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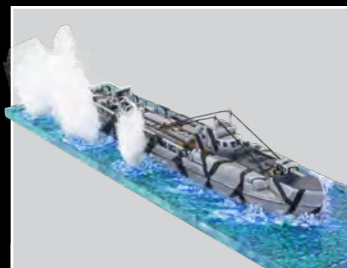
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29 Eldon Business Park
Attenborough, Nottingham
NG9 6DZ
United Kingdom

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FROM THE EDITOR

What could be more fun than modelling with motor torpedo boats? Not much we figured, which is why we are giving one away with every copy of this From the Workbench to the Gaming Table themed magazine. You will have received a German S-Boat, British Vosper, or American PT Boat with this issue*, and you will find several examples of how to construct your model by searching for 'Cruel Seas' online. Once you have done that, why not get a bit more creative by following some of the modelling ideas offered by *Wi* hobbyist Matt Parkes and become the envy of the tabletop with your marvelously modelled motor boat. See page 28 for Matt's tricks and tips.

You will find more modelling ideas that fit our theme throughout this month's magazine, from seagulls in your *Never Mind the Boathooks* games, to freestyle painting on Gripping Beast Cataphracts. However, please feel free to keep your modelling tools in their drawer and just admire the work of your peers in our Partizan 2023 report, where we set our sights on the model making prowess on show.

Happy reading and rolling.

Dan Faulconbridge
Editor and owner.

*Sorry, excludes European subscribers.

Our cover artwork this month is by Neil Roberts and shows Cataphracts at Ad Decimum.



CREDITS

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

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CONTACTS

Customer Service & Subscriptions:

help@wargamesillustrated.net

Tel (UK): 0044 (0)115 922 5073

Contributions:

contributors@wargamesillustrated.net

Advertisements:

adverts@wargamesillustrated.net

Quick Fire:

wi@wargamesillustrated.net

Distribution:

trade@warlordgames.com



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OBSERVATION POST

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stuff you need to know about

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

NORTH STAR - MUSKET AND TOMAHAWKS BRITISH AND CONTINENTAL INFANTRY

The North Star Musket and Tomahawks figure range supports, you guessed it, *Musket and Tomahawks*' 'skirmish rules for the era of Black Powder'. There are currently two supplements for the *M&T* rules: *Redcoats & Tomahawks*, which covers the French and Indian War, American War of Independence (AWI), and the War of 1812, and the Napoleonic focused *Shakos & Bayonets*. This latest release of two packs of figures for *M&T* supports *Redcoats & Tomahawks* and specifically the AWI.

Like previous *M&T* packs, there are four different figures in each pack, duplicated twice; eight minis in total. Both the Continentals and British Line are digital sculpts and their 'slight' realistic body shapes have a style that sits comfortably with Perry Miniatures.

Musket and Tomahawks figures are intentionally active looking, complimenting the skirmish nature of the game, so although these are Line soldiers they do have dynamic poses.

There will be more Light troops and an 'Indian Chief' coming, but the *M&T* AWI range will remain intentionally small, simply because *Musket and Tomahawks* doesn't require many figures per side.



Above: British Infantry.

Below: Continental Infantry.



DETAILS

- SCALE: 28mm
- PERIOD: American Revolution/
War of Independence
- PRICE: £12 per pack
- MATERIAL: Metal
- AVAILABLE FROM: northstarfigures.com



Above: Size comparison with a Perry Miniatures plastic AWI British Infantry figure.

OSPREY GAMES - FROSTGRAVE: THE WILDWOODS

Continuing his mission to make *Frostgrave* a 'forever game' for many of its players, Joe McCullough has penned another expansion for his fantasy world. It follows the same kind of format and has the same excellent production value and art we've come to expect from the *Frostgrave* books, but it adds an exciting first; *The Wildwoods* takes players away from the dangers of the Frozen City and out into the no less dangerous areas that surround it.

RULES OF THE WILD

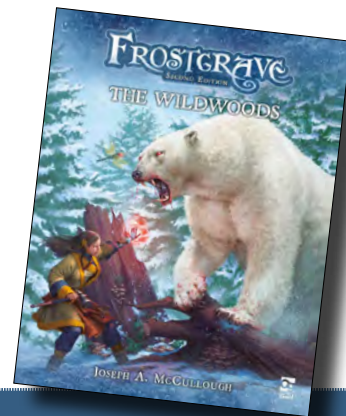
We're excited to pack our wizard's bags, head out, and breathe the fresh air. With a wider expanse to explore, the author has added various new mechanics and between game options, the first and most major of which is a deeper focus on types of terrain.



A dice roll will determine if your game is played in forest, mountain, bog, ice, or urban dominant terrain and this will impact play heavily. Each type is introduced with some detail of where such terrain might be encountered in the world before special rules are explained. Magic might cause fires to erupt in forests, mountains can have dangerous precipices or the threat of avalanche, bogs might have amphibious creatures lurking, and so on. Water features play a more important role in *The Wildwoods* too, with special rules for lakes, frozen lakes, rivers and streams, geysers, and ice floes along with boats to traverse them. There's also an optional Hypothermia rule that works across all terrain types and will put your figures at risk of injury from the cold if they enter any water.

STAYING SUPPLIED

Keeping fed, clothed, and equipped in the wilds is given a whole section and this will create many gaming and campaign options. After every game in a wilderness campaign each member of a warband must consume supply points to stay at fighting fitness. Wizards and apprentices casting out of game spells will also eat up supply points. It's important, then, that you ensure your group of brave explorers is supported by cargo transports to carry your supplies and wheel away any treasures you find on your travels. These transports are represented in the game and enemies can loot them, so the gaming potential grows here.



DETAILS

- SCALE: 28mm
- PERIOD: Fantasy
- PRICE: £20
- FORMAT: 96-page full-colour softback book
- AVAILABLE FROM: ospreypublishing.com

THE USUAL EXTRAS

Guides, Trappers, and Trophy Hunters join the ranks of available soldiers and, while they bring varied extra rules, their universal appeal is that these naturals in the wild consume no supply points. That will be a handy bonus when you undertake the Tower of Storms campaign - a six scenario trek through the wilds that will take you via The Sinking Mausoleum, The Temple of Cats, The Owl Eyrie, and more. One of those sounds less appealing than the others but we're sure there will be plenty of danger and gloom in all. It is still *Frostgrave* after all!

Nineteen new magic weapons and armour and 20 magic items are included and these are well suited to the wilds: Spiced Arrows will draw beasts to whoever they hit, Sealskin Armour grants the wearer the Amphibious skill, the Animal Whistle can repel beasts, a Construct Cook will boost supply points, etc.

Things round out with a new bestiary of 23 people/creatures and associated traits. These range from Barbarians (a chance to use the excellent North Star plastics) to baboon-like Clingers that dwell in the mountains. Giant Snowy Owls, bad tempered Moose, and angry Mountain Goats are some of the more familiar foes. Magically attuned Phase Cats, reindeer humanoids called Rangifers, and Wind Demons are some of the uncommon ones.

What more could you want? Well, we would have quite liked to get a map of the area to guide our own campaign creation. Hopefully that's something that can be added as a downloadable extra at some point in the future but, other than that absence, this is a treat!

MODIPHIUS - FALLOUT: BROTHERHOOD OF STEEL HEAVY ARMOUR

This is the first hard plastic box set released for Modiphius' *Fallout: Wasteland Warfare* and the quality and detail is extremely high on these sizable, multipart figures. The single frame that comes in the box contains all the parts needed to construct three figures wearing Heavy Armour, which is a mainstay of the Brotherhood of Steel faction. Once built, the figures are very tall. So big that their accurately scaled bare heads look somewhat comical (which is why we built all of ours with helmets), but that's no fault of Modiphius. These are towering brutes in the video game that they are based on, and the figures are scaled to match.

The visual style of this heavy T-45 armour has become a mainstay of the Bethesda franchise. It features in trailers and promotional art, and the plastic parts on the frame do a fine job of representing the tough as nails and heavily armed combatants. We asked office video game expert Joe what he thought of the figures, and he was extremely complimentary: "they do a better job representing the look that *Fallout* players want than the games currently do. The figures look like the characters as they are shown in the game's CGI trailers, especially when they are well painted." High praise indeed!

BUILDING YOUR BRUTES

The body and legs are built from four parts - a torso front and back, along with legs that include the torso sides (below right) - and these go together incredibly neatly. We were worried that they'd be an unnecessarily tricky part of construction, but the fit is perfect and by adding separate sides the detail around the whole figure is sharp where other plastic kits go 'soft' on the edges.

Building the Brotherhood of Steel is guided by the very clear instruction booklet (below left). Once you've put the bodies together, and mounted them on the 40mm bases included in the box, it's time to choose your weapons. We opted for three heavies and found that the weapons go together quite well too, although we did snap a strut on the rocket launcher as we clipped it from the frame. It was an easy fix but take care with the thinner parts. Aligning the weapons so they fit properly across the bodies takes a little tinkering, but the overall look is impressive.



DETAILS

- SCALE: 32mm
- PERIOD: Sci-fi
- PRICE: £32
- MATERIAL: Hard plastic
- AVAILABLE FROM: modiphius.net



Above: We built our figures with weapons unglued to aid painting the chest area.

Is there a downside here? Well, yes, perhaps you already noticed the price in the boxout and winced. These are indeed £32 for three plastic figures. In a world of Wargames Atlantic high value sets that work out at less than £1 a figure that might seem like a hefty price, but these aren't basic rank and file multipart figures. The intent is to make three 'character' models which are more detailed and more dynamically posed than you'd find in single part metal options.

With the set available cheaper from independent retailers, the end price for these big character models works out at less than £10 per figure, which is less 'ouch!' than it could be and will get you some iconic models.

Right: As you can see in Modiphius' studio paint job, there are lighter armed option too.

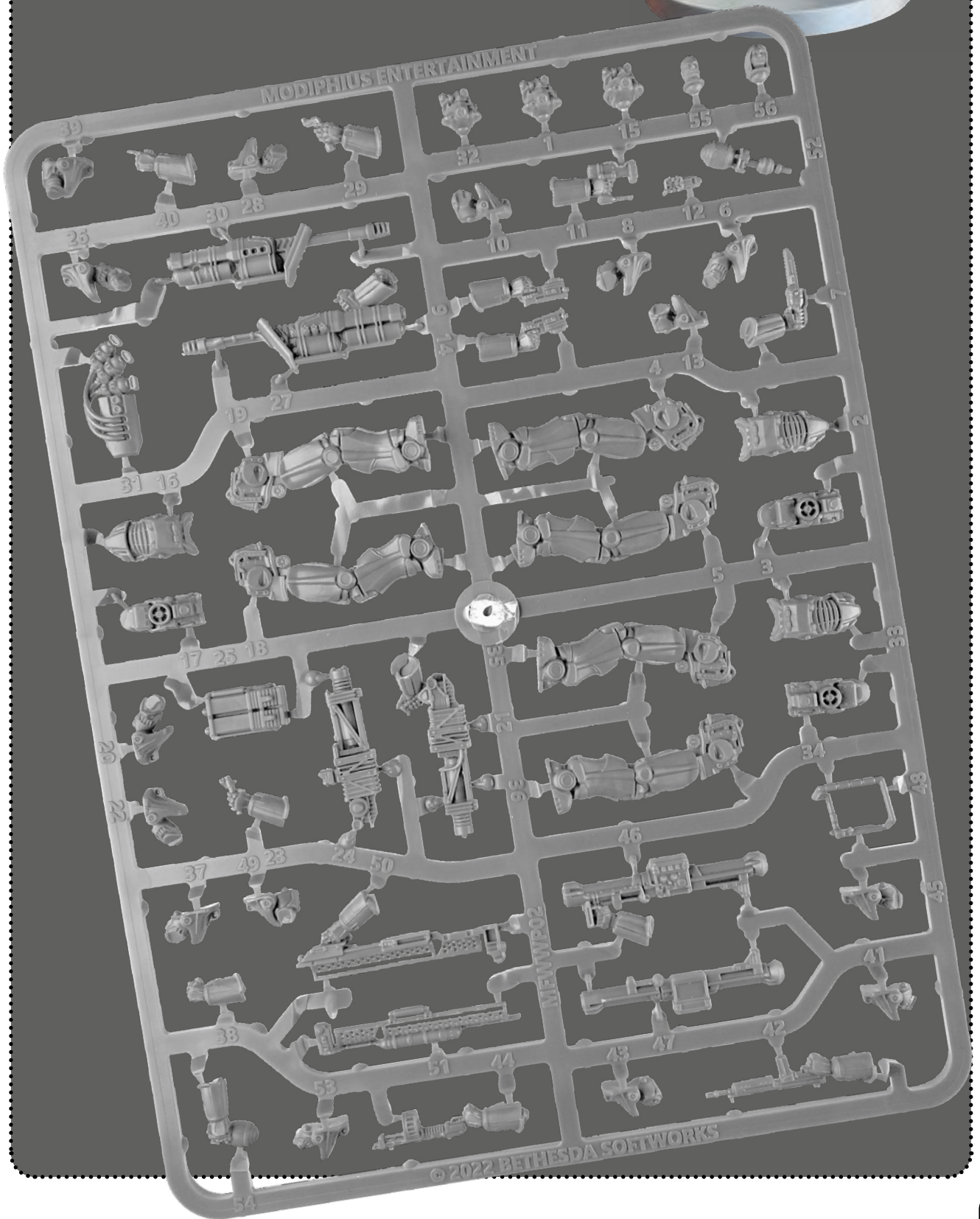




UNDER THE MICROSCOPE

FRAME FOCUS!

Take a close look at the frame and you can see the quality. Details are carefully considered, angles and edges are sharp and clean, and there are loads of little details. You'll also end up with quite a few spare weapon parts which can be used in kitbashing. See page 86 for more ideas on how to use them and many other plastic sets!



NORTH STAR - SILVER BAYONET CARPATHIANS FIGURE SELECTION

The waves of *Silver Bayonet* releases keep on coming! This one's a bit special though, as it is tied to the game's first official expansion, *Carpathians*, which adds in Romanian folklore, new soldiers, an expanded bestiary, and a mini campaign centred around Castle Fier. That castle's resident is Marcea Lupul and he, along with his varied minions, get great representation in these new North Star releases. There are new units for the Austrians and Russians too... but we're ignoring them so we can take a closer look at some of the 'baddies'!

FILLING THE BESTIARY

The *Silver Bayonet* has plenty of fearsome beasts and major evils to challenge your units but this wave of releases gives three dimensional form to some of the 'lower' threats you'll also encounter - Pixies (top right) and Ghouls (bottom right). These get characterful sculpts and are some of the most appealing figures in this fifth wave, with the mischievous looking Pixies ranking as our favourites. We suspect these impish pests will find their way into armies, scenery, and basing for various fantasy games beyond *The Silver Bayonet*.



MARCEA AND THE FOREST WITCH

As the named 'big bad' for this expansion, Marcea Lupul is deserving of a great figure. While the vampire lord - equipped with plate armour, a big sword, and chunky fur cloak - has the right kit, his pose and facial expression are a little off. He has the look of a golfer who has just sunk a long putt rather than a lord who has filled the region with fear.



Thankfully the Forest Witch more than makes up for any misgivings we might have about Marcea. She's a figure that promises to be a joy to paint with her gnarled staff, characterful old face, dangling 'nightmare' catcher, and a snake coiled around her arm.

FROM FOLKLORE TO THE TABLETOP

The *Carpathians* features some fascinating creatures plucked from folklore and these are well represented in the new North Star figs too. We've put a gallery together here and are very excited to get these figures onto the tabletop in a new *Silver Bayonet* locale.



Above: Marcea Lupul (left) and the Forest Witch (right).



Above: Four legged friends are not so friendly here. Bloodless Hounds are decayed and unwell looking pets to Marcea Lupul while the Dark Wolf (right) is a less threatening individual enemy who could cause problems in a pack.



Above: The Căpcăun is a dog headed ogre from Romanian folklore and this figure is a very bulky one-piece cast (all of these are one piece) which perfectly represents the child stealing weirdness of the creature.

DETAILS

- SCALE: 28mm
- PERIOD: Fantasy/Napoleonic
- PRICE: Varied. From £3 for the Forest Witch to £12 for the large Dog Head or Ghouls set
- MATERIAL: Metal
- AVAILABLE FROM: northstarfigures.com

Left: The Vrykolakas are ancient looking vampires, more beast than human, and the only way that they could look more unsettling would be if they were big on manscaping!

WARP MINIATURES - ARCWORLDE ASSORTMENT

Warp Miniatures have been expanding their skirmish wargame, *ArcWorldde*, with a growing range of figures for around a decade. With the release of several new boxes for the game's second edition we thought it was time to take a closer look.

The new sets, which provide Wizard and Dark Lord Warbands, were initially funded through a Kickstarter in 2022, but are now available to purchase by normal means. As with most *ArcWorldde* figures the sets can be bought in metal (£30 each) or resin (£40 each). The composition of these sets, and those for the game's six existing factions, is rather eclectic. The Wizard box comprises the main man, two apprentices, and four sprites while the Dark Lord makes for a towering leader, supported by a hobgoblin and three fiery underlings. The figures all have one thing in common though - attitude. You can even get a sense of personality and sass from the magically summoned underling figures!

The style of the models is a major selling point for the range, and many sculpts are reminiscent of the artwork behind Terry Pratchett's *Discworld* novels. This makes *ArcWorldde* a charming gateway game to bring younger players into the hobby. The scale, which Warp Miniatures' sculptor and owner Alex Huntley describes as '28mm to 32mm heroic', makes for chunky, caricatured, tall, and hefty figures, which are a pleasure to quickly paint up.



Alex started sculpting the *ArcWorldde* range in his teens and continues to craft every figure himself, having 'carved out' a niche for himself with his fantasy world. Production and shipping are handled by his family and this feels like quite an old school operation, despite it being headed by a relative youngster.

That's not to say that everything about Warp Minis is old fashioned; most of the smaller figures are now digitally sculpted before being cast in a choice of metal or resin. That makes for an excellent quality finish regardless of the production method, as can be seen on the samples of some other new *ArcWorldde* releases, shown to the right. These all complement the starter sets and can increase the size of your force to play a faction sized game

This is the sort of review that we might usually end with a trite 'it's not for everyone but those who like it will really like it' ... but with the character present in every *ArcWorldde* figure only the grumpiest of sorts will struggle to find something not to like!

DETAILS

- SCALE: Heroic 28mm
- PERIOD: Fantasy
- PRICE: Varies depending on material and size
- MATERIAL: Metal and resin
- AVAILABLE FROM: warpminiatures.com



Above: Bruno Focaccia, Halfling Duelist, painted by Alex (left) and in raw resin (right) cast by Alex's Dad.



Above: Eonan the Wild Elven Warrior is a relatively rare multi-part metal cast.



Above: Biff Pecker, Beastfolk Verman, one of various anthropomorphic figures in the range.



Above: Jebadiah Pike, Halfling Monster Hunter.



Above: Mary McSpell, Wizard Apprentice.

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ALBION QUICK REFERENCE SHEET

TROOP TYPE	POINTS	NOTE	WINDY	WELLS	SAVE	SAVE	NOTES
Knights	1	100pts					100pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Light Horse	1	50pts					50pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Archers	1	25pts					25pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Infantry	1	10pts					10pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants	1	5pts					5pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with crossbow)	1	10pts					10pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with longbow)	1	15pts					15pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with pike)	1	20pts					20pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with mace)	1	25pts					25pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with sword)	1	30pts					30pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with spear)	1	35pts					35pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with shield)	1	40pts					40pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with helmet)	1	45pts					45pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with surcoat)	1	50pts					50pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with tunic)	1	55pts					55pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with hose)	1	60pts					60pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with hose and surcoat)	1	65pts					65pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with hose and surcoat and tunic)	1	70pts					70pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with hose and surcoat and tunic and hose)	1	75pts					75pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with hose and surcoat and tunic and hose and surcoat)	1	80pts					80pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with hose and surcoat and tunic and hose and surcoat and tunic)	1	85pts					85pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with hose and surcoat and tunic and hose and surcoat and tunic and hose)	1	90pts					90pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with hose and surcoat and tunic and hose and surcoat and tunic and hose and surcoat)	1	95pts					95pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with hose and surcoat and tunic and hose and surcoat and tunic and hose and surcoat and tunic)	1	100pts					100pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.

BOHEMIA QUICK REFERENCE SHEET

TROOP TYPE	POINTS	NOTE	WINDY	WELLS	SAVE	SAVE	NOTES
Knights	1	100pts					100pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Light Horse	1	50pts					50pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Archers	1	25pts					25pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
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Peasants (with helmet)	1	45pts					45pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with surcoat)	1	50pts					50pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
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Peasants (with hose and surcoat)	1	65pts					65pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
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Peasants (with hose and surcoat and tunic and hose)	1	75pts					75pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
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Peasants (with hose and surcoat and tunic and hose and surcoat and tunic and hose)	1	90pts					90pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with hose and surcoat and tunic and hose and surcoat and tunic and hose and surcoat)	1	95pts					95pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.
Peasants (with hose and surcoat and tunic and hose and surcoat and tunic and hose and surcoat and tunic)	1	100pts					100pts. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry. Can be used as Cavalry or Infantry.

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RELEASE RADAR

Dom Sore is here with new and upcoming releases from a dozen diverse manufacturers.

MDF, MARBLE, AND MORE MINIS

I attended Carronade in Falkirk recently and came across a couple of new vendors, the first of which is Supreme Littleness (supremelittleness.co.uk) which produces a range of MDF kits that fill the gaps other manufacturers do not cover. What really caught my eye was their furniture in 28mm scale. There is a medieval bedroom, money collector set (right), and a study. Michael (Mr Supreme Littleness) is a one-man band, so your best bet is to catch him at a show. I believe the next one he will be at is Claymore in August so if you're around Edinburgh then make sure to check out what he has in his range. If you want more architectural features, those are available too; he has a great wizard's tower in 10mm (left), and it sounds like it might get a boost of scale!



Halfway through the year and my Release Radar keeps pinging with new things to excite and inspire. Bouncing between projects and ideas keeps my motivation going; I hope this selection of varied products boosts your hobby buzz too.



Ammo by Mig Jimenez recently released some Marble Sheets (migjimenez.com) for use on bases or dioramas. Before you wonder how you will cut marble with your standard hobby tools, be aware these aren't made of stone. They are laser cut sheets you can easily trim down to size with good scissors. They remove the need to try and paint marble (something that is well beyond my current skills to manage - or my patience to learn) and create a very realistic finish. The marble sheets come in three different packs: two single sheets; two sheets of roundels in 28, 32, 40, and 50mm; or two sheets of squares which are 30 or 20mm. This allows you to either quickly base an army with standard base sizes or trim a sheet to your specifications. There are various colour choices: White, Black, Red, Jade Green, Pink and Gold, or Checkerboard. The Checkerboard looks excellent although I would prefer the squares to be the same size throughout a sheet to make it easier for me. This does look like a very easy way to make your figures look like they are on some fancy flooring, and I suspect that a little bit of extra texture, scatter, tufts, or glazing and drybrushing on top will tie the finish in to make your bases look even better. If you have a go with these sheets, or anything from the painting and modelling items I pick out for Release Radar, why not send your results to Quick Fire (page 20) so I can take a look?



Steel Fist Miniatures (steel fistminiatures.com) asked themselves the question many wargamers ponder - what should I do with those spare arms, weapons, and heads from my Perry Medieval plastic frames? In answer they have produced two new packs of bodies that are sculpted to accept those spares and increase your number of troops. The 'dollies' come as either Retainers or Men-at-Arms and provide a way to use up some of our spare plastic piles while adding variety to an army.



Left: Bodies sculpted to accept Perry Medieval frame spares.

Right: Example of assembled figures.



WWII GOES SOLO, SIX-MIL, AND SOVIET

I always need my monthly WWII taster and Baccus 6mm's (baccus6mm.com) three new codes in white metal have something for each of the three main combatants. The British get a M9A1 half-track tractor for pulling around those heavy guns. The Americans also get a half-track - the M15 cmgc 37mm/50 cal AA - which is also very useful against infantry and thinly armoured vehicles, and the Germans get a fully tracked Panzer IVJ - a mainstay of Battle of the Bulge forces. This 'updated' Panzer IV would also be used to equip quite a few Eastern European armies at the end of the war (easier for the Soviets to fulfil their promises that way), so it's a very useful release.



