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ISSUE 425
MAY 2023
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The painting competition winners



FRANCO-PRUSSIAN WAR
New Perry plastics for the FPW

COWBOYS: HOW THE WEST IS WON - ON THE TABLETOP

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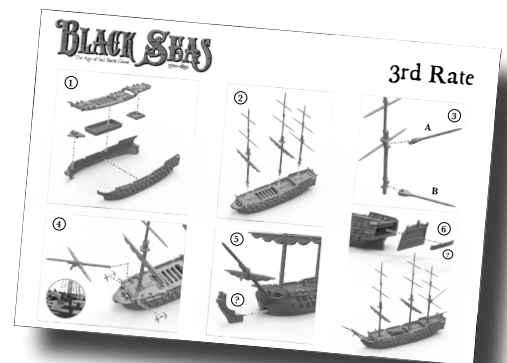
wargamesillustrated

FROM THE EDITOR

If you are a UK subscriber you might have received this magazine just prior to the world-famous Salute; if not it will just have happened. Either way there has been a big buzz about this year's premier wargaming event. After 2022's damp squib and 2023's non-appearance, it has felt like the UK wargames scene has been really 'up for' the return of a bumper, all guns blazing Salute. You can look forward to coverage of the show in the next issue of the magazine, but with this month's issue, you may have had the unexpected pleasure of receiving a Warlord Games *Black Seas* 3rd Rate Ship. These models have been exclusively available with copies of *Wi* purchased in Sainsbury's and Tesco (we also siphoned off a few for Salute).

Exclusive store deals run the risk of alienating those readers who have not been able to capitalise by getting their hands on copies of the magazine from participating stores - clearly a free ship on a magazine in Tesco Extra, England, is not much good if you live in Texas, Coober Pedy, or the Amazon Basin - in much the same way that even though I eat pizza, a two-for-one pizza offer in New York is of little use to me! However (just to pull back the velvet curtain of the publishing industry for a moment), store exclusive deals are a great way of us promoting new/different outlets, letting potential readers know that there are more places they can purchase their copies of *Wi* from than they might realise. In the UK, highlighting the sale of the magazine in Tesco and Sainsbury's stores is also a good way of tempting people away from purchasing in WH Smith. Although *Wargames Illustrated* has been on sale in WH Smith since 1987, the ever-rising costs they charge for the pleasure of selling our magazine means that we are now looking to direct UK readers to alternative stockists. This month's ship bagged with copies in Tesco and Sainsbury's being the proverbial carrot!

IF YOU HAVE RECEIVED A WARLORD GAMES BLACK SEAS 3RD RATE SHIP MODEL WITH YOUR MAGAZINE, YOU CAN FIND ASSEMBLY INSTRUCTIONS AT WARGAMESILLUSTRATED.NET OR SCAN THE CODE BELOW



Away from all that talk about stockists and ships, I should also mention this month's theme - Cowboys! You're in for a rootin'-tootin' time reading all about *What a Cowboy!*, *Dead Man's Hand*, and what the Wild West was really like in this issue.

Happy reading and rolling.

Dan Faulconbridge
Editor and owner.

Our cover artwork this month is Justice: Wild West style, by Neil Roberts.

CREDITS

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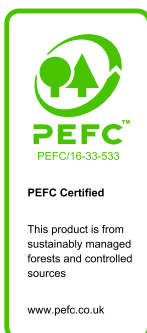
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HAMMERHEAD PAINTING COMPETITION 60

For the fifth year in succession *Wargames Illustrated* ran the Hammerhead Painting Competition at the show in Newark, England, supported by Kalistra, and we've got photos of the winners for your delectation and dissection.

THE RACE TO MUNASSIB PASS 66

Robert Giglio presents a full multiplayer ruleset for a 'race' game set in WWI. Players come together in command of British light patrol cars and attempt to cut off a retreating Senussi force controlled by the referee.

FIGURE SPOTLIGHT: PLASTIC FRANCO-PRUSSIAN WAR FRENCH INFANTRY 74

We talk to Michael Perry about his eagerly awaited French Infantry plastic sets and get a bonus painting guide from brushmaster Matt Parkes.

RULES SHOWCASE: MAD FOR WAR: ALL AT SEA 78

Games Designer Barry Hilton pressgangs a couple of wet behind the ears landlubbers and guides them through their first game of his Age of Sail rules: *Mad For War*, and in the process unexpectedly uncovers 'the best naval gamer' he has ever seen!

RAISING THE STANDARD 86

Billhooks fanatic Mike Peters explains how he paints the beautiful standards that decorate his Wars of the Roses armies. Mike's advice is applicable on banners for pretty much any period.



▲ **HAMMERHEAD PAINTING COMPETITION** 60



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▲ **MAD FOR WAR: ALL AT SEA** 78



▲ **RAISING THE STANDARD** 86

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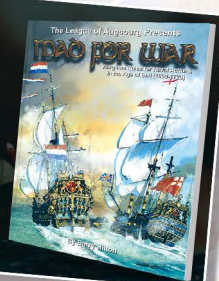
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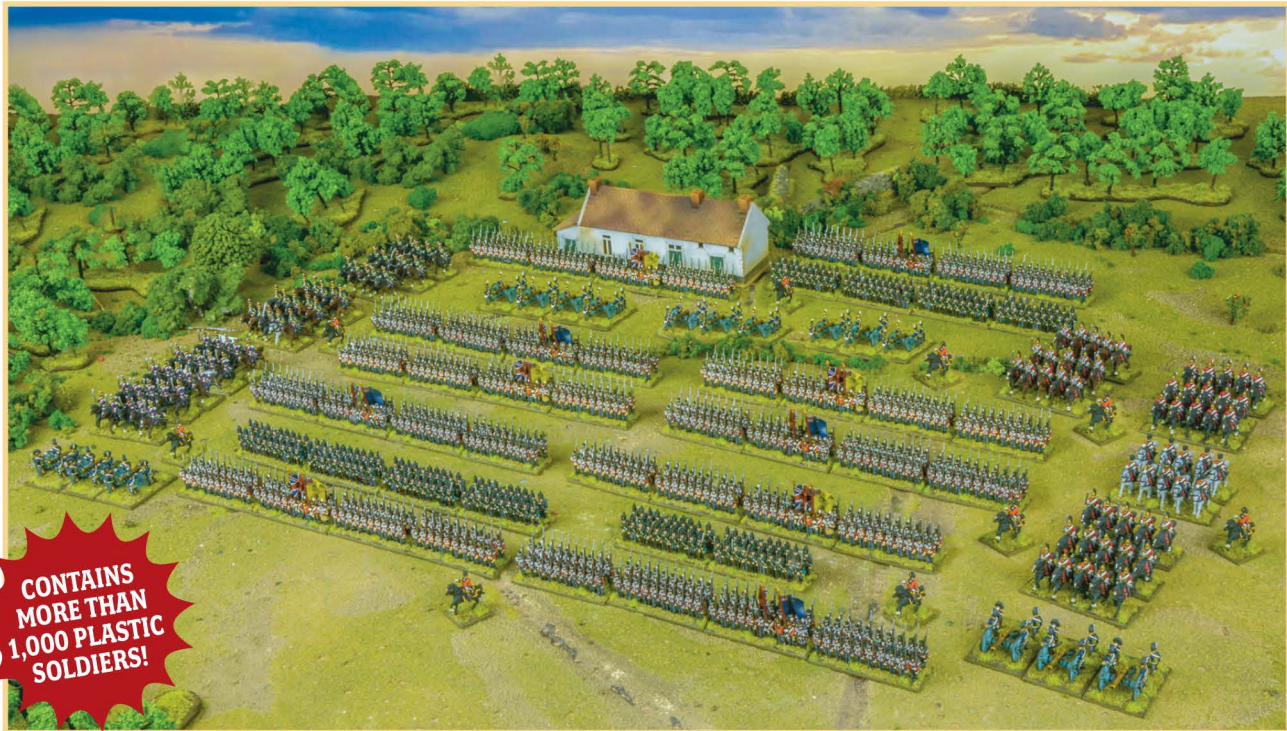
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OBSERVATION POST

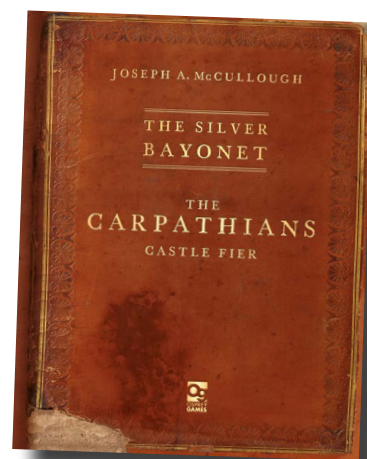
New and forthcoming wargames
stuff you need to know about

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

THE SILVER BAYONET: THE CARPATHIANS

The Silver Bayonet seems to have struck a chord with fantasy fans open to dabbling in historicals and historical gamers ready to explore the supernatural. The original book was packed with background, rules, scenarios, campaigns, and solo battles that neatly encapsulated *The Silver Bayonet's* subtitle: 'A Wargame of Napoleonic Gothic Horror'. Despite being a hefty tome, that rulebook was clearly only scratching at the surface of the dark and grimy Napoleonic possibilities and fans were hungry for more.

Not an author to shy away from a good expansion (or ten!), Joe McCullough has penned *The Carpathians: Castle Fier*. If you've read a *Frostgrave* or *Stargrave* expansion, you'll have a good idea of the kind of thing to expect here, but at 64-pages this book is more compact than Joe's previous offerings. That's not necessarily a bad thing; the new content is solidly written and well considered, and each addition manages to tweak the gameplay and add another layer to the background.



DETAILS

- SCALE: 28mm
- PERIOD: Fantasy/Historical
- PRICE: £14.99
- FORMAT: 64-page full-colour (but stylistically black & sepia) softback book
- AVAILABLE FROM: ospreypublishing.com

The three new Soldiers you can recruit highlight this synergy of rules and background. The Coachman, Highwayman, and Woodsman are all characters you'd bump into on a grim night in the Carpathian Mountains and they add new gaming options to your unit. The Woodsman's new Attribute; Fire Starter, (which allows him to swap any specialist equipment to Oil and Torches) serves a background purpose - just right for a monster-hunting, fire-wielding mob in the countryside - and modifies the rules nicely at the same time, ensuring you have more of the specialist extras you need to target the beasts in this theatre of war.





UNDER THE MICROSCOPE

REDUCING THE NEED FOR HOUSE RULES

At *WiTowers* we ended up playing the original game quite extensively for our *Silver Bayonet Society* campaign [the series began in *Wi407 - Ed*] and while we found lots to like about it, we also uncovered a few core elements that we felt needed a change.

One was that specialist equipment was spread too thinly between soldiers and would rarely come into play against beasts on the tabletop. It's great to see a deliberate attempt to address that in *Castle Fier* through new Soldiers and Attributes.

An even bigger and more vital change is that the frequency of random encounters has been upped considerably. Every time a double is rolled on an initiative check, players must roll again on the Iron Keep Unexpected Event and Encounter table. This means various kinds of extra friction will be a factor in your games; a departure from the all too infrequent occurrences in the vanilla rules. Each new unexpected event or encounter adds more narrative and gaming intrigue beyond the standard clash of combat in which your opposed units are involved. In short, *The Carpathians* makes *The Silver Bayonet* feel even more flavourful and fun.

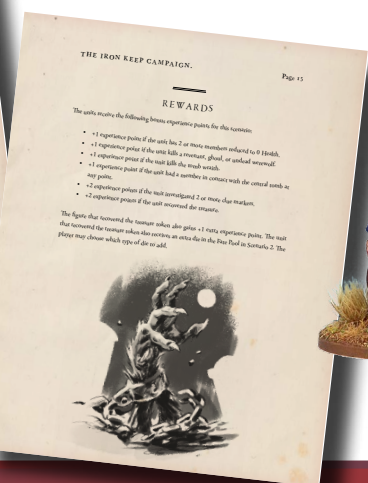
Venture into the Iron Keep

The Iron Keep campaign is the storytelling heart of *Castle Fier*. It contains five scenarios that take players through the grounds of the eponymous Iron Keep and into its depths, facing new challenges as things develop - gameplay modifications and additional monsters - before a clash with a final 'boss'.

If you prefer to play alone in the dark, then there is also a solo campaign - The Broken Watchtower - with three linked scenarios and a 'hard mode' that carries some of your wounds through from game-to-game.

The Bestiary contains 13 (unlucky for some) new horrors that are suited to the wilderness and forests of the Carpathians. Some have a distinctly Romanian flavour, such as the *Muma Pădurii* (forest witch) and *Căpcăun* (a dog-headed ogre), while others focus on natural horrors such as bat swarms, giant rats, and ferocious hounds. The book ends with eight new Attributes that fit with these new creatures.

Castle Fier is a concise but welcome and game-improving addition to the horror-soaked world of *The Silver Bayonet*. It also leaves us thirsty for more with the kind of hunger usually only known by bloodsucking fiends! Thankfully, another expansion is on the way - *The Silver Bayonet: Canada* is due to be released later this year - and this book will be written by Ash Barker of Guerrilla Miniature Games. Most intriguing! We'll have more on this in a future issue.



North Star will release Wave Five of their *Silver Bayonet* range to coincide with the launch of *The Carpathians: Castle Fier*. A new Austrian Unit will include the three new Soldier classes (shown here) and there will be a Russian Unit too. As well as that there will be Pixies, Cultists, and Ghouls from the core rules and a wide selection of new beasts from this expansion.

STUDIO 6201 - MARS CODE AURORA

Mars Code Aurora (MCA) is a thoroughly modern wargame. It has the kind of neat design aesthetic we always hope for in a new book (aided by its association with the folks at Studio Tomahawk, no doubt); it's a granular skirmish offering, it's set in an interesting 'nightmare future' world with narrative gaming aplenty, and it has the trappings of modern design: an activation deck, reactions, modifiable actions, objective driven combat, etc.

None of that means it's better than earlier wargaming offerings, of course, but *MCA* steps into a very crowded arena of sci-fi skirmishers (both old and new) with a confident swagger. It's got that 'so quietly confident it has to be dangerous as hell' thing going on! There are no obviously flashy bells and whistles, and it doesn't bring particularly innovative elements to its core gameplay (although its drones and multi-objective battlefields are a rather different spin on the fighting area). *MCA* is content to combine intriguing systems that work well in other games, add its own flair, a few neat twists, explain itself clearly, and look great while it does so.

Why are we on Mars?

It has an equally solid but certainly not novel background: Earth's ability to sustain life has finally been extinguished and eleven Arks have blasted off to colonise the Red Planet. Extra-terrestrial life decided to say hi to Mars' new residents once they were settled; they were greeted with blaster fire, and humankind now battles against aliens and among its various factions. It's essentially the perfect playground for sci-fi battles that will suit your preferences and figure collection.

Rules flow nicely throughout the turn and the card driven activation process keeps players attentive and ready for action. Once a figure has its card drawn, it activates and can have orders issued - some are direct, others are reactive - and Officers can issue further orders to friendly combatants for each of the Commission stars they have, if troops are within range. All distances are in centimetres, which will probably be as troubling to some as it is utterly unremarkable to others! Range templates at various regularly-used lengths are included in the book and available to download.

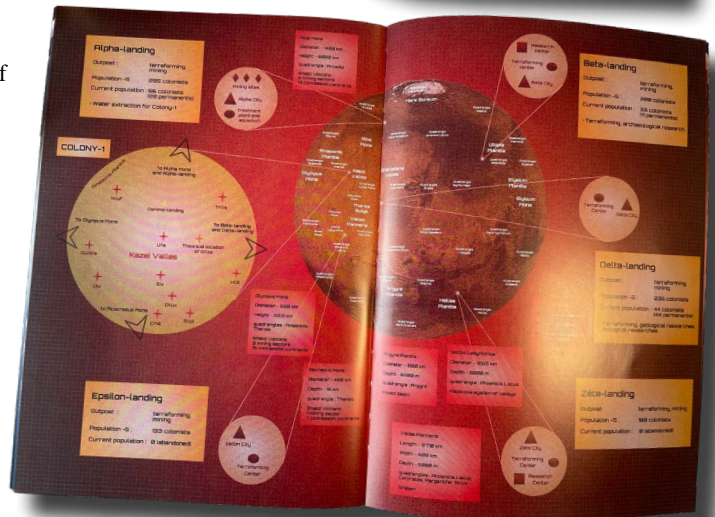
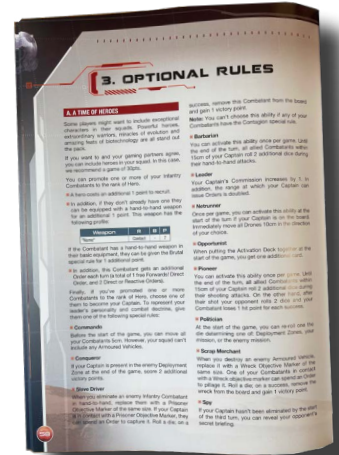
Order types

Direct orders cover movement, standard and suppressive fire, melee, first aid, and specific scenario goals such as activating a beacon or hacking a terminal. There's also the option to generate other actions that might better fit your storyline or gaming desires. This brings further narrative possibilities to your games while keeping the gameplay tight and punchy; that's something we find some narrative focused games less confident with. Many 'story driven' games tend to sacrifice tactical weight and strategic agency to focus on their narrative hooks, but *MCA* keeps the focus on the gameplay. What happens on the tabletop is so varied that it tells its own story.

Reactive orders are a little different: return fire (shoot at whoever shot at you), snapshot (shoot at someone running across your line of sight), or intercept (charge someone who comes within range).

These are introduced broadly then tackled in full detail. You'll always follow a similar dice system, regardless of whether a figure is moving over difficult obstacles, taking a shot, swinging a sword, or healing up.

Standard D6s are used in the game but these just track the hit points of each figure. To determine if you are successful in actions, you can use anything that shows a 50/50 chance. Each action has an associated number of dice to roll (e.g., an attacker's Aggression is added to their weapon's Power to determine how many shoot dice to roll) and other modifiers can come into play (a defender's Endurance will reduce the shoot roll, a burst weapon fired up close will add to it, etc.) before the number of



DETAILS

- SCALE: 28mm (but the rules are generally scale agnostic)
- PERIOD: Sci-fi
- PRICE: £20
- FORMAT: 84-page full-colour softback book
- AVAILABLE FROM: northstarfigures.com

successes are determined. Everything is clearly shown in a simple diagram for each action, making for a system that is easy to follow with no need to cross-reference tables or regularly flip through the rulebook's pages.

An intriguing theatre of operations

This is a game designed for boards packed with obstacles, structures, vertical details, and more. It's handy, therefore, that a whole section is devoted to rules for general terrain, doors, and combat at altitude (climbing, jumping, falling, etc.).

MCA offers a lot more than standard pitched battles and it has a comprehensive battle generator. Missions are determined by dice rolls (with neat illustrations for randomly generated terrain deployment), and the arenas of combat feature drones, tactical objectives, and squad specific mission objectives.

Drones are an intriguing and unique addition; these remnants of the Arks' pacification programming survey Mars to keep the peace. Each player deploys one drone, and they float around the table creating bubbles of pacifism. You'll need to work around these zones to complete objectives and take out your opponent. In adding an invulnerable, movable feature that counters aggressive actions, the designers have implemented a fascinating new element of friction: the temporary truce!

Tactical objectives

Four tactical objectives are placed by players and randomly determined; they are another intriguing extra bringing narrative beats and gameplay challenges in tandem. If you gain control of a comms relay, you'll boost an Officer's Commission and be able to give out extra orders; grab a munitions dump and once per-turn you can roll an extra dice when you shoot, while a shield will confer cover to infantry close by.

Board setups and missions are random too. You might be trapped in the centre, needing to sabotage an area, with the secret briefing to assassinate an enemy Officer, and the help of a nearby weapon emplacement. You could just as easily be trying to break through a central defensive position and recover an item, while trying to destroy an enemy armoured vehicle as your secret briefing, hindered by the reinforcements the enemy satellite link is bringing into play.

We're still not even halfway!

Two pages on multiplayer missions take the already generous gaming offering beyond the norm, adding setups that will be more fun with extra players. This is a truly generous spread for the first 35 pages of a book! Pages 36 to 41 change the pace of things, switching to squad organisation, details of recruitment, and associated special rules. This tight selection brings sci-fi flavour without bloating the number of things you need to remember, then the next 16 pages detail the factions (see Under the Microscope) and extra modifiers.

Optional rules follow with a generator for heroic characters and random events you can shuffle into the Activation Deck: Sandstorms reducing sight range, Emergency Protocols ending the turn immediately, Arduous Advance reducing movement, No Matter the Cost adding an extra turn to the game, and more. The narrative gameplay continues!

Code Aurora

The book saves its background until the end, putting the gaming front and centre, which we like a lot. There's nothing wrong with the background but the most appealing thing about *MCA*'s rules is they seem easily applicable to many settings, so we didn't dive into it too deeply.

Things round out with an FAQ, templates, QRS, glossary, and suggestions for how you can take the game to different universes. It's a packed and enticing offering and we're interested to see if clubs pick up on the fast, fun, storytelling, but tactically challenging gameplay it offers.



UNDER THE MICROSCOPE

PICK YOUR FACTION FLAVOUR

The authors describe *MCA* as a 'generic game open to all ranges of miniatures', and they've created broad archetypes to enable that. Your squad will be dictated by an overriding motivation rather than a more defined background. The choices all determine what type of infantry and vehicles can be taken as well as some additional special rules:

Domination

These bio-mechanical legions have the Neuromech special rule; when your Officer dies a combatant within 20cm will take on the role with the same bonuses. In addition, they are Eternal which gives them the ability to heal up.

Science

In this world 'science' means fancy death-dealing equipment! Your infantry rolls two extra dice for shooting as they have targeting optics and officers can Hack.

Corruption

Once-human horrors who have risen again to do eternal battle. Armoured vehicles count as Officers, making for intriguing mobile command posts, and when slain your infantry change into a zombie-like Golem soldier.

Equality

Commies in space! These are the brave working class doing what they can to survive, and they get a hefty amount of infantry on the battlefield compared to the other squad types.

Order

The elite, these trained soldiers are Professionals - a special ability that allows them to reroll Willpower checks - and have higher rank fighters than other backgrounds.

Brutality

There's always got to be a brute-force faction! These physically boisterous bullies have the Impetuous special rule, allowing them to activate instead of an enemy once per-turn.

Hunger

The all-consuming chitinous alien horde's armoured vehicles become Titans - living monstrosities that can become Officers rather than mechanical things - and their infantry redeploy at the start of battle.

Greed

This is the pick and mix option and allows you to choose from all other factions. There are some penalties though; they won't get access to faction-wide special rules and their special weapons cost extra.

“...the nearest run thing you ever saw in your life”.

- The Duke of Wellington

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Table shown lit for placement of infrastructure and units

You are invited to participate in the Grand Event....

We are running the event over the weekend of 17th/18th June 2023 at our gaming centre in Edgbaston, Birmingham, with all proceeds going to “Help for Heroes”. We are now extending invitations to individuals and teams to command the respective armies throughout the day.

We are looking for around 14 players for each day (7 per team) and have in mind a charge of around £95.00 per person for a full 8 hours play. Why not get friends and family to sponsor you for the day?

If you can raise more than £95.00 for “Help for Heroes” all the better! Application and sponsorship forms are available for download from our website. It should be a great weekend with lots of other fun things to do including a painting competition for children, trivia quiz and prize draw.

Your support for “Help for Heroes” is appreciated.

Bernard Cornwell has promised a number of signed copies of his fabulous non-fiction book “Waterloo” in support of the event, which we will offer as prizes.

Win a FREE place at our Grand Event sponsored by Valkyrx Gaming...

Valkyrx Gaming will sponsor two players, funding their entry fee in full. Here is a fun wordsearch style competition you can enter. All correct entries will be entered into a draw and two lucky winners will be invited to play at the Grand Event. Competition closes 15th May 2023.

WATERLOO WORDSEARCH COMPETITION

Simply solve the clues and circle the answers on our wordsearch grid.

Submit your 12 answers by e-mail to birmingham@valkyrx.com with the subject heading WATERLOO WORDSEARCH. It is not necessary to return the completed grid.

Here are your clues...

- 1) General Officer Commanding 2nd British (Union) Cavalry Brigade. Killed in Action (8 letters)
- 2) General Officer Commanding 5th British Infantry Division. Killed in Action (6 letters)
- 3) French Marshal in failed mission to keep the Prussians from joining Wellington at Waterloo (7 letters)
- 4) Captain in command of "G" Troop Royal Horse Artillery (6 letters)
- 5) Chateau to the South of Wellington's ridge and subject to Reille's diversionary attack at around 11.30am (10 letters)
- 6) Strong point in front of Wellington's left flank in the area of Smohain (9 letters)
- 7) Veterans of Napoleon's Imperial Guard a.k.a. "The Grumblers" (8 letters)
- 8) Village with the church of Saint Catherine at its centre and the focus of fierce fighting between French and Prussian forces (10 letters)
- 9) Major General acting as Blücher's liaison officer at Wellington's HQ (8 letters)
- 10) Lieutenant General in charge of the British Cavalry Corps and 2nd in Command to Wellington (8 letters)
- 11) Chief of Staff to Marshal Blücher (9 letters)
- 12) Scots Greys sergeant who captured the Eagle of the French 45th Line (5 letters)

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RELEASE RADAR

Dom Sore's here with the latest wargaming discoveries from his Release Radar.

A KHURASAN COLLECTION

An unusual start from me as I highlight various new products from one manufacturer. They're all from Khurasan Miniatures (khurasanminiatures.tripod.com) but they couldn't be more different. The biggest is a 28mm scale T-64BV. This is a large resin piece, with some extra pewter bits included to build it as either the original 1985 tank, or a modern Ukraine version with the Luna as an additional option. It is a very large kit with a lot of detail, the casting looks excellent, and there is very little clean up needed.



T-64BV.

How about 15mm Central Asian Turkic army for the 6th to 14th Century? Khurasan have you covered with a new and already quite extensive range. High command on half-armoured horses, with optional wolf-head windsock, are perhaps the stand-out figures but there's plenty more here. Horse archers on ponies, lancers and noble archers on various types of mount, along with foot spearmen and archers who can represent a huge selection of Dark Age forces until the fall of the Uighurs of Turfan in the early 14th Century.

My look at the eclectic Khurasan collective for the month is completed with a peek at some Pilgrims from the First Crusade, which have a ton of character, seem ready for a scrap, but could equally fit into various settings as townspeople too.

As you read this, Easter will have been and gone, I will have consumed far too much chocolate, and lighter evenings will be here in the UK, with more daylight to paint by. My main project of late has been completing my Catalyst Game Labs *Battletech* mechs ahead of a campaign my friends and I have planned. When my eyes need a rest from that close detail work, I'm still scanning for new things to add to my collection from across the wargaming panoply, and I have plenty of discoveries to share with you this month!



Above: 15mm Central Asian City States High Command.



Above: First Crusade Pilgrims.

ROMANS ACROSS THE AGES

Aventine Miniatures (aventineminatures.co.uk) have an ever-expanding range of 28mm metal Republican Romans that they recently added some extra options to. There are three cavalry sets in mail and montifortino helmets, with either spears, mixed weapons, or swords, and there's also a great cavalry command pack to accompany them in the same helms. Aventine's figures are always bursting with character and have realistic faces; this is apparent across the two interesting Generals packs. One of those figures looks like he would give his republic for a horse (what do you mean I have the wrong play?) and I'm wondering if I need to look at starting my own Roman army.



Above: Republican Roman Cavalry with spears.



Above (both pictures): Aventine Republican Roman Generals.



Above: Republican Roman Cavalry with swords.

The more modern descendants of the Republican Romans are the Italians or World War Two. Luckily, Mussolini's vision did not come pass but we do like to represent the Italians on the tabletop and MarDav (mdminis.co.uk) have released a new swathe of figures to help us do that. Their 3D printed range now has a Bersaglieri officer, Bersaglieri squad, flamethrower, a massive Cannone 149/40 heavy howitzer, Cannone 75/46 heavy AA gun, and updated forward observer and regular rifle squad. Both artillery pieces come with crew members, so you won't need to convert anyone, and the Bersaglieri squad comes with two LMGs. Who would win between Bersaglieri and Republican Romans? Maybe you could play a very one-sided 'what if?' game!



Above: Bersaglieri Squad.



Above: Italian Flamethrower team.



Above: Cannone 75/46 heavy AA gun.

