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LOOSE FILES AND
AMERICAN SCRAMBLE



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**RETURNING TO
OLD FAVOURITES**
First hobby loves



**CITADEL TO PERRY
VIA FOUNDRY**
The Perry twins delve into their past



THANE TOSTIG
Dan Mersey resurrects a retro hero

REVISITING HOBBY CLASSICS

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FROM THE EDITOR

For this month's theme we originally asked several of our regular contributors to 'revisit' articles they had written for *Wargames Illustrated* in the past, and several of them have done that, but as is often the case, our themes and our contributors take the magazine in different and more interesting directions than we planned.

Dan Mersey (*Lion Rampant* author) has been writing for the magazine for many years, but rather than revisit one of his previous articles he has revisited a late 1970s wargame for us: *Thane Tostig*. Wargaming luminary, Rick Priestley, tells us about his project to revisit wargames figures from the early '70s, and in our interview with Alan and Michael Perry we revisit their early historical sculpts for Citadel Miniatures and Wargames Foundry.

Sticking to our original brief, we do have several articles that hark back to previous publications, not least Andy Callan's American War of Independence rules: *Loose files and American Scramble*, which were originally published in *Wi01*. The rules are published here in their original form, but with added Designer's Notes which suggest improvements and add insight, or rather hindsight.

We don't generally go big into retro gaming here at *Wargames Illustrated* - there is too much good stuff happening here and now - and I maintain that this month's magazine is less about retro and more about revisiting - but we do like to take the opportunity to look back where we came from now and again.

Dan Faulconbridge
Editor and Owner

Our cover artwork this month is by Neil Roberts and features American Militia during the early weeks of the American Revolution.

Below is a photograph from Barry Hilton's article 'Go again, Sir!' in which he revisits a question he first posed in the July 1999 issue of Wi - Why is there so little cavalry on the wargames table?



CREDITS

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OBSERVATION POST

New and forthcoming wargames
stuff you need to know about

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

GRIPPING BEAST - RAGNAROK MINIATURES DVERGER

The ever-hungry maw of the Gripping Beast has consumed the wares of another company ... or to put it a little less dramatically, the good folks at Gripping Beast are now manufacturing and distributing Colin Patten's Ragnarok Miniatures.

Catching the eye of the *Wi* team are the Dvergr. While their name may sound like the clearing of a throat, these are 'Dark Dwarves' with a fantasy-meets-historical appeal. There's a Norse vibe to their stylings, and the weapons and armour all fall into the 'close to real' category, rather than high fantasy silliness.

There's quite the range too - multiple codes offering various weapon types, command, and some bold young chaps letting it all hang out as they scout and hunt. Casts are clean, as you'd expect from Gripping Beast, and most figures come as a main part with split-off weapons (some including hands) and shields. This will allow for a little posing, but the primary appeal here is figures that will be quick to put together, and can be ranked up should you so wish.

DETAILS

- SCALE: 28mm
- PERIOD: Fantasy
- PRICE: Assorted
- MATERIAL: Metal
- AVAILABLE FROM: grippingbeast.co.uk



PERFECT FOR YOUR OWN SAGA

These will be useful for all kinds of fantasy outings, but they fit perfectly with *SAGA Age of Magic*, and will be the ideal Masters of the Underearth warband. Not only do the troops offer all the varied weapon and armour types you could desire, but there are some fine-looking command figures too.

This isn't the end of the Ragnarok line, and we're looking forward to more *SAGA* tie-ins ahead. If James comes good on his promise to get his selection painted up, we'll show them in a future issue.

GREY FOR NOW - TEST OF HONOUR: TAKEDA'S COURT

If Takeda Shingen, the leader of this group, looks familiar, then perhaps you picked up our Giants in Miniature figure of him on foot (still available digitally from our website or myminifactory.com) back when *Test of Honour (ToH)* designer Graham Davey sculpted it for us a couple of years back.

Now the Tiger of Kai heads up this splendid set of miniatures, which has a focus on mounted combat, as is befitting a Daimyo known for horse tactics. This set is the first for *ToH* that makes use of Grey For Now's connection with Wargames Atlantic, which means three figures here use WA's plastic horses. Also riding out are The Noble Onna Bugeisha, who can travel rather terrifying distances in no time at all, and the very cool Samurai Linebreaker, whose huge club can knock people prone.

Not everyone's mounted though; support comes from three more figures. The Samurai Champion has a mighty *nodachi* (heavy sword), which will cause serious damage if it rolls a good number of hits. The Tutor offers interesting buff options by providing a character with a skill card (see Under the Microscope), and the Falconer can use his bird to turf out hidden enemies or defend its master.

As well as these great new figures, there are 18 new cards included, so you can play with them as a full force of the Takeda clan, or mix them into others. There are the required recruitment cards for each model (mounted variants included for the riders), eight Skill cards (largely focused on mounted power), and a Direct Charge upgrade trait (ensuring more powerful mounted charges). Throw in bases, and you've got a great and game-ready set of fine-looking new figures.

If you want to see some of these models in action, look out for next issue's 'How did I miss...?' article. James plays *ToH* for the first time against the game's author, Graham; the Noble Onna Bugeisha and the Samurai Champion make an appearance in a hard-fought battle to locate a spy.



Samurai Champion



Takeda Shingen



Noble Onna Bugeisha



The Falconer



Samurai Linebreaker

DETAILS

- SCALE: 28mm
- PERIOD: Sengoku period Japan
- PRICE: £35
- FORMAT: Metal miniatures and plastic horses
- AVAILABLE FROM: greyfornow.com



UNDER THE MICROSCOPE

A LEARNED FRIEND

The Tutor brings education to your clan, and his lessons will provide one of your characters with a choice from three Skill cards. Each has a 'once per turn' effect, and these all help you to exert some control over a random element in the game. Will the randomness you mitigate be in activation order of your characters, your troops, or the Honour cards you get? That all depends on the study chosen. To make things more interesting, the remaining two Study cards get shuffled into your Fate deck, and can be drawn as the game progresses.

The Tutor also buffs any Tests of Wit taken by friendly models within 6", and if any enemy attacks him they must draw a Dishonour card. Not bad for a frail-looking chap with his head buried in a book!



Study of Tactics

Once per Turn

When you draw a Character Action token that could be assigned to this character, you may choose to put it back and take out a Follower Action token instead (if there is one available).



KNOWLEDGE

Study of Ethics

Once per Turn

When this character earns an Honour card, draw three, then choose one and shuffle the others back into the deck.



TC-14

Study of History

Once per Turn

When you draw a Fate token, you may choose to put it back, take out a Character Action token instead and assign it to this character. The character must have actions remaining.



KNOWLEDGE

TC-15

PANDYMAN ENTERTAINMENT - TRENCH OFFENSIVE

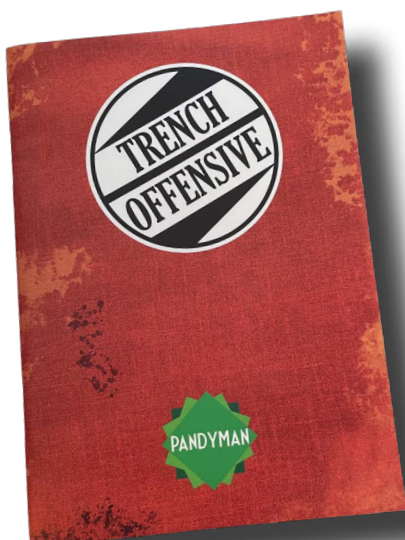
It's rare these days that a smaller, independent game will launch without the fanfare of some kind of crowdfunding ahead of a standard release. When that does happen, we are always keen to shine a light on it. Thus, we take a closer look at *Trench Offensive*, a skirmish game that presents low-figure-count engagements in the drenched trenches of the western front, or the baked mud of Gallipoli's defences.

The box set comes with rules, 3D printed resin miniatures (unique to the game), and the dice you'll need to play. Not everyone has an easily available trench system ready to go, so it's handy that two play mats are included to do battle over, as well.

There's nothing fancy about the dice themselves (2D6 and a scatter dice), but they are at the core of gameplay with a simple but effective system to determine the results of assorted actions. 2D6 are rolled for most tests, and are done either with Advantage (use the lowest result) or Disadvantage (use the highest) before modifiers are applied. In general, a low roll is good and a high roll bad. If Advantage and Disadvantage clash on the same roll, Advantage takes priority; if the roll somehow has two Advantage effects, then any natural ones rolled will cause instant wounds. The game, therefore, becomes partly about ensuring your men have the Advantage as much as possible - at least at the key moments - and avoid becoming Disadvantaged through attrition. Disadvantage comes when a figure is shaken or pinned, is making a tricky shot, is wounded, or is 'over the top'.



Above and below: Trench Offensive action from Partizan across a marvellous scenic board.



HIGH AND LOW IN THE TRENCHES

'Over the top' means that the model has risked taking the high ground, and has left, or not yet entered, a trench. Going over the top can bring some benefits, but it is certainly not without risk. The moment a miniature leaves the trenches they must test to see if they suffer from an incoming blast of artillery or sniper fire that could wound them.

The benefit of being 'above' is that a charging jump into a trench will give you a significant advantage, and you can often take a more direct route to your goal. This creates an interesting balance of risk in games, and you may end up being cautious with some of your approach and going more risky in the open ground elsewhere.

Players alternate activating single figures after checking for initiative at the start of the turn. Much of the activation sequence is as you'd expect, but there are flavourful additions at a more granular Level. There is a complacency check against a figure's Will stat to see if, in the tedium of terror that WWI trenches could provide, they become Disadvantaged through lack of attention, for example.

CHANGING CONDITIONS

The Event Phase at the beginning of each turn can dramatically alter the flow of combat, with random happenings such as gas filling the trenches, strafing runs, sniper attacks, and reinforcements. Each impacts play differently; an element such as gas, which floats randomly and can force trench raiders and defenders to change positions, can totally scupper plans.

The game includes eight scenarios, called Raids, which each have their own unique gameplay twist. There's the simple pitched battle, but also capture the flag, escape, sabotage, and ration hunting variables. Even famed carrier pigeon Speckled Jim features in the Pigeonhole Raid, and must be tracked down. He carries vital information... and he could be a plump treat to make a tasty meal.

BUILD YOUR UNIT OF RAIDERS

Units are recruited from a selection of warriors, and, while smaller games can be played, the suggested size for a 'proper' game is with a 1,000 point spend, though sometimes one side will have fewer points, depending on the Raid.

That won't get you many men as you pick from the troop choices and leaders available from the British Empire, French Republic, United States, Imperial Germany, and Ottoman Empire. Leaders are the Junior Officer and NCO, while troops cover the Veteran, Private, Medic, and Unstable One (not a stretch in the harrowing conditions of trench warfare).

Nations all have slightly different stats, loadouts, and specialisms, but there's nothing too fancy. The game is rooted in realism with a light touch of humour present in the rules and abilities. Each figure comes at a hefty cost; leader options will use up almost a quarter of your points spend, and even the lowly Privates cost around 100 points.

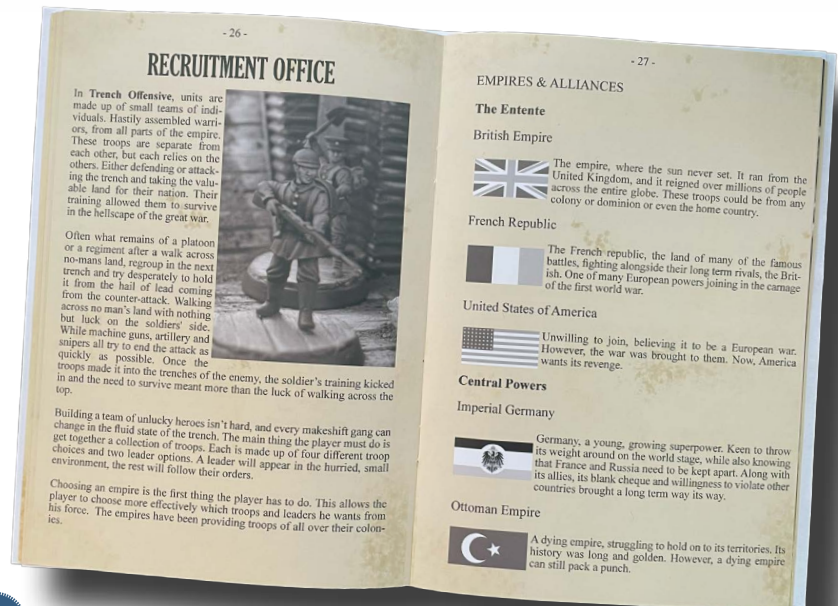
Keywords define the specialisms that each figure option provides, and these include Inexperienced (always has one wound), Move and Shoot (won't be Disadvantaged if they move then take a shot), Medical (can take a Medical Combat Step - see Under the Microscope), and Unstable (will either break spectacularly and flee, or break spectacularly and attack the closest model).



UNDER THE MICROSCOPE

A MEDICAL BATTLE

We found the drama of the Medical Combat Step appealing in *Trench Offensive*. Rather than a simple 'this figure heals a wound'-type rule, the attempts made to heal an ally is a battle in itself, between the medic and the damage that has been done to the injured figure. Pitching the fight to save a figure's life as an actual battle that uses similar rules to melee combat, adds an awful lot of drama to the gameplay, and is something to be applauded in the game design.



DETAILS

- SCALE: 28mm
- PERIOD: World War One
- PRICE: £50
- FORMAT: 60-page, full-colour, softback, small format rulebook; six figures; dice; gaming mats
- AVAILABLE FROM: pandyman.co.uk

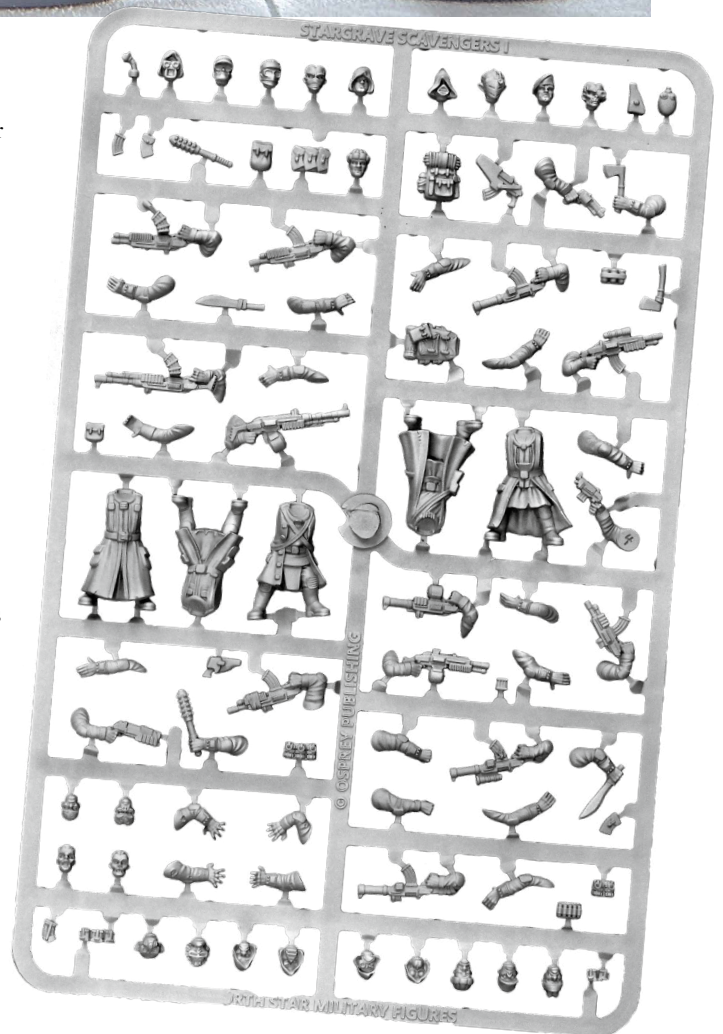
The number of figures included in the box set won't set you up for such huge battles, but provides assorted troop and leader options for the Brits and Germans with some extra head variants. Making getting started easier is the addition of game basics at each end of the trench system mats, meaning players can look down to refer to details of stats, phases, and basic gameplay elements.

We're curious to see how the game is expanded in the future, as this is a rich theatre of possibilities that quite often gets short shrift on the tabletop. Maybe in skirmish form more players will take on the trench warfare of WWI.



The range of plastics for *Stargrave* grows with the release of the new Scavengers box set. Four identical frames are included, as with other *Stargrave* plastics, and each contains enough bodies for five figures along with a mass of customisation options. There's the usual array of arms, heads, weapons, and equipment to create varied Scavengers in what is a well-established format for the North Star box sets.

The unique selling point with this kit is its grittier and more lo-fi options. Weapons look like they've seen too much use or have been cobbled together from other parts, the torn fabric on heavy trench coats has faced adverse conditions for years, heads have rebreathers and hoods better suited to facing the elements, and there's a whole lot of kit available, including some great backpacks. Existing fans of the range will note that various heads are 'remixes' of existing ones - repeated head sculpts with hoods, goggles, or masks added. Some might consider this a convenient way to save on sculpting time, but it does make it easy to create the same character equipped for action in a different environment. This fits well with the storytelling aspects of the game, and allows for a growing narrative over years of play.



DETAILS

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





UNDER THE MICROSCOPE

EVEN MORE VARIETY

Included in the corner of the frame are arms and heads with a more undead style. These look perfect to make Plague Zombies for the Shuffling Dead campaign in *Quarantine 37*. *Wi's* James also mixed in a body from the Troopers frame to create a Soldier Zombie (shown right).

There are other figures on the way too; these are not directly related to the *Scavengers* but could lead them if you want. There are new metal one-piece Captains and First Mates focused on the Psionicist and Robotics Expert traits, and we're particularly taken with the chap who has a little spider droid crawling over him (see far right).



MIX AND MATCH!

The frame increases the ever-expanding range of kitbashing possibilities for the game (and any other sci-fi gaming you fancy if *Stargrave* isn't your thing). Parts from this set are designed to fit on bodies from the other *Stargrave* kits and vice-versa. Some, such as backpacks, may not sit perfectly on every torso but with a little filing down that can be fixed. *Frostgrave* and *Oathmark* plastics will also line up well with the connection points here to create all sorts of odd hybrid possibilities and near infinite build options.

This is great and so far we're all effusive praise and excitement, but the kit isn't without its issues. At a practical level some of the numbers on the arm sets are barely visible. These highlight which supporting arm goes with which gun, and while it's not too tough to work it out through a process of elimination, it's not ideal. Connection points are flat, and this makes some of them odd fits, with certain head designs sitting awkwardly. It's also tough to tilt heads to be properly looking down barrels without slicing away at the plastic.