Above: Panzer IVJ.



Above: M15 cmgc 37mm/50 cal AA.
Below: M9A1 half-track tractor.



Speaking of Soviets, a new range of Soviet Light Vehicles in 3D printed resin are now available from MarDav Miniatures (mdminis.co.uk). There is the GAZ-67 (based heavily on the Willy's Jeep), GAZ M1 staff car, Willys Tachanka, STZ-5, Motorbike troops, and Motorbike with sidecar. The Tachanka is an update of the horse drawn World War One Machine gun platform, much quicker than the horse version but still seems to only fire backwards. Extra support type vehicles are always welcome, whilst the Gaz M1 staff car and STZ-5 are both adapted for military use from civilian vehicles. The STZ-5 is an agricultural tractor reimaged to haul heavy artillery and broken-down tanks.



02 Hundred Hours has been a great success for Grey for Now Games (greyfornow.com) with its innovative night fighting gameplay and designer Graham Davey has added a solo mode to offer more play options. Now you'll have something to play as gaming friends start to head off on summer holidays! *02 Hundred Hours* is a ruleset that really lends itself to solo gaming and in the modified rules you will always be the attacker with the defender receiving extra troops to make up for them not being as tactically nuanced as a real opponent would be. The solo play extras are simple enough to follow and all the normal game rules apply. The unpredictability of the non-player-controlled defender will mean you need to be extra stealthy and ready to adapt to new challenges.



28MM THROUGH THE AGES

My 28mm tour of wargaming periods starts in Early to Mid-Medieval with Late Saxons from Footsore Miniatures (footsoreminiatures.co.uk). They have commissioned Matt Bickley to fill out some missing pieces from that range in the form of extra Fyrd figures. These encompass a commander, musician, banner bearer, and the fyrd themselves. Mr Bickley has done his usual excellent and characterful work on these figures. The banner bearer is the best of the bunch, crouching behind the shield he has strapped to his back in what looks like an entirely plausible and realistic pose that is different to many other standard bearer figures.



A couple of hundred years later and warfare has changed a lot. Muskets and pikes have arrived, along with the invention of witches to give men more things to fight against. Bloody Miniatures (bloodyminiatures.co.uk) have a new set - the Witchfinder General - which is a four figure vignette of sorts (below). There are also other sets in their sixth wave of releases: Pikemen en Melee, Continental Mercenaries, and Ragged Trayned Band. Yet again, Bloody Miniatures have smashed it; they definitely produce the best character figures for the English Civil War and Thirty Years' War eras. They may not be full units, but they are perfect figures for making an army pop, or for playing something like *Pikeman's Lament*, where smaller units look better full of life and interest.



Around 200 years later and, although the weapons had changed, the 'game' of warfare was very similar. This was the case in the new world, as the new American Civil War Line Commands from 1st Corps (1stcorps.co.uk) show. The packs contain four figures comprising officer, drummer, and two standard bearers with either kepi or slouch hat, and you can get them in mixed packs. With six packs in total, they will provide ample command groups to get your army started. These are a great way to enliven a plastic army that invariably suffers from the 'cookie cutter' look lots of the same figure provide.



The Old West Hotel from Sarissa Precision (sarissa-precision.com) is my eclectic final pick in this progression through the ages. This one isn't new, but it now comes with an added interior for your Wild West games. Individual bedrooms on the upper floor join to a balcony and stairs leading down to a bar area and two other rooms. This will bring more skirmish potential and I foresee a tense game of room checking with hidden deployment causing mayhem.

A FINAL QUICK LOOK AT SOME TINY GOODNESS

10mm metal Ancient Indians from Lancashire Games (lancashiregames.com) are at a small scale but they are starting with the big figures in the impressive form of three elephants, one of which is rearing up. This one conveys the Army Commander or King into battle. They have some wild Indian Tribesmen and unarmoured Persians too. I don't think we see enough Indian armies, or know enough about the history of that area before the East India Company began its exploitation of the region, so these are a welcome new range.



Above: Ancient Indian Army Commander or King Elephant.



Above: Ancient Indian Elephant.



Left: Persian Unarmoured infantry.

Left: Ancient Indian Wild Tribesmen.

Supreme Littleness (mentioned earlier) wasn't the only new manufacturer I came across at Carronade. E J Tomkinson Miniatures ([facebook.com/TomkinsonMiniatures](https://www.facebook.com/TomkinsonMiniatures)) is another one-man band and he produces 10mm and 15mm 3D printed figures that he sculpts himself. His first complete range is 1809 Austrians for the Napoleonic Wars - Wagram anyone? The cuirassiers (right) are very nice indeed, especially when you see them up close and marvel at the detail in such small figures. Nice to see a new company doing something interesting that covers a period I really enjoy. Finding two new producers in one smallish show like Carronade highlights the joy and usefulness of shows to the hobby. I encourage you all to visit a local show and offer your support to the new companies you spot there; you never know what might pique your interest.



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

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- Bases for all above models
- Six d6 dice
- Card playsheet and casualty markers



SCAN ME!
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QUICK FIRE!

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

DRESSING YOUR OLD WEST TOWN

By David Bickley

My first Western town, named Paddock City after a long time American friend and fellow wargamer, was scratch built and featured in *Wargames Illustrated* 126 as 'How the West was Done'. It hosted many enjoyable games, but new interests saw it first mothballed, then sold on. Move forward several years and, with the release of new MDF buildings, I decided to build New Paddock City. This time the buildings all came with removable roofs - the original only had that feature on the Saloon - so I thought they should have interiors to enhance the look and gameplay enjoyment! Frontline Wargaming offered numerous resin casts of suitable interior items at very fair prices and, after also ordering a starter set of four MDF buildings from Battle Flag, I set about creating the core of my Western town.

Arkwright's General Store (below left) comprised very few parts: a base incorporating a sidewalk, four walls, a flat roof (apex roof and shingles were available as an extra), and decorative pieces for the front corbels. I stained the fronts with coloured inks and made the signage using Microsoft Word.

I fitted out the interior with a counter, shelving, stove, and piles of sacks and crates. The Frontline castings were a bit rough but acceptable given the price and being a side project. Arkwright and his customer are Wargames Foundry Old West figures.



The Aces High Saloon (right), sitting far right in the town picture, features a bar with staff from Wargames Foundry and Dixon Miniatures and two gaming tables, one from Frontline and one from Dixon Miniatures complete with gamblers.

Every Western town needs a bank to be robbed, and I added a counter, desk and chair, safe, and the obligatory stove to mine (below).



As the range extended and the kits became more ambitious, I added to my town's stock of buildings with a Sheriff's Office, hint of Chinatown, and more. Perhaps these photos encourage others to dress the interiors of their town's buildings and enhance their games.



MORE **QUICK FIRE!** PLEASE!

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

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

Send your emails to: wi@wargamesillustrated.net

Use the subject title 'Quick Fire!'.

BUILDING HELM'S DEEP

By Jakub Kaczmarczyk

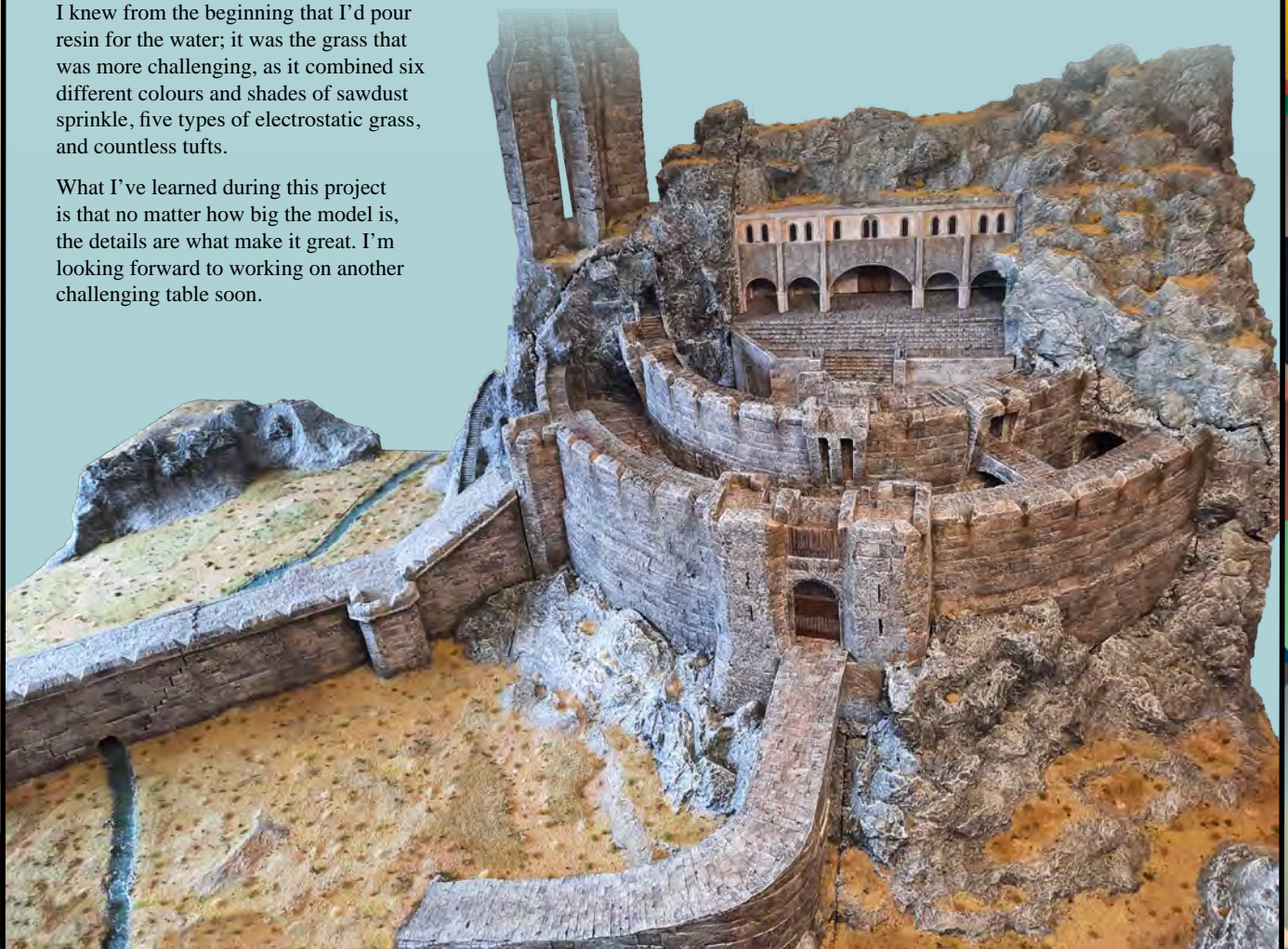
As a model creator, making a big project was always the number-one thing on the to-do list and I decided to create Helms Deep as close to the movie one as possible. I had to make some scaling changes because of the general area available and things I wanted to show, but I've finally ended up with a model 240cm x 140cm and 120cm high.

The main materials I used are XPS foam (for walls) and plaster (for rocks). The construction itself took about four months, mostly during late evenings and nights. After the construction stage, I wanted to separate the walls from the rocks with my painting, so the structures wouldn't blend into the natural forms of rock they were built around. It took some time to develop different tones by applying five colours on the rocks and nine on the walls to get the result.



The last step in the making of Helm's Deep was to add vegetation and a river. I knew from the beginning that I'd pour resin for the water; it was the grass that was more challenging, as it combined six different colours and shades of sawdust sprinkle, five types of electrostatic grass, and countless tufts.

What I've learned during this project is that no matter how big the model is, the details are what make it great. I'm looking forward to working on another challenging table soon.



DECAPITATIONS IN THE SNOW

I have been working on converted Front Rank figures for some time now and I seem to be happiest when sawing off heads (that's normal, right?).

These are some of my recent creations: Wurttemberg artillery (1), 3rd Dutch Grenadiers of the Guard (2), an aide to King Murat (3), and some scatter terrain (4).



1



2



3



4



The treasure being carted through the snow (left) mostly comes from Etsy, Wizkids, and flea market finds; the harp is a charm for a bracelet. I Googled a lot of 18th Century Venetian painted furniture, rugs, tall clocks, porcelain, painted trunks, and more to get the look just right.

Next up I'll work on some dismounted cavalry of the Guard, featuring a Giants in Miniature Marshal Ney as a Polish Lancer officer.

BLASTING OUT BASES

By Pete Brown

Everything seems to be about speeding things up these days. From next day delivery, mass undercoating, and Contrast paints, it seems that we can get our armies 'table ready' in double-quick time compared to the old days. Bases are one of the things that can make or break the overall look of any army. By using the same basing technique, all the miniatures in your army take on a common look, as the bases tie the collection together. For this reason, it is important to have a consistent approach to basing a collection that may take many months to put together.

I usually finish the bases on my miniatures as soon as I have finished painting them. This allows me to start using the miniatures in games at the club even if I have not finished the entire collection. Either due to other outside commitments or the distraction of a new period, I find that my basing material may start to vary if the collection is taking several months to put together. This may be because I put an inconsistent amount of paint in the filler I use to cover the bases, because the mix of flock and stones used to decorate them has changed since I started the project, or simply because I started using a new technique that improves the overall look. This inevitably leaves me having to rebase the first miniatures I completed as I put the finishing touches to the last miniatures to ensure the whole thing looks the same. This led me to ask the question: how to obtain a consistent bases look, which is also quick and easy to manage? Here are my tips and latest discoveries.

Purchase your bases ready-cut. Whether you prefer using plastic or MDF, professionally cut bases will have a consistent size and depth, which you will be unable to get with a hand saw or model knife. I had always used cardboard bases that I cut using scissors until, in the early days of *DBM*, one of my opponents asked if I had cut out my bases using a spoon. Pre-cut became the way forward after this.

After gluing my painted miniature to the base, my next step is to add Geek Gaming Scenics: Base Ready mixture. I don't know how long this product has been on the market, but it is an absolute game changer for those of us who want to quickly base our miniatures whilst maintaining a consistent look. Each bag contains small stones, clumps of grass, fine talus, as well as flock so that one dip in the bag will finish a base, with no need for you to flock, then add stones, then add grass clumps and so on. It is a one-hit that will also provide a consistent look. Geek Gaming do the Base Ready range in a number of different varieties including Scrublands, Patchy Plains, City Rubble, Desert, and even a Sci-Fi range for Mars or a 'Tomb World'. My advice would be to buy a couple of bags of your flock of choice and mix them into a bigger bag ready for basing, just to ensure the consistent look, although, to be fair, all of the bags I have so far have looked the same.

So there you have it. Quick but consistent bases that look great. That will free up more time to buy more miniatures!



GOING THAT EXTRA EARTHY MILE

The figures you can see in the photographs on this page have been based using glue and Base Ready: Patchy Plains, with a few added Geek Gaming Scenics Summer Tufts. If I am in a particularly base-heavy mood, I will also add a layer of Vallejo: Earth Texture Acrylic after the figure has been glued down and before the Base Ready mix goes on.

This is a pre-mixed basing material that comes with granular particles (like fine sand) already mixed into the brown sludge which goes on easily with a brush or spatula. This hardens to a rough texture that is easily drybrushed with a bone or cream colour for highlights. It is easy to work with and the colour remains consistent between pots! I have found the Desert Yellow colour in this range to be a little light, but the Earth Texture is spot on for all 'brown earth' parts of the world.



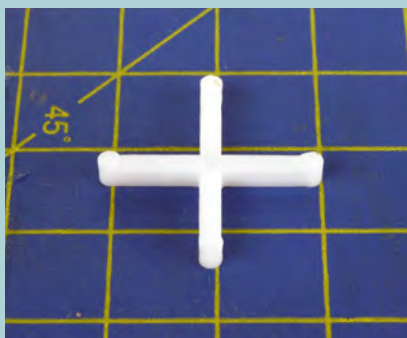
A FLOCK OF SEAGULLS

By Andy Callan

My medieval small battles rules *Never Mind the Boathooks* require players to track the number of 'arrowstorms' loosed by their archer units during a game. Players generally choose to do this by placing a small dice next to their bowmen, and some of those players go one step further by making a scenic base to hold the dice as it trails its associated unit obediently around the tabletop. Richard Lloyd provides some great examples of scratch-built Arrow Supply Markers in the *Billhooks* rulebook, but these won't cut it for *Never Mind the Boathooks* - you can't very well have earth and grass floating about on the water!

In order to create a suitable *Boathooks* Arrow Supply Marker my thoughts turned to the aquatic environment, and having already decided to go with clear Perspex bases, I decided to decorate them with drowning sailors, sharks (... yes, I'm aware that is pushing it for a game set mainly in the English Channel!) and the humble (sea)gull.

I wouldn't be surprised if there is a miniature manufacturer out there making 28mm scale gulls, but I figured it would be easy enough to knock one (or three) up using a tile spacer. Yes that's right; those things you use as dividers when putting up wall/floor tiles. Here's how I did it:



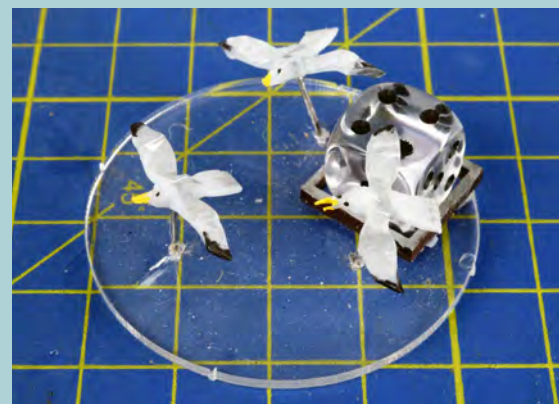
1. The tile spacer in its raw form. At this stage I no doubt think it is going to be stuck on a kitchen wall somewhere - little does it know it is destined for much greater things!



2. I use a pair of pliers to flatten three of the "arms", then pinch an opposing pair with clippers to make a bend-point for the distinctive "gull-wings". The third flattened arm forms the tail and the unflattened one will be the head.



3. I clip the wings to make them slightly pointed, and cut the 'head' to form an open beak. That's about it for the modelling.



4. I mount the seagulls on pins cut to slightly different lengths, apply a simple paint job and then finish things off with a pre-cut MDF 12mm dice frame from Pendraken/Minibits (other sizes and sellers are available).



That's my simple gull-decorated Arrow Supply Marker ready to go. I hope you have fun creating your own maritime markers; I'm looking forward to seeing all manner of flotsam, jetsam, and sea monsters before too long.

NAM

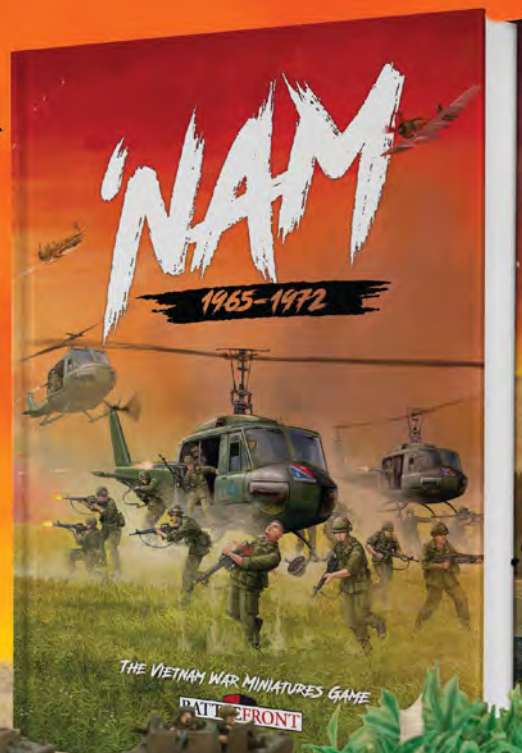
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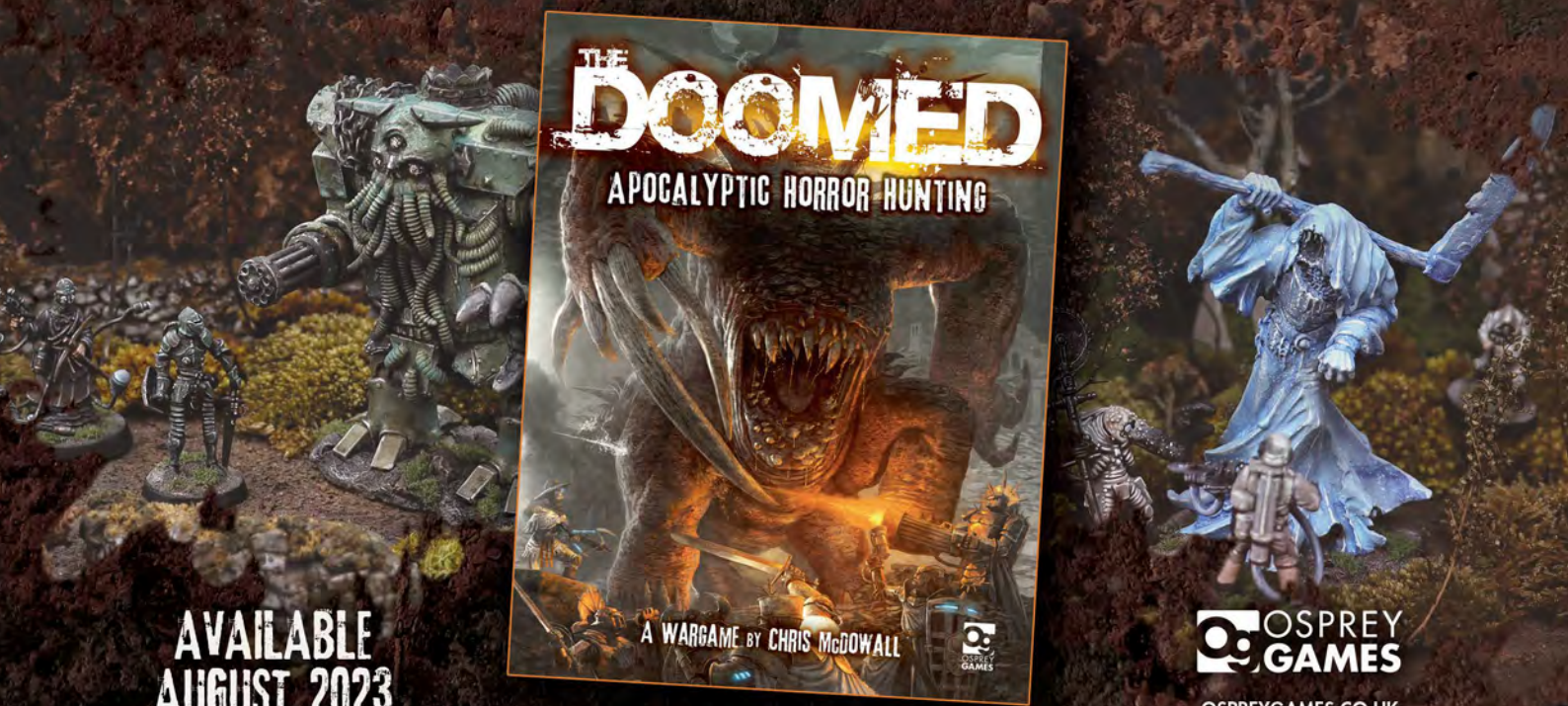
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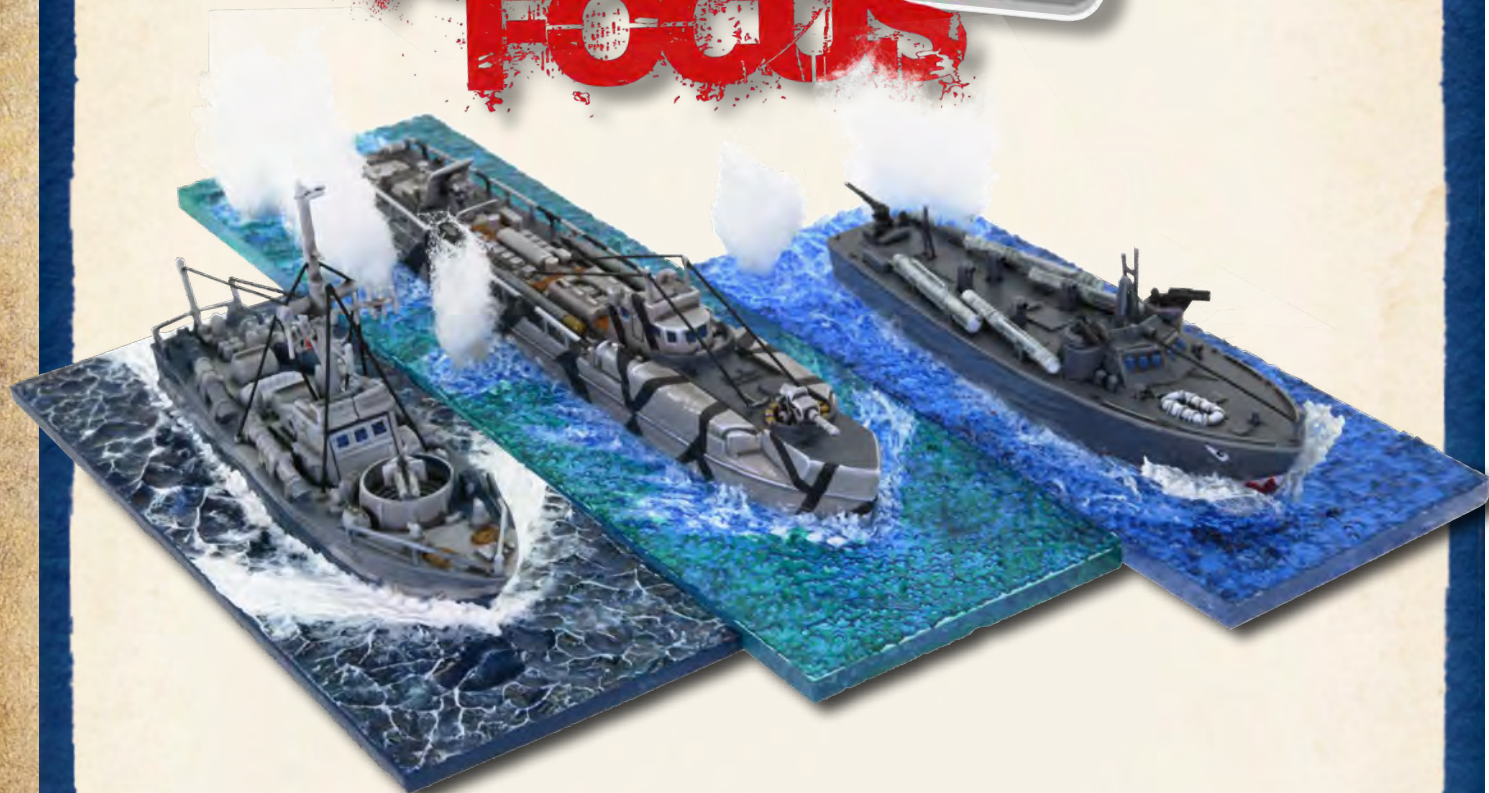