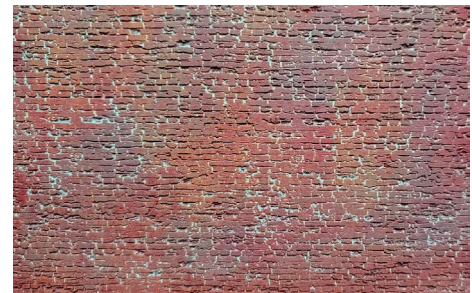
A MIGHTY RELEASE FOR MIGHTY EMPIRES

It isn't often you get such a large multi-nation release from one manufacturer but that is what Blitzkrieg Miniatures (blitzkriegminiatures.com) have here. They've made ancient Egyptians, Hebrews, Sea Peoples, and Hittites all available in one hit, within their Mighty Empires range: eight packs of Egyptians, five packs of Hebrews, four packs of Sea Peoples, and eight packs of Hittites to be exact. All are 28mm in 3D printed resin. There is a lot to get through in these 25 packs, but a definite highlight is the Hebrew Ark of the Covenant set. I want one for the same reason everyone else does - just need to find my Doctor Jones and a U-boat. The Egyptian Pharaoh on chariot is also an excellent looking set, with very fancy horses pulling the Egyptian light chariot as the Pharaoh shoots an arrow at his prey. The Pharaoh's Hittite counterpart is in a much more functional and robust chariot; less fancy, more beard - a bit like me! Let's hope the finished figures look as good as the renders seen here, and on Blitzkrieg's website.



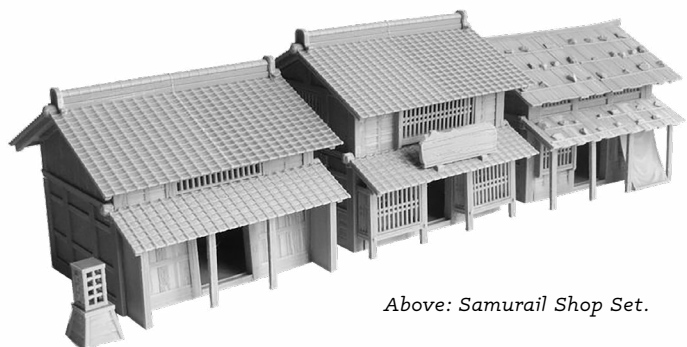
BRICKS, RAILWAYS, AND JAPANESE BUILDINGS

Ever wanted to do realistic brickwork on your buildings? I have, but never quite got it right. This new sheeting from US manufacturer Monster Modelworks (larkspurlaserart.com/ho-brick-sheets) might make things easier. They come as laser engraved sheets of basswood and are based on actual photographs of brickwork (right). That 3D effect should work wonders, and even though these are targeted at railroad modellers they provide an excellent opportunity for us wargamers. They come in three scales: HO, S, and O.



If you have never seen Oshiro Models before you really should check them out (oshiromodels.wixsite.com). A great place to start is with their new Victorian Railway range. All the models are 28mm scale resin, and come unpainted. There are two equipment sheds, a guard office, small office, loading dock (left), and a pair of loading ramps in this new and expanding range. These are all top quality buildings, with loads of excellent detail, as well as little extras that make you go, "Ooooh!". I have some other buildings that these will go very well alongside, although mine are designed for canal-side rather than a rail-side, I'm sure they will work.

More interesting buildings this month from 3D Alien Worlds (3dalienworlds.com). Their Samurai Shop Set has a number of options within it for you to build your own Japanese buildings from the STL files they provide. You get two different roof options, two optional front roof styles, a variety of shop fronts, three building types, signs, and eight different shop accessory sets. These



Above: Samurai Shop Set.

shop accessory sets are fantastic and include: toy shop, sake dealer, umbrella shop, and a music shop. It may be the easiest way to get a whole medieval Japanese high street in one fell swoop. Not new, but I urge any Japanese gamer's to check out 3D Alien Worlds' Dicletower pagoda - how I missed that before I have no idea!



Right: Dicletower Pagoda.

WINGED HUSSARS (AND LESS SHOWY-OFFY CAV)

Anyone who knows me knows I love a bit of Polish history and yet I only have one army for them; Napoleonic Grand Duchy of Warsaw, which are all Baccus 6mm. Sadly that era of the Polish army did not have famous Winged Hussars, which are available in their re-tooled form in Baccus' Great Northern War range (baccus6mm.com). They offer a choice of Winged Hussars either Charging or Stood (top right). Baccus also produce the less glamorous Polish-Lithuanian cavalry in the form of Pancerni - again Charging or Stood (bottom right).

Looks like they are getting ready for new reveals at Salute as well - so can someone let me know as I can't make it!



FROM VIRTUAL TO SOLID

I wanted to finished by highlighting a couple of manufacturers who are making the move from STL file production to metal. For the non-tech savvy, that means producers who have previously only made their minis available as 'print your own' STL files, but are now manufacturing their figures in metal as well - so you don't need to own your own 3D printer to acquire them.

First up we have metal *Thalassa* crew. You will remember that *Thalassa* was the ancient naval rule set given away by [those nice people at - Ed] *Wargames Illustrated* a few months ago. The models were available as free STLs for *WiPrime* members and from NG Castings, but the figures (beginning with the crew) are now getting cast in metal.

Australian sculptor Medbury Miniatures is also making moves to get his STL sculpts translated into metal, beginning with some very tasty Vikings.



Left: Thalassa Crew.



Above: Medbury Miniatures metal Vikings.

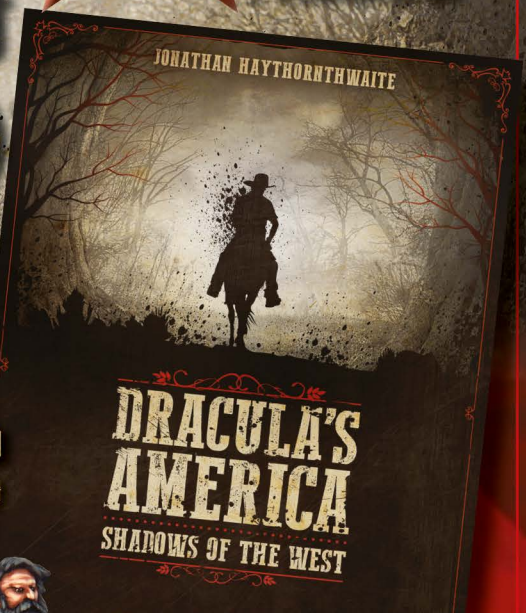
Hopefully this will be a continuing trend; the more options us gamers have the better.

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

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QUICK FIRE!

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

ORCCON GOES MESOAMERICAN

By Adam Solis

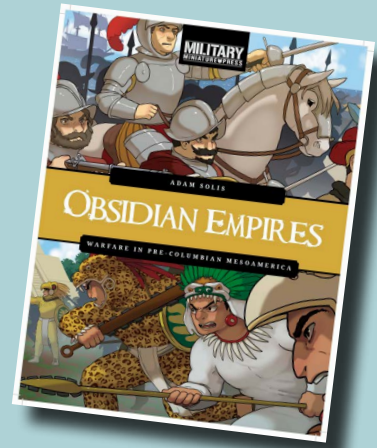
I live in the Los Angeles metro area and we have a series of local conventions that run over the Presidents' Day, Memorial Day, and Labor Day weekends. These are a lot of fun and show off just about every type of game imaginable, including many historical ones.

I put on a demo using my new ruleset, *Obsidian Empires*, at ORCCON at the Hilton at LAX on the Presidents' Day weekend. My game focuses on warfare in Mesoamerica at the time of the Spanish conquest, and my aim with the demo games (and the rulebook) is to bring about more awareness of other cultures in Mesoamerica and represent them on the tabletop.

My armies include the Aztec (of course), Purepecha (their western neighbours), Huastecs (located near the Gulf of Mexico), Tlaxcallan (Spanish Allies), and the Spanish. Preparation for the demo games is vastly increasing the number of models I have in my collection but, luckily, there are various manufacturers that make quality Mesoamerican figures and kits.

At ORCCON, armies from the city states of Tlaxcala and Purepecha clashed with their Aztec adversaries, and the players involved seemed to really enjoy themselves. At the end of the weekend, the city states combined to try to drive the Spanish invaders from their land. As time ran out, the Spanish were able to get away and live to fight another day.

I am already planning a participation event for next year, so the collection will keep growing.



Above: Conquistador (left) and Huastec suit wearer (right).



Above: Shorn one (left) and Novice with bow (right).



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WHERE THE WILD THINGS WERE



As part of this month's Cowboy theme Neil Smith take a fresh look at Wild West towns and how we should represent them in our games.

I came to this article expecting to debunk the myth of the Wild West town, to pour scorn on it as the 'mild, mild West', as one historian put it. What I found in the books and online was something rather different: a west that might not have been exactly Wild, but was certainly wild enough.

Nevertheless, incidents of gangs riding into towns to take on the lawmen - the heart of so many of our games - rarely happened. Our terrain collection towns are often generic too, based on classic TV shows and movies or just the gist of the thing as a background to the game. Wild West towns - frontier towns - while similar, were all different, and those differences affected the character of violence and lawlessness. What we will do here, then, is take a mosey through the two major types of town that were called 'lawless' and see who might be using their shooting irons.





MINING TOWNS

Gold! Ever since a man put an artificial value on the ‘glittering yellow rock’, as the Native Americans knew it, that glitter sparked a fire in other men’s eyes and hearts. Wherever it was discovered in 19th Century America, men would come from all over to tear at the rocks that held gold and at each other in the process. In 1874, that place was the Black Hills of modern-day South Dakota and Wyoming. It was George Armstrong Custer who led the expedition to confirm gold in the Black Hills, leading to an invasion of prospectors, many of them European migrants to the US. The fact that it belonged to the Lakota people by treaty made little difference to men with gold fever, and they came in their thousands to hack at the ground, ‘Indians be damned!’ The prospectors hauled their mules and wagons in just ahead of the speculators, many of whom would make more money than the majority of prospectors ever did. Tent camps were the first communities to rise in the Black Hills, but there was enough wood to build small towns, the most notorious of which was called Deadwood.

Deadwood

Deadwood (see contemporary photo on previous page) was an outlaw town from its foundation. Built on Native American land outside any jurisdiction, Deadwood flourished initially without any law other than that of the strongest criminals. Chief among them was Al Swearengen (a ‘psychopathic profiteer’, according to one historian), who built the Gem Theater-Saloon, a euphemism often used for a brothel with or without other entertainment. The gender ratio was 200:1 men to women for the prospecting influx; add in whisky and you’ve mixed a violent cocktail. More saloons followed, then stores for the goods miners needed, the resident ‘quack’ selling his snake-oil, a dentist, a bank, and liquor stores, most of which had Swearengen’s sticky fingers on them. Miners built shacks and cabins,

and a small Chinatown soon sprang up, not to furnish the town with opium because that was already available along with morphine, but rather to run legitimate businesses and join in the pursuit of gold. Criminality was pretty much a white man’s business.

Not everyone could make money legitimately, though many made enough to survive at least long enough to drop their gold dust on the counters of the Gem or other saloons, drink whiskey, play poker, or practically guarantee their losses at the Faro table, then rub their eyes in the morning and head back into the hills. In such circumstances, it would not take much to detonate a man’s temper, leading to fisticuffs or guns drawn. Men also grew restless, bored, and bitter, factors contributing to outbreaks of violence. For some it

became political; bigotry flourished along with tribal mentalities - it doesn’t take too much to hate when things aren’t working out as expected. The recent Civil War and its aftermath also drove many a bitter or damaged Bluecoat or Johnny-Reb veteran west into towns like Deadwood, adding to the volatility. All this tension existed in a truly miserable environment; a town built in a canyon with a seemingly permanent muddy main street infused with slops and other detritus. Flies were everywhere and sanitation was almost non-existent. And for the first few years, no organised law existed.

Seth Bullock arrived in Deadwood in August 1876, the day before Wild Bill Hickok was killed (leading to the phrase Dead Man’s Hand for the cards he was playing when Jack McCall shot him). Bullock arrived as a merchant but soon became sheriff. In keeping with most



lawmen in frontier towns, Bullock rarely used his pistol when reason or non-lethal control was available. This was despite some notorious characters visiting Deadwood: Sam Bass, the Sundance Kid, and Calamity Jane ‘the American West’s greatest bullshit artist ever’ among others.

The problem for gamers is that gangs never came through Deadwood, and there were no grand shootouts on dusty streets or wild bank robberies - violent crime was almost always an individual activity. But we don’t always have to play the hand that history deals us: there were times when mayhem could easily have broken out. There was a brief window, when the town was still tents and shacks, wherein the Native Americans could have attempted to stop the white man’s incursions into their territory. The miners could have organised themselves better to prevent their exploitation, something that applies to the Chinese community too. Finally, you could gather a posse to ride out of Deadwood to take down the bandits that sometimes plagued the hills.

I chose Deadwood to drill down into partly because, for a good part of its history, the town could be considered the frontier of the frontier, a truly wild place, but also partly because of the HBO TV series *Deadwood*. Though not for the squeamish, the series captured much of what Deadwood was about, and the period sets, clothes, and artefacts are inspirational for our games. That brings me to my favourite Western movie, *Tombstone*, which is brimming with larger-than-life characters in another mining town. Here we do find gangs, or at least a gang, and the most famous gunfight of them all.



Deadwood as depicted in the TV show of the same name.

Tombstone

In 1877, prospector Ed Schieffelin arrived in south-eastern Arizona, determined to find silver. Local people dismissed him with the remark that all he would find there was his tombstone. He found silver and the floodgates opened to like-minded prospectors. Tents and shacks soon sprang up, but unlike Deadwood, Tombstone was a planned town, laid down by a government surveyor. Within two years of Schieffelin’s optimistic digging, Tombstone had a few thousand residents living within a horse ride from phenomenally rich silver deposits. By February 1881, Tombstone was the seat of Cochise County, and big-time mining interests from back east were investing proper money. Everything looked on track for a regular little ol’ town with no drama worthy of the history books. Perceptions can be deceiving; Tombstone was a powder keg waiting to blow.

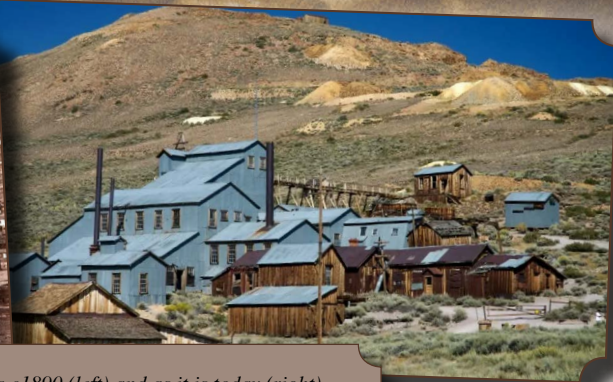
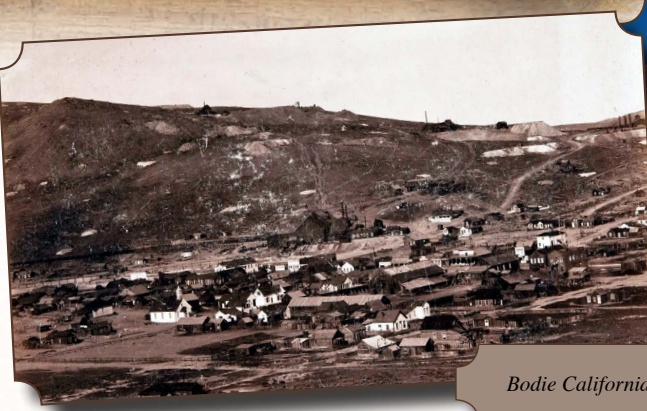
Tombstone suffered from the lawlessness of all mining towns for most of the same reasons as Deadwood: bored miners, booze, and frustration. But the town and surrounding Cochise County also

possessed a couple of wrinkles that made events play out in a different way. The new town was ideally located for smuggling over the Mexican border just thirty miles away, and the men who could do that lived on ranches that resembled armed compounds for all the law could do about them. These were the cow-boys, a new, derogatory term for men who masqueraded as working cowhands but were in fact little more than common criminals; they were mostly involved with cattle rustling but not averse to robbing stagecoaches. Ike and Billy Clanton, Tom and Frank McLaury, and Billy Claiborne were among the most notorious, and they would meet some rough frontier justice at the OK Corral on 26 October 1881, when they faced the lawmen Earp brothers and the notorious Doc Holliday. The event is still disputed by historians, but it was probably a necessary fight in a town just four years old that had grown from 100 men in tents to 7,000 people, most of whom wanted a civil society with law and order.

The OK Corral gunfight is overstudied, so we won’t get into it here. Nor will we look too much further into the other mining towns, though other fine examples of the wild frontier existed in places such as Virginia City, Nevada; Oatman, Arizona; and Silverton, Colorado, all of which had their lawless areas.



Tough Nut Mine, Tombstone (left) and Tombstone city (right), Arizona c1879.



Bodie California c1890 (left) and as it is today (right).

Ghost Towns

Before we go, let's linger for a moment over another category of mining town worth exploring: the ghost town. Mining was a 'boom-and-bust' industry, and a town's prosperity fluctuated with the amount of precious metal extracted from the ground. Some towns could or would not diversify, so, when the mines were finally empty, they could not survive. Many mining towns were built in arid regions and their buildings have stood long after the people vacated - this creates the ghost town. Take Bodie in the California desert, for example. In 1876, Bodie was just one of a few settlements in the region where some gold had been found but not much. Then came the big strike and the inevitable gold rush. Within four years, 10,000 people called Bodie home, and many of them would have attended the town's 65 saloons. Bodie, in its not so blissful isolation, was wild: a cesspit of lawlessness where just about anything seemed to go. Shootings and robberies could be a daily occurrence. In just another five years, the town was all but done as the miners left for better prospects. Those who stayed were gone by the 1930s when most of the town had burned down. But the ghosts are still there, which might be an apt home for the denizens of Weird West games that add such a curious wrinkle to the Wild West skirmish genre.

CATTLE TOWNS

We moo-ve on now to look at the cattle towns that sprang up along the frontier zones of the American West. In many ways these were like other towns but with a few key differences. You could argue that the 'gold' for this group of towns arrived on hooves, but in the case of cows, there seemed to be a never-ending supply of them. They arrived as part of the cattle drives that began in earnest after the Civil War, and the town became a nexus joining the frontier to eastern markets via the expanding rail network. That confluence - cows, frontier town, and money - provided a catalyst for sometimes deadly violence.



THE DALTON GANG

This article has not focused on gangs. They were around but tended to stay out of towns; robbing trains and stagecoaches was easier and safer, at least until the stage and train companies hired better equipped guards. Two gangs proved themselves the exception to the rule, however.

'When good guys go bad' sounds like the tagline to a Hollywood Wild West movie but it pretty much describes the Dalton brothers' transition to outlaws, even as they themselves wore lawmen's badges. When two of them were nearly caught stealing horses in Arkansas in 1890, they gave up their badges, skedaddled, and formed a gang with two more brothers and a bunch of ne'er-do-wells. The gang robbed trains while fending off the law that pursued them doggedly, but their luck ran out in October 1892 when ambition replaced common sense in a small town called Coffeyville, Kansas.

What happened at Coffeyville explains why few gangs came into towns to conduct business. The plan was to rob two banks directly opposite each other, but the execution would have been comedic if the result wasn't so deadly. The gang had split into two for the robberies but were spotted inside the banks, and the citizens armed themselves. The shooting began and multiple casualties ensued, including four of the Daltons. Their names may live on in infamy, but their bodies went down in Coffeyville cemetery.



Dodge City

Of all the cattle towns, Dodge City is probably the most famous. Its heyday didn't last too long, but while it lasted, Dodge City earned the sobriquet of the 'wickedest town in the West' (though, admittedly, quite a few towns claimed that moniker). The town was founded in 1872, surveyed in anticipation of the arrival of the Santa Fe railroad.

The initial attraction, however, was not cows, but buffaloes, of which there was still a plentiful supply on the adjacent prairies. This brought the buffalo hunters into town: men who could shoot while mounted or dismounted and knew how to spend money in the saloons and brothels that sprang up to accommodate them. They were not all bad, however, as at least two law enforcement legends came to Dodge City as buffalo hunters: Wyatt Earp and Bat Masterson. Even as the buffalo hunts took place, the cattle men poured in to explore the delights not found on the cattle trails.

The incomers brought the money Dodge City needed to survive, but they also brought violence. That, in turn, required law enforcement, which is just as well, or our gaming might be very boring. Drawing a line between lawman and outlaw was sometimes a sketchy affair; Dodge City's first lawman, Bill Brooks, appointed in 1872, shot at least twelve men in his first month! The town was quite chaotic until Wyatt Earp and Bat Masterson took the reins in 1876 and restored some semblance of order, though don't get your hopes up; Earp avoided shooting whenever he could. Rather, he opted first to talk down potentially violent men, then used the other end of the gun



Dodge City c1878. "The wickedest town in the West".

to 'buffalo' a ruffian by hitting him on their forehead with the butt. Under Earp, violence in Dodge City fell, though the arrest rate rose to over 300 every month! Thus, the potential for lethal violence was always just beneath the surface. Earp also enforced a north-south divide in the city, hoping to keep the 'civilised' people in the respectable part of town and the hoodlums in the south where all the action was. Earp left Dodge in 1881, Masterson the year after, but both came back in 1883 to help their friend out of a tricky political situation. The press called this a war, but nobody ended up being physically hurt, which doesn't mean to say we can't start a shooting war between the factions!

Abilene

Other cattle towns followed the same pattern as Dodge City. Abilene, also in Kansas, began its civic life as a stagecoach stop in 1858 and was soon laid down as a proper town in 1860. By then, settlers were trickling in, but the town expanded rapidly in 1867 when the railroad arrived. Here we meet Joseph McCoy, of 'the real McCoy' fame, who, at the behest of the townspeople, moved the red-light area of saloons and brothels to the east of town, then built a massive hotel and adjacent stockyards to cater for cattle drives along the Chisholm Trail. Cows brought cowboys (5,000 of them in 1871!) who brought violence.

The initial attempt to bring law and order to Abilene failed spectacularly when the two Missouri policemen hired for the job quit within their first day! But then Tom 'Bear River' Smith, a pugilist, took the marshal's job and proved quite good at it, despite two attempts to assassinate him. He implemented a 'no guns' policy within the town limits and kept a lid on the growing saloon and brothel culture. Unfortunately, Smith's tenure - and life - ended in 1870 while he pursued two fugitives who turned the tables, killing and decapitating Smith. Wild Bill Hickok took the job but lasted two months before being fired for shooting his deputy by accident. The law-abiding citizens of Abilene then took the drastic action of ending the cattle drives to the town. Wheat, not cows, dominated local commerce from then on, and violent crime fell accordingly.



THE WILD BUNCH

Three surviving members of the Dalton Gang (see page 25) failed to learn from Coffeyville and went on to form the infamous Wild Bunch, though there is no connection to the classic 1969 movie of that title. From 1892, the historical Wild Bunch robbed banks and trains while dressed in their trademark dusters. They rarely got clean away, however, with posse after posse breathing down their necks. Then in May 1894, they shot their way out of Southwest City, MO, when the townsfolk got involved.

Shortly afterwards, the familiar 'Wanted Dead or Alive' outcry had turned into an order to US Marshal Nix, "you will instruct your deputies to bring them in dead."

Nix employed 100 armed men to do just that. The Wild Bunch committed their last group robbery in April 1895. From then on, law enforcement hunted the members of the Wild Bunch, gunning down most of them, arresting others. Only two of the 13 members lived out the decade.



Las Vegas (not that one!)

We can move up and down the cattle trails to find other examples of towns laid down in good faith then erupting in violence whenever the cowboys arrived. Las Vegas, New Mexico was a sleepy little town along the Santa Fe Trail until the railroad arrived in 1879, and we know what the confluence of trains and cows brought. Like one of the fast-rushing storms that sweep the New Mexico desert, violence hit Las Vegas hard, turning the town into - you guessed it - the 'wickedest town in the West'. The eastern side of Las Vegas was filled to the brim with the dregs of the criminal class - think of a crime, they were at it - while some familiar names passed through: Doc Holliday, Wyatt Earp, and Billy the Kid. Again, notoriety lasted only as long as the itinerant cattle trade flourished.

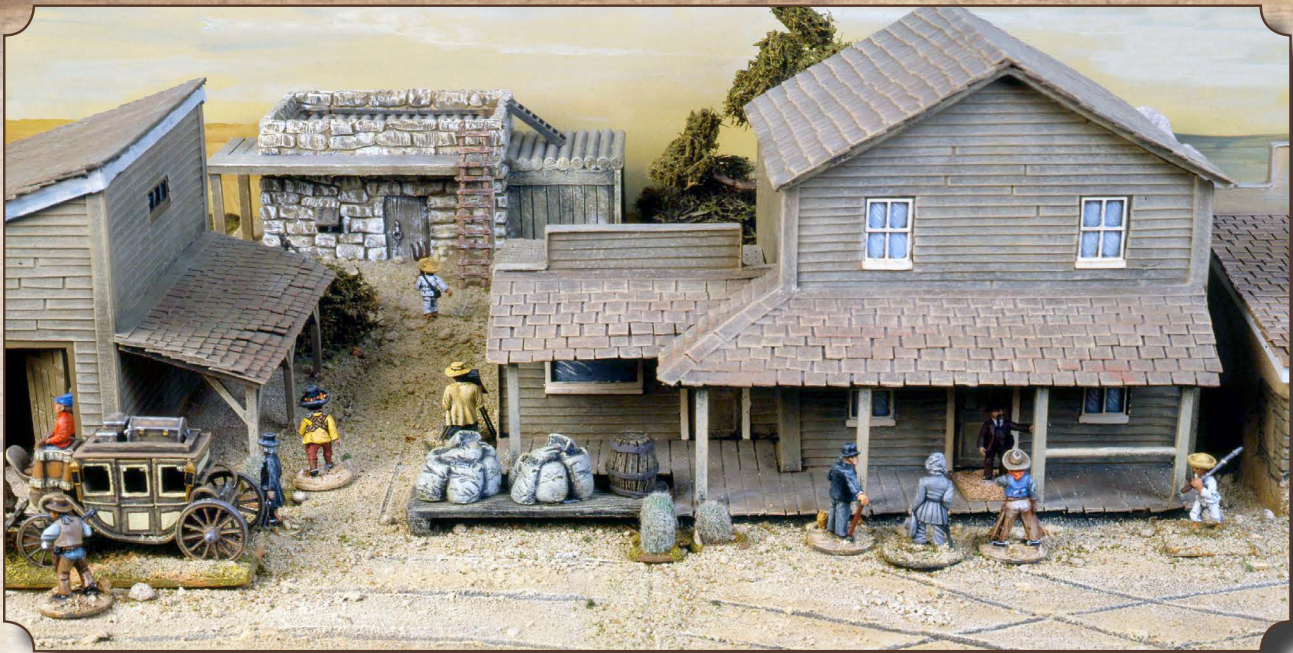
Ogallala

A cattle town that adds a couple more gaming modifiers for your consideration is Ogallala, Nebraska - a nothingburger of a place until the railroad arrived in 1867. Ogallala developed marginally slower than other cattle towns because it was still very much on the frontier, though buffalo hunters had pushed back the Oglala tribe by the late 1860s. US soldiers remained in the vicinity, however, and when they rode into town it could cause friction, particularly with the cowboys, many of whom had fought for the Confederacy.

Ogallala's northerly location also restricted development. The town really took off in 1872 when Nebraska passed a law that restricted cattle drives to the

west away from the ranching areas. By 1874, Ogallala suffered from the by now familiar pattern of lawlessness in cattle towns. Saloons and brothels sprang up to cater for the seasonal arrivals of the cowboys, many of whom were Texans who paid in gold rather than trusting Nebraska bank notes. That just added a frisson of excitement to an already explosive mix. Soon enough, the main street in Ogallala looked much like cattle towns everywhere in their heyday; violence and debauchery ruled. This lasted about a decade - also in keeping with many cattle towns - but in 1883 a severe drought hit. Then the following year, Texas fever decimated the cattle herds, and cattle drives gave way to local ranchers, who invested in the town rather than tearing it up.





GAMING OPTIONS

Most of the Wild West games I've played and observed emulate Hollywood's reimagining of the Wild West. There is nothing wrong with that, of course, but games start to resemble each other: they are fought among buildings on wide, quiet streets; there is a saloon and some commercial buildings; the bad guys enter at one end, the townsfolk (if there are any) disperse to their homes, and the lawmen (the good guys) meet the bad guys somewhere in the middle to shoot it out... and always on a sunny day. That's fine an' all, but as I hope I've shown here,

the historical Wild West offers so much more, and the neat movie backdrop was blurred and less distinct in reality.

