tunnels, and secluded castles during the Nazi occupation of Europe. That does create the possibility of WWII Allied attacks on these areas using rulesets such as *Bolt Action*, *I Ain't Been Shot Mum*, or *Chain of Command*.



Left: 'Allo 'Allo!'s 'The Fallen Madonna with the Big Boobies' and other stolen art.

If you prefer your games steeped in Pulp possibilities, how about mounting a post-war raid on a store of art? Osprey's new *Pulp!* rules offer many options; the 'Run for Your Life' mission could be the setting for a thrilling escape from an explosive rigged mine full of art. How about a game featuring famed artifact pilfering archaeologist Indiana Jones? *7TV: Pulp*'s rules for cinematic gaming are ideal for such a tabletop adventure.

SECRET DOCUMENTS

This desk, with important plans scattered across it, would be an ideal objective to use in Neil Smith's Resistance Street game (see page 74). If you don't feel up to the challenge of freehanding the documents when you paint the piece, you can Google suitable images and scale them down, then print them and glue them to the objective.



TYPE 3 MKII RADIO

Communication was a critical part of SOE and OSS intelligence agents' duties during the Second World War, especially in the lead up to D-Day. Compact radios, such as this set with its Morse code messaging capability, were an essential and prized piece of equipment; one that many brave agents would lose their freedom or their lives for possessing.

This objective is the perfect centrepiece for gaming based around clandestine operations. At a skirmish level, the Axis force could be searching for the set and its operator while the Resistance force makes a brave last stand, delaying discovery so a vital communique can be sent. In bigger games, this radio station could be one of multiple objectives; the more turns it takes the attacker to reach the radio, the more bombardments the brave defenders can send at the attacker.



Above: A member of a resistance cell anxiously peeks out of the window, conscious of his contraband MKII Radio and Weapons Cache.

THE ARK OF THE COVENANT

We mentioned Indiana Jones already; how about taking the famed whip-cracker into a game featuring the Ark objective? If you want a figure to represent Doctor Jones, we rather like the STLs available from Epic Miniatures (shown to the right). Adjust the following special rules to fit your game system of choice and a wildly different type of pulp scenario will unfold:

"It's beautiful!"

The Nazis are in possession of the Ark and are in the process of opening it. Roll a D6 at the start of each turn and add the turn number to the total. On a 7 or more, the Ark is opened and strange spirits start to float from it.

As soon as the Ark opens, roll a D6 for every figure/unit within 24" of it and consult this chart:

1 to 2 - The model or D6 figures in the unit melt into a mess of gooey flesh and brittle bones. They count as killed/destroyed but do not give any victory points to the opponent.

3 to 4 - No effect.

5+ - The model or D6 figures in the unit are transformed into hyper aggressive zombies. Use whatever stats are appropriate from your game system to represent this evolved form. If no suitable stats are available, double the distances they move and enhance their ability in melee while removing shooting accuracy.

"Keep your eyes shut!"

Any Allied troops within 12" of Indiana Jones can follow his advice and close their eyes. They cannot activate this turn but get the 'no effect' result on the table instantly. Indiana Jones must keep his eyes shut.



Above: Figures from 02 Hundred Hours' Guards of Facility 9 expansion make a great match with the Ark of the Covenant objective.

NAZI GOLD

Maybe you want to recreate the heist action from *Kelly's Heroes*, perhaps you're tempted to take your men on a search for the fabled Wałbrzych gold train, or you might just want a more realistic mission based around the retrieval of Nazi gold. Whatever the case, this objective is perfect for pulp gaming or more realistic battles.



CLE CANISTER

We considered adding supplies within this CLE canister but figured that you'd enjoy customising it yourself with spares from your plastic *Bolt Action* frames. We played a game of *02 Hundred Hours* with our CLE canister; German patrols moved through the woods around the drop, unsure quite where it's exact location was, while the Resistance members who had already reached the drop had to sneak past them with their supplies and leave the board via two escape routes.

Right: There is panic in the dark as these Wargames Atlantic Partisans spot German patrols moving nearby. They must escape with the supplies they've grabbed from the airdropped canister.



OBSERVATION

New and forthcoming wargames stuff you need to know about

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MODIPHIUS - FALLOUT BLOOD BUGS AND STING WINGS

Modiphius' ranges have picked up quite a following lately (see the *Wargames Illustrated* Readers' Awards on page 50), and we've been impressed by the quality of their figures, which are all based on popular video game franchises. We've mostly looked at their fantasy (with hints of historical realism) range for the *Elder Scrolls*, but this month, some bizarre new creatures swoop in for their *Fallout: Wasteland Warfare* game.

These winged creatures are the horrifying mutations of flies (Sting Wings) and mosquitoes (Blood Bugs) changed by decades of nuclear fallout. They look suitably gross - one of many dangers in the game's post-apocalyptic world - with their spindly legs, lengthy

probosces, bloated abdomens, and bug eyes. They can be a bit of a challenge to build thanks to some slightly fragile parts, but once everything's in place, they reward the effort with a mixture of visually pleasing static and dynamic poses.

The wings are the particularly intriguing element on these 32mm scale resin cast figures. They've been produced in clear resin with detailed membranes running down them, meaning your bugs can have mostly transparent (there is a slight hint of 'fogging') wing details attached. This is a neat detail, and happily, the wings are quite robust, so there's little risk of them snapping away during gameplay.





Under the Microscope

Forged in the Fire

To use these mutated creatures in a game of Fallout: Wasteland Warfare, you'll need to pick up the Forged in the Fire expansion (which includes 259 new cards 19 of them are new units but there are also new weapons, quests, events, dangers, and more), or download their cards online. It's great that Modiphius have provided the option to download the cards, so players don't need to pay for the £30 Forged in the Fire expansion, but we do rather wish that each box set of figures contained the cards needed to play.



Each figure comes with a detailed scenic base too, showing quite varied environments. These different settings are a blessing and a curse; they make each model more interesting individually but give them a lack of overall cohesion. If you just want the Blood Bugs and Sting Wings for *Wasteland Warfare*, that won't be a problem, but we can see these fitting beautifully into something like Dan Mersey's recent sci-fi game *Xenos Rampant* too. For that you'd need to switch out some bases to make a cohesive army.

If the price doesn't put you off (we suggest you shop around), and you need some miniature bug aliens in your life, then look no further!

DETAILS

- SCALE: 28mm
- PERIOD: Sci-fi/post-apocalyptic
- PRICE: £32 per-pack
- MATERIAL: Resin (including clear resin)
- AVAILABLE FROM: modiphius.net

FORGOTTEN FRONT MINIS - ARCTIC COMMANDOS

We pen this review with snow threatened by UK weather reports and well below freezing temperatures chilling our bones, but these figures make us feel positively cosy! The sculpts are dressed and equipped to face far harsher natural conditions than this UK cold front can threaten. Due to a likeness to characters from classic horror/thriller/sci-fi masterpiece *The Thing*, they might have to face some rather unnatural conditions too!

Each of the 12 one-piece metal figures available is wrapped up in bulky cold weather gear with hoods up or hats on, with just their faces poking out, some almost totally obscured by goggles, and they are wearing bulky mittens. It's therefore admirable that they manage to look so characterful. Poses are great, and there's a real charm to the 'chunkiness' that their winter gear provides. Details are in the right places - straps to mittens, equipment that stands out, bold facial features, and in the case of some, likenesses to *The Thing* actors.

DETAILS

- SCALE: 28mm
- PERIOD: Modern
- PRICE: £3.50 each
- MATERIAL: Metal
- AVAILABLE FROM: miniaturefigurines.co.uk

Gear is varied - some models have picks and compasses for non-combat activities while others are armed with rifles and pistols. The officer, who has taken off one glove to better use his pistol, is one of the standout figures in the group.

It all makes for a really appealing set that would be perfect for some isolated Arctic skirmish gaming. It could be against a body infecting horror - as in *The Thing* - but these would fit Pulp themes (secret Bond villain Arctic base anyone?) and could be used in other cold weather environments for more modern historical games.



BAD SQUIDDO GAMES - QUEEN ELIZABETH II COLLECTION

It's not a huge surprise that Bad Squiddo Games - a company that champions warrior women and female fighters through the ages - has made a set of figures representing Queen Elizabeth at war and in service of the nation. It's also not too much of a shock that Bad Squiddo Games - a company that has all manner of cool animals in its range, including guinea pigs at war - has also made some great corgi models to go along with ER!

There are three different 'eras' of Queen available, and for wargamers the figure representing her stint in the ATS will probably be of most use. The other two - at her coronation and in her later years - will act more as showcase models, though they could be a part of an interesting scenario. The two different corgis add character to the collection, all sculpted by Bad Squiddo regular Alan Marsh, and if you don't want the set, you can purchase all figures individually.

If this doesn't satisfy your need for models of Liz, then head to page 25 where Dom Sore peeks at Grey for Now's own version of her in the ATS.

DETAILS

- SCALE: 25mm to 28mm
- PERIOD: Modern
- Price: £20.00
- MATERIAL: Metal
- AVAILABLE FROM: badsquiddogames.com







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GERMAN FORCE

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TANK PLATOON
2x Panther (late) Tanks

TANK-HUNTER PLATOON
2x Panzer IV/70
Tank-hunters

INFANTRY PLATOON
1x Panzergrenadier Platoon

HEAVY TANK-HUNTER PLATOON
1x Jagdtiger Tank-hunter

SOVIET FORCE

BATTALION HQ 1x T-34 Tank

HERO TANK COMPANY
3x T-34 Tanks

INFANTRY COMPANY
Guards Hero
Motor Rifle Company

HEAVY TANK COMPANY
2x IS-2 Tanks

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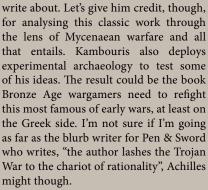
FULL PAPER JACKET

NEW BOOKS FOR THE DISCERNING WARGAMER

BY NEIL SMITH

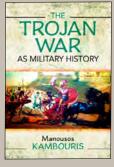
I might have said this before to lead into my column, but February might be the best month of the year. Not just because the period between paydays is shorter, but because for those living north of the Humber, February marks the start of the wargame show season with Vapnartak at York. It's all very well buying stuff online, but at a show, you can have a wee natter to people you haven't seen in a while, throw some dice around, enjoy the hubbub, and buy some stuff just to say you were there. Good times!

And away we go into the world of myth and legend; but not quite, according to Manousos Kambouris in The Trojan War as Military History (Pen & Sword). Anyone who has read The Iliad will know that Kambouris had his work cut out for him, peeling back the layers of oral history to find his Bronze Age war to



We are spoiled this month for medieval titles, with three good'uns on the way. The first is a monumental culture clash in Stephen Turnbull's Mongol Warrior vs European Knight: Eastern Europe 1237-42 (Osprey). I think most of us know that the Mongol empire threatened eastern Europe in the 13th Century, but we still associate them mostly with wars of conquest in China. Not so fast, as they say. The Mongols took down Kiev then won major victories in Poland and Hungary. They were on the verge of attacking Austria and the German States when their

leader died, then the tide ebbed. With the increase in figure availability for eastern medieval Europe, this fascinating conflict is now well within reach. 28mm games are possible but I think 15mm or less is better to achieve the sense of a Mongol horde, and now we have a book that will no doubt inspire some new armies. Count me in!



A very brief note for our next book because it is almost redundant to ask if it's useful to wargamers. This is Guy Bowers' A Wargamer's Guide to the Hundred Years' War (Pen & Sword). Here you have a potted history; a survey of all the armies, not just the French and English, including strengths and weaknesses; weapons and armour; a description of some of the major battles;

and an exposition on how to wargame the period, including scenarios. With the success of Never Mind the Billhooks Deluxe for this earlier period, maybe it's time to jump on board.

Of course, you might have already been playing Billhooks for its original purpose: the Wars of the Roses. In that case, you probably have all your figures and bits

and bobs you need to play the game. But, maybe you need some inspiration for scenarios and terrain features, or you just like visiting related historic sites. Paul Kendall's Wars of the Roses: The People, Places and Battlefields of the Yorkists Lancastrians (Frontline) should do the trick. As the title suggests, Kendall visits just about all the places you

can think of related to this fascinating conflict, and that can only add to your depth of understanding and appreciation for who did what to whom and where, which you can bring to your armies and tabletop.

18TH CENTURY

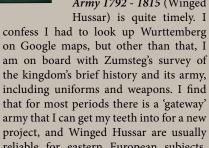
Long before Vietnam entered the American military consciousness, there was the Wabash Valley. This forested region in the mid-west United States witnessed an American army marching in to control an indigenous

population, but bad things happened that would change the way the fledgling country waged war. Steven Locke narrates that story in War Along the Wabash: The Ohio Indian Confederacy's Destruction of the US Army, 1791 (Casemate). The St. Clair expedition, as it was called, was a disaster from start to finish; weak leadership, disgruntled soldiers, poor logistics and communications, and general disorganisation all weakened an already fragile army. Then over a thousand disgruntled Native Americans pitched in on their home turf to wreak havoc. The subsequent shattering US defeat led to the formation of a regular army. What a great wargame the Wabash would make, particularly as a co-op game with umpire controlled Native Americans and US commanders, who you could prevent from talking to each other to add flavour. That sounds like a harmonious evening's entertainment.

NAPOLEONIC WARS

This column doesn't usually cover 'uniform' books, but I've been pondering a new Napoleonic Wars project and didn't want to undertake one of the major players with their huge armies; so, David Zumsteg's Fearless and Loyal: A History of the Wurttemberg Army 1792 - 1815 (Winged

reliable for eastern European subjects. Time to hit the figure catalogues then.



AMERICAN CIVIL WAR

PAUL KENDALL

Our American Civil War book this month is another in the series of 'decisions' books, this time Decisions at Franklin: The Nineteen Critical Decisions That Defined the Battle (University of Tennessee Press) by Andrew Bledsoe. This seems a bit of an





odd choice to me because Hood's order to launch disastrous frontal assaults was surely the only one that counted, especially for the thousands of Confederates who never came back. I'm being facetious: there is always more to these things. Franklin was also a western theatre battle, which we don't visit often enough, perhaps because

who wants to play Hood? These 'decisions' books are perfect for wargamers itching to play out a 'what if?' battle. With nineteen variables to ponder, things could get very interesting.

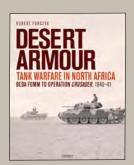
WORLD WAR TWO

The paucity of pre 20th Century books this month means that we can take a deeper dive than usual into our World War Two pile. We start at sea with a book that should appeal to a certain niche of wargaming that has seen something of a renaissance of late. Norman Friedman's British Coastal Forces: Two World Wars and After (Seaforth) takes a comprehensive look at what some might consider as a last line of naval defence if push had come to shove once the Germans occupied Europe's coastlines. The flipside to that was the manner in which small, fast craft could be used offensively against the Germans where deep sea vessels could not. Friedman also notes the valuable contribution coastal vessels made to the success of D-Day. Warlord Games' Cruel Seas is the latest and most commercial ruleset for playing this fascinating aspect

of the Naval war, and the game is well supported with model ships, but other serious rules have been around for a while without the Warlord marketing power.

From the seas to the skies with Patrick Eriksson's Tally-Ho: RAF Tactical Leadership in the Battle of Britain, July 1940 (Amberley). To the layman, e.g. me, it sometimes seems

that in the Battle of Britain, the Germans sent their bombers across and the RAF went up and shot them down. They might have had some dogfights with ME-109s, but nothing too serious. Eriksson tells a different story, one of developing tactics and managing resources to meet shifting combat conditions and notes that this was a fine balancing act. The Battle of Britain is popular wargaming material, but I can't be the only one who doesn't get excited at Aces chasing each other across the skies, which is what so many games turn into. Give me ordinary pilots using different



tactics to see who comes out on top; that's much more interesting.

To complete a trio of machine v machine books for World War Two, we return to terra firma with Robert Forczyk's Desert Armour: Tank Warfare in North Africa: Beda Fomm to Operation Crusader, 1940-41 (Osprey). Forczyk's previous books,

despite being controversial among some readers, don't lack for detail; so, you can expect more of the same as he ventures into the desert. He covers the

forces, doctrine, training, logistics, equipment, and operations through the Italian offensive, the arrival of the Afrika Korps, and the relief of Tobruk. I know many WWII wargamers prefer the mid to late War with the big tanks, but this first phase of the Desert War is more varied with all the forces working out the best way to fight in this inhospitable environment. That, and the mobility,

makes this part of the War more attractive for gaming.



We stay in the sand-covered part of the world for a trip into the most spectacular conflict of modern times with E.R. Hooton's The June 1967 Arab-Israeli War

Volume 1: The Southern Front (Helion). Hooton works through the rising tensions of the early 1960s between Israel and its Arab neighbours determined to eradicate it. However, while Israel was laser-focused on its survival, the Arabs, especially Egypt, were complacent and distracted. To prove its leadership in the Arab world, Egypt made rumblings in the Sinai, setting off a pre-emptive

and devastating Israeli assault on its neighbours. This is a fascinating conflict to wargame with Warsaw Pact equipment on one side and Anglo-US kit used by the Israelis on the other. You also have a large but generally conscript army against a smaller, highly motivated and technically superior force. That is a recipe for some great wargaming action.



You know how sometimes you see a name and think, 'that looks familiar'. That's how I felt when I saw 'Ian Gardner', author of Sign Here for Sacrifice: The Untold Story of the Third Battalion, 506th Airborne, Vietnam 1968 (Osprey). Gardner wrote an excellent trilogy on the 506th in World War Two, full of first-hand descriptions of combat. I soaked up those, and I enjoy ground-level accounts of the Vietnam War, so this is a no-brainer for my must have book this month. Gardner follows the reconstituted 506th into the Central Highlands of Lam Dong Province where they conducted Search-and-Destroy missions on the eve of the Tet Offensive.

> They would see more combat than anyone would want to and earned a Valorous Unit Citation for their efforts. This is the Vietnam War that most of us envision when setting up our wargames; lots of jungle fighting with American soldiers against an often unseen enemy who can pop up anywhere. Gardner's WWII books were full of potential wargaming incidents, and

I can't imagine this will be any different for Vietnam.



IAN GARDNER

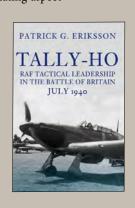
SACRIFICE

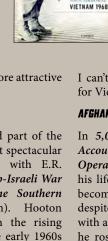
In 5,000 Days of War: The Firsthand Account of an Afghan Special Forces Operator (Ballast), Yousuf Sediq narrates his life from being born into poverty to becoming an interpreter for US forces, despite his limited English, to service with an Afghan Special Forces unit where he rose through the ranks to become a commander. Along the way, he fought multiple actions with such effect that the Taliban put a price on his head. Fortunately, Sediq got out in the 2021 evacuation. This looks like a great book for wargaming modern skirmish actions. I know I am dusting off my copy of Force on Force and I'll be buying some figures at, where else, Vapnartak.

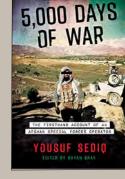
And that's all for this month but check out my reviews of new military history

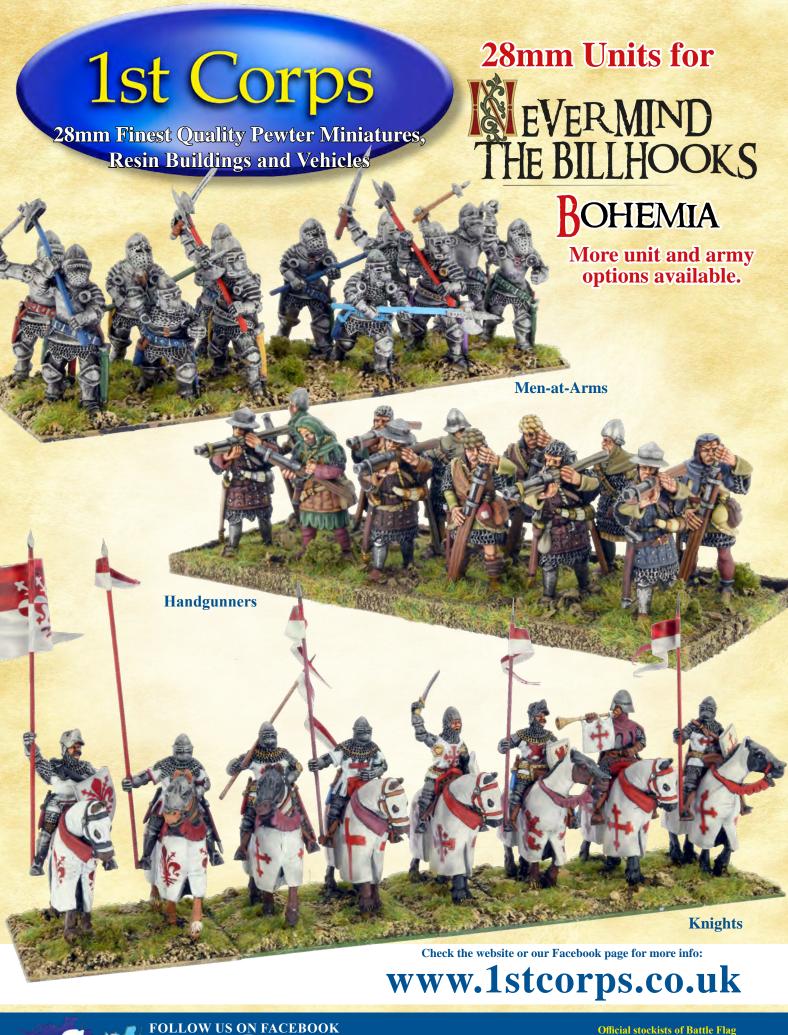
> books on Facebook at Full Paper Jacket or my website: hamsterwrangler.com/ beating-tsundoku/.

Happy reading (and gaming)!











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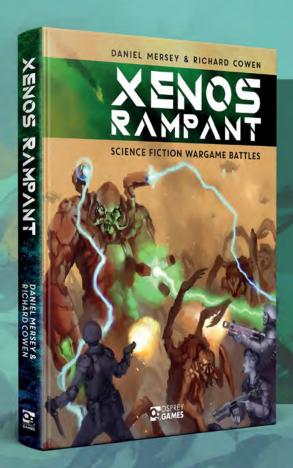
Battle Flag

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XENOS RAPANT

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 has his eye on an eclectic selection of new and upcoming releases in his regular column.

BUILDINGS IN ALL SCALES AND MINIATURE MOSS

A sure fire way to make sure your latest hobby purchase is tabletop ready is to get something that's already painted, such as this Urban Complex in 6mm scale from Iliada Game Studio (iliadagamestudio.com). The set consists of eight MDF buildings that come ready assembled and pre-painted. They are designed as sci-fi buildings for games such as <code>Battletech</code>, and they cover residential and factory buildings along with a nicely designed communication tower. The real beauty of this set is they are nondescript enough to double up as near future or even modern buildings, which vastly increases your terrain options without taking up a lot of shelf space.



The problem with manning the Release Radar is that I spot all sorts of new hobby goodies to buy each month. Even though I'm aiming to paint more in 2023, with the goal of completing a unit every month, I fear the pile of shame's going to keep on growing!

A set of two cottages in 20mm resin from Early War Miniatures (earlywarminiatures.com) continues the pre-built terrain option, but you'll need to apply paint to these yourself. Thankfully, they contain plenty of details to whet your painting appetite: a main floor, roof, attic rooms, chimney, and door, with Internal details that include a staircase and a little kitchen sink. They also come with front gardens and rear yards, and as these are unattached, you can mix up the options to add variety. A small double gate allows you to connect the two cottages and create an alley/gunnel/chare/jigger/or whatever they are called around your way.





If you're after a heftier terrain project, how about the new 28 mm resin Castle from Magister Militum (magistermilitum.com)? Nine separate pieces can be combined to create the fortification of your dreams; the size of your dream defences will only be restricted by the budget and shelf space you can spare. The options are: gatehouse, straight wall with gate, straight wall with stairs, straight wall, 90 degree corner, 45 degree curved wall with crenellations on outer edge, 45 degree curved wall with crenellations on inner edge, tower with right angled wall, and tower with straight wall. Pieces are large and detailed - the gatehouse is 30cm wide, 30cm tall, and 16cm deep, weighs 4.8kg by itself, and includes a working portcullis - and are of a generic medieval style that should fit most Northern European and some Middle Eastern castles.









To add a little realism to your impressive new castle, why not add a covering of moss or lichen with the new Moss products from Ammo by Mig (migjimenez.com)? There are ten different colours in their quaintly named Garden Centre range. A wide variety of shades - greens, browns, red, and yellow - will look great individually but particularly striking when you mix them together in different quantities and apply them to your battlements (or other terrain features) with a little glue. The different sized granules add a miniaturised randomness that replicates the tough to copy unpredictability of natural moss coverage.