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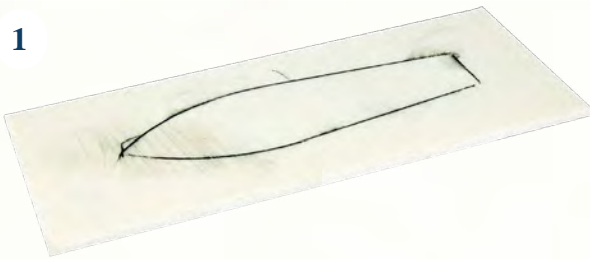
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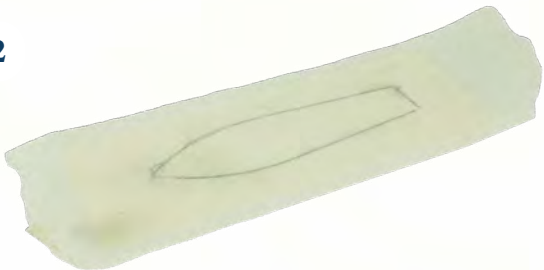
Matt Parkes adds extra detailing and custom water basing to this month's free frames.

MAKING TEXTURED WATER BASES

1



2



1) Mark a sheet of plasticard to your desired base size then cut it down. Score one side a few times with a sharp blade rather than cutting all the way through then bend the plasticard until it snaps cleanly. With that done, place your boat on top and draw around the hull.

2) Cover the base with masking tape and place the boat back in place. Use it as a guide to cut the mask then remove the outer edges leaving the hull area masked off.

3) Apply Vallejo White Stucco over the entire base with a spatula. This finely ground white acrylic resin mix will be the base for our water texture; if you want calmer waters apply it thinly as I have and for choppy seas make a thicker layer.

4) Leave it to start drying for five minutes (a bit longer if your layer is thicker) then begin to texture it by pressing your fingers in and creating divots and peaks. Once you're happy with the look you can peel away the middle masking. Use the point of your scalpel to pick up the edge of the mask from under the Stucco.

5) Glue the boat in place then work your still wet Stucco sea so it touches the sides of the vessel.

3



4



5



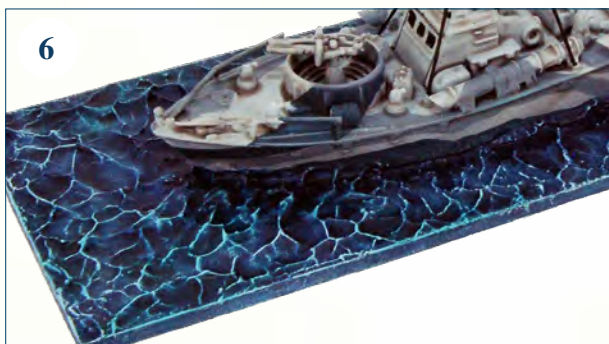
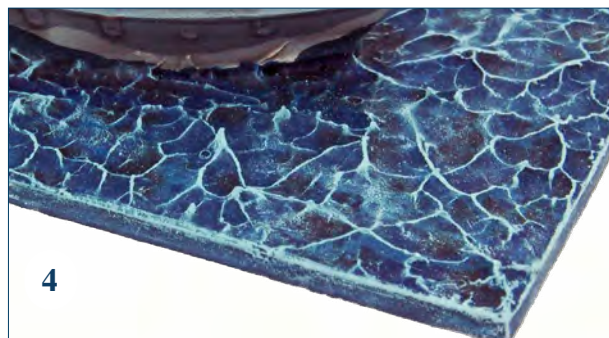
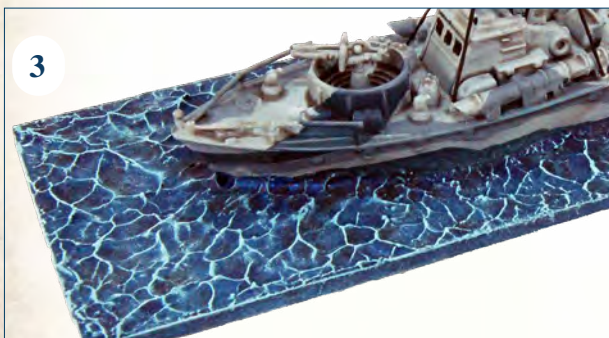
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Cruel Seas is a 1/300th game where flotillas of small motor torpedo boats do battle during World War Two.

Originally made and sold by Warlord Games *Cruel Seas* recently changed hands and is now produced by Skytrex.

Head over to skytrex.com to see more about the game and spot what's on the way.

PAINING THE OCEAN



1) Once the Stucco is fully dry you can start to paint. Define the initial feel of the ocean with a coat of a suitable base colour. I went for a dark blue grey.

2) Now it's time to choose your palette. I opted for a selection of tones that would add depth to the water with paints from Scale 75's Scalecolor range: Deep Blue, Navy Blue, Cantabric Blue, and Bering Blue. I also grabbed my trusty old pot of Citadel Skull White.

3) Start with the darkest two blues to establish the depths of the 'Cruel Sea' and 'wetbrush' these on - like drybrushing but with a more loaded brush - then switch to drybrushing with the lighter tones. Gradually pick out more of the crests of the ocean waves.

4) As you can see from this closer view it all looks a little powdery but have no fear, we can fix that with...

5) ... Citadel's handy Contrast paints: Leviadon Blue, Terradon Turquoise, Talassar Blue, and Ultramarines Blue along with Contrast Medium.

6) Thin and blend patches of these paints over the surface of the water. This will bring everything together while adding even more tonal interest.

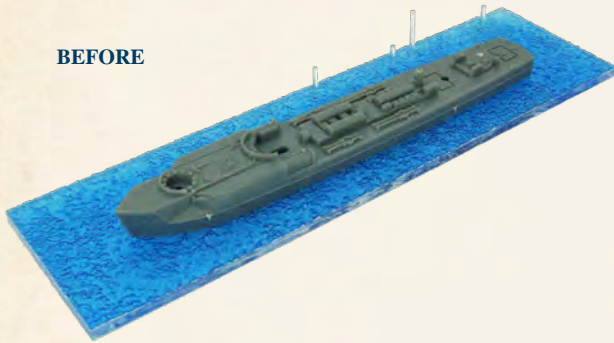
7) Vallejo Foam & Snow is the finishing touch to apply foamy sea spray. Add it with a brush where the water would naturally bubble up.



MICRO DETAILING

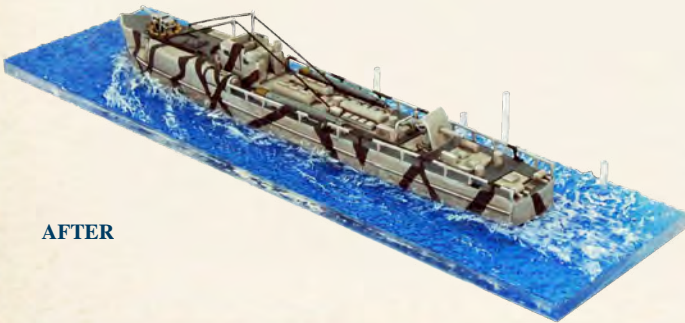
I couldn't help adding extra details to these plastic ships to make them even more realistic. You can't pick every detail so it's about choosing the greatest hits, like adding some mine layers on the back of the German S Boat and railings around the edges.

BEFORE



Above and below: Spot the difference between the base plastic and the modified and painted German S Boat!

AFTER

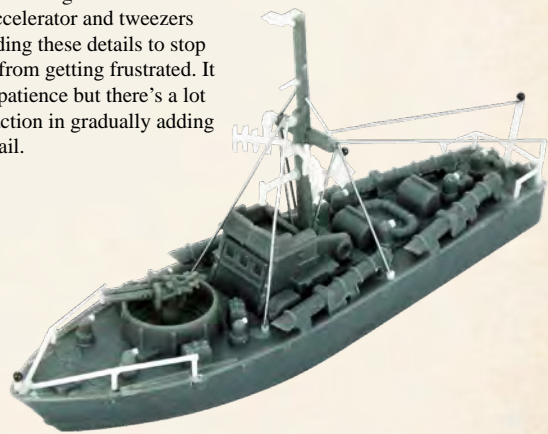


A lot of the realism is brought through the addition of different thicknesses of plasticard rod, which can be glued with polystyrene cement and a few little beads, carefully fixed in place with a dab of superglue. When cutting the tiny pieces they can be prone to pinging away. If you place the rod in sticky tack before cutting it will solve that problem.



Above: Adding elements like the ducts on the funnels may not be particularly noticeable to some, but these are bound to draw the eye of enthusiasts of naval warfare in a positive way.

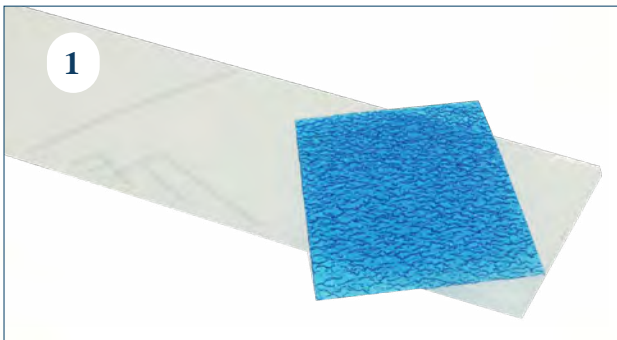
For some of the thinnest elements I used fuse wire which I stretched and twisted so it was completely flat. Cut it to length then use drying accelerator and tweezers when adding these details to stop yourself from getting frustrated. It requires patience but there's a lot of satisfaction in gradually adding more detail.



Above: A maze of fuse wire has been gradually added to make this Vosper look more realistic.

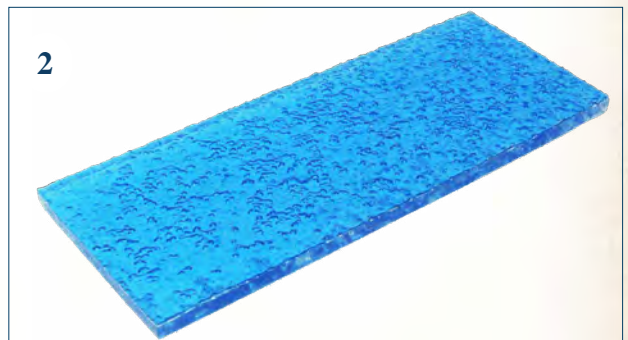
US PT BOAT

1



1) I created a different water style on this boat by going for a translucent option.

2



2) I trimmed a clear acrylic base and glued a Plastruct Calm Water sheet on top. This is an old product I've had in my box of hobby supplies for decades so it's great to finally put it to use!



3



4



5



6

3) Clear acrylic rod will eventually become soaring crests of water and I cut a clamshell blister pack to shape and placed it to be the support for the bow wave.

4) After painting the PT Boat I added Vallejo Water Effects in a choppy texture and ensured they rode over the blister pack. Consider how the water would flow and use reference images.

5) After a wait of a few days (cover the project while it dries so it doesn't get dusty) the water will set and go clear. At this point I added white to the crests.

6) Cotton wool is glued to the base for these splashes then teased up gradually to create the epic fountains of exploding water.



Left: With its markings - based on one of the last Higgins builds, nicknamed Tail Ender - this boat looks mean carving through the water.

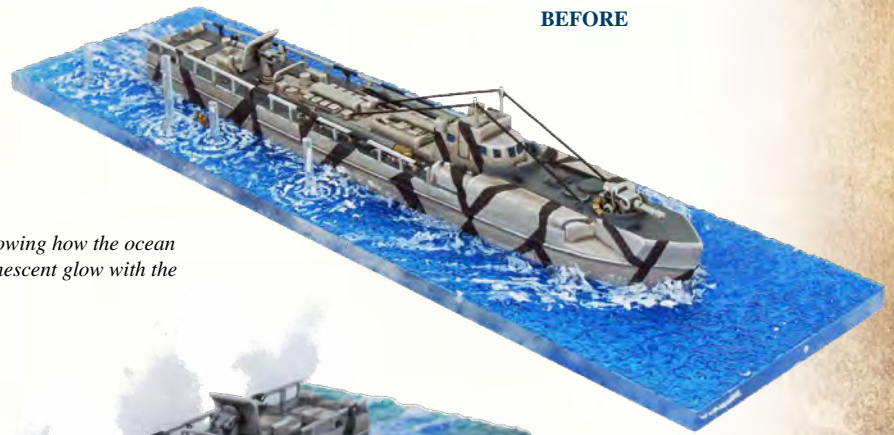


GERMAN S BOAT

The S Boat uses the same sort of techniques as the PT Boat, but I wanted to change up the water's colour so I added a green glaze to the acrylic.

Before and after showing how the ocean has an almost luminescent glow with the addition of green.

BEFORE



AFTER



It's rather simple to change up the look by adding a layer of green ink to the underside of the acrylic, or spraying it with a specialist product, such as Plasticote Stained Glass. The spray will tone the whole surface while you can add different colours of inks to vary the effect.



While these boats are quite 'flat' they offer interesting painting opportunities through their markings. Emulating this jagged, broken pattern (below) was a fun challenge.



SHOW US YOUR BOATS!

If you have a go at any of these techniques, or try something new, why not send it to us for our Quick Fire section? See page 21 for more details!

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PARTIZAN MAY 2023



The Newark Irregulars (along with the companies, clubs, and individuals who run games) put on a fantastic show at May 2023's Partizan. About one thousand gamers shunned the sun and headed into the George Stephenson Exhibition Hall at Newark Showground for a day of wallet-emptying retail therapy, participation games to play, and exhibition games to "ooh!" and "aaah!" at. We're already excited about the Other Partizan, coming on Sunday 8 October, but before we get ahead of ourselves, feast your eyes on some of the great games and award winners from May's event.

ALAN SHERWARD - LARD ZONE - MDS CROSSROADS

The 'Lard Zone' was in attendance again at this year's show, with nine different games from the Too Fat Lardies stable on display. Stealing the limelight and claiming the Best in Show Award was a World War Two *Chain of Command* game by Alan Sherward and Ade Deacon. Focusing on the Medical Dressing Station (MDS) Crossroads action during the battle for Arnhem, this game was more like a playable diorama than a regular wargame.

Alan and Ade used 3D printed buildings by Sabotag3d, and added 3D printed pieces (window, chimneys, etc.) to MDF kits to create an accurate representation of the area around the British MDS. Various scales of railway modelling scenics were used for the eye-catching allotments, scatter was gathered from a huge range of purchased and scavenged sources, and 3D printing was again deployed for the herringbone brick patterned roads.





HOBBY FOCUS

The entire board is a gamer's dream, but it's also an inspiring spectacle for anyone looking for hobby ideas to bring to their own gaming table:



1) The board's less populated spaces are detailed with scatter such as this CLE Canister.



2) Wounded men, in varying states of difficulty, add narrative moments to the battlefield.



3) A wounded comrade is marched across the street while other men carry rolled-up stretchers. Lightly coloured pigment has been applied to the road textures, then removed from the top surface to create a pale mortar that accentuates the brick patterns.



4) Piles of debris, textured with dark scatter, are contrasted against the bright foliage of the gardens, creating an effective visual juxtaposition.



5) Even in this relatively small and unoccupied area there's a lot to see. A multitude of surfaces and foliage have been created from scale scenic supplies, while a discarded chute, a water pump, buckets, barrels, and the various man-made structures draw the eye around the details with their different heights and textures.

BRAMLEY BARN WARGAMES SOCIETY/ LEGENDARY WARGAMES - THE BATTLE OF KOLMBERG

It's hard to find a better wargaming sight than a ton of Napoleonic models swarming the tabletop. With 2,500 varied figures weighing down their board, Bramley Barn ensured their Battle of Kolmberg game was a wonderful spectacle. They played a scenario from Steve Shann's *Let's Fight Leipzig* book and used *In the Grand Manner* rules, which have been a long-time favourite of the players.

The figures on display here are a mere fraction of the 23,000 that make up Chris Flowers' full collection. Just about every manufacturer was represented, from more modern Perry Miniatures all the way back to Connoisseur - Peter Gilder's original range - and everything in between.

As is fitting for the Battle of Nations, there are many less-frequently seen nationalities represented, with Italians and Neopolitans as well as Hess. The later are a relatively new addition to Chris' collection, from German company Piano Wargames. Chris has played the same system for decades, so has thankfully never needed to change the basing style on his thousands of figures!

The terrain was scratch built for Steve's *Let's Fight Leipzig* book, and comes from Legendary Wargames. If you'd like to play across a similar battlefield you can take a holiday at their purpose built gaming installation, The Lodge, which sits in a wooded glade and is packed with gaming boards and scenery options.



1st CORPS - THE ASSAULT ON McPHERSON'S RIDGE



This game depicted the afternoon of the first day of Gettysburg. Buford's cavalry had pulled back to make room for the Union's 1st Corps (the troops, not the miniature company!) to defend against the Confederate advance in this glorious looking game, making its first and only show outing at Partizan.

The table was the worthy winner of the show award for Best Demo Game, but upon observing the landscape, we invented and awarded a new and completely unofficial prize - the *Wargames Illustrated* Award for Most Satisfyingly Undulating Terrain.

Michael from 1st Corps (the company, not the troops!) told us that they decided to accentuate the severity of the slopes by essentially doubling their height, to better show the rise and fall of the battlefield. In researching a board like this, Michael got a better appreciation of what the men on the ground went through: "When you think about the streamline - the banks were more like little ravine sides. Clambering down, getting across it, and clambering back out of it while under fire would have been awful. The railway cut looks like quite an enticing place to hide out, but it was a death trap. The ground was littered with corpses by the morning, let alone the afternoon, but we've just scattered a few casualties around and represented a little of the smoke that would have filled the air."

Most unit flags are by GMB Designs with a smattering of Battle Flag and Flags of War for brigade and divisional standards.



Confederate artillery has been moved ahead of its historical position to feature on the tabletop. These guns were actually placed a few contours higher, with a full overview of the battle.



An old Hovels resin piece that has been in Michael's collection for about thirty years got a fresh coat of paint for the game and now decorates the edge of the table as Herbst Farm House.

HOBBY FOCUS

RECREATING McPHERSON'S RIDGE



(Above) The ridgelines are made from insulation foam cut to shape, then topped with a modified and coloured teddy bear fur throw from Dunelm. Areas like the railway cut are made more traditionally, with drybrushed bark to represent the rock sides, then placed over the top of the fur, nestling in the insulation foam's recesses.



(Left) Various kits mingle to make the impressive centrepiece of the battle: Renendra plastic fences, a 3D printed farm, a commercially-available house, and assorted scatter and wounded from 1st Corps' range.



(Left) The rear of the movement trays are marked with details of the men involved. This serves a dual purpose: it aids players in locating specific troops as they play the demo game, and it also offers viewers more information about who is where.

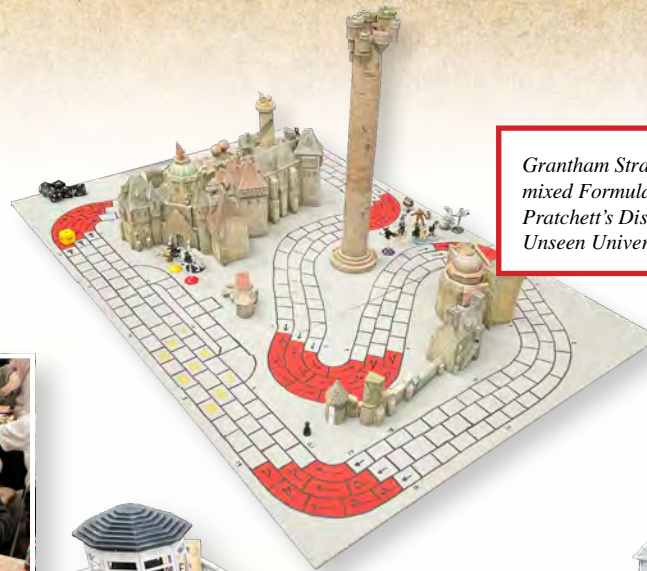
SMALLER GAMES

The hall is packed with many compact but extremely entertaining games. The left side of Partizan's show hall tends to offer more of the demo games, so if you're eager to roll some dice, head portside once you get through the show entrance!



Big On Strategy used John Lamshead's One-Hour Skirmish rules to take players on a 54mm scale Great Turkey Hunt.

TM Terrain created this packed 2' x 2' board for the Crooked Dice stand, ready for anyone wanting to play a demo game of 7TV. It represents a Lovecraft-styled locale where participants could take on the threat of the dwellers of the deep.



Grantham Strategy Club mixed Formula D with Terry Pratchett's Discworld in their Unseen University demo game.



PANDYMAN ENTERTAINMENT - TRENCH OFFENSIVE

Paul, aka Pandey, showcased his new World War One trench warfare game at the show. Demo games were played across a splendid board that was built by David Foulkes, who also painted the miniatures. Figures can strike from above or attack from the trenches in the low-figure-count skirmish game, and each area of attack has its own benefits and dangers.