There's a feeling of a missed opportunity on this frame when looking at the box art. It shows a prone and a crouched character, but all the figures included are upright, and it's the same with the other *Stargrave* plastics. More varied core poses are the missing element in an otherwise brilliant kitbashing treasure trove of plastic figures.

We've had great fun making new figures with this set, and highly recommend it to anyone who wants to bring a more 'down and dirty' feel to their sci-fi gaming. The fact that the frame says 'Stargrave Scavengers 1' suggests that female options could also appear to add even more variety, so the *Stargrave* journey doesn't look like it will come to an end any time soon!



These varied Scavengers are made with the new frame and bits from the Mercenaries and Soldiers sets. The frame affords an impressive variety.

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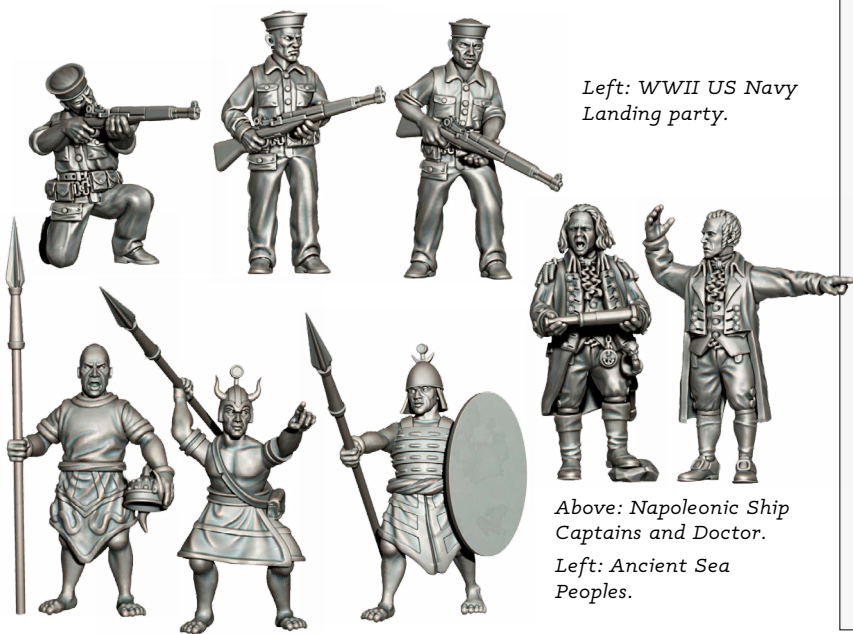
RELEASE RADAR

Dom Sore's back to locate the latest releases ping his radar in the world of wargaming.

THE FUTURE IS NOW!

There are more and more interesting new items in the world of digital miniatures these days and I'm going to start this month's selection with a grab bag from Atlantic Digital (myminifactory.com/users/WargamesAtlantic). This is Wargames Atlantic's store for those who enjoy 3D printing, and the choices are already vast. Many of their options resemble the same multipart plastic kits they produce physically, so they include loads of options and can be posed in various ways. Ottoman Noble Admirals from the Renaissance era caught my eye; they have two bodies, four heads, and an assortment of arm variants, as you can see to the right. One body is dressed in robes while the other has some effective looking mail with added chest protection. The arms will only go with specific bodies, but the heads are reasonably interchangeable. Releases from Atlantic Digital often follow a theme, this one being nautical, so there are seagoing options for the many periods WA produce ranges for. Recently available sets include a WWII US Navy Landing party, Napoleonic Ship Captains and Doctor, Ancient Sea Peoples, and more. I could do a whole column on what Atlantic Digital pumps out each month but there's much more ping my Release Radar!

It's been a warm old time of it, and that was in the UK, never mind my holiday in Rome. Not much in the way of Romans or their contemporaries to fit into this month's column but plenty of other magnificent hobby options are here.



Left: WWII US Navy Landing party.

Above: Napoleonic Ship Captains and Doctor.
Left: Ancient Sea Peoples.



WHAT THEY REALLY LOOK LIKE...

3D printable figures always look great as renders don't they? But what do these Atlantic Digital minis look like in the flesh/resin? Well, pretty darn good actually. Here's photos of three figures we printed out with our Elegoo Mars 3 Pro, using gray zMud General Purpose Resin, in about three and a half hours.

Switching to pulp/sci-fi I'm turning my gaze to Crooked Dice (myminifactory.com/users/CrookedDice). They've made some cracking new Kraken Troopers available online: a leader type with a pistol, another with two hands held on his pistol, and three armed with automatic rifles. These are great alternative minions for your 7TV games or anything that needs a squad of goons. Their set of ASP Female Troopers, armed with scoped automatic rifles, has a more GI Joe look to them. They are especially nice, as they are obviously feminine whilst wearing the same kind of full outfits their more masculine colleagues do. No tiny mail bikinis here, which is great news!



Above: ASP Female Troopers.
Left: Kraken Troopers.



Definitely not pulp based is the AMX30B2 from Normandy Miniatures (normandyminiatures.fr) with STLs optimised for 15mm and 20mm scales. The AMX30 always reminds me of an old computer game on the ATARI ST called *Conflict*, based on the Middle East conflicts. Oddly enough Israel never did buy them, preferring the heavier Chieftain from the UK. AMX30B2 tanks are still in use today, including in Bosnia and Herzegovina and Saudi Arabia, so there are options for 'what if?' scenarios for them. You'll have the choice of desert, mountainous, or temperate camo schemes, or jungle, if you want to model the Venezuelan army versions.

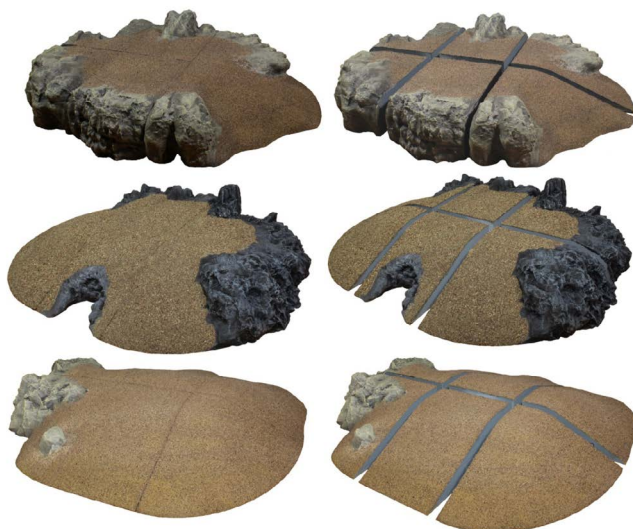


TERRIFIC TABLETOPS

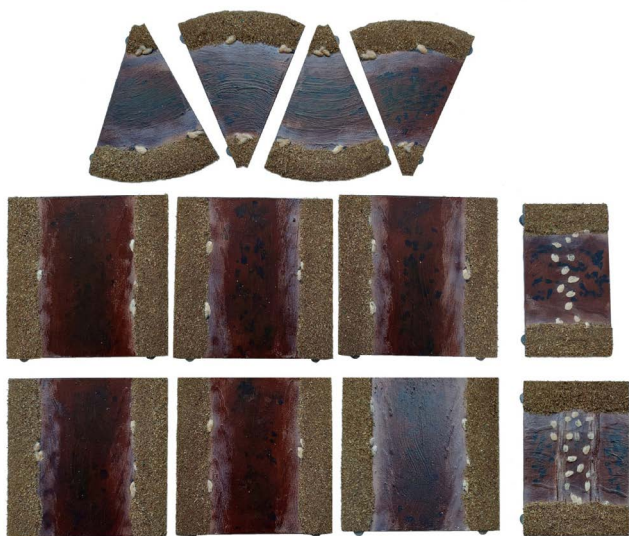
MarDav Miniatures (mdminis.co.uk) almost rival Atlantic Digital for output, but this month they are taking a break from their usual miniature releases and adding some new terrain options. There are hills, rocks, river, and bogage, with the hills striking me as a very clever design. They come in six parts which can be clipped together for large hills, split to go against a table edge, or even sit in a corner. There are three variants of the hill as well, from very rocky to mainly sloped. There's even the option of a sunken bunker to go with them.



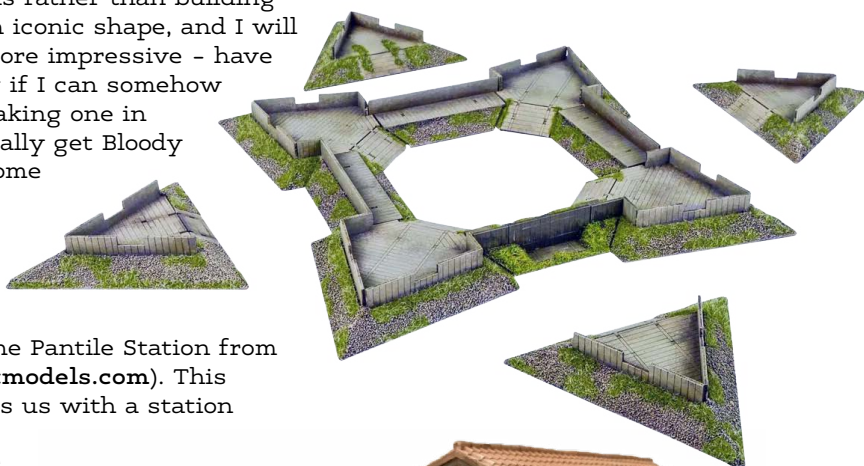
Right: Hills.
Left: Sunken bunker.



The rocks (right) come in six variants and you can get them all as one set, with varying degrees of height and rockiness. The river (below right) is a set with six straight pieces, four curves, and two fords. Finally, the Bocage set (below left) contains six straight pieces, one gated section, one bulldozed section (a great addition), two end pieces, one Y section, and two 45 degree angles. There doesn't appear to be a 'buy all the terrain' option, which is a shame as that would make a great start to any table.



To complement terrain pieces, you need buildings and maybe a fortification or two. Sarissa Precision (sarissa-precision.com) can help you with that. They have produced a Star Fort in 15mm scale MDF that can fulfil your needs from the 16th Century through to the 18th Century. You get the main sponce plus four outlying ravelins that will allow you to construct a small star fort, rather like when Vauban was playing with building fortifications rather than building something like the fort at Lille. It is an iconic shape, and I will work out how to make it bigger and more impressive - have hacksaw will cut! I am also wondering if I can somehow persuade the folks at Sarissa to try making one in 28mm scale, so I have an excuse to finally get Bloody Miniatures' excellent figures and do some skirmish battles over the fort.



From the old world to the new, with the Pantile Station from Charlie Foxtrot Models (charliefoxtrotmodels.com). This 28mm scale and resin kit provides us with a station of the kind you find in the Old West and Mexico. The resin roof with iconic pantile detail is an excellent addition that takes all the thought and effort out of modelling tiles yourself. The resin also gives the kit a good weight, which will effectively anchor it in place on your tabletop!



SOUTHEAST ASIAN MISCELLANY AND MORE

My mini miscellany begins with 28mm Champa figures from Irregular Miniatures (irregularminiatures.co.uk). No, I had no idea who the Champa were. Further reading has revealed an interesting background of people who existed as a polity until the early 19th Century and held power in the region that is now Vietnam. To begin with there is an elephant with howdah and two crew (left), spearmen (right), crossbowmen, and a command group. You can also use Khmer cavalry to add some mobility. I will be interested to see if the range expands over time.



Above: Crossbowmen. Above: Command group.



Staying in the region, Pendraken recently released a huge range of 10mm figures (pendrakenforum.co.uk) for the Korean War, so slightly more modern than the Champa. And what a release it is, with a full 67 different codes covering the American, British, Chinese, South Korean, and North Koreans. These cover nearly all the artillery type assets you might need (and some you didn't know you needed) to fill gaps in the existing ranges. The British, American, and Chinese artillery also come in summer and winter versions. The most interesting pieces are the Chinese cavalry (below left) and the Chinese Psy Ops team (left). I didn't know I wanted a Chinese Korean War army, but the Psy Ops team have clinched it.

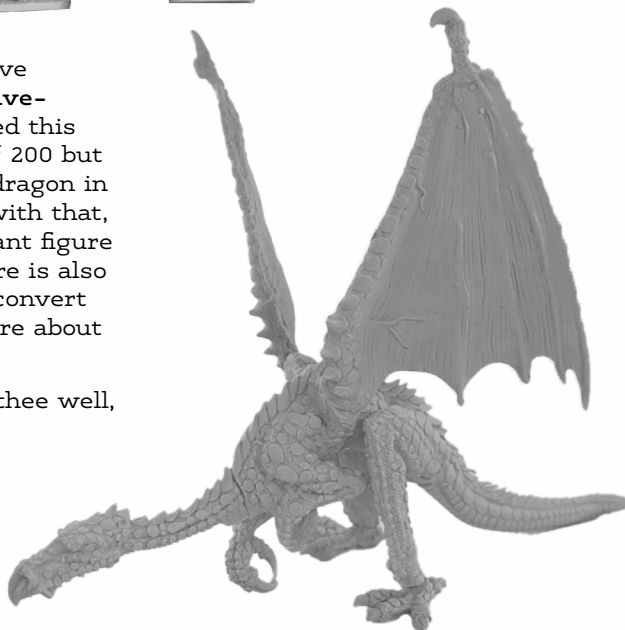


Artillery crew are important for any gun and in the 16th Century these Imperial Spanish and Dutch figures from The Assault Group (theassaultgroup.co.uk) would be all the rage. Technically, these aren't related to the South East of Asia, but they are Spanish and Dutch who spent time around there so I'm sneaking them in. There are four Spanish gunners, four Dutch gunners, and four Dutch labourers to do the hard work. They are all very well sculpted and look like they know what they're doing, up until I paint them anyway. There is a hint of Heavy Cavalry to come for the range too, which is very exciting.



Finally, something old but new from Alternative Armies, the 1982 Nick Bibby Dragon (alternative-armies.blogspot.com). Initially, they rereleased this humongous beast in metal for a limited run of 200 but have now remade the moulds to produce the dragon in resin. I think everyone's arms will be happy with that, given the beast is 190mm by 150mm! It is a giant figure and has a lot of nostalgic charm about it. There is also a rider and saddle for it and I am tempted to convert a Dark Elf from my stash to fit onto it [See more about Dom's Dark Elves on page 41 - Ed].

That's it for this month. Until next time, fare thee well, and happy gaming!





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QUICK FIRE!

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

ROSWELL '98

By Jeff White

When I was a child in the '80s, my favorite genre was near future dystopia. The media I was immersed in at the time all pointed to the '90s being a dark period: Games Workshop's cult game, *Dark Future* (set in 1995), John Carpenter's classic film *Escape From New York* (set in 1997), and one of my top five video games of all time, *Smash TV* (set in 1999). As a personal tribute to these influences, I've grabbed three recent Osprey titles to game my vision of an alternate dystopian America in the 1990s.

Dark Future always felt like a bit of a heartbreaker. It has a lot of great imagery with the internal Carl Critchlow art, some fun novels by Kim Newman, and a great line of 20mm pedestrian Citadel figures by Alan Perry. The game itself never really brought all this together. The wonderful Perry figures basically existed without a real game to do them justice. They remained my favorite metal minis for over 30 years, but I just didn't have too much to do with them.

MODERN RULES - '90s GAMING

Fortunately, Osprey has released several titles in recent years that have enabled me finally to integrate these fantastic models into games of post-apocalyptic auto-dueling and gang warfare: *Gaslands*, *Zona Alpha*, and *Xenos Rampant*. For *Gaslands*, I'm using 1/64 Greenlight vehicles that Citadel and Northstar (from the range sculpted by Mark Copplestone) drivers fit perfectly into. Pedestrian models (the game doesn't have specific pedestrian rules) serve as spawn points, flags, or various other helpful objectives. *Xenos Rampant* allows both the vehicles and models on foot to serve as units in detachments. Exploring exclusion zones *a la Zona Alpha* inspired my Southwestern setting.

The high overview is like *Gaslands*, but with a few small additions. In 1947, an alien craft crash-lands on Earth, and 50 years later, a large scout fleet arrives to investigate the fate of that first ship.



Above: *The Martian*. Figures by Citadel, Elheim, North Star, and Reaper.



Above: *Ride of the Cultists*. Figures by Citadel, Greenlight, and North Star.



Above: *Full Leather Jacket*. Figures by Citadel and Greenlight.

When a *War of the Worlds*-type illness befalls the aliens, they crash in and around Roswell, and these sites now emit gases, space spores, alien chemicals, etc. There are also creatures in the area, spawned from these fumes, along with survivors from the wreckage. With the Y2K bug looming, Earthlings are scrambling to get off the planet and to Mars before all technology crashes leaving them stuck on a dying Earth forever.

This is Roswell '98!



Above: *Don't make a sound...* Figures by Citadel, North Star, Reaper, Redbox, and Wizkids.



Above: *Aggressive Negotiations.* Figures by Citadel and North Star.



Above: *Salvage Team.* Figures by Citadel, Elheim, Greenlight, North Star, and Reaper.



Above: *Highway Patrol.* Figures by Citadel, Elheim, Greenlight, and North Star.

SOURCING SMALLER-SCALE TREASURES

Gaming in 20mm (or 1/72, to be more precise) has been a treat. There's not as much available at this scale, so it's been a fun treasure hunt to seek out models that fit. I've got robots from Reaper as not-Terminators, Hive creatures from Elhiem as not-*Alien*-style Xenomorphs, zombies from Dark Alliance, Mage Knight Thorn Crawlers as not-*Tremors* Graboids, and 15mm alien grey minis from Rebel. It's been a joy realizing this project and getting the fantastic 20mm post-apocalyptic models onto a battlefield to play.

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MISTER B-I-G BILLHOOKS!

By Mike Peters

The inaugural Mister B-I-G Billhooks tournament was held at Bristol Independent Gaming on 6 May. A dozen gamers battled for the title of Mister B-I-G Billhooks and the magnificent trophy created for the occasion by B-I-G's own Jim Harding.

Players fought for the House of Lancaster or the House of York (or Burgundy!) in the tradition of the well-established Billhooks BASH event, but were also awarded personal points for their performance in each battle. A victory scored three points, and one point was awarded for each point of leader that was killed or routed from the field. The number of coins taken was also recorded to use as a tiebreaker if required.

This was the first tournament I have organised and run, and several games caught my interest as I dealt with questions and rules queries.

Billhooks newcomer Nigel Davie gave the game's author Andy Callan a run for his money, with Andy stealing a Yorkist victory by the skin of his teeth, with both armies down to zero coins!