A PRINCESS FOR CHARITY AND PAPER TANKS

The first of two 28mm WWII offerings this month is a Princess Elizabeth figure in white metal from Grey For Now (greyfornow.com), showing our late Queen as she would have appeared during World War Two in her Auxiliary Territorial Service uniform. All profits from sales of the figure will go to military charities; a great gesture to celebrate the life of a monarch beloved by so many historical gamers.





Above: 28mm models, shown smaller than actual size.

Something rather different are three new paper panzers from Die Waffenkammer (diewaffenkammer.com): the Pz.38(t) Mit 7.5cm KWK 40 L/48 Zug, Pz.38(d) Mit 8cm PAW 600, and Flakpanzer E-25 Sperber. Some clarification for those not in the know, 'paper panzer' means that the tanks were planned but never executed in real life beyond a proof-of-concept test; these tanks are actually made from resin and cast to Die Waffenkammer's usual high standard. The nature of these tanks makes them great additions to any 'what if?' extended World War Two games as they were all likely to have seen service if things had continued beyond 1945. Even though they aren't 'real', they are lovely looking vehicles that can be used in place of other late war tanks with similar stats.

MASSIVE MAMMALS

You wait for one elephant to come along and out of the blue three arrive at once, ready to grace your gaming table! V&V Miniatures (vminiatures.com) get things off to a strong start with their impressive 28mm resin beast. This is a Carthaginian War Elephant with a crew of four - a driver plus three fighting crew - who are situated in a howdah on the elephant's back and armed with various weapons. The cowering Roman figure on the base, who looks like he is about to have a very bad day, adds a real sense of scale. The detail is excellent, as I've come to expect from V&V, who use top notch resin in their casts. This company is based in the Ukraine yet still manage to produce fine figures in what must be very challenging circumstances, so they are certainly deserving of your support.





Above: Two different designs of 10mm Ancients Successor armoured elephants with mahout.



The next two pachyderms are much smaller creatures - 10mm scale metal Successor elephants from Lancashire Games (lancashiregames.com). One is walking, while the other is in a more dynamic pose, rearing up and looking ready to ruin someone's day; whether that is someone on the ground or one of the crew is open for interpretation! There are also new crew, two with long spears and one with a bow, but I would suggest using the Later Hellenistic Command that they produce to create a real centrepiece model for whichever Successor you want to take command of.

GREMLINS AND GREENSKINS

I don't often share fantasy figures, but sometimes a release is too good to ignore, like the 28mm Gribblies from Crooked Dice (crooked-dice.co.uk). There are two sets of four figures, and they will be familiar to anyone who grew up in the 80s. There's a 'definitely not a Mogwai' in a box and three 'definitely not Gremlins' with him in set one, including Spike having a beer. The other set focuses on the bizarre Gremlins of the sequel and includes a scientist and the terrible flashing one. This might be my favourite release of the month; Crooked Dice's Karl has smashed it out the park with this nerdy tribute, and he found time to produce a Big Cat model as well to add a little danger to proceedings. Where did I put my Inch High Spy-Fi figures? I feel like a hunt is on!



Above and below: Two different sets of Gribblies.





Above: Big Cat.

Some more ugly (in a good way) fantasy offerings are the new 10mm Orcs and Goblins from Magister Militum, who make their second appearance this month. Options include Goblin Chariots pulled by Dire Wolves, Giant Orcs with command, and Giant Orcs riding Boars. The addition of command in the orc packs is a welcome one, especially at this scale, as it allows you to use each pack you buy as a unit in itself.





MINIATURE MISCELLANY

If you picked up Osprey's new game *Pulp!* and fancy having small scale adventures, then Khurasan Miniatures (khurasanminiatures.tripod.com) have eleven new 15mm options for you, spread across three sets: Adventurers, Freighter Crew, and Villains. You will almost certainly recognise these characters from the 1930s and could use them to recreate events in their movies or as general gangster types. How about scaling down this month's WiDigital Ark of the Covenant STL file [See page 15 for more details - Ed] for use with the Villains and Professor Edmund?





Above: Adventurers.



Above: Villains. Left: Freighter Crew.



Above: Victorian British Policemen.



Going a little further back in time, but still suitable for *Pulp!* purposes, are the Victorian Policemen from Wargames Atlantic Digital (only-games.co/collections/wargames-atlantic). These are multipart STL files with five body poses, which can be printed with or without puddle bases. The arms and heads are separate, and with a little work, you could use them as policemen from around the world.

A new ruleset to finish things off this month - Always Above, by John R Blenkey, offers World War One aircraft rules, and they are distributed via Empires at War (empiresatwar.co.uk). The initial rules are focused on firing and use a D10 system for the shooting and damage. Curiously, that means that you can use whichever other flying system you want to move your planes around the gaming area, but there are also flying rules on the way that utilise a series of MDF 'cards' to move your plane. There are no set statistics for planes, you look at the plane you are using and fit it into the options available; this works better than you might expect and allows for some nuance that is often missed in aerial combat. Always Above offers a fast way to play your dogfights while retaining a decent amount of realism.

That's it for another month; until next time, fare thee well, and happy gaming!

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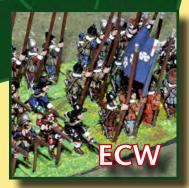
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Pete Brown introduces this month's theme with an assortment of Insurgency campaign possibilities you can play out on the tabletop.

Insurgency wars, often referred to these days as asymmetric conflicts, have been around for as long as warfare itself. From the Babylonian acts of resistance against the Assyrians, through to the Jewish rebels ambushing Romans, all the way to the modern conflicts in Ireland and Iraq, insurgency campaigns exist in every era. It may not come as a surprise that, since 1900, most conflicts around the world have been insurgency or asymmetric wars mainly caused by the collapse of European colonial power in Africa and Asia. Despite this, with the possible exception of Vietnam, insurgency wars are not well represented by wargamers. This, I suggest, is because of two main reasons:

1) Insurgency campaigns are mainly policing actions against small cells of terrorists (or Freedom Fighters, depending on your point of view) that provide no broad tactical or strategic challenges for a wargamer to get their teeth into. They usually take the form of a bomb attack or assassination attempt against a government target that is then met with brutal reprisal by Government forces; a pattern that is repeated in insurgency campaigns across history. As a result, it is often not as easy

to tell who the 'good guys' are compared to a conflict such as WWII. The lack of large military actions, and the moral ambiguity of the sides involved in the conflicts, can make these actions unattractive to a wargamer looking to start a new period.

2) The nature of asymmetric warfare is such that the actions are usually one-sided. The insurgents will often ambush unprotected supply columns or attack isolated outposts where they have a good chance of overwhelming and defeating the Government forces. Similarly, the Government troops will usually attack any insurgent forces it can find with superior numbers and technology, which leaves the insurgents with little hope of victory beyond escaping to fight again another day. Unbalanced scenarios are not everyone's cup of tea; whilst they can be fun from time to time, you may not want to commit to a new period where these sorts of scenarios are the norm.

Neither of these factors, however, should be taken as a reason to avoid wargaming insurgency wars altogether. Yes, they offer a less familiar style of gameplay to the big battles that many of us aspire to; yes, the army building and tactical decisions vary accordingly, but open minded gamers will find rich rewards in designing campaigns and playing games based on asymmetric conflicts.

LOW LEVEL INSURGENCY - PLAYABLE POLICING

To examine the wargaming potential of insurgency campaigns, let's start with the very lowest tactical level. Paddy Griffiths, in his book *Counter Insurgency Wargames*, bases most of his scenarios on modern day campaigns, but he begins by simulating policing actions. Players take on the role of Intelligence teams or local commanding officers and attempt to capture an insurgent or terrorist cell to disrupt their plans for attack.

A map of a local area or street plan of a town is provided along with a series of timed intelligence reports about various people's activities during the day. For example:

- A farmer has been seen bringing large chemical drums into a barn.
- Several people are gathering at a private house next to the pub.
- A known political agitator has been seen sitting in his car outside the police station.
- A lorry with no registration plates is parked at the rear of a private house, and men have been seen coming and going from it.

The players are encouraged to analyse these pieces of information before committing their troops to a raid on one or more locations in the town or the surrounding countryside. Hopefully, they will catch the insurgents in the act and not accidently raid the local Women's Institute meeting by mistake! This can make a good 'committee' style game with everyone discussing their options before deciding on the course of action.

ENTRY LEVEL GAMING

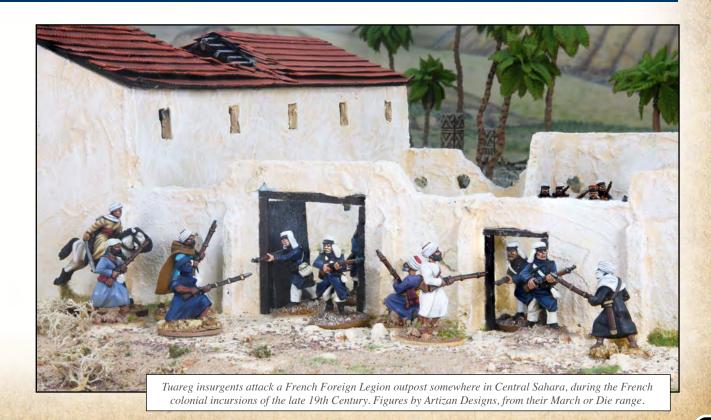
Counter Insurgency is often referred to as a 'Colonel's War', meaning that it is fought at a local level with small numbers of troops involved on both sides. This can be a boon for the wargamer on a budget; you can get started in your chosen period without having to buy and paint huge numbers of miniatures and vehicles. Small unit encounters between Government patrols and insurgent forces could occur at any time because either the Government is carrying out a sweep of the area that surprises local fighters or because the insurgents are attempting to recce an arms dump or supply location and run into unexpected security at the site. Any number of potential small-scale encounters could be quickly designed and played out using fewer than 20 or 30 miniatures a side and limited terrain. You do not have to rely on finding historical actions for this sort of game as skirmishes like this were common and could be largely undocumented in the broader histories, especially in large scale conflicts such as the Russian invasion of Afghanistan or the French in Indochina.

INSURGENCY vs AI

This low tactical level game can also be played by a team of players against an Umpire controlled or randomly generated AI defence. A small group of insurgents could be attempting to infiltrate an enemy base against Umpire controlled guards, for example. Recent WWII skirmish game 02 Hundred Hours could be an excellent system for such a mission. Its mechanics are built around night raids and feature special rules for sentries, patrol routes, guard dogs, spotlights, quiet and noisy attacks, and more. Alternatively, you could opt for a card

"We are fighting a war with no front lines, since the enemy hides among the people, in the jungles and mountains, and uses covertly border areas of neutral countries. One cannot measure [our] progress by lines on a map."

General William C. Westmoreland







THE ANGLO-IRISH WAR

Also known as the Irish War of Independence, this conflict was fought between 1919 and 1921. It saw WWI era British troops, supported by armoured cars, up against Irish Republican Army forces who travelled in 'Flying Columns'. These were small units of men who lived off the land and relied on local support as they ambushed and attacked Government forces wherever and whenever the opportunity arose. Skirmishes were small scale affairs with actions, such as the Kilmichael Ambush in November 1920, involving fewer than 35 men on both sides.

As well as British army regulars, the Government used Auxiliaries, such as the infamous 'Black and Tans' (named for the mix of police and army uniform they were issued with due to uniform shortages), as well as armoured cars and heavy machine guns. The IRA Flying Columns wore civilian clothes but also managed to get hold of machine guns, rifles, and mills bombs; all of this ensures that potential skirmish games will be far from one-sided.

If collecting this period appeals, you might find you already have a head start; you could use your 'European' terrain and buildings straight away. At the time, rural Ireland featured many thatched cottages, and horse and cart remained the main source of transport. If you want to be a little more ambitious and enjoy a challenge, you could model parts of Dublin to play out the street fighting of the Easter Rising that took place in 1916. That same terrain could be used to replicate some of the fighting in Ireland's cities that occurred during the Independence War. Isolated skirmishes between Flying Columns and the Auxiliaries hunting them, or IRA attacks on isolated Police Stations, mean there's no end to the possible scenarios that players can challenge themselves with.

Footsore Miniatures (seen in the photos on the left) produce a complete range for this period.

system such as *Tactical AI* to control the guards, or rules such as Osprey's *Black Ops* in which you can find tables to randomly move enemy patrols.

On the other hand, the players could control the Government forces, perhaps sweeping an area in search of enemy supply dumps. The opposition could be generated randomly from 'hot spots' on the board that continue spawning enemy figures until the Government forces move across and neutralise the area. This 'hot spot' could could represent the end of a tunnel in the Vietnam War, or a cave system in the Algerian desert, and much more.

That's already plenty of insurgency possibilities that can be played with a very small financial and time investment. Players who want to put more miniatures on the table and roll buckets of dice may need to step it up a bit in scale though.

TAKING IT TO THE NEXT LEVEL - AMBUSHES

One of the major difficulties occupying forces (or Government forces attempting to stamp their authority on a rebel area) encounters is supply. Inevitably, the need for supply columns to try to get through the conflict zone will arise, either to bring humanitarian aid to the civilians that live

there or to resupply the troops carrying out counterinsurgency operations in the area. This creates the opportunity for ambushes to occur.

Ambushes are never a favourite scenario of mine because the insurgents (quite rightly) will not attack a well defended convoy, so they must have the upper hand in numbers (or weapons) to attempt the ambush in the first place. This can make these games a bit one-sided, especially if fought outside a campaign where the player in charge of the convoy may have little chance of success. I tend to play these scenarios with the ambush already happening when the game begins; the Government player's mission is to get a relief column to the convoy or bring in reinforcements to drive off the attack. This often makes for a better and more balanced scenario and is an excuse to bring more figures into play.



"I don't know
how you defeat an
insurgency unless you
have some handle on
the number of people
that you are facing."

John McCain

INSURGENCY AT A GRANDER SCALE - THE BIG PUSH

Larger scale insurgent attacks on isolated outposts can make for an exciting big game in any era: Roman soldiers manning a desert post in Palestine, French outposts in Algeria, even isolated police stations in rural Ireland. In these environments, the insurgents are attempting to take the post whilst the garrison must hold out for as long as they can while scanning the horizon for reinforcements.

Even in modern campaigns, this sort of thing continues to happen. A good example is the Battle of Kamdesh in 2009 when 79 US soldiers held out against over 300 Afghan insurgent attackers, or the Battle of Majar al-Kabir when elements of Alpha and Bravo companies of the British 1st Parachute Regiment became isolated in an increasingly hostile Iraqi town.

The inclusion of a relief column, perhaps making its way along an adjacent board all the while coming under insurgent attack, would add an additional element of drama to the game, putting the column commander under extra time pressure. An excellent example of this is Operation Knight's Move in 1944 when the Germans sent the 500th SS Parachute Battalion to an area known to be controlled by Yugoslav partisans. The SS' mission was to capture the partisans' leader, Marshal Josip Tito, but having landed, the German paras were quickly surrounded by Partisans, and a column of tanks and infantry from XV Mountain Corps had to push through the Partisan lines to rescue them.

GOING ALL OUT - INSURGENCY CAMPAIGNS

Perhaps the best way to simulate the catand-mouse nature of insurgency warfare is through a mini campaign. The Government and insurgent players could be provided with a basic map of an area, including villages, roads, key infrastructure, and so on as well as details of the forces available to them.

The Government player/s will have to decide what places to guard, where to set up roadblocks, and which areas they might want to sweep for insurgent bases. Meanwhile, the insurgent player/s will decide where to hide their weapon caches, where to base their headquarters, and where to carry out their ambushes and raids. To add a layer of interest, the insurgent players' map could feature more complete geographical detail and have highlighted areas that will provide their forces with a bonus as they have better local knowledge. The Government player, on the other hand, might have more reinforcements available to represent the power of the war machine behind them.



Philippine-American War action with figures by 1898 Miniatures. See lots more US-Philippine-American War coverage in Wi372.

ENDLESS CAMPAIGNS

Insurgency campaigns can be found in almost any historical era and in many different parts of the world. From the indigenous peoples' resistance to Spanish conquest to Castro's insurgency in Cuba, the Rhodesian Bush wars to the insurgent campaigns in Chad, the possibilities are endless. Any wargamer looking to collect an insurgency game may find themselves spoiled for choice; setting aside the obvious campaigns in Vietnam (both French and American), the campaigns in Afghanistan, and the modern wars in the middle east, what other campaigns may provide both an interesting game and some unusual troops and vehicles?

The Philippine-American War

The USA annexed the Philippines in 1898, having seized them from Spain during the Spanish American War while ignoring the desire for independence expressed by large parts of the population. Many Filipinos revolted against their new occupiers, and armed resistance continued from 1899 to 1902.

This war saw small scale ambushes and attacks on isolated posts, just as other conflicts did, but also saw large scale actions involving thousands of troops on both sides, such as the Battle of Manila in 1899. This will allow anyone who connects with the period to start small and gradually build to a grander 'big battle' finale.

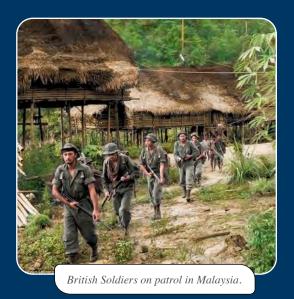
Another appealing element of this conflict is the troop variety; as well as artillery and machine guns, the US troops deployed cavalry who saw action in battles such as Quingua in April 1899.

This conflict allows you to collect eye-catching and unusual troop types, with US troops wearing slouch hats and blanket rolls whilst the guerrillas wore distinctive sombrero style hats and usually went barefoot or in sandals. 1898 Miniatures make 28mm figures specifically for this period, but miniatures from Boxer rebellion US ranges could probably suit.



"Insurgencies are historically nearly impossible to eradicate... every insurgent killed tends to increase recruiting for the insurgency"

James Corey



THE BRITISH EMERGENCIES

At the end of World War Two, the British faced a series of 'emergencies' in its various overseas possessions. Some of these, such as the insurgent war in Malaysia, are well known. Some, however, such as the jungle war in Northern Borneo in 1963 or the aid sent to Brunei the year before, are less well publicised.

Both conflicts saw Gurkha troops fighting alongside regular British infantry and Royal Marine Commandos through jungle terrain. By the end of the emergency, there were troops from Australia, New Zealand, and Malaysia deployed to the region along with elements of the SAS, all taking on the insurgent rebels. The war came to a successful conclusion in 1965.

The British also fought insurgent campaigns in Palestine (1944-48) and Cyprus (1955-59). Both campaigns were fought against insurgents who used terrorist attacks, assassinations, and ambushes to achieve their aims. Unlike in the jungle, the British had to be mindful of how to react to these attacks in urban areas. They couldn't use artillery or widespread military sweeps while under the watchful gaze of the media. Instead, tactics had to be adapted and included curfews and roadblocks to restrict the insurgents' movements.

Small scale skirmishes did occur, and for a small investment in miniatures, conflicts such as these would give you an alternative option for your WWII British Late War collection. The emergency in Cyprus took place in the mid-50s, so Suez Crisis miniatures could be repurposed here.



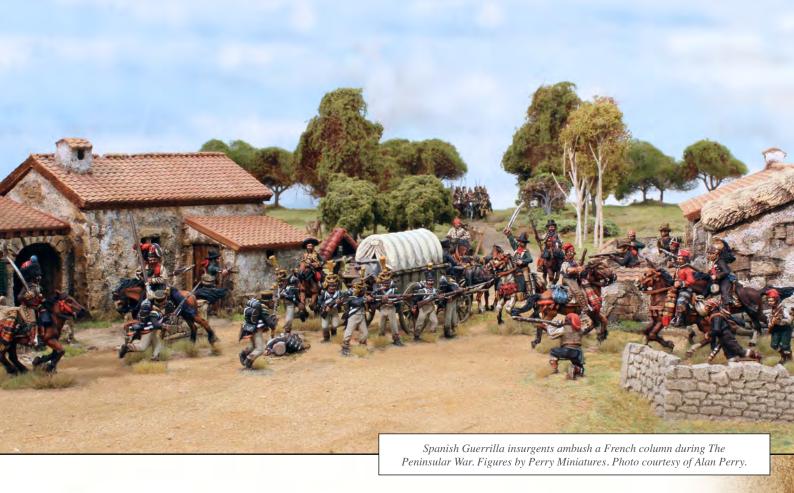
Soldiers at Nanga Gaat, a Special Air Service base on the Rejang River, North Borneo, 1964.





2nd Battalion, 7th Duke of Edinburgh's Own Gurkha Rifles on patrol near Sabah, North Borneo, 1966.





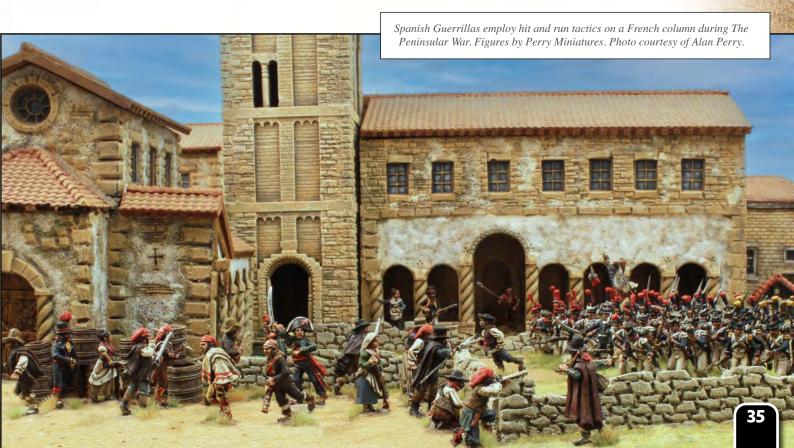
KEEP PLAY FLEXIBLE AND LOOSE

Certain practical rules will need to be agreed on, such as Armoured cars only being able to move on roads, but generally, the Umpire should allow the players to use their imagination as much as possible in a campaign based on asymmetric conflict. One of the key factors in winning an insurgency is flexibility and innovation to overcome the enemy and beat the odds. An Umpire may well need to think on their feet to accommodate ideas that wouldn't be as practical to apply in a more traditional campaign; my articles on freeform gaming might help in taking on the challenge of Umpiring such a campaign. [see Wi417 and Wi418 - Ed]

CONCLUSION

Insurgency games are eminently playable, but they take more imagination to set up and play than simply lining up two equally balanced amies on the board's opposing edges! Whether played individually or as part of a campaign, insurgency scenarios allow you to use unusual troop types and vehicles that you might not normally see on the wargames table, and they provide challenging tactical and strategic situations.

However you want to run them, and at whatever scale suits you best, insurgency conflicts should be on everyone's list of favourite games.



GROWING AN ARMY FROM SCRATCH



IAN'S 3D PRINTING ADVENTURES - PART ONE

Wargames Illustrated's Office Manager Ian has become our 3D printing champion over the last few months. In this article, he shares what he learned while getting to grips with our ELEGOO Mars 3 Pro.

I'll start this article by addressing the three different types of people I imagine might read it:

1) The Luddites

To those dead set against everything digital and upset about this being featured in *Wi*, don't worry! Traditional models aren't going anywhere and will remain the mainstay of *Wargames Illustrated*. We didn't throw our metal figures away when resin and plastic arrived; we didn't snap our paintbrushes when airbrushing increased in popularity; and we'll still cover the varied and amazing traditional miniatures being produced!

I do recommend 3D printing and hope this article will show even the most sceptical that the process is worth investigating. Digital doesn't need to replace the traditional figures you have in your collection (and the traditional figures you will continue to purchase), but 3D printed extras, terrain, gaming aids, and more can further enhance traditional collections and the gaming you do with them.

2) 3D printing veterans

This is a beginner's guide documenting my experiences; I only started 3D printing recently. I've learned a lot through trial and error, but I recognise that I still have a long way to go, much more to learn, and many more errors to make! Nevertheless, I hope you still find some advice here that is useful, or at the very least, are entertained by my humble beginnings.

Something I was most surprised by during my research was how many

different approaches and tweaks people make to the same machines and the varied results they still get. There is no ultimate 'right way' to prepare files, adjust settings, and use your printer; the most I can do here is document my progress and provide some tips that helped me along the way.

3) Curious newbies

Readers who haven't yet taken the plunge but are open to 3D printing, or folks who recently invested in a printer and are a little hesitant to get started - this article is very much for you!

My knowledge of 3D printing was pretty much non-existent before we got our office printer a few months ago. It is my hope that the increasing quality I'm getting in my prints shows that, while the ever-changing technology can seem scary and bewildering, it's possible to get great results in a short period of time. There's also little risk of messing things up too badly if you follow basic cleaning and care processes; there is a focus on those in this article.

GETTING A PRINTER -THE (KIND OF) EXPENSIVE BIT

You can't start printing without making an initial investment and buying some kit. Thankfully, with 3D printing becoming less of a niche, the cost of printers that produce high quality models has dropped considerably. There are other companies that make excellent printers, but we found that ELEGOO were the perfect option for the core of our printing needs. Their machines are neat and tidy, small-form, reliable, and the company provides helpful customer support. There's also a large community of other ELEGOO users who share advice online on forums, Reddit, and social media groups.