Those quiet streets were regularly anything but, so you might want more saloons; more tucked away buildings where Big Alice might be offering her services; more businesses catering to the cowboys or miners and their needs - a farrier, Chinese laundry, drug store, etc. - and fewer residential houses. If you want to go earlier into frontier urban development, tents and basic box buildings might be a cheaper, but no less interesting, option. The mining

town streets should also be narrower as a rule. Despite the lovely civilian figures you can buy for your town, ladies and gentlemen in their finest church going clothes should probably not be promenading down the streets unless their desire is to be robbed at gunpoint. On the other hand, you can never have too many drunken sots or 'soiled doves' hanging around to complicate matters or set off a gunfight. Given the nature of these towns and many of the people who lived there, you should expect violence to come from just about any direction; this might be a good reason to hire some solid deputies to support your marshal.



READIN' MATERIAL

Ames, John, *The Real Deadwood* (Chamberlain Bros., 2004)

Clavin, Tom, *Dodge City* (St. Martin's Press, 2017)

Dykstra, Robert, *The Cattle Towns* (University of Nebraska Press, 1968)

Nolan, Frederick, *The Wild West History, Myth, and the Making of America* (Arcturus, 2019)

Treadwell, Terry, *Lawmen of the Wild West* (Frontline, 2021)

Treadwell, Terry, *Outlaws of the Wild West* (Frontline, 2021)

And, of course, the internet; too many websites to mention here - go Google 'em!

REPLACING THE GANGS

A problem with realistic Wild West clashes is that gang violence was relatively rare and gang gunfights in towns were almost unheard of, though there are some classic examples of the latter, with the OK Corral at the head of that list.

Violence on the frontier was usually an individual affair featuring someone with too much whiskey and not enough common sense, and that could work to our advantage. It introduces the possibility of a spontaneous fight that gets out of control - a cowboy insults a soldier in a saloon, their buddies pile in, guns are drawn; the sheriff and his deputies better get there right quick!

Maybe we could think in terms of groups rather than gangs; I have groups of ex-Confederate soldiers, buffalo hunters, Comancheros, US Cavalrymen, and cowboys all spoiling for a fight. My 28mm Wyatt Earp sure has his work cut out for him!

GAMING THE DEATH OF THE WILD WEST

Campaign games aren't usually associated with the 'throwdown' style of most Wild West shootouts, but there are enough historical elements available to create something fun and interesting. The deciding factor could be that the Wild

West along the frontier towns didn't last very long, no matter the type of town in question. Most of them have meteoric rises and similar ends in common as the gold runs out or cattle drives are ended.

A campaign example might be to set up a sheriff's office that has to deal with the various malcontents that drift into town; a simple matrix could decide the who, where, and when of events that lead to gunfights. You could then build in factors such as deputy recruitment, town ordinances, local politics, etc. I hope that this article will have given you some ideas to build on to create your own mining or cattle town. But remember: if you draw those shooting irons, you'd better know how to use 'em!

PHOTOS

We dug into the *Wargames Illustrated* archive to bring you the figure photographs for this article. Many of them have not been seen in print before. All of them were taken by *Wi*'s founding father and our mentor Duncan Macfarlane. They typify his realistic/scenic (non-gamey) style. Unfortunately, the names of the manufactures of the figures have been lost to history.



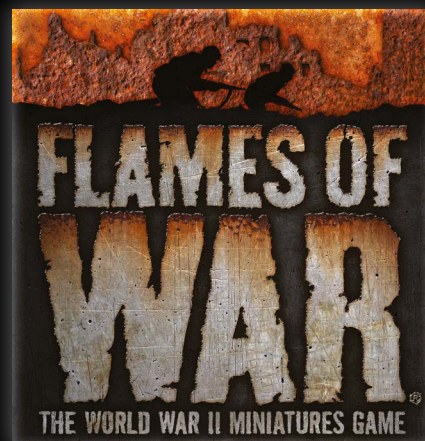
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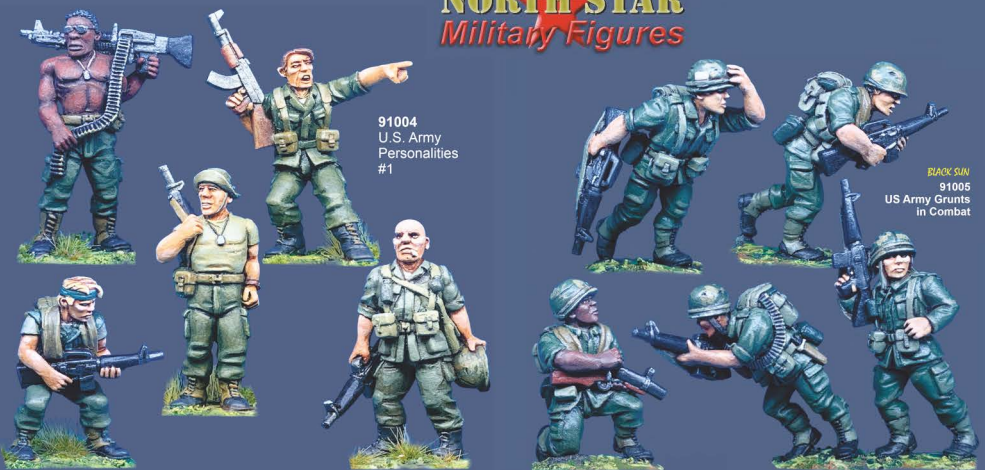
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SPEEDPAINTS 2.0



James is our 'get minis done quick' brush wielder, so we asked him to put Army Painter's new 2.0 formula Speedpaints to the test. As payback, he roped in the rest of *Wi*'s paint-shy team to see how newcomers deal with the range.

Various products designed to help folks paint faster have arrived over the last five or so years. There was much fanfare when Games Workshop launched their Citadel Contrast paints in 2019, then Army Painter released their own range - Speedpaints - with similar tooting of promotional instruments in 2022. These 'painting solutions' offer the hobbyist a complete collection of ready-to-go colours promising to basecoat, shade, and highlight figures with minimal need for skill or time. That makes them very tempting to anyone hoping to cut through their army painting backlog.

When I tested the Army Painter's Speedpaints last year (see *Wi*411) I was pleased with the results I achieved in mere hours. I was already a fan of Citadel's Contrast paints, but Army Painter's offerings did much the same job, had some particularly appealing colours, and came in dropper bottles rather than pots (certainly my preference). They seemed the perfect entry point for anyone ready to speed up their painting, and I've added some Speedpaint colours to my go-to collection of paints since then. Yet...

ALREADY?

Citadel's Contrast range, and now Army Painter's Speedpaint range, have both been re-released with 'different formulae' in a fairly short time. Speedpaint 1.0 bottles arrived a mere year ago and are already being upgraded; that's a fast switch for paints that require a heavy financial investment to build up a decent set.

We wouldn't blame you for questioning the need to upgrade if you already have some 1.0 Speedpaints. Nor would we blame you if the quick re-release has made you a little hesitant about investing in the 2.0 range as a newbie. Have no fear, *Wi*'s here!

I sat down with the rest of the *Wi* team and put Speedpaints to the test. As an experienced speed painter, I did my best to assess the quality and value of the new paints, and I also used some easy to implement techniques that will take your rapidly-completed characters and armies to the next level. The less experienced painters from the *Wi* team show how painters new to Speedpaints (and total hobby beginners) will get on with them.

WHAT'S NEW?

The range boasts four major selling points:

- New formula
- 45 new colours
- Speedpaint Metallics
- Developed with feedback from the hobby community.

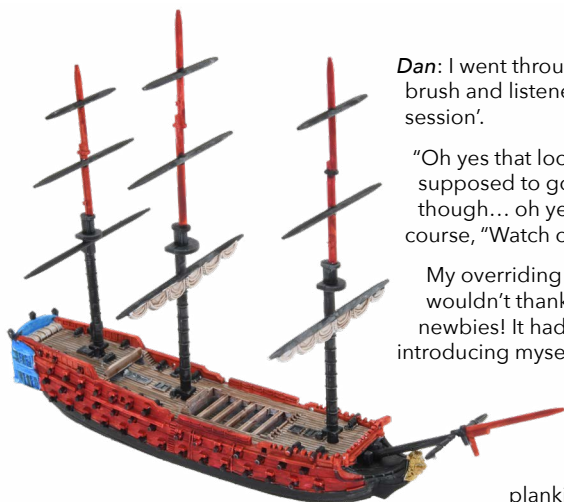
The last one is just common sense so let's focus on the other three!



A 45-minute Speedpaint job (including drying time) by me on a Crooked Dice Herne of the Woods figure.



THE EDITOR'S 3RD RATE PAINT JOB



Above: To make things more interesting Dan painted his Black Seas ship as a Spanish vessel with plenty of colour.

Dan: I went through an interesting range of emotions as I beavered away with my brush and listened to the rest of the team during Wi's first ever 'communal painting session'.

"Oh yes that looks good, I just need to... wait hang on... that colour wasn't supposed to go there..." or "that's not right, it shouldn't look like that. Hang on though... oh yeah, that is right actually, it's drying to just the right colour". And, of course, "Watch out, the bottle exploded!"

My overriding emotion was fear - fear that the good people at Army Painter wouldn't thank us for letting their shiny new paint range loose on a gaggle of newbies! It had been years since I had painted a miniature; I wasn't so much introducing myself to Speedpaints, as I was introducing myself to any paint that has been manufactured since Citadel's Creature Paint Set, circa 1988. I think the plastic Warlord Games Black Seas 3rd Rate Ship I chose as my 'canvas' came out quite well, though.

I figured that the Speedpaints would take kindly to the wood planking effect on the model, plus we're giving this ship away as a Tesco/Sainsbury's/Salute exclusive, so the whole thing would be a thinly-veiled advert!

Light to dark is the way to go with Speedpaints. While some of my co-painters were cursing that they had started dark and were trying to cover up deep blues and opaque greens with lighter colours, I was congratulating myself on going from white primer to red hull to black details.

I was also pleased with my decision (with a little help and advice from my more experienced painting neighbour), to experiment with Speedpaint Medium - a thinning agent - and make Pallid Bone more translucent to create the softer ruffled canvas look I was after for the sails.

My first ever Speedpaint coated and ship-shape model is far from perfect; in fact, it's several stars away from 'good'. I reckon I managed to achieve 'passable' within an hour or so, with next to no painting experience, never mind Speedpaint experience, and I'm taking that as a win.



NEW FORMULA

Much was said about the 1.0 Army Painter Speedpaints reactivating after they were released... but not by Wi! I'll admit, when I tested the paints with then in-house painter Marc, we honestly didn't experience it as an issue on any of the varied miniatures we painted. Nevertheless, the reactivation problem was mentioned in comments online and

a few prominent videos on YouTube. It seems Army Painter took this to heart, and it might be the main reason for the 2.0 release. I'll quote the blurb Army Painter sent us about this:

Does it reactivate?

To answer this question, we must first answer: what is reactivation? Reactivation can occur when a paint can be re-worked after it's set. That's simply because most acrylic paints are water-based and adding moisture can reactivate the pigments. Thanks to the advanced

resin formulation, after two hours, your Speedpaint will be cured and ready to add highlights or additional layers with little to no reactivation.

For some of our stronger pigmented colours, you may notice some bleed-through when applying a light overcoat (like Warpaints Matt White). However, extremely faint, this is easily remedied by adding a second coat of paint over top. When highlighting in a more natural way (a similar but lighter shade of acrylic) this element is nearly non-existent with this formulation.

So... yes, they may still reactivate...



Above: Figures from the Wi team's communal painting session, by experts and amateurs alike. Asun's Wargames Atlantic Aztecs are a bright and vibrant first painting attempt, Joe's anthropomorphic figures show quick improvement as he learned to let the Speedpaint flow, and we look at Ian, Dan, and my own figures in more detail later! All figures started with a coat of Army Painter's white primer spray except for the WWII Germans. These were given a black to white zenithal prime with an airbrush.

but if you leave them a couple of hours the risk of that is greatly reduced. But these are Speedpaints... so do you really want to have to wait for a couple of hours? Perhaps there's still an issue here if you originally had a problem with reactivation, but Army Painter have done their best to address it.

Having tested the new range I can confirm that reactivation is as much of a problem as it was for me the last time - not one I noticed at all - with one exception. The new Metallic Speedpaints do seem more prone to instability/impermanence when you put another paint over the top of them. Perhaps this is because the addition of metallic pigments makes them less stable and sticky... but that's a wholly unscientific guess on my part!

METALLIC SPEEDPAINTS

Time to make an elegant segue and talk about those new Metallic Speedpaints. We got three in our Mega Set - Hoplite Gold, Talos Bronze, and Broadword Silver - and found them to be a mixed bag. Office Manager Ian, who is totally new to painting, was unimpressed with the Broadsword Silver he applied to his Lawrence figure, saying: "It just looks like grey to me."

I was similarly unimpressed with the finish of the Silver and will certainly stick to 'pure' metallics in my painting. While the Gold and Bronze offered slightly more saturated finishes, they still seem like an odd addition to the range. The benefit of Speedpaints is they create

the illusion of shading and highlights as well as a basecoat in one application. That's great for flat colours but metallic paints don't work in quite the same way. They reflect, they accentuate the light in different areas, and they generate shadows slightly differently, too. That's totally at odds with the way Speedpaints work overall so the Metallics seem like an addition to the range that is never going to work particularly well. I'll stick to splashing on a standard metallic paint then shading it with a wash; Speedpaints really are great at applying that wash!



Above: Ian's figure gave him some trouble at first and he later said he wished he'd started with the brighter parts. He ended up having to paint lighter colours over dark splashes from his bike. Despite that, for a figure from a completely new painter, Lawrence looks quite splendid!

45 NEW COLOURS

So far so 'hrmm...' but all is not lost. We really liked the Speedpaint range when they first came out, not least because they included some lovely colours. This release offers more tones than before, some great additions to the range, and makes for an exhaustive collection of paints. In our set there were a few old standout colours like Magic Blue (a lovely and saturated classic) and plenty of new ones: Tyrian Navy (a great off-black option), Ancient Honey (a rich and warm yellow orange), Ghillie Dew (a great green that will feature on a lot of the natural elements of my future basing), and many more.

There are various boxes of these 2.0 paints available and we used the Mega Set. This costs 179€ and includes 49 Speedpaints (45 of which are new colours), a bottle of Speedpaint Medium, a palette, a brush, and some guides. Value here is decent as you'll get mostly new paints to have a go with - thankfully only three Metallics are included - but I feel a bigger bottle of Speedpaint Medium



MY SPEED PAINTING CREDENTIALS

I've used speed painting techniques for ages now and I'm a passionate proponent of the approach. Learning new methods to speed paint, that didn't rely on tedious layering or refined edge highlighting, helped me overcome problems with painting motivation. I mixed my own 'Speedpaints' from flow improver, drying retarder, thinner, inks, and acrylics and my painting enjoyment sky-rocketed. Projects that had been a stressful burden became a pleasure; within months I was completing high-quality units and armies at a ferocious pace, and within a year I quit my day job to become a freelance miniature painter. Quite the change from averaging a completed figure or two in a month!

Some of my speed painted commission paint jobs from the days before Contrast and Speedpaint ranges were available.



would be a good addition. Because the focus is on the new paints, there are some tonal areas that feel a little lacklustre in the box (the flesh offerings are quite limited), but this is a great collection to experiment with and should cover your army or character painting needs.

If you fancy testing the waters without spending so much you could try the 89€ Most Wanted set (24 bottles including 13 new colours and two Metallics) or the 39€ Metallic set.

The Complete Set costs a hefty 359€ and includes all 23 original colours, 44 newly developed colours, ten Speedpaint Metallics and twelve colours designed by YouTubers... which we're just going to count as more newly developed colours! The extra-large 100ml bottle of Speedpaint Medium here is a must, but as I'm not sold on the Metallics and I prefer to select the full extent of my painting range I think this one's overkill.

DO YOU NEED THESE PAINTS?

Sometimes you write half an article and worry the whole thing might sound a bit negative. In stating the 'facts' as I see them about these new Speedpaints, I fear I may have come across as a bit of a downer. Although these paints are not revolutionary, the Metallics don't do a lot for me (despite being an interesting idea), and the reactivation issue isn't quite sorted (though it was never a problem for me in the first place), I'm actually quite positive about them overall. They helped me have the most fun day of painting that I've experienced in years, experimenting on my own paint jobs and helping the team with theirs!


The Speedpaint range is, at its core, a great option for painting good looking minis at a pace. If you have the original set and are hungry for more there are some great new colours in the 2.0 range. If you didn't have a go with the 1.0 release, then these 2.0 paints are very good and the set we used is a fine place to dive in. The paints will help new painters get the hang of finishing off gaming ready figures (as it did with our painting 'newbies') and there's more than enough utility for experienced painters to create advanced finishes and paint showpiece models at speed.

MY SPEEDPAINT TIPS

You can use Speedpaints straight out of the bottle in one coat as suggested, but I want to share a few ways I use these paints to get the best out of them and apply more creative finishes. You should be able to incorporate a lot of this advice into your own painting and the methods will work with Citadel Contrast paints, too.

OOOPSIE!

Three of our Speedpaint collective managed to blow up their dropper bottles during our short painting session. Take care when you're squeezing paint out, and if you feel resistance don't keep forcing it. Put the lid back on and give it another shake; if paint still doesn't come, tap it firmly on your palette and try again. Should that fail use a needle and press it into the small nozzle opening to get the paint flowing safely.



LIGHT TO DARK

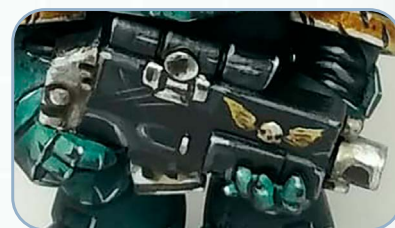
Speedpaints are translucent and will show an element of whatever is beneath them after application. For this reason, you need to build from light to dark to make painting far easier. At the most basic level this will help you to achieve good saturation in the colours (as seen on Dan's ship) and avoid the frustration of darker colours waiting to 'taint' the lighter ones wherever you make a splash.

With experience you can take light to dark to more advanced levels. The back of my Herne of the Woods figure (below) shows pale robes and darker robes. These parts were all originally painted in thinned yellow but, once dry, I added a darker brown over the robes. This saved me having to be as careful with my yellow application and the brown inked in an 'outline' around the robes. Because of the brown's translucence, the yellow showed through in the highlights, harmonising the paint scheme.

If you're used to the more standard army painting techniques - where layering lighter colours over darker ones is common - then this light to dark method may be a little challenging at first. It's well worth putting in the effort and rewiring your painting brain, as this is a very different but effective way to approach painting overall.



TOP TIP: If you get comfortable going light to dark you might want to consider avoiding pure black as a basecoat. Instead start to glaze a thinner black over dark greys, blues, greens, and more. This will speed up your painting, create more interesting tones of black (there's no pure black in nature or in shadows), and leave room for the addition of more black tone in the very deepest recesses.



Above: This bolter started as a mid-grey colour and I applied glazes of darker grey, then black over the top to create a blended final look. This was very quick, and the thin layers dried extremely quickly, leaving me plenty of time for the more fun process of adding weathering. If I had started black, I'd have had to be much more careful in my application of lighter layers/highlights.

DILUTION AND STICKINESS

Each paint's thickness varies out of the pot, as does its colour saturation. You'll need to learn which colours work best for you as they are and which you might want to tinker with; the best way to do that is by practicing on some spare bits. If you don't have countless spare Perry Miniatures heads in your bits box, you aren't a historical gamer, so dig them out and get busy painting them in a rainbow of Speedpaint colours to test each paint's consistency!

You can change the dilution of Speedpaints by mixing them with Speedpaint Medium or traditional H₂O. Each will reduce the saturation of the paint's final look, but they'll also make it behave in different ways.



The Speedpaint Medium will generally reduce the amount of saturation while keeping the paint at a similar consistency. It can even add a 'stickiness' to the thinner Speedpaints. This means that you'll be able to tone down the brightness of colours in the pots or use them very thinned to glaze a final hint of saturation over another colour.

Adding water will thin the Speedpaints and slightly reduce the way that they travel over the surface of a figure. While this restrains their inherent 'basecoat, shade, and highlight in one' property it does make for some good ink style washes that you can use to define armour edges, accentuate panel lines, add depth to eye sockets, etc.

TOP TIP: Make sure you give the Speedpaints a good shake! The dropper bottles come with agitator balls in them so you can get all the paint pigment nicely distributed. I suspect that better shaking will lower the likelihood that your bottles will get clogged up and explode (see 'Ooopsie!').

FLOODING AND WEATHERING

A 1:1 mix of paint and Medium can be 'flooded' over a painted model to add depth and tone down colours while retaining a smooth finish. I did this on the Anvil Industry Ogre Mech Suit (below) to desaturate what was otherwise an extremely basic and overly bright paint job.



DIFFERENT DILUTIONS OVER A ZENITHAL PRIMER



Above: 1st Corps Early War Germans.



This paint was thinned with Medium on the faces and hands to lighten the shade while keeping control. The paint on the papers was thinned with water so it sat more in the cracks.



Helmets use the paint pure from the bottle but I thinned it with Medium on the trousers to make them look softer and more like fabric.



The rest of the uniforms were painted with Tyrian Navy, slightly thinned with water to accentuate the clothing finish.



Straps were detailed with Grim Black thinned with quite a lot of Medium. This ensured they looked slightly darker than the uniform but kept visible edge highlights, making them look more like shiny leather. The boots got a thick coat of the same paint, then another to really enhance the opacity.



Weapons and binoculars used the paint from the bottle.

TOP TIP: Ensure that the paint beneath has had a couple of hours to dry before you flood it. I added my wash over the mech almost immediately and it took the Metallic paint off the gun's ammo belt. Using lots of Speedpaint Medium seems to make paint beneath more prone to reactivating if you don't give it adequate drying time.

Left: Before (left) and after (right) flooding and weathering the model.

A way to make rapidly painted models look more detailed is with weathering. You can take some time with this and use pigments and other specialist products, treating it as your reward for getting most of the work done quickly, but in the speedy spirit I wanted to weather my figure in minutes. I used a sponge (from a blister pack) and dabbed on pure, standard metallic silver paint across the edges of the armour, then finished things up with some gold lines and visor accentuation to make everything pop.



YOU CAN'T TEACH AN OLD DOG NEW TRICKS!

Matt Parkes, our resident full-time painter, has never had a problem with motivation. Over the decades he's been painting figures and winning awards there's barely been a day when a brush hasn't been in his hand. He's never exactly gone fast though; speed painting is the antithesis of Matt's approach to painting. A new range of 'Slowpaints' that require close focus and countless thin coats would be more his style!

From the moment he started to apply the 2.0 Speedpaints he was in a state of mini painting Hell. Their looseness and flow didn't offer the fine control Matt desires and forced him to paint in a way that was stressfully opposed to his 'Eavy Metal roots. The figures Matt started during our group painting time were left unfinished at the end and his naysaying - "you can't paint a model that looks good with just these paints" - became my inspiration to do just that!

So, as the title says, if you've got a deep-rooted style and painting comfort zone, the Speedpaints may not be for you.

A Perry Miniatures Franco-Prussian War French Infantryman by Matt using Speedpaints (left) before he gave up, and another by Matt using his preferred painting approach (right).



UNDERTONE AND DRYBRUSH

Just because Speedpaints are formulated to 'do it in one' doesn't mean you can't add some variation. On this *Stargrave* beastie I used underpainting and intermediate drybrushing to add depth and texture.



Initial stage - I built up layers of thinned red and green underneath the beast to give a warm sense of shadow. Once dry I blended it into yellow on top and toned in more green.



Intermediate stage - A drybrush with pure white picked out the surface details and brought back a lot of volume but it will always make the model look very chalky.



Finishing - To add saturation back to the figure I added more of the initial yellow tone but took care to avoid details I wanted to remain white, such as the teeth. Notice that I've brought similar tones into the basing tufts. Some of these have been accentuated by soaking them with a splash of the Speedpaint colours!

ON MINI MIXING

You can use the formula of Speedpaints easily to blend and mix tones on the figure. With this Wargames Atlantic Aztec plastic figure (right) I mixed various blues, yellows, and red/pinks on the shield, jerkin, and weapon to give a very painterly, expressive finish to the model. This is more me having fun than doing something I'd apply to a full army, but it makes for a pseudo non-metallic metal effect and could be great applied on the skin of some fishy monsters or ocean-going warriors.

AN ARMY IN THREE ACTS?

You don't have to get your army to the highest standard in the first painting pass. This Aztec warrior (below) shows three stages of painting with the timer for each showing the total amount of time I spent on the figure.

As you can see the 'gaming ready' version is incredibly speedy (and if I was doing multiple figures at once would be even faster), and not a whole lot more time is needed for further stages.



Gaming ready - I add Ancient Honey over most of the figure, Noble Skin on the weapon head, and Peachy Flesh on the skin, all thinned 1:1 with Speedpaint Medium. The weapon shaft is Ochre Clay and the sand is in Brownish Decay. The base edge has been painted with non-Speedpaint black.



Gaming plus - Doing away with the Speedpaints I place white 'hot spots' on various parts of the figure, guided by the lighter areas left by the Speedpaints. I pick out areas on the clothing, the top of the weapon tip, and a few ridges on knuckles, toes, and the face. To add depth to the base I give it a wash of Ochre Clay mixed with water.



Finished - I tone down the white highlights with the original Ancient Honey mix, do the same on the skin with the Peachy Flesh, then add a saturated blue-green shadow to a few key spots with Caribbean Ocean mixed with Speedpaint Medium.

I hope you can take some of this advice and paint better-looking figures and armies quickly. I'd love to see what you achieve with Speedpaints; why not send your hobby activity to appear in Quick Fire (see page 20)? I'll be back at some point in the future with some additional tips on using Speedpaints through the airbrush.

**DEEP
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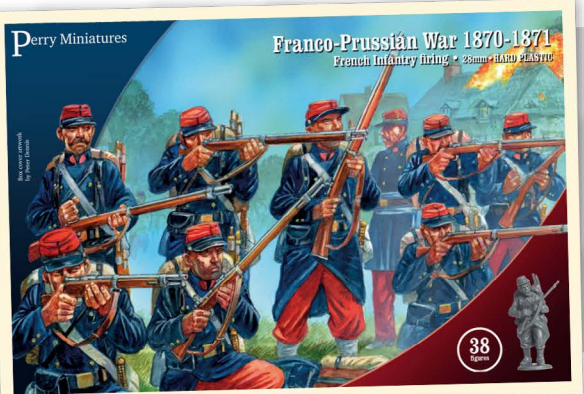
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DESIGNER'S NOTES:

WHAT A COWBOY!



John Savage tells us all about his new Wild West skirmish game, which was initially inspired by the *What a Tanker!* Command Dice system.

I've always liked cowboy games, and one of my earliest wargaming memories is playing a Wild West participation game run by the Halifax club at Triples back in the early 1980s. It was my first ever show, and playing that game (run in 54mm with converted Airfix and Britains figures) has always stayed with me.

Back then, a range of suitable figures was somewhat limited, mainly restricted to a very small number of Hinchliffe offerings. Inspired by the Triples game, I set about converting these miniatures, adding duster coats from Milliput, additional weapons (two pieces of wire made a convincing shotgun when the rifle stock was cut down), and swapping bodies and heads. I still have these figures, and although the castings can't compete with modern ranges, I've never had the heart to get rid of them.

The *Once Upon a Time in the West* rules, written by the Halifax Club, were published by Tabletop Games. I won't say too much about these rules as they were 'of their time': percentage based with masses of modifiers and a calculation system that was so fiendishly complicated you had to



use a sort of circular slide rule to work them out (the infamous 'Aggro'). We had great fun with them though, and they included a simple three-page set of rules for public participation games. These allowed for a good, simplified, quick game and I ran several participation games with them in the '90s at the now long defunct Sabre show in Harrogate.

FROM NO NAME TO MY OWN GAME

In the late '90s and the very early days of the wargaming internet, I found mention of a set of Wild West rules, penned by Bryan Ansell of Foundry and GW fame. I wrote to Bryan, and he was kind enough to send me a copy of his *Rules with No Name* on a 3.5" floppy disc (along with an interesting set of Seven Years' War rules, but that's another story). Using a card driven system that was groundbreaking at the time, those rules have now been published by Foundry and some of their DNA is certainly in *What a Cowboy!* [You can find the original *Rules with No Name* in *Wi105* - Ed]

As is often the case, my cowboy figures eventually got side-lined and boxed up; despite a slight resurgence with Warhammer Historical's *Legends of the Old West*, nothing really hit the spot. I wanted to be transported back to the excitement I'd had at Triples with the Halifax cowboy game. My figures (now mainly the wonderful Foundry range) were gathering dust in a box, but the Wild West was waiting, ready to rise again!