Steve Blease brought his rather glorious Citadel knights (right) out of retirement for this tourney. They are 40-years-old, and he told me, "As soon as I saw the *Billhooks Deluxe* cover, I wanted to recreate it!"

Ben Mallet and Elliot Davey were the youngest players at the tournament - their combined age was less than that of Steve's knights! - and they met in the first round with Ben's Yorkist Army suffering a shock loss.

Mark Taylor was voted as the worthy winner of the best painted army competition, just edging out Steve Blease's magnificent Burgundians.

By the third round only two players had won both of their games - Steve Wood and Andy Callan - and by the luck of the draw they met in the final game. These two old friends have played many games over the years, and both commented that this was as close and hard fought as any of them. Andy "just pipped it at the end!" when Steve's Captain Diehard rolled three on a morale test, giving the victory on the field and in the tournament to *Billhooks'* author.



Above: Steve Blease's Citadel knights.



Above: Some of Mark Taylor's best painted army.



Above: *Billhooks* veterans Andy and Steve face off in the tournament decider.

Andy usually has the role of Umpire and Rules Guru so it must have been a pleasure for him to relax and play his game... and a relief to emerge victorious!

B-I-G is a great venue, and we had the place to ourselves for the day. B-I-G Jim (the man in charge of the venue) enjoyed it so much he immediately announced a rematch, Mister 2 B-I-G Billhooks, which will be held on Saturday 28 October!



Above: Lord Callan is crowned the winner and has Bristol's Biggest Billhooks!



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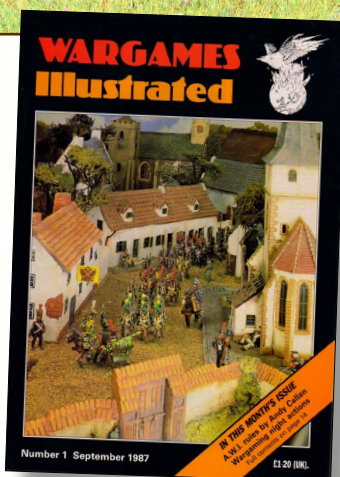


Wargaming Battles of the American War of Independence by Andy Callan.

I have been writing wargames rules for over fifty years now, mostly just for use with a small circle of friends but occasionally for publication in magazines. Until the recent success of *Never mind the Billhooks* the only ruleset of mine that ever made much of an impact was *Loose Files and American Scramble*, published back in September 1987, which now forms the subject of this Revisited article. Two 'hits', separated by almost forty years - I sometimes feel like the Kate Bush of British wargaming!

Loose Files was originally published in issue number one of this magazine and then re-published (by popular demand) six years later in issue 74. Back then, in the pre-internet age, if something was published in a magazine and you missed that issue, then tough luck! It was gone forever. Having these rules republished was a real feather in my cap - it was the first (and only!) time *Wargames Illustrated* has ever done such a thing, so now being asked to contribute again to a second re-release is quite something.

Much to my satisfaction (and surprise) *Loose Files* is fondly remembered by many wargamers and is still being played



by some of them to this day. I am assured it has influenced a number of writers and other rulesets, most notably *British Grenadier*, and more recently *Live Free or Die* by Little Wars TV (who were notably fulsome in their praise of *Loose Files* and openly acknowledged their debt to my earlier work) which has been used for demonstration wargames on some of the Revolutionary War battlefield parks.

The rules are re-printed here without further amendment but the layout and graphics have now been brought in line with today's much higher production values. I have taken the opportunity to chip in here and there with some

'Author's afterthoughts' where I consider how I might do things differently now I am older (certainly!) and wiser (hopefully...).

I now hand over to myself, circa 1987 -

THE RULES

Arthur Harman's recent series of articles on battles of the American Revolution in *Miniature Wargames* has, I hope, whetted readers' appetites for re-fighting these actions from this much neglected period. Anyone who has read Arthur's articles will immediately see how far from the truth are the popular myths of the war, which present a view of pipe-clayed redcoats helplessly shot down by wily frontiersmen. The Americans can hardly be blamed for propagating this myth, for it must be hard to come to terms with the fact that the British, although usually outnumbered, managed to win most of the battles of the war. They did this, not with the rigid manoeuvres of the European parade ground, but through an intelligent combination of conventional drill and discipline, with flexible, fast-moving formations, and aggressive tactics. Such an innovative approach was ideally suited for the typically broken terrain of American battlefields and produced a fluid style of fighting

in which successive waves of infantry attacked and counter-attacked, with the edge going to troops able to quickly re-form after an action. So, far from being rigid, one-sided affairs, most of the battles of the war were fast moving, close-run, and unpredictable. Given the small numbers of troops involved (usually under 5,000 men a side) this makes the period ideal for wargaming.

To be realistic, though, the rules need to reflect the fast pace and special features of these actions. It is thus a mistake to think that you can just adapt a typical Seven Years' War or Napoleonic set, since these are usually designed for the relatively stately, large-scale engagements of the European theatre. So, it is probably best to start from scratch and design a set of rules that are tailor-made for the period. The final version of my own set, printed below, is the product of many revisions and playtestings, polished over the years through the experience of many a close-fought action. I don't expect they will suit everyone, and some of you may find the mechanisms a little unusual, but do give them a try before you write in to complain about apparent omissions or inconsistencies. Playability has been the keynote. I give some 'Designer's Notes' after the main body of the rules to explain the thinking behind some of the rule mechanisms.

SCALES

1 figure	10 men
1 inch	25 yards
1 turn	approx. 5 minutes
1 model gun	2 pieces of artillery

ORGANISATION

Infantry: in 'companies' of three figures on a base.

Unit size = 9 - 30 figures.

Cavalry: in 'troops' of two figures to a base.

Unit size = 4 - 12 figures.

Skirmishers: individually based. Fire in groups of three figures. Maximum unit size = 15 figures.

Artillery: each model gun has a crew of three figures and a team of horses.

One company/troop/base in each unit should be clearly identified as the Command Group (e.g. by using a flag or officer figure).

TRAINING

Each unit is given a basic efficiency grade at the start of the game, indicating its training and experience. This may vary in a campaign context, but the following should be taken as standard grades for the different categories of troops:

1st Class: Grenadiers, Light Infantry.

2nd Class: Regulars, Continentals, Rangers, Jagers.

3rd Class: Raw Regulars, Veteran Militia, Loyalists.

4th Class: Militia, Inexperienced Loyalists, European-led Indians.

5th Class: Other Indians.

ORDER OF PLAY IN A TURN

(ALL MOVEMENT IS SIMULTANEOUS)

1. Compulsory Retreats/Routs following combat in previous turn.
2. Calculate Morale effects provoked by 1, above.
3. Firing.
4. Allocate Command Points. Move commanders and couriers.
5. Movement. Announce attempted advances to contact/charges.
6. Combat.
7. Re-dress ranks (according to training) of units that did not move this turn.

Author's Afterthoughts: Figure Scales

Most of today's rules are 'scale agnostic'. It would have been much better here to say that each regiment has so many stands and to use centimetres for 15mm or inches for 28mm (or 25mm, as it was back then).

Author's Afterthoughts: Time and Motion

Back in the 1980s, no rules were complete without figure, ground, and time scales. It was all part of a 'bottom-up' analysis of battlefield action, based on a sort of 'time and motion' study which aimed to give wargaming a more 'scientific' respectability. None of this ever really worked, so these days writers rarely bother with such things.

Author's Afterthoughts: Simultaneous Movement

This was always more of an ambition than a practical reality but we all felt it was something we ought to aspire towards. IGO/UGO is less likely to cause cross-table arguments and one of today's card-driven turn sequences is probably best in terms of practicality.



Left: Command Group (A), Artillery (B), Cavalry Troop (C), Infantry Unit (D), and Skirmisher Group (E).



COMMAND

This is exercised using Command Points (CPs). At the start of the game, determine the Command Points of each side's commander-in-chief. Unless these are determined by the scenario, the number of Command Points = Average Dice roll + 1.

Subordinate commanders (Brigadiers) always have an Average Dice x CPs. The actions possible to a commander are listed below, together with the cost in CPs.

- Move up to one dice (average or D6, as you choose) x inches = 1 CP.
- Give an order to a unit (or to more than one unit in the same Brigade to do the same thing): 1CP (Command range is 6").
- Write an order (in multiplayer games) = 2 CPs (note: a unit takes one full turn to react to a written order).
- Inspire troops in Combat (i.e., + 1 in combat calculation) = 3 CPs.*
- Rally one D. Point (see below) = 2 CPs*

*The Commander figure must be adjacent to the unit's command group.

Author's Afterthoughts: Command & Control

This is rather too complicated for its own good, something many of my rules were guilty of back then! It would probably be better to have just three classes of Commander (Poor, Average, and Good), who are allowed so many actions each turn, each costing one Command Point.



D. Points being recorded here on a micro dice.

D. POINTS

These represent the temporary Disorganisation, Demoralisation, and Desertion that can affect a unit's performance in action. Unlike casualties (see below) DPs do not have a permanent effect. The number of DPs on a unit may fluctuate up and down according to circumstances but never by more than five. According to their training, units may remove D. Points by re-dressing the ranks and otherwise sorting themselves out at the end of a turn. This varies according to training and circumstances.

- 1st Class units may remove up to 2 DPs per turn, if stationary and not in combat.
- 2nd Class units may remove 1 DP per turn if stationary and not in combat.
- 3rd Class units may remove 1 DP per turn if stationary, not in combat, and not under fire.
- 4th Class units may only remove DPs by a commander using his Command Points.
- 5th Class units only remove DPs if a commander-in-chief uses his Command Points.

D. POINTS

Because the number of D. Points affecting a unit is constantly changing it is not practical to try and keep a note of them on paper. Some sort of counters placed next to the command group of the unit in question is a much better system since you can see at a glance how disordered a unit is - the enemy can see it too, which is only realistic since ranks would be wavering, etc. - and you can add or take away counters as required. The counters I prefer to use are little pebbles, sold as gravel for fish tanks in pet shops. These can be handled more easily than flat counters and don't look too out of place on the table.

Author's Afterthoughts: D. Points (DPs)

Demoralisation, Disorder, and Desertion. A mechanism that has stood the test of time - although the guys at *Little Wars* TV decided to change the abbreviation because of certain unfortunate modern associations...

As an afterthought to my afterthought (come on - keep up!), it's probably the case that D. Points here are too easy to get and too hard to rally off - I would be inclined to make rallying off a bit easier, especially for Regulars.



MOVEMENT

In the close terrain typical of this war, movement rates were unpredictable and so all movement is randomised in the game. 1st/2nd/3rd Class units move one or two Average Dice (Player's choice) x inches.

4th/5th Class units move one AV.D or one AV.D and one D6 (Player's choice) x inches.

Skirmishers may move an extra D6 x inches if the player wishes. Cavalry may move an extra one or two D6 x inches if the player wishes.

All troops except skirmishers take 1 DP for each 1 or 2 rolled. In woods, take 1 DP for each 1, 2, or 3 rolled.

Movement Special Cases

Hessian Infantry: Move one AV.D or one AV.D +2" (not Jagers).

Cavalry: May only change speed by one or two dice in a turn (i.e., if a unit is at rest, it may only move off at up to two dice x inches, and if it is moving at top speed - four dice - it may only slow down to two dice on the next turn). In any move where it is the intention to close to contact, a cavalry unit must roll at least three dice whatever the distance to be covered, taking any penalties in D. Points. Couriers move up to four dice x inches.

On Roads: The player may choose their own roll on any Average Dice (thus limiting the random effect and preventing too much 'bunching' in marching columns).

Woods/Uphill: -1" from all dice rolled.



MANOEUVRE

Wheeling: Treat as uphill move. Pivot one end of line. Measure distance moved by outer figure. Take 1 DP.

Change Formation: Takes one turn. Take 1 DP (2 DPs if under fire).

Limber up/unlimber: Takes two turns. Take 1 DP (2 DPs if under fire).

Cross minor obstacle (e.g. small stream, gully): Takes one turn. Take 1 DP (2 DPs if under fire).

Cross major obstacle (e.g. abatis): Time and penalties determined by players.

Cross fence/wall or about face: Takes ½ move (roll dice as normal but halve total). Take 1 DP if cavalry or if under fire.

COLLISIONS/ INTERPENETRATIONS

Each unit takes 1 DP.

Retreating or Routing units move round supports that are better formed (i.e., have less DPs), but run through and collide with units equally or worse formed.

Author's Afterthoughts: Randomised Movement

Love it or hate it... but justified here, certainly more so than in other theatres, because of the particular features of the typical American terrain. And what about 'Average Dice'? (six-sided, but numbered 2/3/3/4/4/5 so they give the same 3.5 average score as a D6 but with a more even spread). Does anybody still use these? Rerolls can give a similar effect.

MORALE

- Troops ignore the retreat of friendly units with a lower training grade but take 1 DP if such a unit routs past within 6".

- If equal/higher grade unit retreats past within 6" take 2 DPs.

- If equal grade unit routs past within 6" take 2 DPs and 1 Casualty.

- If higher grade unit routs past within 6" take 3 DPs and 1 Casualty.

FIRING

1) Artillery: Three classes of gun are recognised:

Light: Less than 3 pounders (e.g., 'gallopers' or 'grasshoppers').

Field: Most guns. 3-6 pounders were in general use.

Heavy: 9 pounders and upwards. Rarely in use in the field in this theatre.

Ranges:

Long: 10" to 36" (minus 6" for light, plus 6" for heavy).

Short: under 10".

Effect: Roll one D6 for each model gun firing, modified as follows:

- + 1: Heavy gun.
- +1: Target in column or limbered artillery.
- + 1: Firing at same target, at same range, as in previous turn.
- 1: Firing at new target.
- 1: Each DP on gun firing.
- 2: Target in fieldwork or stone building.
- 2: Target in skirmish order.
- 1: Light gun.

At long range inflict 1 DP for final total of 4 or over.

At short range inflict 1 DP for total of 2 or 3, inflict 2 DPs for total of 4 or 5, inflict 1 DP and 1 Casualty for total of 6 or more.

2) Infantry:

Note: Only skirmishing infantry may fire and move in the same turn.

Ranges: Musket 0"- 8". Rifle 0"- 10".

Effect: Roll one D6 for each company or group of three skirmishers firing, minus the number of DPs on the firing unit. Halve the total if firing at artillery or skirmishers, halve again if target in fieldwork or building. Halves round up.

E.g.: A seven company unit with 2 DPs firing at skirmishers would roll $(7-2) = 5 \div 2 = 2\frac{1}{2}$, rounds up to three dice.

Inflict 1 DP for throws of 6 only. Skirmishers roll again for throws of 5, with subsequent $4/5/6 =$ inflict 1 DP.

Casualties

If a unit under fire has already sustained the maximum number (i.e., 5) of DPs, any subsequent DPs caused by fire combat or morale only are taken as casualties.

Loss of one 'casualty': Remove one company (three figures) of infantry or one troop (two figures) of cavalry. A gun that receives a casualty is knocked out.



COMBAT

Occurs when a unit advances to within 4" of an opponent. Each side throws 1 Average Dice, plus or minus the following:

- + 3: Each Training grade higher than the opponent.
- + 3: Defending fort or stone building.
- + 2: Defending fieldwork or wooden building.
- + 2: Making bayonet attack (option open only to British regulars. Declare before attack).
- + 1: Terrain advantage (e.g. uphill, behind stream, gully, wall, fence, etc.).
- + 1 or 2: General with unit (depends on how many CPs he spent on 'inspiring troops').
- 3 in skirmish order
- 3 being attacked in flank or rear
- 2 each DP on the unit
- 2 each casualty suffered
- 1 outnumbered*
- 2: outnumbered 3:2*
- 3: outnumbered 2:1*
- 5: outnumbered 3:1 or more*

* For these purposes one cavalry figure = three infantry; one gun = six infantry.

For two units attacking one, the attackers total up all their factors and divide by two.

Count highest grade unit for training comparison.

Result: Compare scores. If side A's total is, say, +3 and side B's is -2; then side A is the winner by a total of +5 and B is the loser by -5. Consult the following for the effect on each unit:

- +4 or more: Easy victory. Take 1 DP. 1st/2nd/3rd class troops obey orders. 4th/5th class pursue (see below).
- +2/3: Successful action. Take 1 DP and (if facing infantry or artillery and not in a fort, building, or fieldwork) one casualty. Halt one turn.
- +1/0/-1: Standoff. No clear result. Both sides halt. Action continues next turn. Both take 1 DP and (unless infantry facing cavalry, or facing a bayonet attack, or in a fort, building or fieldwork) one casualty.

Author's Afterthoughts : Plusses and Minuses

Very much 'of their time'
and far too many of them
here in Firing and Combat
to be user-friendly.

-2/-3/-4: Driven Back. Take 2 DPs and one casualty. Retreat one move at maximum speed (no deduction for about face).

-5/-6/-7/-8: Defeated. Take 2 DPs and two casualties. Retreat at maximum speed behind next line of friendly troops, or next terrain obstacle if no support.

-9 or more: Routed. Run away at maximum speed to beyond artillery range of enemy or next terrain obstacle (whichever is the further). Take -1 DPs and two casualties.

Note: Pursuit continues until the enemy outdistances the pursuers or is destroyed by them.

Cavalry who get a standoff result against infantry or artillery act as if driven back.

Generals who attach themselves to a unit may not quit that unit until the combat is resolved, and they must share the fate of that unit (i.e., risking retreat/rout and getting caught up in a pursuit).



RISK TO COMMANDERS

If a unit to which a commander is attached (e.g. for rallying purposes, or to give an order, etc.) takes a DP from enemy fire, or takes a casualty in any circumstances, roll one D6 to see if the commander is hit (maximum of one such roll in any one turn):

1 = Hit. Roll again:

4/5/6 = Light wound. Lose 2 CPs.

2/3 = Serious wound. Retire from field. Loses all CPs.

1 = Killed.

Formations Permitted

	Regulars	Militia	Light Infantry
Line	Yes	Yes	Yes
Column	Yes	Yes	Yes
Skirmish	No	Yes	Yes

Note: Line is the normal fighting formation for both infantry and cavalry. Column is used only on the march except that regulars may also use it as an attack formation when assaulting a fieldwork, bridge, or defile. Regulars are too sensible to consider skirmishing, but militia are happy enough to do it (Minutemen, etc.) even though the effectiveness of untrained skirmishers is questionable.

Author's Afterthoughts: Combat outcomes

Taking the overall combat result as the difference between the Winner's and Loser's scores is useful, because it allows for a wide range of outcomes for the two sides.

Author's Afterthoughts: Explain your Reasoning

This is useful - more authors should do it. Explaining why you have chosen a particular mechanism is very helpful to players. Otherwise, rules may seem counter-intuitive.