My setup - left to right: Mercury X Curing Machine, Mercury X Washing Machine, and the Mars 3 Pro, all from ELEGOO.

We have three core bits of ELEGOO kit in the *Wi* print room, and the most essential is:

THE ELEGOO MARS 3 PRO MSLA RESIN 3D PRINTER WITH 4K MONO LCD

The Mars 3 Pro is an SLA (stereolithography) printer that 'grows' prints, layer by layer, from a vat of liquid resin. The machine's build plate lifts by a micro-amount, the screen below it exposes the resin to carefully directed UV light, and a cross-section of the print is cured in the resin. This process repeats in small increments until the job is complete, and 28mm figures will usually take two to three hours to print - the exact time varies depending on how you set things up.

Technical talk

The printer's 6.6" 4k LCD screen and 36 UV LED lights, paired with Fresnel lens, mean it produces prints with a smooth

and detailed finish. The build plate is $5.6" \times 3.5"$ \times 6.8" - enough volume to print a batch of 28mm figures at once, meaning you can get whole units produced in one printing session. The time it takes to print is largely determined by height rather than the length and width the overall print takes up on the print bed, so it's advisable to print collections of figures all at once.



The Mars 3 Pro costs around £270/\$300 (prices vary depending on offers at the time), which might be a lot less than you expected. I was certainly surprised that such a good printer was available at a much cheaper price than I'd initially braced for. It's not all you need to start producing printed miniatures easily, but it's most of the financial outlay you'll need to make.

I've been really pleased with the prints that I've produced using it: details are sharp, the layering is barely visible, and thin parts stand up to the rigors of gaming.

Shown below are two prints of our new GiM, Fedir Shchus. The one on the left was produced on our printer, the one on the right was printed on a machine that cost more than 20 times as much as the Mars 3 Pro. There is a visible difference, as you'd expect, with my print looking quite a lot 'softer'...

... but add some paint and that softness all but vanishes. A primer coat and paintjob take away the slight translucency in the resin of my print and leaves a fantastic looking, extremely detailed figure. One of the paint jobs here has been applied over my print, the other is over the expensive one. Can you tell the difference? Answer at the bottom of the page!









CALIBRATION

Everyone has their own go-to settings for their printer, and although I currently have my own preferences, it feels somewhat redundant to share them as so much else could cause them to work differently for you.

A way to better calibrate your printer, and something that was a turning point for me, was printing out a calibration part using various settings. I downloaded the 'Town' from AmeraLabs - an odd combination of shapes and markings that almost has an Art Deco *Metropolis* poster look to it - and referenced the print against the accompanying text describing the various 'tests' and solutions if problems were encountered.

This let me gradually refine each setting on my Mars 3 Pro until it was working at its best with the resin I had chosen.

TOP TIP Expect the unexpected

3D printing can be an inexact and unpredictable process. Using the exact same settings with the same file on my standard machine with my usual resin can inexplicably bring different results from one day to the next! The key is finding the most predictable settings within the unpredictability, mitigating changes in the area where you keep your printer (temperature, stability, etc.), and embracing problem solving as a part of the fun!



Above: The Town from AmeraLabs, printed at two sizes, with a Perry Miniatures crossbowman to show the scale.



Above: Each of these odd shapes gives clues as to how the printer is functioning and could be improved.

Test #3. Cross-shaped bridges



Above: The guide to the Town explains what to look for in each area of the print.

MY FIRST EVER PRINT

My humble first project was two simple STL barrels that Editor Dan had collected on his travels around the internet; one had metal banding detail, the other rope banding.





Above: My first two prints - one success, one disaster!

These files were not supported for printing, so I needed to open *Chitubox* on my PC and add scaffolds to the STL files. *Chitubox* is one of the most common pieces of software for the supporting of 3D files, and it has various tools included that are specifically designed to help with this task. Supports are essential to anchor the digital objects you are making to the build plate. If any part of a layer is left as an 'island' and isolated, it won't attach to the model and prints will be incomplete.

TOP TIP Jump in!

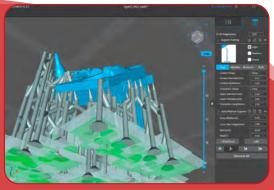
There is a wonderful but bewildering amount of advice available from qualified experts and experienced amateurs online. Research is always advised, but at some point, you need to stop reading or watching and start printing! Don't be scared to make a start!

The standard metal hooped barrel (which was supported from the bottom with short light supports) came out well, but the rope banded barrel (which was tilted at 45-degree angle and supported on the model) was less successful. Too many supports caused the detail to be hugely compromised. I chose this angle because the rounded rope detailing would otherwise have left unsupported 'islands' during the print process, but the angle solution created a whole different problem.

The key positive takeaway from this experience was that I'd taken the plunge and done my first print! Now it was time to clean and cure the prints and tidy up the printer; this has unexpectedly become the most important stage in making sure my future prints continue to run smoothly, and I can't overemphasise the importance of working clean!

TOP TIP A learning experience

Most STL files you purchase will come pre-supported but learning how to add your own supports is a valuable exercise that will improve your understanding of the overall printing process. *Chitubox* will help you to do this by progressively 'dissecting' your model and identifying any parts that require supports. It's in *Chitubox* that you'll define the print settings too - pretty much everything is done off-printer then uploaded to my Mars 3 Pro via a USB stick. I went with the default print settings to begin with, but I soon realised I needed to make some adjustments. More about that can be seen in the 'Calibration' box out on the previous page.



Above: Supporting our type 3 MkII radio objective in Chitubox.

Sensible saving

Always save your work regularly (crashes do happen) as a *Chitubox* project file until you are completely sure you are done and ready to print. This format allows you to continue adding and amending supports. Once saved as an STL, adding more supports lifts Z Height and makes a right mess of things. It should only be done right before printing.

RESIN

I use ELEGOO's
Standard LCD UV-Curing
Photopolymer Rapid Resin
in grey. There are a frankly
staggering number of different
resins out there, but for the
purposes of producing toy
soldiers, I've not felt the need
to look beyond this stuff,
though I might experiment
with some of the transparent
resin options in the future for
cockpits, windshields, insect
wings, glistening drool, etc.



TOP TIP Start warm and shake!!

Some of my early prints were not effectively adhering to the build plate, and after chatting to Matt from North Star (who has been doing his own 3D printing for a while), he suggested that I warm up my resin before pouring it into the Mars' tank.

I place the bottle into a sink of warm water for a few minutes before giving it a vigorous shake and pouring it into the machine, and while Γ m not sure of the exact technical reasons why warmth helps, it has improved the reliability of my prints.

This is something of a triple tip - warm up your resin, shake it well, and find a friend who has experience and can advise you. No amount of YouTube videos and articles are as good as a chat with someone who knows what they are doing!

CLEANING UP

Resin prints are not 'done' when they come out of your Mars 3 Pro; they will still be covered with a gloop of sticky uncured resin and not be at their full firmness. It's important to clean off any excess resin and further fix the structure of the print. While this can be done through manual labour - a scrub with an extra soft toothbrush in a tub of isopropanol alcohol - and patience - curing by sunlight - there is a better way. ELEGOO sell a bundle that consists of a wash station and curing station that are indispensable if you want to finish off your prints effectively and quickly.

TOP TIP Flex it!

I use flexible silicone mats to protect my work surface. They ensure resin doesn't touch the more vulnerable wood tabletop beneath but also make clean up a doddle. They can fit (quite snugly) into my curing station or be left in direct sunlight. Once the resin cures, a flex of the mat causes it to peel off, leaving it clean to use again.

ELEGOO Mercury X Washing and Curing Machine bundle

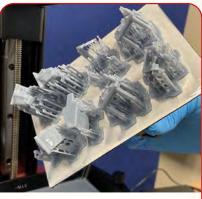
The wash station has an 8-litre sealed tank that gets filled with isopropanol alcohol and is more than large enough to fit whatever I've printed. Prints go in and get cleaned for 20 minutes (the time is adjustable) to remove any leftover resin residue.

The curing station blasts UV light at your cleaned prints to finish them off, and the platform can rotate to hit it from 360 degrees, making the final models robust and tabletop ready in about ten minutes, though I sometimes double the time.

Processing your prints



1. With the print complete the build plate is ready to be unscrewed from the printer.



2. Glancing over the prints I can see that the one in the top middle has failed for some reason, but the rest look good. Time to clean them up.



3. The prints can be removed from the build plate with a little gentle encouragement! Notice I'm working over a flexible mat which will help me with workstation clean up later.



If you are using all ELEGOO kit their cleaning station is designed to hold the build plate and whatever is on it. This can make the cleaning process a lot easier and saves you needing to remove the prints until after they are cleaned.



4.1 place the prints in their basket and dunk them into the tank, which is filled with isopropyl alcohol.

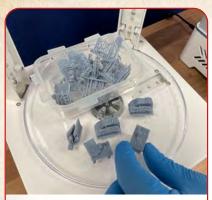




6. Prints should now have their supports removed. Gentle peeling does most of the work, but I use clippers around any more fragile parts.







7. When all the supports have been removed, I place the prints in the curing station. I also cure the leftover supports so as not to throw away resin that is only part-cured.



8. The parts take a spin for 15 minutes to cure under a UV glow glow and will then be all done.

Cost and quality

The ELEGOO washing and curing bundle costs a reasonable £150/\$170, and while the machines are both good at what they do, the low price does mean that there are some slight compromises in the quality of components. There is a common problem with the wash station that some people may encounter where the drive pin in the motor, which is retained by a grub screw, can slip in the plastic housing. If this happens, your cleaner will not function properly and will howl like a banshee! This happened to our cleaner, and the more I tightened the screw, the more I risked breaking the plastic housing. ELEGOO were quick to advise me on how to address the problem, but it's worth being ready for the possibility.

TOP TIP Fixing your clean station

I wanted to secure the motor in our cleaner in a far more substantial way and came up with my own DIY solution. Head to wargamesillustrated.net/widigital to read my guide on fixing it in place for the ages!

TOP TIP Always check the tank!

There's nothing stopping you from using the remaining resin in your machine to do another print, or topping up what remains to avoid cleaning it fully, but I strongly advise against this. There is always a risk that part of your previous print failed (failures are not always obvious) and cured at the bottom of the bath of resin.

If you lower the build plate back down onto this hidden, part-cured resin, the piece will pierce through your FEP liner and cause the sticky resin to leak all over your printer.



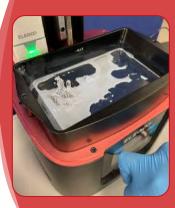
1. My previous print finished with plenty of resin left in the tank, but it also failed to print in one area. I could run another print with this resin but suspect parts could be hiding under the surface, so I prepare my funnel and filter.



2. Slowly pouring away the leftover resin reveals a large chunk of hidden cured resin

TOP TIP Easy cleaning

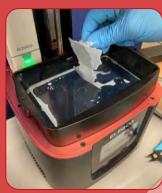
One of the benefits of the Mars 3 Pro is its tank clean function. This blasts unfiltered UV light into the tank and will cure any resin still in there, turning it into an easy to peel film. I place resin offcuts into the pools of resin in the tank before running tank clean from the menu; these act as handles I can use to help me peel the resin film away once it cures.



1. I place a cured support block in the tank; this will act as a handle.



2. The tank clean function should only need to run for 30 seconds.



3. The resin can now be easily lifted out.

VARIOUS VEHICLES

I'm keen on cars; I spend my spare time tinkering in my garage and doing Autograss racing. It probably isn't too surprising that some of my earliest 3D prints were vehicles too, but they proved a little more difficult to work with than my own car!

I snagged a Stargrave Surfboy scooter file from North Star, flipped it upside-down, and angled it to about 45 degrees (X axis) with a slight slant on the Y axis. The full model printed, but there was warping to rear details, and I suspect this is because I kept my use of supports minimal after my barrel problems.



Above: Running a print of the F1 car with the Surfboy scooter nestled in the corner.

A more ambitious project was printing a large F1 car I downloaded. I used *Microsoft 3D Builder* to edit the STL file and sliced it into more manageable component parts, which seemed to print well after I sorted out the angles and supports in *Chitubox*. Heavy supports in the bottom of the model made for a successful print, but these were a pain to clean up and caused some breakages in thin areas of the model. Supporting files is a balancing act (and not only literally) where too much and too little can cause their own troubles.



Above: Racing in my other (vastly more expensive) hobby!



Above: The Surfboy scooter and parts from my F1 car.

While I was progressing these prints, one of my F1 attempts failed after four hours with the print peeling away from the build plate. Settings were the same as in previous more successful attempts, so I headed to social media and posted some photos to see if I could get some advice. People on the unofficial ELEGOO Facebook page suggested it was because of the build plate level, which I had suspected, but they also sent some rather dramatic warnings about using scrapers on the FEP (which I had shown in one of the photos) and taught me about the tank clean feature (see page 40). I no longer use the scraper of shame anywhere near the vulnerable FEP!

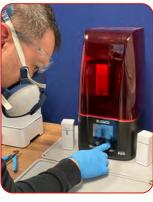
TOXIC?

You may have some concerns about possible dangers you could expose yourself to when 3D printing. The resin used is not exactly pleasant stuff, and while the material safety data sheet (MSDS) suggests that there shouldn't be long term ill effects with the resin I use, it's always wise to take the best care of your body - inside and out!

Protect your nose and lungs...

The Mars 3 Pro includes an air purifier with a built-in active carbon filter to absorb and filter the resin odour and fumes produced during printing. I also purchased a set of two ELEGOO Mini Air Purifiers to use along with the built-in filter. These extra filters are USB charged, and I place them on the desk when I start to print so that I have three filters working at once. It certainly makes a difference to the air quality.

A P2/N95 face mask is also recommended; this is especially important if you start to file down any parts of your cured prints. The last thing you want is to start inhaling resin dust!



Above: Fully protected in gloves, mask, and glasses, with air purifiers either side of the printer.

TOP TIP Cure the mess!

During the printing process, you'll end up with gloves, paper towels, and other items splashed with sticky resin. Rather than just throw these grotty items straight into the rubbish, I put them into my curing station so that the resin sets; then when I bin them, they won't continue to give off fumes or risk contaminating things.

... and the rest of you!

The liquid resin is messy stuff that can easily contaminate your work area and will do ongoing damage to your kit if you aren't careful. I always wear nitrile, powder free, disposable gloves when printing and make sure that I don't touch the screen, hood, or dials on my kit if I have any risk of getting resin residue on them. I wear safety glasses too, as although it's unlikely, I want to avoid getting any splashes of resin in my eyes pre-printing or shards in when I take printed figures off the build plate.

SHOPPING LIST?

There are all kinds of extras that you might want to purchase to help with your 3D printing. Some of the essentials for me have been a silicone funnel to get resin back in the bottle, various spatulas used to remove prints from the build plate, and containers for keeping everything in order.

Rather than list a huge number of products here with unsightly URLs, I've added a '3D printing shopping list' to our website at wargamesillustrated.net/widigital that has links to everything I use.

CONCLUSION

Hopefully, my adventures and misadventures have provided some entertainment and information, and my tips will help you get some great results when you print this month's *Wi*Digital files [new files are free each month for *Wi*Prime Members - Ed].

If this article inspires some of you to take your first steps into the exciting world of 3D printing, then all the better; there's so much out there to print and bring to the wargames table, as evidenced in Dom Sore's article on page 85.

I'll be back with a second part in my 3D printing journal later in the year. Until then, keep an eye on our social media to see what else I've been running through our Mars 3 Pro!

THE MAKHNOVIST INSURGENCY

Simon Fletcher tells us about a miniature insurgent force he has put together, whilst providing background information for the anarchist army of Nestor Makhno.

Historian Antony Beevor has got 'previous' in inspiring wargamers; his bestselling book *Stalingrad* was the catalyst for at least two gaming projects I know of, and his earlier work *The Battle for Spain* galvanised a friend of mine into moving his Landsknechts to the back of the painting table and turning to units of Republican Militias, Guardia de Asalto, and International Brigaders instead.

Beevor has been at it again with his latest book *Russia* (Orion, 2021), which takes in the massive sweep of the Russian Civil War from 1917 to 1921. *Russia* is not a book for the faint hearted; at nearly 600 pages, it is a daunting tome, and its content is no less challenging. You are rarely a page or two away from some scene of terror or tragedy with powerful descriptions of savage inhumanity that

expose the reader to that war's atrocities. Beevor pointedly does not take sides, and any reader with pre-conceived ideas of 'goodies and baddies' will be brutally re-educated, particularly those with any romantic leanings towards Bolshevism.

One of the striking features of Beevor's book, and the Russian Civil War in general, is the colourful cast of characters



we meet. Politics underpinned everything that happened in Russia during that era, and history has furnished us with a neat colour chart into which we can pigeonhole those characters with their comrades and forces, allegiances, and political leanings. It goes something like this:

The Reds: Lenin, Trotsky, Bolsheviks, Communists, The Soviet (Red) Army.

The Whites: Denikin, Wrangle, Tsarists, anti-Bolsheviks, The Volunteer (White) Army.

The Greens: Terpylo, Hryhoriv, Socialist Revolutionaries, Separatists, Nationalists.

The Blacks: Makhno, Shchus, Anarchists, Makhnovists, The Revolutionary Insurgent Army of Ukraine.

The Russian Civil War has been straplined as 'a world war within one country'; Japanese, British, Canadian, American, Afghan, German, and many more combatants of different nations and political persuasions became embroiled in this complex conflict. The above division of colours/combatants is a massive oversimplification regarding

the allegiances of those involved, but it highlights one of the groups I will explore in this article: The Blacks, and specifically, the Makhnovists.

PUSH BACK THE REDS UNTIL THEY ARE BLACK

The more I read *Russia*, the more the urge to collect something in 28mm for the period took me. You know how it goes; you're quite happily nearing the one-tenth stage of completing your Hussite force, then that creeping realisation that you are losing the race against your own dying enthusiasm emerges, and something else catches your wargaming eye... step forward Nestor Makhno!

Before last year, many of us in the West had never heard of Mariupol, Kherson, or Dnipro; but since the Russian invasion of Ukraine in February 2022, these places and many others have become synonymous with accounts of both destruction and heroism. A century before, during the Russian Civil War, these same places were also on the frontline of war and history when the whole of what is now south-eastern Ukraine (bordering the Black Sea

and Dnepr river) became known as Makhnochina - the area under the control or influence of the Makhnovists and their titular leader Nestor Ivanovych Makhno. Makhno (generally pronounced Mac-no) was a peasant by birth and a rebel by nature. Whilst he despised the landed gentry, who owned massive estates in rural Ukraine (then part of the tsarist Russian Empire), he also railed against the authoritarian opposition that rose up against the bourgeoisie in the form of the Bolsheviks.

There was no shortage of oppressors for Makhno and his like-minded peers to violently dislike during the turbulent years of the early 20th Century. In the wake of the (first) Russian Revolution of February 1917, the Central Council of Ukraine (CCU) governed southern Ukraine, and while the CCU was busy stoking support for Ukrainian nationalism and drawing up its borders with Russia, Nestor Makhno was denouncing its declarations and forming peasant unions/soviets in his hometown of Huliaipole - the centre for all Makhnovist activities thereafter.



MAKHNOCHINA SHOWN IN THE CONTEXT OF MODERN UKRAINE



Before too long, Soviet Russia came to blows with the CCU (and its later incarnation the Ukrainian National Republic), and the Makhnovists - initially backing the idea of expanding Bolshevism - fought their first clashes against Ukrainian government forces and then the Don Cossacks, who were fighting for the anti-Bolshevik White Army.

The first half of 1918 saw a whirlwind of military activity around Huliaipole and across southern Ukraine. First, the Ukrainian government invited the allied powers into the area to keep the Red Army out, then Ukrainian nationalists fought tooth and nail against the Makhnovists because of their perceived disloyalty, then the Austro-Hungarian Army turned up, which ignited a full-scale War of Independence.

Ultimately, the Austro-Hungarians were dislodged, thanks in no small part to the Battle of Dibrivka (30 September 1918) when insurgent forces led by Makhno and Fedir Shchus defeated a detachment of soldiers from the Austro-Hungarian and Imperial German Armies and the Ukrainian State Guard. Thirty Makhnovists killed or captured around 700 troops of the Central Powers in a victory that was to cement Makhno's reputation as a great insurgent leader and bestow upon him the title of Batko (father).

After the Central Powers were expelled from Makhnochina, there followed a period of relative peace when Makhno and his followers diverted their attention away from the battlefield towards creating a libertarian-communist society in their area of influence, establishing a number of agricultural cooperatives where "land belongs to no one, and only those who work it may use it."

That respite was short-lived. Having left Ukraine relatively unmolested during the latter part of 1918, the Red Army turned west in early 1919, launching an



invasion that forced the Makhnovists into an uneasy military treaty with Russia. However, a local Green uprising, led by the anti-communist and violently antisemitic Nykyfor Hryhoriv, kicked an already buzzing hornets' nest; the Makhnovists first sided with the Bolsheviks against Hryhoriv and his peasant forces, then with him against



Above: Nestor Makhno and his Lieutenants, photographed in Berdyansk, 1919.

the Bolsheviks, before falling out with 'Otaman Hryhoriv' in a decisive manner that left the Green leader dead with a bullet in his head, possibly fired by Makhno himself.

By this point, June 1919, the greater Russian Civil War was swirling around southern Ukraine and Makhnochina in a whirlwind of death and destruction that was to become known as either the White Terror - White/Tsarist forces conducting waves of atrocities, principally against political rivals and then the civilian population in general - or the Red Terror - Red/Bolshevik forces doing pretty much the same.

Fast forward to 1920, and the Reds are in control of Makhnochina with the Makhnovists conducting a guerrilla war in an effort to win back their territory. Units/gangs of Makhnovist anarchists were launching a series of attacks against small Red detachments and infrastructure. In order to quell Makhno's insurrection, the Bolsheviks again lured the Makhnovists into a treaty that allowed them to form a 'free soviet' based around Huliaipole. But after the fall of the last bastion of White resistance to Bolshevik hegemony, Crimea, the full weight of the Red Army turned against all non-conforming groups and areas in Russia and Ukraine; Nestor Makhno and what remained of his insurgent army were driven limping out of Makhnochina and west into Romania.

TACHANKA Nestor Makhno is credited with the invention of the Tachanka. These vehicles were employed by Makhnovist forces throughout the Civil War and went on to be adapted for service in the Red Army and Polish Army during the Polish-Soviet War. The body of the vehicle was a civilian horse cart, onto the rear of which was mounted a heavy machine gun, creating a mobile gun carriage pulled by two or four horses. Eureka Miniatures. Warlord Games also produce one, Above: Artwork from Makhno: Ukrainian Freedom and you will find Bolt Fighter, by Roberto Zaghi. Action stats in Armies of the Soviet Union (page 50).



Above: Makhnovists led by Nestor Makhno launch an assault on a German supply depot. Figures by Copplestone Castings, Giants in Miniature, and Great War Miniatures.



BUILDING A FORCE OF MAKHNOVISTS

Let's give your brain a rest by moving away from the history of the Makhnovist movement and transfer their deeds, actions, and appearance onto the tabletop.

For me, the only place to begin for anything Russian Civil War in 28mm is Copplestone Castings. Mark Copplestone's Back of Beyond range is over 20 years old and the figures are on the chunky side for anyone who prefers their miniatures more svelte, but the range caters for all your core Makhnovist needs and is full of character.

Reds, Whites, Greens, and Blacks: there really wasn't much to differentiate between the lot of 'em, and that is certainly the case when you consider that the Makhnovists/Blacks had no uniform; they begged, borrowed, and stole whatever they could from wherever they could. So, when making up my force, I had the pleasure of using figures labelled both 'Red' and 'White'. There were just a couple of things I needed to be mindful of, and this comes down to the painting rather than the sculpts. First, I wanted to avoid the colour red. I was also putting together an opposing force of Bolsheviks, and they would be 'red

Left: Red forces (left) attack the Makhnovist stronghold of Huliaipole. Eyewitnesses reported seeing Makhnovist banners bearing various slogans hanging from the buildings in Huliaipole. The ones seen here read (left to right): Power generates parasites. Long live Anarchy! All power to the soviets right now! Always with the oppressed against the oppressors. The emancipation of the workers is the affair of the workers themselves! War on the palaces, peace to the cottages.

happy': red badge caps, red flags, and red armbands a-go-go (Beevor points out that some Red soldiers actually dyed their clothes red). My anarchists, therefore, would avoid that association. Second, shoulder boards are a no, no. Bolsheviks and Makhnovists had a hatred of shoulder boards - the lapels that adorn the shoulders of officers' uniforms. They would never wear them and cut them off as trophies when they captured White soldiers. Some cavalrymen would then attach the stolen shoulder boards to their harnesses to signify their 'kills'.