Fast forward to a couple of years ago and TooFatLardies released *What a Tanker!* I was intrigued by the Command Dice mechanic in that game, and somewhere in the dim background of my mind, a thought popped up - what if I took



the Command Dice and used them to represent the actions of an individual rather than a whole tank crew? More specifically, how about an individual gunfighter?

The rest, as they say, is history... but that's an oversimplification. I sketched out a few ideas, threw some figures on the table, and it wasn't horrible. Thinking it might form the basis of a magazine article, I spoke about it in passing with Richard Clarke. It turned out that he had the idea of a range of games using the *What a...* Command Dice mechanics and, as my developing Wild West game seemed to fit the bill, I started to work on the rules more seriously and got down to playtesting.

After much tinkering and further development, the final *What a Cowboy!* rules found their form.

WHAT IS WHAT A COWBOY!?

The rules are designed to play small skirmishes set in the classic period of the great Hollywood and Spaghetti Westerns.

Like the original Triples game that sowed the Wild West seed, the game is ideally played as a multiplayer encounter with each participant taking control of a couple of characters. Don't let that stop you if it's just you and a mate, though. A few of our playtesters have had great fun with two-player games using between four and six figures each.

With a dozen figures, a small 3'x3' or 4'x4' table, a bit of scenery, D6s, and up to five more eager players, you'll be ready for a whole lot of cinematic gaming fun with *What a Cowboy!*

ACTIVATION

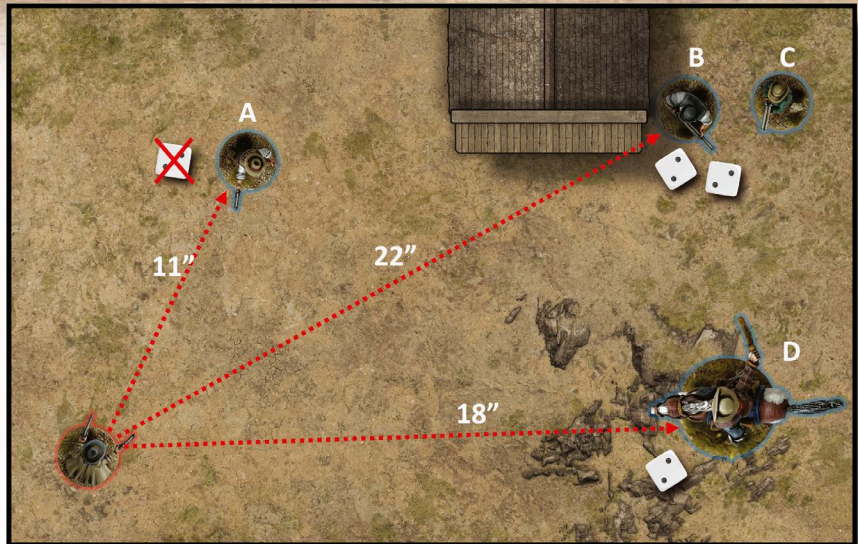
The game is card driven and each character activates when their card is drawn. I tried lots of different activation mechanics but ultimately came back to the simple card draw. It's easy, unpredictable, helps build tension, and adds to the narrative drama. Building that strong narrative was where the design started, but the more we playtested, the more we realised that in searching for the



narrative hook, we had (rather pleasingly) also added layers of tactical action to the gameplay.

When a character activates, the player picks up their pool of Action Dice (initially six, but this will reduce as the character suffers Shock or Wounds) and rolls them. This is where the *What a Tanker!* inspiration shows; I figured that game system would also work for man-on-man combat. The resulting dice determine the actions the character can take:

- 1: Allows your character to move around the tabletop in various ways.
- 2: Lets your character attempt to spot an opponent. The tabletop combatants can't see opposing figures in the same way you can as a player, from your 'eye-in-the-sky' vantage point. You'll need to pass a test to get sight of the other figures around your active model.
- 3: Take aim with this result. Unlike in *What a Tanker!*, you don't need to aim to be able to shoot; you can take a simple snap-shot, but aiming improves your chance to hit and potentially helps you to do more damage.
- 4 or 5: This result, covering two rolls, represents the extra shooting you'd get in a Wild West game versus the tank battles from *What a Tanker!* Your character can shoot or reload a weapon with a 4 or 5.
- 6: This is the 'Aces High' dice. It can be changed to represent any other Command Dice so it is very useful, but if you roll too many 6s you can trigger a random event or even end the turn completely (see 'Aces High')!



Elijah Plugshaw has four possible targets he can spot. A is less than 12" away and in the open, so no Spot Dice are required; A is seen automatically. B and C are over 12" away and in Cover on the corner of the building. Elijah will need two Spot Dice; one for the distance and one for the Cover. However, that will allow him to spot both B and C. Target D is moving through broken ground that, were he on foot, would give him Area Cover. As he is mounted this is ignored and only the range, over 12", requires one Spot Dice.

Concepts like Spotting are explained with helpful diagrams showing how they work in the game.

The random factor the Action Dice add means you can't always do exactly what you want but you can usually do something, especially if your characters are of a higher class (see later). At times, the dice will provide and give you the right combination for your character to dash out, aim, take a shot, then dive back into cover. Other times you'll have to puzzle it out and make some bolder choices: 'this is the activation where I'm going to make something happen!'

Deciding how to put things together in the more challenging moments seems to be a part of the game that players really enjoy. Uncovering a creative and unexpected solution is where the cinematic moments tend to happen. You're not just moving or shooting; you're stringing together actions and keeping your character as busy as a Hollywood stuntman!



A QUESTION OF CLASS

As in real life, our little lead (or plastic) heroes are not all equal! To reflect this, characters are divided into four classes.

At the bottom of the stack, we find the Greenhorn; a young or inexperienced character who can be relied on to do what you want most of the time but is also more subject to the vagaries of chance.

Next up there's the Shootist; these are the standard kind of reasonably confident Western secondary characters who know their way around a firearm and have some ability to react.

Above the Shootist is the Gunslinger and this is where the skills get a bit more elite. Gunslingers could be professional gunfighters, lawmen, or another kind of experienced character. A Gunslinger may always change one of their Command Dice to anything they wish, regardless of if they roll an 'Aces High' result or not. This makes them much more effective, and dangerous.

At the top of the tree is the Legend. A Legend can always change two Command Dice and, as such, they are much more effective than the lower-class characters. Utilising a Spot, Aim, or even Shoot Dice exactly when needed can make all the difference but even Legends aren't superheroes; they can still be stopped by a lucky Greenhorn if you aren't careful.

As well as the four character classes above, you can field groups of Henchmen (represented by three figures) who can be used to represent groups of inexperienced townspeople and so on.



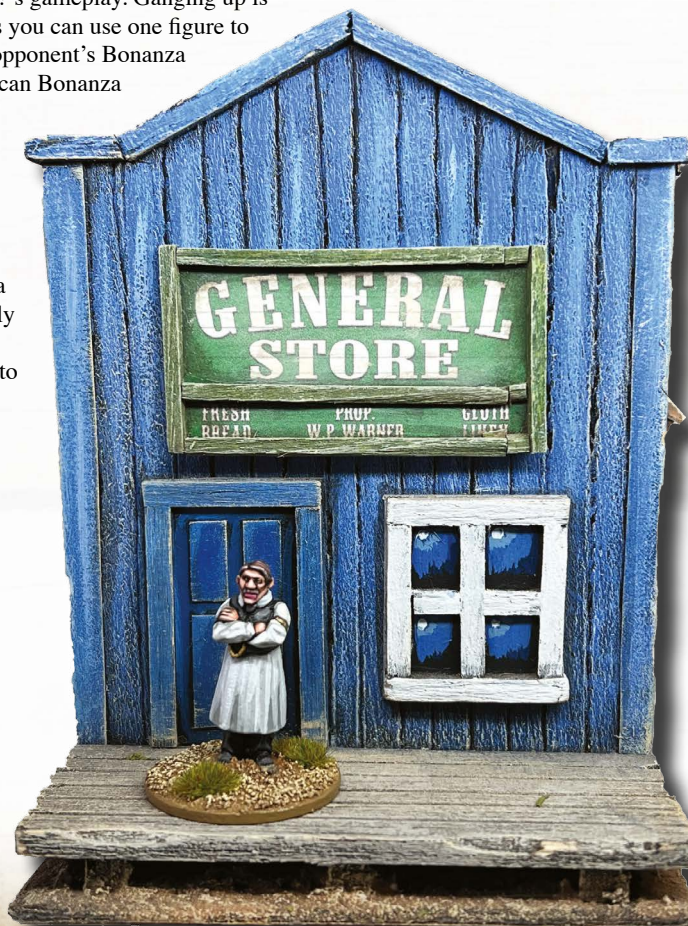
BONANZA!

One of the key design principles I wanted to include from the start was the ability for characters to react. To do this I introduced the Bonanza which allows an opposing character to interrupt an activation.

Bonanzas can be incredibly powerful, but the activation that they allow is more restricted (you'll roll fewer Command Dice), and they are a limited resource. A Shootist has a single Bonanza while a Legend has more but still just three in total. Greenhorns don't have any Bonanza tokens as they aren't tactically aware enough to react so quickly.

When and where you use your Bonanzas are key parts of the game's tactical depth. I felt it important that players had the ability to subvert the random activation card-draw system in some way. The ability to 'step on' someone else's activation makes the gameplay a little less reliant on the luck of the draw and helps to keep all players engaged. You can also sacrifice a Bonanza token to reroll dice, recover shock, or (potentially) to counter an opponent's Bonanza by calling a Fast Draw.

My game is inspired by and reflects the drama, narrative, and action found in Hollywood and Spaghetti Westerns. Bonanza tokens certainly enhance these cinematic moments, but the lack of Bonanzas often plays a bigger part in the tactical depth of *What a Cowboy!*'s gameplay. Ganging up is vital at times, as you can use one figure to draw out an opponent's Bonanza (each character can Bonanza just once in a turn) and then swamp them with more of your own figures. This can make even a Legend relatively defenceless as they are unable to react again.



SHOOT IT OUT

Tracking ammunition and choosing to use the right weapon in the right circumstances is another tactical layer. There's a sizable selection of different and quite exotic weapons available in *What a Cowboy!*, but for your first few games the rules suggest just four different options. This lets new players get the hang of the basics of shooting while still experiencing quite a bit of variation in their use:

NAME	AMMO	EFFECTIVE RANGE	NOTES	RARITY	COST
Colt .45 Peacemaker	6	12"		Common	\$20
Winchester	12	24"	Rifle	Common	\$50
Shotgun	2	9"	Double-barrelled, Buckshot, Shotgun.	Common	\$40
Sawn-off Shotgun	2	6"	Double-barrelled, Buckshot, Shotgun, Sawn-off.	Common	\$40

1. Each weapon has a limited Ammo supply. Once it's expended the weapon can no longer fire and must be reloaded.
2. You can fire up to twice as far as Effective Range but will suffer a minus to your shoot roll if you do.
3. Using an aim dice will always give you a shoot bonus but aimed Rifles over 12" get an additional bonus to hit.
4. Any weapon that misses its target has the potential to hit another character within a 2" line from the shooter. These moments are called Near Misses. Usually, it is unlikely a shot will clip someone else (a friendly character or townsfolk on a 1, an enemy character on a 6) but any Shotgun type weapon is twice as likely to catch others in the crossfire.

5. Each weapon has a rarity and associated cost. These basic weapons come easy and cheap - available from the general store - but as your characters make their way through games they'll have the opportunity of picking up more intriguing firearms. Head to the gunsmith and you could get Rare options like the Colt Buntline Special, Le Mat Combination, Winchester 1 in 1,000, and the Pump Action Shotgun. You can also find Rare weapons as loot.
6. Double-barrelled weapons can be fired as usual or can blast both barrels at once. Only one shoot dice is played but three D6s are rolled. Double-barrelled shots cannot be aimed but the target can only attempt to Dodge one incoming shooting dice.
7. Buckshot makes a weapon more likely to hit and wound at Effective Range while Sawn-off makes it more likely to hit if fired within 4" of the target (the same is true of Pistols). These are just the tip of the weapon modifiers iceberg with some far more eclectic rules in the broader weapon lists. 'Apache Combination' blends a pistol, knuckledusters, and knife and is fearsome if your character gets up close to brawl. Heavy Calibre and Buffalo Rifle (very heavy calibre!) increase the weapon's ability to wound and crit. With a Quick Draw weapon the fighter may always change one of their Action Dice to a shoot dice while other weapons may be slow to reload or have a Cartridge Reload, requiring more dice to reload them.

Even if you have a dream round of shooting and secure multiple critical hits, there's still a chance the enemy will escape injury by dodging. Everyone has a basic 5+ dodge, increasing to 4+ if in cover, but an effective dodge also requires that the target can move (up to 4") and get into nearby cover, otherwise they must hit the dirt. The catch here is that, generally, you'll need to move back to cover in a safe spot and be left more vulnerable, although a Legendary character could advance into cover and close the distance while boldly avoiding the incoming shots.

Systems such as shooting and dodging are quite granular but, because you're usually controlling just a couple of characters, you can get through a game quite quickly and easily keep up with the action.

CRITICAL HITS

You roll a D6 to hit and a 5 will cause Shock - that removes one of your opponent's Action Dice temporarily - and a 6 will inflict a wound - they lose one Action Dice to Shock and one Action Dice permanently. If you get a 7, then you inflict a Critical Hit; with that, you roll on the Critical Hit table, and can cause multiple damage. This is where you could get something like a head shot and kill a character outright. You can't roll a 7 on a D6 without modifiers though so you'll need to get up in someone's face with a pistol or aim the shot. The rub is that if you're spending dice to aim, then you're not doing something else so there's a constant balancing act to consider.





THE GOOD, THE BAD, AND THE UGLY

'Book Two' of *What a Cowboy!* focuses on recruiting gangs; with its various tables and background generators, it will ensure no two campaigns or groups of characters are the same. Each of the four character ranks roll on a table to determine their Background then roll again to see how their associated skills might help (and in the case of traits, sometimes hinder) them.

A Greenhorn will begin as a basic Townsperson, Cowhand, Miner, Shopkeeper, Railroad Worker, or Homesteader, and at best they'll get a skill that helps them scrounge or brawl. There's a chance that they'll be jumpy, soft, or slow though. Get up to Legend and the Backgrounds are rather more dramatic, as are the Skills and Traits. A Lawman might be Ambidextrous, Charmed, or a Trick Shooter; a Soldier may be Born in the Saddle, Tough, or a Swordsman; while a Frontier Scout could be Stealthy, Swift, or a Knife Fighter.

You can pick up all kinds of weapons (even the infamous 'Ned Kelly' armour) from the general store and gunsmith, and as you earn or steal more dollars, you'll be able to afford some excellent kit. Does anyone fancy a War Wagon - an armoured stagecoach equipped with a turret mounted Gatling gun - for their conquest of the West?

THE CAMPAIGN GAME four Characters for each player is manageable for if playing a campaign, the games for two opening factions. This could be a Gang of outlaws (the town sheriff and his deputies, or two competing rancher families) or a making "Lardville" their personal fiefdom.

A PARTICULAR SET OF SKILLS All of our Characters have a background and in their search for Fame and glory. Roll 1d6 for each Character on the appropriate table for their level to determine their background. There are 1d6 to see what positive skills or negative traits.

Usually, you will have enough players so that each Player will start the campaign with two Characters: a Shootist and a Greenhorn. Six Characters is ideal for a full group but if there are just two players, you can play with four Characters for each player is manageable for your first campaign. Half the Gang will be made up of Shootists and half Greenhorns.

GREENHORN		SHOOTIST	
Background	Skills & Traits	Background	Skills & Traits
Townsperson	1: Soft 2: Amey 3-5: No Skill 6: Cowhand	Shopkeeper	1: Soft 2: Slow 3-5: No Skill 6: Schooner
Cowhand	1: Jumpy 2-4: No Skill 5: Tough 6: Born in the Saddle	Railroad Worker	1: Soft 2-4: No Skill 5: Tough 6: Struckman
Miner	1: Slow 2-4: No Skill 5: Tough 6: Recaler	Homesteader	1: Jumpy 2-4: No Skill 5: Soft 6: Woodsmen
Soldier	1: No Skill 2: Deadeye 3: Minuteman 4: Born in the Saddle 5: Tough 6: Swordsman	Back/Hunter	1: No Skill 2: Deadeye 3: Sharpshooter 4: Marksmen 5: Eagle Eye
Rancher	1-2: No Skill 3: Born in the Saddle 4: Woodsmen 5: Tough 6: Eagle Eye	Gun for Hire	1-2: No Skill 3: Deadeye 4: Ambidextrous 5: Trick Shooter 6: Lightning Fast
Trapper	1: No Skill 2: Deadeye 3: Marksmen 4: Trick Shooter 5: Knife Fighter	Native American	1: No Skill 2: Stealthy 3: Woodsmen 4: Born in the Saddle 5: Knife Fighter 6: Knife Fighter

FOCUS ON THE FUN!

There's nothing stopping you playing *What a Cowboy!* one-on-one, but it's not designed as a tactical or competitive wargame for the tournament scene. It's great for a club night where you want to get into something a little bit lighter. You could play a *What a Cowboy!* campaign once a month and run the campaign over a six-month period while still doing other gaming alongside it, or you could have a weekend of gaming and work through an entire campaign.

FOR A FEW DICE MORE

The core of your gaming will come from the campaign system, and this is 'Book Three'. It is built around six games, and the idea is that you can run it as a club with three or four people on each side.

Rules are included for creating a simple map with a number of iconic western landscapes for the characters to fight over. Like all the best TV serials, the campaign is limited to six games.

You'll begin with a Greenhorn and Shootist but as your characters gain reputation you'll develop them and build them up. The territory you control will determine your revenue and with that you can buy better equipment. The beauty of this is that individual characters really start to develop their personalities, players get attached to them, and in some of our campaigns the unfortunate demise of a character has left players quite upset! It happens rarely, but there's always a risk and plenty of jeopardy; more often than not a character will flee rather than bite the dust, though.

WHAT A GANGSTER!?

What a Cowboy! is quite a versatile system and I've been experimenting with bringing the timeline of the game forward. The 1920s and 1930s have allowed me to tinker with the idea of *What a Gangster!*, and I ran a participation game of it at Hammerhead 2023 in early March.

The major change is to the guns - Tommy guns don't have ammo tracking and are automatic weapons, so for every shoot dice you allocate you can roll three dice to hit but you can't aim. If you're not aiming you aren't getting bonuses to hit, so - while you're never going to get a critical hit - you can put more shots into your enemy. Players seemed to have a great time with it.

Change some weapons and tweak a few rules and the game works if you bring the period right up to date too. I've played games with some cartel members - represented by the weaker groups of Henchmen - against Legend quality law enforcement in the South American jungles, and special forces clashing with insurgents. That makes for something a bit different and the elites can use a load of Bonanzas, but if they get hit by a lucky RPG shot they're still going to suffer!

Who knows how far this could go... Drokk! What a Blaster! anyone?

THE WILDER WEST

A lot of the early games are out in what we call the Rural Territories, so you don't need a Wild West town. You start off with a few hills, a few woods, and build from there. We've got areas like Spanish Mission, the Ranch, the Mine. We were really keen to encourage players to game in the more rural areas, as the final showdown in the town is much more the Hollywood side of things. We've had some great games just raiding a few shacks out in the wilderness but also something more dramatic like raiding a train. There's a half-dozen scenarios featured in the rulebook, but I'm sure players will come up with many more ideas as they get hooked into the narrative of their campaign.



The rules include a range of mechanisms to ensure that one gang doesn't completely overwhelm their opposition, and all the playtest campaign games we took on were remarkably close.

The winner of the finale (at Lardville in the book, but you can make up a town of your own) will, irrespective of the games before, win the campaign, but if you've done better in those previous clashes, you'll probably have the advantage of better levelled or equipped characters, potentially with hired Henchmen groups to aid you. The dice will be loaded in your favour, but there's still no guarantee of an overall victory until the last dice in the final battle has been rolled. It's all decided in a final shoot-out in a dusty street, just like all the best Westerns are!

And that's the core of the game!

Hopefully that has whetted your appetite and you are keen to take a look at *What a Cowboy!* I've finally come full-circle, and can play a game that lets me relive the excitement and fun I experienced all those years ago at Triples.

DESIGNER'S NOTES:

THE DOOMED



Chris McDowall's new rules, published by Osprey Games, provide a gaming toolbox designed to inspire your narrative tabletop battles and get your miniature converting ideas flowing.

I started designing *The Doomed* in May 2020. The combination of a birthday and lockdown led to me buying miniatures for the first time in over a decade, then some cardboard terrain with a small battlemat. I thought I'd write a little game to use with these miniatures. Three years later, my finished game of apocalyptic horror hunting is nearly upon us.

But really, the story of *The Doomed* starts over 25 years ago.

I was consumed by *Warhammer* in 1995. After my first glances at the huge battles in the pages of *White Dwarf*, I dreamed of playing out my own on the

non-functional pool table we had in our cellar, among boxes of old records and monstrous spiders. One starter set later, my friend and I would painstakingly set up opposing armies of goblins and elves, mostly in shameful grey plastic, then spend all evening marching them around and never quite getting the rules right. The anticipation was usually more fun than the battles, of which few memories stick with me today.

Looking back, I can see that painting a hundred goblins was something I wanted to have done rather than something I wanted to do. Metal miniatures were more expensive, so we were mostly

limited to mono-pose plastic regiments, sometimes with an awkward metal command group standing at the front.

We were hooked into the idea of miniature wargaming though, and whenever one of our birthdays came around, we'd plead for another boxed set. Rather than making our existing games bigger, we moved toward smaller and more self-contained experiences.

Blood Bowl was the first time I had a fully painted game - all eleven players on both teams in glorious colour! In *Necromunda*, we wanted our gangs to be outcast mercenaries, so we used

whatever miniatures we liked from any faction. In *Gorkamorka*, we even dipped into conversions, gluing extra ramshackle armour and spikes onto our vehicles. In *Warhammer Quest*, we finally did a proper campaign, playing every day for what felt like a whole summer break. Moving away from the idea of the huge, regimented battlefield let us feel like we were properly starting to explore the hobby.

We began to infuse our games with stories. Not complex narratives, but those little moments that remain with me even after 25 years. The goblin that could never actually catch the ball; a recruit shooting the enemy leader off a tower into a chemical pool; having the same enemy Minotaur appear in every dungeon delve, always swearing revenge. Tightening the camera angle let these little character moments emerge from the wider game.

SMALL GAMES, BIG DRAMA

I fell in love with the small games that created big drama. Back to the present, this is at the core of *The Doomed!*

Your Warband is likely to start with around four to six unique members; it's as if I'm making sure there are no excuses for my past self to put unpainted figures on the tabletop. These Warbands clash with a (usually) singular Horror and its Minions in a game that generally lasts less than an hour.

The core mechanics are similarly small. Units get a single Quality rank - from 3+ to 5+ - which shows the number they need to roll on a D6 to achieve just about anything, be it shooting, fighting, resisting damage, getting back on their feet, or making extra moves. Getting hit once usually just knocks a figure down. If it's already down when it takes that hit, then it's taken out of the battle.

When the scale is this personal there's always a degree of drama. Suddenly, every missed shot is devastating, every death painful, but the Shock Table is the secret sauce that keeps the drama flowing.

Every time somebody gets hit the players roll 2D6 and consult the Shock Table, which covers everything from headshots, bleeding, and knockback to reactions like the victim crawling for cover, an ally leaping to their aid, or adrenaline giving them a final chance to fight



back. These can spiral into chain reactions, creating moments where the cautious back-and-forth of the game explodes into an extended action sequence.

This immediacy is carried through to all the nasty effects that can occur in the game, as well as the more beneficial ones. One of the design goals was 'no tracking' to avoid tabletops strewn with counters for conditions like shaken, poisoned, overwatch, etc. Whether your character is bleeding out, firing at imaginary enemies, or being inspired by their leader, the effect appears, is resolved, and the camera zooms back out to the bigger picture.

When the dust settles, you'll be left with memorable gaming moments to discuss over a few post-game drinks or reminisce about years in the future.





CONVERSIONS AND KITBASHES

From the moment I saw my first miniature, I wanted to chop and change limbs and heads to make unique little creations. I'd stare jealously at conversions showcased in magazines before hacking away at impervious lead with a blunt craft knife and gluing my hands together. This was another avenue of the hobby that felt out of my reach.

Coming back after a long hiatus, the comparative ease of making conversions is a huge change from my childhood.

Is this indented - looks slightly like it is can even buy individual sprues or specific bits. Finally, no miniature I assemble is safe from becoming a bespoke amalgam.

So, kitbashing is fun, but what do you do with them? To paraphrase Joe McCullough of *Frostgrave*, miniature games should be an excuse to collect and paint the minis you already want and to use the minis you already have. *The Doomed* is built to give players an excuse to kitbash miniatures from the bits they already have or repurpose miniatures that are already built into their Warband.

It starts with the Factions. Every Warband picks one, giving a choice of three Leader types and eight Follower types, each of which can be equipped with goodies from the Faction's gear list. I wanted to give enough flavour to get ideas flowing, but leave things open enough that players didn't feel restricted to a singular vision here.

Even after building your Warband, you're free to change your followers between battles as you wish, with only your leader locked in. There's no excuse for not bringing that new creation to the tabletop the second you've finished painting it.



Above: Assorted kitbashed miniatures for *The Doomed* by the extremely talented Ana Polanščak.

THE FACTIONS

THE INHERITORS

The Inheritors are the decaying remnants of the old structure of the world, before it was Doomed. As such, they're a great place to mix sci-fi and historical parts. The history is painted in broad strokes, just like the Factions, but we know that the Company came from the stars before abandoning the world to the horrors. This gives a lot of leeway for the Inheritors to have just about any gear, from plate armour to pulse rifles.



THE MARTYRS

The Martyrs blame their own humanity for the collapse of this world, blending cybernetics with knightly aesthetics. Each Faction has various followers that come under broad descriptions, such as the Martyr's Squires - recruits eager to gain their first augmentations - but others are more defined, like the Falcons - floating scouts picking out the next victim. Whatever the case their precise nature is always left open to the whims of your kitbashes. Are they an actual falcon? A mechanical drone? Somebody with cybernetic wings or a jetpack? That's all up to you.

THE REBORN

The Reborn are a biological uprising, the science of chemistry and genetics running wild within a cult of personality. Any miniatures that look not-quite-human can find a place here. Just as with their followers, each Faction's gear list is left open to interpretation. Most Factions can buy a Piercer representing everything from a crossbow to a rifle, but the Reborn have access to some more advanced weaponry tuned to their Faction. The supercharged Novagun could be modelled as any suitably sci-fi looking firearm, and the Storm Cannon as anything that looks like it could lay down a field of fire. Even the Cloak can be modelled as a stealth field projector or... well, a cloak.



THE EXILES

Finally, the Exiles serve as a home for the truly non-human: a bunch of misfits cast down from the stars to this backwater planet. They have enough variety in their units to allow you to bring sleek or hulking, advanced or animalistic aliens. Each Faction is capped off with a set of 'visual shorthand' prompts that serve as inspiration for players looking to give their Warband a more unified look. For the Exiles it's 'Summer, masks, blood, wealth, chitin, and splendour'!

HORRORS

Warbands are only half of the picture; Horrors eventually emerged as the centrepiece antagonists of each battle.

Initially, the game was a straightforward clash between two Warbands, choosing a game type from a list of scenarios. Some of these featured Unbound units acting independently of the players - typically nasty monsters to be avoided or redirected toward your opponent - but as development continued these Unbound units stepped into the spotlight as Horrors, a single powerful enemy that are one of *The Doomed's* more unique gameplay features.

Horrors don't come alone. Each deploys three Nexuses that must be destroyed before the Horror can be banished, and most have a handful of Minions that range from distractions to miniature Horrors in their own right. As well as being tough to kill and dangerous to be around, each Horror brings chaotic elements to the battlefield. Every round, the Horror rolls on their Reaction Table, performing an often 'rulebreaking' action to punctuate the end of the round.