COMMAND POINTS

Keeping a record of how Command Points are used is equally important. The system I have settled on, after much experimentation, is to use a little gadget made up of cork tile and mapping pins. Each commander has a small rectangle of cork tile marked so:

Movement (1)						
Orders (2)						
Rally 1D (2)						
Combat +1 (3)						

The figure in brackets is the cost in Command Points of each command action.

Give each commander as many mapping pins as he has Command Points. At phase 4 on each turn the commander's CPs are allocated by putting the pins in the appropriate boxes. Six is the maximum number of boxes needed,

since the maximum Command Points score is Average Dice +1. Thus, a four-point general could, say, move two dice x inches and then rally one D. Point, or he could issue two orders. But he couldn't move two dice x inches and add one in combat since this would cost a total of five CPs. Using the cork tile and pins this is immediately clear to the players.

Author's Afterthoughts: Battlefield Clutter

This little gadget is far too fiddly and intrusive. Simplifying the Command Points (see 'Author's Afterthoughts: Command & Control') would help.

DESIGNER'S NOTES



THE ADVANCE TO CONTACT

A couple of points to note:

1) You'll find that an attacking unit can avoid coming under fire from the defender before the combat calculation if they carefully time their attack (so that their unit starts its move outside musketry range [8"] but ends it inside the combat range [0" - 4"]). This does take some careful timing and a good deal of luck (since movement is randomised) but does give a particularly finely-judged advance an appropriate reward.

2) The +2 for a bayonet attack is a bonus open only to British regulars, who used the tactic to good effect to put the frighteners on their opponents. Note however that the bayonet attack is a two-edged weapon (sic) since, if you only get a standoff result, then the defender doesn't take a casualty. This reflects the fact that the attacker has dispensed with any firing during the advance but has still been subject to the defender's fire. The advantage thus passes to the defender, with the opposing sides going into the next round with the attacker on minus four (-2 for a D. Point, -2 for a casualty) and the defender on only minus two (-2 for a D. Point). The lesson for the British player is therefore - only use a bayonet attack to enhance an already likely victory, or as a risky last resort to get out of trouble. Steady Continentals are unlikely to be impressed by it.

MANOEUVRE

Under these rules you get some idea of how difficult it is to put a complicated plan of action (or even a fairly simple one!) into effect.

The terrain is assumed to be broken up by trees, scrub, and fences (this was typical of AWI battlefields) which all get in the way of parade ground manoeuvres. The ability of well-trained troops to quickly re-dress their ranks gives them a decisive advantage.

COMMANDERS

Commanders are usually kept busy straightening out the mess manoeuvring units get themselves into. Beware of getting your general shot at, as the loss of all those useful command points can have unpleasant and decisive results. Note that while most commanders can steady a unit in defence by keeping a close eye on them (i.e. spending 3 CPs on 'inspiring troops in combat'), a general has to be above average to be capable of raising spirits while leading his men in an attack (the 'hat waving' style of leadership) since moving costs him CPs; he'll need to be exceptionally charismatic to lead a dashing cavalry charge.

TROOP TRAINING

Quality is immeasurably superior to quantity. You'll find that seasoned regulars can absorb a lot of punishment, sort themselves out quickly, and then come back for more. Militia units, on the other hand, have limited usefulness and life-expectancy, so are best placed behind some sort of cover and told to stay put. Manoeuvre with them at your peril as they soon fall into disorder and become good for absolutely nothing.

WHY LOOSE FILES?

I came across this one quite by chance in an obscure publication by the John Rylands University Library of Manchester - *Sir Charles MacCarthy, Soldier and Administrator 1768-1824*, by A.P. Kup, JRULM 1977. MacCarthy was killed in battle against the Ashanti in 1824 but as a young man he had been friends with David Dundas, who successfully introduced Prussian-style discipline and order into British Infantry regulations in the 1790s. This was not universally welcomed, and the booklet quotes a letter to Dundas from General William Harcourt (a veteran of the battle of White Plains) who doubted whether all British officers would be up to understanding Prussian methods "and, upon the whole, whether loose files and American scramble would not have been preferred". This shows the value of sheer serendipity - something you wouldn't come across by just doing an internet search.

SKIRMISHERS

Are easily seen off by regulars determined to use the cold steel. Skirmish fire is primarily of nuisance value but can soon become alarmingly destructive if not dealt with promptly.

CAVALRY

You'll see why cavalry didn't play much of a part in this war. Under these rules they are exceptionally difficult to handle to good effect since they usually fall into disorder too easily to be of much use against steady troops. A successful cavalry charge is thus a great rarity, but when it does come off it can be wonderful to behold.

Author's Afterthoughts: Credit where Credit's Due

I'm always happy to acknowledge my debt to other rules authors when I make any use of their mechanisms. In *Billhooks*, for example, there are things that would be recognised by H.G. Wells and Donald Featherstone, amongst others. We all stand on the shoulders of giants.

The mid-1980s were an exciting time in my wargaming life. Paddy Griffith had founded Wargames Developments (I was its first Chairman) and the house journal *The Nugget* was proving to be a rich source of ideas and discussions. It brought me into contact with talented rules designers like Phil, Jim, and others, many of whom have continued to make important contributions to the hobby. WD is still going strong and *The Nugget* has recently got to issue 350.

THE MINIS IN THE PHOTOS

All the figures seen in this article are from Perry Miniatures' American War of Independence (metal and plastic) range. Thanks to Alan P for the loan of his collection.

FINAL WORDS: LOOSE FILES REVISITED

I produced a simplified version of *Loose Files* for one of the 'Paper Soldiers' series of books I did with Peter Dennis - *Wargame the American Revolutionary War* (Helion 2018). On reflection I probably went a little too far with some of the changes – beware the Law of Unintended Consequences! If it ain't bust, don't fix it!

So, overall, what do I think now of 'Loose Files and American Scramble'? Well, it's good to see it's still remembered after all these years when I get people coming up to me at shows to tell me how much they enjoyed playing it. One chap even told me it was something of a life saver for him, as it gave him a project that took his mind off things at a very difficult time.

The reason it has been successful, I believe, is because it doesn't try to do too much. It just sets out to recreate the smaller battles of the American War of Independence and that's all. In so doing it meets the requirements of the three classical dramatic unities of time, place, and action.

There are some things I wouldn't do in quite the same way if I was writing it today, in the light of another forty years of rules writing experience, but overall I'm proud of what I achieved there.

And it's a belter of a title!

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WiPrime Members can download *Loose Files* and *American Scramble* as a complete ruleset (with Andy's updates, and a contents page) from the Exclusive Posts section of the Prime Members Area on our website.



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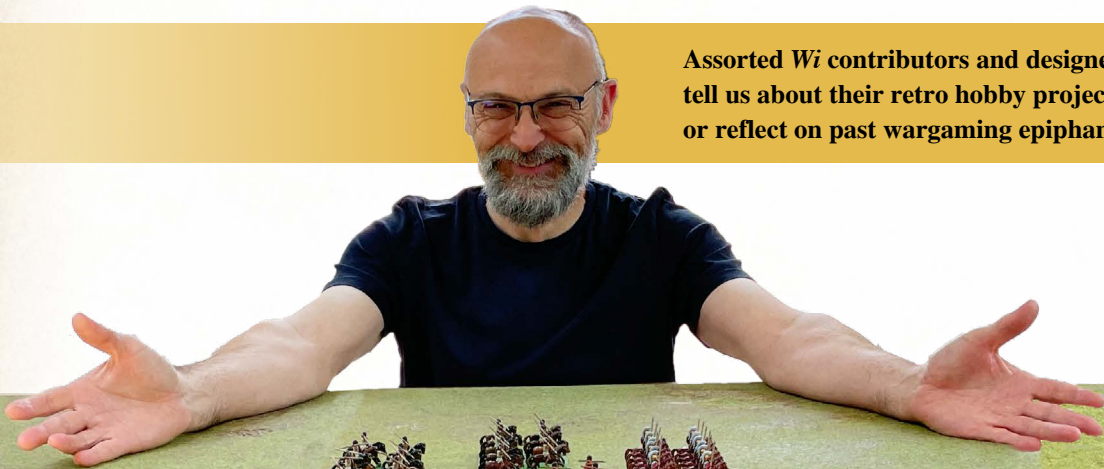
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RETURNING TO OLD FAVOURITES

Assorted *Wi* contributors and designers tell us about their retro hobby projects, or reflect on past wargaming epiphanies.



ONE PERSON'S PASSION - COLLECTING OLD SCHOOL ARMIES

Rick Priestley: A year or two back, when we were all confined to barracks and denied the solace of armed conflict, I found myself rummaging through draws laden with old armies and - in some cases - piles of leaden miniatures that I'd never got round to painting. 'Well, there's no better time to sort these out!', I thought to myself, and so I started on a journey of repair, repainting, and rebasing those old - in some cases very old - armies. Then things started to get out of control. As I sat down to write this, I tried to recall when I last painted a contemporary

model, and realised with some unease that a) it was years ago for sure, and b) I really don't remember. Also, c) scary!

Before venturing any further, let me explain that we are talking about ranges produced in the 1970s by such manufacturers as Miniature Figurines, Garrison, and Hinchliffe, cast in good old-fashioned lead-heavy alloy and very much 'wargames figures' in style and execution. These are ranges that I collected and fought both with, and against, in my youth. I'm sure most of my contemporaries will be familiar with

the models I'm talking about. As for any youngsters unfortunate enough to be reading this, I can only refer you to the accompanying pictures for a glimpse of wargaming's past.

My own core interest has always been the Ancient period. Hence the armies I started with were the Romans, Greeks, Persians, and such-like, that I already had. It didn't take me long to find online blogs by other collectors of these old models or 'Old School' wargames, as our rather niche hobby is commonly called. I started to follow the stories of my fellow enthusiasts



I started buying Military Modelling magazine in 1971 and, barring the odd cat-related accident, have all those issues still. Back then, the monthly magazine was not only the best way of reaching your customers (as it remains to this day!) but the only way. Consequently, these magazines are chock-a-block with adverts and lists of ranges, which - together with the review columns - make them a fantastically useful resource for the collector. As well as Military Modelling I have a complete run of Battle for Wargamers, a good run of Wargamer's Newsletter, including all those covering the early to mid-'70s, and a smattering of Airfix Magazine and Miniature Warfare.



I keep the stock of models awaiting paint and preparation in carefully labelled Really Useful boxes. It's obviously important to maintain a good record of what models you have. Each box includes a photocopy of the relevant catalogue page marked off with the number of castings together with any necessary notes. Keeping a list of 'needs' is useful too - you never know when you'll have a chance to get hold of a rarity.

Here I'm sifting through a box of old Minifigs with the aid of the 1972/73 catalogue. Old catalogues are invaluable. Fortunately, you can find many contemporary catalogues online on collectors' websites.

as they sought out discontinued models to add to their armies. What I discovered was that the majority of Old School collectors focussed their efforts on 18th Century conflicts and the Napoleonic Wars. Their adolescent wargames experiences were evidently with books like *Charge!* by Brigadier Peter Young and *The Wargame* by Charles Grant - games firmly-rooted in what was then cheerfully summed 'Horse & Musket' warfare.

I therefore decided that what the world really needed was another blog (I know.. I know... what was I thinking?). Specifically, a blog about Old School 'Ancient' wargames. Hence, I started to photograph my efforts, post the occasional report of progress, and build a reference database of the models I was most interested in: the Minifigs 'PB' ranges. I called the blog Notitia Metallicum and you can find it easily enough via any internet search engine. I've also added links to other Old School blogs and websites that I'm aware of, and those in turn will direct you down whatever rabbit hole happens to appeal to you. Tread carefully.

The Minifigs ranges that I've concentrated on are those produced from about 1972 to 1978 and coded 'PB' for Phil Barker. The designs themselves are based on Phil's

two ground-breaking books on Ancient armies: *Armies of the Macedonian and Punic Wars*, and *Armies and Enemies of Imperial Rome*. These models went out of production when the larger, chunkier style Ancients ranges were introduced in the late '70s. During their reign they were churned out in such sufficient numbers that they remain relatively easy to pick-up on the second-hand market. Some models are rarer than others of course, and finding enough of anything to build a decent unit can be a challenge.

And, of course, that is a big part of the appeal of collecting Old School miniatures. You have to patiently hunt them down, stalking eBay, and keeping an eagle-eye on the stock of second-hand retailers. Bring-and-buys can yield surprises too. Friends who learn of your folly may recall that box of old toy soldiers tucked away in the garage. Fellow collectors may be prepared to contribute or swap. As the collection builds it needs to be catalogued. Lists are made of wants. Oddities crop up, unrecognised models or variants, and identifying miscreants can become an overwhelming and obsessive part of the hobby in itself. Just saying.

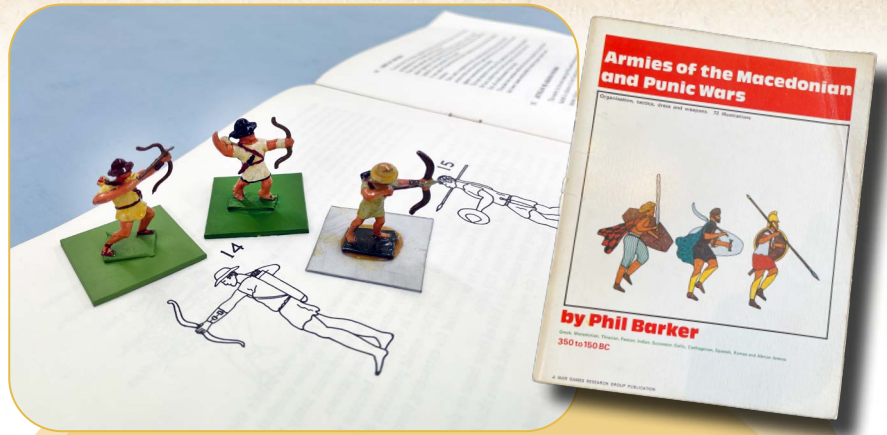
Often it takes years to find particular models or units of a decent size. When the collector does get hold of that

much sought after unit of troops, it will usually have been assembled in the 1970s and covered with a good thick coat of Humbrol enamel paint and yacht varnish. With luck, removing the paint will reveal a model perfectly preserved; usually with flash, casting vents and period imperfections intact. If unlucky... well I've had all sorts from ambitious conversions, repairs made with lashings of contact adhesive, and what I take to be period drop-cast 'knock offs'.

Building a reference collection of contemporary magazines, catalogues, and update sheets is almost as big a challenge as finding the models themselves. *Military Modelling*, *Battle for Wargamers*, *Wargamer's Newsletter*, and *Airfix Magazine* all carried adverts and reviews. Minifigs catalogues from the early '70s are fairly rare. It doesn't help that catalogues weren't usually dated. I have scanned and uploaded copies of what I call the '1972' and '1975' catalogues to my blog, as well as some of the update sheets that were issued subsequently. The 1975 catalogue was a loose-leaf affair, that was made in such a way that it could

be updated by adding further sheets. Minifigs also produced separate trade catalogues at various times, and these are different again. I did say it was a bit of a rabbit hole, didn't I?

There's a certain satisfaction in bringing these old models back to life. It takes effort and a little skill: stripping paint and making repairs, replacing broken spears and other parts, and restoring these aging warriors to fighting fitness. Modern paints and materials make the job much easier than it might otherwise be, and most contemporary gamers possess a tool kit and have ready access to materials that would have been rare, if not unknown, fifty years ago. These little models have a charm and exhibit an artistry that is altogether of another age. It is hard to deny that a sense of nostalgia lies at the heart of the collecting habit. One person's passion can be another's madness. Apparently.



When Wargames Research Group's Phil Barker wrote Armies of the Macedonian and Punic Wars, I wonder if he realized that he'd changed Ancient wargaming forever. This pioneering book, and its successors, would inspire a generation of wargamers and provide an important sourcebook for figure manufacturers too. Here we have the illustration of a Cretan archer together with the Hinchliffe, Garrison, and Minifigs models based on it.

So why do all Cretan archers wear what has been described as a 'gardening hat'? The text explains that the illustration has been used to show a style of hat that could easily be worn by any Greek light infantry. Alas, no figure designer ever worried about that, so, to this day, all Cretans wear such hats whilst other Greek light troops are destined to go bareheaded.



These Syrian archers from the Armies of the Macedonian and Punic Wars (PB) range once belonged to Richard Halliwell and fought on behalf of his Seleucids. The paint and presentation of these is very much standard for figures painted in the '70s. Many second-hand wargames figures come with a good layer of enamel paint and varnish, and often arrive chipped or with very dirty, or flaky, paintwork, as well as breakages.

If the paint is reasonably clean, I often use it as the basis for a repaint. Basically, using the old paint as an undercoat. Often the whole lot needs to be stripped off and the models cleaned up and repaired before they can be repainted.

Can you see it? Sad to say, my eyes are no longer up to the job without help in the form of magnification. I have a pair of very strong reading glasses that I had my optician make up for me, and I use those for most painting and light work. For really close-up stuff I use a jeweller's loupe - a pair of magnifying lenses such as the ones you might have seen that chap Steven Fletcher use on The Repair Shop TV program. Mine are more than forty years old and positive antiques but you can get modern versions for close-up hobby work.





As well as the Minifigs Ancient ranges, I've been collecting models from the very first fantasy range available in this country: the Minifigs Mythical Earth (ME) range. This was plainly inspired by Tolkien's *The Lord of the Rings* and included dwarfs, elves, halflings, and the usual goblins, orcs, and trolls.

This is a unit of goblins with spear, shield and bow. These models were a popular choice at the time, combining armour with an array of weapons that was very effective in then commonly-used wargames rules.

Extremely thick spears, like those carried by these fellas, were a trademark of early Minifigs and at the time were somewhat cruelly dubbed 'telegraph poles'. Often, with Minifigs, the same figures can be found in different variants with spear thicker, thinner, or slightly repositioned. I suspect this reflects the mould-makers struggling to improve the casting yield from the old-fashioned black rubber moulds.



I made this 'Man-Orc with bow' model to go with my Miniature Figurines Mythical Earth army. Minifigs never made such a figure at this time, so I thought I'd have a go at sculpting one in the same style. Here we have a painted casting together with my design. The anatomy is copied from the Minifigs versions and the pose is taken from one of the Minifigs Roman archers, so it's definitely a credible rendition of a 'might have been'.

I wasn't sure how best to capture the mail detail. Minifigs master figures were carved out of solder and the mail was very finely engraved. I tried replicating the effect with a thin layer of putty and - as you can see - used everything on the one model! The pale material is Milliput, the green Green Stuff, and the grey Procreate. Conclusion: Procreate worked best overall, holding the shape better than Green Stuff, whilst the Milliput had a tendency to drop off when the mail was cut in.