Paul designed the game and has put together a box set that comes with 3D printed miniatures of Brits and Germans, sculpted by Juhász Gergely. It is available now for £50 and includes six figures, full rules, dice, and gameplay mats. We'll have a full review in next issue's Observation Post!



HUNTINGDON WARGAMES SOCIETY - CATCH THE PIGEON

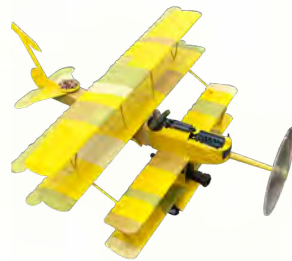


The pigeon emerges from a cloud and makes its escape.

The Best Participation Game Award was presented to Huntingdon Wargames Society for this unusual game, based on the classic 1960s cartoon starring Dastardly and Muttley.

Club member Carlo came up with the rules - a system akin to *Wings of War*, with players controlling their ramshackle planes via a movement deck - but he unfortunately passed away before he could see it drawing the crowds at Partizan. The ever-elusive pigeon moves randomly via the flipping of a more restricted deck of cards, but can make sharper turns and lead the players on a merry chase.

The game drew the attention of many younger players and families. Even as most stands were packing up at the end of the day the club was sneaking in a final game of fun aerial tag!

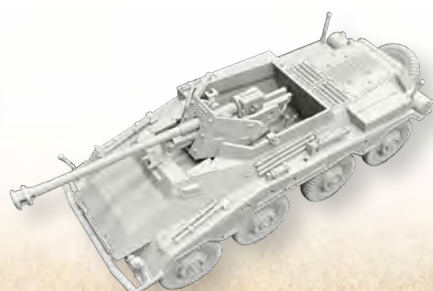


Each plane is custom built. Some use parts from various scale model kits (two Fokker D.VIIs on the right) but the heaviest and chunkiest option (left) was built from a cuckoo clock!

RUBICON MODELS - OSCAR MIKE

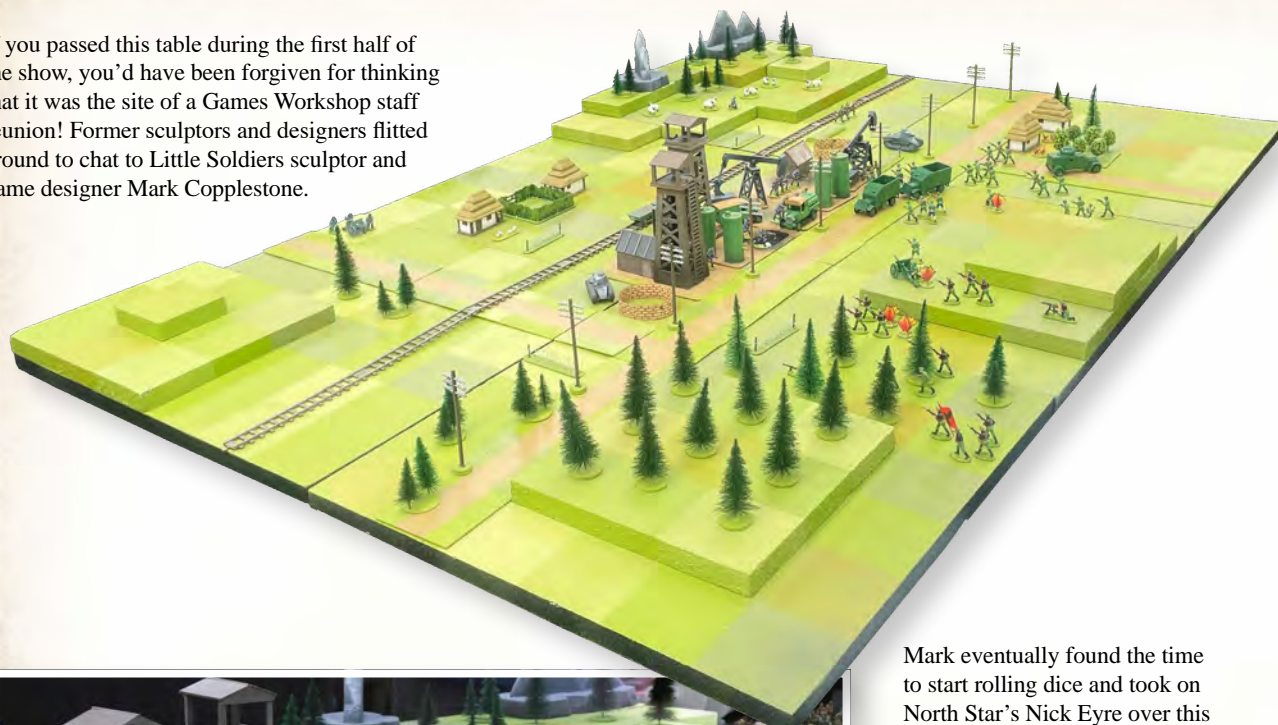
Showgoers who stopped by the busy Rubicon Models stand could try out a game of their in-development Vietnam War game *Oscar Mike*. We grabbed Rubicon's Steve Perry at the show and grilled him about this intriguing new wargame - check next issue for his full breakdown of the game, along with more pictures of the demo board he created.

Until then, take a look at two upcoming kits they reviewed at the show: the M48A3 Patton for the Vietnam War (the M67 'Zippo' flamethrower tank is also on the way) and the Sd.Kfz. 234 for their WWII range.



MARK COPPLESTONE - MARK'S LITTLE SOLDIERS

If you passed this table during the first half of the show, you'd have been forgiven for thinking that it was the site of a Games Workshop staff reunion! Former sculptors and designers flitted around to chat to Little Soldiers sculptor and game designer Mark Copplestone.

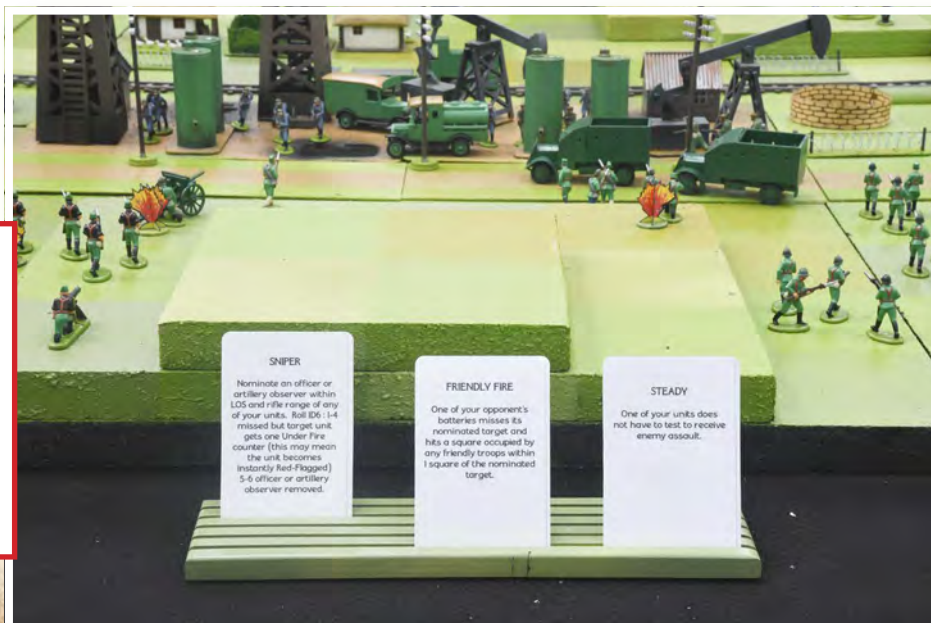


Berglanders swarm the oil field while Mark tries to pressure them from afar. Vehicles are from Warbases, but have been varnished then sanded smooth before painting.

If the display of Chance Cards here looks reminiscent of those from board game Memoir '44, that might not be a coincidence. It's a game that inspired Mark while leaving him wanting more. In his battles with Little Soldiers he supplements elements he liked from Memoir '44 with additional wargaming mechanics!

Mark eventually found the time to start rolling dice and took on North Star's Nick Eyre over this charmingly different-looking interwar table. Nick's Berglanders and Mark's Panovians attempted to seize a lightly garrisoned Slovskan oil field at the centre of the table.

The Berglanders' elite force boasted plenty of machine guns and was supported by experimental parachutists, whose drop position was dictated by the fluttering fall of Japanese maple seeds! The Panovians had a more old-fashioned force with a few regulars, royalist militia, gendarmes, reservists, and cavalry. Ultimately, Mark, perhaps distracted by the various passers-by enquiring about the game, was, in his own words, "Given a sound beating" by Nick!



<p>SNIPER</p> <p>Nominate an officer or artillery observer within LOS and rifle range of any of your units. Roll D6, 1-4 missed but target unit gets one Under Fire counter (this may mean the unit becomes instantly Red-Flagged) 5-6 officer or artillery observer removed.</p>	<p>FRIENDLY FIRE</p> <p>One of your opponent's battalions misses its nominated target and hits a square occupied by any friendly troops within 1 square of the nominated target.</p>	<p>STEADY</p> <p>One of your units does not have to test to receive enemy assault.</p>
--	---	---



The game is grid-based with each 10cm square potentially representing a different type of terrain, which can further be modified through the application of Chance Cards.

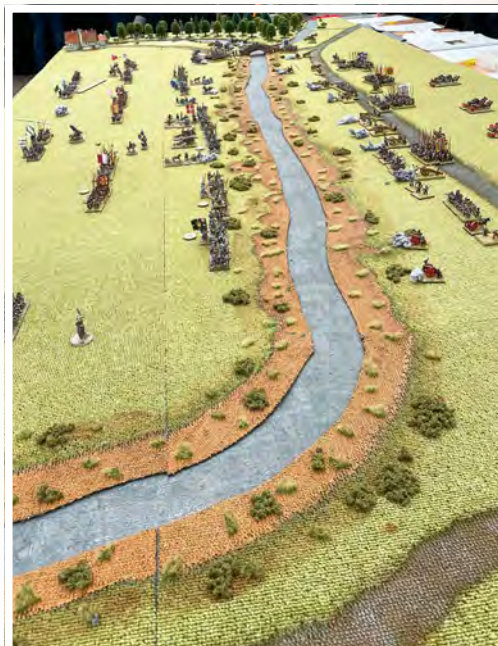
Casualties and prisoners of war build up on Mark's off-table trackers. The tents here are from World War One French publication Galerie d'Epinal.



GLASGOW TRADESTON WARGAMES CLUB - BATTLE OF LUTTER 1626

There's something for everyone at Partizan. This recreation of the Battle of Lutter from the Thirty Years' War, played at a smaller scale, certainly diversified the show's gaming offerings. The battle was played with the *Through the Square Window* rules, and the figures were a mixture of just about every 15mm Pike and Shot brand out there!

A clash at the crossing.



HOBBY FOCUS

QUICK-FIX GAMING TILES

We've seen carpet tiles used as gaming mats before (Andy Callan and Steve Wood recommend them for games of *Boathooks*, for example), but the treatment they got here added an extra level of appeal. The texture was burnt off some areas before the tiles were painted in different colour tones. This created the look of roads and riverbanks cutting through the grass. By fully cutting away other parts of the tiles and placing a glittery sheet underneath it made for a reflective river effect that ran the length of the tabletop.



There is beauty in simplicity with the minimal yet eye-catching terrain.

MESSRS ANDREWS AND IMRIE - THE BATTLE, DECEMBER 1862



Combine the terrain building expertise of Dave Andrews and the miniature painting mastery of David Imrie and something rather special is bound to happen. Sure enough, Messrs Andrews and Imrie combined their collections to make a 'generic' American Civil War game that was one of the show's visual spectacles.

Jay White's freely-available and concise *This Hallowed Ground* rules were in play, well suited to the bustle and distractions that come with a show game. Everyone seemed to be having fun in the brief moments they weren't chatting about the figures and terrain to enthusiastic showgoers!

We'll bring you an in-depth look at this table, along with various other goodies from Dave Andrews' collection, in a future issue. Until then, here's a peek at a few details, including a new steam-powered sawmill Dave made especially for the show.



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Both versions of the A11 were used in France.

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BREAKING FREE FROM THE STEP-BY-STEP



James goes 'freestyle' and paints some of Gripping Beast's plastic Cataphracts.

What better way to celebrate this month's selection of hobby-themed guides than by writing a piece pooh-pooing step-by-step guides and encouraging painters to do their own thing?

I'm being facetious, of course, and I'm certainly not totally opposed to painting guides; this article is one! It encourages experimentation at the painting desk and provides ideas, techniques, and approaches that will (I hope) add new weapons to many readers' hobby arsenals. What it doesn't do, however, is hold your hand through any kind of step-by-step, Foundry system, or 'Eavy Metal type guide.

WE CAN'T ALL PAINT LIKE SOMEBODY ELSE

Like many keen young lads in pre-internet days, I learned the basics of painting from a step-by-step leaflet that came free with my first Citadel paint set. It was a great introduction; it showed me how to put the right paints

on the right parts of figures, it explained some techniques... and it damned me to frustration and feelings of failure for the next couple of decades as I tried, unsuccessfully, to follow the 'Eavy Metal team's guides and paint like them from that point on.

It was never going to work. I'm an impatient painter, I have broad and painterly brush strokes, I don't have particularly good brush control at all, if I'm honest, and (I worked this out once I stopped trying to paint in the 'Eavy Metal style) I don't even really like how edge highlights look! My moment of freedom came through the growth of the internet; seeing historical and fantasy figures at larger scales online for the first time, painted by amazing folks across the world who were pushing the artistry of mini painting, led to me finally ditching the step-by-steps. I started to look elsewhere for inspiration, I mixed colours rather than reaching for the specific paint a guide suggested, I realised I didn't

want to paint like the 'Eavy Metal team, I started using an airbrush, and it was totally liberating. I finally found joy in painting miniatures my way, and I got better at painting on my own terms.

Completing figures with the 'basecoat, shade, highlight' type of process works for many, of course, but it's not the only way. I hope that the different ways I splash paint around here (quite literally on one figure) will inspire you to mix up your painting style and do some great new things in your future projects.

PREP

After building my figures I sprayed them with silver from an Army Painter rattle can and got busy painting. I usually start my projects with an airbrushed zenithal highlight so I decided to shun that here, to force myself to try new things. I also decided to play around with oil paints for the first time on some of the models.

Above: Cataphracts by Peter Dennis for Gripping Beast.

START WITH SOME ARTISTIC INSPIRATION

You won't need to look too far to find artwork representing the figures you're about to paint. The cover of a box set will usually provide an example and you can find more pieces online or, if you want a closer look at the brush strokes, in art galleries.

I was rather spoilt with images from two fantastic artists to reference for my Cataphracts. Neil Roberts' cover art this issue gives a striking view of a clean and shiny advancing rider, while Peter Dennis' Gripping Beast box art (shown at the start of this article) is more painterly, with mixed tones and varying colour palettes across a few riders.

These images directly inspired my first two Cataphract paint jobs. I didn't try and make a direct copy, but I looked closely at the paintings and did my best to understand why the artists had applied the colours they had.

CATAPHRACT ONE - ROBERTS RIDES OUT

The main figure in Neil's art has an obvious blue tone in the metal but take a closer look and you'll notice other colours. The ground is reflected in some areas of the armour, and this brings in pops of yellow that are balanced by the yellow tone in the rider's boots. More balance comes through Neil mixing the blue tone of the armour and the red of the straps and clothing - this becomes a harmonising purple that is worked into the horse and rider armour.

1



2



3



4



1) I painted the horse's legs white then inked blue over the armour and the top of the horse legs to make a tonal connection. The base got a light brown basecoat.

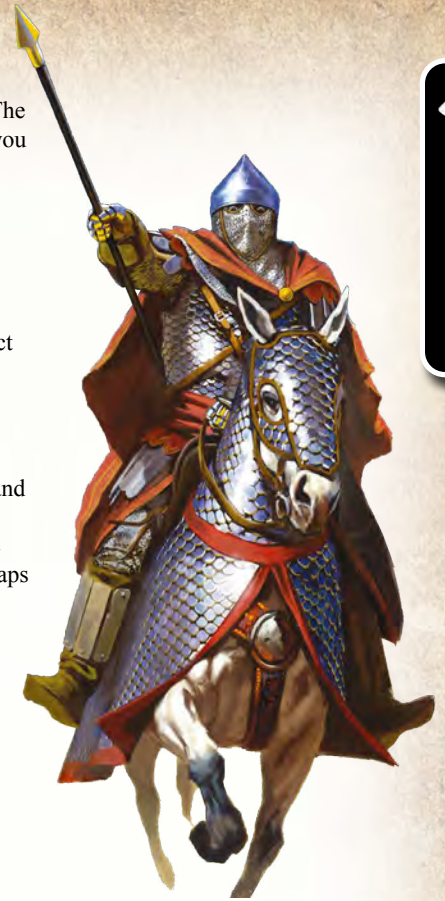
2) I quickly and quite roughly added the details with saturated paints and lightened the base with some blobs of thinned bone colour.

3) Controlled glazes were placed in a rich purple and a few yellow spot highlights added more interest to the armour's volumes. The same tones were worked over the flat details as shading and highlights, to harmonise the model. I also added a darker wash of pigment to the base and horse legs.

4) To finish the figure, I used a wash of heavily thinned black oil paint (more detail on oils later) to make it punchier, and added some subtle yellow glazes to areas like the top of the helm to look like the sun was glinting off it. A few basing tufts finished the job.

SHINE WITHOUT THE SHINE

Canvas/digital paintings are an especially useful reference for metallic-heavy figures as the artists don't have the luxury of shiny, reflective paints in their work. They use different blends of colours and well-placed highlights and shadows to create the illusion of metal; all you need to do is take a close look to learn a great deal.



CATAPHRACT TWO - PAINTING WITH PETER

I picked the figure on the right in the Peter Dennis painting and noted that the lower parts of the armour seemed to be reflecting the ground with yellows and greens. I also clocked the intriguing stripe details on the weapon - not something I'd have considered in such contrasting tones if it hadn't worked in this art!

1) As with the previous Cataphract, I roughly blocked in the details and some colour in the armour. The difference here was that the yellow was placed more selectively, closer to where the ground reflections would appear, primarily on the mount. I also added some hints of green to the base to try a different treatment.

2) I picked out some of the high points with a powdery cream colour, and used the same paint to stipple the weapon. I added a blue glaze to some of the armour recesses, and where this mingled with the yellow, the tone went slightly green, harmonising with the base.

3) Nuln Oil brought extra contrast to the armour, and I added the rings to the weapon, then stippled white on with a sponge to add a highlight and texture at the same time.

4) Black lining on the rings made them pop, and a black edge on the base had the same effect. Tufts finished things off.



1



2



3



4

GOING WAY BACK

Experimenting on figures from more recent periods can be tricky, as the uniforms and flags are well-documented, artifacts still largely resemble their original form, and there are detailed written accounts that define the goings on in most battles. Not so with Ancients; jump back a couple of thousand years and everything's a lot fuzzier around the edges! That lack of clarity is a gift if you want to veer away from regimented, by-the-numbers painting. The gaps in historical knowledge and the fragmented accounts of events make Ancient armies feel almost fantastical or mythological, and they are perfect for freestyle painting.

I've picked Gripping Beast's plastic Cataphracts for this article, but the finished figures won't be a cohesive unit. These are testers, and in trying various techniques on them, the finished Cataphracts will become a swatch of possibilities if I decide to make an army.

CATAPHRACT THREE - ASSESS YOUR PREVIOUS WORK

I was happy with how the artwork-inspired Cataphracts looked, but I felt they lacked some punchy depth in the recesses of their armour. I really enjoyed reflecting the tone of the environment in the first Cataphract I painted, and I wanted to do that again.

1) To establish depth from the start I flooded the model with Nuln Oil. I don't often do this, preferring to apply it in a more controlled and placed way, but as these were intended to be army figures, I wanted to paint this model quickly. Once it dried, I painted the detailing and base green, then grabbed my airbrush and sprayed a turquoise glaze to mix sky and ground tones on the armour.

2) I'd painted the boots a reddish brown in the previous step and liked how it caused the green tones to pop, so I worked a rust colour into the model. Whoever coined 'red and green should never be seen' is a liar! To continue the harmony, the rust went on the base, too.

3) Time to use some oil paints! I put spot highlights of yellow in key areas quite loosely, as I know that these paints take ages to dry. That meant I could manipulate them gradually to make smooth blends...

4) ... and that's what I did, learning how oils feel as I feathered them to a smoother blend. Easy!

GRAB A PENCIL

I didn't do any drybrushing on these figures. A few areas did lose their metallic shine, so to bring it back, I opted for the greater control that a pencil provides. Rubbing a soft lead over the ridges accentuated the details again and brought back the shine.



FIVE-MINUTE MOUNTS

Oil paints are new to me, but their potential is already becoming clear. To emulate the central horse in Peter Dennis' artwork I decided to use brown, yellow, and red oil paints, thinned with plenty of turpentine. Before using the oils it's important to varnish the figure or the turps will eat away at the acrylic paint beneath.

I mixed the oil paints quite roughly on the figure, applying the tones in sequence where I felt it most appropriate that they would sit. As you can see from the progress pictures things ended up looking quite appalling!



However, all is not lost! Reach for a makeup sponge or cotton swab and rub at the surface. You'll gradually remove the top layer and leave behind paint in the recesses. All you need to do now is wait for it to dry...



... which admittedly takes a good bit longer than five minutes, but the actual paint application was incredibly speedy, and the end result looks pretty decent for a first try.



CATAPHRACT FOUR - GETTING WEIRD!

Cataphract three was a solid gaming piece and had taken very little time to complete. With a 'safe' option in the bag I decided to push things on the next figure.

- 1) I'd barely touched my airbrush, but this was the figure where that changed. Everything here has been sprayed, and I hope it shows that an airbrush can be a viable tool in 28mm army painting. Things look quite loose here but...
- 2) ... With the addition of some undiluted turquoise Contrast paint and different browns at various dilutions it became far tighter. I also flicked some grime and blood (Tamiya Clear Red) up the horse's caparison from a hard bristle brush to bring some realism. This was matched by mud effects on the base.
- 3) With a little final refinement this figure looks like something from mythology rather than history, but I do rather like the basing and the way that blue pops.



I really enjoyed my Cataphract painting experiment, and I hope my attempts inspire you to complete some freestyle figures of your own without once peeking at a step-by-step guide. If I decide to build an army of ancient horse tanks, I've got some good ideas on how to go about painting them now. As I am researching the Battle of Ad Decimum at the moment, it's possible more of these plastics will make their way to my painting table in the not too distant future!

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
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SURPRISE!

A MATTER OF SOME INSURGENCY



Aramiha Harwood takes some notes on asymmetrical warfare from his rebellious ancestor, Hone Heke, before creating a versatile, system agnostic insurgency scenario generator for your wargaming enjoyment.

"To make war upon rebellion is messy and slow, like eating soup with a knife."

T. E. Lawrence, *Seven Pillars of Wisdom*

Colonel Thomas Edward Lawrence was famous for his strategy and tactics in the Arab Revolt against the Ottoman Empire during World War One. He faced a vastly superior Ottoman occupying force, in numbers and equipment, and realised that warfare against such an enemy required three approaches:

- Attacking neither the strongest nor the weakest points but rather the most accessible.
- Nearly perfect intelligence.
- Finding just one aspect in which his guerrilla forces were stronger, even if this meant that in all other respects his Arab forces were vastly inferior.

By mixing lightweight forces, strong intelligence, and ad hoc decision-making (tactical fluidity), Lawrence found the means to win battles of his choosing.

These same principles can apply to a variety of historical/imaginative settings, in the context of asymmetrical or insurgent wargaming, where the State (representing the controlling force over a population or area, the government, or leadership, or despotic ruler) and the Insurgent (opposing the rule of 'the Man') face each other in battle. The State has powerful forces but less information; the Insurgent has complete information but much less actual power. Whichever side best overcomes its disadvantage wins.



Above: T. E. Lawrence and his command view the terrain from their vantage point. Figures by Artizan Designs.