Other than those two out of bounds details, I was free to use whatever figures I wanted in my Makhnovist force. The pack of 'Russian Partisans' was particularly helpful in adding the peasants' insurgent look I was after for my force. If my 25 insurgents look like a rag-tag bunch of "good for nothings" (as Trotsky called the Makhnovists), then I've done well.



Above: Makhnovists (left) clash with Bolsheviks during one of their many violent disputes. Figures by Copplestone Castings (except Fedir Shchus - seen amongst the Makhnovists by Giants in Miniature). Buildings by Hovels.

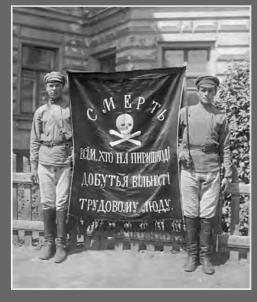
PERPETUATING THE MYTH

I chose to go with the most famous of the Makhnovist flags for my force; it's visually striking and intriguing, but the problem is it's not real, or rather it's not really Makhnovist.

Within Ukraine itself, the flag and its slogan - which reads, "Death to all who stand in the way of freedom for the working people" - is widely seen in street graffiti, artworks, historical films, and even official museum exhibits like the one in Nestor Makhno's hometown of Huliaipole. The slogan, and variations thereof, are also seen on frontline Ukrainian soldiers' patches and flags in the current war with Russia.

The flag first appeared in a photograph in a 1926 publication, Jewish Pogroms, 1918-1921 by Zel'man Ostrovskii, where it was captioned 'Makhnovists flag'. However, when questioned about the flag, Nestor Makhno himself categorically denied it was Makhnovist, and a photograph of the reverse of the flag came to light, bearing text that translates as "Dnipro-Ukraine Division", a Ukrainian separatist force led by the anarcho-communist Svyryd Kotsur. Still, I cool, so went with it.





ORGANISATION AND TACTICS

Unlike the urban proletariat that formed the bulk of the Red Army, the Makhnovist insurgents came from poor, rural peasant stock. In organisational terms, the insurgent army relied on a network of local detachments that, according to the number of their fighters and the extent of their activities, became regiments bearing the name of their place of origin. For example, we have records of the 'Sixth Ekaterinoslav Regiment'. It goes without saying that as volunteers, the insurgents received no pay; consequently, their entire upkeep depended on voluntary contributions from the local populace.

Most of the insurgents were not mobilised on a permanent basis; they had to go home to perform necessary labours. This status of peasant-soldiers defending their lands and liberty is reminiscent of that of their Zaporog Cossack forebears who had occupied the same lands in southern Ukraine and carved out a fearsome warrior reputation. Like their Cossack ancestors, the Makhnovists relied heavily on their husbandry and skill with horses.

We have several interesting accounts of Makhnovist fighting tactics, which speak of classic insurgent tactics, particularly in parts of the world where mounted warfare was practiced. The Soviet historian M.I. Kubanin reported:

"Whenever Red troops brought severe pressure to bear on the Makhnovist

army, the latter often beat a hasty retreat, striving to vanish from the enemy's field of vision, then promptly attacking his rear, having taken care to leave one unit up ahead to serve as bait for the Reds. It was through such swift, forceful, unexpected onslaughts that the Reds often found themselves beaten."

Kubanin continues: "By reasons of his experience of partisan warfare and of the social conditions of his existence, the Makhnovist is possessed of highly developed personal qualities; he feels wholly independent everywhere. Even in combat, his favourite order of cavalry

attack is the lava which affords every combatant maximum autonomy".

If (like me) you are not familiar with the 'lava', Russian Count Alexander F Keller, writing in 1910, explains:

"Cossack lava is not a formation, which is controlled by precisely defined commands that require harmonious and simultaneous execution, but tactical actions of cavalry without specific forms and formations. Lava takes the formation that promises the greater success at the moment. Its success depends on the resourcefulness and intelligence of its commander and all ordinary riders".



Above: Nestor Makhno in the thick of the action. He was wounded several times in battle, in later life a nurse described his flesh as being "almost entirely scar tissue".



Above: Nestor Makhno (center) and Fedir Shchus (right), two very individual looking insurgents.

MAKHNOVIST SCENARIOS

Insurgent actions in Makhnochina leave wargamers spoilt for choice when it comes to scenario ideas. Here are a few you could try, all inspired by historical events.

Arms Raid

The Makhnovists were constantly short of arms and ammunition. During the Austrian occupation of southern Ukraine, Nestor Makhno led several raids against Austrian army supply stations in an effort to obtain weapons.

In the scenario, the Austro-Hungarian defenders are surprised by Makhnovists attacking their camp/depot. The attackers must grab whatever they can and get away before reinforcements arrive.

MAKHNOVIST LEADERS

All leaders of the Makhnovist soviets, military and social, were democratically elected. My collection contains two of them: Nestor Makhno and Fedir Shchus.

Brigade Games and Wargames Illustrated (Giants in Miniature) both produce a two-man set for Makhno and Shchus. In order to stay in the editor's good books, I've gone with the GiM figures, which are available to buy, or download for free as STL files if you are a WiPrime member.

Nestor is wearing his favoured burka (Caucasian felt) coat and papakha (Caucasian wool) hat. If we're being honest, in some photos his clothing, short stature, and youthful looks make him look a bit like a little girl, so it's good that the GiM figure has him moustachioed with revolver in hand and sable by his side so that he doesn't look quite so much like he's waiting for his mum to pick him up from primary school!

Both the GiM figure and contemporary photos show Fedir Shchus (one of the Makhnovists' most prominent generals) looking like he has been rooting around in the dressing-up box. One eyewitness who met him gave us this description:

"Dressed in a hussar's tunic, with a sailor's cap, bearing the ship's name - St. John of the Golden Tongue - encrusted in gold letters, with a Caucasian dagger and a Colt thrust into his belt and two grenades at his side".

Shchus was an interesting character; a kick-boxing, ju-jitsu practicing, wrestling champion, who blurred the lines between freedom fighter and bandit on several occasions, leading to friction with Makhno. In fact, there is some suspicion that his death in 1921 was not at the hands of the Bolsheviks (during a raid against them) but by vengeful 'friendly fire'.



MODERN MAKHNOVISTS

The spirit of Makhnovism is being invoked by several groups who are active in Ukraine's Territorial Defence Force in the current war with Russia. Both the Resistance Committee and Black Flag Ukraine are drawing on Makhnovist libertarianism for inspiration and drive.



The Battle of Dibrivka

The Austro-Hungarians have Makhno and Fedir Shchus encircled in the Dibrivka Forest. But the insurgents break out, counter-attacking the Austrians in the nearby village of Dibrivka.

The scenario can just focus on the insurgent attack on the village, or be expanded to include the Austro-Hungarians' attack on the forest. Provision should be made for local peasants armed with improvised weapons joining the Makhnovists, and the Makhnovists setting the village alight to flush out the Austrians.

Against the Bolsheviks

By November 1920, the Bolsheviks had (again!) turned on the Makhnovists and were laying siege to their hometown of Huliaipole. Makhno led a breakout from the town, counter-attacking the Bolsheviks and forcing them to abandon their assault.

In this scenario, the Makhnovist player can bring as many Tachankas as they have to bear against the Bolsheviks - first bursting out of the town, then turning on the attackers.

Right: Against the Bolsheviks Scenario, played out on a 3'x 2' board. Here we had a hint of Huliaipole (buildings by Hovels) with the Makhnovists breaking out and attacking the Bolsheviks in the surrounding woodland.

FAST FORWARD TO PARIS 1934

After fleeing Ukraine in 1921, Nestor Makhno never returned to his home country. Several adventures, mainly centred on escaping extradition to the USSR, led Makhno to Paris, where, from a combination of old war wounds, malnutrition, and tuberculosis, he died in 1934.

I hope you have found some inspiration in this article for wargaming with the Makhnovists or in the broader Russian Civil War. If you have, I might see you on the (miniature) battlefields of Makhnochina at some point in the future.



I have already mentioned Antony Beevor's book *Russia: Revolution and Civil War*, which will give you a detailed grounding in the Russian Civil War. Russian Civil War: A History from Beginning to End (Hourly History) is a great audio book that wraps up the whole of the RCW in just over an hour. WiPrime members should check out Andy Callan's excellent series *The Russian Civil War* that ran for three issues from Wi020 (April 1989). Moving on to the specifics of the Makhnovists, Nestor Makhno: Anarchy's Cossack (AK Press) is a very readable

unashamedly sympathetic/like-minded viewpoint.

Osprey books are, of course, always good for illustrative inspiration. *Ukrainian Armies 1914-55* briefly covers the RCW insurgent forces but contains some good uniform guides for Makhnovist contemporaries like the forces of the Ukrainian National Republic.

account of Makhno and the movement he spawned, dealing with both military and social history albeit from an

The easiest inroad into the adventures of the Makhnovists and Nestor Makhno is Philippe Thirault's graphic novel *Makhno: Ukrainian Freedom Fighter* (Life Drawn). It is cheesy, the text is pretty infantile, and you might be surprised to see that (according to Italian illustrator Roberto Zaghi) all Russian peasant women looked like supermodels! But those failings aside, it tells an accurate story and provides visual inspiration for anyone thinking of building a Makhnovist force.



WARGAMES Awards 2022

THE WINNERS

February is one of those months that rolls around at least once a year, and when it does, it brings with it... well not very much, but at least it provides you with the opportunity to sit back and take in the results of last year's *Wargames Illustrated* Awards.

Join your peers in agreeing and disagreeing in equal measure about the companies and people whom *Wargames Illustrated* readers and social media followers have decided should be rewarded for their efforts in the hobby last year.

BEST MANUFACTURER

Well would you believe it? Yes, of course you would! **Perry Miniatures** make it six of the best by winning Best Miniatures Manufacturer for the sixth time in as many years. We caught up with the twins in a Nottingham hostelry, congratulated them on their achievements in 2022 and asked them what was next.

Alan: "Hopefully, at some point, there will be some Napoleonic Russian Uhlans in plastic - they are being tooled right now. Also, more metal Saxons for the Napoleonic range, and... hang on when does this magazine come out? don't want to speak too soon... but I'm working on Ottomans for the Napoleonic Wars too, they should be out this year."

Michael: "Early in the year we will (finally!) have the French Infantry for the Franco-Prussian War ready for release. I'm also working on French and Prussian gun crews for the FPW as well as metal French Infantry. I've been busy on a non-sculpting project for the last three months, but I'm now firmly back in the Franco-Prussian War saddle, and that will be my focus well into 2023."

A little-known manufacturer called **Games Workshop** gave the Perrys a run for their money in this category - interesting because we rarely even mention them in *Wi* yet they are clearly very popular with our readers. **Oathsworn Miniatures** took the third spot, with **Warlord Games** then **Victrix** close behind them.





Above: Alan (left) and Michael (right) celebrate the Perry Miniatures win by dressing up as Arctic explorers and downing a pint.

Best Customer Service 2022 WARLORD GAMES BAND OF BROTHERS BAND OF BROTHERS

BEST CUSTOMER SERVICE

Another of our perennial winners are those good people from the **Warlord Games** customer service team. Lorenzo and his crew never fail to impress with their industry leading 'happy to help' attitude.

Well done to **Bad Squiddo Games**, aka Annie Norman, who came second in this category; a fantastic achievement for a sole trader. **Pendraken** also continue to impress - coming third in this category.

Left: Two of the team from Warlord Customer Service: Lozenzo cradles the trophy while John proudly displays their super special 'six in a row' award.



BEST NEW RULES

We know what you're thinking, "is a second edition of a ruleset really new?" We are pleased to put your mind at rest by informing you yes, because otherwise one would not have won the Best New Rules category in the Wargames Illustrated awards. Medieval skirmish game Lion Rampant II narrowly edged this one, just overtaking WWII skirmish game 02 Hundred Hours on the home straight. Too Fat Lardies' Strength and Honour proved big battles using small scales also has a podium place in the hobby, coming third. Soldiers of Napoleon was flying the flag for Napoleonics in fourth place, and Armoured Storm: Desert War came fifth.





We caught up with *Lion Rampant* (and more) author Dan Mersey for a few words of gratitude and news on what 2023 has in store.

"Thanks to everyone who voted for my rules! This award caps off a busy 2022 for me. Alongside Lion Rampant II, I had several other rules published: Xenos Rampant, Song of Arthur and Merlin, Age of Penda, and Armoured Storm: Desert War. A list like that means I'm now due a lie down in a darkened room, but my plans for 2023 include another Armoured Storm book, Eastern Front, a medieval book in the same series, and helping many other gamers to publish their own work. I'll also be expanding my 18mm Wiglaf Miniatures Dark Ages range ... so I guess that lie down won't really last for very long at all."

Left: 02 Hundred Hours author Graham Davey (right) taught us all about the game back in Wi418.

BEST WARGAMES RULES

It seems like every year that **Chain of Command** doesn't win Best Wargames Rules, it comes back to take the title the following year! Thrice in the last six years, *CoC* has taken the crown in this converted category. This year it pipped **Bolt Action**, which came second and (rather surprisingly) **Fallout: Wasteland Warfare**, which came third. Other high scorers were **Burrows And Badgers** and **Clash of Spears**.

Chain of Command is published by Too Fat Lardies, and we caught up with one half of the lard, Rich Clarke, to congratulate him and ask what we can expect from the lard stable in 2023.

"For CoC, we've got the Far East and Pacific Handbook coming very soon. It features over 80 Army Lists for all the combatants involved in that theatre of World War Two plus special rules for Jungle Warfare and other theatre specific activities. We also have seven pint-sized campaigns for Operation Market Garden on the way.



Away from *CoC*, but still Lardy, *What a Cowboy* (western gunfight rules) is on the way. Plus we'll be publishing the second edition of popular Napoleonic rules *General d'Armee*, and *Midgard*, a set of early medieval and fantasy rules by wargaming stalwart James Morris."

Right: Rich Clarke, often found at the end of a wargames table, herding cats through Lardy games.





BEST WARGAMES TERRAIN, ACCESSORIES, OR BUILDING MANUFACTURER



Above: AJ (left) and Steve (right), looking suitably proud at winning their fifth trophy.

Another of our perennial winners, Sarissa, are back to snap up 'their'
Best Terrain trophy for the fifth time. MDF guru and Sarissa boss Steve Cummins told us:

Best Wargame Accessories
SARISSA PRECISION

"2023 is shaping up to have some nice extra scale

and detail added to our ranges, such as the new style of a roof with tiles included for our Far East range. Also, watch out for our next Dice Tower Kickstarter as well as some other full-colour ideas. More collaborations like our recent Duncan Rhodes Two-Thin-Coats paint rack, Grey for Now **02 Hundred Hours** sets, plus more tokens for games like Studio 17's *Thalassa* and *Wi*'s own *Never Mind the Billhooks*."

TT Combat came second and **Games Workshop** placed third but both were a long way behind Sarissa.

BEST RANGE OF MINIATURES

The **Bolt Action** range of World War II figures from Warlord Games is a regular winner in this category; but this time around, they were nearly pipped at the post by **Oathsworn's Burrows and Badgers** that came within a badger's breath (four votes!) of taking the top spot. In third place was another regular favourite, **Perry Miniatures' Napoleonics. Modiphius' Fallout: Wastland Warfare** and **Footsore's Barons' War** came fourth and fifth.



Above: Warlord's Paul Sawyer 'chuffed to bits' to receive the Best Range trophy for Bolt Action.



While presenting the trophy to Warlord's Head of Product Design and Marketing Paul Sawyer, we quizzed him on what is coming up for *Bolt Action* in 2023.

"Hungarians in metal are imminent, and there are more Italians on the way. We've got a couple of leftfield new *Bolt Action* campaign books coming up in 2023 too, and we'll move more metals 'across' to our popular Warlord Resin material."



Above: A peek over Paul's shoulder and into the 'New Release' cabinet reveals some soon to be released Bolt Action Hungarians.



BEST RECENT WARGAMES ILLUSTRATED ARTICLE

Self-congratulations are in order here as your winner in this category was **Army Painter Speedpaints** by... the *Wi* Editors. Hobby articles nearly always win this category, so it's probably no surprise that this article, about using the newly released (at the time) Contrast-style paints by Army Painter, went down well.

In second place was our **Going Epic** article (again written by the *Wi* Editors) in which two veteran *Black Powder* players turned their hands to some Epic scale gaming.

Noel Williams took bronze with his article about the **Analogue Hobbies Painting Challenge**. After supplying us with this article (published in *Wi*409), we heard the sad news that Noel had passed away. His family were happy for us to print the article and we were pleased to be able to publish it in tribute to his passion for the hobby.

THE TOP THREE ARTICLES ARE NOW AVAILABLE FOR YOUR VIEWING PLEASURE ON THE WARGAMES ILLUSTRATED WEBSITE. JUST SEARCH FOR '2022 AWARD WINNERS'.

BEST RECENT ISSUE OF WARGAMES ILLUSTRATED

Our top mag of 2022, as voted for by you lot, was **Wi417**, the September magazine, with its World War Two Desert War theme. Surely you are not mercenary enough to have voted for this one because it came with a free frame of Warlord Games plastic (Desert War) figures!? If so, you will be pleased to hear there will be plenty more Warlord freebies coming in 2023. If you voted for it entirely based on the contents of the magazine - well done you (and us) - that's the spirit. December's **Wi420** came a close second; in that issue, we went big on the newly released *Never Mind the Billhooks*. We have to go back to January (**Wi409**) and Wargaming Around the World for your third favourite.





THAT'S ALL FOLKS

Another year's over and a new one's just begun. Thanks to everyone for voting in these awards; we'll be doing it all again in October/November of this year, so keep your ear to the ground and make mental notes on who deserves your tick in 2023.



Graham Davey talks to us about his new 02 Hundred Hours Partisan Resistance Cell expansion, perfectly timed to fit our Insurgency theme.

Wargames Illustrated: Graham, thanks for chatting to us and bringing this fine-looking set over for us to have a play with! Why did you choose the Resistance as the theme of this expansion?

Graham Davey: They are so intertwined with the core of what 02 Hundred Hours is about. Sneaking around behind the lines, especially in that pre D-Day period where there was so much happening: the Special Operations Executive (SOE) coordinating with agents on the ground and linking up with the partisans, Jedburgh teams parachuting in to help, bring equipment, and more, it's just all really atmospheric. Then there's the practical side of things as Wargames Atlantic have already produced some lovely plastic figures in their Partisans (1) set that could bulk out the pack.

Wi: What's included in this set then?

GD: There are 40 cards to change up the gameplay, six new metal Resistance models, and plastic frames of Wargames Atlantic's Partisans (1) to build 16 Resistance soldiers. That's twice the number of cards as in previous expansions and an extra metal figure.

IT'S ALL IN THE PLAN!

Wi: So with the theme decided, some plastics available, and contents in mind, what's the next step in your design process?

GD: When it comes to the rules, the key new element here is the addition of the Plan cards that are used by the Partisans. The mechanics for Plans were actually in my head from the very earliest designs of the full game but there just wasn't space for

everything in the box, so they had to wait for later. They are a bit of a counterpoint to the Event cards that are used by the Defender, which were included in the core game. Events bring story driven incidents into the gameplay from the Defender's side, Plans now offer a way for the Attackers to do the same but with a different sort of tone more suited to the Partisans.

I had a long list of intriguing, odd, funny, impactful things jotted down for the Attackers, and the cards included in this set reflect those early ideas. There are fun ones like distracting guard dogs with sausages, or covering up after you make a noise by pretending to be a cat. Then there are more practical ones like cutting the power before an attack. The Plans are a way to bring in interesting little ideas I wanted in the game, and they also somewhat make up for the fact that the Partisans aren't such strong fighters as the SAS.



Wi: Are Plans drawn like Event cards throughout the game then?

GD: No, they work differently. You shuffle the full deck of Plans and deal one out for each Partisan in your force, then you can choose three in total from those cards. That means that even if you take a lone Partisan in your SAS force, you'll still get to use a Plan option. Certain characters can boost the Plan availability in different ways too. A Jedburgh Liaison will give you an extra three to choose from whereas the Jed or Partisan Commander each allow you to choose to keep more of the cards.

They happen at different times depending on the Plan. 'Cigarette Break' happens when the defender makes a patrol route action; instead of moving, he can only turn on the spot so that gives you an opportunity to sneak through.

Wi: Or cut his throat. That was more your style in the game you played a few issues back! [See the battle report in *Wi*418 - Ed]

GD: Well, yes! Some Plans work at the start of the game instead; one like 'Early Reconnaissance' will allow you to look at a face down objective, so you know if that's a decoy or a target before the game begins. They generally provide more options and information to use at key points in the game.

Wi: Plans are going to change things for the Defender too as they'll not know what they are facing until they are revealed?

GD: That's right. If the phone lines are cut, for example, that will mean that when the alarm goes off, the Defender won't be able to bring on characters straight away as nobody's given them a call. 'Useful Intelligence' allows the Partisan player to look at the top three Event cards on the Defender deck and decide if they are left to be drawn or put to the bottom of the deck, so that's going to keep the Defender guessing. Then there's the classic 'Throw a Rock' distraction that could unexpectedly send a German patrol off in the wrong direction.

Wi: You've countered this somewhat with a few new Defender cards too though?

GD: Yes, and some are designed to work quite directly against Plan cards; so you wouldn't use them against other existing enemies, but they're great for countering the Partisans. 'Careless Talk', for example, allows the Defender to look at the Resistance Cell's Plan cards, and 'The Collaborator' gives the Defender a chance to negate a Plan when it is played. The risk with 'The Collaborator' is there's a possibility it will turn out to be a double-agent and the defender will end up losing an Event card. 'Blocked

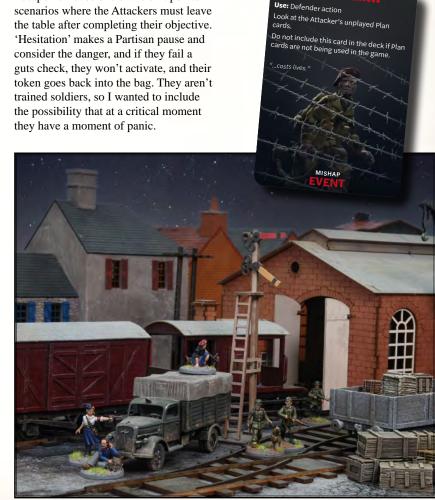


Escape' removes one of the exit points in





Above: Partisan Stalwart Luc sneaks behind a German sentry as they pause and scan the wrong direction ahead of taking one of their regular cigarette breaks.



Above: Trouble in the trainyard. Train and track by Sarissa, figures by Grey for Now Games, and boxes by Debris of War.

EXCITING NEW CHARACTERS

Wi: As well as those new cards, there are some very cool figures in this set with some interesting poses.

GD: Yeah, this is the first time I've sculpted all the characters for an 02 *Hundred Hours* set, and there were some challenges with poses that I had to overcome. Trying to get them to all work as single piece figures can be quite a task!

Wi: Some women of the Resistance get great sculpts here too.

GD: Having a daughter makes you realise that pretty much every single toy in the supermarket is pink and flowery, so there's always a desire to include strong female characters in what I do. This is an area of the war where they feel particularly appropriate too, and as there are only male plastics available from Wargames Atlantic (for now), I wanted to redress that balance a little.

Once you start to research it, there's so much imagery to be inspired by from history, and there are also silly things like 'Allo 'Allo! in the back of your mind. It all comes together in the final sculpts. I added in some new weaponry here as well; there's a special type of Sten and a silenced Webley pistol, it's about reflecting the research on the figures. One of the Jeds has a silenced Sten, and that weapon isn't included in the main 02 Hundred Hours kit, so it's a nice new addition. You could always use that figure in something like an SAS force if you wanted to.

ON THE TABLETOP

Wi: How do Partisans weigh up against other forces when it comes to effectiveness and point costs?

GD: If you buy a single Partisan Irregular, they will have reasonable stats - maybe they served in the French army and got some experience or have been on missions before. Their abilities reflect this; they are almost as good as trained soldiers, plus they get the bonus of a Plan card. If you buy a pair of Partisans, they are less experienced and count as Recruits instead. They are brave and plucky but have worse stats and can't be given Requisition cards. That means if you go for a pure Partisan force, it will be slightly bigger and slightly less effective in combat. This could be heavily offset by selecting some Plans that are perfectly suited to the mission.

Wi: Are there any new scenarios for this set?

GD: I have a few things in the back drawer - missions like taking out a moving car offer interesting new challenges - but there's no new scenarios included in this pack. They'll probably end up going online.

A CLOSER LOOK AT THE RESISTANCE

GD: Partisans are generally less well equipped than the other Attackers; combat knives and grenades are not readily available. To counter that, each of their new characters has their own special rules, some of which are specifically designed to address the equipment imbalance. These characters will bring a variety of options to your gaming, and each grants the Resistance force at least one Plan card to choose from.

Right: Yvette is the Commander who leads the Partisan band. She starts with a 'Diversion' Order card from the main deck, and she allows you to keep two extra Plan cards; that's a lot of utility.