Mythical Earth goblins mounted on giant wolves. I've been picking these up second-hand for some years but when Dave Ryan at Caliver Books (who now own Miniature Figurines) started to put some old ranges back into production, I volunteered some of my better castings to use as masters for the modern re-issue of these classics.

Buying new 'old' figures is a viable alternative for some, of what are often called, 'heritage' ranges from companies such as Lamming, Hinchliffe, and Minifigs. I must admit that one of the things that I enjoy about collecting the pre-1978 Minifigs Ancients, is the fact you have to hunt them down on the second-hand market. Perversely, one of the things I enjoy about the Mythical Earth range is that I now don't have to!



This is the Minifigs Nazgul - an essential part of any Mythical Earth evil horde, I'm sure you'd agree. This is not a hard model to track down second-hand and I somehow managed to get an entire squadron of them before I thought to have a count up.

Tradition are one of those old school companies that never went out of production. These Romans were bought and painted only a couple of years ago but are the exact same figures that fought their way across battlefields fifty years since.

Tradition figures can still be acquired from Tradition of London, somewhat confusedly based in Sweden. The range is extensive and includes Ancient Greeks as well as Romans and - guess what - the Cretan archer wears a gardening hat.



A common feature of models painted in the 1970s is hand-painted shield designs, but I decided early on that I'd go for distinctive plain coloured shields for this army, leaving the potential to add a waterslide transfer later on. The only troops I've so favoured, at least to date, are these Carthaginian heavy cavalymen, with a rather nice dolphin design from the Warlord Games Hoplite transfer set.

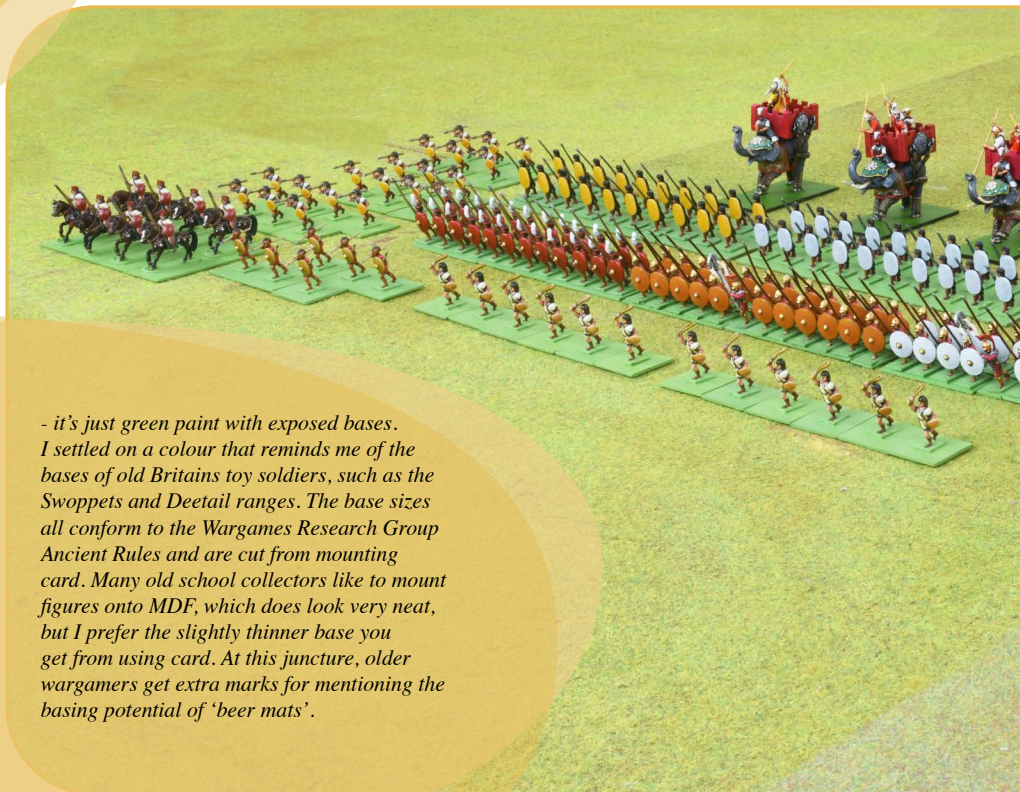
I like that the design is simple, and the overall effect still has that sense of an old-fashioned toy soldier in the Britains or Timpo style.



Minifigs Carthaginians - the army so far. I have a few more units ready to go but having reached this point I thought it'd make a nice change to paint something different. The elephants have sneaked in from my Seleucid army and are Hinchliffe beasties. I do have a batch of Minifigs elephants in the stash, but I've always admired this one and like to pick them up when I see them.

When I started with this army, I decided to keep the basing as simple as possible in the old school style. Hence, everything mounted on plain green without filling or decoration

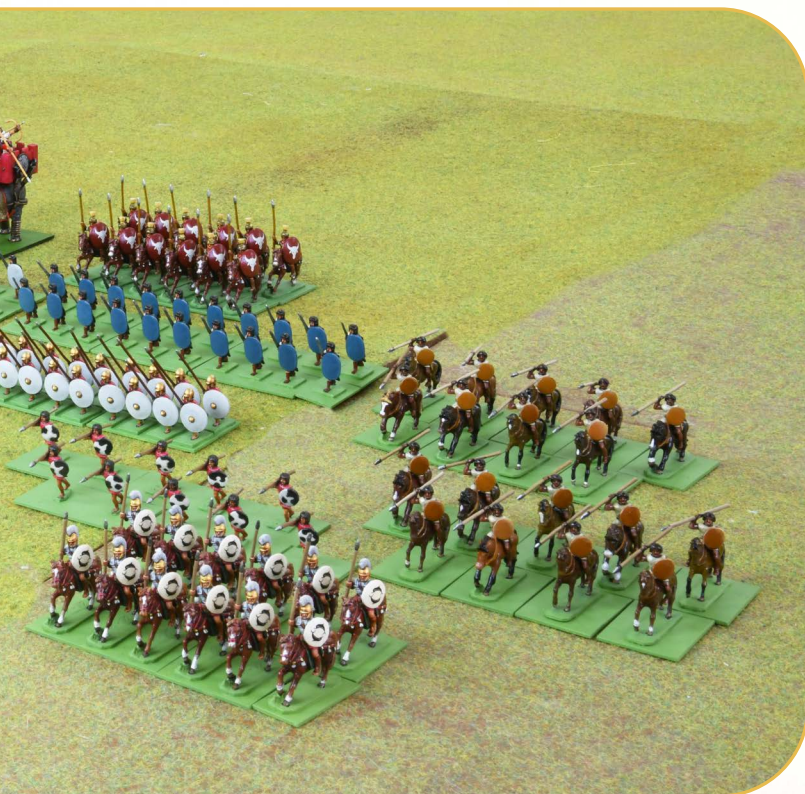
- it's just green paint with exposed bases. I settled on a colour that reminds me of the bases of old Britains toy soldiers, such as the Swoppets and Deetail ranges. The base sizes all conform to the Wargames Research Group Ancient Rules and are cut from mounting card. Many old school collectors like to mount figures onto MDF, which does look very neat, but I prefer the slightly thinner base you get from using card. At this juncture, older wargamers get extra marks for mentioning the basing potential of 'beer mats'.





Massed ranks of Carthaginian spearman ready to see off those Roman upstarts. It hardly needs to be said that every figure is gloriously identical, giving the unit a regular, neat and - dare I say - 'toy soldiery' appearance rarely found in modern wargames armies.

I know that many will disagree, but I've always preferred that wargames units should have a unitary and purposeful appearance, that models should visibly be engaged upon the same activity, whether that is advancing, shooting, or standing by awaiting orders. To my eye, modern figures often appear to be indulging in some kind of frenzied 'dance off' with their immediate neighbours rather than pursuing any more obviously military objective. Each to their own, I guess.



Hinchliffe Seleucid Elephant with crew. A splendid model and one that still stands up to scrutiny even today, in my opinion. Yes - the construction on the beast's back is way oversized and perhaps inspired by a bus shelter - but it's an imposing sight as it stomps menacingly towards the opposing ranks.

Seleucid or not, I feel no shame in fielding these in any Hellenistic, Carthaginian, or Roman army. The crew are fairly generic, and can be replaced with more suitable alternatives if necessary. Don't think that my Haradrim haven't been eyeing these up as potential Mumakil either.

REVISITING AN OLD FRIEND

Simon MacDowall: Many years ago, when the world was young, 28mm had not been invented and wargames shops still existed. Browsing through such a shop, I came across a Hinchliffe figure which was labelled as a 'Late Byzantine Peltast'. I loved the figure for its classical/medieval look and the casting was many times better than the low standard of the time. A unit was instantly purchased but then I needed an army to go with the unit, and so I set about building a 10th/11th Century Byzantine army.

Aided by *WRG* army lists, I was determined to build a truly historical Byzantine army. Imagine my despair when further research revealed that the Byzantine peltast was a myth, as were the plethora of cavalry on armoured horses. Troops referred to as 'peltasts' were almost certainly archers. I sold off my peltast unit in the interests of 'historical accuracy.'

Back then, Byzantine armies were all the rage in Ancient and Medieval wargames. This was no doubt due to their super heavy armour and multiple weaponry under *WRG* rules. They have since fallen out of favour and are rarely seen on a wargames table these days. My own Byzantines have languished in boxes for many years, without the peltast figures that had inspired them in the first place.

DIGGING OUT THE DUSTY BOXES

The problem with the Hinchliffe peltast was not the model itself but its interpretation as a sort of Ancient Greek peltast revival. It served as a halfway house between heavy and light

infantry (LMI in old money). In truth, the men modelled by the Hinchliffe figure are well attested to, and were simply close order spearmen without full armour.

I am now revisiting my Byzantines thanks to an interest in the First Crusade amongst my wargaming group. Therefore, I decided to order a new (old) unit of Hinchliffe 'Byzantine peltasts' from Lancashire Games. They will serve as infantry levied from the Anatolian Themes. Although designed half a century ago, I think these figures can still hold their own alongside more modern castings.

I have also dusted off, touched up, and rebased my earlier Minifigs and Hinchliffe Byzantines and supplemented them with more modern figures from Gripping Beast, Perry, and Footsore. Of course, it is difficult to fit 28mm figures into a 25mm army, but my 25s are mounted on quite thick bases which makes scale a little more proportional if I use a thinner base for the 28s. I even used a Perry Miniatures Armenian as an officer for my Hinchliffe 'peltasts'.

I am fascinated by the continuation of the Roman Empire in the East and this is a medieval Roman army which keeps the appeal strong decades later. They fought in some fascinating campaigns, against the Normans and Lombards in Italy, the Turks in Anatolia, and Slavs in the Balkans; you can include an astonishing array of interesting mercenaries in these battles. The initial draw - their mix of classical and medieval dress - that attracted me to the original Hinchliffe figures remains and makes the Byzantines a visually appealing force.



Above: My revisited unit of Hinchliffe 'peltasts' as close order spearmen. The officer is a Perry Armenian with the addition of a helmet crest from my spares box.



Above: By using a thin base for this Gripping Beast 28mm command group (left of photo) they do not look too out of proportion next to the Garrison and Minifigs 25mm figures on a thicker base, especially when viewed from a distance.



Above: The original Hinchliffe 25mm Byzantine Peltast is still available from Lancashire Games.

HOW A YOUNG MAN GOT FAR TOO INVOLVED IN DARK ELVES

Dom Sore: Way back in the dawn of time I got drawn into *Warhammer Fantasy Battle: Third Edition*. I wanted to play the big battles you read about in novels, and the character focused *Dungeons & Dragons* didn't quite do it. I was however heavily influenced by the tales of Drizzt Do'Urden, a *D&D* drow, which influenced my choice of a Dark Elves army for *Warhammer*. I studied the rules with my friend Russel, we got our figures (Dwarves for him) including some new-fangled plastics (very basic by today's standards), and played many battles. Our fun continued even after I discovered a way to build an unkillable hero (that particular build was soon archived, never to see the light again) and I have extremely fond memories of this early grudge match gaming.

As happens to many of us at some point, I left the hobby behind. Books were lost, figures were discarded, only to be picked up again as I discovered old friends still enjoyed wargaming. I returned to *Warhammer* in its Eighth Edition and the Dark Elves were recruited once more via eBay and game show purchases. Then I got hold of those Third Edition rules again and that leads us to now, as I turn the pages of that esteemed tome and reminisce about the days when I had more hair and less belly!

HOW DOES IT HOLD UP?

Remarkably well! Plenty of its systems are still the staple of many games we play: troops move in inches; D6s are the random generator of choice; battlefields are the standard 6' x 4'; you roll to hit, roll to kill, and roll to save (the trifecta of probability so beloved of that generation of writers and it still works even though more modern designers are doing their best to implement different systems). Armies built from points values provides 'balance' but the rules are not written with tournaments in mind, so there are holes, and the possibility to create monstrous beastly characters as I did back in the day! Gaping chasms of ambiguity will not appeal to some, but that does often make for entertaining moments of 'on table' surprise and 'off table' debate.

The nearest modern system would be something like *Gripping Beast's Swordpoint*, which is something of a spiritual successor to *Warhammer Fantasy Battle's* rules in several ways. The biggest difference between the two is in basing, army building, and casualty removal. *Warhammer* is individual



figures for all three (although we soon adopted movement trays) where *Swordpoint* has multiple figures per base, that are purchased by base, and removed in the same way.

It's been nice to revisit the 'game that started it all' for me and relive some happy memories, but I think I will stick with my more modern, tighter games in the long run.

THE PERFECT PAINTING PRIMER

James Griffiths: Christmas 1990 would forever change the lives of my eternally supportive parents; they would never encounter a tidy tabletop or a paint free carpet again! I had no idea, as I tore the wrapping paper from my new Citadel Colour paint set, that the modest, flimsy, 16-page leaflet included would become my painting bible. 1989's *Citadel Painting Guide (CPG)* arrived in the early days of Games Workshop's acrylic paint production; a time where easily accessible miniature painting advice for such paints was still rather rare. It started my passion for painting miniatures and remains a wonderful hobby introduction for painters of all ages.

It begins with the essentials: prepping figures, brush care, basing, gap filling, and priming. This advice is solid but not particularly notable beyond the inclusion of 'unofficial' products and tools, such

Right: Complimentary red and green colours on the Space Ork - the beginning of the infamous GW 'red phase'?

as Milliput. It's at page eight that the painting sections begin properly, and this half of the leaflet became my tome (if eight pages can be classed as a tome!) of painting wisdom. Referring to the Guide, with my dad by my side (evolving his own techniques beyond Humbrol enamels on military kits), my *Heroquest* set was quickly completed to a decent standard, and I progressed to metal Citadel miniatures.

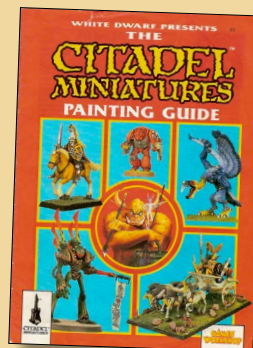
FREE TO BE FREE!

It was a pleasure revisiting the *CPG* for the first time in decades. I had forgotten how bold, bright, and creatively open and encouraging it was. Compared to the stricter guides that would follow from GW and other companies (increasingly focused on selling specific paints from their expanding ranges) the *CPG* offers a rainbow of possibilities from a rather limited selection of paints. Perhaps the constraint of a smaller paint selection led to it providing a true mini painting education - it was essential the *CPG* equipped the reader with enough knowledge to know theory and colour mixes, where to put them, and why placing paint in one way might be more effective than another.

This is a far cry from the prescriptive step-by-step guides that have become increasingly common. Modern advice is big on 'where' to put each very specific paint from an expansive range, but little space is given to understanding the 'why' behind the placement.

THEORY MEETS PRACTICE

The chapter on applying basecoats puts a focus on the importance of choosing and establishing atmosphere and mood. It offers a small selection of colour combinations - basecoat, to shade, to highlight - but it also touches on the colour theory behind the suggestions and encourages experimentation. The advice and theory continue through shading (with full explanations of what shadows achieve and the different ways to create them), as well as highlights (including drybrushing), fine detail (patterns, flourishes, using technical pens, etc.), and finishing.



APPLYING THE BASE COAT

Here we examine the purpose of the base coat and the different kinds of surface on your model. We take a look at the different demonstration miniatures and deal with the use of the colour table. Lastly we introduce the concepts of shade and highlighting.

Complementary colours of red and green work well on this *Iron Jawz* Space Ork.

A positive mix of colour on this *High Anvil* brings the model to life.

Good shading and colour choice give this *Space Wolf* illustration a very pretty finish.

BROODER		BASE COLOUR	DARK SHADE	HIGHLIGHT REQUIRED
Single Red	Red	Red	Red	Red
Double Red	Red	Red	Red	Red
Orange	Orange	Orange	Orange	Orange
Yellow	Yellow	Yellow	Yellow	Yellow
Green	Green	Green	Green	Green
Blue	Blue	Blue	Blue	Blue
Purple	Purple	Purple	Purple	Purple
Black	Black	Black	Black	Black
White	White	White	White	White

9

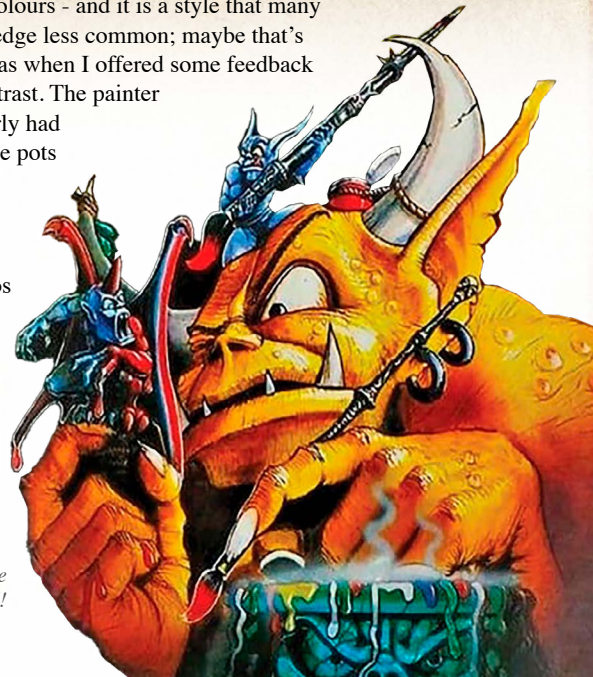
- The base coat.
- Colour chart.
- Shadow and highlights.