"The decision of what was critical would always be ours. Ours should be a war of detachment. We were to contain the enemy by the silent threat of a vast unknown desert, not disclosing ourselves till we attacked. The attack might be nominal, directed not against him, but against his stuff; so it would seek neither his strength or his weakness, but his most accessible material."

T. E. Lawrence, *Seven Pillars of Wisdom*

HYBRID WARFARE

Hybrid warfare has become a popular conceptual approach to insurgency warfare, focusing on the combination of guerrilla activity with political resistance, media, and cyber activity; it can cover all levels of war, from tactical to operational to strategic. Hybrid warfare tends to focus on 20th Century operations, given the diversity of elements engaged in modern total war, but it could be argued that insurgency and counter-insurgency warfare have existed for as long as there have been asymmetric forces opposing each other!

The WWII German Army on the Eastern Front suffered continual disruptions to its lines of communication because of the activity of tens of thousands of Soviet partisans and other irregulars. The small-scale actions of American rebels against British occupying troops in the American Revolution; Spanish guerrillas fighting against Napoleon's armies to create the 'Spanish Ulcer'; the Jacobite Troops who captured key outposts and infrastructure in Atholl from Hanoverian occupiers in a series of lightning raids: these could all be engaging examples of insurgency and lead to fun wargaming with asymmetric forces. The possibilities are vast and probably applicable to whatever period you play.

HONE HEKE AND THE FLAGSTAFF WARS

I can't cover this topic and not mention my own ancestor, Hone Heke, a Māori chief who rebelled against British rule in New Zealand in the 19th Century and exhibited Lawrence's ideas before

Lawrence had them himself! A signatory to the Treaty of Waitangi, Hone Heke changed his position in the following decades, reaching the point where he cut down the British flagpole above the settlement of Kororāreka/Russell in the Bay of Islands. His protest resulted in war between



Above: Chief Hone Heke.



Above: Napoleonic Spanish Guerrillas from Bill Gaskin's collection.

British troops and the northern Māori, led by Chief Hone Heke himself along with his ally Chief Kawiti.

There was no way Heke could effectively have confronted the superior British forces; the Flagstaff was symbolic, it was the 'totem' of the British Empire's rule, so it was a far more viable target. It was also vulnerable; it could be chopped down in a matter of moments by a few determined men rather than a major military force. This made it a suitable target and one that would reflect badly on the British when they were seen to be incapable of protecting their own flag.

The flagstaff was cut down not once, not twice, but three times in succession by Heke. After that third bold success, Governor Fitzroy decided that enough was enough and sent for troops and naval support from the Australian colonies.

All in all, there were an estimated 1,500 soldiers, sailors/marines, settlers, and Māori allies assigned to protect the flagstaff. The man o' war HMS Hazard was anchored in the Bay of Islands to provide long-range cannon support too. In contrast, Heke only had about 600 warriors to support him, of which only a portion were armed with ranged weapons; forces don't get much more asymmetric!

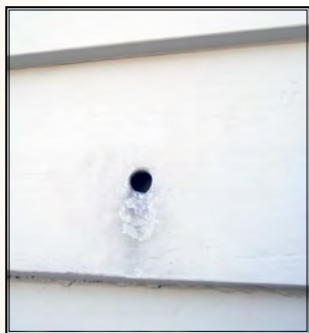
BREAKING THE DEFENSIVE PERIMETER

The flagstaff was erected for the fourth time; the lower part was encased in iron, a blockhouse was built next to it, and a moat was dug around it. Palisades were built around both the flagstaff and the blockhouse for additional protection. A formidable defensive effort but not one that would deter Hone Heke.



Above: Heke's men attack the British as they venture out from their blockhouse.

Before midnight on 10 March 1845, a select number of Heke's men placed themselves among the scrub in the gully, some eighty to a hundred yards below the blockhouse, and waited. At dawn, they crept up to within about thirty yards of the flagstaff while a group of warriors, led by Te Ruki Kawiti, created a diversion at the southern end of the township, shooting up buildings and making as much noise as possible. Even today you can see musket holes in the walls of the church there.



Above: Musket holes remain in the church's walls to this day.

Upon hearing the gunfire, and unsuspecting of the enemy hidden nearby, the guard at the blockhouse opened the door, threw the plank bridge over the moat, and proceeded to the breastworks to view what was happening in Russell. Heke and his men took their chance at this moment, stormed the blockhouse, routed the soldiers, and gained possession of the flagstaff once more, cutting above the iron casing to bring it down a fourth time.

The soldiers who were not shot found their way to Russell, where they helped protect settlers who were evacuating the town while constant fire was kept up from HMS Hazard. As the assault devolved into general looting of the town, overall casualties were comparable on both sides.

The long-term consequences of the assault can be seen in the Northland wars, and in the short-term, Heke demonstrated the advantages of insurgent actions in an asymmetric war.

This battle has already been converted for wargamers with great success by Roly Hermans. His Flagstaff scenario for *Sharp Practice* can be found on the Too Fat Lardies website:

toofatlardies.co.uk/the-flagstaff-war-a-maori-war-scenario-for-sharp-practice

A MATTER OF SOME INSURGENCY

The Flagstaff wars demonstrate the classic elements of insurgency and asymmetric warfare. The advantage of one side with numbers and defending positions, and the advantage of the other side with intel and tactical freedom. We

have used similar mechanics in designing the scenario generator for our *TRIBAL* rules; players are forced to adjust their attacking and defensive strategy based on what the other side is doing while never quite knowing what the opponent might ultimately be striving to achieve. We call this Scenario generator 'A Matter of Honour' because honour becomes the determinant of who wins.

In the context of insurgencies, that system of scenario generation could be modified to better suit asymmetrical warfare, and that's exactly what I've done here. Hopefully, you can find ways to apply it to your gaming and enjoy varied games whether you are the insurgent or counterinsurgent side. The general mechanics of the Insurgency scenario generator are made with the idea of it being used in a variety of rulesets and settings: prehistoric, ancient, colonial, and modern. Given the vast diversity in contexts, settings, and geographies, players should feel free to adjust the mechanics and relative points/balance to their own needs to arrive at a fun and engaging scenario.

SCENARIO GENERATOR

SET UP

You need a deck of playing cards - all 54 of them including the jokers - to generate the scenarios, and you will need to decide on who is the attacker (insurgent) and who is the defender.

The defending player may purchase a defending force consisting of points/numbers up to 1.5 times the points/number of the attacking force; this is to reflect their superiority in troop numbers, training, and/or military equipment.

Both players may set up terrain on the table, with the defending player given two or three central buildings or walls to use to their advantage. The attacking player should also be allowed to place some softer, more natural terrain (woods,

fields, trenches, etc.) to give cover on the periphery from where they will launch their attack.

The Defender chooses which side of the battlefield to set up on; they may place units anywhere on that half of the table and should do so at this point of the scenario process.

MARKERS

The Defender should have both a person marker and an item marker on a reasonably sized base.

The person marker could be any living thing a player can imagine: a non-combatant generalissimo, the local mayor, a spy, a prized dog or horse, a captured prisoner from the enemy, etc. The base could also contain more than one figure and represent a group such as children or villagers.

The item marker could be a valuable hoard of 'dollarydoos', a vital fuel container, a cache of top-secret documents, a totem, or (of course) a flag of Her Majesty's government.



Above: Heke fells the flagstaff at Kororāreka.



Above: The combatants gather around their objective, somewhere in the Wild West.

Marker placement

The Defender must place both markers anywhere on the Battlefield, so long as they are at least 12" away from any table edge and at least 12" away from each other. Once placed on the battlefield, game markers cannot be attacked, moved, or interacted with in any way by the Defender; only the Attacker may do so. This, of course, does not mean that the Defender cannot guard a marker by surrounding it with their troops/equipment, etc.

Interacting with markers

Moving a figure into base-to-base contact with a marker allows the attacking player to do one of three things:

- **Move the marker** - On subsequent activations, the marker remains in base-to-base contact with the figure 'carrying' it and is moved alongside them. The player can elect to drop the marker at any point or pass it to another miniature, but it cannot be moved more than once in a turn. A figure carrying a marker can fight as normal, but if they are slain, the marker is immediately dropped in place.
- **Attack the marker** - Both, person and item markers, can be attacked and destroyed by attacking units; they have 3 wounds for the purpose of inflicting damage from units' attacks.
- **Interact with the marker** - Some scenarios may have special rules regarding game markers. The person marker, for example, may represent a spy with vital information to be passed over. A Unit must spend an entire activation to interact with the marker. They must remain stationary and perform no other actions this activation.

It's worth noting that while game markers are always placed on the battlefield, the Matter of Insurgency objectives drawn may mean that they play no real part in the game. A cunning Insurgent player will, of course, use these otherwise pointless game markers to bluff their foe into thinking they may be their real objectives.



Above: Gallic warriors rush at a train of Roman baggage carts. Figures by Gripping Beast and Warlord Games. Carts by Warlord Games.

OBJECTIVES

Matter of Insurgency objectives are generated by drawing cards from the deck prior to the battle. Keep these cards hidden from your opponent (but near-at-hand) during the game in case you need to refresh your memory as to your goals. If you're unfamiliar with a particular objective, it may be useful to note it down before the game. The concealed nature of the card/s is an attempt to emulate the changing/ambush nature of insurgent warfare.

Determining objectives

The Attacker draws two objective cards from the deck and cross-references them with the tables below, with the suit determining the table, and the number dictating the specific objective.

They must discard one card of their choice and keep the other. The kept card should remain hidden from the Defender; this hidden objective is the primary aim of the insurgent attacker. Because of this, preventing the insurgent from achieving the objective is the primary aim of the Defender, but the Defender will not know exactly what they are specifically defending against!

♣ CLUBS - Territory

Card	Objective	Victory
2 - 5	Hold - At the end of the game, you must have at least one of your units within one short playing-card edge distance of the centre point of the battlefield. If there is an impassable piece of terrain occupying the table centre, the Unit must have a figure in base-to-base contact with that.	Minor
6 - 10	Defend - The half of the battlefield in which your warband has deployed must be defended at all costs! At the end of the game, you must have more Units in your half of the battlefield than your opponent.	Normal
J - A	Attack - Your enemy's half of the battlefield needs to be captured. At the end of the game, you must have more Units in your opponent's half of the battlefield than your opponent.	Major

♥ HEARTS - People

Card	Objective	Victory
2 - 5	Kill - This person has betrayed you, giving away your secrets to the enemy. You must attack and destroy the person marker.	Minor
6 - 10	Protect - The person marker must be on the table and be carried by one of your figures at the end of the game.	Normal
J - A	Rescue - Move the person marker off any table edge. When this occurs, the carrying figure is also removed as a casualty.	Major

♠ SPADES - Kill the Body

Card	Objective	Victory
2 - 5	Cut off the legs - Destroy an enemy Unit with one of your own Units. When you fulfil this objective, reveal it to your opponent. Units are regular warriors/soldiers in groups.	Minor
6 - 10	Cut off the arms - Destroy an enemy Hero with one of your Heroes. When you fulfil this objective, reveal it to your opponent. Heroes are the Unit leaders or officers.	Normal
J - A	Cut off the head - Destroy the enemy Warlord with one of your Heroes or Warlord. When you fulfil this objective, reveal it to your opponent.	Major

♦ DIAMONDS - Loot!

Card	Objective	Victory
2 - 5	Destroy - Burn the item or hack it into ruin by attacking and destroying the item marker.	Minor
6 - 10	Pillage - The item marker must be on the table and be carried by one of your figures at the end of the game.	Normal
J - A	Raid - Move the item marker off any table edge. When this occurs, the carrying figure is also removed as a casualty.	Major

(N.B. - By all means, allow the Defender to look at the possible objectives in the tables to try and formulate an idea of the Attacker's objective throughout the game; it's all about the uncertainty!)

Attacker Deployment

The Attacker may now set up their attacking units in the opposite half of the table to the Defender. They may begin hidden, e.g. in terrain. They have the activation in the first turn, reflecting their surprise assault on the Defender.

Determining victory

If none of the objectives are completed, the Attacker automatically loses the battle.

Depending on the objective completed, the Attacker may score a Minor, Normal, or Major Victory, but you should also consider the normal attribution of victory points from the ruleset being used before determining if the game is a win, draw, or loss for the Attacker. The primary goal of the scenario should be the completion (or prevention in the case of the Defenders) of the objective, but you should consider modifying this result accordingly under certain circumstances; it would have been

hard to consider chopping the flagstaff down as an Attacker victory if Hone Heke had been captured or killed in the process, for example.

Consider factoring in your A Matter of Some Insurgency results as follows with your chosen ruleset's victory conditions if you want to have a system that is clear to both players:

- **Minor Victory** - If the Attacker lost the game (by normal ruleset outcomes), a Minor Victory for them will boost their overall result to a **draw**.
- **Normal Victory** - If the Attacker lost the game (by normal ruleset outcomes), a Normal Victory for them will boost their overall result to a **draw**. If they drew the game (by normal ruleset outcomes), a Normal Victory will boost their overall result to a **win**.
- **Major Victory** - No matter the outcome of the game (by normal ruleset outcomes), attaining a Major Victory makes it a **win** for the Attacker!



Above: Russian partizans assault a disabled supply train during WWII. Figures by Battlefront.



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TOY-BASHING A HORROR FOR

THE DOOMED



Ana Polanšćak builds a fearsome Horror from assorted toys and other parts, for Osprey Games' *The Doomed*.

In the last issue of *Wargames Illustrated* I put together a Warband for *The Doomed* and shared some of my kitbashing techniques. This month I take a slightly different approach and toy-bash a Horror to oppose my characters.

CHOOSING A HORROR

There are dozens of possibilities in the game, and each can be interpreted and depicted in multiple ways. Most come with a set of Minions, so generally a Horror will require multiple figures to function. I wanted to build something towering and mechanical, so I settled on the Crusade Machine - a lumbering destructive juggernaut. This relic from the past era, when the planet was rapidly conquered by alien colonisers, is accompanied by four mechanical warriors - the Dormant Flayers.

As usual in *The Doomed*, the look of the machine and its minions is not directly defined; only how they behave, and what their combat capabilities are, get the full descriptive treatment. This left me completely free to design the figures from scratch.

STARTING THE BUILD

1. There was no picking of parts from 28mm figure frames this time around; I started making the Crusade Machine from a transforming toy robot and a Halloween wind-up toy skull.





2. These would form the body and head of the massive construct and I added a few more toy parts: a large gun to represent its ranged weapon, as well as assorted plastic parts that would fill out the bulk of its shape.



3. The toy robot was hollow from the back, so I had to close that up with card and plastic.

Once I was happy with the assembly, I used Milliput to fill in a bunch of gaps. The front already looked great, but the back was rather underwhelming, so I decided to use a tangle of cables to add some visual interest.



4. Sturdy ribbed cables can be made from guitar wire, but it can be a real pain to bend it into the desired shape. I favour the greenstuff and cable maker method. This specialised tool easily turns sausages of putty into detailed cabling, which can be manipulated into place and bent to shape before curing. Wherever I could, I used cables to break up large empty spaces and cover unsightly gaps.

TACKLING TOYS



Note that for superglue and paint to adhere to the extremely smooth toy plastic, the surfaces must first be cleaned - warm, soapy water will take care of that - then slightly distressed with fine grit sandpaper or nail file block.



A hobby knife will have a tough time cutting through the thicker bits of hard plastic toys, so a modeller's saw or a small power saw is essential.

GREEBLING

Greebling is adding cosmetic detailing on the surface of an object to make it appear busier and more complex, adding to its visual interest. This is omnipresent in sci-fi designs, including architecture, spaceships, weaponry, and other contraptions. When I greeble my sci-fi builds, I use a variety of materials. In this case, I limited it to cut up self-adhesive stickers and assorted nail decorations (acrylic rhinestones, alloy squares, triangles and circles, half-spheres). I fixed these onto the model with PVA glue and when I was satisfied with the amount of greebling, the figure was ready for priming.



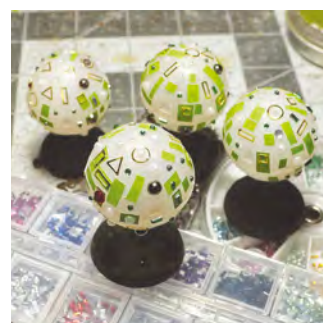
It's with the addition of spray primer that the different colours of the various materials you've used come together. If at this point (when you finally see your construction in a singular tone), you feel it's missing something you can go back and add more detail, but it's worth filing off the primer from the area before you do. I was happy with how the Crusade Machine looked and at over 5" tall it will tower over the Hunter Warband I built in the previous article.



MAKING MINIONS

Dormant Players - the four mechanical minions accompanying my Horror - don't have a prescribed appearance either. I decided to depict them as hovering spherical attack drones and the starting point for these was widgets; plastic nitrogen-filled spheres found inside certain beer cans. They already have a few details sculpted on, which is a bonus.

I thoroughly cleaned them and mounted them on brass rods, so they can 'float' above their bases, then greebled them using the same materials as the Crusade Machine, giving them a coherent look.



PAINTING

I picked a colour scheme that would contrast with my warband: washed-out cold blues and teals, with umber grime in the recesses. The Horror and the Minions were all painted the same, to further the visual connection between them.

FINDING MATERIAL FOR TOY-BASHING

My prime hunting locations are flea markets and pound shops. I visit the local flea market a few times a year and each time I come back with a bag full of cheap toys and parts. Even if it's broken or incomplete, it doesn't matter as it's building material. Pound shops will always have cheap plastic to browse, and the toy section is not the only one. Home & garden, arts & crafts, holiday & seasonal - all these aisles can have affordable hidden gems.



1. I used zenithal priming - white sprayed top down over black - as a base for the colour scheme...



2. ... and I built up colour using heavily diluted paints over the top. Coverage was deliberately uneven as subtle variation in tint on different sections adds to the final visual interest.



3. Shading was done with brown and black washes.



4. Finally, I applied edge highlights to pick out the multitude of details.

These large mechanical models with extensive surfaces to cover were very different to the more intricate Warband from last issue. The smooth areas were broken up by greebling, and by a painterly, textured paint job. The only part that became tedious was the endless edge highlighting, but it's well worth the time. The final touch was a pair of green gems inserted in the skull's orbits, which gave my Crusade Machine a penetrating gaze. The Horror is battle-ready!



Once you get into toy-bashing it's hard to stop and this approach is not limited to mechanical Horrors; hulking beasts - animals, dinosaurs, fish, fantastical creatures, and more - can all be built from toys. One could even use found objects like real animal bones, shells, and exoskeletons discovered in the woods or by the sea.

I have a warband and a Horror now, so next time I'll finish off my trilogy of articles by scratch-building derelict tech scenery for them to fight over.



The Dormant Flayers were painted in the same way as the larger Crusade Machine.

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The Battle of Lützen 1632

The Battle Reassessed André Schürger



Lützen was perhaps one of the most pivotal actions of the Thirty Years War. During the fighting, two of the most famous commanders of the conflict sought to end the war in one fierce battle. At the end, one lost his life and the other lost his will to fight on.

This book is the result of a major four-year archaeological project combined with extensive research on early 17th Century firearms. All historical sources, written and pictorial, were reviewed, and the locations of eyewitnesses pinpointed to assess their credibility and accuracy. Their accounts were compared to the archaeological results, then introduced into a

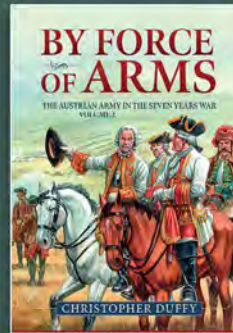
landscape analysis to highlight topographic features affecting tactical movements.

The battle was divided into several episodes through which the reader is led step-by-step through the battle by interpreting all the available sources dealing with each event. The book has a series of specially commissioned plates, is rich with contemporary illustrations and map and is an excellent resource for wargamers and students of 17th century warfare alike.



By Force of Arms

The Austrian Army in the Seven Years War Volume 2 Christopher Duffy



The story of the Seven Years War in Central Europe has been long neglected, and yet it was there that the Austrians (followed closely by the Prussians) broke with the former rigidity of the armies of monarchical Europe, and not just foreshadowed but put into actual effect initiatives that are normally associated with the campaigns of the Revolution and Napoleon. The myth of a limited war leading to indecisive battles is no longer tenable. Not that it lacks a good story of excellent soldiers, some of

them left in the limelight when Frederick the Great's legend was created, and of battles long forgotten. A wealth of maps and as many eyewitness accounts as possible have been used to explain what actually happened. This is a superb account of the war in central Europe, with its emphasis and focus on the operations of the Austrian army, based firmly on primary sources, the majority never before fully explored.



RUSSIAN NAPOLEONIC UHLANS



Alan Perry chats to us about his latest plastic box set of Russian lancers.

Wargames Illustrated: What was the starting point for this fine new set?

Alan Perry: It was a bit of a no brainer as the horses were already there. It's always best if you have something you can use and the ones from our Russian and Prussian Cavalry set have the same saddlery and equipment. You can use both bridles from that frame, although the 'X' strapping became more common for the Uhlans.

There were twelve regiments of Uhlans which makes them well worth doing too; players are going to need them!

Wi: Yes, 1812 was a good year to be a Russian lance manufacturer. The number of Uhlans Regiments vastly increased. Why do you think that transition from the Dragoons happened?

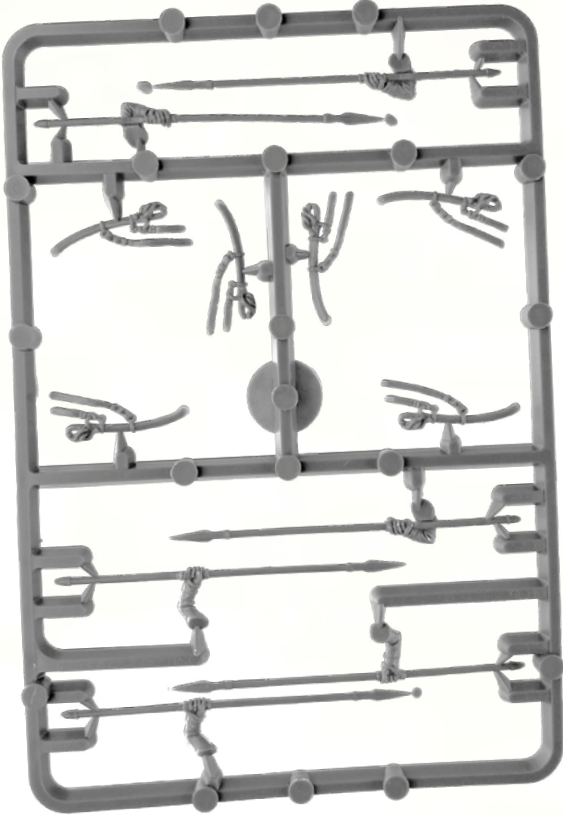
AP: Well, from 1807 all ranks received the lance in the Uhlans regiments and by 1812 the front ranks of some Hussar regiments had also begun receiving them, so obviously the Russians thought it was a viable option. In 1812, the cavalry found themselves devoid of their musketoons too - they were given to the infantry - so giving them a lance was probably a better idea than just charging in with swords.



Left: The horse bridle was the type with the 'X' straps (A), however, the new regiments may have continued with the previous dragoon type of bridle (B).

Wi: There's a frame devoted to those lances in the set.

AP: Six lances and six scabbarded swords are included on that frame. There have been a lot of requests for those swords in plastic for various other purposes. The need for them here was my opportunity to get them done. If people want to use scabbarded swords on other figures, they'll be able to buy this frame separately.



Wi: It looks like plenty are included in the box though.