Each of the 36 Horrors in the book is written to push the rules in a certain way. The Battle Strider rolls its Reaction after each unit's turn, not just at the end of the round. The Rot Herald sticks its Nexuses to the Warband members, marking them as prey for its Horned Hound. The Veiled Watcher doesn't fight at all to begin with, instead feasting on the conflict between players. I wanted each to feel like a boss monster that's as much a puzzle as it is an enemy to fight.



MAKING A MONSTER

As with the Warband Factions, I wanted the Horrors to each have enough flavour to inspire a player to create their own unique miniature, but be open enough to allow freedom to use whatever bits are available. The Devourer is described as a beast with an insatiable appetite, armed with claws and digestive acid. I always pictured this as a huge bug monster, but when Ana Polanščak showed me what she'd created for the book's photography it was entirely different, a horrific multi-mouthed wolflike thing, but it still fit perfectly with the core of what a Devourer should be.

I love the idea that I could see somebody playing *The Doomed* and spend time examining their conversion and its details to work out which Horror they're facing off against.

Right: Ana Polanščak's wolf-headed Devourer.



COMPETITIVE COLLABORATION

With its initial creation during the 2020 lockdown, it shouldn't be surprising that *The Doomed* has solo play at its core. The Unbound units act in a very straightforward way; after activating a unit you must activate an Unbound unit that hasn't yet acted this round. They perform three actions each turn, just as your own units do, and choose these actions in order of priority.

1. Attack the nearest enemy.
2. Move toward the nearest visible enemy.
3. Move toward the nearest non-visible enemy.

I had played around with systems of random movement, or giving players alternating control of these units, but I wanted turns to move quickly and consistently, removing the opportunity for Unbound units just to wandering around aimlessly. Now they're always on the hunt.

I knew I wanted to be able to play this with other people, too. I'm much more interested in creating a shared experience than a tournament style contest, but I still wanted that sharp edge of competition. The phrase I use to summarise it is 'competitive collaboration' - you owe it to the other player to play to win, but equally, you're playing to have a good time. The perfect game for me is one where both players are laughing while enjoying a tightly fought contest.



In RPGs there's a similar phrase, 'play to find out what happens', and when I set up a wargame, I'm always more excited about finding out what will happen rather than whether I win or lose.

MECHANICAL MINIMALISM

With RPGs and wargames, I like to butt up against the boundaries of minimalism by stripping back as many of the rules as I can to keep things running quickly and efficiently.

I already mentioned 'no tracking' as one of the three 'nopes' of *The Doomed*. There's also 'no measuring' - positioning is more about line of sight and negotiating terrain than managing distances - and 'no stacking' - there's only ever one modifier you can apply to any type of roll in the game. Cover gives -1 to shooting attacks and nothing else will ever affect your shooting roll, so no need for those huge charts of +1s and -1s.

But what's the point of this? It's a common complaint that over-simplifying a game can leave it feeling flavourless, but I think that only happens when a designer pursues simplicity for its own sake. Simplification presents me with an opportunity to redirect the attention normally tied up in computing the mechanics of the game. While the core of the game is simple, I've mentioned how Horrors stomp all over those rules and bring their own, and how the Shock Table can lead to explosive chain-reactions from a single attack. This is the sort of thing that can overwhelm me in more complex games, but here I want those exciting parts to feel like highlights, rather than burdens heaped upon an already overloaded brain.

Best of all, simplicity keeps things moving, and this is especially important

when dealing with a game that has key moments of big drama. Killing the enemy leader with a lucky shot on turn one is exhilarating in the moment, but if you're then stuck in an all-day game that has no matching drama, it can be a slog of a game for one or both players. When I've tested *The Doomed*, we've fitted around three games in an evening so when fate slaps you, there are probably more chances for revenge before it's time to pack away!

A DOOMED CAMPAIGN

As you'd expect, the campaign mode sees your Warband working toward long term objectives, and growing in power as you progress. All Warbands grow at the same rate; win or lose, two Warbands that have fought in five battles will have the same number of resources to muster their forces for the next clash. I wanted Warbands to grow from each other horizontally rather than an early winner rising to dominate the other players. The differences come from Rewards and Prestige.

REWARDS

These are earned by the player who killed the Horror or succeeded with their Conflict objective, and are new options you can take when building your Warband. From weapons and armour to brand new followers, they are based on the Horror you just defeated. If you kill the acid-spitting Devourer, then next game you might give one of your followers an acid gun, cobbled together from the beast's innards. If you overcame the Forsaken Horde then maybe you can add a few of those mindless wretches to your Warband. The player that wins more battles won't have more points to spend than the others, but they'll have a wider variety of strange new options when they go shopping.

PRESTIGE

Driving the campaign toward its climax is Prestige, which is gained by killing Horrors and completing objectives. The first Warband to reach ten points of Prestige is in position to grab their



ultimate goal, choosing a final Climax scenario to play out against their opponents. This could see the Warband trying to coronate their leader as a new overlord or blasting off from the planet altogether.

A WORLD FOR THE TABLETOP, NOT THE BOOKSHELF

If I've been a little cryptic about the world of *The Doomed*, that's because it emerges as you start building your Warbands and playing the game.

The environment grew out of the needs of the game. I wanted to be able to combine sci-fi and historical parts, so I was drawn to the idea of a world where the sci-fi element just decided to leave, loosely inspired by an exaggerated version of post-Roman Britain: the myth of the Dark Ages pushed to an apocalyptic extreme in a muddy age of abandonment.

The world is built on whatever feudal society existed before the Company brought their spaceships and lasers. It's a modest world, with Warbands instead of armies, chapels instead of cathedrals, and a focus on personal vendettas rather than planet-wide operations. I haven't looked at things on a broader scale because I want to keep that focus on the small and personal.

There's no grand council or central government; instead, there are Warbands, with allegiance owed only to the Leader. A Warband's choice of Faction is a 'best fit' for that group of individuals, rather than representative of allegiance to some big political player. Trust is placed in the closest companions, not in a flag. The campaign is drawn as your leader's quest or personal vendetta, rooted firmly in what happens on the table. Your leader's journey is built on their ambitions and desires, but make no mistake, this world is truly *Doomed!*

ALL ARE DOOMED

Not all campaigns end with a Climax scenario chosen by the leading player. After each battle one of the five Dooms of the world - Hunger, Hatred, Domination, Oblivion, or Ruin - grows in power. This gives an unpleasant twist to the next battle, but if a Doom ever reaches full capacity, then it triggers its own Climax scenario. Rather than an ambitious final mission, this is a desperate last stand against the apocalyptic forces of the world.



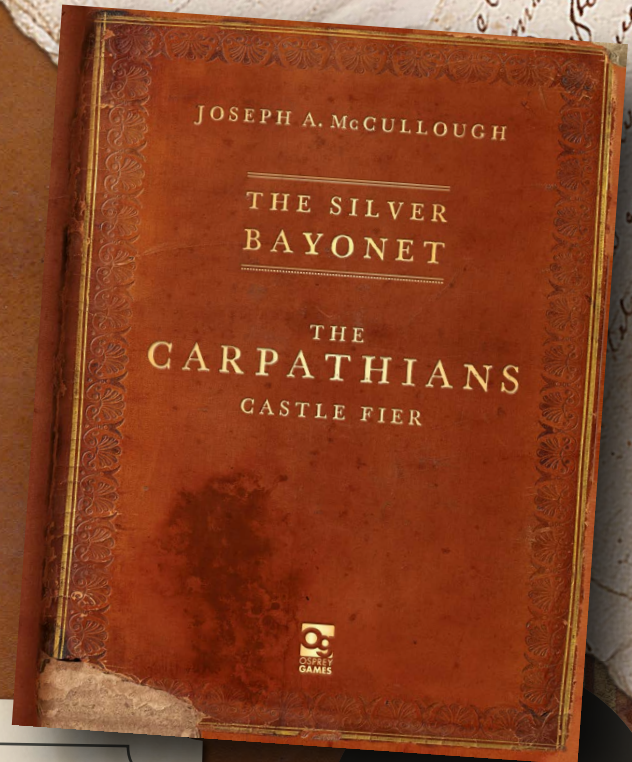
The Doomed is scheduled for release by Osprey Games in August 2023. In future issues of *Wi* kitbashing expert Ana (who converted all the figures shown here) will provide guides to building and painting Warbands and Horrors.



FROM THE CREATOR OF
FROSTGRAVE

THE SILVER BAYONET

*A Wargame of
Napoleonic Gothic Horror*



High in the Carpathian Mountains stands the crumbling Castle Fier. Something has awoken in the ruins. With the political situation in the surrounding region becoming increasingly unstable, agents have been dispatched to investigate, eliminate any threats, and acquire any treasures that could prove useful in the ongoing fight against the harvestmen™ and each other.

The Carpathians: Castle Fier is a supplement for *The Silver Bayonet: A Wargame of Napoleonic Gothic Horror*, in which the special units must fight their way through the ruins of a menacing haunted castle. Featuring two campaigns – one competitive and one for solo or cooperative play – as well as new monsters to fight, soldiers to recruit, and treasure to unearth.

Written by Joseph A. McCullough
Illustrated by Brainbug Design

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DEAD MAN'S HAND: BOYS AND BUCKS

Great Escape Games' Mark Wheatley heads to *Wi HQ* with an armful of *Dead Man's Hand* goodies for us to look at.

This is shaping up to be a rootin'-tootin' year for *Dead Man's Hand* players. Two exciting new gangs will launch at Salute in April, and each is packed with distinctive (and recognisable) characters. The plucky young guns who make up 'The Boys' are a stark contrast to the grizzled outlaws in 'The Bucks' and each gang brings their own distinctive cattle brand of card-based specialties with them.

These gangs are just the start. Great Escape Games have homed in on 2023, and they've got a stampede of other fancy new releases on the way, including...

Aw shucks, we've gone and gotten carried away! *DMH* designer Mark Wheatley warned us (with a gesture to his loosely holstered six-shooter) that we'd be dancin' in the dirt if we revealed anything more just yet.

The figures shown here are all from Great Escape Games' *Dead Man's Hand (DMH)* range. Some buildings are by Sarissa, but the gaming boards and most of the structures shown come from Mark's own custom terrain collection.

THE BOYS

The Rancher was left with a difficult choice after his men moved on and left him; lose his year's work or find somebody else to help get his herd across the country. The boys from the local school answered the call and they proved that sometimes big help can come in small packages.

They probably thought that herding the cattle across the land was the hard part. They've made it to 'civilisation' to find a buyer, but now the town and its occupants are going to put the lessons learned on the trail to the sternest test. With staying alive being the passing grade, I wager they'll take things seriously.



We'll dare to share that this won't be the last time we feature his action-packed spin on Wild West gaming in *Wi* this year; there's a lot more to show off in future issues. For now, let's take a closer look at the new gangs before we get ourselves in trouble!

As with many of the gangs that already spice up *DMH's* gaming fun, these ones take inspiration from the silver screen as well as from history. The cinematic inspiration behind each, however, couldn't be more different - a paternal John Wayne leading his lads across the West in an early '70s classic clashes against a modern Western focused on Black outlaws! Both options have their appeal, and they bring more choices to the wildly eclectic options *DMH* has already.

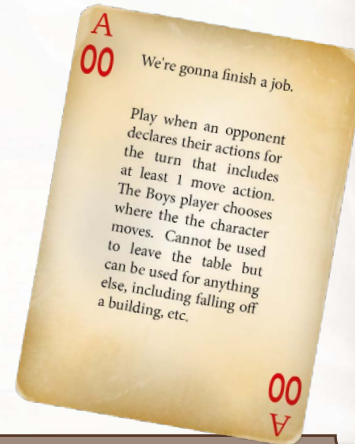
YOU WOULDN'T SHOOT A KID?

Duke Wayne leads the way and cook Mr Nightlinger offers support in The Boys, but it's the Young uns and Rascals who make up most of the gang. While they may not be quite as experienced as the men and women they battle against, their diminutive size does give them one advantage - they're harder to hit! Shooting at the youthful members of this gang always suffers from a -1 modifier.

The Boys also have some excellent royalty cards to spring on your enemy and spoil their plans. The Jack result is 'you wouldn't shoot a kid?' and it can be played when one of your Young uns or Rascals is shot at; the attacking character will lose all shoot actions they've

declared. The Queen will force an un-activated enemy to make a Duck Back move and burn their turn. These both add to the occasional frustration you can inflict on your opponent with The Boys.

The King and Ace results have the potential to be game-changing. 'We can be men' can be played when a friendly



THE BUCKS

The hard living in these parts can unite different folks in different ways. What binds them is clearer with some than with others. A shared identity or shared hardships can make people more inclined to come together and see if strength in numbers will help them get through the bad times.

It's plain as the nose on your face what binds Buck Elba and the rest of his gang together... What they want in town though, that's a little harder to discern. Whether here for good or bad, only time will tell.



character is taken out of action and allows you to instantly remove three Under Fire Markers from other models. Talk about making the best of a bad situation! ‘We’re gonna finish a job’ could be the ultimate spanner in the works for your foe; it allows you to make the move actions they declared and stymie their effectiveness by sending them in totally the wrong direction.

If you like being an annoying little blighter (see Mark being just such a frustration in next month’s battle report!) then The Boys are the gang for you.

BLENDING BLACK HISTORY AND HOLLYWOOD

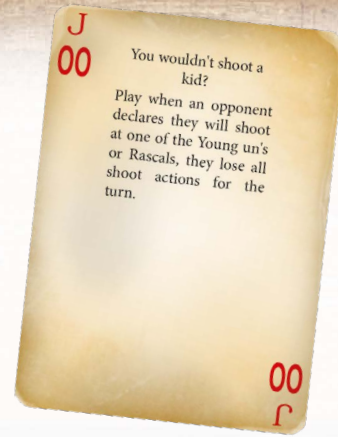
No prizes for guessing which actor Buck Elba is based on, but there’s a lot of history rolled into his gang, The Bucks. Let’s start with the head honcho - Rufus Buck was a real life African-American outlaw who took his gang on a violent, murderous, but short-lived crime spree before their capture in 1895 and subsequent hanging.

Happily, other members of The Bucks have less ignominious inspiration. Nat Love (shown in black and white below) was born into slavery but became a successful cowboy after emancipation. He claimed to have won the rope, throw, tie, bridle, saddle, and bronco riding contests at a rodeo in Deadwood and to have met Wild West notables Pat Garrett, Bat Masterson, and Billy the Kid while working the Arizona cattle drives. Nat (pronounced Nate) would later become a Pullman porter and write his autobiography - *Life and Adventures of Nat Love, Better Known in the Cattle Country as ‘Deadwood Dick,’ by Himself*. There’s no knowing how many of his claims to fame are true but Nat is notable for penning his own legend despite growing up in circumstances where literacy was a forbidden and brutally punishable skill.

Another notable is Mary Fields (shown in sepia), also known as Stagecoach Mary, who was the first Black woman to be employed as a star route postwoman in the United States. The Smithsonian National Postal Museum’s description of Fields paints a vivid picture: “Six feet tall and powerful, many bandits learned to stay clear of Stagecoach Mary in the American Old West. Stagecoach Mary Fields carried a gun, smoked, drank, and had a wicked temper.”

Still hungry for more fascinating characters? How about a US Marshal with 3,000 arrests (including his own son, for murder), 14 outlaws killed, and not a scratch suffered throughout his long tenure? Bass Reeves - the first black US Marshal west of the Mississippi River - would probably do a turn in his grave if he knew he was now part of an outlaw gang in miniature, but we’re happy this legend gets his time to shine on the tabletop.

If you’re as excited as we are to bring these Black legends of the Wild West - both good and bad - into games, then The Bucks are the gang for you.

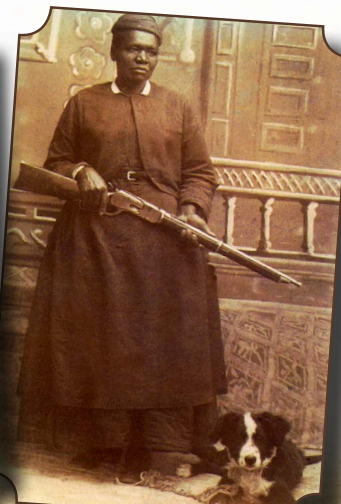


The bosses of The Bucks and The Boys.



WELCOME TO WHEATLEYVILLE

Has Neil Smith’s ‘Where the Wild Things Were’ article (page 22) inspired you to take your Western games to the outskirts and wilderness for a dose of historical realism? Mark’s homemade DMH boards are here to tempt you back to the Hollywood drama of a shootout in a heavily populated street! Pictured is one board from a larger collection that can be tiled together to make a settlement that rivals the sprawl of Deadwood. Thanks to a few cleverly thought-out design elements you can play everything from a grand battle to a tight little clash; let’s take a closer look!



GREAT ESCAPE GAMES AT SALUTE

Maybe you’ve picked up this copy of *Wargames Illustrated* at Salute 50 and are having a read while you queue for your overpriced ExCel Centre luncheon. If so, make sure you head to see Mark and the rest of the Great Escape Games crew at their stand - TJ05 - or play a demo game of *Dead Man’s Hand* at GJ04!

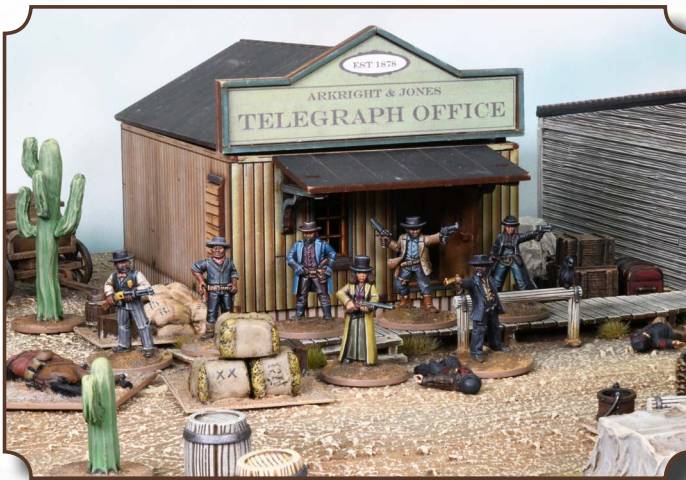
Up close and personal

Perfect for demo games and quick clash pickup games at the club, each 2' x 2' board is ready to be used on its own. The boardwalks are built into each board to make a stable outline that shows the shape of the streets, but the buildings can be swapped around for maximum gaming variety.

In this game The Boys have spotted The Bucks up to no good and are taking up shooting positions.

A street shootout

Joining two boards makes for a 4' x 2' table and this will make for less instantly bloody, better paced games. Gangs fight down the street and there's the opportunity for one to emerge from a building and meet a pincer attack from both sides.



Movable buildings and magnets

As these boards are used to demo the game, Mark's done all he can to prevent new players from doing potential permanent damage to his hard work. Buildings can be removed and swapped around, so if any do suffer unfortunate damage they're quickly replaced. They can also be lifted out of the way to allow players to get an unobstructed model's eye view of the action when checking for line of sight.

Details like hitching posts are all magnetised (see below) instead of being glued in place or embedded. This means details can quickly be swapped around, but the main benefit is that if they get knocked, they simply fall over rather than snapping off. They can then be easily fixed back in place with their little rare earth magnets. Some building fronts have magnets attached too, making balconies and external stairs less vulnerable as well as allowing signage to be swapped around.

THE BOYS VERSUS THE OUTLAWS

Despite getting his start in historical gaming through Warhammer Historical's *Legends of the Old West*, Wi's James had never played *Dead Man's Hand*. That changed when Mark visited Wi HQ; he took control of The Boys (above) and tried to thwart James' Outlaws (below) from escaping town after a robbery. See how their game (fought over the type of board sections shown here) played out in our next issue, Wi426.



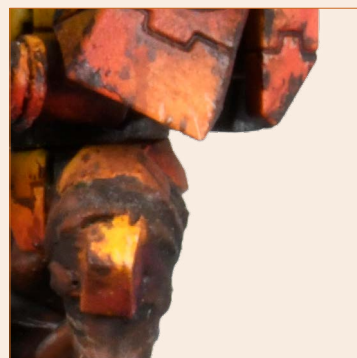
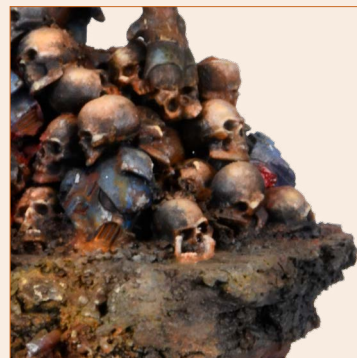
HAMMERHEAD 2023 PAINTING COMPETITION THE WINNERS

For the fifth year in succession *Wargames Illustrated* ran the Hammerhead Painting Competition at the show in Newark, England, supported by Kalistra, and we've got photos of the winners for your delectation and dissection.

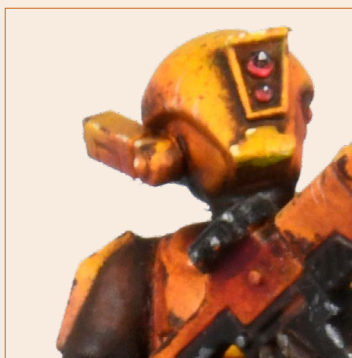
SCI-FI SINGLE

David Morris looked truly surprised when he collected his trophy, but his Games Workshop Tau Fire Warrior displayed incredible atmosphere and was a worthy winner. David approached his sole Hammerhead entry with a moody, painterly style and great details such as the pile of skulls and weathered armour.

It just edged out Ben Trenoweth's Fafnir Rann - an Imperial Fist Space Marine with excellent non-metallic metal (NMM) and impeccably painted yellow armour. Sci-fi Single was one of the closest categories to judge, highlighted by Liam Hopkins' third-place Eldar Autarch, with its beautiful pastel-toned armour and complementary saturated cloak.



*Tau Fire Warrior
by David Morris.*



*Fafnir Rann
by Ben Trenoweth.*



*Eldar Autarch
by Liam Hopkins.*



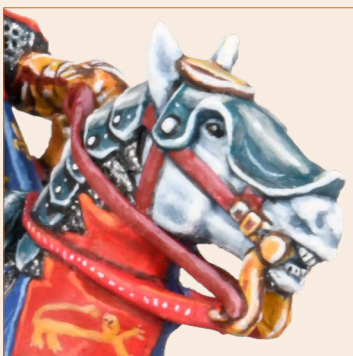
HISTORICAL SINGLE

Paul Mackay has contributed painting guides to *Wargames Illustrated* but the Hammerhead Painting Competition was the team's first chance to see his work in person. His winning entry in the Historical Single category - an extensive conversion of a Perry Miniatures figure to represent Richard III - was covered with tight freehand and popped with saturated colours and sharp NMM. His entry had the regal splendour we all dream of at the head of our army.

Fet Milner's prehistoric shaman showcased shadow and light in a very realistic way across an interesting larger scale figure; we just wished we could see a bit more of the face - the sculptor's 'fault' rather than Fet's to some extent! Matthew Leggett's third place entry showed off great brush control and was all the more impressive when he collected his figure and revealed to judge James that it was his first ever attempt at NMM.



*Richard III
by Paul Mackay.*



*Prehistoric shaman
by Fet Milner.*



*Vercingetorix,
Gallic Celt Chieftain
by Matthew Leggett.*



*Plague Marine
by Yan Pacek.*

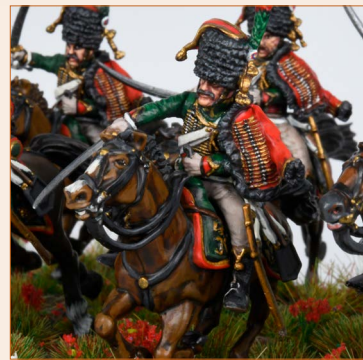


YOUTH

We're excited to see what the Youth category painters will achieve with another few years of painting experience under their belts. As you can see from Yan Pacek's winning Plague Marine, the standard was extremely high!



Chasseur à Cheval by Eddie Bermingham.



HISTORICAL UNIT

Historical Unit was another close category; two mounted units duked it out for first place. Eddie Bermingham's *Chasseur à Cheval* eventually edged out Paul Mackay's *Winged Hussars* in an 'ask the Editor which is his favourite' tie-breaker! The drama of the twelve *Chasseurs* at the charge pushed them ahead of the more compact unit of equally well-painted Hussars. In third place, was a fine unit of British 1870 Line Infantry from *What a Cowboy* author John Savage. See more about his upcoming game on page 40.



Winged Hussars by Paul Mackay.



British 1870 Line Infantry by John Savage.



See the rest of this entry online.

KALISTRA

The Kalistra category showed off some fine brushwork at a tiny scale but the fantasy scenes painted on the shields, pennants, and banner of Matthew Leggett's *High Elf Spearmen* landed them at the top.



High Elf Spearmen by Matthew Leggett.

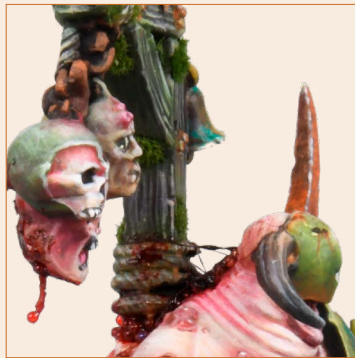
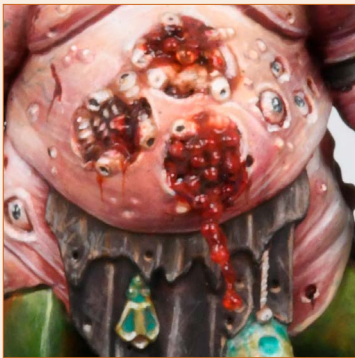
FANTASY SINGLE

The first and second place figures here, both from Games Workshop, show completely different painting styles. The Nurgle Lord exhibits Martin Collier's painterly, blended 'European' approach while Thomas Moore's Orruk Warchanter is a perfect showcase of the sharp, edge highlighted 'Eavy Metal style. How did judge James decide on a winner when faced with two such diverse painting approaches? He focused on the overall 'highs' on each figure. He loved the colour palette Martin used with the shield patina and vibrant pops of red gore and orange rust; on Thomas' Orruk he was wowed by the bones and the different metallic tones. Ultimately, he had to nit-pick - the Orc's brown strapping and yellow flame details weren't quite up to the standard across the rest of the figure; thus, in the most awful way for a judge to decide things, the 'not quite as perfect' figure slipped to second place.

Chris Card's third-place figure is, as far as we know, the only 3D-printed miniature to place. His Chaos Dwarf Ogre is something of a blend of the GW and Euro style: very crisp and clean but showcasing some smooth blends and subtle colour transitions.



Nurgle Lord by Martin Collier.



Chaos Dwarf Ogre by Chris Card.



Orruk Warchanter by Thomas Moore.



OPEN

The Open category can be a tricky one to judge as entrants have free reign with their submissions. After getting down to the final three from a table full of worthy pieces, judge James had to choose between a small scale, 28mm scale, and much larger entry. With far more space to show his painting 'flex', last year's Open and Best of Show winner, Martin Collier, made it a double with his Scuba Steve diorama.

Fet Milner has now been nudged into second place by his good friend Martin a few times over the years at Hammerhead. Fet's smaller scenes are packed with charm and are some of the most unusual entries at the show, but the tiny scale makes it harder to fit in quite as much painting pizzazz. His little Feeding Chickens vignette (shown close to actual size directly below) came very close to the top spot and was probably second place in the Best of Show running as well as the Open category itself.



Feeding Chickens
by Fet Milner.



Scuba Steve
by Martin Collier.



Thomas Moore showed off Games Workshop figures to their very best and got third place with his Tau Vignette. The painting was so crisp that even the ruins in the background were more beautifully finished than 99% of most paint jobs! James particularly liked the 'flying' Tau drone and the orange and green colour pops.



Tau Vignette
by Thomas Moore.



NEXT YEAR'S GUEST JUDGE

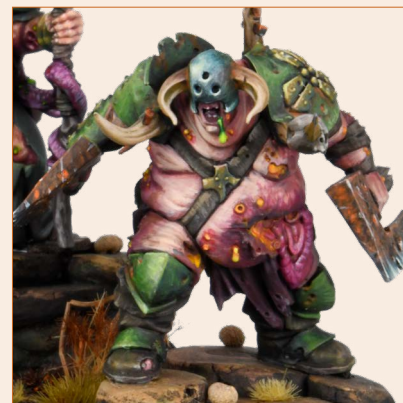
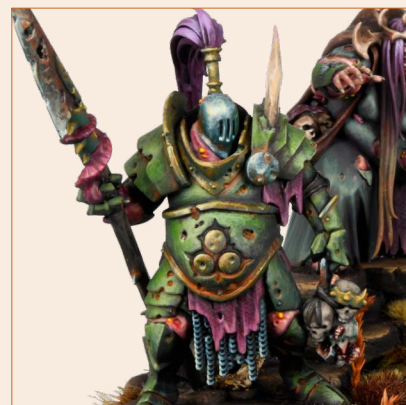
We're very pleased to announce that 2022 and 2023 Best in Show winner, Martin Collier, has kindly offered to switch from entrant to judge for next year's show. He'll cast his expert eye over the entries and help the *Wi* team choose the winners.