Today 'Eavy Metal is a defined style - clean edge highlights and generally 'grimdark' colours - and it is a style that many painters aim to emulate very directly. I feel this has made creativity and broader knowledge less common; maybe that's because people new to the hobby aren't learning the theory. A salient example of this was when I offered some feedback about a paint job and suggested light grey highlights would make for an interesting contrast. The painter replied they didn't have a light grey paint in their collection; the figure in question clearly had both black and white paint on it! Somehow, they couldn't think beyond the names on the pots and conceive of mixing them together.

There's still wonderful advice out there, but now it comes from less official sources. Look online and you'll find painters who experiment and share advice in the same way the first *Citadel Painting Guide* did; but their communication is through YouTube videos and social media posts. I do fear, despite this wealth of free information available, many new painters will fall into the Games Workshop 'paint-by-numbers' void and never emerge from it, eternally focused on being an 'Eavy Metal painter.

I feel very lucky indeed that I learned from the classic *Citadel Painting Guide*. Give a man a modern painting guide and he'll paint a figure that looks like everyone else's. Give a man the *Citadel Painting Guide* and he'll learn to paint whatever he wants however he wants!

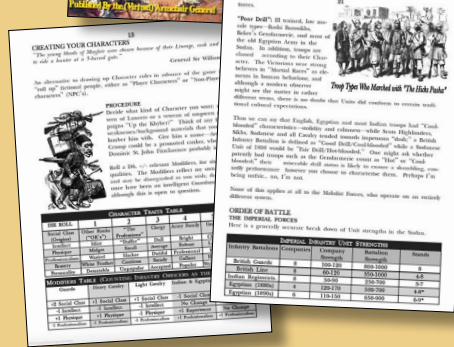
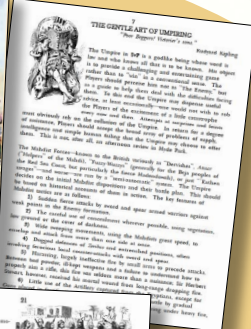
Right: The Golden Demon was the mascot of GW's painting sets and provided snippets of advice throughout the guide. I ignore his "Always cut away from you" suggestion to this day - to my peril!



ROLEPLAY TO WARGAMING

Pete Brown: Long term readers of this magazine will know that I am a fan of *Science vs Pluck*, and even championed it in a 'Why I Love...' article back in *Wi393*. Howard Whitehouse first produced this ruleset in 1987, although I did not play it until I landed in Worcester in the early 1990s. I had played numerous wargames through my school years but had taken up boardgames and roleplaying games while I was at university. When I then started work in Worcester, and joined Worcester Wargames Club (The Friends of General Haig), I was keen to bring the 'storytelling' aspect I'd enjoyed in RPGs such as *Dungeons & Dragons* and *Call of Cthulhu* to my wargames. Simple 'line them up and have a battle' games didn't cut it; my battles were scenario driven, with the Generals given names, personalities, and objectives to achieve. When I first played *Science vs Pluck* it was a revelation and has remained a firm favourite ever since. Given that the ruleset is now over thirty years old, has it stood up to the test of time?

Players all take on the role of British Generals in the Sudan; the forces of the British Empire are commanded by the players whilst the Mahdist faction is Umpire controlled. For me, this was the first wargame I had played where players cooperated to achieve an objective, just as they do in roleplay games. Similarly, the Umpire was given free rein to ad-lib parts of the scenario to move the game along, or to respond to unusual player tactics with innovative counter strategies.



The second winning aspect of these rules was that each of the players was given a role to play. British officers were not just names on a piece of paper; they had a personality, objectives, and (if they played their cards right) could win medals and mentions in dispatches.

Indeed, players could retain their characters and watch them develop as the campaign progressed, winning plaudits and promotion, or going down fighting in a frenzy of spears. In many ways, Howard Whitehouse was forging a path to many popular modern wargames. Joe McCullough channels the fun and character of *Science vs Pluck* in his games - *Frostgrave*, *Stargrave*, *The Silver Bayonet*, *Rangers of Shadowdeep* - and numerous other rulesets from the Osprey Games blue book series are based around character development between battles, objectives, and the idea of character progression.

Again, this was very similar to the duties of a GM/DM (games master/dungeon master) in a roleplaying game rather than the Umpire as a simple arbiter of rules, there to settle player disputes.

STORYTELLING AND CHARACTER

Umpires in *Science vs Pluck* were encouraged to describe 'thin dust clouds in the distance' rather than placing cavalry on the board and to use the 'fog of war' to maintain suspense and drama in their games. This sort of game remains very popular, especially with colonial gamers; rules such as *B troop Ain't Coming Back* for the Pony Wars took a similar approach and were recently republished in a new version.

The firing and casualty system in *Science vs Pluck* is fairly straightforward, as are the rules for morale. Could they do with an overhaul to bring them up to modern muster? Perhaps, but to do so would be missing the point somewhat. This is a game all about character, scenarios, cooperation, and fun. Anything else involved is a means to this end. Can *Science vs Pluck* still hold its own amongst the heavy hitters and young upstarts? I think so, and will certainly be playing it for some time to come.

A WARGAMING CLASSIC AGES TO PERFECTION

Colonel (Retired) Bill Gray: The year was 1982, the place Vol. III-5 *The Courier Magazine*. This edition contained a seven-page set of American Civil War rules by Paul Koch called *On to Richmond!* (*OTR*). The game was a hit, and in the next year it became a lengthier stand-alone publication with play options for the Napoleonic and Franco-Prussian Wars.

Conventional wargaming wisdom of the time saw miniature battles with battalions as the baseline unit, a rigid (almost choreographed) sequence of play, and point driven army lists. *OTR* summarily shattered this perspective. The basic unit was a brigade, with each STAND representing a certain number of troops (the number of figures mounted was irrelevant), yet with neither ground nor time scale specified. Combat casualties were complete stand removal, and combat charts produced results far less predictable than other games.

EXPECT THE UNEXPECTED

That unpredictability was *OTR*'s core gaming 'revolution' because it impacted much more than combat. *OTR* rejected traditional IGO-UGO or simultaneous movement schemes. Instead, each multi-brigade Union or Confederate division had an identity card placed in a shuffled card deck. When the top card was drawn, the brigades of the division performed all allowable functions for the current turn, then the next division activated, and the process continued until all cards were drawn. This may seem like a familiar system today but in the early '80s it was quite the revolution.

Another difference to conventions of the time was that units did not auto-move into, or cross, rough terrain. Instead, a modified dice roll had to be higher than a unique chart-defined number. There were deductions for unit formation, effectiveness (Green, Veteran, etc.) and more. A brigade only needed to beat a 2 to enter woods, but a Green unit in Line would suffer -5 to the roll. This is friction *a la* Clausewitz, confirming Napoleon's comment he always preferred generals who were lucky.

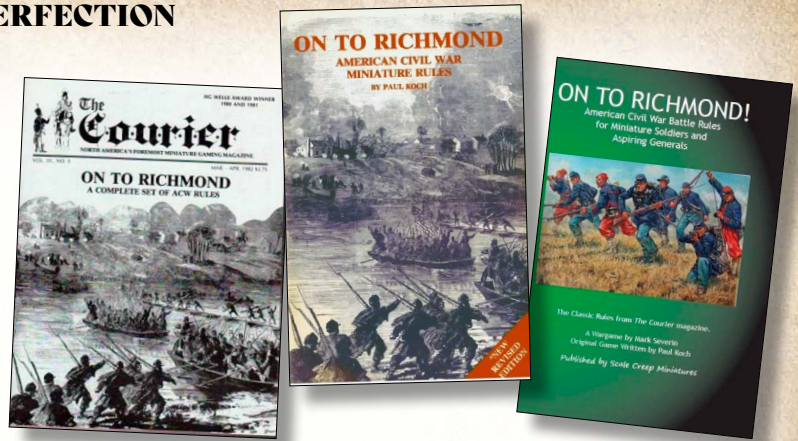
A CLASSIC REBORN

Reacting to the unexpected suddenly became important in *OTR* and this is, perhaps, how the game has retained an audience for 41 years. Now, four decades since its first release, Mark Severin of Scale Creep Miniatures has published a new updated set so that gamers can continue to face the unpredictability and challenge *OTR* presents.

Some say that *OTR*'s innovations have been seen before, such as in Johann Ferdinand Opiz's 1806 tome *Das Opiz'sche Kriegspiel*. Whether a true discovery or simply a rediscovery, the impact of *OTR*'s systems cannot be denied. Current game designers often point to *OTR* as the inspiration for many of their own game mechanics; well respected rulesets such as Rich Hasenauer's *Fire & Fury* are descendants of systems that *OTR* originated.

Given portions of Paul Koch's plucky system pop up in so many of today's rulesets, from Napoleonic to World War Two, the *OTR* family tree continues to grow. It's still worthy of a place on any wargaming table so many years after it first grabbed my attention and has aged like a fine wine.

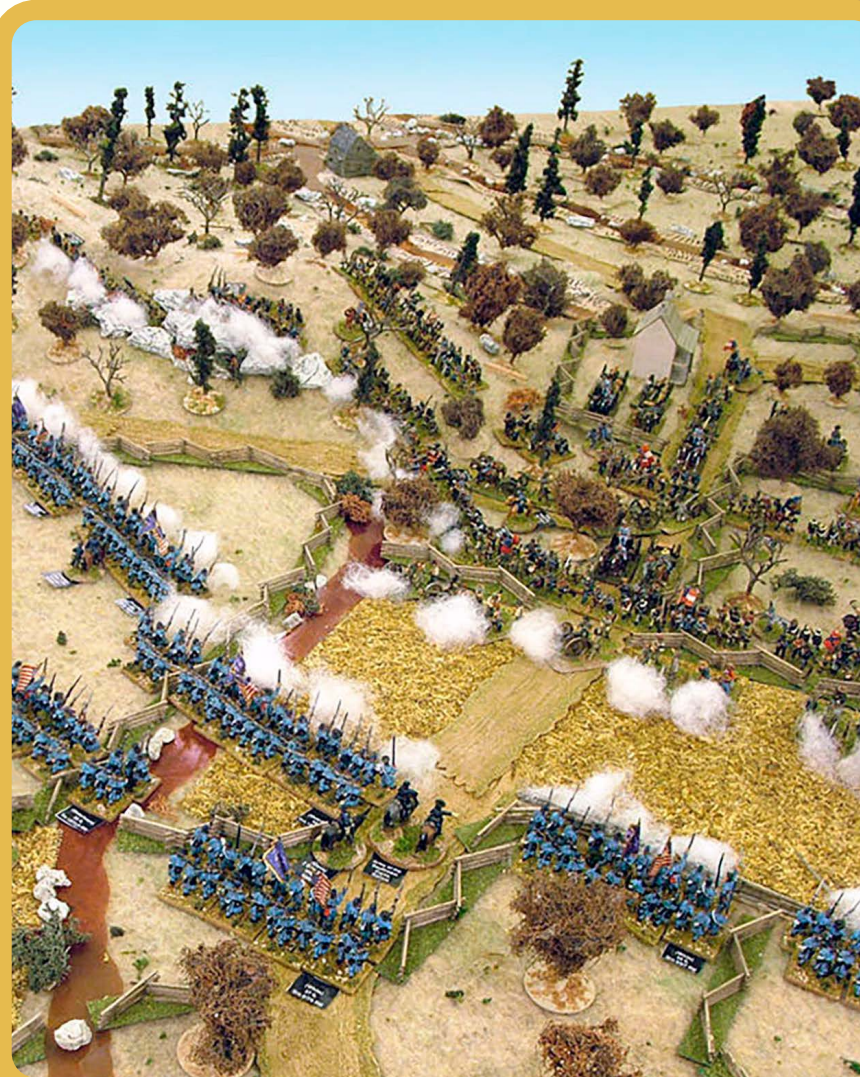
Bordeaux anyone?



Left to right: *OTR* in the *Courier Magazine*, original stand-alone version, and recent re-release.

READERS' REVISITED

What classic wargame, figure, or hobby kit do you look back on fondly decades later? Is the reality as exciting as the memories when you revisit it, and how does it hold up under modern scrutiny? We'd love to hear about your own revisited. Send them in to our Quick Fire section - wi@wargamesillustrated.net - and if we get enough intriguing reader feedback we'll show it in a future issue!





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BIGGIN' IT UP BY SHRINKING IT DOWN!



Pete Brown and Jerry Richardson update us on their planned refight of the Battle of Aughrim and how they dealt with the size of the battlefield.

Pete Brown: Way back in July 2018, Jerry and I had an article published in *Wi369* in which we wrote about our plans to refight the battles of the Boyne and Aughrim in 10mm. "So far, so what?" I hear you ask, as no doubt everyone reading this article is currently planning, or is in the middle of collecting, new armies for a new period. No sooner is one period finished than a new miniature range catches your eye and off we go again.

What made this collection different was the way we approached the thorny problem of the scale of the battle, essentially doing it the wrong way round! First, we worked out the size of the battlefield and how this translated into our available playing space. This gave us a ground scale, which we then used to work out the footprint a battalion might occupy on this battlefield. This established our base sizes. We then realised that only 15mm figures or smaller would fit on bases this size and, since we wanted the battalions to look 'proper', we might have to drop down to 10mm. In this way, the size of the battlefield and the subsequent size of our bases drove the collection, which is not usually the way wargamers work.

Back when we first wrote the article, the scheme was a twinkle in our eye and, although we had purchased and based a few units,



the final battle was far from completion. In this article we revisit our initial concept and update you on the things that went well - and those that went not so well.

THE GLORIOUS REVOLUTION

First, a quick gallop through the history. William of Orange landed in England in November 1688, at the secret invitation of several English nobles. They were concerned about the current King, James II, who was displaying some worryingly pro-Catholic views and had promoted many Catholics to positions of power in his court. The birth of James's son in June 1688 seemed to ensure a Catholic succession and so William, a Dutch

ruler, who was James's son-in-law and a staunch Protestant, was invited to occupy the throne instead. Landing with a substantial force, William marched on London whilst James, who saw his army disintegrate around him, fled to Ireland.

Once established in Ireland, where his Catholicism was widely supported, James raised an army, which included some regular French troops as well as enthusiastic local support. William landed in Ireland with his army, which included Dutch, Danish, English, and Irish troops, in June 1690. The two Kings met at the Battle of the Boyne in July where James was defeated and subsequently fled to France. His army remained intact, however, and fell back into Galway. The two armies met again at the Battle of Aughrim the following year at which time the Jacobite

forces were defeated once again and William's rule over Great Britain and Ireland was secured.

If you want to find out a bit more about the campaign, both battles are easily found on the Internet, whilst those of you with access to 'The Vault' selection of back issues of this very magazine can find several of Barry Hilton's excellent articles about both battles and the Williamite campaign in Ireland.

BALANCING THE SCALE

Originally, when Jerry and I were discussing wargaming this period, I immediately started looking at 28mm miniatures. The bright uniforms, colourful standards, and dashing cavalry make for an eye-catching display, and I had also seen the games put on by 'The League of Augsburg', which looked fantastic. Rules such as Barry Hilton's *Under the Lilly Banners* or Warlord Games' *Pike and Shotte* were designed for 28mm gaming, so this seemed like the obvious way to go. However, I had reckoned without my partner in crime, who was taking a radically different approach.

One of the first problems with both the battles at the Boyne and Aughrim is the size of the battlefield. At both battles the Jacobites chose to defend the line of a waterway with crossing points some distance apart. To take the Battle of Aughrim as an example, the Jacobites defended an area of high ground opposite the line of the river Melehan. While this did not present a huge obstacle, the river being shin-deep in most places, the area along the line of the river was very boggy. It could be crossed using a causeway on the Jacobite left, which ran through the village of Aughrim itself, or using a bridge on the Jacobite right flank, where the Tristaun stream ran through the 'pass' of Urraghry. The distance between these two crossing points was about two miles.

One of the major challenges facing the Jacobite commanders at both the Boyne and Aughrim was where best to commit their troops to oppose the attacking Williamites. Given the distances between the crossing points, it would not be easy to shift reserves from one flank to the other, not to mention the command-and-control difficulties of sending messages to re-deploy troops over such great distances. With the best will in the world, using 28mm miniatures on even a large ten-foot by six-foot board would not reflect these difficulties. In rules such as *Black Powder*, cavalry can move up to 48" on a good roll, and thus could travel from one end of the board to another in two moves. This would not do.

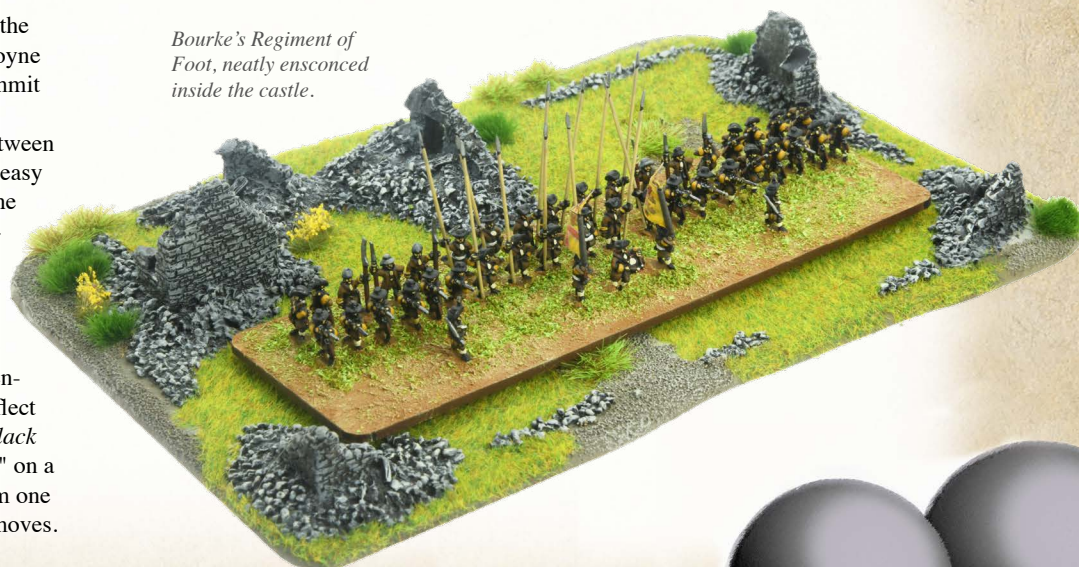


It was then that Jerry began his master plan. Instead of choosing the miniatures and then building a board to accommodate them, he decided to establish the scale of the battle first and then choose miniatures to match. This sounded like heresy to me, but I was willing to hear him out. I will let Jerry take up the story of how he put the Aughrim battle together.