Above: Astrid is a Partisan Agent, a Veteran with a silenced pistol and a unique Medal effect that allows her to shoot and then duck back a couple of inches with no reduction for terrain. That makes her assassination skills work rather differently to a model such as the SOE assassin who is really good at shooting. Astrid must get up close then spring back to safety to be most effective.



Remi the Radio Man (right) starts with the 'Field Radio' Requisition card and lets your force keep an extra Plan card. He, Edith (demolitory expecialist shown above who uses the 'Light Feet' Veteran card), and Luc





Above: If Marie, the Partisan Sniper, gets a Stealth result during a sneak action, she has a special rule that makes it easier for her to spot the enemy. This makes her a great lookout as well as just a sniper.



The interesting thing here is that bringing these new characters and soldiers into existing scenarios is going to change things up a lot. The Plans will certainly bring new ways to approach things, depending on what is drawn.

Wi: You've created a rather fresh and different game with 02 Hundred Hours, one that feels very open to expansion as you've proved with these new Plan cards. Do you have other new systems to add or is future development more focused on new forces?

GD: I don't have any more full systems in my head like the Plans, so yeah, I think now it's about how to bring out the different character and workings of new forces. The Americans should perhaps be

characterised through things like more overwhelming firepower and less stealth, so I need to work out how that functions in the game. I've been thinking about desert-based SAS recently too, of course, and maybe the Italians to oppose them. I'd like to examine how that environment is different, and the ways Italian Defenders would behave differently to the Germans. Jungle warfare would bring more interesting possibilities as well.

Wi: Would you also consider expanding the game to cover different conflicts? If you've got jungle action, the game mechanics could work rather well for Vietnam War combat perhaps?

GD: Lots of people have mentioned other more modern conflicts they'd like.

THE JEDS

GD: These three figures come separately, but the cards for them are included in the main set. Jeds tended to be deployed in teams of three: an officer who was usually American or British, a liaison who was preferably local to the area or at least fluent in the native language, and a non-commissioned guy to carry the radio. They weren't a main fighting unit in themselves, they were more about organising the resistance efforts; so in the game, they aren't quite as capable in a scrap as the SAS or Commandos, but they improve the Partisans in various ways.

I always like to give the player maximum flexibility, so you don't have to take all three of the Jedburgh team. There's a card to use one to lead the force if you want, there's a card for a sergeant level liaison, a card for a single Jed, and a card for a pair. That leaves you with a lot of options in the organisation of your force, and you could build a narrative around the different actions of the Jeds. You can certainly imagine that even though they landed as a trio, a pair of Jeds might be off somewhere for one scenario while another tries to organise a different attack at the same time in another game.





SABOTAGE

GD: Prior to D-Day, the Partisans' mission is all about preventing German reinforcements from getting to the right place at the right time. The Panzer regiments were transported by train, and the coolest thing I read about in my research was that the Resistance replaced the oil on the trains with sand, so all the train stock seized up. Thanks to some of the great Sarissa railway terrain that's available, it's easy to play out these sabotage missions.



I certainly think Vietnam would be quite possible; I've already got rules written down for assault rifles somewhere as they come in at the end of WWII. The game would be quite playable in various other conflicts until you get to battles where night vision would be an element.

There are a lot of routes and avenues open with the rules, but the thing I'm trying to do right now is find a niche in WWII where there aren't a load of minis already available. There aren't a ton of Jeds, so I made some; there are Partisans but not many female ones, so I made some! I picked the SAS and patrolling Germans in the core set for the same reason.

Wi: It's great to have extra options for Insurgency battles! Thanks for giving us an early peek at this new set, Graham, and good luck with getting it released in the next few months.



Above: Checkpoint ambush! All the figures seen in this article are by Grey for Now Games or Wargames Atlantic. Vehicles are by Sarissa. Building by Hovels.

HOW TO... MAKE A RUSSIAN ARMOURED LOCOMOTIVE



Paul Davies gives a Sarissa MDF kit some love (and extra armour) to build one of the many armoured trains from the Russian Civil War.

I've always liked armoured trains even though they're incredibly vulnerable: blow up the track in front, and the train is going nowhere; blow up the track behind, and its isolated, but they just look so impressive!

The historical conflict which featured the most armoured trains was probably the Russian Civil War; the Red and White Russian forces used hundreds of them converted from existing locomotives and boxed in with armour plate. There was no standard design, so they offer the model maker a great deal of freedom; nobody can say what is right or wrong, which is quite a rarity in historical gaming!

Although I'm primarily a scratch-builder, the various MDF kits available offer an excellent starting point for anyone not wishing to start from an empty work bench. With that in mind (and as an extension to my Steampunk Boat conversion article in Wi419), I decided to investigate adapting the selection

of WWII Armoured Trains produced by Sarissa into an earlier style Russian Armoured Train, albeit one that could be used for other wargaming 'themes'.

DOING THE RESEARCH

The first step was collating reference material to identify a locomotive on which to loosely base my model, and I came across the chunky beauty shown on the right.

Next, I studied Sarissa's instructions from the set that I picked out to determine how much of their kit I could use and how much scratch-building would be necessary.

The basic chassis and wheels could be used pretty much unaltered, but the upper bodies would need to be replaced as they were clearly WWII styled; the Russian Civil War locomotive had more 'shape' and would be quite a challenging build. The wagons and carriages were flatter sided with fewer angles and projections,

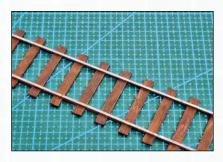




so less work would be needed there. A lot of the smaller components from the Sarissa MDF - doors, hatches, etc. - could be incorporated into the locomotive and the carriages to make final detailing easier.

A SENSE OF PLACE

I assembled some track to aid spacing the locomotive wheels but also so that the finished model would look more correct in situ. I sprayed the sleepers matt black, and the track Citadel Lead Belcher. As ever, the lack of texture you get with MDF doesn't work for me; I took a sheet of black, wood textured, thin card and drybrushed it with Citadel Rhinox Hide followed by a drybrush with Citadel Bestial Brown. Once that was dry, I cut it into sleeper width strips, and after these were glued on and the elements fixed together, the track had a much more realistic finish.



THE BASIC MDF BUILD

I assembled the basic locomotive chassis following the steps in the comprehensive Sarissa instructions.



I also built the front bogie assembly.

The bogie wheels and driving wheels were added. The assembly was sprayed matt black, and I picked out the wheel rims with Lead Belcher where they would contact the track.

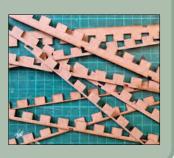
Looking through the kit instructions, I realised that I could also use the buffer beam from the kit but needed to remove the lugs intended to locate the side panels of the kit. I carefully trimmed them off and glued the beam to the chassis.



FROM WASTE TO WALLS!

I was about to bin the 'waste' from around the sleepers when I had one of those 'light bulb' moments. The leftover MDF shapes looked remarkably like the crenellations of a medieval castle!

Having scratch-built quite a few castles over the years, I know how time-consuming crenellations can be, and anything that might help when making them had to be worth keeping for later. The offcut MDF was added to my terrain box ready for when I might be asked to make a 10/15mm castle!



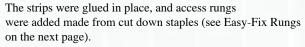
CUSTOMISING THE LOCOMOTIVE

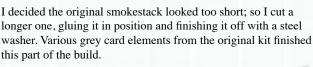
The next step was building the locomotive upper body and the armour plating. I built the basic body using a combination of MDF parts from the kit and offcuts of mounting board. Using offcuts was a very cost-effective way to try out the body ideas; much cheaper than plasticard. The card surface looks grotty, but it would all be hidden with plasticard cladding eventually, so I wasn't overly worried about it. I dislike card's 'fuzzy' texture for a large outer surface area, so the cladding was essential for me.

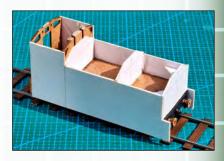
With the plasticard armour in place, I cut additional armour and glued it into position to bulk up areas across the top of the locomotive, and I added a smokestack made from a cut down fine point marker.

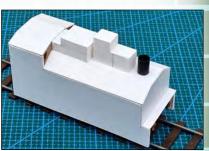
My references showed additional 'panels' of armour plating, which along with the firebox door, I made from various thicknesses of plasticard and glued in place (see final image with extra details).

Next I needed to represent bolt heads. I have used varying techniques for these in the past, from the heads of clipped short pins pushed through drilled holes to using Etched Brass Rivet Strips. This latter method can work out quite expensive and the strips can be fiddly to position; so for this project, I used a Dressmakers Tracing Wheel to impress indentations into thin plasticard and then cut it carefully into strips.













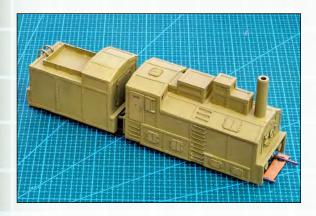
ADDING THE TENDER

The tender was built following the same techniques, and when completed, the locomotive and tender looked rather imposing during my scale check... although apparently hardly worth a second glance from this 28mm Perry Bengal lancer officer!



A SIMPLE AND NEUTRAL PAINT SCHEME

When it came to painting, I wanted something comparatively neutral, so I sprayed locomotive and tender Citadel Death Guard Green to start.



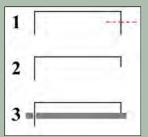
I glued balsa strips inside the plasticard sides of the coal storage frames and painted them with Citadel Rhinox Hide, then drybrushed with Mournfang Brown.



As with most projects, it was tempting to keep adding detail. But I always try to remember that my models or buildings are intended for wargaming use, so there is always a risk that more delicate details might be knocked off or damaged. I decided to stop work on the locomotive and tender at this basic stage... although that's not to say that I might not add a few more items later!

EASY-FIX RUNGS

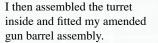
I have always found it difficult to accurately drill the TWO holes needed to position staples... until one day, I realised that I didn't need two holes. The illustration here shows the idea: cut one prong of the staple short to set the staple rung the right distance from the surface, then drill a single hole through which to glue the longer end of the rung in place. Much simpler!



THE REST OF THE TRAIN

The Sarissa Armoured Train Bundle #1 around which I based this 'How to...' includes a generous number of armoured carriages, all perfect for conversion, but the game for which I was creating this train would take place on a relatively small baseboard; so I decided that for the time being at least, I would only build one armoured carriage. As with the locomotive and tender, it would be a mix of scratch-building and kit parts.

I built the carriage chassis as per the instructions and made the turret from the Armoured Artillery Carriage but replaced the gun barrel with a length of plastic tube from an old biro because it looked better than the square section gun supplied.



The grey card outer panels of the turret were wrapped around the inner frames, and once glued in place, I painted the gun turret Citadel Death Guard Green. This sub-assembly painting was done now because it would be very difficult after it was fitted in place. I realised that the turret was sitting too low; so to raise it to a suitable height, I glued the screw top from a wine bottle to the underside of the turret.







I should mention that these wine bottle tops are different sizes, so it is always worthwhile doing plenty of research to find one that is the ideal height. We must suffer for our art!

The gun turret was to fit inside the carriage rather than onto its roof (hence painting it early); so when I built the carriage body, I ensured the turret could sit on the floor. As I wanted to add the Viewing Cab from the Armoured Infantry Carriage to the roof, I made certain that the angled ends of the carriage would match those of the viewing

cab. As with the locomotive and tender, I added elements from the kit as well as 'rivets and rungs', then the carriage was painted to match the locomotive and tender.



FINISHING THINGS UP

To give more realism to the train, I decided that the lower edges of the locomotive should look 'oily', whilst the rest of the train would benefit from a dusty, muddy appearance. There are many hobby products out there for such detailing, but I just used basic paint solutions by stippling, drybrushing, and smearing colours.

When I was satisfied with the effect, I sprayed the entire train with matt varnish and added some coal to the storage box.

There really is no limit to how much you can add to your Armoured Train, but I decided to limit the 'extras'. Experience has demonstrated that delicate components can easily be knocked off or damaged, and I keep my painting simple too; things can get damaged and chipped during transport or on the tabletop.

WHAT'S NEXT?

There are several other carriages from the Sarissa kit left over, not least the two Self Propelled Armoured Carriages; but as my Russian Civil War train could also be used (at a stretch) for WWII, I decided that I would construct these as standard later... although I could add some external pipe work and give them the steampunk treatment.... the possibilities really are endless!

As you can see from the figures that I used to populate my photos of the finished train, it IS my intention to use it in a fictional 'Back of Beyond/Northwest frontier' scenario, perhaps as a part of 'The Great Game'. By avoiding any distinctive markings, the train has a variety of possible applications. That said, if you only intend to use it for a specific period, it would be easy enough to apply more specific decals to finish things off.

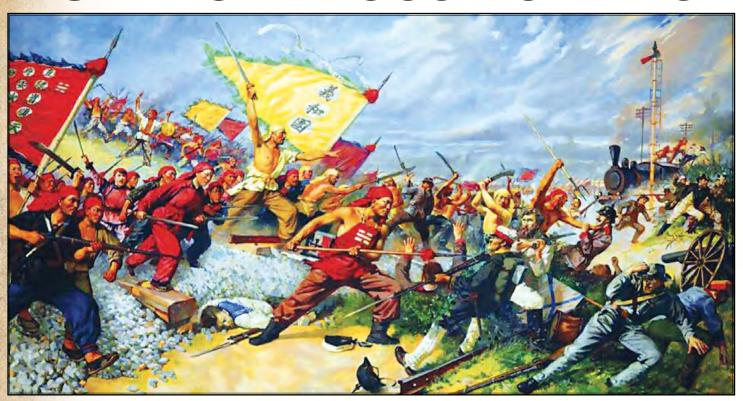




DESIGNER'S NOTES:

THE MOST EXCITING EPISODE EVER KNOWN

BOXERS VERSUS BULLETS!



Mike Blake and Chris Swan present a Designer's Notes on their new book A Wargamer's Guide to the Boxer Uprising.

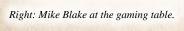
When we first discussed writing *A Wargamer's Guide to the Boxer Uprising*, we knew that it would need to be packed with detail to properly allow gamers to refight as many aspects of the war as possible. It would need to cover a mix of engagements that demonstrated the breadth and the nature of the fighting: small skirmishes to large pitched battles, street fighting to besieged forces battling against overwhelming odds. We also felt we should show the fighting abilities of the Chinese realistically; they have too often been lampooned and denigrated in newspaper reports and by those writing second-hand accounts. Quite the task that required our individual passions to be combined.

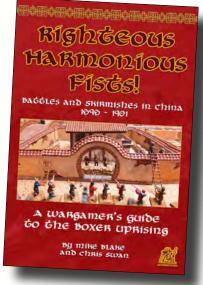
RESEARCH AND SHERRY!

By Mike Blake

We had a solid basis to work from as we could use the research notes I made when writing my books on the Boxer Uprising and the Eight Powers War; the first two parts of this trilogy are already available from Caliver Books [and were examined in *Wi*418 - Ed] with the third to be published early in 2023. Researching these books had been my

focus for years. Burrowing in dusty libraries and archives to discover something that wargamers will love to read about and include in their games is a happy time for me! My search took me all over the UK: London to Edinburgh, Oxford to Cardiff, Portsmouth to Belper, and across the world... though only via the internet, not in person, alas.







The worldwide sources come from China, Japan, France, Germany, America, Austria, and Korea: those are all a reflection of the nations covered in the books, from major participant to minor might-have-been. One of the best research moments was at the Gurkha Museum and Archive, where a smartly dressed Gurkha orderly enquired politely whether I would like a sherry before lunch!

Writing the books was a journey of discovery, enabling me to document aspects of the conflict that were new to me. I came across a number of departures from the generally accepted view of the period (at least within wargaming circles), and this is reflected in the guide that Chris and I worked on.

The biggest surprise to some readers will, I suspect, be the way the Chinese forces involved in the conflict - both Boxer and Imperial - are described. Most modern accounts are disparaging about the Chinese fighting men, viewing them as comic opera soldiers or violent savages. It became clear to me that a more balanced view was needed. The Imperial Chinese Army (ICA) had many problems, but reforms were slowly being undertaken; modern weapons had been obtained, but their effectiveness in the field was undermined by lack of training in their use and in the modern tactics that they required. Despite these problems, there were many instances of the Chinese soldier, when well led, fighting with all the spirit and bravery of the Allies.

One of the challenges in my research was balancing out the many accounts that emphasise the soldiers and sailors from their 'home country' source.

These enhance the fighting role and effectiveness of their nation and play down the efforts of the others. In the Guide, we have tried to take a more even-handed approach to the participants' armies, to reflect the positive and negative aspects of their performance and behaviour that I uncovered in my exhaustive research.

CHINESE STRATEGY AND TACTICS

There were fundamental differences between Western and Chinese attitudes to war. The latter did not automatically assume that to fight is best as resolving the situation without fighting was not seen as dishonourable in the way it would be to a Western general. Indeed, it was always considered to be a perfectly acceptable, and indeed preferable, option to the Chinese military mind.

As one modern writer, Jane Elliott, put it: "The stress on gaining the victory without fighting is not a utopian fancy but part of a larger world view that seeks to maintain the established order without



the use of violence... In old China, war was too complex a matter to be left to the fighting man, however well trained he may be. Its object was not victory but the reestablishment of order..."

This different thinking greatly affected the ICA's strategy and tactics, resulting in what to Western eyes were ignominious retreats but to the Chinese were sensible and logical management of resources. The vacillations of the Imperial Court added greatly to the problems of the Chinese field commanders, never sure whether they should be fighting the Allies or the Boxers!

ALLIED RIVALRY

"At Tientsin all British officers go about with revolvers in case of being attacked by French or German soldiers. There is a lot of national jealousy out here."

> Lt Archibald C MacGilchrist, Indian Medical Service

Another feature we have reflected in the book is allied rivalry. The intended cooperation of eight different nations was unprecedented; the first (and last!) occasion on which the flags of Austro-Hungary, France, Germany, Great Britain, Italy, Japan, Russia, and the United States flew together in an 'allied' military operation against a common enemy. The reality was, of course, not so simple. As in the Peking legations, where there was little love lost between some nations' diplomats, the same was true of the army commanders and personnel.

Some were direct rivals around the globe, and given the tensions between the countries' governments, it is perhaps remarkable that there was any cooperation in the field at all.

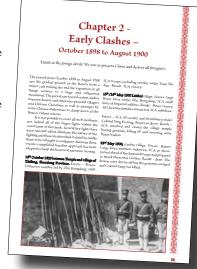
It is obvious from the personal accounts written by participants that cooperation was often very superficial and underlying tensions were ever-ready to come to the surface. This was true not only at the higher levels but also amongst the ordinary soldiers where the result was often physical violence!

MORE THAN 55 DAYS?

The Boxer Uprising was more extensive than usually depicted by Western writers; this is something else that we have aimed to reflect in our guide. The common notion seems to focus on a simple peasant uprising that killed missionaries and Christian converts then culminated in the siege of the Peking Legations; in reality there was so much more. There were serious clashes between the Boxers and the ICA between 1899 and 1902, and in Manchuria, there was heavy fighting between the Russians and ICA and Boxers. Even in Peking, where the wargaming focus tends to be on the fighting at the Legations, the harder fighting was arguably at the Northern Cathedral; this is practically ignored on the tabletop.

Tientsin is also often ignored, yet it saw fiercer fighting than took place in Peking or during either of the two Relief Expeditions. The performance of the ICA in Tientsin, always underplayed in English language accounts, was sufficient to make the Eight Powers wait four weeks before they felt strong enough to march on Peking.

The Eight Powers continued their devastation of the countryside after the relief of Peking too; this is also rarely mentioned. Even after the Allied Powers left China, there were further outbreaks of fighting between the ICA and resurgent Boxers until 1906.



All operations, and even the battles themselves, were characterised by infighting and rivalry between the 'allies'. Some went as far as to cite this as the cause of the 1st Relief Expedition's failure. When Field Marshal von Waldersee arrived to take overall command in late 1900, there was still a problem, and he had much to say about the 'allies' and their distinctly unallied approaches: "The interests of the European Powers are entirely different and cooperation between them on plain dealing lines is quite impossible... no one trusts the other... everyone ... has [their] own views regarding war methods, the maintenance of discipline, the standing of officers, etcetera."

This situation led to daily confusion on the march and greatly delayed the progress of the forces. It is perhaps surprising that there were not more instances of 'blue-on-blue' casualties caused by friendly fire. The lack of a true spirit of cooperation at all levels was also exacerbated in the field by the lack of understanding of each other's languages. Sometimes, misdirected artillery fire was the problem; at other times, rifle fire. In the Battle of Peitsang, the Americans lost several men through being fired on by a Russian battery when they were close to an embankment, and in the eventual piecemeal attack on Peking, Japanese and Russian infantry fired on each other.

ADAPTING EACH BATTLE

By Chris Swan

Converting Mike's research into wargaming options was my responsibility. I started with the draft of Mike's three books on the Boxer Uprising and initially identified 13 engagements, but the final number grew to 19; the more we worked through the information, the more engagements we found that illustrated an aspect of the conflict other books hadn't covered. These included the nature of the punitive operations by the allies after the Legations were relieved, the amazing but frequently overlooked siege of the Northern Cathedral in Peking, and the extensive Russian operations to conquer Manchuria. Using Mike's books and notes, I identified the key aspects of each engagement and translated them into battle scenarios, including relevant terrain features and special events.

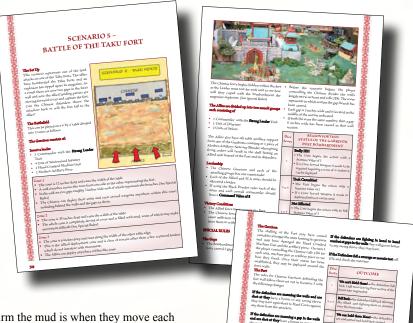
SCENARIO EXAMPLES

The attack by allied sailors and marines on the Taku forts

The forts were surrounded by mud flats that attackers had to cross; these could be firm going but also included areas of deep or soft mud that could make moving towards the Forts difficult. On the tabletop, Allied units must roll to see how







firm the mud is when they move each turn. The outcomes include deep mud that they cannot move through and must go around, muddy ground that slows them down, and firm going that has no effect on them. The uncertainty means the player controlling the allied forces cannot be sure if their units will be able to make coordinated attacks or even move.

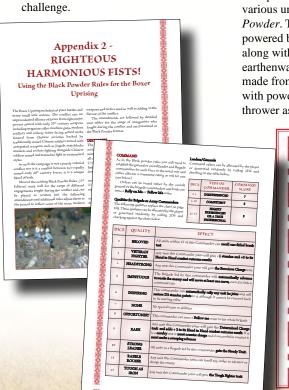
The battles of Peitsang and Yangtsun

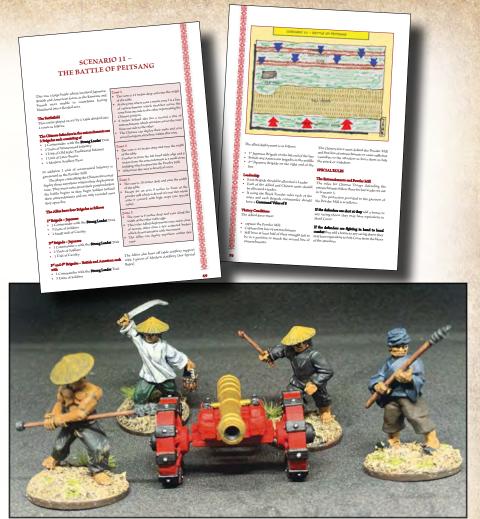
In both battles, the allies had to advance on Chinese earthworks through fields covered in high crops that impeded visibility and coordination between the attacking units.

In the scenarios, any allied unit moving through the high crops must test for its orders separately - no orders can be given to a Brigade as a whole. In addition, although the allies know where the Chinese entrenchments are, they cannot see the defenders to shoot at them until they reach the edge of the crops. To make things more challenging for the attacker, allied units must move at reduced speed or roll 1D6 to see if they are heading the right way. If they roll less than 4, they may drift left or right or come to a halt.

In both battles, the Chinese could see the crops moving but did not know exactly where the enemy units were. The Chinese units defending the earthworks must attempt to spot the enemy movement; the first time they want to fire at targets in the crops, they must roll 1D6 and score 4+ in order to do so, but if trying to spot an American unit, they only need a 3+ as their blue uniforms stood out amongst the crops. The khaki of the British and Indian soldiers provided some camouflage. Once the Chinese have spotted a target, they may shoot at it, and providing they do not change targets, they can continue to shoot at it each turn without testing to spot it again. If they want to switch targets, they must go through the spotting process

Without a knowledge of the history, the creation of scenario details like this wouldn't be possible; Mike's research has inspired the gaming extras that make each of the book's 19 scenarios a unique challenge.