If you're inspired by these glorious miniatures and can't wait for next year, Martin and Fet Milner run their own event, focused on miniature painting, called the Fen Model Show. This will be its sophomore year, building on the intimate, friendly atmosphere from 2022.

The Fen Model Show is on Saturday 15 July at Ely and you can find out more at their website: fenmodelshow.co.uk

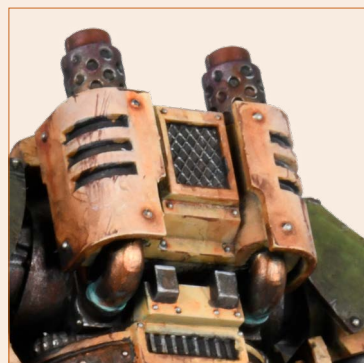
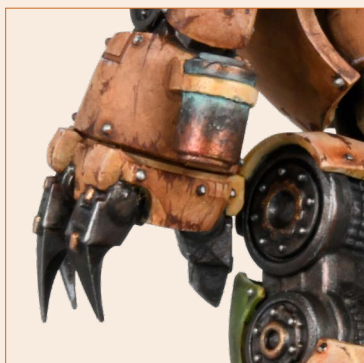


*Nurgle Lords
by Liam Hopkins.*



FANTASY UNIT AND SCI-FI UNIT/WARMACHINE

A Nurgle double-bill by Liam Hopkins won the Fantasy Unit and Sci-Fi Unit/Warmachine categories. Loads of details made his entries stand out in each category and the very different colour schemes, painting styles, and levels of 'infected stuff' mean you'd be forgiven if you guessed they were by different artists. The Dreadnought looks like it's battled through countless confrontations with its many chips and weathered true-metallics, while the Nurgle Lords are softer, more pastel-toned, and fantasy art styled with their NMM. Military modelling techniques translated to sci-fi or classic fantasy art rendering - Liam can do it all!



*Death Guard
Dreadnought
by Liam Hopkins.*



SEE MORE ONLINE

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Get a better look at other winners, such as Ruben Lopez's character-packed Snotlings online.

MODEL TS ON THE TABLETOP: RACE TO MUNASSIB PASS



Robert Giglio presents a full multiplayer ruleset for a 'race' game set in WWI. Players come together in command of British light light patrol cars and attempt to cut off a retreating Senussi force controlled by the referee.

"We whirled round impossible corners on a road that was not a road, fell over small precipices, ran over boulders, and generally achieved the impossible."

Captain Claud Herbert Williams, *Light Patrol Cars in the Libyan Desert*.

Last issue, in my 'Steel Chariots in the Desert' article, I presented the Rolls Royces and Ford Model Ts of the British army as warfare Gamechangers and listed some scenarios and special rules for whatever ruleset you might choose to play. Craving more vehicular action? Perhaps you're seeking something a little more specialised? Here's a full game tailored to the specifics and excitement of Light Car Patrols (LCPs) in the desert - the Race to Munassib Pass!

THE GAME

Players control No. 6 LCP as it makes its way to Munassib Pass. All players are British; the Senussi appear randomly as encounters and obstacles along the way, controlled by a referee. This is not designed for any published set of rules; instead, it uses rules specific to this scenario. The idea for a 'race' game came from reading an article on the Special Naval Air Service in *Wargames Illustrated* 181, but my rules are modified for the Western Desert and the Senussi Campaign. This is a preview of a scenario that is included in my new book, *The Senussi's Little Miniature War, 1915-1917: A Forgotten WWI Conflict in the Western Desert*. The full book will soon be available from Caliverbooks.com in the UK or OnMilitaryMatters.com in the US.

HISTORICAL BACKGROUND

In 1916, the Grand Senussi and his remaining forces lost several battles against the British along the Egyptian coast and retreated 200 miles inland to the Girba and Siwa oases, near Libya. The British saw an opportunity to end the campaign; an attack was ordered immediately, using a motorized column of three armoured car batteries and three squadrons of LCPs.

The British planned to attack the main Senussi force of about 850 men at Girba while a detachment was sent to block the Munassib Pass into Libya, 24 miles to the northwest. The track, along which the British expected the Senussi fugitives to retreat, descended from a plateau through the pass. The British plan was for the motorized column to split. Most of the armoured cars and two LCPs - Nos. 4 and 5 - would attack Girba on 3 February 1917; a detachment of six armoured cars with No. 6 LCP would block the Munassib Pass, to prevent Senussi fugitives from escaping.

The British detachment sent to the Munassib Pass had limited success. The British had trouble finding the pass, and when they finally did, the ground leading to it was too rough for the armoured cars. Only No. 6 LCP (five Ford Model T light patrol cars and a tender), commanded by Lieutenant Roy Austin Davidson, eventually got through the rough terrain, and descended the escarpment, with just one car making it to the bottom of the pass. In the pass, the car confronted an advance party of Senussi retreating from Girba. Most of the Senussi got away by climbing back up onto the plateau, and some took up a position on a distant hill where they signaled others to avoid the pass. Unknown to the British, there was another pass south of Munassib, through miles of sand dunes, which the Senussi used to escape into Libya.

A somewhat anticlimactic end, but perhaps under your control more LCPs can get into the pass and the Senussi will be prevented from making their escape!



BRITISH SITUATION - 3 FEBRUARY 1917

While armoured cars and light patrol cars are attacking the Senussi camp at Girba, your detachment of light patrol cars has been dispatched to block Munassib Pass to prevent Senussi fugitives from Girba escaping into Libya. If the Senussi try to avoid the pass, prevent them from escaping elsewhere.

SETUP

All British start on the track atop the northeastern plateau (see map). The track is the only way to traverse the terraces. The enemy force is composed of Senussi - both tribal and regular infantry (*Muhafizia*) - with heavy machine guns crewed by Turks, plus baggage camels and handlers.

An 8'x5' table is recommended, and the main feature is a large, rugged, cliff-like limestone escarpment, the edges of which descend from the topmost northeastern plateau to the pass (northwestern corner) in a series of three steps, like the tiers of a cake. These 'terraces' are not very high but are only accessible where the track exists (see map above). On the track, cars can cross and negotiate the terraces. These terraces can be created using either Styrofoam under cloth (recommended) or as part of terrain boards/tiles.

All small hillocks (8" - 12" diameter) are topped by roughly conical pointed stone. The hill (12" x 18") in the northwestern table corner is flat-topped. There are a couple of sand dunes (8" x 12") near the southwestern table edge.

Broken ground is low rocky ground with undulating terrain. It does not block line of sight and costs double movement for infantry; for cars, see Phase 3: British Movement.

Sand dunes cost double movement for infantry to traverse except handlers with baggage camels; for cars, see Phase 3: British Movement.

Terraces are steep and cost double movement for infantry to traverse; cars can only cross terraces via the track as broken ground, see Phase 3: British Movement.

Wadi - steep-sided dry riverbed that; costs double movement for infantry; impassible to cars.

PLAYERS

All players are on the British side. The referee controls the Senussi that randomly appear, and adjudicates various events encountered by the players. The game works best with one referee and up to five players, depending on availability of car models. For three players, two

players each control two light patrol cars, and one controls a light patrol car and a tender. If there are more players, then each only controls one car, and one player also controls the tender.

VEHICLES

There are six Ford Model T light patrol cars; one is a tender. All are unarmoured, but each (except the tender) carries either a Lewis light machine gun (LMG) or a Vickers heavy machine gun (HMG), but not both. There should only be a maximum of one or two HMGs in each LCP. The machine guns are mounted as follows:

- The HMG is in the cargo area, and the gunner can fire within 45° of the rear of the car.
- The LMG is mounted on an upright swivel, either in the front or back of the cargo area, or on the passenger side of the car. If in front of the cargo area, the gunner can fire directly forward within a 90° arc of the front of the car (over crew). If in the rear of cargo area, the gunner can fire directly back within 90° arc of the rear of the car. If on the passenger side, the gunner can fire directly forward across the side of the car through to 45° of the rear of the left side of the car.
- The tender carries eight extra tires, ammunition, gas/petrol, spare parts, etc., to fix broken down cars.



CREWS

The light patrol cars have a crew of four: commander, driver, and two gunners (one functions as a loader). The tender has a crew of two: both count as drivers.

- The commander is the officer or NCO in charge and can replace any crew that become a casualty.
- Each crewman has a skill related to his job with a basic number signifier: Driving 8 or Gunnery 6; the commander has driving and gunnery skills.
- Each player can give +1 skill point to one crewman in each car.
- All skill rolls are performed using D10s, success being a roll equal to or less than the modified skill number.
- If a roll is required at 'half', round up.

SEQUENCE OF PLAY

You will need to use D6s and D10s during the game's eight phases:

1. Determine initiative
2. Events and obstacles
3. British movement
4. British firing
5. Senussi morale
6. Senussi movement
7. Senussi firing
8. British morale



PLAYER-TO-PLAYER COMMUNICATION

It is very important that there is no verbal communication between players about where they should move, where to shoot, etc., unless their cars are within 6", and stop for one turn to allow communication (during which, they cannot fire).

A leader could elect to stand up in a light patrol car, to give flag/hand signals to other cars within 18" while moving, but players should be required to do that at the table, without words, for a bit of fun roleplay. Simple hand signals should be worked out between players prior to the start of a game to prevent a game of charades. Trying to convey more complicated messages could have some interesting consequences!

It is extremely important for the referee to enforce this rule because it prevents easy coordination, which is too often allowed in games, and would not have occurred in the field. If a player violates this rule, some penalty should result (car breaks down, machine gun jams, etc.).

Empress Miniatures Ford Model T communicating to the rest of the group, painted by Mark Hargreaves.



PHASE 1: DETERMINE INITIATIVE

Each player rolls 2D10 at the start of each turn; the total rolled determines their initiative value for the turn.

Left: Empress Miniatures Ford Model T painted by Mark Hargreaves.

PHASE 2: EVENTS AND OBSTACLES

The player with the highest initiative rolls 2D10 to see whether there are any events or obstacles in play this turn.

The following chart should be for the referee's eyes only and it is up to them to let players know the events or obstacles encountered and adjust the location of them as needed to make for the best gameplay:

2-4	<i>All clear</i>	Nothing of note.
5	<i>Tire blowout</i>	Player rolls a driving test at a -2 modifier.
Failure = Apply the result of the driving test table. The car cannot move until the tire is replaced. Each car has two spares; eight spares are in the tender. It takes 3 crew 3 turns to replace. +1 turn per fewer crew helping and -1 turn if tender crew is helping.		
6	<i>Tribal ambush</i>	Referee places 2D10 Senussi tribal infantry within 3D10".
Place them in cover if it is available, otherwise they are prone and may make an immediate ranged attack before the British move to phase 3. The Senussi tribal infantry move 3D6", have morale 7, and gunnery 5.		
7	<i>"HMG attack!"</i>	Referee places a Turkish officer and 4 crew with an HMG within 4D10".
Place them in cover if it is available, otherwise they are prone and may make an immediate ranged attack before the British move to phase 3. The HMG unit move 3D6", have morale 9, and gunnery 7.		
8-10	<i>"Sinkhole dead ahead!"</i>	Referee places a 3" diameter sinkhole directly in front of the car. Player rolls a driving test at a -2 modifier.
Success = Will drive over the sinkhole as if it wasn't there. Leave the sinkhole marker in place; following cars must go around it. Failure = Suffers a nasty jolt (-2 gunnery this turn) and must roll 1D6: 1-4 = OK 5-6 = Car stuck. At least two crew (cannot be the driver) must get out and push. Roll 1D6 each turn until successful (+1 if three or more crew are pushing).		
11-13	<i>Senussi tribal fugitives</i>	Referee places 2D10 Senussi tribal infantry on the southeastern table edge on the track from Girba, marching towards the pass.
If any British are visible within 24" adjust their entry to be at least 24" away from the British if possible. The Senussi tribal infantry move 3D6", have morale 7, and gunnery 5.		
14-15	<i>Muhafizia fugitives</i>	Referee places 2D10 Senussi Regulars on the southeastern table edge on the track from Girba, marching towards the pass.
If any British are visible within 24" adjust their entry to be at least 24" away from the British if possible. The Senussi Regulars move 3D6", have morale 8, and gunnery 6.		
16	<i>"Muhafizia ambush!"</i>	Referee places 2D10 Muhafizia (Senussi Regulars) within 3D10".
Place them in cover if it is available, otherwise they are prone and may make an immediate ranged attack before the British move to phase 3. The Muhafizia (Senussi Regulars) move 3D6", have morale 8, and gunnery 6.		
17	<i>Baggage</i>	Referee places 1D6+2 Senussi handlers and camels within 3D10".
They are unarmed and will move to avoid the British while trying to get to the pass or, if blocked, off the western table edge via the sand dunes. The handlers and camels move 3D6" and have morale 7.		
18-20	<i>All clear</i>	Nothing of note.

Notes on events and obstacles

The location of events is relative to the highest initiative player's lead vehicle unless it has reached the finish line (18" off the northwestern table edge) in which case the next highest initiative player's lead vehicle should be used.

Sinkholes appear directly in front of the lead car.

Except where the location is specifically defined in the chart, the direction of Senussi contact is determined by the referee rolling 1D6. All locations relative to the lead car:

- 1 90° left
- 2 45° left
- 3 45° right
- 4 90° right
- 5-6 Straight ahead

PHASE 3: BRITISH MOVEMENT

Players activate from highest to lowest initiative, but one player may choose to 'pass' their activation and take it at a later point. This allows columns behind to overtake cars in front and so on. Other players may also choose to 'pass' their activation as above.

Driving tests

Driving tests are required whenever something may adversely affect driving, such as the events and obstacles determined in phase 2. To pass a player must roll equal to or less than their Driving skill:

Moving half or less	+1 to Driving skill.
Moving over half	-1 to Driving skill
Moving full allowance	-2 to Driving skill (Referees should consider 'close to full allowance' as full allowance so that players don't avoid this modifier by moving a mm less than full distance!)

If the test is failed roll 1D10 on the table below:

1-8	<i>Skid</i>	The car skids into a new facing and then surges ahead! The crew cannot fire while the vehicle is in a skid.
<p>Player rolls 1D6 to determine the new direction relative to their car's facing:</p> <p>1 90° left 2-3 45° left 4-5 45° right 6 90° right</p> <p>The car must make its remaining movement distance in that new direction. At the end of movement, the driver takes another driving test:</p> <p>Pass Car halts - may act as normal next turn. Fail Fighting for control - The car is in a continued skid. Follow the skid rules above but move it at -1D6 speed next turn. Repeat until the car comes under control or hits something.</p>		
9-10	<i>"Grab onto something!"</i>	The car tips over onto its side.
<p>Player rolls 1D10 to determine the effect on each crew member:</p> <p>1-3 <i>Unharmd</i> Nothing of note. 4-6 <i>Stunned</i> Can do nothing for 1D3 turns. 7-8 <i>Light wound</i> -2 from all skills rest of game. 9 <i>Incapacitated</i> 10 <i>Killed</i></p>		

Notes on British movement

- Each player moves their cars/figures one at a time.
- Previously moved cars cannot be repositioned when moving another car.
- Dismounted figures move 3D6".
- Cars move 4D6" on the track, 3D6" off, and 2D6" over broken ground (broken/rocky areas, sand, traversing terraces on the track). -1D6" from the above movements if in reverse
- A car's movement ends as soon as it encounters broken ground. Next turn it can move 2D6" and will continue to until it leaves the broken ground.

SPECIAL RULES

Fixing a breakdown

The driver must exit the car and open the bonnet/hood (1 turn), and then must roll half or less of his Driving skill in the following turn (or until successful). If a tender crewman assists, then +1 to Driving skill.

Towing

Each car or tender has rope to tow one car. The driver must exit the car and attach the tow (1 turn) and in the following turns movement is -1D6". Note: The British generally tried to never leave an abandoned vehicle to the enemy.

Dust Clouds

Vehicles create dust clouds that are 2" wide and the full distance of their movement that turn. Dust clouds are behind them as they move through the sand, with the following effects (use cotton wool to mark the dust clouds).

- Any vehicle going through a dust cloud loses 1D6" movement.
- Firing through a dust cloud is -2 to hit.
- Dust clouds last for one turn.



PHASE 4: BRITISH FIRING

Players activate from highest to lowest initiative, but one player may choose to 'pass' their firing activation and take it at a later point. This allows more strategic fire.

Weapons

- All machine guns have 48" range.
- Extra crew (drivers, etc.) are rifle-armed and have 36" range.

	HMG	LMG
Car did not move this turn or dismantled machine gun	6D10	4D10
Car moved half or less movement	3D10	2D10
Car moved over half movement	Cannot fire	Cannot fire
Rifle-armed figures that did not move this turn	Roll 1D10 to fire.	

Roll the number of dice as listed above. Base number to hit on each dice is Gunnery skill minus any modifiers (see below). If any dice roll equals modified Gunnery skill or less, then it is a hit. Each Senussi figure hit is a casualty and should be removed from the game.



Above: A gunner dismounts from his car and takes cover in a nearby rock formation to get a better firing angle.

Modifiers

Range to target over 12"	-1
Range to target over 24"	-2
Firing through dust cloud	-2
Target obscured by soft cover (brush/shrub, sand dune ridgeline)	-1
Target obscured by hard cover (rocks, terrace edge, inside wadi, etc.)	-2
Target is obscured by smoke	-2
Target is gone to ground (unless firing from above)	-2

PHASE 6: SENUSSI MOVEMENT

Any Senussi units (infantry, machine guns, baggage), not forced to move by events or morale, will now move 3D6" in any order the referee decides.

PHASE 5: SENUSSI MORALE

Referee rolls a morale test for each Senussi unit that took casualties this turn on 1D10 with -1 modifier to morale per casualty sustained:

Equal to or less than required roll	Unit passes
1 or 2 points over required roll	Unit goes to ground (half fire next turn then recovers)
3+ points over required roll	Unit breaks and surrenders if surrounded - remove

PHASE 7: SENUSSI FIRING

Senussi units fire in any order the referee decides (baggage handlers/camels do not fire). Heavy machine guns take one turn to deploy, but once deployed, can move half or less and may fire during the same turn.

- Roll 1D10 for each enemy rifle-armed figure able to fire (36" range); half the number firing (round up) if unit moved this turn or it has gone got ground.
- Machine guns (48" range) roll 6D10; 3D10 if only one crew left.
- Chance to hit is modified gunnery skill or less.

Firing at dismounted car crew	-1
Range to target over 12"	-1
Range to target over 24"	-2
Firing through dust cloud, fire, or smoke	-2
Target partially obscured by soft cover (brush/shrub, sand dune ridgeline)	-1
Target is dismounted crew in hard cover (rocks, terrace edge, inside wadi, etc.)	-2
Target is gone to ground (unless firing from above)	-2
Target car moved half or less movement this turn	-1
Target car moved over half movement this turn	-2

Hit effects

After all enemy firing is rolled against a car, referee rolls 1D6 for each hit on the location table below and adds up the hits that apply to each area. The result is the chance on 1D6 for one hit doing damage to that area. Apply the following effects table below for each area damaged. If dismounted crew, then all hits are on 'Crew', with same chance on 1D6 for one hit doing damage. See 'Crew' for effect, below.

1-2	<i>Hull/running gear</i>	50% chance of tire or running gear damaged sufficiently to lower car's speed 1D6 and -2 Driving skill for the rest of the game. Otherwise, no damage.
3-4	<i>Crew</i>	Player rolls a D6.
<p>1 = Near miss makes the driver duck. -2 Driving skill next turn only. 2 = Near miss makes the gunner duck. -2 Gunnery skill next turn only. 3-4 = One random crewman lightly wounded. -2 to all skills for the rest of the game. 5 = One random crewman incapacitated. 6 = One random crewman killed.</p>		
5	<i>Machine gun</i>	50% chance gun is out of action; pass half Gunnery skill test (round up) to fix each turn; can fire the turn after being fixed.
6	<i>Critical</i>	Roll 2D6 but if direction of fire does not allow for the result (i.e. radiator hit from rear), then reroll.
<p>2-3 = <i>Fire</i> Place fire and smoke marker. Crew cannot shoot, car can only move half (as long as driver is not also fighting fire). Roll 1D6 per crew member fighting fire at end of player's turn (after checking morale; see British Morale): 6 = fire extinguished, otherwise fire continues to burn and each crew member rolls 1D6 for chance of wounds with +1 added to dice roll for each extra turn on fire: 1-2 = none; 3-4 = light (-2 from all skills rest of game); 5 = incapacitated; 6 = killed.</p> <p>4-5 = <i>Engine stops</i> Each turn, check under hood, and pass half driving test for car to restart and move next turn.</p> <p>6 = <i>Commander hit</i> Roll 1D6 for wound: 1-2 = light (-2 to all skills); 3-4 = incapacitated; 5-6 = killed. If commander is already incapacitated or killed, another random crew is hit instead.</p> <p>7 = <i>Steering jammed</i> Car may not change direction and must continue in straight line until unjammed. Roll each turn and must pass a half driving test to unjam.</p> <p>8-9 = <i>Tire destroyed</i> Roll driving test at -2 modifier; failure = see driving test table. Car cannot move until tire is replaced with spare (each car has two spares). Takes 3 crew 3 turns to replace (+1 turn if fewer crew helping; -1 turn if tender crew helps).</p> <p>10 = <i>Radiator leak</i> Place smoke marker on car and lose 1D6 maximum speed for the rest of game. At end of each turn, roll 1D6: 6 = engine overheats, car stops and cannot be started rest of the game.</p> <p>11 = <i>Engine</i> Roll 1D6: 6 = engine seizes; otherwise lose 1D6 maximum speed for the rest of the game.</p> <p>12 = <i>Fuel tank</i> 50% chance it explodes; car and crew destroyed. Otherwise, fuel leak; at end of each turn, roll 1D6: 6 = <i>Out of fuel</i>.</p>		



PHASE 8: BRITISH MORALE

- For any car that is on fire: 50% chance crew bails out instead of fighting the fire.
- If commander was knocked unconscious during the turn: 50% chance that car withdraws full movement each turn until out of enemy fire and then stops until he recovers.
- If commander was incapacitated or killed during the turn: 50% chance that car withdraws next turn until it is back up onto the plateau where the British entered, then off tabletop edge and out of the game.

GAME DURATION AND VICTORY

The game ends once over half of the cars reach the Munassib Pass (within 18" of northwestern table corner). The remaining Senussi will then retreat west into the sand dunes (a vast soft sand area off-table) or back up onto the northeastern plateau.

Victory points are accrued and totaled at the end of the game for each player, with the winner having the highest total (and awarded a DSO if over 100; a VC if over 200!).

Victory Points:

Make it to the Munassib Pass (within 18" of northwestern table corner): 50

Each car finishing game under its own power: 20

Each enemy machine gun eliminated: 15

Each enemy figure killed: 1

Each car crewman incapacitated: -5 (-10 if left to enemy)

Each car crewman killed: -15 (-7 if body was recovered)

Each Senussi figure and baggage that escaped (not routed) off the table: Total is divided by number of players (round up) and deducted from each of their victory points.





PLASTIC FRANCO-PRUSSIAN WAR FRENCH INFANTRY

We talk to Michael Perry about his eagerly awaited French Infantry plastic sets and get a bonus painting guide from brushmaster Matt Parkes.

Wargames Illustrated: This is an exciting release; we can finally put some mass-infantry opposition in front of the Prussian plastics you released a year or so ago. Your new French sets seem to follow a similar composition to those Prussian boxes.

Michael Perry: Yes, the two sets - firing line and advancing - contain the same frames but in different amounts. An advancing set includes five of the frames with figures in a 45-degree advance or a march position, two firing frames (kneeling, standing, firing, loading, and so on), and a command frame. The firing line set flips things around to have five firing frames, two advancing, and the command frame. You can build 38 figures from a single set plus a couple of casualties and there are plenty of customisation options included.

Wi: What's on the command frame?

MP: There's parts to make a drummer, a standard bearer, an officer, plus a bugle at arms which you can attach to an infantryman. As well as the main standard there's the



Left: The command frame and some of the 'raw' figures from both sets.

fanion - a smaller flag that was carried by battalions who didn't have the main flag. These were in red, blue, yellow, or tricolour and although they don't come up very often in pictures they tended to be used as a rally point or as a marker for the centre of the lines.

Wi: The additional parts extend onto the standard frames too.

MP: Yes, they tended to carry a lot of kit so that's all represented. I put some obvious cowskin texture on the back of the packs which should make painting easy. Along with the usual kit you'd expect to see are two-part tent poles and some extra tin canteens. These canteens were spread out between groups and the bigger one would have had hot water or perhaps even coffee in it for groups of about ten men to share. Zouaves seemed to carry even more gear - their packs were towering things which must have made them quite a target. Perhaps that comes from having to heft all their kit around in North Africa.

Wi: These figures feel quite strong and substantial somehow.

MP: That might be because I've attached the tails of their coats to some of the backpack to add bulk and depth that wouldn't otherwise be possible in plastics. Just make sure you take that into account if you are painting your figures in sub-assemblies!



Wi: How much flexibility is there in the colours that painters can play about with when they add colour to their army?

MP: There's not too much wiggle room. The coat was supposed to be 90% blue with 10% wool mix, so it sometimes varied slightly in colour. You also had the Guard Nationale who were third rate troops raised during the war. They'd grab what they could get their hands on so with them you'd see more variation: grey, light blue, brown, one battalion was even in green - that was because they used the baize usually put on billiard tables!

You'll see a mixture of men wearing or shunning the white gaiters in paintings and I think that's because later in the war they didn't adhere so much to uniform

perfection. A lot of the time they seemed to remove epaulettes too, so I've made my figures without them.

When the Emperor gave up and the republic carried on the war everybody removed epaulettes but there are records of regiments doing away with them earlier. The 66th removed them when war was declared and a lot of the men seem to have avoided wearing them in battle. Many French painters who took part in the war would later show the men without epaulettes in their art so while it's a shame to do away with them - they do add a nice flash of red to the shoulders - I don't think they were common and wanted my figures to look accurate.

Below: The Peter Dennis cover art from the Firing box set. Over the page: The artwork from the Advancing set.





Wi: It wouldn't be a chat with you if we didn't get into the minutiae of facial hair. What were the requirements of the period?

MP: Moustaches or a little goatee were permitted from about a year beforehand. Until 1868, it was only elite companies - voltigeurs and grenadiers - who could wear them but when they amalgamated back into the main battalion the elites were done away with and the facial hair restrictions were somewhat lifted.

Wi: The French didn't fare too well in the war; you've done your usual thorough research while creating this range - what's the Michael Perry take on that?

MP: The Chassepot was a superior weapon, in range and accuracy, to the Prussian Dreyse. French infantry, individually, were as good as their adversaries but their tactics had recently changed (in 1869) from offensive - the *fura francese* - to the defensive, so this wouldn't have helped army morale. Also, the organization of the army was not the best with reserve units mobilized well away from their arms and equipment. Apart from that, the French high command that was generally inferior to the Prussian staff, although they had performed well in the Crimea and against the Austrians.

It is true that the French generally lost battles to the Prussians in 1870-71 partly due to being outnumbered, out maneuvered, and the Prussians having more artillery. There were occasions where it was a close-run thing and just a couple of victories for the French. The Battle of Spicheren would make an interesting one for the French with the Rotheburg and surrounding hills exchanging hands during its course. Also, the Battle of Borny-Colombey, which had an inconclusive result began with the French outnumbering the Prussians.

Wi: Is there more to come for the FPW range?

MP: I'm soon to release a French 12-pdr and a Prussian 6-pdr plus prone Prussian Infantry, all in metal.

Wi: Thanks Michael, time for us to get some French built and over to the hobby desk!



FRANCO-PRUSSIAN WAR FRENCH SOLDIER PAINTING GUIDE

All paints are Vallejo unless stated otherwise and were applied over a black basecoat.