BACK TO FRONT

Jerry Richardson: I measured the size of the battlefield to begin with. The earliest map I could find was created in 1752 for Prince William Augustus, Duke of Cumberland, which is consistent with more current versions, highlighting as it does buildings, hedges, the floats or bogs, and areas of de-turfed bog. I wanted to

Bourke's Regiment of Foot, neatly ensconced inside the castle.



have plenty of room on both ends of the board so that the Jacobite forces could not simply use the board edge to prevent being flanked, and to provide William's forces room to manoeuvre.

At Aughrim, the battlefield was a little over two miles (3.2km) wide with a fighting depth of a little over 1.5km. Since the board we intended to play on had a limit of ten feet in length, and we can only reach so far across a table, I decided on a ground scale of 1cm = 10m, which results in a battlefield with a depth of 182cm by 360cm long. Some of the Williamite command posts and batteries were further back than this, so would have required an eight-foot-wide board to incorporate. My arms are not that long, so we compromised to a six-foot-wide board.

I then worked on average battalion strengths of 500 to 600 men. The Danish, Dutch, and some English battalions employed platoon firing in three ranks, leaving gaps between companies. With each man occupying a frontage of 60 to 70cm, with the addition of gaps between companies, you end up with a rough frontage of 140m. By adding the gap between units, you end up with a battalion frontage of 160m. This made the base frontage for an average infantry battalion 16cm. The French employed a deeper formation of five to six ranks using volley fire, but since these units were over 800 to 1000 strong, this conveniently allows the same frontage to be used with extra figures representing the rear ranks.



The cavalry were slightly more problematic, as the size of the regiments - and the troops comprising them - varied in numbers, depending on nationality and available men. If we assume a frontage of about one metre per horse deployed in two ranks, this gives us about 200 to 250 men on a 100m frontage, or a 10cm wide base with a depth of 6cm. Regiments that were much stronger than this were simply made into two units.

In this era, an artillery battery would deploy over quite a substantial footprint, as there had to be room for the guns



to manoeuvre, recoil, and so on.

Using our ground scale as a guide, we ended up with a base 10cm by 8cm. In most wargames, one gun model represents three historical guns, so, usually, one gun appears on board.



For our artillery, we chose to base them as a battery, with gabions, wagons, and assorted crew decorating the base. This looked much better than using a single gun, which would have looked lost on a base this size, although when it came to firing we still treated it as one gun.

We used Warlord Games' *Black Powder* rules (with some amendments from the *Last Argument of Kings* supplement) and simply halved the firing ranges presented for 28mm miniatures, which worked well. Some of the Williamite batteries at this battle were firing at an extreme range of 1200-1600m, so these would have to be 'off board' on a table of this size. Instead, we opted to have them on the board edge but count them as 'long range' throughout the game.

A GRAND DAY OUT

In April this year, Pete and I were lucky enough to visit both the Boyne and Aughrim battlefields. The site of the Boyne has a shiny new visitor centre, replete with mannequins in period uniforms, original artillery pieces, light-up maps, and short films. Whilst this was all very nice (especially the café - I can recommend the cakes!), it was not hugely useful from a wargaming perspective, as much of the battlefield had been changed.

Aughrim, on the other hand, is remarkably unchanged. Although a major road now passes next to Aughrim town, the causeway road past the castle remains, and the original road layout (as shown in contemporary maps) still exists. Looking at the pub in the town itself, I imagine it was probably old enough to have been at the battle too. Important sites have been marked on a tourist trail and are easy enough to find, but using the 1752 map we were able to locate the batteries' firing positions, along with those of both the Jacobite and Williamite forces. Walking the battlefield was hugely valuable and made our wargame spring to life. So, what did we learn?

James II, his royal standard, and command group. James wasn't at the Battle of Aughrim himself, although he can be in a wargame!



"WHO GOES THERE?"

It can be challenging to identify individual regiments on a big table in 12mm, so we came up with a couple of ID aids.

We stuck a label to the underside of the bases which included the name of the regiment/unit, and while we were there,

we figured we may as well include the unit's *Black Powder* stats.

There is a clue to the loyalty of the forces hidden on their bases; the Williamite forces have purple flowers/tufts applied, the Jacobites have green or yellow tufts.



COMMANDERS

In this campaign, commanders appear to have selected high ground with good fields of view as their command posts. Both the Boyne and Aughrim battlefields are said to be much less wooded than today; a surviving photograph from September 1942 supports this. By sitting on Pete's shoulders, a poor substitute for a horse, I observed that the top of the hills chosen by the commanders at Aughrim are convex, but transition to a concave slope, giving good views of the centre and Jacobite right flank. This would have been restricted as the battle started and smoke began to blow across the field, but the commanders would still have had a good idea what was happening. The drawback was that neither could really see what was happening around the town of Aughrim, as it was too far away, and if they came down from their hilltop position they lost sight of the battlefield entirely.

The *Black Powder* stable of rules normally caters for an Army Commander and several Brigade Commanders, with the Army Commander able to allow a reroll for any Brigade Commander who fails to activate. This is fine for games with three or four brigades a side, but our game involved 15 per side. To reflect this, we introduced a

'Divisional' Commander, who essentially functioned like an Army Commander, and allowed a Command reroll for any Brigade commanders in his Division with whom he was in base-to-base contact. This meant there was a point to moving your Divisional Commanders around.

In addition, the Army Commander could +1 to the Command Rating of any Brigade Commander he could see. If you could draw a line of sight from the Army commander to your Brigade Commander, you got +1. This can only be used once per turn, and the player must state which Brigade Commander is benefiting before any Command rolls are made. This has the effect of pinning the Army Commander to high ground where he can see - and be seen by - the army, as he would have done historically.

ATTIBRASIL BRIDGE AND THE BOG

We found the streams here to be surprisingly narrow, and, although modern drainage had dried much of the marsh, the going - even in modern boots - was slow. We found that even gentle slopes caused the odd slip! (I am saying nothing, but it is a shame my video was not running at certain points.) At the Attibrasil bridge, where a vicious fight unfolded between cavalry and Dragoons, the stream had flat marsh either side, was heavy with foliage, and had embankments about 50m back from the stream.



Above: View from behind the Williamite lines with Attibrasil Bridge in the centre.

Below: Jacobite forces in the ruined castle, with Aughrim village in the distance.

Having seen the layout, we now count the crossing as difficult going. Dismounted dragoons count as skirmishers for all firing, but the reduction in the movement for cavalry crossing difficult going now makes this a much tougher nut to crack than before.

A soldier of Bourke's Regiment. Illustration by Clarence Harrison from the forthcoming Jacobite Infantry at Aughrim book by the League of Augsburg. Used with kind permission.



THE CAUSEWAY AND CASTLE

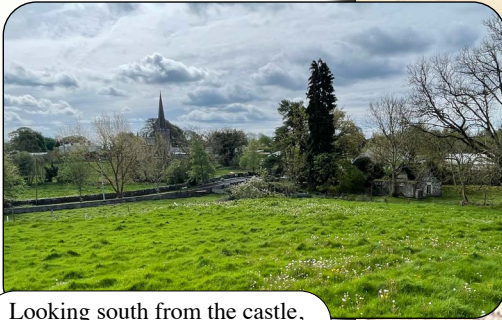
Aughrim Castle ruin is 30m to the north of the causeway and is about four feet higher than the surrounding marsh with excellent fields of fire. About 90m to the south is the site of a modern church situated on ground that was twelve feet higher than the surrounding marsh, and which was the site of a previous church that would have been there during the battle. These strong positions contained regiments of foot, backed up by Dragoons, and make for a formidable post, given the rough going the attackers have to cross to reach them.

In fact, the position did not hold for long against the advancing Williamite forces. Historically, Walter Bourke's Regiment of Foot, in the castle, claimed either to have run out of ammunition, or to have been supplied with the wrong kind. Equally, the withdrawal of the forces under the command of Henry Lutterell has been explained away by Jacobite historians as 'treachery', but we decided that all of these possibilities must be factored in to make this strong position more vulnerable.

As a result, Lutterell is given a Command Rating of 7 to reflect his reluctance to engage, and his troops count as Wavering, to reflect the possibility of their unexpected withdrawal. Walter Bourke's Regiment of Foot count as Poor Shooters and have a -1 on all firing.

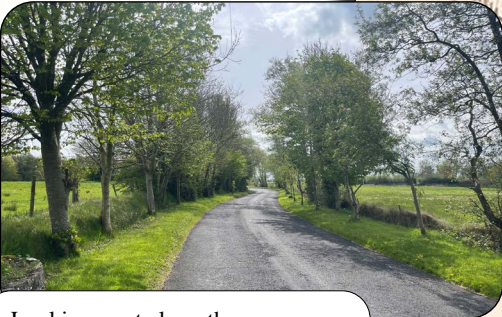
A MAP OF THE BATTLEFIELD, CIRCA 1752, WITH VIEWS OF THE TERRAIN IN 2023.

1



Looking south from the castle, towards the Church.

2



Looking west along the causeway.

3



The boggy ground near the centre of the battlefield.

4



Looking from Attibrasil Bridge north-east along the river.



GLEANN NA FOLA (BLOODY HOLLOW)

This location got its name as the Williamite forces were funnelled into an area of low ground between two high points where Jacobite forces were able to fire down upon them. This feature is north of Attibrasil bridge, running to the northwest, and consists of a flat marsh with gentle slopes to the north and west. At its head, the slope profile would allow for overhead fire, while its northern flank was undulating with good cover. It's easy to see the enormous amount of fire that can be brought to bear by defenders in this position.



MAKING AUGHRIM

All our bases were pre-cut MDF purchased from Warbases, although they are available from many other companies. The miniatures we used are almost exclusively from Pendraken, including the wagons, sheep, and pigs! When it came to painting the miniatures, we used Barry Hilton's fantastic uniform guides for the period.

To make the boards, I wanted to avoid bespoke terrain as far as possible, as I also wanted to use many of the pieces from my World War Two and Dark Ages collections. The slopes of Kilcommadan hill were very straightforward. I used my ever reliable Mat-O-War, made of compressed static-grass flock sealed with a special resin, resulting in a flexible mat that produces gentle slopes when dropped over insulation boards. This was covered with several other old Citadel game mats to break up the solid green and delineate the bog.

The buildings are all 10mm Battlescale models (below right), along with several ruins I combined to create the castle. Buildings were glued onto bases that were decorated with stone walls, trees, bits of hedge, and so on. All of these were spaced so that a unit of foot or Dragoons could be placed into the built-up area.

The streams are all Gale Force 9 (below), with the original vibrant blue repainted a brown colour, varnished, and embellished with additional foliage on the banks. The latex roads are by TimeCast, made in a bespoke brown colour with a simple drybrush and edged with grass. The bridges are homemade using some spare Warbase bases and a few wooden slivers for the parapet in an effort to simulate the sunken nature of the watercourses.



The hedges (right) are simple to make; tongue depressors, with fine sand glued to them, and painted brown with a drybrush. Jarvis clump foliage is then hot-glued on. The hedges will shed, but a yearly hot glue frenzy brings them up to muster. To enhance them further, trees were randomly glued on as part of the process. Most of these are cheaply purchased online, given a quick spray varnish, and flocked. A second coat of varnish was later applied to seal them.



AND THERE'S MORE!

You will find Pete and Jerry's *Black Powder* rule amendments and Command Cards for the Battle of Aughrim on the *Wargames Illustrated* website. Just search 'Aughrim'.

Prime members also have access to previous Aughrim and Glorious Revolution articles at wargamesillustrated.net via The Vault.

Check out our video interview with Jerry and Pete about their Aughrim project and trip to the battlefield, on the *Wargames Illustrated* YouTube channel.



To reflect this, we now allow overhead fire from one battalion at the head of the re-entrant.

The hedges here were thick, so we allow the hedge line to the north to count as 'light cover' for Jacobite forces.

A WORTHWHILE ENTERPRISE

Planning a battle like Aughrim by establishing the ground scale first and then looking for miniatures to match the scale is not to everybody's taste. I know people at our club who are ingrained 28mm gamers and will not countenance the smaller scales, preferring the 'look' of 28mm.

Having played the game several times now, I am convinced that 10mm was the way to go. First of all, it looks right, with the correct distances between the fords on the opposite flanks (being too far away to send reinforcements easily). You would not believe the number of times my reserves have done an impression of the Grand Old Duke of York, marching back and forth as I dither over which flank to commit them on, so that they play no



Williamite Dismounted Dragoons. Like almost all the minitatures seen in the photos, they are 10mm Pendraken.

significant role in the battle. This simply would not happen with 28mm miniatures on a similar-sized board as movement rates are so much greater.

Secondly, the game plays very quickly. Having a battalion on one base means that a brigade of three battalions takes three quick moves to complete its orders. A similar-sized 28mm battalion consisting of five or six bases per battalion takes 18 or more individual moves to complete its orders, taking so much longer to place. We can complete the battle of Aughrim now in less than three hours, which is great for a battle this size.

Finally, it looks nice. Say what you like about 28mm and how pretty well painted miniatures can be, these troops look splendid. Furthermore, the battalions are arranged in an historically correct manner on their bases, with the Dutch platoon firing line and the French deep formations being easily identifiable. Now that the battlefield and the forces are complete, we hope to take the Battle of Aughrim on a tour of local wargames shows, so keep an eye out for us and come over for a chat. Maybe we can convince you to plan your next battle back to front.

View across the centre of the battlefield, from behind the Williamite lines up to the Jacobites on the rise.



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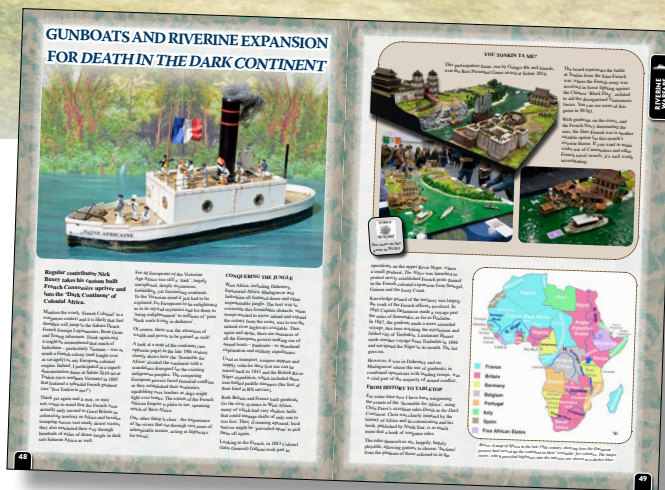


FASHODA SHOWDOWN



Nick Buxey, inspired by a piece he wrote in 2020, presents a 'what if?' scenario for *Death in the Dark Continent* and our Revisited theme.

Two years ago, I wrote an article about colonial gunboat action in the African continent, focusing primarily on the involvement of the French (Wi396, December 2020). Part of that article made mention of what history has come to call The Fashoda Incident. At the time of writing the article, my knowledge of this small snippet of colonial history was limited, but my research had whetted my appetite to find out more. As so often happens in wargaming, one project led to another; the foundations were laid for setting-up a game exploring what might have happened if the Fashoda Incident had led to an all-out colonial war between France and Great Britain in 1898. Another huge factor leading to this game is the enjoyment I find in using Chris Peers' *Death in the Dark Continent (DitDC)* rules and the resulting games I have played over the years with friends Doctor Nick Gilmore, Bill Inglis, and Simon Hall on the Doc's wargaming table.



THE FASHODA INCIDENT - A POTTED HISTORY

Before getting into our 'what if?' let's look at the incident itself. How did a deserted and dilapidated Egyptian fort, and a remote trading town in the middle of nowhere, become a focal point for a stand-off between the military forces of Great Britain and France in 1898?

One of the answers can be traced back to the 1880s and the two countries' involvement in Egypt. When Urubi Pasha, a disgruntled Egyptian army colonel, fermented an uprising against Egypt's ruling Khedive in 1882, Britain and France saw a threat to their access to the Suez Canal (built in 1869). Both countries owned shares in the canal - the British 44% (purchased in 1775) and the French 56% - which meant they had huge assets to defend and control. For Britain, particularly, the Suez Canal represented a highly prized speedy route to its Indian Empire, connecting, as it did, the Mediterranean with the Red Sea. This negated the tremendously long voyage to the Indian sub-continent of previous ages.

Britain took military action in Egypt, shelling Alexandria then marching on Cairo. The British forces crushed Urubi's Egyptian army at Tel-El-Kebir and proceeded to occupy Egypt under the guise of aiding its failing economy (the nation was virtually bankrupt). Taking responsibility in Egypt also involved Britain in Egypt's possession of Sudan and, subsequently, the Sudanese peoples' revolt against the Egyptians, which was led by Mohammed Ahmed, known as 'The Mahdi'.

The story of the Mahdist revolt is rightly well-known. They defeated an entire Egyptian army led by British officer Hicks Pasha and took Sudan's Capital, Khartoum in 1885, with the death of British hero General Gordon. Equally well-known is the British Government's vacillating response to Gordon's (and the thousands of Egyptian subjects') plight. The British army's battles with the Mahdist forces in its efforts to relieve Khartoum have become iconized in British military history, but it would take another thirteen years before Gordon was avenged.

FURTHER EXPANSION AND GROWING TENSIONS

Meanwhile, the continued British presence in Egypt rankled with the French, who saw it as another example of Albion's 'perfidy'. Britain already laid claim to a great deal of Africa, which included the south and south-east, with isolated pockets in the west and north-east.

France had a considerable empire of its own in Africa, of course, claiming much of the north-western part of the continent. Both empires wanted to expand across the continent, the French west to east, from Senegal to Djibouti in its territory of French Somaliland. The British vision, under the galloping ambitions of Cecil Rhodes, was to connect South Africa with Egypt by a trans-continental railway travelling on a south to north axis. It may then well be imagined that somewhere in Africa both axes would inevitably converge and this would create friction between the empires. Somewhere near this impending convergence was the small trading town of Fashoda (present day Kodok) on the White Nile.

FASHODA TAKES CENTRE STAGE

The area of Western Sudan, which included the Upper Nile River Basin, was where the clash would occur. This area was yet unsettled by any of the great powers in their 'scramble for Africa', but it was not unclaimed. The Belgians and Italians had their eyes on the prize, as

AFRICA 1896

Map showing the colonial carve-up of Africa, Fashoda, and the British and French approaches.