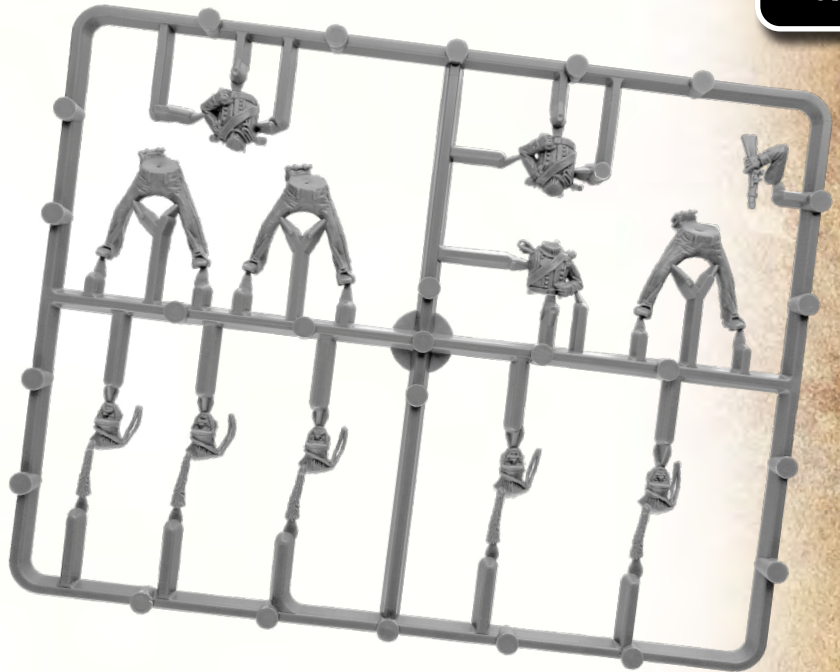
AP: Yes, 24 scabbarded swords (and a few more on the command frame) and 24 lance arms in total. Those lances cover two poses; you can make a regiment with lances up or couched. The good thing about getting that number of lances is that you have a full set of twelve spare. If you have the previous Russian and Prussian Cavalry set, RPN 100, you'll have plenty of bits left over from that to make more figures, perhaps with just the addition of some spare horses.



Above: Vladimir Regiment Uhlán with grey 1814 overalls.

Wi: You're building up a full kitbash range for these!

AP: Between those two boxes, yes! I think they cover quite a lot of what you could possibly need. The legs in this set are the dress overalls - dark blue with a stripe in the facing colour down the outside - which look splendid. If you wanted, though, you could use the buttoned overalls from RPN 100. That would make for a bit more of an 'on campaign' look, although you see the dress ones in pictures too. Likewise, you can swap the legs from this set over to make Russian mounted Jaegers from RPN 100.



Wi: Any other 'conversion' options?

AP: Yes! The previous set, the Prussian/Russian Dragoons, can be converted into Prussian Line Lancers with the lances in this new set. No problem at all there. Prussian Landwehr Lancers take a little bit more effort, but not too much.

On the last page of the leaflet included in the box, I've shown a few ideas to get people thinking about the possibilities. It would need a big leaflet to cover everything though!

I'm quite fond of the hybrid ones - Dragoon Lancers, or 'Dragoon with stick', as they were called at the time. I hadn't even really thought of that one until I was making the leaflet and realised it would be a nice combination of parts from both sets.



Above: 'Dragoon with stick' made from RPN 100, but with arms from this new set.

I've included all the lance pennants you could need in the leaflet as well as painting guides for the different regiments. We always try and make sure you get enough information in the set to get painting straight away, without having to go flipping through the history books... though that's always worth doing!

Wi: You're quite the completionist with your sets. Is there anything missing here?

AP: I did think about making covered *czapkas*, but the cords would have been tricky. They go right down, around the neck, down the front, and under the arms of the *Kurtka*, so the men have no chance of losing them. A covered *czapka* on top of that body wouldn't have worked as the cord would have been tucked away. There would have been the need for new 'cordless' bodies, which was a little too much.

Wi: The command frame included brings more options and adds the other two figures that take the box's total to 14 cavalry.

AP: That frame has two officer's horses, which are posed differently, and the officers are different to the troops, of course. The trumpeter is quite unique with lace down the arm. Uhlans didn't seem to have that lace across the chest, apart from the Guard, so if you're doing a Guard regiment (although these aren't really designed for that) you'd have to add on a bit of painted lace. He'd need an eagle on the front of the *czapka* as well.

There's a small rifle carbine that flankers used; I think they managed to keep hold of those even after the purge of their muskets. There's the same carbine being held on the standard 'heads, legs, and torsos' frame too. It's not quite clear if the men using those carried the lance as well but you have choices with the options I've included. There were only 16 to a squadron too so you should be able to get them tabletop ready quickly.

KIT COMBOS

Shown here are some of the different figures Alan made by combining this new set with his Allied Cavalry RPN 100 frames. All of these, and the other figures shown in this article, are painted by Alan.



Above: Prussian Line Uhlan - Body from RPN 100, arm from this set.



Above: Prussian Landwehr with lance arm from the new Uhlans set, body from RPN 100, and a French Light cavalry horse (FN 140/230 or B66).



Right: A Lithuanian Uhlan with buttoned overalls from RPN 100.



Some of the command options that can be built with the set.

Wi: There are some excellent details, but overall, this seems to be a relatively simple set to build. That's quite a positive for those wanting to get minis on the tabletop as the figures will go together at a pace. It seems that many plastic sets are vastly increasing in complexity these days though. Where do you stand on that?

AP: I think you want the ability to animate the figures a bit but without the complexity of adding loads of different parts.

Wi: Did it take less time to bring this Uhlans set together because they build on elements of a set that you'd already made, or are these another of your boxes that have been in the works for years?

AP: They were actually half-sorted before Lockdown but that slowed down production of everything a lot. They went on the back burner a bit, and I ended up rather nicely surprised when Terry from Renedra got in touch and told me that they could fit them in for a Salute release if I had them ready.

Wi: Have you had a chance to play much of the Russian Campaign properly in your epic Napoleonic clashes or are these sets building to some sort of grand campaign that you'll play in your gaming room?

AP: I've got a French army and a fairly big Russian army now. I play a lot of 1813 as we have quite a lot of Austrians and Prussians too, but we do play just Russians against the French sometimes. I'm sure I'll end up getting a few regiments of these painted but not too many, I am running out of space!

Wi: Well, if you ever need to get rid of some of your armies, I'm sure there are plenty of *Wi* readers who would happily take them off your hands! Thanks for giving us a guided tour of these, Alan.



Above: Tartar Regiment Uhlman.

MORE NEWNESS ON THE WAY!

Alan's always adding to other ranges and filling gaps with metal figures. While we quizzed him about his Uhlans, he showed us some animated Ottoman Irregular Infantry too (shown below) and mentioned, "I'll be doing the cavalry too - Mameluks. I think they'll be quite popular for people doing gaming in the back of beyond."



He has also just finished off the baggage and 'crew' to go with a Bavarian supply wagon (made by NR) and painted it up (below).



He's not done with plastics, of course, and is working on a multi-part Duchy of Warsaw elite frame with plentiful options, though you'll have to wait a little longer to get your hands on those.

Right: Painted '3up' figures of a Grenadier of the 3rd Regiment, 1810 (left) and a Voltigeur of the 4th Regiment, 1810.



LASWARI 1803



The Boondock Sayntes always present stunning exhibition games and their display at this year's Partizan was no exception. This recreation of Laswari, 1803 had so many little details that we felt it deserved a showcase article all to itself.

The Sayntes' impressive board represents the East India Company's victory at Laswari, which would lead to the surrender of the whole of Northern India to British control. Ian, who created the terrain, vignettes, and Indian forces on the tabletop, gave us an overview of the historical events and the already completed exhibition game:

"General Lake, who was a bit of a nutcase really, a 'follow me!' boy, had already had a tangle in the fields (see right) and been repulsed. After that he pulled back, moved to the flank, and used the depression on the left to safely move closer before charging in with the 76th and breaking the defensive line. It's a classical Sandhurst L-shaped deployment, and by the end of the battle I think they took 45 colours and many thousands of enemy dead. This was a particularly crushing defeat as the defenders were mercenaries and would normally do a deal and withdraw, but on this day they stood, fought, and died with their colours."

The Partizan exhibition game was over in a flash - a rather historically accurate trouncing from General Lake that took about 20 minutes of play - leaving the Boondock Sayntes plenty of time to enjoy the day, sip their trademark wine, and show people around the tabletop.

Ian was the perfect tour guide, having done extensive research in museums and traveled through India. He regaled us with information about the battle, the nuances of the period, and details of the region.



The British make their swift advance.



The vibrant defenders - irregular Maharatta horse.



THE TERRAIN

“The buildings are scratch built or converted and elevated onto mud brick piles. The blue colours here [see below - Ed] denote Brahmin status, which is quite a high caste, but people were not averse to painting their houses blue to pretend they are higher caste, too!

“A thing of mine is weathering, so there’s plenty of it present across the structures, and black mould is ubiquitous in India, so I’ve added lots of that. No Indian battlefield is complete without a Kos Minar - milestone - so I’ve converted a lighthouse into one, and done away with the door.

“The fortified village here was a bit grand, so I dirtied it down by adding a few ruinous bits. It’s



mostly scratch built, with towers made from incense burners. Wandering around the marketplaces in Mumbai or Calcutta - it’s mayhem, and I’ve tried to recreate that. The only things missing are the tuk tuks and motorcycles!

“The French here are abandoning the troops and making their way off with the fortune they’ve gathered.”

Below: The exodus at the rear of the fortified village.



“If you read the accounts of the battle, they talk about chained guns. While that is up for debate, perhaps it was an improvised field defence where they chained the tumbrils and the caissons together with the field guns behind. Each battalion had five or seven guns attached to it - 6-pdrs - so some meaty firepower.”



“Each Indian army here would have had a wing of camel gunners – probably quite useless, but they were in service until the 1870s. They didn’t have great range but could throw down so much fire that they’d be a bit like heavy-gauge canister or grapeshot.”

Ian has been on a decades-long mission to create the perfect camel gunners, and three iterations of them sit on the board’s flank. “I was never happy with the look of the Wargames Foundry ones, so there are those original present, then some improved ones, and finally my scratch-built versions with Empress figures, guns I made myself, and Thirty Years’ War musket rests.”



“This is Indian bling!” Ian grins. “If you had a big gun, you were somebody! They didn’t do a lot of battle, but they were great to tow along to a town and show off, because they’d capitulate, and you could get your taxes paid very quickly!”

He added that their strength wasn’t measured in calibre, but in how many premature births they caused when they fired. Sensing our disbelief, he added “I’m not kidding! They’d have a team of people doing research in the surrounding area, interviewing the locals to find out if any babies had been born after the big gun was heard! They actually called the big one in Rajputana the Birth Bringer.”



VARIOUS VIGNETTES

The scale of this board, as with many at the show, is as inspiring as it is intimidating. How can the humble home hobbyist possibly match something as impressive as this wonderful exhibition game? How about starting off small?

The Laswari board is even more fascinating because countless vignettes are scattered around it, depicting moments of the chaotic day-to-day life in the region as well as snapshots of the chaos that battle can bring.

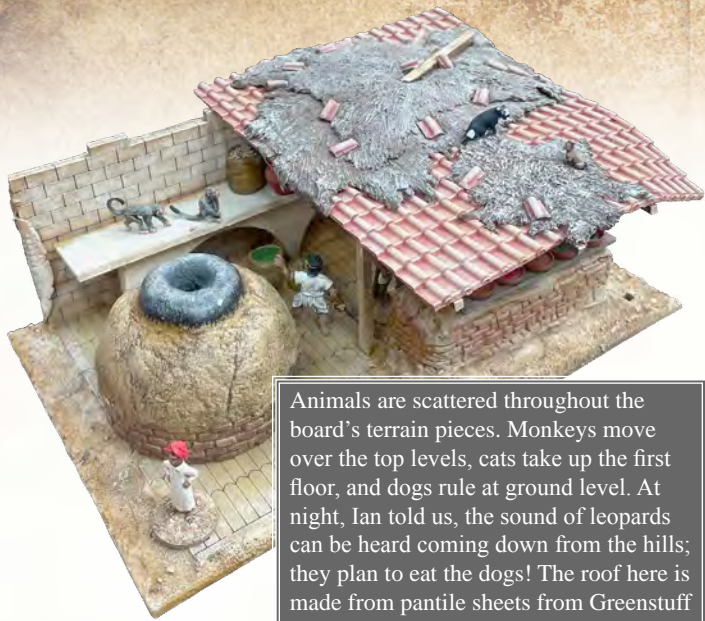
The Boondock Sayntes regularly win the Partizan award for Best Vignette, and this year was no exception. Aly Morrison presented Ian with the award, and excitedly discussed various well-researched and immaculately-presented details that span the tabletop.

Make a few similar scenes yourself, based on a period you are passionate about, and who knows where it may lead? Perhaps you could be at Partizan in a few years and chatting to Aly about your own victorious creation.

NAIL ART

Decals are a quick way to add detail to figures and terrain, but Ian has sourced some designs from an unexpected resource. He uses nail foils - originally intended to adorn well-manicured fingernails - to add interest to areas such as the towers and the big gun. These foils come in a huge range of styles and designs, saving the need to create time-consuming freehand designs.





Animals are scattered throughout the board's terrain pieces. Monkeys move over the top levels, cats take up the first floor, and dogs rule at ground level. At night, Ian told us, the sound of leopards can be heard coming down from the hills; they plan to eat the dogs! The roof here is made from pantile sheets from Greenstuff World along with some combed Das clay.



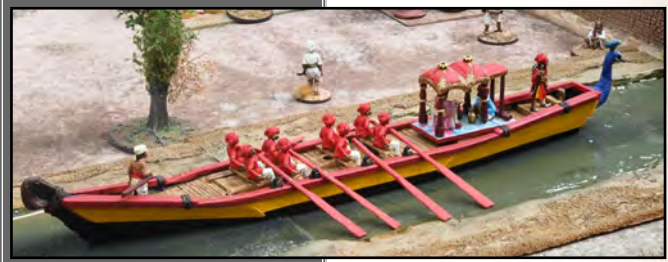
This command group looks even more impressive with its scenic base. The men are unaware of the threat lurking behind them as they observe the battle.



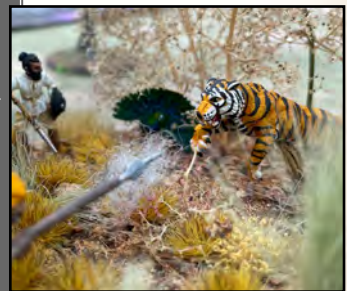
A princely barge, on a day out, encountering the unexpected scene of the battle raging!



This carriage, fleeing with loot, is a converted Games Workshop Vampire Counts coach with the skull details covered in putty. It is ready for traveling in style on the Grand Trunk Road, and Ian has built it to look like an image from the *London Illustrated News*. Even the dog on the base matches the one in that picture.



"Peacocks are bloody everywhere!" Ian told us of his experiences in India, "and those or langur monkeys will start off if there's a tiger or a leopard nearby." The bird here acts as something of an early warning system, getting agitated as the great cat comes close in this vignette of a tiger hunt.



A French artist takes a final record of events while those around him flee!

The piece that charmed Aly and won the Best Vignette Award at this year's show - a scratch-built watermill, which Ian had seen still in operation in Rajasthan. It looks almost like a broken bridge, but is based on the look of the rather rare wells that are topped with a capstone that cattle can go around all day, drawing water up that the locals can take away.



WHAT'S NEXT? This isn't the end of Ian's Indian exploration. He's working on a board built around a hill fort that he originally made for a *Men Who Would Be Kings* game at Hammerhead. This has had its top chopped off and is getting a renovation with a Raj palace now towering over the battlefield. He teases: "Think about the Riders of Rohan rushing out from Minas Tirith rather than going into it - it will look a bit like that." We can't wait!

SALUTE 50

PAINTING COMPETITION WINNERS



Hundreds of beautiful miniatures are entered each year but only an elite few can take home prizes. Here's a look at some of our favorite entries from 2023.

HISTORICAL SINGLE FIGURE

1st - Mark Lifton

Zulu War British Infantryman

2nd - Stefan Johnsson

Pirate

3rd - James Rudd

Vercingetorix King of the Gauls





HISTORICAL UNIT

1st - Darren Linnington
Napoleonic French Infantry,
47th Line Regiment

2nd - Graham Green
Templars

3rd - Luke Lane
American War of Independence,
42nd Royal Highland Regiment



HISTORICAL UNIT (OTHER)

1st - Sébastien Clément
Vikings v Anglo-Saxons

2nd - Graham Green
Trebuchet

3rd - Darren Linnington
Bavarian Artillery



See Sébastien Clément's winning entry and find out how he made and painted it in W426.

SCI-FI SINGLE FIGURE

1st - David Roberts

3 of Ghost Fusiliers

2nd - Adam Skinner

Emperor's Children Praetor

3rd - James Taro

Grot Bike



SCI-FI UNIT (OTHER)

1st - Stephen Smith

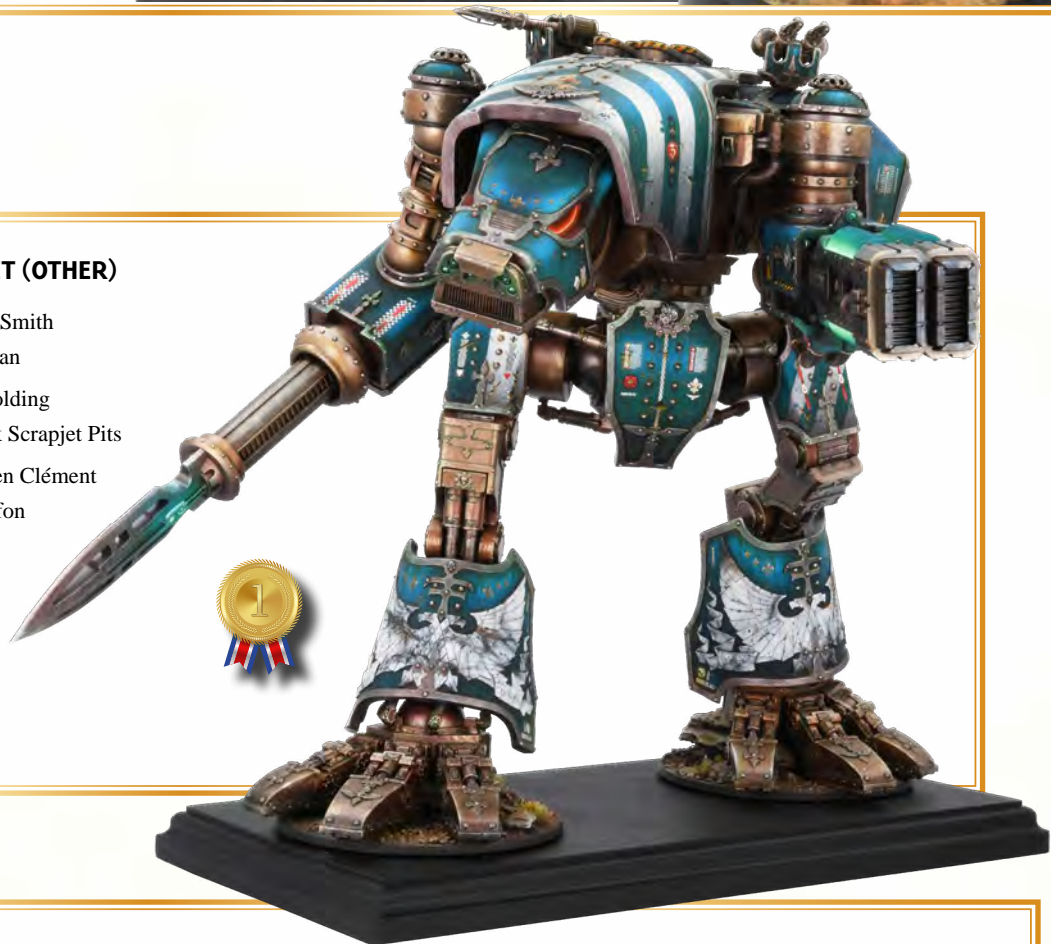
Warhound Titan

2nd - Josh Golding

Ork Megatrak Scrapjet Pits

3rd - Sébastien Clément

The War Griffon



SCI-FI UNIT

1st - Stephen Smith

Space Hulk Terminators

2nd - Pete Halloran

Ork Kommando Kill Team

3rd - David Roberts

Morat Assault Vanguard



FANTASY UNIT (OTHER)

1st - Lisa Mason

Snow Dragon

2nd - James Taro

Ship in Bottle

3rd - Martin Collier

Troll



FANTASY SINGLE FIGURE

1st - Adam Skinner

Papa Gumbo Voodoo Orc Shaman

2nd - Ricky Upjohn

Beastman

3rd - Mamikon Khatchikian

Barbarian



JUNIOR

1st - Caleb Brever

Fulgrim

2nd - Christoph Zwart

Tree Lord

3rd - Selby O'Rourke

I thought It Was Treasure



FANTASY UNIT

1st - Mark Lifton

Zarbag's Gitz

2nd - Hedley Coppock

Cadwallon City Militia

3rd - Lee Winnett

The Gouged Eye



MISCELLANEOUS

1st - Mark Lifton
Pallador v Skullgrinder

2nd - Stephen Smith
Dark Mirror

3rd - Lisa Mason
Mucha: Music



LARGE SCALE

1st - Janna de Coninck

Midori Bust

2nd - Lance Allen

Priest Bust

3rd - Lee Hebblethwaite

Donko Turtle



SALUTE 2020 FIGURE

1st - Stefan Johnson

2nd - Mark Lifton

3rd - Ben Roberts



DEFENDING LOTHLÓRIEN

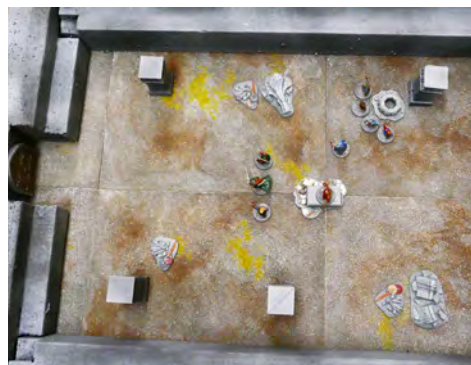
Dean Bailey shares some atmospherically lit photos from the Southend on Sea Wargaming Club's *Lord of the Rings* gaming.

My club, the SSWG (based in Southend on Sea, Essex), decided to run a campaign for *The Lord of the Rings* (*LotR*). It would be based on the films and feature a few set-piece battles to give the flow of the games structure and focus. We enthusiastically, if not wisely, decided to create specific boards for these special games and, although it was a mission that matched delivering the one ring into the fires of Mount Doom, our fellowship of gamers was up to the challenge.

The first board was Moria, which was relatively simple to bring together and eventually split into three sections that followed the events of the story: The Watcher in the Water, Balin's Tomb, and Gandalf and the Balrog. Just a few walls were required for the tomb and some stone pillars for the Balrog encounter. My addition of dramatic lighting in the feature shots (more on this later!) meant we had an atmospheric visual record of events.



Above: Mithrandir faces off against the fearsome Balrog.



Above: A standard gaming shot of the Balin's Tomb part of our Moria adventures.



Above: A more dramatic shot of the fellowship rushing to the Bridge of Khazad-dûm.



To Lothlórien!

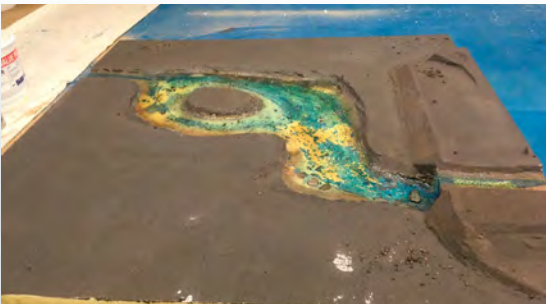
Most of the individual games were easy to set up, as the club has a lot of scenery ready to use: trees, hedges, rivers, a selection of different baseboards and mats. Combine these with a couple of castles, medieval barns, and some stone walls and most needs are covered.

We ended the first part of the campaign with a clash in the forest - a game we called Defending Lothlórien - and once again we had much of the terrain required: simple baseboards and some trees. But how could we stop there? Such a beautiful woodland realm needs a far more elaborate board. Thus, we made another feature board to enhance the look of Lothlórien.

SSWG members play a wide range of games and historical periods, so we usually build our gaming baseboards to be as generic and as modular as possible. Our 'luxury' elven board is one of our exceptions in some ways. It was built at 4 x 4 - the standard playing area for our *LotR* games - but we made 2 x 4 extenders that can be used along any edge to boost the size for other gaming. The layout's primary goal is to accommodate a set of elven buildings we purchased from TT Combat, but we also made sure the core groundwork was usable in the many other periods we play. The elven buildings are not fixed in place and the stream that diagonally bisects the board exits at specific points, allowing it to join to our other stream section boards for more gaming possibilities.