	Stage one	Stage two	Stage three	Stage four
Base	English Uniform	Green Ochre	Desert Yellow	-
Skin	Beige Red	Citadel Contrast Guilliman Flesh	Beige Red	Sunny Skintone
Coat	Dark Prussian Blue	Prussian Blue	Royal Blue	-
Coat buttons	Bronze	-	-	-
Hat top	Hull Red	Red	Light Brown	-
Hat bottom	Dark Prussian Blue	Prussian Blue	Royal Blue	-
Trousers	Hull Red	Red	Light Brown	-
Straps / gaiters / bag	Sky Grey	White	Citadel Contrast Basilicanum Grey	-
Gaiter buttons	White	-	-	-
Shoes	Black	German Grey Line Highlight	-	-
Backpack (fur)	Chocolate	Desert Yellow	Citadel Contrast Cygor Brown	-
Blanket roll	Beige Brown	Buff	Ivory Highlight	Citadel Contrast Cygor Brown
Canteens	Gunmetal	Citadel Contrast Black Legion	Natural Steel	-
Backpack straps	Black	German Grey Line Highlight	-	-
Rifle	Chocolate	Citadel Contrast Cygor Brown	Brown Sand	-
Rifle barrel / bayonet	Gunmetal	Citadel Contrast Black Legion	-	-



RULES SHOWCASE: MAD FOR WAR ALL AT SEA



Games Designer Barry Hilton pressgangs a couple of wet behind the ears landlubbers and guides them through their first game of his Age of Sail rules: *Mad For War*, and in the process unexpectedly uncovers ‘the best naval gamer’ he has ever seen!

As a rules writer, introducing players to your latest creation is exciting but a little pressurised, particularly if one of them has no previous experience of the subject matter. Nick ‘North Star Daddy’ Eyre has a long and profound interest in ships and naval warfare whereas Dan ‘Wi’ Faulconbridge was all at sea when it came to sailing and the details of the Anglo-Dutch Wars. This conflict could be described as a hidden bay in a largely uncharted wargaming ocean. Although interest in late 17th Century wargaming has increased of late, the naval dimension is often overlooked in favour of the one-sided exploits of the one-eyed admiral

of later years. Our objective at WHQ was to get the chaps familiar with the rules, finish the game, and shine a little light into a dark corner of the wargaming Aladdin’s cave. Back we go to 1672, the Third Anglo-Dutch War, somewhere in the southern North Sea and the great Maritime Powers locking horns for the third time in twenty years.

Pre-game decisions and activities

After it was decided that Nick would play the Dutch and Dan, the English, we completed some important prep. Each player rolled to determine if one admiral would be superior in skill to the

other. Michiel de Ruyter and Prince Rupert went toe-to-toe with top scores making them evenly matched.

Both admirals rolled up ammunition allowances for their squadrons next. Each ship can have between four and six broadsides depending on the score achieved. Roster sheets at the ready, the commanders were poised to do battle and were, most assuredly, *Mad for War!*



Above: Ark Royal Miniatures - Third Anglo-Dutch War.

ORDERS OF BATTLE

THE DUTCH (NICK)

THE ENGLISH (DAN)

<i>De Zeven Provinciën</i>	
Guns	86, heavy guns
Crew	Salts
Characters	Admiral de Ruyter, Master gunner, Chirurgeon
Category	9

<i>Eendragt</i>	
Guns	76, heavy guns
Crew	Salts
Characters	Admiral van Nes, Master Mariner, Carpenter
Category	8

<i>Provincie van Utrecht</i>	
Guns	62, middling guns
Crew	Able
Characters	Master Mariner
Category	7

<i>Delft</i>	
Guns	60, middling guns
Crew	Able
Characters	Parson
Category	7

<i>Vrede</i>	
Guns	44, middling guns
Crew	Salts
Characters	Jan van Brakel, Carpenter
Category	6

<i>Charles</i>	
Guns	80, heavy guns
Crew	Salts
Characters	Admiral Prince Rupert, Carpenter, Chirurgeon
Category	8

<i>London</i>	
Guns	80, heavy guns
Crew	Able
Characters	Master Gunner
Category	8

<i>Warspite</i>	
Guns	66, middling guns
Crew	Salts
Characters	Carpenter, Parson
Category	7

<i>Fairfax</i>	
Guns	60, middling guns
Crew	Able
Characters	Master Mariner
Category	7

<i>Mary (watch for the switch during the game!)</i>	
Guns	54, middling guns
Crew	Able
Characters	Captain John Brooks
Category	7

<i>Portsmouth</i>	
Guns	32, middling guns
Crew	Able
Characters	-
Category	5

BROAD REACHING

The wind is passing over the ship from behind but at an angle. It provides an attractive balance of speed and control.

CLOSE-HAULED

The vessel is sailing as close as possible into the direction of the oncoming wind without pointing directly at it. Getting this balance correct is tricky and risks sailing directly into the wind, whereupon a ship will stall, making no headway.

TURN 1: THE APPROACH

With the wind blowing southwest, the English were broad reaching from the east giving their ships optimum speed. The Dutch were close-hauling from the west with the wind blowing into the larboard or left side of their ships, slowing them down. Prince Rupert (Dan) won the initiative roll-off and invited de Ruyter (Nick) to move first.



The English

The Dutch

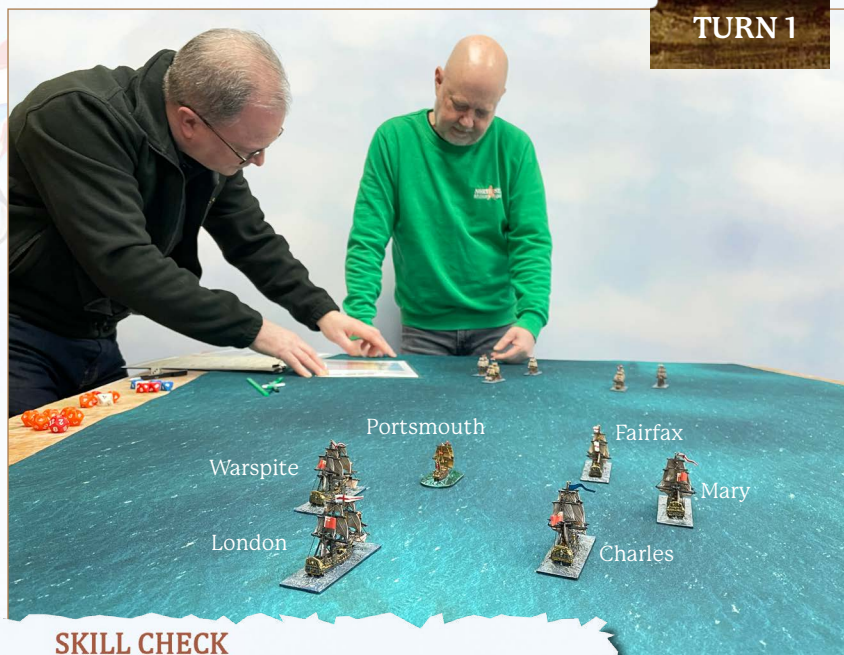
TURN 1

To speed things along, the players activated ships in groups. Dan had two groups of three and Nick, a three and a two. He chose to move his leeward group first. Leeward means downwind and so *Eendragt* (76 guns), *Provincie van Utrecht* (62), and *Delft* (60), ploughed through the foam towards the enemy. As the squadrons began the game over two feet apart, Nick was able to use the strategic movement option, meaning his ships doubled their normal allowance despite sailing almost directly into the wind. The nimbler *Provincie van Utrecht* and *Delft* quickly overhauled their divisional flagship *Eendragt* and raced ahead. Dan's first activation was his windward group led by the flagship *Charles* (80 guns), accompanied by the *Fairfax* (60) and 54-gun *Mary*. The English also used strategic movement which, combined with their broad-reaching bearing, allowed them to dramatically close the distance. Nick moved de Ruyter's famous flagship *De Zeven Provinciën* escorted by the dashing Jan van Brakel in *Vrede*, upwind of all other ships to win the weather-gauge. The *Vrede*, with her Master Mariner character, successfully tacked directly into the wind after passing a skill check. Dan's second group broke formation moving *Portsmouth* and *Warspite* to leeward of the oncoming Dutch whilst the mighty *London* steered dead ahead!

We had no shooting as the squadrons vied for position. Both players were slightly weirded out by the fact that all ships must utilize the full movement allowance. Sailing ships have no brakes! This issue, like many others, is easily regulated using a 'Skill check'. Skill checks utilize the signature dice type for a given ship with a score of 5+ to pass. Lubber crews (the worst) use a D6, Able crews a D8, and Salts (the best) a D10. Both sides had a mixture of Able and Salts crews. The skill check to back sail allows a ship to restrict forward movement after a minimum of 2" is covered. If a Master Mariner character is aboard, the check is passed on 4+. Both admirals were happy with that clarification and the mechanism! Nick had already used it to sail *Vrede* into the wind. Dan had used it successfully to avoid *Warspite* accidentally ramming the stern of *London*.

In Irons

When a vessel points directly or almost directly into the oncoming wind it stops moving forward as the wind catching in its sails pushes against the desired direction of travel. This is termed being "in irons."



TURN 1

SKILL CHECK

Tasks which a crew can perform each require a Skill Check. This is passed on a score of 5+ on the appropriate signature die.

Above: Barry (left) gives Dutch Commander Nick some final instructions on game play.

TURN 2: CLEAR FOR ACTION!

The wind direction remained constant and with more ships to windward gaining a +1 on the initiative roll-off, Nick won and commanded the enemy to activate first. Rupert pushed his northern division boldly forward. In response, *Vrede* made a dramatic southerly turn sweeping directly across the bow of Rupert's *Charles*. Having watched his escort perform this daring manoeuvre the maestro de Ruyter, turned into the wind and promptly found his flagship motionless and in irons as the south westerly pressed back upon her!

Further south, the other English division advanced into the guns of *Eendragt's* group which had swung south to bring its starboard broadsides to bear. The battle suddenly erupted into life. *Vrede*, at Engagement range (4" - 8"), had a perfect bow-raking opportunity against the enemy flagship. Although this range band halved the number of shooting dice, Nick saw an opportunity to tweak Rupert's not insubstantial beak(head). *Vrede's* 44 guns gave her four shooting dice (one for every ten guns). The raking shot added an extra D3 dice to this total. *Vrede's* Salts crew used D10 signature



TURN 2

Above: *Vrede* bow-rakes *Charles* at Engagement range.

dice exchanged for D12s to deliver the critical first broadside. All *Charles* offered in return was fire from her bow chaser guns with a solitary D10. “Vuur de kanonnen af!” Nick cried in Hebden Dutch! Hitting on 6+ *Vrede*’s gunners did not match her peerless helmsman. She scored a single hit, duly returned by the handful of forward guns on *Charles*. The linstock-fevered Dutchmen also began engagement range fire on the most advanced ship of the southern English division. *Delft* opened-up on the fast moving *Portsmouth* scoring a single hit. Both Dutch ships had reload-markers placed alongside and crossed off a round of ammunition on their roster sheets as the kapok-smoke drifted on the wind. We were just warming up!

TURN 3: DOUBLE BROADSIDE!

The wind remained constant on this turn and, indeed, for the remainder of the battle. The Dutch still had more ships to windward giving Nick the +1. Despite this, Dan won the roll-off and asked Nick to go first. *Vrede* moved at speed across the front of Rupert’s northerly division becoming isolated when *De Zeven Provinciën* remained in irons and failed to follow.

Some fine sailing by the captains of *Mary* and *Fairfax* sandwiched *Vrede*. *Mary* backed sail immediately astern of van Brakel’s ship at murder range (0" - 2"), whilst *Fairfax* crossed her bow at the same distance, producing a potentially fatal situation for our Dutch hero. Dan’s joy was unmistakable, prompting the claim that he was perhaps the most impressive naval gamer I had met. He used editorial privilege to ensure that was included here; shameless self-aggrandisement. Nick de Ruyter looked perplexed but clearly had something up his ruffled cuff. The 62-gun *Provincie van Utrecht* altered course to support the beleaguered *Vrede* by coming along the larboard side of *Fairfax* at murder range. This created a cauldron of action at the heart of the table.

The southern English division closed with its Dutch counterpart, presenting *Delft* with an opportunity to use her bow chasers against *Warspite*. Both players were really getting into the swing by now and began noticing opportunities I hadn’t spotted. Nick asked about *Utrecht* firing her bow chaser at *London* whilst discharging her larboard guns into *Fairfax*; I agreed this was possible. It prompted Dan to up the ante. As *Fairfax* bow-raked *Vrede* with her starboard guns, could she use her larboard broadside at the same range against *Utrecht*? Answering in the affirmative, I explained how it would all unfold. After only three turns, both players had mastered movement, turning, skill checks, and gunnery ranges.

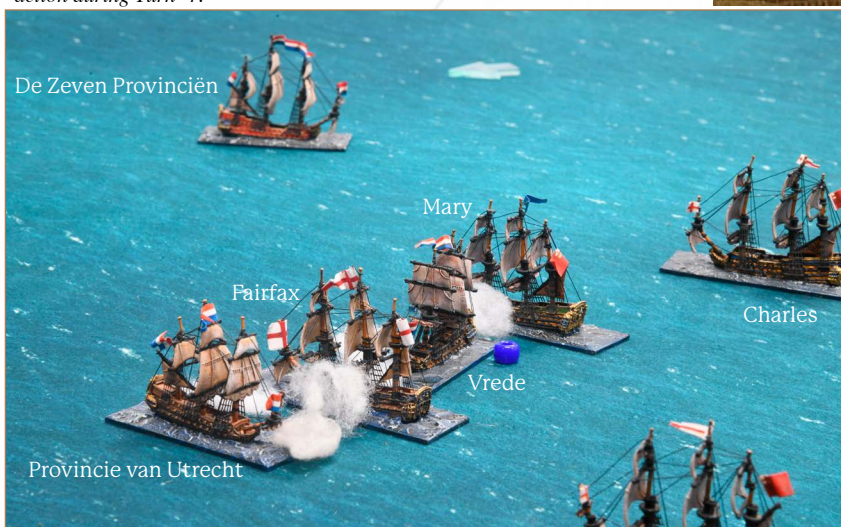
Raking Fire

When the firing vessel is shooting down the length of the target, the shot might travel through the entire ship causing additional damage. This adds a variable number of dice to the shooter’s capability. The angle for raking fire is tight and the diagram on page 29 should be consulted if in doubt.



Above: A Dutch sandwich - a genius move from the best naval gamer Barry has ever met. (Caption courtesy of the Editor.)

Below: This cauldron of fire in Turn 3 developed into a multiple boarding action during Turn 4.



Dan started with *Mary*’s stern rake to *Vrede*. Seven D12 hitting on 6+. This was not as spectacular as anticipated but caused enough hits to create the need for a catastrophic damage check. He followed up with a rare double broadside from *Fairfax*. Her starboard guns did bloody murder with five further hits on *Vrede*. Although she used double the ammunition and reduced her signature dice level because of the simultaneous

broadside, *Fairfax* was still able to score five hits on *Provincie van Utrecht* to larboard. This caused another catastrophic hit check. At the same range, *Utrecht* disappointed with only two hits on *Fairfax*. Several bow chaser shots from other Dutch vessels all missed, making this a very painful and one-sided round. No cheesy Dutch smiles from de Ruyter but plenty of Cheshire cat grinning from Rupert Faulconbridge.

CATASTROPHIC DAMAGE

Catastrophic damage will be sustained if a vessel takes an excessive amount of punishment in a single shooting turn from one or, multiple enemies. Any ship sustaining catastrophic damage consults the chart and applies the outcome of its score on a d12, to its condition and fighting performance.

For *Vrede*, three hits were enough to cause catastrophic damage. For the larger *Utrecht*, four were needed. Nick needed to throw a D12 for each and consult the Catastrophic Damage Chart. *Vrede* sustained massive loss of life amongst her crew which affected her shooting and manoeuvrability. She plunged to mortal damage level, meaning her end appeared nigh. This compelled a morale check which she defiantly passed with a top score from her D10! The hero van Brakel was clearly holding his shattered crew together. This battered ship and crew would shortly achieve something remarkable. *Utrecht*, too, had sustained catastrophic damage, the result of which caused her to partially sink and list. How could the shell-shocked Dutch recover from this? Two ships gutted in a single turn with almost no hurt caused in return. Read on....

TURN 4: DUTCH COURAGE!

The Dutch took the roll-off and Nick went first. Both Dan and Nick remarked how confused the formations had become on engagement. This is typical in Age of Sail battles. To this point we were activating by groups. Now they were given the choice to activate by ship. Both liked that and agreed. Nick's first choice was to set the partially sinking *Vrede* to board *Fairfax* lying directly across her bow. Boarding requires a skill check. With a Salts crew (D10) the possibility is 60%. *Vrede* succeeded, and we had our first boarding action, which was parked until after movement and shooting.

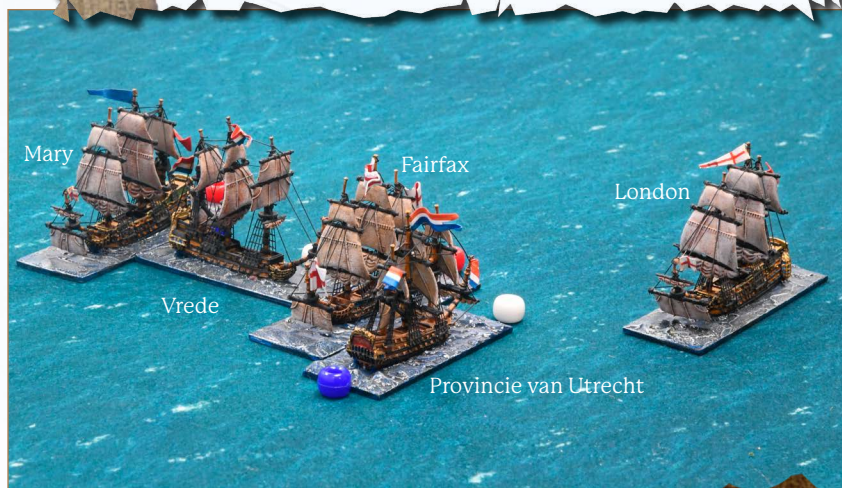
In response to this shock move, Dan ordered *Mary* to board *Vrede* from the stern and succeeded! Not to be outdone, Nick ordered *Provincie van Utrecht* to grapple *Fairfax* from her larboard side. With her Master Mariner reducing the success score to 4+ on her D8, she too joined the multiple combat. The Dutch were clearly infected with boarding frenzy. At the southern limit of the action *Delft* approached *Warspite* to windward and attempted to grapple, but her irons fell into the water and the ships lay off to exchange fire. The plucky *Portsmouth* pushed through but despite her speed and good handling, found herself outmanoeuvred by the lumbering *Eendragt*. Van Nes's ship failed to board her smaller opponent and by default, gained position to deliver a potentially fatal murder range, stern-raking broadside. Dan hadn't made any error, but Nick winning the initiative and forcing his enemy to move first allowed the most critical activations to be left until last, providing the Dutch with an opportunity.

MORALE

INDIVIDUAL SHIP MORALE

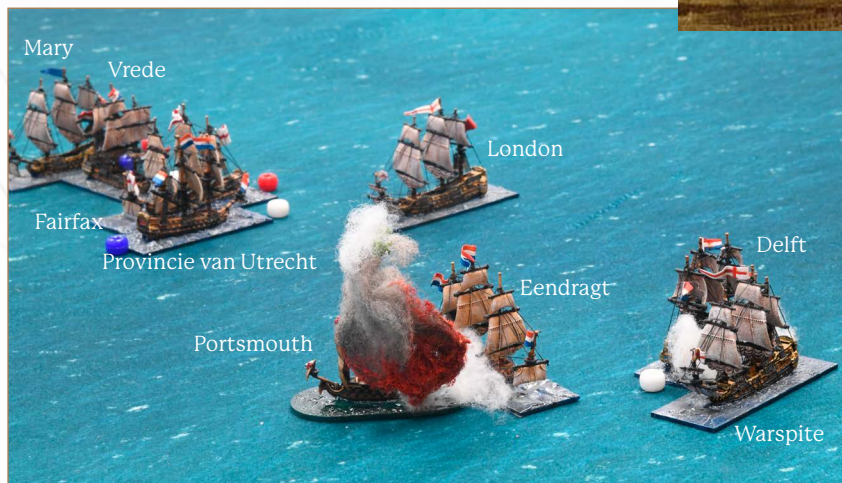
There are various reasons for a vessel's crew to check morale:

- It reaches Grave Damage.
- It is already in the Grave Damaged stage and receives further hits.
- It reaches Mortal Damage or is already in Mortal damage and receives further hits.
- Its captain is killed during a Catastrophic Damage Check or other circumstances.
- Its Flag officer is aboard and is killed.
- A fireship has successfully grappled the ship.



Above: Boarding frenzy.

Below: The wrecked *Portsmouth* explodes, damaging every ship within 4".



TURN 4

THE MODELS

Most of the models used in our game (except *Portsmouth*) are by Langton Models, from their 1:1200 Anglo Dutch series. Barry makes his own (equally nice) models under the Ark Royal Miniatures moniker, which you will find via The League of Augsburg website.



While this was happening Master of the Seas de Ruyter, aboard the most powerful Dutch ship, could not bring her into action. Prince Rupert in *Charles* made best speed for her in an effort to force some flagship-on-flagship action.

We completed all reloading checks and moved on to gunnery. *Warspite*'s first broadside scored six hits on *Delft*, causing catastrophic damage. Nevertheless, *Delft* had fired earlier without the advantage of the first broadside dice bonus but still matched it with the same number in return. Two catastrophic damage checks! In this mutual destruction, *Delft*'s captain was decapitated by a round shot and the crew dropped one quality level to Lubber from the shock. *Warspite* was forced to check morale but toughed it out.

Eendragt's fire on *Portsmouth* pushed the extremes; eleven D12s hitting on 5+ (thanks to her Master gunner), with all misses rerolled because of her heavy guns. Nick scored ten hits, obliterating the English ship, which literally blew up, damaging the nearby *Eendragt*, *Warspite*, and *Delft* in the resulting inferno!

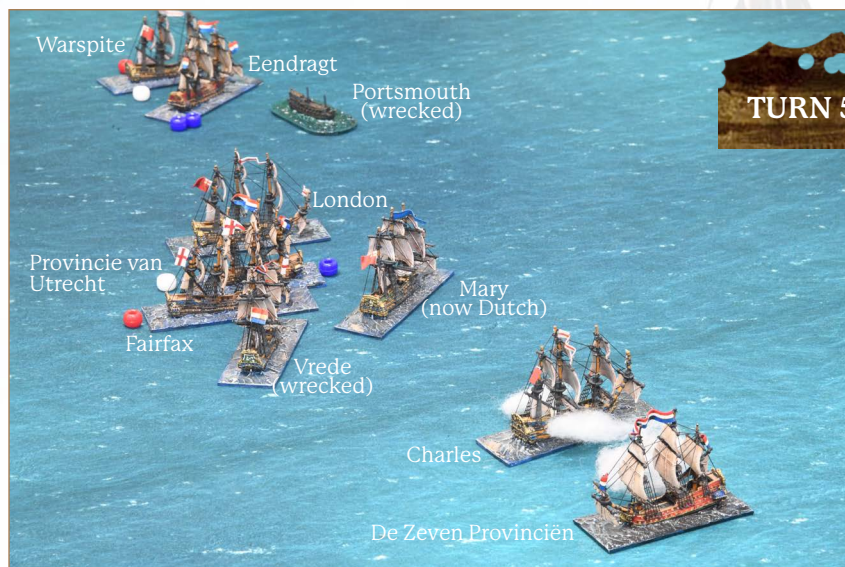
As a finale, we had the boarding combat. As this involved two ships from each side it was easiest to pair them off and fight two individual combats - *Provincie van Utrecht* against *Fairfax* and *Mary* against the crippled *Vrede*. In the first round, *Utrecht* gained the upper hand but lost her Carpenter character. Despite a mortal damage level and the pristine nature of the larger *Mary*, *Vrede* weathered the first round, passed her morale check, and the fearless van Brakel led his band of brothers to sweep the deck clear then capture his opponent intact! *Vrede* was sinking so van Brakel quickly abandoned her, transferred to his prize, cut the lines, and took the fight to the English in their own vessel! The salty Dutch crew were downgraded to Able for acquiring a new but unfamiliar, enemy ship. Four turns down, one English ship captured, another blown apart and a third gravely damaged. The Dutch had one ship sunk, one crippled with her captain dead and crew downgraded. No shortage of drama quipped the laconic Rupe!

TURN 5: THE FLAGSHIPS

Initiative went to the Dutch who forced the English to activate first. We continued to go ship-by-ship alternately. The Dutch had struck back well after being on the ropes. *London* tried to reinforce *Fairfax* in her battle with *Utrecht* but her grapples fell short and she sailed by.

Eendragt had more luck; she approached the damaged *Warspite* to windward of her bow and secured lines. *Delft* was now considerably to leeward of the action and laboured to come about and rejoin the fight.

Only now did the two mighty flagships, to windward of all the other vessels and moving on parallel paths in opposite directions, find themselves clearing guns for action. We checked for reloads and the players gave firing instructions. The English *Charles* would deliver a double broadside with her starboard guns against de Ruyter in *De Zeven Provinciën*, and her larboard toward van Brakel in *Mary*. *De Zeven Provinciën* had the advantage with 86 guns (nine dice) against *Charles*' 80 guns (eight dice). The English ship was further hobbled by firing both broadsides simultaneously. The admirals



Above: Clash of the Titans! *Charles* and *De Zeven Provinciën* engage at bottom right.

Below: Aftermath - Rudder shot aboard the flagship! Barry (left) helps Nick de Ruyter circle helplessly after clashing with Rupert's *Charles*.



CARPENTER

A Carpenter, able to make repairs in battle and direct teams of sailors to clear debris, repair yards and caulk holes in the hull with timber, pitch and horsehair, was an invaluable asset. Taking this character will allow any ship attempting running repairs to pass Skill Checks easier by applying a +1 modifier to the raw die throw.

caused catastrophic damage upon each other. De Ruyter's nine hits on *Charles* caused massive loss of life amongst the English crew making her vulnerable to attack and reducing manoeuvrability. *Charles*' eight hits on DZP shattered the rudder forcing the flagship to circle uselessly to the north of the main battle.

TURN 5

In the continuing melee between *Utrecht* and *Fairfax* the English crew gained the upper hand and the unsupported, exhausted Dutch struck with Admiral Swart, surrendering to Captain (later Admiral) George Legge. For this outstanding performance *Fairfax's* crew was upgraded to Salts for the rest of the battle.

Eendragt, led by the fire-breather van Nes, easily overwhelmed the battered *Warspite* causing her to strike. Van Nes received a flesh wound in the process. The Dutch had lost two ships but captured one. The English had lost three. Although both sides had experienced terrible loss, it looked like the Dutch might triumph.

With half his ships gone, Rupert was compelled to take a Squadron Check to remain in the battle. "I still have a dog in this fight!" bellowed Prince Rupert!



Above: Jan van Brakel (left) has captured *Mary* and transferred his crew from the shattered *Vrede* to fight on!

SQUADRON RESOLVE

When a squadron or division has lost one-third of its ships, it takes a Resolve Check. Throw the signature die representing the predominant active ship quality in the squadron or division.

FLIPTHROUGH

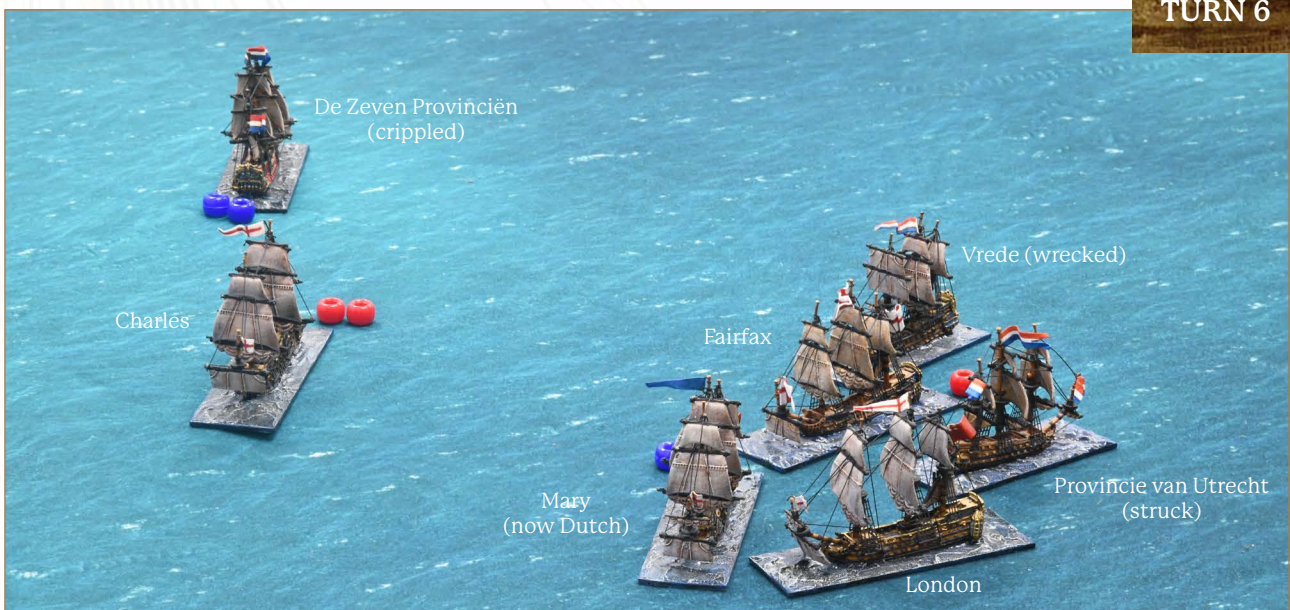
Take a look through the Mad for War rulebook via a flipthrough video on the Wargames Illustrated YouTube channel.