System agnostic but Black Powder ready

Each scenario in the guide is written to be system agnostic, and if I may be so bold, I would suggest you consider my own rules, *Fighting the Dragon* (also published by Caliver), for some of the battles. *Fighting the Dragon* is focused on engagements with small forces, so you might want to consider another system for the grander scale battles; as with our previous guide on the Mexican Revolution, we have provided specific adaptations to enable players to refight the conflict using Warlord Games' popular ruleset, *Black Powder*.

This presented its own challenges; the Boxer Rebellion and surrounding battles have various unique aspects that needed to be covered as they aren't present in *Black Powder*. There are some larger features such as the use of trains, wind and engine powered boats (used by both sides), and modern artillery that I had to bring to the rules along with some of the more unusual weapons used by the Chinese. These included earthenware jars filled with powder, sulphur, small nails, and shot, and 'hand grenades' made from strong paper covered with a mixture of resin, oil, yellow wax, and filled with powder mixed with resin and grapeshot. These were reputedly as dangerous to the thrower as the target!

THE JINGALS

These large bore, single shot firearms required a crew of two or more to operate and had their own special rules devised for Black Powder. Historically, some were light enough to be used without a rest, but most needed to be supported by a stand or were fired with the barrel held up by the shoulder of another crew member. As such they are best considered as very light artillery: they must be stationary to fire, they are slow to reload, and they lack accuracy at longer ranges.

Jingals

These large bore single shot firearms were best described as "big punt guns" and most were oversized muskets requiring a crew of 2 or more to operate. Although many were breech loaders the crews continued to operate them as muzzle loaders and whilst some were light enough to be used without a rest or stand most needed to use one or were fired whilst being rested on the backs of another crew member. As such they had to be stationary to fire, were slow to reload and not very accurate at longer ranges. As such these weapons are best considered as very light artillery pieces using the following rules:

- Jingals may not move fire- they must spend the turn stationary in order to shoot.
- They have maximum range of 24 inches.
- They roll 1Dice when shooting.
- A '-1' shooting modifier is applied when shooting at any targets beyond 12 inches.
- Any target hit suffers a -1 morale-save modifier.

THE COMBATANTS

There were the abilities of the soldiers and fighters themselves to consider. The Chinese forces included 'Old Style' regular forces and irregular or 'temporary' Local Militia. These were often equipped with outdated or traditional weapons, although some were armed with more modern firearms. There were also the 'reformed' forces trained and armed in western 'modern' style. In fact, every province had its own separate 'army' for which the viceroy or governor was responsible and which was often a mix of all three types.

This mixture had to be reflected in the various profiles for the ICA. Rules were even written to cover the unusual Tiger Men and their role in breaking up enemy charges, especially cavalry, with equally unusual weapons.

The men had many traits in common, but their tactical doctrines, and in some cases their actual quality, showed marked differences. British and American troops emphasised the use of firepower and manoeuvrability; the Russians and Germans were more focused on the use of cold steel. preferring 'the bayonet to the bullet'; and some of the French forces had élan - 'always pressing forward'.

The troops have therefore been given a set of common profiles that are then adjusted by certain national characteristics based on their performance during the conflict. Profiles are also given for the volunteers who fought to defend the Legations in Peking and the International Settlement at Tientsin.





Above: Tiger Men in combat.

As for the Boxers, at the outset of the conflict they were opposed to all things foreign and refused to use firearms, carrying only traditional weapons including swords, spears, and polearms. They also believed they could not be harmed by bullets, which inspired them to incredible acts of bravery. Eventually, they put aside their beliefs, and the Chinese government provided them with firearms. Few were trained in their use, so their shooting was poor; this is reflected by having two different profiles for the Boxers: pre- and post-

firearm adoption.

The eight nations who came together to fight the Boxers and then the ICA brought a mixture of troop types with them, ranging from regular infantry and cavalry to naval forces and more exotic troop types such as the British Chinese Regiment, Cossacks, French Tirailleurs Tonkinois, Zouaves, and the iconic Ghurkas.

AND THERE'S MORE

I wrote or adapted other rules in the guide too. One set is for a game that represents a race between two allied players; each is trying to be the first to reach the Northern Cathedral through the streets of Beijing with various obstacles in their way. The Chinese are non-player combatants, controlled by dice rolls. Another scenario involves the Royal Navy making a bold boarding action to capture an anchored Chinese destroyer; this is a one-on-one skirmish game. Presenting rules for such different gaming styles felt important to show the different levels of the conflict's combat.

Finally, the guide provides basic uniform details for the combatants as well as a select bibliography for those players who want to dig deeper into the subject. There are also lists

of figure manufacturers in scales from 15mm to 54mm, and these should meet the recruitment needs of players



CONCLUSION

To show the much greater scope for wargaming the conflict beyond the overhyped '55 Days' alone, we have identified twelve overlapping elements:

- Boxers attacking foreigners and fighting Chinese imperial troops October 1898 to June 1900
- 1st International Relief (Seymour) Expedition 10 June 1900 to 26 June 1900
- Allied attack on the Taku Forts 17 June 1900
- Siege, relief, and Battle of Tientsin 17 June 1900 to 13 July 1900
- Siege of Peking Legations and Northern Cathedral 20 June 1900 to 14 August 1900
- Russian occupation of Manchuria July 1900 to October 1900
- Boxers fighting the Chinese Imperial Army July 1900 to August 1900
- 2nd International Relief (Gaselee) Expedition 4 August 1900 to 14 Aug 1900
- Japanese Naval Landings in Amoy August 1900
- Allied Expeditions against Boxers September 1900
- Allied Punitive Expeditions October 1900 to April 1901
- Clashes between the ICA and resurgent Boxers 1900 to 1906

FURTHER READING

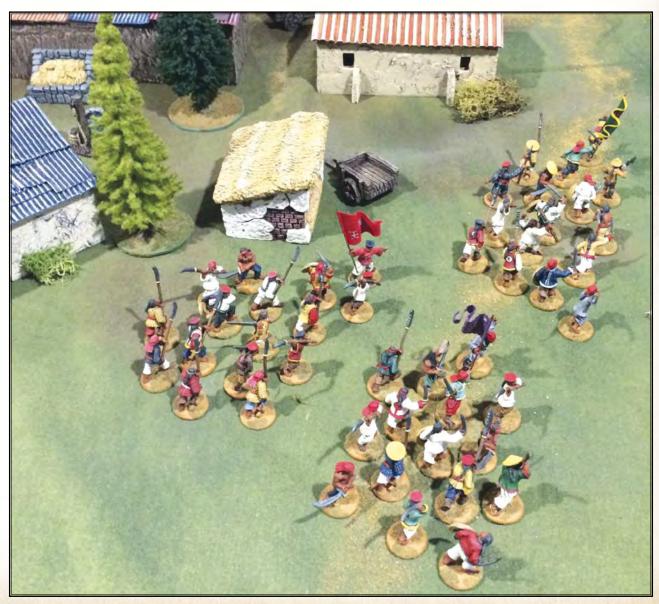
• Fighting the Dragon
- Chris' own Boxer
Rebellion rules.

• The Forces of the
Boxer Uprising and
Eight Power War Mike's three book series
providing detailed
historical background
on the conflict.

All available from
Caliver Books.

This gives the wargamer enormous scope, with the Boxer Uprising providing every kind of game one could possibly want: a splendid mix of colourful uniforms and drab khaki, the widest range of weapons imaginable, battles large and small (and everywhere in between), naval brigades, women warriors, and further scope for the involvement of six more 'what if?' nations.

As one contemporary American Journalist described the conflict: "This is the most exciting episode ever known to civilisation". So here is our Chinese takeaway ready to satisfy players' tastes for the mysterious orient and provide hours of painting and tabletop entertainment. We hope you enjoy it!



ADVANCED TRIREME PAINTING



Callum France shared how to paint Triremes quickly last issue; he's gone to the other extreme this time around and created an Athenian vessel that would take pride of place in any display cabinet! Callum has painted a model from *Thalassa*; a set of rules given away with last month's magazine. Find out more about *Thalassa* and where to get the models by visiting wargamesillustrated.net/gaming/thalassa.

After the fun I had painting last month's Spartan Trireme, I wanted to apply some advanced techniques to another ship and decided to paint an Athenian vessel. I wanted this Trireme to look more sun-bleached, so I decided on a brighter palette that would be applied far more carefully and smoothly.

Before even touching a brush to the model, I converted the deck by filling in the spaces for the crew stands with putty. Before this fully dried, I carved it to match the planks of the decking as neatly as possible. This enabled me to scatter various crew figures across the whole ship in a random and organic looking way rather than leaving them on their three individual crew stands. With that done, I primered the ship with a black spray and was ready to start painting.

This guide features extensive use of the airbrush, but if you don't have one, you can get similar results with patient brushwork or by using a more carefully applied version of the sponge technique I covered in my previous article.

All paints are Citadel unless stated otherwise.

VARYING YOUR PLANKS

1. I started off painting the wood of the Trireme, which takes up most of the model. Step one was to airbrush it with a controlled layer of Rhinox Hide and Steel Legion Drab, mixed 3:7, ensuring I reached every nook and cranny.







2. Next, I airbrushed a 1:1 mix of Steel Legion Drab and Baneblade Brown from above, modulating the pressure and distance of the spray to create points of brighter wood irregularly across the deck.

I also pulled this airbrush pass towards all the various edges to start building a soft highlight and was quite liberal with the coverage, hitting a lot of the wood so that the darker colour primarily remained in small areas and the recesses. 3. A 1:1 mix of Baneblade Brown and Rakarth Flesh was passed over the model multiple times. I was more subtle in my application here and kept my trigger finger light. It is better to do multiple passes with the colour barely showing at first than it is to overwhelm the piece with a heavy spray all at once. The intention is to create areas that have been sunbleached over the model not to wipe out the saturation.

- 4. Whenever you use an airbrush to progressively lighten a model, it will tend to look increasingly 'chalky'. You can bring smooth saturation back with glazes, and I used some Army Painter Speed Paints. Their thin body but high pigment density makes them great through the airbrush to bring intensity back to your painting. I used Absolution Green, Hive Dweller Purple, and Cloudburst Blue with different application areas for each:
 - The green on the deck and around where the ship met the water suggested algae or mould.
 - The purple was a spot colour applied across all the wood to add interest and to darken the basecoat further for more contrast.
 - The blue was applied as an underspray (with the airbrush angle pointed from below the Trireme) to run along the base of the boat to give the illusion of water reflected on the sides of the boat.



These applications are subtle at first, but they add up to create an obvious improvement.



5. To add some more depth to the wood, I turned to Citadel's trusty ol' favourites: Nuln Oil and Agrax Earthshade. I mixed them 1:1, thinned that mix with water, and applied the mix carefully over everything.

Speed Paints run the risk of reactivation if you flood them with a wash over the top. To counter this, varnish Speed Paint colours before applying any washes over the top of them.



6. The final pop on this first 'wood coat' was a very light drybrush of Ushabti Bone.

SUBTLE, CHIPPED BLUE PAINT

Rather than painting areas of the ship with pure colour, I opted for a faded, chipped blue running the length of the Trireme. This would accentuate, rather than cover, all our hard work done in the previous stages! The colour was a 1:1 mix of Kantor Blue and Thousand Sons Blue. Thin this mix slightly but less than you usually would when painting a thin coat onto a model. Apply the paint in sharp, jagged lines, thinking where the paint would chip first and leaving areas of wood visible there - along the edges, and in sprinkled patches where the vessel may get scuffed and knocked. You'll end up with bands of blue at the centre of the 'painted' areas of the ship that then degrade to show more wood at the edges.

If you think you've overdone a certain area, reapply the wood basecoat mix to cut back into the blue.

FANCYING UP THE SAIL

I rather left realism behind on the Trireme's large sail, painting it bright blue with a striking white owl and olive branch motif to represent the Athenians. This makes the Trireme look more like something from the video game *Assassin's Creed: Odyssey* (right) than an accurate vessel of ancient times, but I think that fits the overall aesthetic of *Thalassa* rather nicely.

GENERAL FREEHAND TIPS

USE A WET PALETTE

I find a wet palette essential to achieve detailed freehand; the top semipermeable membrane (placed on top of a soaked tissue) allows water to gradually pass through in a small enough amount that it keeps the paint on it cool without it getting increasingly wet. That means it doesn't dry out as you paint, and it maintains the consistency you want. Painting freehand like this will take a few hours; the last thing you want is to have to keep pausing to put fresh paint down and get it to the same consistency as before. Any wet palette will do – mine is cheap and homemade – and there are some great guides on more specific wet palette details all over the internet.

Don't use too small a brush

A larger brush can hold more paint in the body, and this means you will have to visit your palette less frequently, which means more time painting. A tiny brush that can only hold a minimum amount of paint will face the problem of paint drying on the bristles. A good point on your brush, whatever the size, is essential of course!

PLAN, PLACE THE PENCIL, THEN PAINT

I'm a firm believer in the saying, 'if you fail to plan, you plan to fail'; I didn't adequately adhere to that mantra on this sail. I rushed into painting, excited to develop the freehand, but in doing that, I failed to rough in the owl's dimensions properly. That's something that can be done with a technical pencil very easily, but by not doing it, my design was at risk of falling off the bottom of the sail. With slightly shortened legs, the problem was solved, but using the pencil first would have saved me some problem solving and stress!

CONSTANTLY CHECK YOUR REFERENCE

I printed out each design element twice and referred to them constantly as I painted. One print was at a large scale, the other actual size. I occasionally held the actual size one against my sail to cross-reference details and spacing.





1. I airbrushed the sail with the same blue I had used on the chipped paint hull. This made my freehand work slightly more difficult, and I suggest a brush application might be the easier option on any surface that you plan to cover with freehand. The finish is slightly different between paint applied by an



airbrush and paint applied with a standard brush. When I moved to using a brush for the freehand design, any clean-up work that I needed to apply (to cover brush slips) was noticeable over the airbrushed blue even though it was done in what should have been the same colour.

2. I started work on the Owl's eyes (without sketching general dimensions in first as I should have - whoops!) and used Corax White; this is a slightly divisive paint, but I like it because it is well-pigmented. Even so, each stroke of freehand needed several coats to get a pure, bold finish.



I started with the pupils, progressed to the surrounding detail, then cut back in with the base blue mix for the lines crossing the outer ring and any clean-up.

3. Blocking in the largest portion of the design was the next logical step; I focused on defining the feathers on the back. I chose to create the overall shape, then cut it apart using the darker colour to segment it. This method saves a lot of time.



4. Next, I used the trick I explained in my previous 'simple Trireme' article [See Wi421 - Ed] to make quick circles with a cocktail stick. I cut the stick down, dipped the end in white paint, and tapped that against



the sail to create the polka-dot pattern around the head and chest of the owl. Some dots may require a slight clean up, but otherwise, I don't think there is a faster or cleaner way of doing this!

6. With the design starting to look like an owl already, I added the basic shape of the olive branch and began to 'cut out' each of the individual feathers on the wing. You'll notice a lot of errors on the design at this stage, and I think it's helpful



to show these messy stages rather than clean them up for the photos. Freehand is never done in one pass - It requires a back and forth with both colours to neaten, sharpen, and redefine the design. As you can see, the feathers are very messy at this stage (they will come together later), but the form is reading well.

5. I painted a thin, blue line around the big block of white, sharpening the divide and cutting some dots in half. At this stage, I also portioned the feathers into the three distinct blocks and separated the nose from the face.



7. Here you can see the refinements in effect. I've 'cut out' the interior of the olive leaves, painted the feet of the owl, and revisited most of the blue lines to neaten things up. If any lines became too thick or messy,



I switched to white and cleaned the interior shape up.

8. As mentioned earlier, I felt that the balance of the freehand was weighted to the bottom of the sail, so I added an arch to the top of the piece. I began by doing what I should have with the owl and sketched it in with a sail of the piece.



sketched it in with a pencil before blocking it in with Corax White and starting to define and refine the pattern.



edges with Ahriman Blue to brighten them with a soft, subtle

highlight. I tidied up the wood on the mast later.

PAINTING THE CREW

Painting 6mm figures to a high standard requires a keen eye, a steady hand, and a good point on your brush. To make 'showpiece' 6mm models, I think it is more important to make a punchy, sharp, and fine highlight in key areas rather than try and line every bit of the model with edge highlights.

- 1. I primed the different crew options in off-white while they were still on their frames to help me hold onto them during painting. With that done, I started by carefully washing all skin sections with Army Painter Speed Paints Crusader Skin, as shown on these basic crew.
- 2. The leather was painted with Army Painter Speed Paints Old Leather and Dark Wood in a 1:1 ratio. I blocked the metallics in with Scale75 Dwarven Gold, the cloth with Thousand Sons Blue, and the wood with Rhinox Hide, as shown on these Hoplites.
- 3. I washed the metallics with Reikland Fleshshade, glazed the bottom of the shields with Rhinox Hide, then highlighted with Darkstar Molten Metals Silver.
- 4. The blue was highlighted by adding more and more Corax White to the Thousand Sons Blue, and the skin was highlighted with Army Painter Amber Skin, as shown on the basic crew here.



FINISHING THE SHIP

The last step was to remove the crew from their frames and attach them to the deck. I advise lightly placing the crew members on a blob of sticky tack and using a sharp knife to trim a clean line under each pair of feet. This will ensure your tiny figures don't ping across the room and get lost!

I placed them so the Hoplites defended the perimeter around the crew and the bow armed Toxotai. I did this as a dry fit first, using small blobs of sticky tack, to get the placement just right before committing to gluing them in place with a tiny amount of superglue on the underside of their feet.

The result looks very striking, and the crew milling around the deck brings life to the ship.

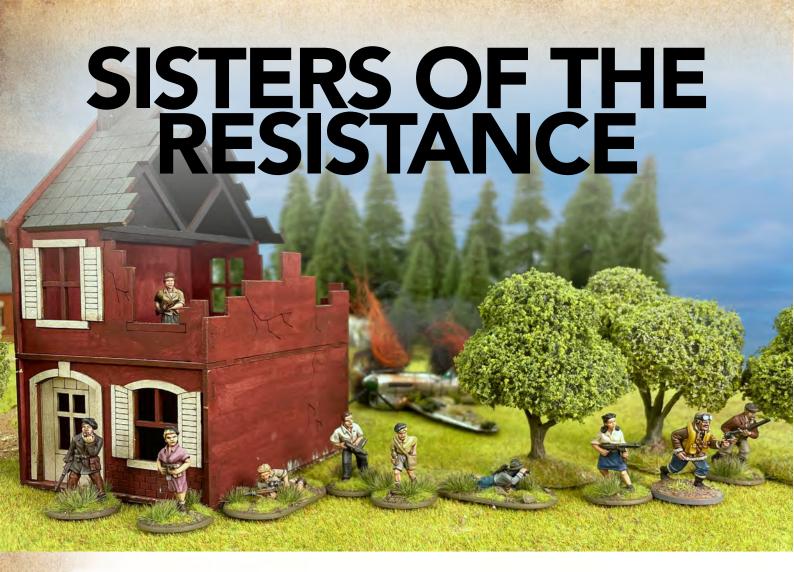


The League of Augsburg Presents The League of Augsb Mad for War is a gaming system for गि हो है ने हुन हैं हैं हैं। (1530) recreating 17th century naval actions with miniature ships. In an era during which much of the world as we know it was shaped, control of the seas was the most important lever of power and wealth creation. This is the age of enormous sea battles, blood-thirsty privateers and European exploitation of the New World. Giant personalities whose heroism and deeds are writ large across history will man your miniature squadrons and bring glory beyond imagination, on the tabletop at least! Mad for War has been extensively play tested over hundreds of games and evolved during a thirty-months development phase. It is comprehensive in scope but intuitive to play. Using different die types for crew experience levels, the system utilizes a few flavoursome modifiers to create exactly the right level of period feel without slowing down gameplay. Actions can be fought on tables as small By Barry Hillion as 60cm square and the system accommodates massed battles with fifty ships per side on much large tables. Many scales from 1/4800 to 1/300 can be used. This book is far more than a set of rules, it is a gateway to some of the most enjoyable wargaming opportunities you are likely to encounter! Ark Royal Miniatures are 1/1200 metal models, stylish and accurately designed to recreate the enormous number of naval actions on the period 1640-1720. Ark Royal models are featured throughout Mad for War and capture the excitement, drama and scale of the most visually spectacular epoch of naval warfare. Our range also

Available from www.leagueofaugsburg.com/shop and www.warfareminiaturesusa.com

covers the dramatic late Renaissance period of galley warfare and the

battlefleets of Antiquity.



Neil Smith shines a spotlight on some of the fascinating women who took part in the French Resistance and suggests a scenario to bring them to the tabletop.

There are few more famous photographs from World War Two than that taken by Robert Capa of a young, female French Resistance fighter, Simone Segouin, in her baggy shorts and patterned top, holding a captured MP-40 'Schmeisser' in both hands and standing ready to fight for the liberation of Paris in August 1944. There is a reason why this is such a rare photograph: it was a rare event. Women performed many roles in the French Resistance, but apparently, few took part in combat operations. You might think that would put the kibosh on any consideration of these women in a wargames magazine, but there are many facets to our hobby, particularly when it comes to skirmish gaming, so let's not close the door on this idea just yet.

TOTAL RESISTANCE

Women only made up between ten and twenty per cent of the Resistance, but they did remarkable things and took incredible risks, which were often worse for women than men given how many were treated at the hands of their male captors. There are two things you need to keep in mind when discussing women Resistance fighters: they could

move around more freely than men, and the average German soldier's attitude to women often proved an invisible ally. Thus, they were useful for many tasks that men would have had greater difficulty accomplishing: they spied on the Germans, organised Resistance cells, maintained communications between Resistance groups and the Allies, stored and distributed food and clothing, acted as nurses, hid and fed Allied airmen

and escapees, organised labour strikes and civil demonstrations, and, yes, they helped sabotage the German war effort through direct attacks, and in some cases, by taking part in combat. They could do almost all of this because the rank-and-file German soldiers had become indoctrinated under Nazi rule to the separation of gender roles in traditional family units where the women were subordinate to men. The corollary of



Above: One of the famous Robert Capa photographs of Simone Segouin, taken during the battle for Paris, August 1944.

that was that women were treated with less suspicion than men when seemingly carrying out 'normal' activities. They were also harder to track because they were not subject to the *Service du travail obligatoire* (STO) that obliged men to be available for transportation to work in Germany.

There also wasn't a single 'type' of woman that the Germans could pinpoint as a member of the Resistance. Their occupations ranged from students, teachers, secretaries, night club singers, fashion designers, artists, and, of course, housewives. Their ages ran from teenagers to middle-aged women; about half of those surveyed in a convoy sent to Auschwitz in 1943 were married; around a third had children; many were communists driven by hatred of fascism, but others were not ideological, they just wanted to do their bit for France. The point is that if you were a German soldier going about your daily duties, you would have no clue who you were looking at or what they were up to. And you couldn't just start arresting women left, right, and centre because there had to be some semblance of cooperation between the victors and the defeated. Indeed, it is instructive that many Resistance members were captured through the attentions of collaborators and German counterintelligence.

WARGAMING OPTIONS

Obviously, where women take part in raids involving direct combat with the Germans, that is a basic wargaming scenario that doesn't require too much inspiration: an attack on a guard post, a prison break, or just a countryside ambush on a passing convoy. Similarly, sabotage missions present easy skirmish options; if you have some train track and country terrain, you are good to go. The women involved in these field operations were treated in the same way as male



Above: The hunter becomes the hunted as Resistance fighters wait to ambush an unaware German patrol. Germans by Wargames Atlantic and Resistance by Grey for Now.

combatants - there were no special provisions made for being a woman with a gun - so games like this are more a welcome chance to mix up the gender of some of the figures on the tabletop but not an opportunity to bring in any special rules or gaming variation overall.

To better represent the many different courageous actions that women took part in, we can set up some more specialist scenarios and circumstances. We could go all Hollywood and pepper a scenario with glamorous kick-ass women, armed to the teeth, and carrying razor-sharp knives where 'handsy' German soldiers shouldn't be looking. But rather than take a visit to Le Hollywood, I thought we could detour to Le Weatherfield for a concept around which we can build different scenarios.

RESISTANCE STREET

If you don't know, the longest running soap opera on television is ITV's *Coronation Street*. Since 1960, fictional characters and families, mostly just

ordinary working-class people, have had their stories told over many episodes and across the years. Each house on the street seems to have something going on, from the banal to the ridiculous with some high tragedy thrown in for the ratings. Now, let's take that basic premise and set up our street somewhere in Normandy and sometime in early 1944. We will call it Resistance Street.

SET UP

Many WWII wargamers have Normandy buildings they can use to create a street. The MDF buildings with rooms are best for this, but if you do not have suitable buildings, it is easy enough to draw floor plans. It might be better to do that anyway for flexibility and a greater range of buildings, such as the corner pub, though I am not sure what is French for Rovers Return - 'le retour du chien'? You can make this as simple or as elaborate as you like; add some gardens, an alley running along behind or between buildings, outside toilets, some cars on the street etc. Think, if you were in the Resistance, what escape routes do you have available?