Not idly do the leaves of Lórien fall

The layout was carved from foam insulation board, starting with the stream, then different levels were achieved by fixing and carving more blocks of insulation board where required.



Above: The layered water starts to develop.

Once the undulations were satisfactory everything was textured with fine sand and painted. The water was made with multiple layers of resin. Each was applied and textured to show the flow of water and left to dry before adding painted elements then pouring more resin on top. This layering of detail gives the water depth and movement. In all, there are six layers of resin here and it creates a pleasing reflective finish.

The buildings were purchased as a full set from TT Combat's Fantasy Realms range, and they are left free to be placed

in different areas of this board or others. Integrated structures can look great, but it instantly limits options and makes storage a nightmare. We did enhance some buildings by adding a simple plinth base and made the Pagoda an integrated feature of a large tree. They are elves after all!

Choosing the colour scheme of the buildings took about as long as making the baseboard! I finally decided on something quite simple; white for the buildings and details picked out in silver and gold. Leaving some wooden



Above: The club's gnarled trees in use during a less visually spectacular game.



Above: TT Combat's Elven Woodbine Glen.



Right: Checking the placement of various MDF structures within the landscape.



Above: The MDF got a white primer coat, doing quite a lot of the painting work straight away!



Above: Once some simple colours are painted on, and moody lighting added, the terrain quickly looks like something from the films. Here the elves head out on land and water.

beams in their natural timber ties the structures to the environment and shows the Elven affinity for all things natural. Large doors are painted in brass which is complimented by the turquoise of the roof tiles. The floors have a tile effect sheet with a brown wash.

Lit up like a Christmas tree

I had been thinking about how I wanted to photograph the board for a while and a fairy tale, idealised aesthetic is the image that I think is burned into our minds from when we were children, long before the films enhanced it.

I started by placing the main items on the board for my 'beauty shots' and opted to leave some of the buildings off so things didn't look overcrowded. With my photography, I always keep in mind that this is a practical board and I place items with gameplay in mind. We have a wide range of trees that were mostly made at the club rather than purchased. This includes a set that wouldn't look out of place in Fangorn and those are the ones I chose. After placing them on the board, I could string them with two sets of small LED lights, like miniature Christmas trees! I was aware I would not be able to hide all the cable but, where it was visible, I could clone it out quite simply in Adobe Photoshop, my photo manipulation software of choice. If I found that I required more or fewer lights, it would be easy to clone them into and out of different areas in the image. As

well as the strings of lights I use small individual LED Diodes. These are ideal to put inside buildings as single or multiple light sources.

The off-tabletop lighting I use for my photography is a combination of LED and flash. I have a Godox AD200 pocket flash (right), which is quite a pricey option, but a simple Speedlight would work fine. I find that the compact size of the flash units allows me to get light into all areas. Using a flash is not essential, it just works best for me.



Various types of small LED lights are available if you don't own (or don't want to use) a flash. I use these frequently and some sets have adjustable brightness and warmth which can bring different atmospheres to images of the same board. I will also sometimes use a torch. When all is said and done it's about finding the best way for you get the light where you want it!



Left: Sets of battery-operated LED string lights are easy to get hold of and rather cheap. Consider different colour warmths and even more unusual colours to achieve different atmospheres in your photos.



Above: Even a phone camera shot from a less dramatic angle and with no post-processing looks rather nice thanks to the string lights.

MORE GAMING AT THE SSWG

The members of the SSWG play a huge range of games that cover many historical periods as well as fantasy and sci-fi. Just a small selection is shown here. Find out more at their website: sswg.co.uk



A picture of one of the games from the club's Three Good Men Bolt Action tournament.



The troops clash in a big ACW battle.



All at sea with a massive Cruel Seas game.



Black powder smoke starts to fill the air as troops open fire in this Napoleonic game.



The night before D-Day - a mighty impressive setup that any Bolt Action player would be salivating to take part in!

Camera kit

The whole process of photographing these boards and producing the final images is a relatively time-consuming one that requires some specialist knowledge and special computer software (in my case Adobe Photoshop). Most of the photographic equipment I use is standard though, and a Nikon SLR with a 16 to 85mm zoom lens does the job for me. You can spend a massive amount on your camera and lens but there's no harm in saving your pennies and using them to buy a solid tripod and a remote or cable release to take shots. This duo is an absolute essential and will vastly improve your photos, even on a lower price SLR.

A low ISO (camera's sensitivity to light), a wide aperture (F-stop), and a slow shutter speed are key to getting good depth of field in your photos; that's something you want to keep most of what you shoot in focus. By going hands-free with your shooting, you can really slow down the shutter speed, allowing you to open the aperture without getting blurry photos.

The only thing I do that I think would be unfamiliar to most is tethering my camera to a laptop. This means what my camera sees is fed into software that allows me to view the images on a much larger screen. It's not essential but far better than squinting into the small screen on the back of your camera.

Once I have all the images required, I bring them into Photoshop and the final look is achieved by combining and masking the multiple images. That's a whole other skillset though [One the Wargames Illustrated team plan to cover in a future article - Ed] so I'll leave you with a gallery of other photos I've taken with interesting lighting, including one more of Lothlórien. Is this Elven council considering the dramatic fate of Middle Earth in their usual enigmatic way, or is Celeborn trying to get present ideas for Galadriel's 8,027th birthday?

THE LORD OF THE RINGS



WARHAMMER 40,000



Above: Imperial Guard bravely defend their barricades against an oncoming Chaos Space Marine force (left) and manage to hold on until Space Marine reinforcements make planetfall in their Drop Pods (right).

BOLT ACTION AND BATTLEGROUP



Above: Does anyone else have a sudden urge to swot up on the night fighting rules for your WWII ruleset of choice?

SARISSA BUILDINGS



Above: Dramatic shots of some of the Sarissa WWII buildings the club has on their shelves. Moody lighting, lots of battlefield scatter, and sky replacements add a ton of atmosphere.



WHY I LOVE... *TWIGLET Redux*

OR: WHY THESE RULES ARE BETTER THAN MY OWN

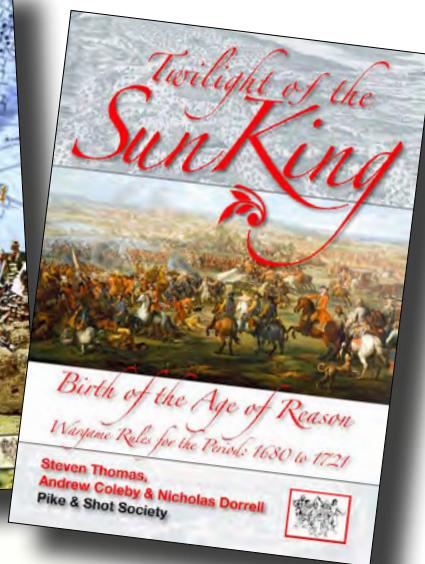
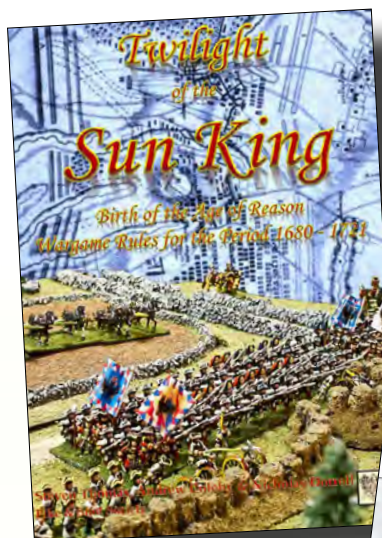
Colonel (Retired) Bill Gray shares his appreciation for *Twilight of the Sun King* in our semi-regular 'Why I Love...' series.

I have my own set of rules, *Age of Honor*, that cover the wars of Louis XIV. These are an expansion to my *Age of Eagles* Napoleonic rules, which are an official adaptation of Rich Hasenauer's near legendary *Fire & Fury* ACW rules (or as we call it, BOFF for Basic Original *Fire & Fury*). But my rules start in 1701 with the War of the Spanish Succession; many ask me why I don't move the inclusion date back to snag a few more conflicts from this era, such as War of the League of Augsburg? That's because there is already a nifty set of rules available that cover these events, and they're a lot better than mine. To those who play them they are lovingly called *TWIGLET*, and no we aren't talking about a small twig, or the knobly shaped yeasty wheat snack from Jacobs in the UK; this *TWIGLET* refers to the ruleset *Twilight of the Sun King*.

IN THE BEGINNING...

Steven Thomas dropped the game online for free two decades ago in 2001 and it was later updated in 2005 by Andrew Coleby. The original version, believe it or not, is still out there for free: balagan.info/twilight-of-the-sun-king-2001-version.

Right: The original rules online for your gaming pleasure.



Thomas wanted to design a wargame covering the age of Louis XIV that afforded the ability to fight big battles simply and in a reasonable amount of time. To do this he decided to divorce his game completely from the concept of casualties; instead, he integrated all combat into the result of a single morale test. Given Napoleon himself noted that morale was three times more important than numbers, maybe the author was onto something here. The fact that the entire ruleset was only two pages long was another plus and, lo and behold, the game actually worked.

With permission, the UK Pike & Shot Society republished *TWIGLET* in 2008 (full disclosure - I am an officer, the Honorable Webflunky General, for the P&SS). The current version was released in 2016 under the watchful eyes and steady hands of author Nick Darrell,

The pictures accompanying this article are from some of the brilliant *TWIGLET* games that have been run by Wyre Forest Wargames at various shows. They really do **show** the best of the game on their impressive display boards.

with maps by Iain Stanford. This version allowed play with units as either brigades or regiments, and its success spawned both a companion ruleset named *Twilight of Divine Right* and seven scenario books. Darrell has also privately published another companion book under his Wyre Historic Books imprint that takes the system into the *Twilight of the Soldier Kings*.

Meanwhile, back here in the Colonies, we play a modified version of the original *TWIGLET*, primarily because we want to keep it simple, but also because the 'two nations separated by a common language' paradigm rears its ugly head. We Yanks don't speak British, so when you start saying that movement is calculated in 'base widths' instead of centimeters (shudder) or inches (like real men), we dry heave. So, we changed things with an adjustment of the uber-simple sequence of play. In the end, this resulted in a system where every game turn represents 30 minutes, one inch is 60 yards, and





each three-base unit (to allow for pikes in the center) is an average of 1,000 infantry, 500 cavalry or dragoons, or 10 artillery pieces (one base for guns). We use average dice for play, but many other folks use D6s or even D10s, and the system work just fine.

I have further modified the language into 'Merican and expanded its scope to include specific definitions of what I think the original author meant ... or what my gaming group wanted him to mean! My modified version now weighs in at a 'hefty' five-and-a-half pages, two of which make a crib sheet, so, though it's more than twice the length of the original rules, this is still not a complex game.

So far, my mates and I have had a blast with *TWIGLET*, so much so that I even broke my previously unbreakable rule of never ever buying any more miniatures. A complete new set of 10mm figures purchased specifically for *TWIGLET* sits in my collection because the rules are the most innovative I've ever seen - innovative not only because of the unique gaming processes it uses, but also the way it forces players to act while using them.

A GAME OF MORALE

Units represent a certain number of troops, regardless of their historical organization; it's the overall structure of

the army that counts, not the lower-level details. Each unit is rated Raw, Trained, or Elite for combat effectiveness, and can also be rated as Large or Small. The latter concept is where you start to notice something different in *TWIGLET*; units always have all three stands on the table, and neither stands nor figures are ever removed for notional combat losses. While an infantry unit may represent 1,000 soldiers, the historical field strength could well indicate your army may be short a few troops. Not to worry; there is always the option to designate said infantry as Small (800 troops) or Large (1,200 troops) in strength. A 500-horse cavalry unit thus may have a game strength of 400 or 600 soldiers; an artillery stand could vary between eight and twelve guns. The unit still looks the same on the table, but the strength rating will have an impact.

Given the very innovative processes that *TWIGLET* uses, a little more detail is required to understand how things work and why they make the game special. Each player turn is divided into three phases: Morale, Movement, and Targeting; there is no combat phase of any sort. At the beginning of the Morale phase, any friendly unit in contact with the enemy or within the field of fire of enemy muskets or artillery must pass a morale test. Passing this test means

rolling 8+ or above on two average dice. Rolling 4 to 7 indicates a single morale failure, and 3 or under sees the formation head home for Schnitzel und Pommefritz back in Heidelberg. The morale roll is modified by such things as the skill rating of one attached commander, whether the unit is Raw (-1) or Elite (+1), or whether the unit is Small (-1). If under fire, the unit might get a +1 to the roll from artillery 15 inches or more away, or -1 if facing Platoon Fire foot. If in contact, an infantry unit may get a +1 if pike-armed and facing cavalry, but a -2 if enemy contact is at its flank or rear.

The good news is that you never really meet disaster with a single morale failure. An infantry unit must fail morale four times before it is removed from the board, cavalry three times, and artillery two times... unless you have been designated a Large unit, whereby you are awarded an extra morale failure before you break. Infantry must tank morale four times before pulling a *sauve-qui-peut*, but a Large unit must fail five times.

Movement is similar but uses a single average dice. Moving straight ahead, in column or into contact with the rear or flank of an enemy formation, is automatic. For anything else, such as changing formation or facing, the roll must be 3+ to give success. Otherwise,

the unit fails and stays in place. The only modifiers are -1 if the unit has previously failed morale, or a bonus from a leader's Skill Rating if attached. In one nifty little perk, a player can use an unattached commander's Skill Rating to allow friendly units (up to the number of the Skill Rating) an additional roll for a Bonus Move. Given the Duke of Marlborough's Skill Rating is +3, he could afford three of his units this opportunity if they are within his command radius.

Targeting is more of a 'thank you, Captain Obvious' phase. The player simply denotes which enemy units will be in contact with his own, or which will be in the field of fire of his units. Then you can sit back, relax, grab some pretzels, and watch your opponent determine their fate with dice rolls.

The way this all fuses together is one of the big reasons why I love this game. The systems are innovative, simple, quick, and produce historical results, but most importantly, they introduce the uncertainty that plagues all commanders. Planning is great, but a healthy dose of chance determines if you can execute as desired, which means your planning needs to include preparations for what to do if fate is not smiling on you. Once again, remember that the Corsican Ogre remarked on his desire for generals who were 'lucky'. He, like many after, knew that few plans survive first contact with the enemy, to the point that some authors suggest that the best Napoleonic planning was none at all. Managing a battle intuitively was a better option. The



'lucky' generals were those who could react quickly and decisively to exploit unforeseen advantages or neutralize unforeseen setbacks. In effect, they made their own luck through adaptability, where other generals became mired in the misfortune that all armies face in combat.

TWIGLET is not the only ruleset that brings uncertainty, of course, but it simplifies the issue and makes various separate processes, such as fire or melee, work together as a single unified

and integrated function. The old and slow approach of performing multiple battlefield process individually, with results acting as a chained procession of modifiers for final unit status, has suddenly become ancient history.

And yet, I must confess that this is but the lesser of the two things that I really love about *TWIGLET*. The other concerns only two lines of text, snugly tucked away in the Movement Phase details. It impacts the players far more than it impacts the actual game, but makes *TWIGLET* a cult classic for me.

THE FASCINATION OF A TACTICAL WITHDRAWAL

One of the Movement Actions a unit can roll for in the Movement Phase is to retrograde a full move to the rear; this is a withdrawal from physical contact with the enemy, or a move outside the range of musketry and/or artillery. But this is optional and creates a "do ya feel lucky, punk?" decision point for the player. If you are an Elite infantry unit that has already failed morale three times out of a total allocation of five, how important is that piece of real estate you now occupy? Is it important enough to risk another morale loss next turn by remaining in contact or within range of enemy guns, or should you withdraw and turn this sacred turf over to the enemy in the hope that you might not have to conduct a morale check next turn? If you do, have you wisely left some units in reserve to fill the resulting gap?

In most rules you expect an automatic retreat with a good possibility of losing



PLAYER PEER PRESSURE

TWIGLET stands as a great convention game, especially here in the Colonies where the vast majority of such events are participatory. The rules are so simple and easy to learn that it takes little time to teach them and after a couple of GM moderated turns, the players can run the contest themselves. The last time I played *TWIGLET* at a convention was a 10mm clash between France's Marshal Henri de La Tour d'Auvergne, vicomte de Turenne against a motley crew of Brandenburgers and Imperials at Turckheim on 5 January 1675. *Vive le roi!*

The interaction between new players and veterans of the *TWIGLET* system was fascinating to observe. Many times, before one of the juniors made a move, a firm hand on their shoulder and a stern but friendly voice would suggest, "son, let's talk about this, because

no matter what you've played before, this game just doesn't work that way, and in MY army, your right to be stupid is not in any regulation".

So, the bottom line was that while the game was simple, quick, and fun, it also quickly became more competitive for new players as they better understood the systems and got more serious with their objectives. The entire game contributes to this, but the seemingly innocuous withdrawal rule really pushes the deeper player considerations, even over the course of a single game. It's certainly what made me into a huge fan, even if the game does exist as very tough competition to my own designs.

figures through casualties if you lose in melee; retreat is mandatory, enforced by the combat charts. In *TWIGLET*, the player gets a choice; there is more agency over what transpires on the tabletop. This affords the player fewer opportunities to blame a disaster on a single roll, where the gods of wargaming prove cruel.

This simple concept kicks the neurons into overdrive. I have played *TWIGLET* a lot lately, and I have been fascinated by things that happen around the table as opposed to on the table. Game turns, which are usually completed quickly compared to other systems, get longer the more that players understand the rules. The reason seems to be that once they enter combat, players must stop and think about what to do instead of accepting some piece of paper's results. Gameplay starts to get more cautious as generals

gain experience too. In some players' cases the change was more subtle, but for other, normally more aggressive lads, the switch was quite dramatic. Finally, players start to keep real, honest to God, *bona fide* reserve formations in the rear, ready to spring into action should the situation demand it. The workings of the system encourage players to use tactics that many historical commanders wisely adopted! Who would have thought it?

KEEPING IT CLEAN

There are, of course, other attributes I really like in the game, and a big one is that *TWIGLET* does not require a lot of markers. I use the very tiniest of colored Cabone rings to record morale losses and mark each unit's designation. Raw, Trained, and Elite ratings are represented with different colours painted on the back

edge of the unit command stand; this makes for a subtle designation that is not so apparent to the opposition, acting a little like a 'fog of war' element. While this may seem trivial, I cringe when I see a beautiful table with hundreds of museum quality miniatures, that is peppered with labels that use more paper than the latest edition of Tolstoy's *War and Peace*.

Ignoring this visual tidiness, it's the odd and abbreviated sequence of play, and primarily the retreat or hold option within movement that make *TWIGLET* a game I am always ready to recommend. It is innovative, and is as fascinating to watch others play as it is to play it yourself. Out of all the rules I've played, *TWIGLET* is the one where I ask myself, "damn, why didn't I think of that?"



The Wyre Forest Wargames Battle of Potlava, 1709 game at Salute 2021, played using Twilight of the Sun King.

BUILDING A KITBASHING BITS BOX

Did Ana's last article on building figures for *The Doomed* inspire you? Then it's time to collect some plastic kits perfect for chopping up, mixing and matching, and firing up your imagination!

There's never been a better time to chop bits off plastic frames and stick them together to your heart's content. Even smaller, more independent companies have embraced the multipart benefits of plastic figure manufacturing with loads of new frames and plentiful conversion options arriving each month. Where should the kitbash beginner get started though? What are the best kits to bulk out your fledgling bits box? Here are nine sets that Ana Polanšćak recommends and some others that *W*'s keen kitbasher James is particularly fond of. These will serve you well across hundreds of your own unique creations and are but the tip of a fantastic plastic iceberg of possibilities.

GAMES WORKSHOP

GOBLIN TOWN GOBLIN WARRIORS

Ana: This set from GW's *The Hobbit* range contains over thirty misshapen humanoid figures with minimal clothing and equipment. There aren't as many separate parts here as on other frames I recommend but the one-piece figures come in a variety of poses, have great face sculpts, and some useful empty hands. They are excellent for converting into mutants, ghouls (below), goblins, demons, and more. One of my all-time favourite kits!



Left: With a few extra sculpted details and weapon changes the goblins take on a different, ghoulish look.



CORVUS CABAL

James: I could have picked any *Warcry* set as an excellent addition to your kitbash bitsbox but the Corvus Cabal - with feather details, bird skulls, nasty weapons, bizarre stilt feet, and more - is particularly great. Designed to make individual character figures rather than multi-pose regiments there's layers of detail on each figure and, thanks to the thinness of the many parts, elements can be quite easily cut off and fixed to your own creations.





NEOPHYTE HYBRIDS

Ana: Slightly ragged futuristic (mostly) human fighters with a good selection of weapon options. A fine starting point for a sci-fi warband.

FINDING A FRAME'S POTENTIAL

James: As a kitbasher you'll start to look at frames and figures differently. I hadn't paid much attention to the Neophyte Hybrids until Ana recommended the kit but with one look at a single icon bearer built from the frame I can see many awesome uses for the bits included.



1) A nifty rifle that could be used across many sci-fi, post-apocalyptic, and steampunk worlds. Elements such as the barrel could also be cut down and made into false leg/bionic parts. The strap is perfect to trim off and reattach to any figure that would benefit from that extra detail.

2) The spotlight could be clipped off and attached to weapons or even the top of a head for an odd look.

3) A gruesome head that could work for many purposes. How about a grease slicked mechanic who has spent too many years in the dark of the engine room? What about some kind of folklore nightmare creature - a half-man who corners their prey after meticulously tunneling into homes in the woods where the victims should be at their most safe?

4) This simple icon could become the spined protrusions from the back of a monster. This could also become a bizarre supersized throwing weapon, a blade, or even the head to some weird creature.

5) This tiny area is a kitbasher's dream! Chains and charms can be trimmed from the icon and applied to other models, the bone parts could be cut off to use on alien creatures or left attached to the metal to make an unusual crosspiece for a sword, and the wrapped grip will be perfect to repurpose for all kinds of low-fi figures.

6) The rebreather/mic device here can, thanks to plastic's softness, be quite easily clipped away and trimmed to use on another figure. The ribbed body armour could also be clipped away as the body comes in front and back parts. This would then be ready to use in many ways: plates of interesting detail, a corset on a larger model, shoulder pads if cut in half, and more.

7) While perfect for grimy sci-fi purposes these legs would also work on fantasy figures with a more technological or high design element.

SKITARII RANGERS

Ana: There are lots of mechanical limbs, heads, and accessories for your cyborgs here but for me the stars of the show are the elegantly designed retrofuturistic weapons.

James: Marc made use of this kit in his covermount steampunk conversions (right) back in issue 405. The way the parts were easily mixed with Warlord British Line Infantry is just a small taster of the Skitarii frame's potential.



DELAQUE GANG

James: *Necromunda* frames have loads of options and kit on them; this one is no exception with over 30 weapons, intriguing equipment and pouches, weird gaunt looking heads, emaciated trenchcoated bodies, and more.



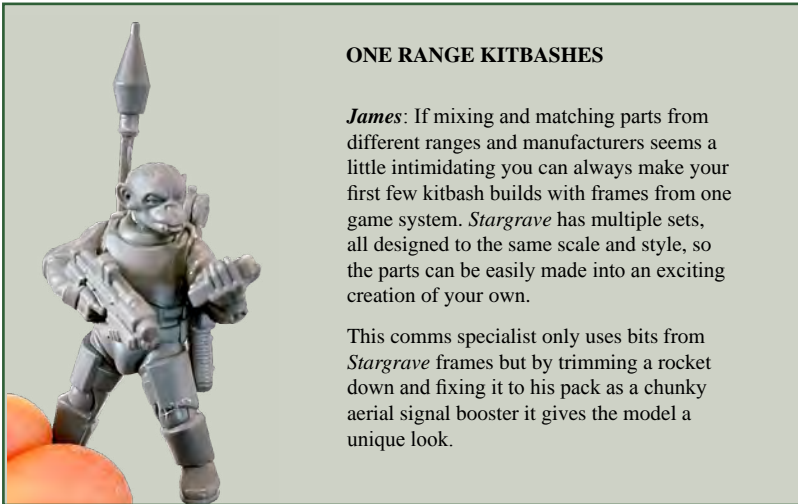
NORTH STAR MILITARY FIGURES

STARGRAVE MERCENARIES I AND II

Ana: Sci-fi bits galore! From bodies wearing various amounts of armour, through guns and accessories, to an assortment of heads - both human and alien. Mercs I is all male, and Mercs II all female.