TURN 6: REGROUPING

Again, initiative went to the Dutch, who forced the English to go first. With a slightly petted lip, Dan reluctantly moved his ships, missing a rather obvious opportunity to chase the crippled *De Zeven Provinciën* and finish her off. He was distracted by the affront of the lost *Mary*, which he decided to sink! To further tweak the nose of the German prince, van Brakel attempted to board *London* but mistimed the pass. *Fairfax*, missed a chance to grapple *Mary* and both squadrons were showing signs of acute fatigue, and wear and tear. The double reload markers placed on the ships with heavy guns were proving difficult to shift. This was a turn of manoeuvre with no firing.

TURN 6



Above: The flagships (left) have torn chunks from each other and break off to assess the damage.

DICE TYPES

The principal method of differentiating the quality of ship capability is through the experience of the crew. By using different die types for various levels of crew capability, the probabilities of success in shooting, morale and checks to validate seamanship can be determined. Better crews have higher probabilities of success in their endeavours. The rules require players to have access to six-sided, eight-sided, ten-sided, twelve-sided and directional die types for various purposes.

TURN 7: MARY'S RUIN

The English finally regained the initiative and an opportunity for revenge presented itself. The failed boarding attempt by van Brakel's *Mary* allowed the target *London* to cross her stern at murder range and deliver a rake. We moved the drifting wrecks and surrendered ships, checked for reloading, and got down to shooting. *London's* gunners may have been confused as they poured fire into one of their own but followed orders to the letter. *Mary* was shredded with six hits and catastrophic damage. This wiped out a massive number of the crew, but van Brakel's inspired leadership held it together and the badly damaged *Mary* fought on. There were no boarding attempts and the brittle forces stumbled into the last turn.

TURN 8: FINALE

Dan again won initiative and made the Dutch go first. It was clear things hinged on one side tipping the other towards a squadron check.

The English had a tight grouping of three active ships in the centre of the battle whilst the Dutch were scattered, with *De Ruyter* circling helplessly to windward, the damaged *Delft* struggling to leeward, and the lumbering *Eendragt* in the centre.



Above: Ouch! *London's* stern rakes *Mary*. That'll teach those Dutchmen for taking one of the king's ships!

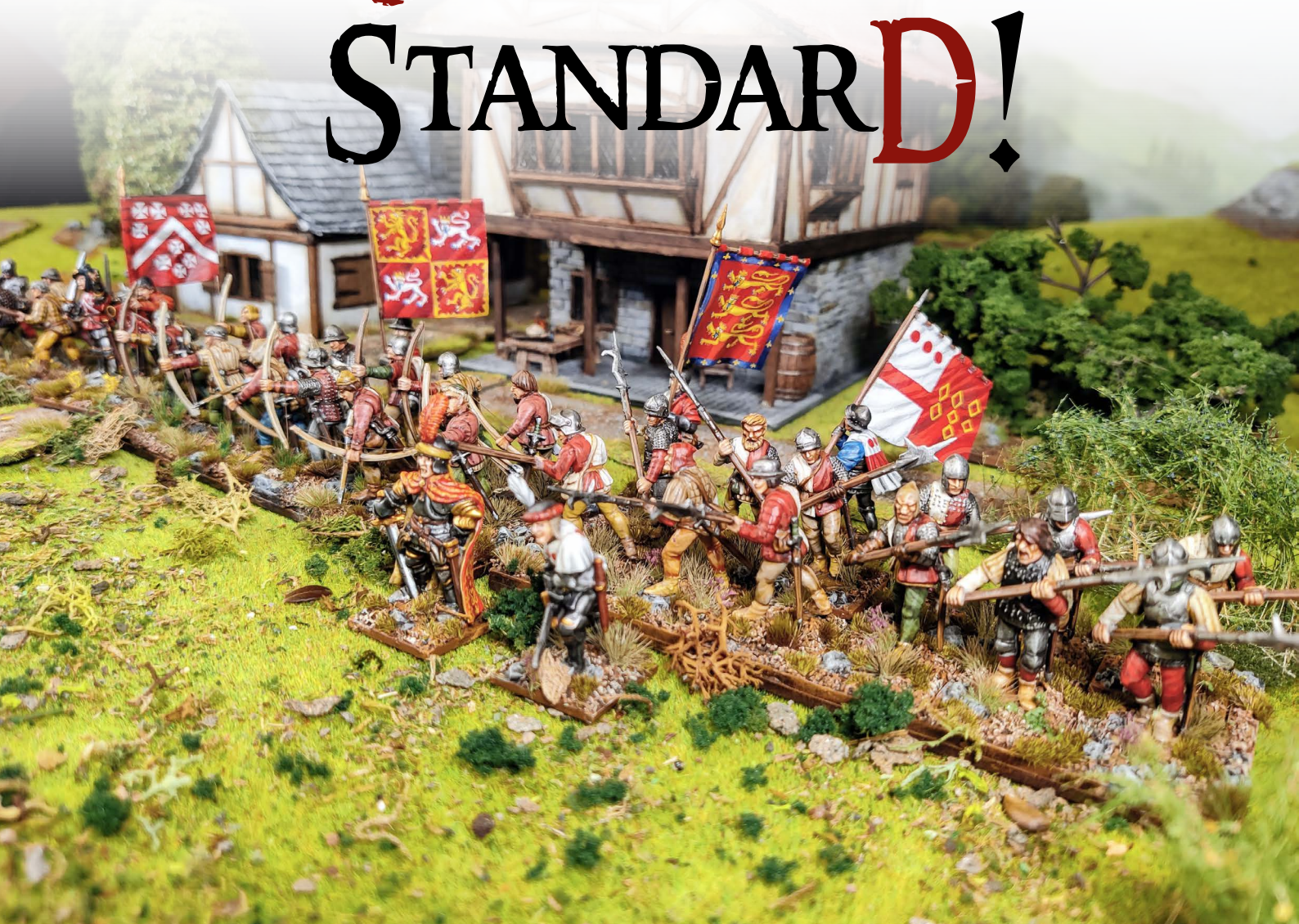
Dan pulled off an against the odds double-reload of *London's* heavy guns on two D8s at 5+. This left the only shot on the table to the badly damaged *Fairfax*, offering a single shooting dice at the mortally damaged *Mary*. He scored a hit, compelling a morale check. Van Brakel's men could endure no more. On a net morale score of 2, she struck her colours. This forced the Dutch to take a squadron check on a D10 as two of their remaining vessels had Salts crews. Notwithstanding, Nick threw a disappointing 4, meaning the Dutch were compelled to withdraw.

A very hard-won victory to Prince Rupert that took us about 2.5 hours of gaming time. [And, unsurprisingly, one of the best naval gaming commanders Barry has ever had the fortune to witness triumphed - Ed]



Above: Swansong - A final desultory broadside from *Fairfax* forces *Mary* to strike and the Dutch break off after failing their squadron check.

RAISING THE STANDARD!



Billhooks fanatic Mike Peters explains how he paints the beautiful standards that decorate his Wars of the Roses armies. Mike's advice is applicable on banners for pretty much any period.

There are a wide range of printed flags and standards available for the Wars of the Roses... so why create your own?

For me it was essential; my force is composed of local lords whose standards are often not represented in the purchasable options. It takes some detective work to even find what standard belongs to whom, and as most Lords had several standards, which one was used and when is something of a mystery too.

Beyond that practical necessity, it is very satisfying to see your own banners displayed as your army takes the field. By painting them yourself, you also ensure that the brushwork, paint tones, and general finish on your figures and standards matches for a harmonious look across the army.

Painting figures from this era is great fun - it's all shiny metal and bright colours - and the standards are just as fun if you work out the right approach. Fun with little silvery bells on!

IT'S A LOT EASIER THAN IT LOOKS

If you can wash, drybrush, and have a steady hand (steadiness can be greatly assisted by finding a painting position where brush-hand and figure-hand are well supported), you can then paint your own standards. After all, they are a lot bigger than tunics or shields!

As well as paints you will need:

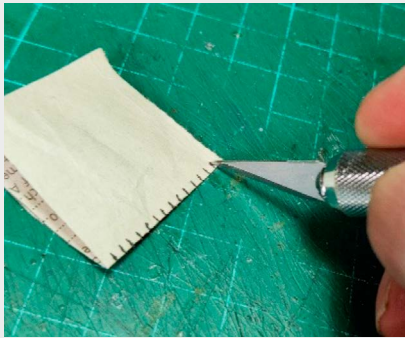
- Small scissors.
- A craft knife.
- Sharp pencil/ fine point pen.
- Metal ruler.
- 1mm brass wire.
- 1mm plastic rod.
- Old newspaper.
- PVA craft glue.
- Superglue.

MAKING THE STANDARD



1) I use 1mm brass rod about 6 cm long for the upright pole and dig out an appropriate plastic spearhead or similar from my bits box. You need quite a large one to make a visual impact above your standard, and a larger size will help you drill out its centre then fix it to the brass rod with superglue.

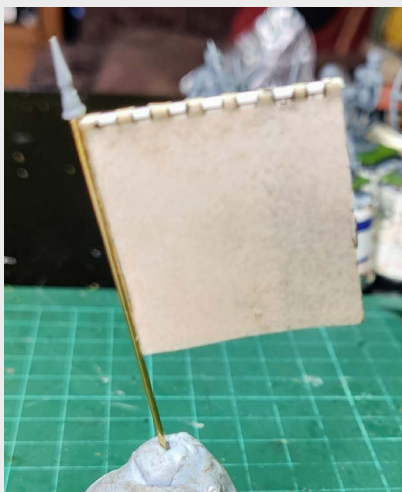
Cut a standard shape from newspaper. I use the *Wall Street Journal* that some figures from USA came wrapped in as it has a great 'clothlike' quality, but I am sure a British newspaper would do just as well. I cut out a piece approximately 30mm by 65mm then fold it in half to create a square; the extra 5mm allows for the wrap around the pole and any trimming when fitted.



2) With a sharp, fine blade, I cut out small oblongs - approximately 3mm x 2mm - along the fold to create the 'hanging' area of the standard.



3) I cut a length of 1mm plastic rod to the length of the standard and fold the paper around it. I test fit it carefully before trimming it to shape if required and applying PVA to both surfaces. Be careful to avoid creases as you fold the paper around the rod. Allow it to dry, then coat both surfaces with thinned down PVA glue to firm up the standard.



4) Once it has dried, fix the short pole to the long pole just below the spearhead. Try and butt the standard right up against the spearhead to increase stability, and use fine beads of superglue to stick the standard to the pole. To finish the basic build, primer it after it has fully dried and basecoat it in your chosen colour.

TOP TIP

It can be useful to apply the beads with a 'thick' superglue, and once this has dried, reinforce the join with 'thin' superglue down the length of the join.

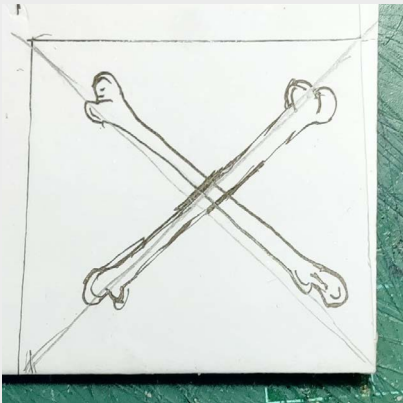
PAINTING A SIMPLE FREEHAND DEVICE



1) I tend to start my painting by highlighting areas in long leaf shapes diagonally across the flag to represent slight undulations in the cloth as the flag waves in the wind. Use a colour near to the basecoat - this is Citadel Dark Reaper highlighted with Citadel Thunderhawk Blue - and blend the highlights in with your basecoat by applying a thinned mix with glaze medium around the edges of the leaves. Mix an appropriate ink - I use Citadel Nuln Oil for black - with glaze medium and apply a couple of coats to add subtlety to your painted folds.

TOP TIP

You'll need to return to these colours later (when you refine and neaten the edges of your final device), so I suggest that you use standard colours from the pot if you can. This avoids needing to match a mix later in your painting process. If you use a wet palette, then mixes can stay usable for prolonged periods on it, so feel free to mix colours to your heart's content!



2) It's time to work on the freehand! I start by sketching a picture of the device I am going to paint at scale to use for reference.



3) With that done, mark the dimensions of the device you just sketched out onto the flag itself. Use a light colour and a brush with a well pointed tip and apply subtle strokes indicating where your device is going to go.



4) Broaden those initial brushstrokes with the basecolour of your device and paint in the general form. For white, I use a very light grey - my choice is Army Painter Stone Golem - as this leaves me somewhere to go later if I want to highlight it further.

TOP TIP

Don't rush! Gradually build the shapes out from your guides, thin your paint so it flows well, and take deep breaths, then apply your paint on the exhale. This will all make for a smoother, more controlled shape.



5) Next, it's time to add the details. In this instance, lines that define the bone tip shapes were added with a fine brush, and black paint outlined and differentiated the area between the two bones. With this done, it's time for any final touch up and modification. I wasn't entirely happy with the effect of the undulations, so I painted some larger areas of greys and used more glazes of the basecoat to blend them in. Where the bones crossed the 'ridged' areas of the standard's material, I highlighted over the Stone Golem with a light coat of white. I also very gently curled the lower corner of the flag around a paintbrush to give it more flow.



The standard is attached to a metal Perry standard bearer. He is wearing John de Barre's Rotherwas colours, and the standard is his Barrs Court battle standard.

To finish, paint the wood poles and the gold spearhead and fix the pole to your figure.

BRINGING COMPLEXITY TO YOUR FREEHAND



The Battle Standard (left) and the Heraldic Standard (right) of Sir Henry Holland, 3rd Duke of Exeter, are complex designs but still achievable with the method shown in the previous section. I have, of course, added in more stages of detail, and these are explained below for Sir Henry Holland's heraldic standard.

ANYTHING IS POSSIBLE

Some of the multiple quartered affairs of the Warwick clan might defeat Holland's Heraldic Standard in complexity - Montague would be a nightmare - but the challenge is part of the fun, right?



The complexity of the quartered Montague arms could be seen as a nightmare or a dream depending on your painting preference!

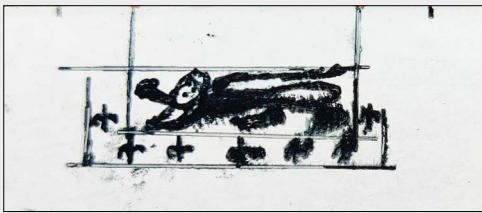
PAINTING SIR HENRY HOLLAND'S HERALDIC STANDARD



1) I painted the background with Citadel Mephiston Red, highlighted, then glazed it down with a thinned basecoat. After that, I marked the area where I wanted the three leopards to be placed with a pale straw colour that would be easy to paint over with a thin coat of red later.

TOP TIP

Always consider what the final colours will be on a standard. If the device is primarily yellow and red, for example, you'd be foolish to paint your guides in a dark colour as it would take you many coats to effectively cover those lines with the yellow and red paint.



2) Here's my reference sketch. It's important that it's the right size, so measure the box out carefully. You don't need to draw the leopard three times as it will be repeated, but it isn't a bad idea to do so for practice if you feel so inclined.

TOP TIP

Make sure you include border width when you sketch out your reference. Cramped and badly placed/spaced designs can really spoil your fine detail freehand if they are off. There's nothing worse than a freehand device that has tons of breathing room at one end of a standard and barely fits onto the other end.



3) Painting the outlines of the three leopards and filling them in is much the same as in the 'simple' standard shown previously, there are just more details to represent. I used a dark yellow, washed it with yellow ink, then highlighted certain areas on the design to match the 'folds' I had painted on and to provide relief.



4) I dotted in the whites of the eyes and allowed them to dry before lining the eyes and tongue with black. I painted a small black line in the ears and dotted in the pupils. A mid-range blue for claws and tongue finishes the detailing of the device. I must admit that getting the 'curl' of the claws proved tricky as they are tiny, and the small amount of paint I was using kept drying on the brush. The smaller the detail, and the more time it takes to apply, the more difficult the application can get. Try and stay patient, and you'll get there eventually!

TOP TIP

If you find paint is constantly drying on your brush, you might need to thin your paint more, use a drying retarder medium in the mix, or use a slightly larger brush. Really small brushes hold very little paint, so it dries far quicker. If a larger brush has a good point, you can still apply very fine detail strokes with it.



5) The border is Citadel Kantor Blue washed with blue ink and highlighted with Citadel Alaitoc Blue in the parts that match up with the highlighted areas of the red. It's important to match these to sell the illusion of waves in cloth.



6) Another highlight of Citadel Hoeth Blue, this time to really make the 'folds' pop, then it's time to get out the blue ink and the glaze medium to soften the edges where different shades meet and blend the highlights.

TOP TIP

Glaze medium is a relatively recent discovery for me, and something I recommend adding to your painting kit. It changes the properties of different paints in different ways, so it is worth experimenting with a bit, but it generally gives any paint a more 'Contrast' or 'Speed Paint' type consistency that helps refine blends. Along with using a wet palette, it has levelled up my painting and allowed me to take more time over projects. The wet palette means I can use the same paints over a period of days, weeks, and even months, which is a real boon when applying mixes across multiple figures in an army.

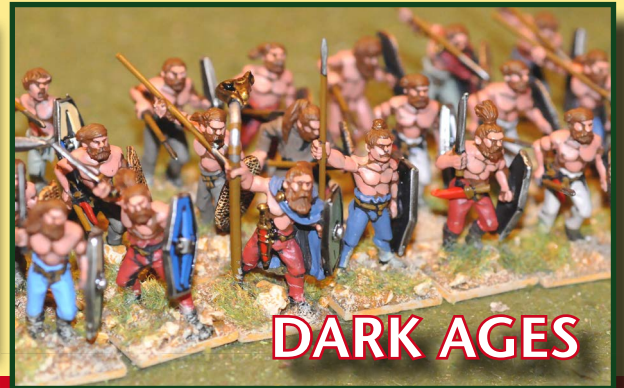


7) Finally, the fleurs-de-lys are evenly spaced around the border in yellow. These don't look exact up close, but from even a slight distance away, they successfully suggest the shape and form that is intended.

TOP TIP

Don't sweat the details too much. These figures are part of an army, and while attention to detail here will improve the look of each standard bearing figure, you want to leave yourself time to detail the rest of your unit too!

So there you have my guide to brightening up your tabletop with some self-rewarding Wars of the Roses (or any other period!) standards. I hope you have fun creating your own using my tips and advice.



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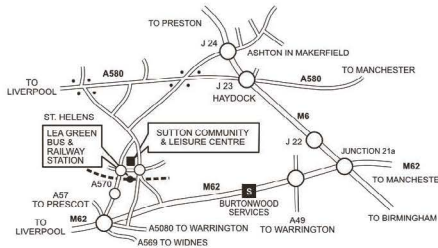


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War in Ukraine Volume 1: Armed Formations of the Donetsk People's Republic, 2014-2022

Edward Crowther



Volume 1 of *War in Ukraine* focuses on the armed formations of the Donetsk People's Republic (DPR), the largest of the two separatist entities in the east of Ukraine. The book provides an overview of their formation in 2014, their status up to the end of February 2022, the commanders and combat equipment, while also exploring issues around identity and symbology. One area of focus of the title explores the unusual and little-known 'home grown' military technological developments made by the Donetsk People's Republic, including multiple launch rocket systems, armoured vehicles, sniper rifles, small arms and remote weapons stations.

War in Ukraine Volume 1: Armed formations of the Donetsk People's Republic also presents a wealth of unique visual material including unit patches, a selection of unique photographs, diagrams and maps, and will be of interest to anyone studying the conflict in Ukraine.



War in Ukraine

Volume 2: Russian Invasion, February 2022

Tom Cooper, Edward Crowther, Adrien Fontanellaz & Milos Sipos



Early on 24 February, Armed Forces of the Russian Federation (VSRF) launched a ground invasion of Ukraine. Although following a build-up that began already in April 2021, and expected by many, the onslaught still came as a major surprise – for the Ukrainian government and armed forces, for its allies in the West, but also for the mass of officers and other ranks of the VSRF. The deeper the Russians rolled into Ukraine, the more resistance they have encountered: while some Russian units performed as expected, entire armies began falling apart while ordered to advance at maximum possible

speed – and that without the necessary fire- and logistic support. Richly illustrated, providing a detailed study of the involved armed forces, and the fighting in northern and southern Ukraine during the first two weeks of the Russian invasion in February 2022, *War in Ukraine Volume 2* is the first concise military history of this drama.



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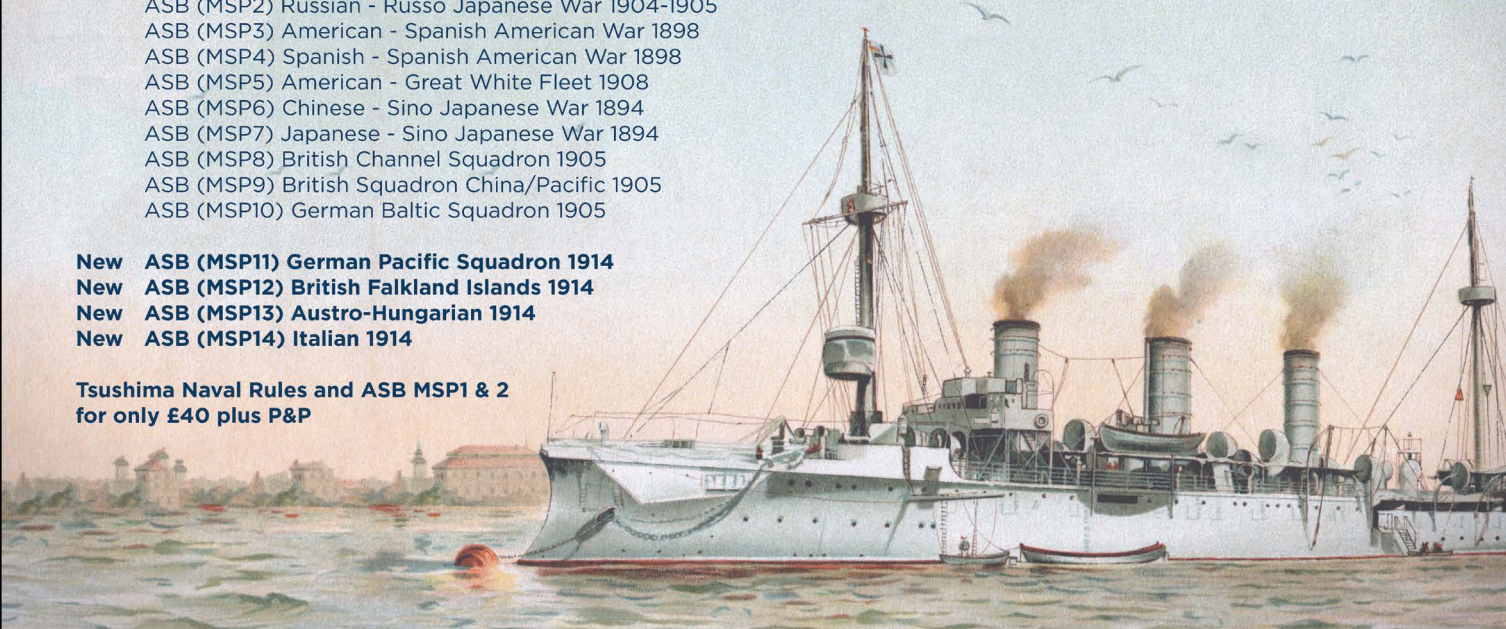
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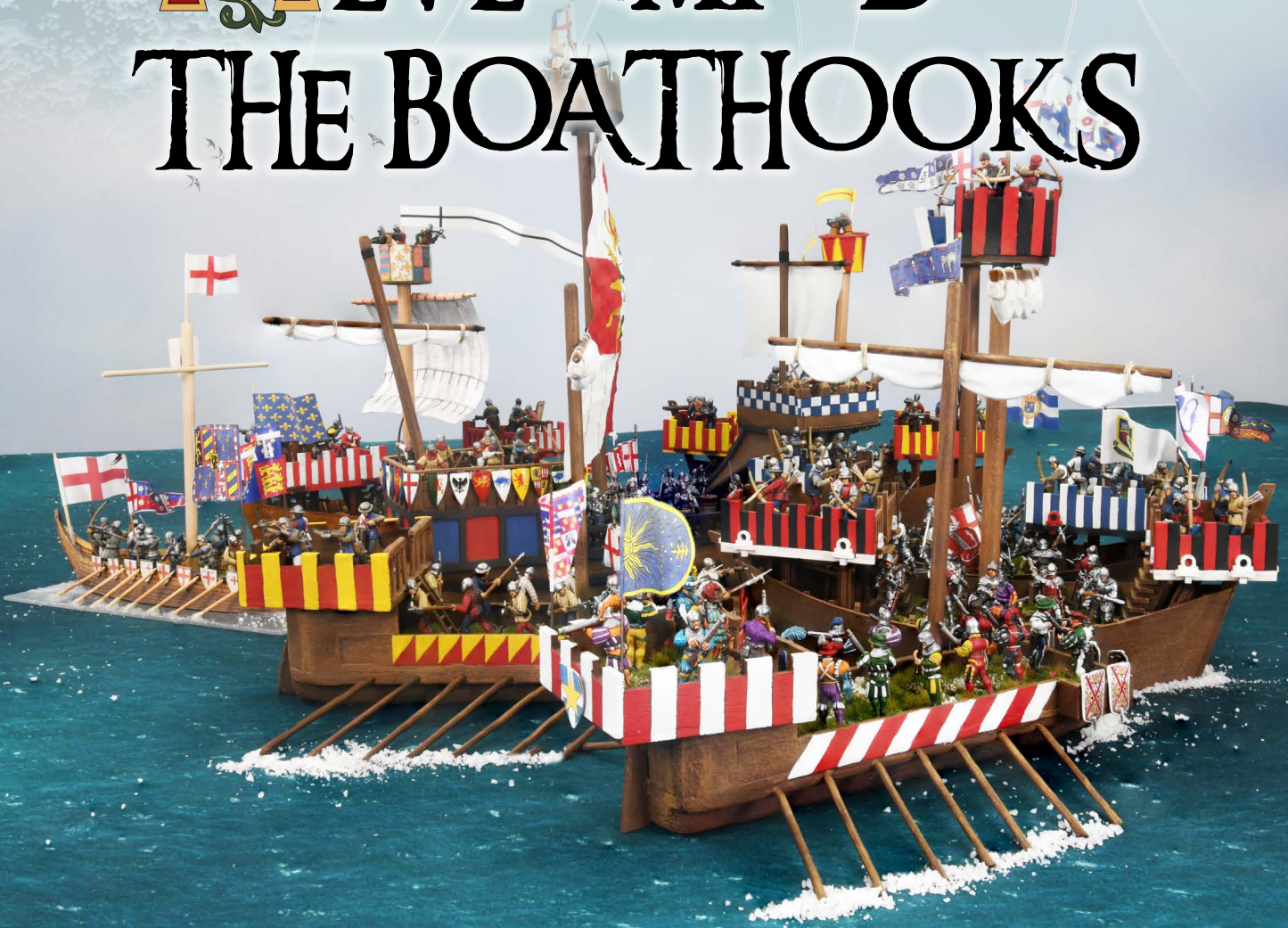
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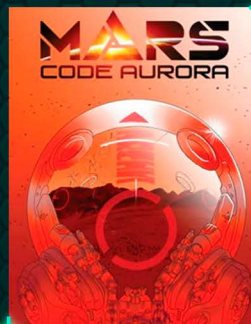
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