THE GAME

A German lorry (or lorries) draws up at the end of Resistance Street on a moonless night, with its lights off. Soldiers climb out and take up positions ready to conduct a raid on some houses that have been reported to the local Gestapo as hideouts for the Resistance. The officer takes out his Luger and waves his men forward. If this goes well, the Resistance will not know what has hit them. But already he has seen a curtain twitch at the window on the second floor of the nearest house.

Left: It's all going off on Resistance Street! Figures by Grey for Now. Pre-painted MDF buildings by Micro Art Studio.





It has been a quiet evening for Lucie Aubrac. She has been busy compiling more anti-German leaflets for distribution through the Resistance network, and she is nearly finished when she hears what she thinks is a lorry stopping at the end of her street. Lucie puts down her stack of papers and crosses to the window, where she pulls the curtain aside just a few centimetres so as not to let any light leak. She thinks sees movement, a little flash of steel, a shadowed face looking straight at her. A raid! She must alert her neighbours, most of whom are also in the Resistance. If she does that, there will be a terrible fight. Lucie Aubrac picks up her revolver and reaches for her coat.

Left: Simone Segouin figure by Stoessi's Heroes (available in the UK from Great Escape Games). With her are figures from Warlord Games and Grey for Now Games. They are in a piece of Micro Art Studio's pre-painted terrain, with two of this month's WiDigital objectives.

Simone Segouin

Arguably the most famous woman who fought for the French Resistance, Simone Segouin began her career in 1943, aged 17.

She adopted a new name, Nicole Minot, then became a messenger, allegedly on a bicycle stolen from the Germans, before escalating her activities to sabotage missions

against railway lines, attacks on convoys, and direct combat operations, though she only ever acknowledged directly killing two enemy soldiers. After D-Day, Segouin rounded up 25 Germans in her home village of Thiwars, helped liberate the local town of Chartres, then she quickly moved to fight in the fall of Paris where Capa took his famous photograph.

Lucie Aubrac

One of the earliest, and perhaps most controversial, Resistance members, Lucie Aubrac cofounded Libération-sud with her husband, Raymond, in 1940. She was a history teacher at the time, but that didn't stop her taking part in sabotage attacks, most notably against train stati

most notably against train stations, and publishing an underground newspaper, Libération. Her most famous exploit came after Raymond was arrested by the Gestapo. She claimed they were unmarried and had the right to marry before his execution. This was granted. She then set up the Resistance attack on the convoy returning her husband to prison that resulted in six German guards being killed and 15 prisoners escaping.



Above: The Germans continue to search Resistance Street. Figures by Grey for Now and Wargames Atlantic. Vehicle by Warlord Games. Buildings by Ham and Jam.

PICK A SIDE

Germans

The Germans have the easier task on paper; just charge around and find what you can, then leave with your contraband and prisoners, hopefully without taking casualties. But there are three catches to this seemingly straightforward mission:

- You must be certain that whoever you accost is connected to the Resistance, so you must find evidence, unless, of course, someone starts shooting at you.
- Unless fired upon by a French civilian, the French must be challenged as to their status before an action can be taken.
- Your soldiers will not shoot at women unless they are armed or caught with the evidence. That would cause a morale problem amongst your men and lead to some severe questioning back at HQ.

Resistance

The Resistance may set up as many activities as they want to in Resistance Street. A list might include:

- A printing press.
- A hidden radio.
- An escaped Allied airman being hidden from the Germans.
- A hidden weapons cache.
- A hidden box of explosives.
- A group meeting.



Above: As the German forces close in, this Resistance fighter hides out in an attic and bravely continues to relay information to the Allies. Figure by Gray for Now Games

• Anything else the Resistance might be doing on Resistance Street.

You must make a note of which addresses on your street are conducting these activities because, of course, they are hidden from the Germans until revealed by a search. At least one Resistance member must be in the house where these activities are taking place, but no more than four.

Non-combatants can also occupy houses where no activity is taking place or be in a different room from a hidden object. Non-combatants must be marked as such, a mark under their base will be all the record keeping you need for this (but see below).

Whenever the alarm is sounded, by whatever means you choose (it doesn't have to be obvious to the Germans), your Resistance fighters will pitch into the fight, maybe while others try to help an airman escape. Be wary, though, German reinforcements might turn up unannounced.

Forces

The Germans and Resistance fighters should be roughly equal, depending on how your chosen rules calculate that. There are too many figure manufacturers for all scales to even begin a list, but keep in mind that you want some women Resistance fighters in your force.

German Reinforcements will arrive by lorry on a roll of 6 on a D6 on the turn after the shooting starts from the Resistance. Roll another D6 with a 4+ resulting in arrival at the same end of the street as the first lorry; 3 or less at the opposite end (remember those escape routes I mentioned?)

There should be enough civilians sprinkled around so that each house has at least one occupant. I had 20mm figures in mind for this game, which means I could use railway scale figures if I didn't have enough. If this is the case with you, then what you can do is substitute your female resistance fighters for civilian 'markers' and replace them when the Germans challenge or you decide to throw them into combat.



Left: Bad Squiddo's Josephine Baker set includes her performing and in uniform.

Josephine Baker

One of the more curious Resistance members was entertainer Josephine Baker. Why curious? She was an African American movie star of the 1920s and famous singer living in Paris when war broke out in 1939. She had every right to leave, but now married to a Frenchman (divorced in 1940), she stayed, using her fame as a cover to transport messages to Resistance members, to gather intelligence at parties and events, and to hide Free French fighters in her home in the south of France. She also towed Africa and performed for French, British, and American forces. Baker's 'tactic' was to hide messages in her underwear, relying on German recognition of her fame to avoid detection.

VICTORY POINTS

These are flexible depending on your rules. But as a guideline:

- +1 to the Germans for each Resistance Fighter killed or captured.
- -2 to the Germans for each civilian killed or captured (this should stop the German player just rounding up everyone they see).
- -3 to the Germans for each non-Resistance woman killed or captured.
- +/-3 VPs to the Germans for each item protected by the Resistance that they capture/fail to capture.

The game ends when the action is finished or when one side surrenders. The highest VP score wins.

RULES

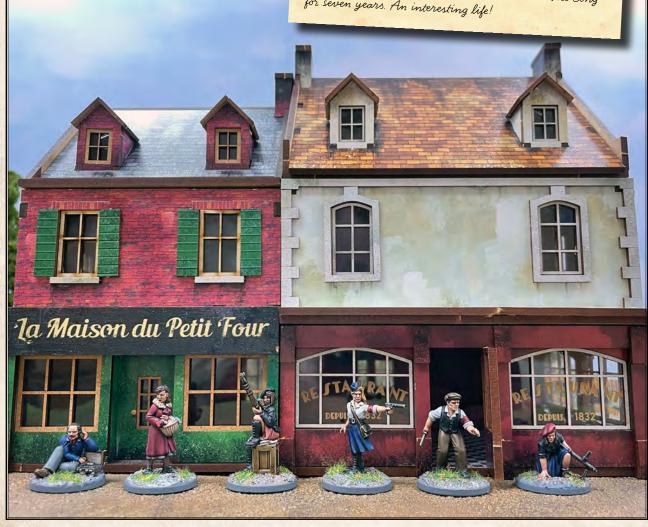
I struggled to find suitable rules for this game. With individual actions and responsibilities, the 'run around in clumps' WWII rules that are all the rage simply would not work. Then along came Graham Davey with his excellent 02 Hundred Hours. These rules are designed specifically for night raids in WWII, and the action is based on one-to-one combat; even better, there's an expansion coming soon that puts the focus on the Resistance (see page 54). It will take a wee bit jiggery-pokery to get 02 Hundred Hours to work for your scenario, but they are a great option because the core systems all play into tension building small scale actions.

Madeleine Riffaud

I wish I had room to tell the whole extraordinary story of Madeleine Riffaud. She was a bit late to Resistance activities because of her youth, but she made up for lost time. On 23 July 1944, Riffaud,



age 19 and codenamed Rainer, walked up to a German officer in broad daylight on a bridge crossing the Seine in Paris and put two bullets into him. She tried to escape on her bicycle but was caught by collaborationist militia, handed over to the Gestapo, and tortured before being deported to a concentration camp. Fortunately for Riffaud, she was part of a prisoner exchange; undaunted, she continued her Resistance activities. On her 20th birthday, she took part in an attack on a German armoured train that her Resistance group had trapped in a tunnel. Setting off fireworks after their ammunition was expended, Riffaud's group convinced the Germans that they were outnumbered, and 85 of them were rounded up as prisoners. The end of her War saw Riffaud in Paris fighting the SS as the city fell to the Allies. For an epilogue, Riffaud became a journalist, reporting on the French war in Algeria, then she moved to Vietnam and lived with the Viet Cong for seven years. An interesting life!



Above: 02 Hundred Hours Resistance fighters on parade, in front of Micro Art Studio's pre-painted MDF buildings.

Virginia Hall

We need to make special mention of the Special Operations Executive (SOE) and one of the most inspirational people of World War Two. At the behest of Winston Churchill, two intelligence departments were amalgamated in July 1940 to conduct clandestine operations in enemy occupied countries. These highly trained men and women helped organise and supply Resistance groups across France at great personal risk. They also participated in sabotage missions and played an important role in disrupting German communications on D-Day. Most of the SOE agents dropped into France by parachute, but some arrived by boat. One such was an American woman named Virginia Hall,

but some arrived by boat. One such was an American without the such that made her walk with a limp; a more perhaps because she had a prosthetic leg, which she called Cuthbert! That made her walk with a limp; a more conspicuous agent you are hardly likely to find.

Hall established herself as an American reporter in Lyon in Vichy France in late August 1941 and began recruiting Resistance networks and gathering intelligence. She also helped downed British airman escape their pursuers. In July 1942, Hall arranged an audacious prison breakout and subsequent escape of 12 Allied agents from the Mauzac internment camp and helped them get across the Pyrenees and back to England. Hall's meticulous caution enabled her to avoid capture, but when German pressure to catch enemy England. Hall's meticulous caution enabled her to avoid capture, but when German pressure to catch enemy agents ramped up, she too crossed the Pyrenees, made her way to Madrid, then back to London - she reported to London along the way that Cuthbert would not trouble her, to which London replied that if he did, she was to eliminate him! Hall returned to France in March 1944 not with the SEO but as an agent of the American Office of Strategic Services (OSS), codenamed Diane. She worked with the Maquis in Southern France, despite Office of Strategic Services (oSS), codenamed Diane. She worked with the Maquis in 1945. Virginia Hall and Cuthbert's war was over.



Above: Virginia Hall by Bad Squiddo Games

Though it might seem that the game's usual roles are flipped here, with the Germans acting more as the 'attackers', I think it's quite fair to say that they'd still be making patrols to explore Resistance Street's different buildings, while the Resistance would move in secret, getting into position around them and acting as the real 'attackers' while the Germans still play as if they are Defenders.

Stuff to read...

There are some excellent books out there if you are curious to find out more about women in the French Resistance. An article like this can barely cover their experiences and can certainly not give full credit to their courage:

- Lucie Aubrac, Outwitting the Gestapo (University of Nebraska Press, 1993)
- Agnes Humbart, Resistance (Bloomsbury, 2008)
- Anne Sebba, Les Parisiennes (Wiedenfeld & Nicolson, 2016)
- Margaret Collins Weitz, Sisters in the Resistance (John Wiley, 1995)



Above: Figures from the Bolt Action French Resistance Squad, Support Group, and PIAT Team packs.



Daniel Mersey's fascinating new project mixes up his *Xenos Rampant* rules, the Mark's Little Soldiers miniature range, and a dash of 'what if?' history.

Yes, the front cover of *Xenos Rampant* features nasty bug aliens fighting futuristic humans... but never judge a book by its cover! When Richard Cowen and I collaborated to design our sci-fi big skirmish rules, we wanted to be able to use them for 20th Century conflicts too, albeit with a touch of weird war or retro sci-fi.

It just so happens that the release of Mark Copplestone's gloriously 'neo retro', 1930s style 30mm range by the name of Mark's Little Soldiers caught my imagination; I saw the opportunity to use our new rules with his new figures. Mark has put a lot of thought into his imaginations setting, but I wanted to do something a little different with my own '1930s That Never Was'. Influenced in part by Star Wars, Ian McKellen's Richard III movie, general interwar worker discontent, the rise of Ancient Rome, and the all-too-real Spanish Civil War (not necessarily in that order), I settled on the Fourth Punic War.

There's nothing intrinsically 'sci-fi' about my setting other than the alternative

history, but it is a good demonstration of how different unit options can be used to represent even rather 'vanilla' human forces armed with rifles and machine guns when playing *Xenos Rampant*.

THE FOURTH PUNIC WAR

My Fourth Punic War sees a resurgence of the trading powerhouse of Carthage, in North Africa, supported by allies and mercenaries drawn primarily from Latter Day Gaul (France), Iberia (Spain), and various North African kingdoms. As in the earlier Punic Wars, the Army of Carthage is a multicultural, mixed bag; more units are raised outside of Carthage than from within.

Alongside Carthage's political and economic allies stands an inexperienced but enthusiastic International Brigade consisting of artists, poets, novelists, and idealists from around the known world. Some of them are even writing newspaper columns, or recording their thoughts in private journals destined to be published when the survivors reach their dotage in the late 20th Century.



At loggerheads with the multicultural Carthaginians - and their growing market share in European consumerism - is the rather more politically myopic Roman Empire, ruled naturally enough from Rome by the sort of leader whose name might begin with the letters 'M-u-s-s-o...'. Rome's army is primarily raised from within Italy with some subject Germanic tribes - sorry, I mean *nations* - and Balkans and Alpine soldiers of fortune. Perhaps one day, those who fight for Rome will be granted citizenship? That is the rumour being whispered within the Eternal City.

A frosty status quo boils over and war is declared in 1934, which allows the use of some AFVs; I can pull in some of my favourite Interwar tanks.

For the first couple of years, the war is fought on two fronts: one in North Africa and the other in southern Europe. Carthage's Gallic and Iberian allies push into Italy through the Alps, supported by North African troops, while Rome invades North Africa and is confronted by a primarily African Carthaginian army. In game terms, this means I can play out battles on either European or Desert terrain mats with suitable scenery, allowing for two quite contrasting tabletop challenges.

The year is now 1937, and the war hangs in the balance with both belligerents poised to take their enemy's capital city while in danger of losing their own!

THE FORCES

Carthage's home-service soldiers wear the uniforms of the Little Soldiers Panovians; most are standard rifle-armed units with HMG support. Gallic units are the Adrian-helmeted Slovskans and are primarily armed with SMGs and rifles with fixed bayonets. The Iberians are Slovskan Border Guards, wearing a fetching dark blue beret. The International Brigade are Panovian Royalist Militia fighting in shirt-sleeve order and well supported by HMGs. When they are released by Copplestone Castings, a small element of Numidian Cavalry will join the Carthaginian cause, although rumour has it that they might offer their services to Rome at some point in the future. Generally speaking, the armies and allies of Carthage wear green or khaki uniforms, although there is some variety by unit and theatre of war.

Roman armies are far more uniformly equipped, pulled together from the Little Soldiers Berglander range. Infantry units are well equipped with LMGs and rifles with HMG support, and unlike their Carthaginian enemies, the armies of Rome are happy to use 'Flaming Pig' flamethrowers. Roman units wear a German-style helmet, and aside from the black-and-red motif of the elite



Above: A motley bunch of Balkan mercenaries on the advance, represented by Berglander Mountain Troops. Figures painted by Mark Copplestone.



Above: Regimented ranks of Praetorian Guard, represented by Berglander Infantry. These are from Dan's own Roman army.

Praetorian Guard, most Roman units wear a grey uniform. Balkan mercenaries are a more motley bunch, and the elite Alpine troops wear a fetching bottle green uniform and a traditional mountain hat (Berglander Mountain Troops in the Little Soldiers catalogue).

Both sides make use of field guns, but mortars are fairly rare and considered more of a trench-warfare weapon (based on experience in The Great War). Antitank rifles are also rare but are much sought after by infantry units on both sides. The technology of weaponry on both sides is similar; although as noted above, the Romans do use 'Flaming Pig' units armed with flamethrowers.

AFVs make an appearance in some battles. They're common enough sights in the theatre of war (sometimes broken down or having shed a track at the side of a road rather than leading the troops into battle) but only ever in small numbers. This makes them perfect for Xenos Rampant's small Detachments. The Carthaginians have imported reliable tanks from far-away Britannia - the deadly Vickers Mark E. commanded by a former cavalry officer named Hannibal. The armoured brigade uses both the gun-armed and twin-turreted MG-armed variants of the Vickers. In popular parlance within the military and media, these AFVs are known as 'Elephants' (E for elephant). The Romans came late to the party with their own AFVs but have produced their own tankette - the CV33 - and are importing small numbers of the high-tech Panzer I from Germania's workshops. My own AFVs are 3D prints, and I have to note here that it feels great to play a game where my Vickers Mark Es feel like state-of-the-art technology!

In terms of recording each unit's Strength Points, I generally use 1 model = 1 Strength Point. In some units, an officer model is used as 2 Strength Points (useful when I'm lacking a model or two to make up the numbers), and each detachment's commander must be represented by a model chosen from one of the Little Soldiers Generals packs.



Above: Iberians are represented by Slovskan Border Guards. Figures painted by Mark Copplestone.

XENOS RAMPANT TROOP TYPES

Each unit shown in the following tables has a *Xenos Rampant* unit type indicated along with any rules options that should be automatically added. This is reflected in the Points Cost column. You may choose any or all of the other listed Additional Options for each unit to lend as much flavour as you wish; add your Additional Options total to the Points Cost column for each unit's final Points.

As per standard *Xenos Rampant* rules, each Detachment should comprise 24 points (or more if you want a larger game).

The Heavy Weapon rule generally represents a high number of LMGs in a unit but could also factor in other non-rifle equipment.

Brutal Leader, Exploder, Fanatical Discipline, Fearful, and Mercenary are found in the Xenos Rules chapter of the rulebook.

Carthaginian commanders can be added to Carthaginian Infantry, Field Gun, or Vickers 'Elephant' units. Roman commanders can be added to Roman Infantry, Praetorian Guard, or CV33 units. If a Praetorian Guard unit is fielded, the commander must be in that unit.



Above: A dramatic shot of one of Carthage's Gallic allies laying down supporting fire. The Figure is a Sloskovan painted by Mark Copplestone.

CARTHAGE						
Unit Type	Xenos Rampant Unit Type	Additional Options	Points Cost	Notes		
Carthaginian Infantry	Light Infantry	- Fire Support (+4 pts) - Heavy Weapon (+2 pts) - Increased Squad Size (+2 pts)	1	Armed with rifles and some LMGs (Heavy Weapon option)		
Gallic Infantry	Heavy Infantry with Assault Doctrine & Close Quarters Doctrine	Increased Squad Size (+2 pts)	3	Armed with SMGs and fixed-bayonet rifles		
lberian Infantry	Light Infantry with Heavy Weapon & Guerillas	Increased Squad Size (+2 pts)	4	Armed with rifles and LMGs		
International Brigade Infantry	Light Infantry	- Assault Doctrine (+2 pts) - Increased Squad Size (+2 pts) - Fanatical Discipline (+2 pts) or Fearful (-1 pt)	1	Armed with rifles only		
(Above with Anti-tank Rifle)		Armour-Piercing (+1 pt)	-	Unavailable to International Brigade		
HMG	Support Infantry with Armour-Piercing		6			
Mortar	Support Infantry with Indirect Fire	Engulfing (+1 pt) or Heavy Weapons (+2 pts)	6			
Field Gun	Support Infantry with Anti-Tank	- Artillery & Indirect Fire (+3 pts) or Heavy Weapon (+2 pts) - Engulfing (+1 pt)	7	Can be Artillery & Indirect Fire or Heavy Weapon (depending on battlefield role)		
Numidian Cavalry	Light Infantry with Mobile (horses)	- Mercenary (-1 pt) - Undisciplined (-1 pt)	2	Later in the war, Roman Detachments may recruit Numidians too		
Vickers 'Elephant'	Fighting Vehicle	- Gun variant: Artillery (+2 pts) & Indirect Fire (+1 pt) - MG variant: Anti-Personnel Specialism (-1 pt)	6			

ROME						
Unit Type	Xenos Rampant Unit Type	Additional Options	Points Cost	Notes		
Roman Infantry	Light Infantry with Heavy Weapon	- Fire Support (+4 pts) - Increased Squad Size (+2 pts)	3	Armed with rifles and LMGs		
(Above with Anti-tank Rifle)		Armour-Piercing (+1 pt)				
Praeforian Guard*	Heavy Infantry with Assault Doctrine & Heavy Weapon	- Brutal Leader (+1 pt) - Fire Support (+4 pts) - Increased Squad Size (+2 pts)	6	Armed with rifles and LMGs		
Balkan Infantry	Light Infantry with Guerillas & Undisciplined	Increased Squad Size (+2 pts)	1	Armed with rifles only		
Alpine Troops	Recon Infantry with Veterans	Fire Support (+4 pts)	4	Armed with rifles and LMGs		
'Flaming Pig' Engineers	Heavy Infantry with Assault Doctrine & Close Quarters Doctrine & Fearsome	Exploder (+1 pf)	5			
HMG	Support Infantry with Armour-Piercing		6			
Mortar	Support Infantry with Indirect Fire	- Engulfing (+1 pt) or Heavy Weapons (+2 pts)	6	Can be Artillery & Indirect Fire, or Heavy Weapon (depending on battlefield role)		
Field Gun	Support Infantry with Anti-Tank	- Artillery & Indirect Fire (+3 pts) or Heavy Weapon (+2 pts) - Engulfing (+1 pt)	7	Can be Artillery & Indirect Fire, or Heavy Weapon (depending on battlefield role)		
P _{anzer} I	Fighting Vehicle with Anti-Personnel Specialism	Veteran Crew (+2 pts)	5			
CV33	Fighting Vehicle with Anti-Personnel Specialism & Light Armoured Vehicle	Veteran Crew (+2 pts)	3			

^{*} To make them stand out more than they already do, you may choose to field Praetorian Guard units as Elite Infantry with any of the legal options shown above. If more than one Praetorian Guard unit is in your Detachment, they must be the same type - Heavy Infantry or Elite Infantry.



A WORLD OF DIGITAL MINIS

Dom Sore details some of the companies offering STL files for home 3D printing and gets the scoop on Atlantic Digital in an interview with Wargames Atlantic's main man, Hudson Adams.

3D printing is a rapidly growing sector of the hobby, and many talented sculptors are producing and distributing amazingly varied, incredible looking digital files online. As long as you are not too scared of the tech and are willing to make the initial investment (in time and money), then the means of producing armies of figures at home hasw never been more available or affordable.

Once you've got your 3D printer, you need something to produce on it; most files come in the form of STLs, which are the standard way of transferring the information from the design software to your 3D printer. If you're a *Wi*Prime Member, you'll already have access to *Wi*Digital STLs each month, but that

is just the tip of a 3D printing iceberg; the internet offers so much more. The purpose of this article is to help you dive deep, find some of the models you might be craving, and discover some others you didn't even know you needed!

BUY OR SUBSCRIBE?

There are generally two main routes to get hold of STLs: through a webstore or via a subscription service, though there is often a crossover between the two. The more standard online 'retailers' often host files from many different artists, but some only sell their own wares. Patreon, on the other hand, is a subscription site on which artists or companies can connect directly with their audience and provide them with a selection of 3D files and community

updates, in exchange for a monthly fee. Patreon creators often end up selling STLs through a store method too, but in supporting a Patreon, you'll secure early access to files and usually save a good bit of money compared to buying files individually.

PATREONS

Compared to many long-established Patreons producing fantasy and sci-fi files (which have thousands of supporters), there are only a few historical focused options; these have modest followings. I've selected a couple worth your attention here along with two other Patreons that have more eclectic offerings I really admire.

Madox Historical Miniatures

This Patreon has been running for a couple of years now, and its small following doesn't seem to do justice to the well-sculpted and varied options they release each month. Madox Historical Miniatures (patreon.com/madox_historicalminis) will take you from the Horse and Musket era to the battlefields of WWII via pledge levels that focus on specific periods, and they also have an all-in option. They offer monthly mounted and infantry units, various characters, terrain features, and much more.