James: All the *Stargrave* kits are great and the parts can be mixed and matched. I'm fond of the heavy weapon options on the Troopers frame as many of the weapons there are variant designs of the ones in the Mercenaries sets.

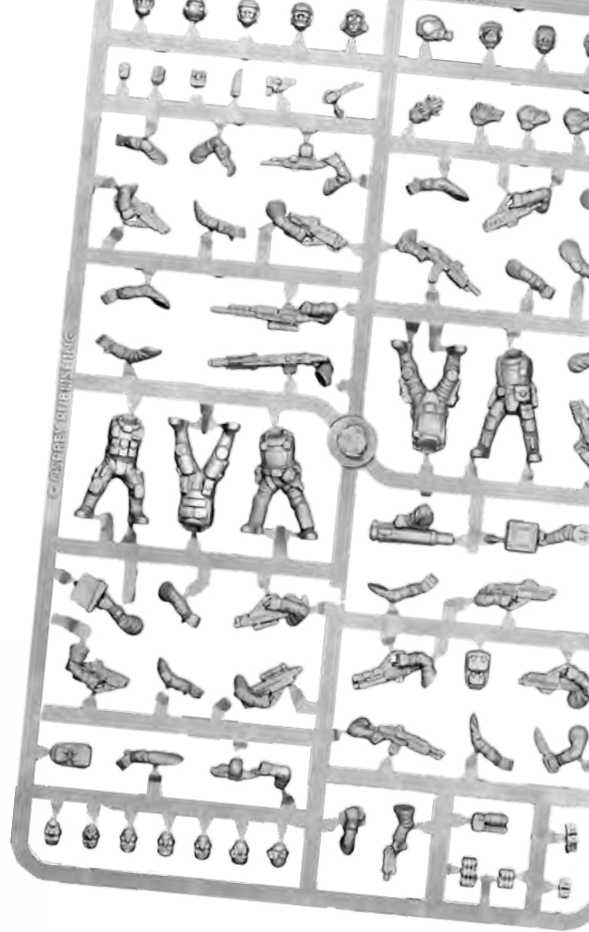




ONE RANGE KITBASHES

James: If mixing and matching parts from different ranges and manufacturers seems a little intimidating you can always make your first few kitbash builds with frames from one game system. *Stargrave* has multiple sets, all designed to the same scale and style, so the parts can be easily made into an exciting creation of your own.

This comms specialist only uses bits from *Stargrave* frames but by trimming a rocket aerial signal booster it gives the model a unique look.



FROSTGRAVE WIZARDS I AND II

Ana: Male and female fantasy characters clad in robes this time, with an insane number of hands and accessories to personalise your kitbashes. The robed bodies are great for your priests, mages, mystics, monks, etc.



WARGAMES ATLANTIC

FRENCH INFANTRY (1916-1940)

James: The instant and obvious appeal here is that the uniforms will fit all manner of semi-real or fantasy/sci-fi worlds. You also get loads (five full frames and five half frames) for \$35/£25 which is an absolute bargain. There are standard and gas mask heads plus options for the Harlem Hellfighters and Senegalese Tirailleurs which will make it easy to add Black characters to your kitbashed forces.



EISENKERN PANZERJÄGER

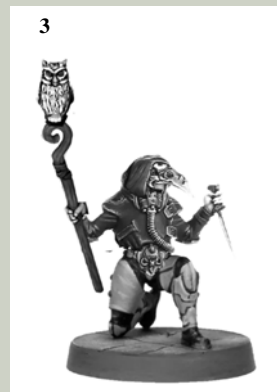
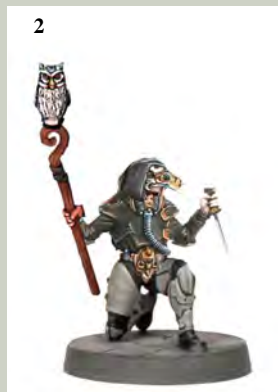
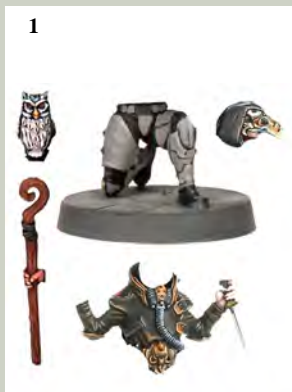
James: Games Workshop are great for grimdark options but if you want hard sci-fi this is a great set (which is fully compatible with the WA Stormtroopers) to bring sleek armour and advanced weaponry into your kitbashing arsenal. Male and female parts add appeal and the fact that many leg sets are split makes for even more options.



TECHNOLOGY IS YOUR FRIEND

James: Chopping up figures and getting glue all over your fingers might not seem like a hobby approach that benefits from modern technology but I actually use my PC quite a bit when conceiving my kitbashes.

I browse images of painted figures from company websites, download ones that catch my interest, then open them in my art program of choice: *Photoshop* (free alternatives are available). I use the software to cut out and clean up parts of the model that appeal (1) then bring my digital bits box together as a final image (2) to create an approximate mock up of a figure without needing to purchase the frames! I sometimes find that desaturating the image can help bring the disparate bits together (3) in the same way that a primer coat will make a kitbashed physical figure look more cohesive.



PERRY MINIATURES

FOOT KNIGHTS 1450-1500

Ana: Late medieval knights in full plate armour. I find myself using their arms, weaponry, and helmets a good deal of the time.

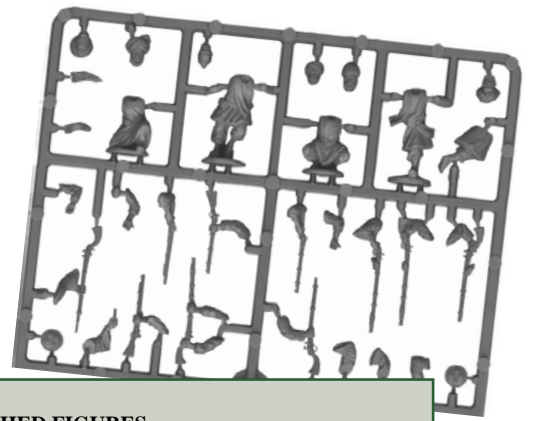
James: I used various parts from the Perry Minis Wars of the Roses/Agincourt sets for my *Turnip28* figures. See the conversion guide I did for them in *W403* and the painted versions, completed by Callum France, here.



The body and pack from a Warlord Games French Napoleonic Line Infantry figure were mixed with Perry Miniatures Parts to make 'The Sower'. His helm and pavise come from the 'Mercenaries' European Infantry 1450-1500 set and the barrel of the spread gun is a trumpet from the Perry Miniatures Agincourt French Infantry 1415-1429 set.

AFGHAN TRIBESMEN

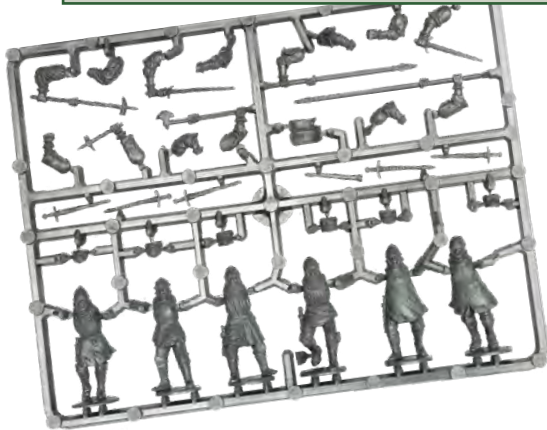
James: This set offers some great extras that will really mix up how your kitbashes look. The figures have some excellent poses with a couple of kneeling/crouching robed bodies and the heads include turbans, 'beehive' hats, and kullahs (pointed skull caps). Weapons are excellent too with fine looking jezails, some tulwars (curved swords), khyber knives, and dhal shields.



KITBASHING TO IMPROVE YOUR NON-KITBASHED FIGURES

James: The more you kitbash and learn how to manipulate and mix parts, bend bits, add animation, and fill/sculpt extra detail the more comfortable you'll get adding extras to your non-kitbashed figures.

The vignettes of wounded men shown here add a narrative to my Afghan army but they only use parts from the Tribesmen frame. By making plenty of fantasy and sci-fi kitbashes I've developed new skills. These skills help me see opportunities across the frames in single kits and allow me to create more interesting elements for my historical wargaming too.



AGINCOURT FRENCH INFANTRY 1415-29 - PERRY MINIATURES

Ana: Medieval footsoldiers and knights, with plenty of melee and ranged weapon options.

GALLIC NAKED FANATICS

Ana: As the name says, these are naked men. When combined with other kits, there's potential here for cyborgs, mutants, barbarians, demons, and more.

VICTRIX



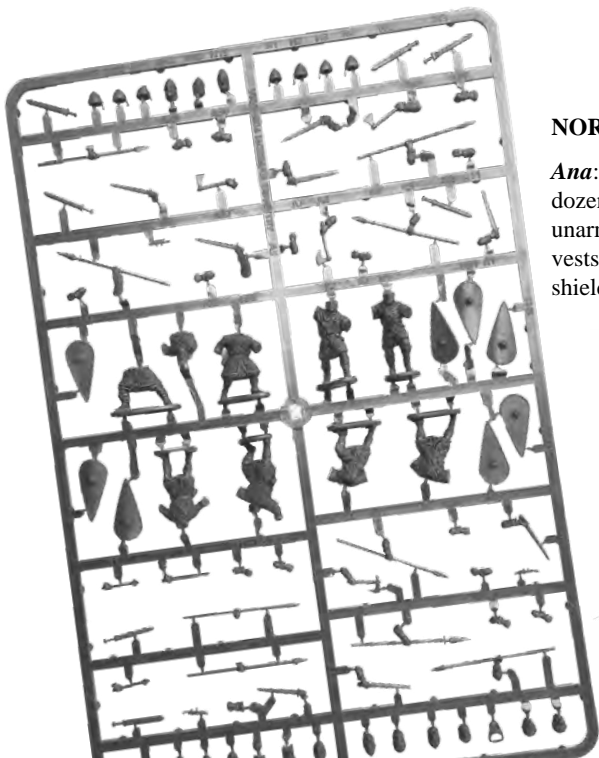
NORMAN INFANTRY

Ana: Dark Age warriors in a dozen different poses. From unarmoured to chainmail vests, carrying hand weapons, shields, helmets, and spears.

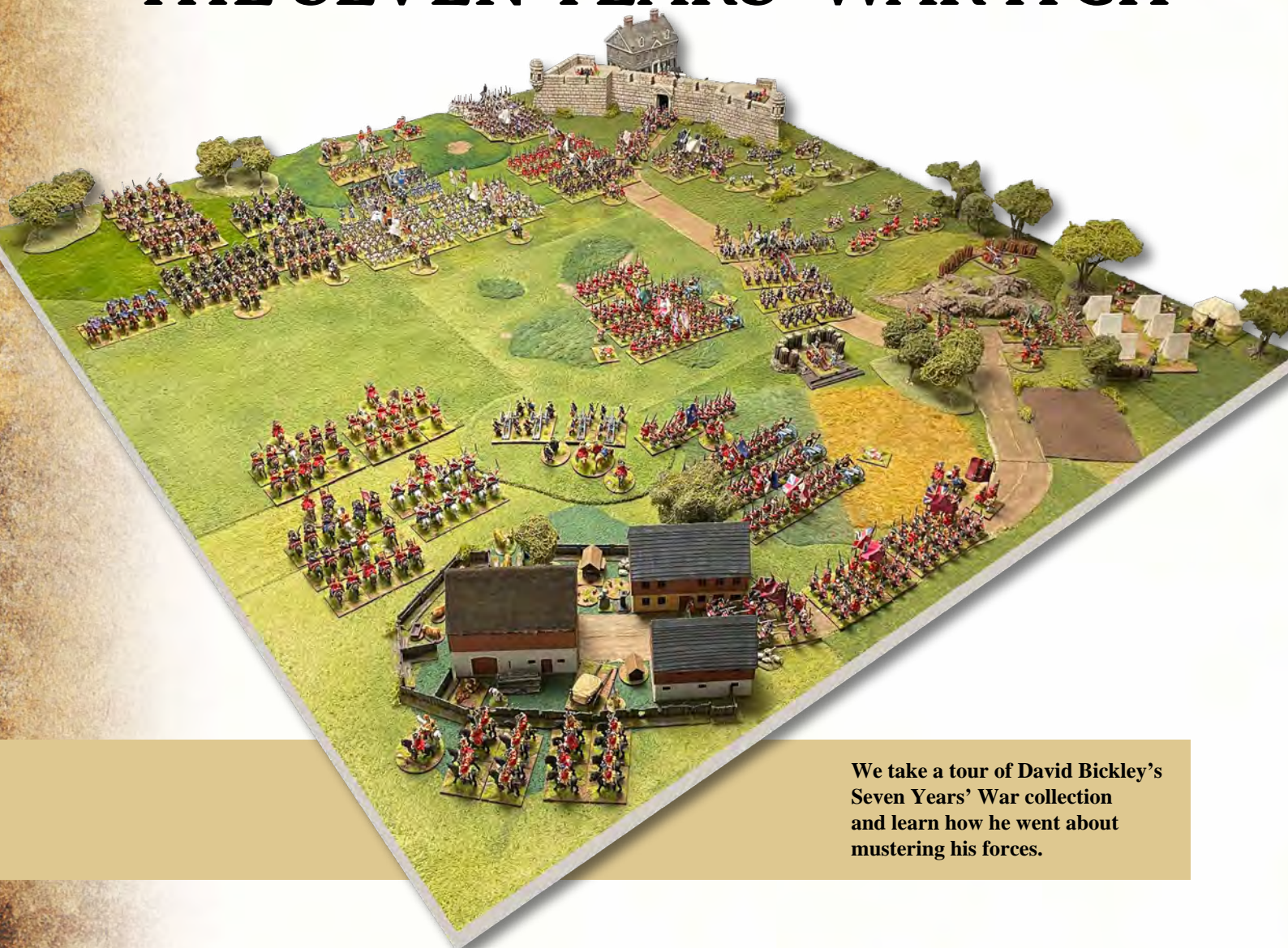
SHOW US YOUR KITBASHES!

Are you inspired to make your own creations? Then be sure to let us know about them. Send some text and photos to us and we might feature your figures in Quick Fire (see page 21).

wi@wargamesillustrated.net



PROJECT SHOWCASE: THE SEVEN YEARS' WAR ITCH



We take a tour of David Bickley's Seven Years' War collection and learn how he went about mustering his forces.

The Seven Years' War lasted from 1756 to 1763 and involved all the 'great powers' of Europe. In the main, France, Austria, Saxony, Sweden, and Russia were aligned against Prussia, Great Britain, and Hanover. The war came about due to Austria's ambition to recover the province of Silesia, which they had ceded to Prussia as a result of the earlier War of the Austrian Succession (1740 - 48). Britain's alliance with Prussia was undertaken partly to protect Hanover (the British ruling dynasty's Continental possession), from the threat of a French takeover.

The war also involved colonial struggles between Great Britain and France, mainly for control of North America (the French and Indian War), and of India. The Seven Years' War (SYW) is often seen as a nine year conflict fought between France and Great Britain on a global stage. As such, it is a deservedly popular conflict/period for wargamers to delve into as it allows

for armies of all the major protagonists to be collected and marshalled for combat over many diverse and interesting battlefields/tabletops.

The SYW also allows players to collect smaller forces for the French and Indian War, larger armies for the European theatre of the conflict, and even pit small European armies with large Indian contingents and allies against one another on the subcontinent. What's not to like? Surely this is the most colourful period for any wargamer?

Here in GHQ (my gaming den) I have been collecting and painting figures for the Seven Years' War on and off for several years. I stumbled into this period almost on the rebound. I had built up a decent war chest to enable me to start a new project, and had settled on the First Carlist War, using the (then) new range of figures from Perry Miniatures. I had got as far as having detailed lists and was ready to

order my figures when, during a lunchtime lull in our weekly game, my buddy Phil asked if I'd like to see his latest painted units. "Of course," I said, and was duly shown his embryonic units for.... the First Carlist War! Not wanting to cramp his style I immediately shelved my Carlist War plans and scratched around for an alternative project.

No long after, on a visit to the Wargames Foundry's factory shop, my eyes were drawn to their Seven Years' War range in the shape of the British and French figures sculpted by Rob Baker. The figures are on the chunky side of 28mm, but when painted and on the table, they seem to me the very image of 18th Century elegance and panache.

To be truthful, these were not the first figures I'd acquired for the period. I had a small collection of Redoubt Enterprises' French and Indian War figures. They comprised samples I'd be sent by the

then-owners (Trevor and Sue) to review for this magazine. I had enjoyed painting these and had accrued a few packs over the years, building a force for small scale games which we played using Howard Whitehouse's *Astounding Tales!* I could not claim to be a complete Seven Years' War novice.

Diving into the European theatre of operations led to two altogether larger armies needing to be built for the period. Recruitment has now been going on for several years and I finally have decent sized armies to put to use in tabletop battles here at GHQ - as you can see from the photographs accompanying this text.

OVER IN THE STATES

As a side project I have also recently returned to the North American theatre and started rebasing my existing collection for use with *Black Powder*, adding several figures to bring the units up to our preferred size here at GHQ, where four or five bases represent a standard sized unit. That part of the process saw the French and the British muster two units of Regular Infantry, supported by Rangers and Militia for the British, and Native American, Woodsmen, and Coureurs des Bois for the French. For artillery, the French have a small garrison piece while the British borrow a light 3lb gun from their European colleagues. After a couple of test games, I decided I would like to expand the forces, again mostly from Redoubt Enterprises. I chose figures for the Compagnies Franches de la Marine to add to the French forces and for the British I added a regiment of Provincial Infantry. I wanted the British to have some more irregular support, and the Stockbridge tribes struck me as the best choice. Here I branched out and



Above: Under the eyes of their Commanding General, British and Hessian infantry advance on the massed French lines, while artillery pounds the French citadel.



Above: The Third Foot Guards have suffered heavy losses from French firing but steady themselves to deliver a devastating return volley.



Above: As the British and Hessian infantry advance steadily on the French, the 1st and 2nd Foot Guards move to the right flank.



Above: Resplendent in their traditional grey/white coats, flags flying, and drums beating the French come on in the same old way.



Above: The Wild Geese are flying! Irish regiments in French service advance in support of their fellow Celts in the Scots regiments.



Above: Under the eye of the citadel's governor the French and Swiss Guards march out. Buildings by German Manufacturer More Terrain.

bought my first figures from Galloping Major, a company new to me but highly recommended by cyber chums. The order came with the wrong heads, almost at the same time as an email apologising and promising the correct figures were following and that I could keep those sent in error. Pretty decent service all round there. Thus, I now have two units of four bases of 'Praying Indians' as these largely Europeanised Protestant Native American tribes were called at the time. I've pretty much run out of steam on this aspect of the project, although I do hope to add a unit of French-Canadian Militia from Galloping Major at some point as I like the look of the figures.

BACK IN THE OLD WORLD

While the progress of the French and Indian War aspect of the project has slowly but surely moved from the 'Lead Pimple' to the painting desk, the main forces for Eurocentric action have also progressed. I must confess that I choose my units largely by their flags! I suppose some real enthusiasts for the period might have exploded on reading that, but my days of recreating historical battles have long passed; today I prefer more flexible scenario driven games. Recent additions to my SYW French have come in the form of a second regiment for both the Gardes Françaises and the Grenadiers de France, together with the Infantry Regiment Bretagne. As I write the next units to be processed for the French are cavalry in the shape of the Mestre de camp's 2nd Regiment and the Colonel General's Dragoons. This has partly been driven by the decision I took a while ago to downsize cavalry units from twelve to

eight figures to allow for more diverse units to be represented. Also in line for painting are a second Gardes Suisses Regiment and a further Infantry Regiment, the Regiment Bouillon.

At this point I must mention the excellent blog Not by Appointment and the wonderful flags it offers for the period. Fellow 28mm gamers might think they have died and gone to heaven when they see the extensive offerings of Prussian, French, and lately Reichsarmee standards.

For the British and their allies, I have acquired some Foundry British Cavalry and Horse Grenadiers which I decided to repurpose as a Hanoverian Regiment. This gave me the excuse to purchase some Hanoverian infantry, artillery, and generals from Front Rank. Currently my figure count is very much biased in France's favour, so I press my American Revolution Hessians into service from time to time, even though their colours are not quite pukka for the Seven Years' War. To further rectify my imbalance of forces I have bought some Prussian Gunners and Fusiliers from Crusader/North Star, and Grenadiers from Eagle Miniatures. To these I've added a pack of Foundry Freikorps Mounted Officers and some artillery pieces from Front Rank. I plan to field these not as Prussians but as an Imaginations state, which, with the ever-changing fate of nations in the conflict, can ally with either side. As a further nod to this idea, they field a Foundry Hussar unit whose name and uniform colours are still up for debate. This small state of Aufenthaltsland-

Wolfsschinken, ruled over by the ageing Bishop Friedrich of Grösbikelstadt, could yet come to be a major player in our games.

NEVER-ENDING STORY

In these uncertain times, I hope this aspect of my SYW expansion project will see me safely through the Winter and into the Spring without any further significant expenditure. Mind, we wargamers never really finish any project, do we? As my chum George Anderson has made me flags for another Imaginations state, we may yet see the emergence of forces from the obscure Ost-Westrovia, under Konig Wilhelm I on the tabletop. Only time will tell; I rule nothing out at this stage. I also don't exclude adding figures from other manufacturers to the project. In the context of the mid-18th Century wargamers are spoiled for choice when it comes to figures in all the major scale/size choices, and some minor ones. For fellow 28mm gamers the choice is extensive for figures and flags. It seems that I am almost daily coming across ranges I had not noticed before, from Cran Tara/Caliver Books, Minden Miniatures, Black Hussar, Eureka Miniatures, Front Rank/Gripping Beast, Foundry, and Redoubt Enterprises. Claymore Castings have also recently thrown their tam o' shanter into the ring in the shape of Prussians. The list and choice are almost endless, so it seems that this project might just run and run....



Above: The two armies clash! A final view before the battlefield will be obscured by the smoke of discharged black powder weaponry.

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11. Bodyguard on foot
12. Household cavalry
13. Household cavalry command
14. Gunners x8
15. Light gun x2
16. Heavy gun x1
17. Disordered markers (figures)
18. Extra arrow markers (figures)
19. Levy casualties

20. Retinue casualties
21. Household casualties
22. Dead Cart (2 wheeled cart +horse+dead collector)
23. Hand gunners
24. Stakes
25. Wounded "fighting on"
26. General's party on foot
27. King et al
28. Crossbowmen
29. Amusing figs
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31. Retinue cavalry
32. Retinue cavalry command
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34. Mounted h/hold casualties
35. Mounted generals
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43. CHARACTER Warwick
44. CHARACTER Hastings
45. CHARACTER Margaret
46. CHARACTER Wenlock
47. CHARACTER Audley
48. CHARACTER Oxford
49. CHARACTER Fauconbeg
60. Levy bills standing
61. Levy bills advancing
62. Levy bills fighting
63. Retinue bills standing
64. Retinue bills advancing
65. Retinue bills fighting
66. Household bills standing

67. Household bills advancing
68. Household bills fighting
69. Sword and buckler
70. Standards
72. Command standing
73. Command advancing
74. Command fighting
75. Poor people females
76. Poor people male
78. Bowmen advancing
79. Bowmen shooting upwards
80. Bowmen shooting low
81. Bowmen loading
82. Poorer bowmen
83. Arrow stooks (7)



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