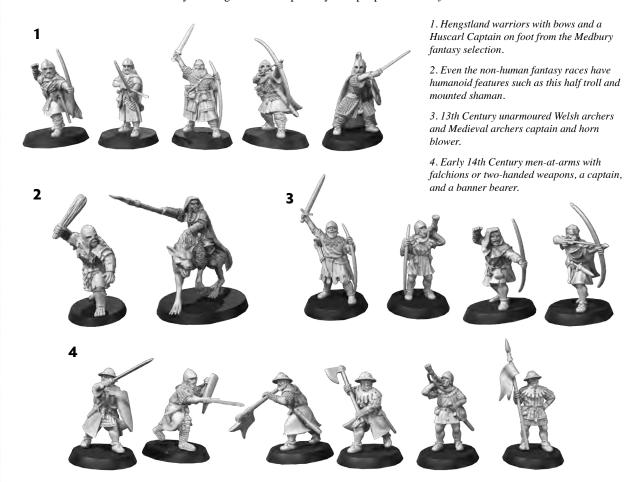
- 1.5th Viscount Howe, Commanderin-Chief of British land forces in the Colonies during the American War of Independence.
- 2. General John Burgoyne who participated in the Seven Years' War and the American War of Independence.
- 3. A fantastic figure of Mohawk leader Thayendanegea/Joseph Brant.
- 4. Seven Years' War Saxon Dragoons mounted and dismounted.
- 5. Native American buildings.
- 6. WWII Polish infantry and uhlans.

Please note: throughout this article models are not shown at actual size.

Medbury Miniatures

Medbury Miniatures (patreon.com/medburyminiatures) offer a choice between purely historical files, fantasy figures that feature heavy historical inspiration, or a pledge level that includes both options. Whatever you choose, Medbury's models have an appealing style with powerful poses and great details throughout.

Recent releases have included historical figures that will be perfect for the Barons' Wars, Scottish War of Independence, and the Hundred Years' War as well as fantasy offerings that are inspired by the epic poem *Beowulf*.



Warp Miniatures

Alex Huntley runs Warp Miniatures (patreon.com/warpminiatures) which is largely tied to his *Arcworlde* fantasy range but quite often mixes things up. Although Alex's models are 28mm scale, they tend to come in quite different sizes (representing the many different races in his game), so there's real variety here. Joining the Patreon will get you new files each month, a discount on previous digital releases, and a discount on the hand sculpted ranges of figures Alex also produces in resin and metal.

There's nothing historical about these figures, but how can you turn down treats such as Kobold Cavalry riding Dire Weasels (1) or the puntastic Robin Hood (2)? There is even a high-level tier on offer that secures a set of each month's releases painted by Alex himself.



Vae Victis Miniatures

Vae Victis (patreon.com/vaevictisminiatures) is run by Mathilde and Jonathan, French sculptors of some rare talent. They specialise in files for the tabletop RPG market but have sculpted items for other manufacturers too. Each month, patrons receive new files in 28mm scale: at least two heroes, two NPCs, five other figures matching the theme, and a selection of scatter pieces.

The Patreon offering changes every month, but look at what is already available and you will find a treasure trove of figures that every wargamer will find useful. Their range of animals is one that will have uses in many periods and systems; there is a range of bases that will theme armies in various styles; scenery items that will add to those themes; and there are even oddities like topiary style bushes with very detailed leaves as well as the models shown here.



WEBSTORES

Go to Google, type in '28mm 3D printing', and prepare yourself for a journey down the rabbit hole! It's one worth taking; exploring the fantastic randomness out there is a big part of the fun. But if you want a little direction in your search, try these suggestions:

MyMiniFactory

This is a truly huge website dedicated to 3D printing in all its forms. You can spend hours exploring MyMiniFactory (myminifactory. com), as I did while researching this article, looking at the options they have for jewellery, education, remote control cars, DIY, board games, and even parts to print your own 3D printer... we're getting into a chicken and egg situation there!

It's rather overwhelming, but whatever you might want - Napoleonic artillery, a World War Two Soviet Aerosan, Medieval peasants, Asian pagoda terrain, etc. - is just a search away. If you have a printer with a large enough print bed, you can get gigantic terrain options at amazing prices. If you're passionate about a particular game, then it's quite possible someone will have created 3D addons, gameplay aids, and tokens for it. Want to build an improved *Battletech* map with magnetised hexes and real height to your hills? There are files for that, as my search has revealed, and my downloads folder can now attest to!

MyMiniFactory is not just a store; you can follow your favourite creators, support them and get files every month, participate in crowdfunded projects, and more.

If you're not sure where to get started, head to their 'Sale' section where companies regularly list discount codes for their files; if something catches your attention, you can get it at a bargain price.



PILLBOXES APLENTY

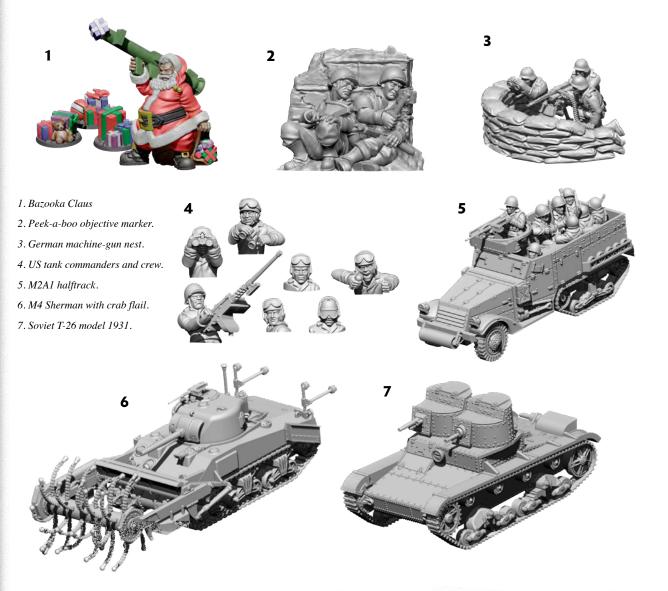


The beauty of having so many digital files available is that you can find something to fit very specific tastes, no matter how unusual they may be. As anyone who reads my Release Radar column will know, I've gotten perhaps a little more excited than is reasonable about the range of British pillboxes produced by MarDav Miniatures (mdminis.co.uk). There are currently 14 different STL pillboxes on offer, and I am constantly surprised by the sheer number of pillboxes us Brits designed and built during WWII. These come sized for 28mm, but there's nothing stopping you from changing their dimensions to suit whatever scale you prefer playing.

Trenchworx

Trenchworx (trenchworx.com) have branched out from physical models to provide STLs, primarily of the main World War Two protagonists. There are infantry and vehicles, and they also produce a selection of more random figures, which includes a bazooka armed Santa, *Die Hard* inspired characters, various orcs (called Orx), and Cthulhu parts.

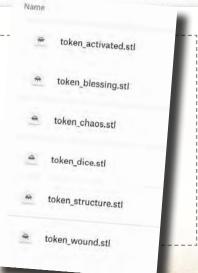
It is their World War Two range that really shines, especially the vehicle crews and passenger inserts that give you the opportunity to add new levels of detail to your armies. They sell these as physical prints for those without printers but the lower price of the STL files makes for quite the discount when you inevitably get tempted by many of their offerings!



STL FILES

STL stands for stereolithography, any other acronyms you see are backronyms! This file format uses triangles to determine the shape, though more modern 3D software has been produced to introduce actual curves to the format. There is a very technical rabbit hole out there for you to enter if you are that way inclined, but the good news is that 3D printing requires little of this technical knowledge. Ian's article in this issue (page 36) is a perfect primer for learning how to get good quality prints from STL files without any deep know-how of the clever ways that the zeroes and ones behind it function!

Right: The downloadable STL files for the Thalassa Tokens, available from Wargames Illustrated website, WiDigital page.



ATLANTIC

WARGAMES ATLANTIC

Wargames Atlantic are known for producing great value plastic sets that cover historical periods, fantasy worlds, and sci-fi settings, but they have recently started to distribute STL files through Atlantic Digital (wargamesatlantic. com/pages/atlantic-digital). These are produced by WA but distributed through MyMiniFactory's 'Tribes' system, a subscription service that functions a lot like Patreon. WA's plans are ambitious, and although they are new to the game, they are one to watch. I interviewed owner Hudson Adams to get the scoop on what's ahead.

Wargames Illustrated: Wargames Atlantic are known as a producer of 'traditional' physical wargaming products. What prompted the creation of Atlantic Digital?

Hudson Adams: Over the last year, our plastic production has grown significantly. We partnered with our good friend John Hayden of Altera Industries and took a larger stake in his China operation and then moved plastic production back here to the US. These moves allow us to control hard plastic miniature manufacture from concept through to engineering and tooling as well as distribution from our warehouses in Australia, the UK, and the USA. It's been a year of growing pains though; demand outpaced production while we put people and processes in place. The factory is starting to hum along now, but it is still not quite where we want as far as the volume of plastic releases each month.

At the same time as this was happening, I was taking a hard look at developments in the 3D printing world: the uptake in home printers, the growing community of people for whom printing miniatures is their hobby, and the general 'normalising' of 3D printed models as another material to coexist with metal, resin, PVC, hard plastic, and the rest. There were creators on Patreon like One Page Rules with 10,000 monthly subscribers downloading and printing their models. This was no longer an obscure niche!

Wi: And you already had the experience of working with digital sculptors?

HA: Yes, our talented design team had built up an impressive number of plastic sets that aren't yet out; we have over 30 sets either ready or needing a little work to be ready for tooling. I didn't want this backlog to continue to grow, so we needed an outlet.

Digital files skip a load of time setbacks faced in plastic production; not just the tooling but things like box design and shipping a physical product. Once a sculpt is in its final form, we can upload it to MyMiniFactory and someone can have it printed and on their painting table in a matter of hours. I've been amazed to see photos on Facebook and our forums of painted figures that had only been uploaded the night before!

Wi: Are there any other benefits to making digital files available?

HA: Wargames Atlantic has always been known for somewhat surprising choices in our plastic kits: things like mixing fantasy and sci-fi options in the same box or releasing historical sets to fill gaps and niches that others don't. Atlantic Digital gives us an opportunity to go even more crazy with obscure stuff, unexplored historical periods, and more. The folks who support us on our Tribes monthly subscription at MyMiniFactory are going to have a say in what gets made.

Wi: The number of files that you made available there in the launch month was huge!

HA: We are releasing many files each month because we're making sure to do something for each one of our existing ranges. There will be something for our Death Fields sci-fi range, Classic Fantasy, and the nine existing historical ranges. Each range will have one or more products: character figures, conversion parts for existing plastic sets, full multifigure sets, terrain, and vehicles.

We're doing a staggered release throughout the month and giving plenty of opportunity for people to suggest things to add in. We also are building the releases around a theme that's picked by the community each month. January's theme is Rebels and Revolutionaries, and we'll collect ideas for themes each month and have the community choose just one by voting.

Wi: Why did you choose this route rather than distributing through Patreon?

HA: Patreon has been around for a long time, but it was never primarily a place for miniatures (only about 3% of Patreons are miniature/3D printing related), and ironically, almost all those Patreons do their file delivery through



MyMiniFactory. I spoke with Alex and Nebo from MyMiniFactory and hit it off with them; WA decided to focus on their miniature-focused platform. Tribes is their version of Patreon and is 100% 3D file/printing focused. They also have a robust store for selling files, a Kickstarter-like platform, and are investing heavily in the website and future functionality. I'm excited by what they will bring to the manufacturing side with Shop3D too.

Wi: What do you think the future of 3D printing is?

HA: I think the most exciting aspect is for mass-manufacturing. We're not there yet but it's moving inexorably toward a time when industrial-sized additive manufacturing equipment will be able to produce things faster and to a higher quality than China does with the dreadful PVC stuff! I don't know when that will become a reality - it always seems like we are perpetually a decade or so away from things like this - but I think it's inevitable. It's also inevitable that the resin materials technology itself becomes more interesting as time goes on: more durable, able to take paint without an undercoat, etc., there are so many possibilities. When someone invents a 3D printable resin that can be glued with polystyrene solvent then the best of all worlds would be achieved! That said, I don't see 3D printed parts replacing hard plastic as the gold standard for miniature material anytime soon.

Wi: What does the future hold for Wargames Atlantic and Atlantic Digital?

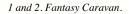
HA: More! Every month we're going to blow people's minds with the number of releases. I want Atlantic Digital's catalogue to rival the largest ranges out there today across all historical periods and genres. Some of the things we make on the digital side will probably end up in plastic too!

I'm also looking forward to having physical versions of what we're making for Atlantic Digital available to purchase. We're still working on this component with the MMF guys, but it's getting closer. There are lots of people that are not interested in owning a 3D printer or using one... I have a Form2 that I use to prototype our figures to check parts, fit, proportion, etc. It's been an indispensable part of Wargames Atlantic's process these last three plus years - but I hate it! I hate using it, hate the smell, hate the sticky, gooey mess; I'd much rather slap down my credit card and have some physical minis delivered to my door a few days later! We're working hard to make that part a reality as fast as we can! Eventually the goal is to have files and physical printed models available for sale directly from our site as well.

CONCLUSION

Not every company will embrace 3D printing in the way that Wargames Atlantic have, but with more 3D printers in homes and rapid advancements in their ease of use and affordability, it is a new aspect of wargaming that is here to stay. Not every wargamer will embrace the technology, of course; in the same way that metal figures remain popular after the introduction of plastic and resin casting, our hobby isn't going to suddenly come together and decide to go completely digital!

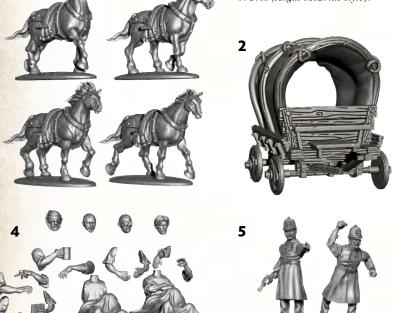
Everyone has their own personal tastes, and 3D printing seems to be a new area of army-building that suits the more adventurous and technologically adept hobbyists at the moment. I'm excited to see where things progress to over the coming years though. With increases in postal rates, raw material and energy prices going up, and supply chains in turmoil, the opportunity to print figures from your own home is a way to democratise the hobby. If nothing else, go and look at the ever-growing number of ranges producing amazing STL files and get inspired for your next army-building project!



- 3. Egyptian civilians.
- 4. WWI patients (doctors and nurses with weapon options are coming too).

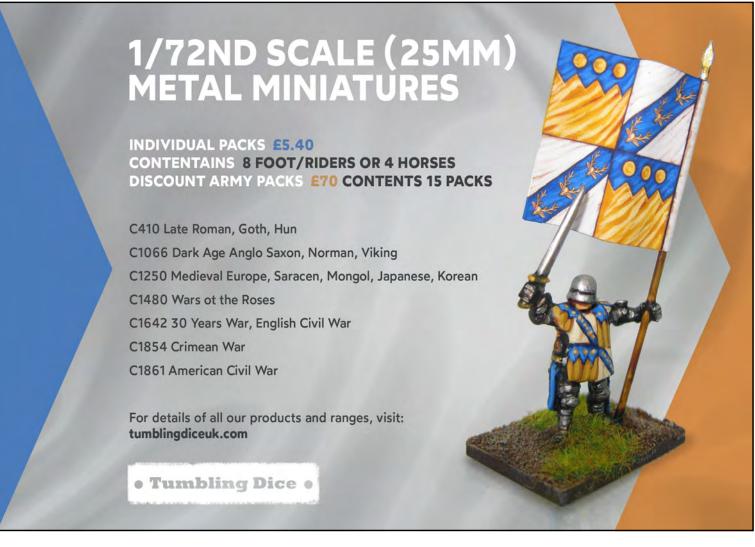
3

- 5. Victorian Police.
- 6. Orcs (Angus McBride style).











RED DAWN SOVIET STARTER SET



David Bickley and his gaming buddy Phil Robinson get their mitts on the new bumper box set from Battlefront and waste no time in getting the models conscripted into their ranks.

This latest release by Battlefront for their *Team Yankee WWIII* game will, like all before them, arouse a good deal of excitement amongst players of the game, I'm sure. When I received the Soviet Air Assault Battalion box set, I was no exception to that rule. The set is really substantial, containing all the Soviets you need to start playing *Red Dawn*, the latest *Team Yankee* supplement, which is set amongst a postulated Soviet invasion of the USA as portrayed in the film of the same name.

WHAT'S IN THE BOX?

On opening the box, you are faced with a large number of plastic sprues that will allow you to make up a number of different vehicles assigned to Soviet Air Assault Battalions or Brigades. These are: two Mi-24 Hinds that can portray either gunships or troop transports in a game, nine BMD1 or BMD2 amphibious tracked vehicles, three BTR-ZD antiaircraft vehicles, and three T64 or T64BV main battle tanks. In addition to the plastic vehicles, you also get a resin cast Objective Marker displaying the distinctive golden 'W' of that well-known fast food outlet Wonald's! The marker comes with two plastic Soviet infantry figures.

Turning now to the infantry elements of the set, you will find enough figures and bases to construct two alternative Command bases of three figures, six RPG-7 Anti-tank Teams/bases (each of two figures), and eight Assault Rifle Teams/bases (each of four figures).



SHIFTING THEATRES

All in all, it provides an excellent starting point for the Team Yankee player who wants to dive into the Red Dawn expansion of this 'what if?' game. But what of the many Cold War Gone Hot players who perhaps favour an alternate rule set for their games: Battlegroup Northag or Seven Days To The Rhine for example? Having written in an earlier issue of this magazine (Wi 419) about my own venture into the 'what if?' of the Cold War Gone Hot games set in 1983 Germany, this is where my thoughts soon turned. How much of the Air Assault Battalion box set could I make use of? I was pleased to say that the answer was all of it, though not some of the vehicle variants.

Some research, via our old friend Google, showed that at least twenty Individual Air Assault Battalions were formed by the Soviet Army between 1979 and 1981. These units were to provide airmobile capability to field armies or groups of forces. The first three separate air assault brigades to be formed were the 11th, 13th, and 21st. The 11th and 13th Brigades formed in 1968 and the 21st in 1972. The 617th, 618th, and 619th Battalions were with the 11th Brigade; the 620th, 621st, and 622nd were with the 13th; and the 802nd, 803rd, and 804th were with the 21st Brigade. Looking at their deployment, it is clear that they have a part to play in my games as well as those of the numerous devotees of Battlefront's Team Yankee WWIII games and its new Red Dawn offshoot.

Which vehicles can I use in my Eurocentric games? Well, most soldiers I have ever known prefer riding to walking, so troop transport is an obvious place to start.

The BMD1 was developed to provide protected transport capable of being dropped on a pallet into theatre in support of the paratroops or Air Assault Battalions. The Air Assault Battalions were elite

forces, and as such were armed with the latest weapons and equipment. The BMD1 airborne combat vehicles entered service with the Soviet airborne troops in 1969 and thus can clearly find a place in my games. As I've noted, the box contains nine sprues to make up these variants. There are also sprues to make up two Mi-24 Hinds that will provide additional troop transport - ideal for striking behind the B.A.O.R. lines and seizing strategic bridge points or disrupting troop movements towards the front!

Troops and their associated vehicles, as we have seen in real time from the ongoing conflict in Ukraine, are particularly vulnerable to air attack. The Soviet Union developed a light antiaircraft vehicle to support its Air Assault Battalions and Brigades in the form of the BTR-ZD 23mm anti-aircraft vehicle. The BTR-ZD entered service between 1974 and 1979 so they are nicely placed to be deployed in my games. They can protect the troops and vehicles from my TOW-Lynx helicopters or Harrier VTOL ground attack aircraft (or at least try!). Tanks, of course, are a major component of any Battlegroup, and the Red Dawn box set provides sprues to make three of them in two variants of the T64 MBT, the T64, or the T64BV. The latter entered service in 1985 - beyond my chosen setting of 1983 - but the T64 is serviceable, having been around from 1966 onwards. The three new tanks can join my existing T64s and swell their numbers if needed or be deployed in support of the Air Assault Battalion in other scenarios.

SPLASHING THE PAINT (AND SPRAY)

The figures included in the box set are immediately useful in my games set in 1983. They are cast in metal, not yet in plastic, which suits me. Having painted Batllefront's metal B.A.O.R. infantry figures previously, I was confident that these would prove no more complex. First, having lightly spray undercoated



Above: A sign for that well know symbol of the free west painted by Battlefront.

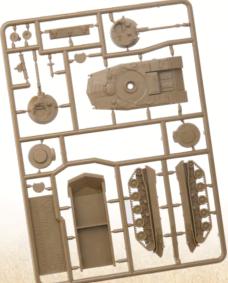
them with my white primer of choice, I fixed them as before to MDF hexagonal bases; three or four to a base, depending on the poses. This enables me to batch paint more easily; I find the hexes easy to hold and rotate.

I wash the whole figure liberally with Games Workshop's Agrath Earthshade as this brings out all the details and simultaneously provides light shading suitable for 15mm figures. The next stage is to paint the faces and hands with Vallejo Model Color Medium Fleshtone, using the wash collected in recesses as the shadow. As these are 15mm figures, I'm painting to tabletop standard - I'm not too fussed if I overpaint the odd shadow.

My next phase is to paint the base colour for the airborne camo uniform using AK's AFV Series Russian Sand. The camo pattern can then be applied using Foundry's Phlegm Green shade. The equipment I painted with Drab shade, while the weapons were similarly Musket Stock Brown and Blackened Barrel Light, both Foundry colours.



Above: The Soviet Infantry painted by Battlefront.





Above: BTR-ZD anti-aircraft vehicle painted by Battlefront.

Left: The BDM plastic sprue.



The models seen on this (and the first) page were painted by David and Phil using the colours and techniques discussed in the text.

The most notable feature of these figures are the airborne berets, which I painted Foundry Union Blue shade, while the badge is Ochre Mid with a Bright Red Light blob to suggest the central feature. I am aware these figures would not win any prizes, but they will certainly pass muster at gaming distance on the tabletop battlefield. As with all *Flames of War* figures, the bases come with the models, and I simply painted these with Citadel Steel Legion Drab and stuck a few 2mm and 4mm tufts on to suggest the heathland of the area of Northern West Germany around Celle.

While I tackled the figures, my gaming buddy Phil set to with airbrush and bristle brush on the vehicles that I had assembled. By his own admission, Phil came into wargaming through his original interest in military modelling, especially tanks and AFVs. If you have ever seen any of his 20mm or 28mm vehicles, then this is immediately obvious even to a ham fisted amateur like me!

Phil undercoated the T64s included in the set with Halfords Grey Primer then broke out his airbrush to spray them with Mig Ammo Zashcitniy XB518. After that, they were washed with Citadel Agrax Earthshade and drybrushed with the Mig Ammo Zashcitniy then a little Mig Cremeweiss added to highlight the finer features. The tracks were painted using Mig Ammo Dark Tracks, and the low points of the vehicles were drybrushed with Vallejo Panzer Aces Dark Mud and then Light Mud.

The BMD models are rather more complex - having a camo pattern paint scheme - and Phil began by spraying them with Badger Stynylrez Neutral as a base and primer combined. Covering the areas he wanted to use for the camo sand scheme with putty, Phil sprayed Mig Ammo Zashcitniy XB518 over the vehicles. When the putty was removed it left a camo design in place; the next stage was to add the grey areas of the camo scheme using a mix of Vallejo Model Color Dark Grey and Basalt Grey.

The vehicles were then washed with Citadel Seraphim Sepia for a more gentle shading. The sand areas were drybrushed with Vallejo Model Color Iraqi Sand, while the rest were drybrushed with their base colour with a little Cremeweiss added as before. The tracks were painted with Vallejo Model Color Dark Grey and then (as with the T64s) the lower areas received 'mud' drybrushing.

All the vehicles in my collection have been based in the same way; on the same sized MDF bases from Warbases. After painting the base with Citadel Steel Legion Drab and fixing the vehicles in place, I coat the visible areas of each base with PVA and dip them into my texture mix of Woodland Scenics Buff Ballast, made up of one part Coarse, one part Mid, and two parts Fine. I then shake off the excess when dry and paint with a 1:1 wash of the original colour and water, adding static grass and tufts to taste.

INTO ACTION

We figured the best way to view our combined efforts would be with some staged 'in game' photographs - after all, this is how most of us like to see the fruits of our labours.

While close-up pictures of Phil's vehicles make for great eye-candy, the Airborne troops are at the very limits of what my 72 year old hands and eyes can achieve and are thus best viewed in this context! A quick look at Battlefront's own website and fan forums will show you much better examples of the figures, I'm sure, but most of us in the hobby could probably be classified as wargamers who paint, not painters who occasionally wargame, and I'm satisfied with the final look we have achieved together.

Battlefront's new *Red Dawn* boxed set and scheduled additions are highly recommended, and not just for hardcore *Team Yankee* gamers, but for the wider group of Cold War Gone Hot enthusiasts.





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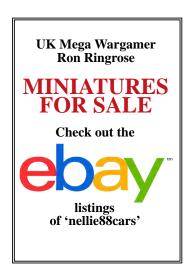














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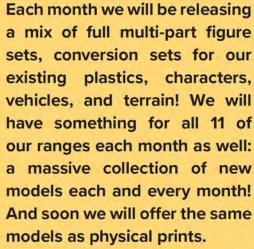






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