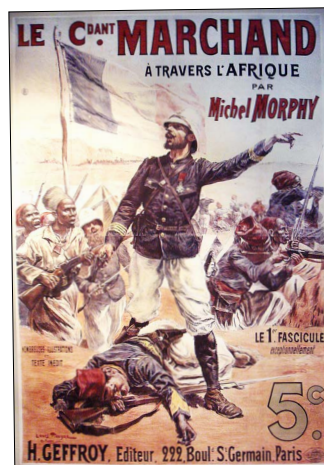
well as the French and British; both sent military expeditions to occupy the area. However, the Italian force was savagely destroyed at Adowa in 1896 by the Abyssinian army as it attempted to cross Abyssinia. The Belgians, cutting their way through from the Congo, eventually met with disaster when their soldiers mutinied.

The French were anxious to claim the region. They hoped to stem British expansion from Egypt and North-eastern Sudan and secure a connecting

route eastwards to French Somaliland. Furthermore, French occupation of Fashoda would mean that it had access to the Nile for its gunboats. To that end a French expedition was formed in 1897 to attempt to reach Fashoda, travelling from Libreville in Gabon, French Equatorial Africa. Two other expeditions were planned to converge on Fashoda, setting out from Abyssinia, but they would never make it. It would take the Libreville expedition's leader, Jean-Baptiste Marchand, 14 months to travel by river and then cut his way through the jungle, along with his twelve French officers and 120 Elite Senegalese Tirailleurs.

On reaching Brazzaville, in the Congo, the party borrowed a Belgian steamboat, the *Faidherbe*, and sailed up the Ubangi River as far as they could. One must admire Marchand's tenacity and perseverance, as he and his men tackled the next challenge of their arduous journey by dismantling and cutting-up their steamer into portable pieces which could be carried overland. This included a one-ton boiler, which could only be taken in one piece.

Finally, Marchand's expedition arrived at Fashoda in July 1898, although they



COLONIAL CONFLICT

were alone and isolated. They hoisted the Tricolor and set about making the old Egyptian fort into something more defensible. They also made an alliance with the local Shilluk people and used their warriors for scouting; the French were aware that their presence would not be taken kindly by the Mahdists and they were wisely cautious.

KITCHENER SINKS HIS TEETH INTO THE INCIDENT

News of the French occupation of Fashoda reached Commander-in-Chief of the Anglo-Egyptian army, Sir Herbert Kitchener, in the form of sealed orders from the British government. His army had just completed the reconquest of the Sudan and avenged the death of Gordon by soundly beating the Mahdist army at Omdurman.

Kitchener's response to the orders was to sail down the Nile to Fashoda with a force of 15,000 troops, thus outnumbering Marchand's force tenfold. The Anglo-Egyptian army arrived via five steamboats in September 1898 and met the French warily but cordially.

The French refused to take down the Tricolor but Kitchener diffused the moment of potential explosion by agreeing that the French could keep their flag hoisted as long as he could raise the Egyptian flag near the riverbank. Both commanders decided to leave it to the politicians back in France and Britain to sort out the challenges of the situation. Much bad feeling was evinced in both nations by the confrontation and hotter heads might have allowed a war to break out between the two empires, but the French knew that the situation was hopeless for them militarily. They already had a worried eye on the menace of Germany, which had defeated them badly in 1871. France could not afford a war with Great Britain, no matter how angry

CHOOSING THE FIGURES

EGYPTIANS AND SUDANESE

Many of the Anglo-Egyptian army figures, including the Sudanese, were sourced from good old Essex Miniatures. They are one of the few manufacturers that produce 28mm figures for the later Sudan campaign in 1898. I like their slightly 'chunky' look and as I grow older (and my eyes grow weaker) I am increasingly attracted to the larger 28mm figures. They do look good with smaller numbers on the tabletop too.



For Egyptian camel corps, I bought British camel corps and Egyptian infantry and did head swaps.



she felt about having her African ambitions blocked. Marchand, a hero to the French people, quietly left Fashoda to the British.

For all the bad feeling that the 'Fashoda Incident', as it is known to history, aroused, it is remarkable that only six years later Britain and France signed the celebrated Entente Cordiale, agreeing to ally with each other against third-party aggression.

But this actual history must be done away with for the sake of a tabletop battle. What if cooler heads had not prevailed when the French and Anglo-Egyptian forces had met?



Left: This painting by Godfrey Douglas Giles shows Emir Mahmud brought as a prisoner to Herbert Kitchener, Atbara, 8 April 1898, just before he would head down the Nile to Fashoda.

PREPARING FOR BATTLE

I cannot remember who is credited with the maxim 'It is better to travel than arrive', but I must admit to often finding this very true when researching and building a wargames army. Buying a ready-made army has never really appealed to me; most of the fun is in the research. The historical background comes first, then the military history, including troop types, uniforms, weapons, etc., then the procuring of figures and scenery. I've always found it a wonderful package. On this occasion the rules (and thus the basing and units) were already sorted, which was good from my point of view.

I decided for this scenario that I would build three armies: Anglo-Egyptian, French, and Mahdist. The small Mahdist army was for the pure fun of it - I decided that they would hate both the French and Anglo-Egyptian infidels and thus fight both. It added a wild card into the mix, plus it would provide another force for one of our little group to command.

Another attractive aspect of using *DitDC* rules is that forces don't have to have huge numbers of figures, making the building of new forces very achievable. I already possessed a colonial African French army that I had used in *DitDC* against Dr. Nick's armies; it mostly got slaughtered when opposing his Ngoni, but once did rather better against his Savannah army (which he hasn't used since - sorry Doc!). Thus, the French were taken care of, although I decided to paint a new Foreign Legion unit in khaki, instead of white. I also added a Nordenfelt machine gun and two cavalry units to their ranks: Chasseurs d'Afrique and Algerian Spahis.

AWARE OF THE ANACHRONISMS

I must apologise to Chris Peers here, as he will know at once that I shouldn't really be using Spahis in this part of Africa. Let me confess openly that from the start I decided that I wanted a pretty French army to oppose a pretty Anglo-Egyptian army; this meant the use of some artistic licence in the accumulation of my forces. Yes, I was aware of the history, but I willfully ignored it for the sake of an aesthetically pleasing, fun game, and make no excuses for it.

There was no way the French could have gathered the forces we represented on the wargames table at Fashoda. I suppose there might have been some stray remnants of the Mahdist army roaming that part of the Sudan, but... never mind, I thought, they're fun rules, let's have a fun game! Eventually the game became not so much a 'what if?', as a 'what fantasy!' but still within a historical context.



CHOOSING THE FIGURES

FRENCH



My French Armie d'Afrique composes figures from Artizan Designs, Redoubt, and Gringo40s.



TABLETOP TERRAIN

I used two 6' x 4' fleece cloths from GeekVillain (to fit a 6' x 8' table) in their Sicily design, which consisted of both green and arid areas. The area, being adjacent to the Nile, was greener than one might expect of the Sudan and featured some marshy areas, so this felt like a good fit.

Sudanese village mud huts came from Hovels, as did the adobe components of the old, dilapidated, Egyptian fort. The Fashoda town buildings came from the excellent 28mm range by Fogou Models and really looked the part. Dr. Nick's highly glossy river boards furnished our scenario with the river Nile, and I provided some palm trees and some scratch-built acacia trees.



Above: The old fort, Fashoda, and nearby Sudanese village with the connected GeekVillain cloths underneath.

Left: The tabletop from Fashoda to the Nile, with Dr. Nick's river in the background.

CHOOSING THE FIGURES

BRITISH

British troops came from Redoubt Enterprises and Studio Miniatures, plus blue-jackets from Coplestone Castings who also supplied a small, but beautifully sculpted, contingent of Shilluk skirmishers for the French.



A unit of 21st Lancers came from Essex, and I found these to be most attractive miniatures. I bought double the amount so that I could use them to do some head swaps and create dismounted troopers.



Above: 'Young Winston' [a Wi free subscriber figure from back in 2016 - Ed] in the dismounted 21st Lancers.



GETTING DOWN TO THE GAMING

The following lists show the forces used in our game, played with the *DitDC* rules.

THE ANGLO-EGYPTIAN ARMY

Commander: Aggression = 2. Disciplined, Elite, Repeaters
Gunboat: Rifled Gun, Maxim Gun
British Infantry: Elite, Repeaters
Cameron Highlanders: Elite, Repeaters
Naval Brigade: Repeaters
Sudanese Infantry: Elite, Breach-loaders
Egyptian Infantry: Breach-loaders
Egyptian Camel Corps: (Mounted Infantry) Breach-loaders
21st Lancers: Elite Heavy Horse, Repeaters
Maxim Machine Gun:
Medium Field Gun: Breach-loader

THE FRENCH ARMY

Commander: Aggression = 2. Disciplined, Elite, Repeaters
French Foreign Legion: Elite, Repeaters
Tirailleurs Senegalese: Elite, Repeaters
Marines: Elite Soldiers, Repeaters
Marins-Fusiliers (sailors): Repeaters
Breach-loading Medium Artillery:
Nordenfelt Machine Gun:
Spahis Elite Light Horse: Swords, repeating carbines
Chasseurs d'Afrique Elite Light Horse: Swords, repeating carbines
Shilluk skirmishers: Spears

THE DERVISH ARMY

Commander: Aggression = 2. Organized
Beja: Elite Warriors with close-quarter weapons
Jihadyya: Untrained Riflemen with breach-loaders
Ansar: Skirmishers. Untrained Riflemen with breach-loaders
Camel Riders: Untrained with close-quarter weapons
Light Horse Cavalry: Untrained with breach-loaders



RIVERINE MIGHT

The Anglo-Egyptian army really needed at least one gunboat to represent the five that delivered it to Fashoda. I scratchbuilt one, modifying modelling-maestro Gary Chalk's excellent plans from *Wargames Illustrated* 141, June 1999. I crewed it with Copplestone Castings Sailors and Honourable Lead Boiler Suit Company naval maxims and a QF gun.



Above: Sailors man the QF gun on the gunboat.

CHOOSING THE FIGURES

MAHDIST



The small but colourful Mahdist army is made-up of Redoubt figures. I chose Redoubt over Perry Miniatures simply because they are bigger, have a better presence on the table, and fit better with the figures in the other armies.



HOW OUR GAME PLAYED

The Anglo-Egyptian army disembarked from the paddle steamer unhindered by the French, who had occupied defences in the old Egyptian fort and the town of Fashoda. Kitchener's army began a general advance towards the French defences, which it attempted to soften-up with fire from the paddle steamer's QF gun and a 9-pdr Field gun. Despite this barrage the Anglo-Egyptian force took heavy casualties from the well-armed French and found it difficult to make progress against the defensive position.

On the third turn of the game, the Mahdist army arrived on the Anglo-Egyptian's right flank (therefore, the French left flank). The Mahdists made threatening moves towards both armies, who felt obliged to turn their attentions to this new menace. Mahdist camels thundered towards the French Foreign Legionaries and the Anglo-Egyptians turned their maxim guns towards the Beja warriors. These guns made short work of the native attackers, but this new threat had created a diversion to the opening conflict.

With the three-way battle reaching a climax, the Cameron Highlanders managed to break-through against the French naval brigade, then were confronted by dismounted Chasseurs d'Afrique near the Sudanese village on the French right. A hot engagement ensued but no other Anglo-Egyptian units



Above: The French Defenders face the Anglo Egyptian assault.

could make much headway against the strong French defences, although there were some very interesting encounters: the 21st Lancers and Algerian Spahis clashed, as did Shilluk skirmishers and Mahdists on the French right. The game ended in a severe defeat for the Mahdists and a victory for the French over the Anglo-Egyptians in the time allowed.



Above: Mahdist Camelry attack French Foreign Legionnaires.

Left: British 21st Lancers clash with French Spahis.

AFTERTHOUGHTS

The game turned out to be as aesthetically pleasing as I had hoped but I should, on reflection, have considered the difficulty that the Anglo-Egyptians would encounter from a gaming perspective. Breaking through the defences, manned by strong French forces, was never likely and the attackers might benefit from some additional assistance. We will play it again, but the French need to be weaker to provide a more balanced game. My desire to field so many 'pretty' troops got in the way!

The defeat of the Mahdists seemed to be a reasonably true reflection of the historical reality of tribesmen facing a modern army armed with repeating rifles, machine guns, and artillery!

We did have a lot of fun playing the game, despite a few tweaks required for next time, and surely, that's what it's all about.



Above: The entrenched French defend the old Egyptian Fort.

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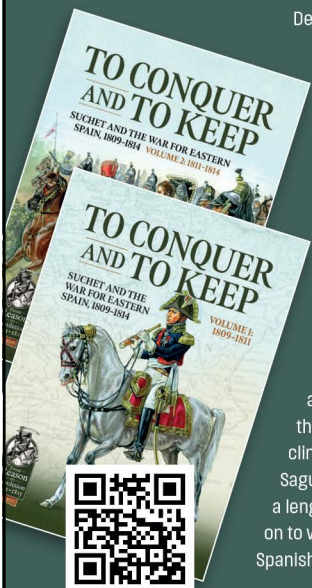
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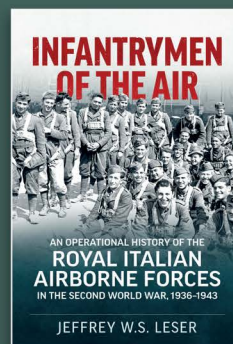
Despite being universally accepted as among the best of Napoleon's marshals, the pivotal role Suchet played in the Peninsular War has largely been overlooked thus far.

Each of Suchet's major actions, as well as those fought independently by his subordinates, is explained in extensive detail with maps and orders of battle. The first volume examines the opening battles between Suchet and the Spanish commander Joaquin Blake, showing how Suchet recovered from an initial defeat to decisively crush his opponent. The second volume looks at the Battle of Sagunto and the campaign leading up to it, which is analysed to incorporate new Spanish research that reconstructs the historical narrative of Suchet's climactic battle against Joaquin Blake. Victory at Sagunto was followed by the fall of Valencia, and then a lengthy struggle, lasting to the end of the war, to hold on to what had been conquered in the face of resurgent Spanish forces and a British expeditionary force.



Infantrymen of the Air

An Operational History of the Royal Italian Airborne Forces in the Second World War, 1936–1943 Jeffrey W.S. Leser



There is little written modern history about the Regio Esercito (Royal Italian Army) in the Second World War in the English language. Most readers' knowledge of the actions of the R.E. are in works that focus on the Allied side of the conflict and are heavily dependent on Allied sources. While there are several recent works on the operations of the Regia Aeronautica and Regina Marina during the war, these tend to omit or only briefly mention the activities of the specialized units within those services.

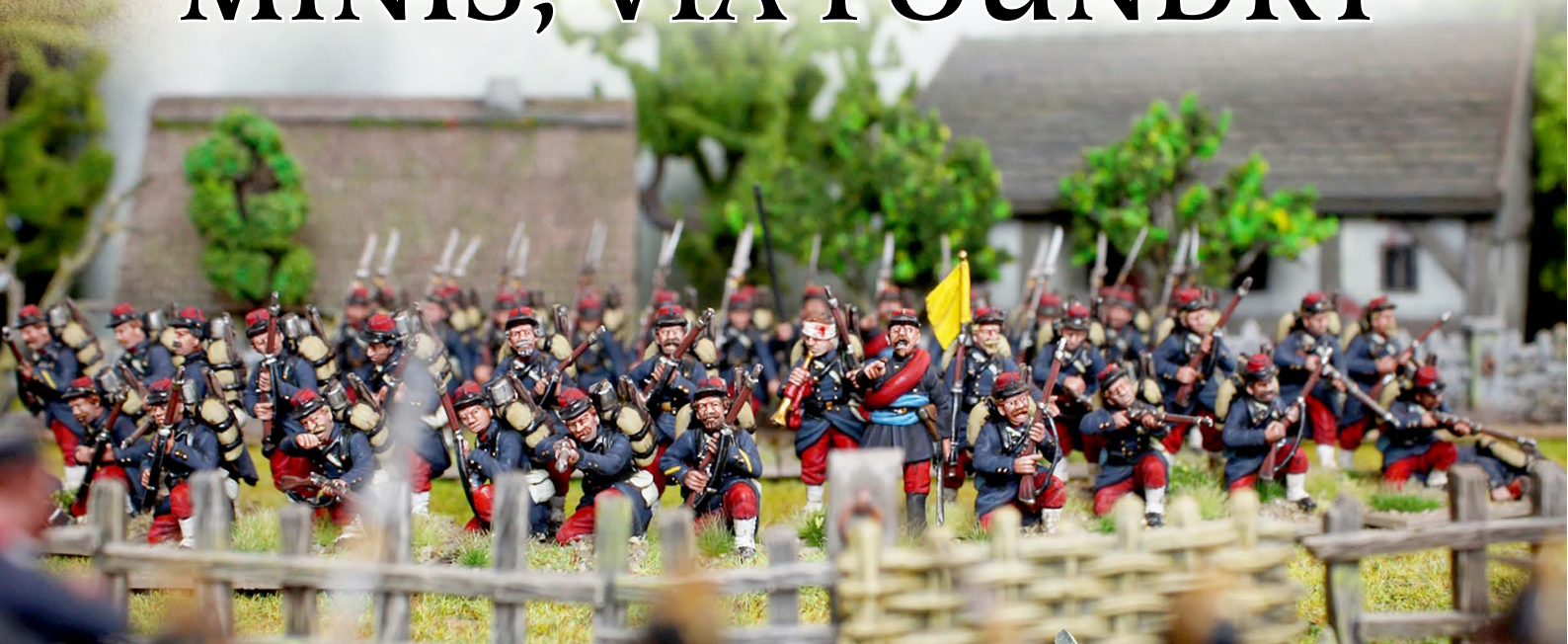
The combat history of many of these units are presented to English readers for the first time. Battles and actions are addressed based mainly

Italian sources supplemented by Allied histories. Numerous maps accompany each account, allowing the reader to visually follow the ebb and flow of the events presented. In many cases these accounts go beyond what is offered in Italian language works, integrating Allied sources to a greater degree to present a more complete picture.





CITADEL TO PERRY MINIS, VIA FOUNDRY



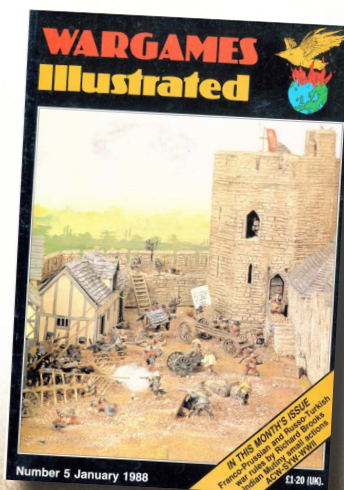
As part of our Revisited theme, we caught up with Alan and Michael Perry, and chatted about their early historical figures, and assessed the progress they've made since their early days at Citadel and Wargames Foundry.

Wargames Illustrated: Before Perry Miniatures, you made a huge number of Foundry figures for all kinds of periods. What were the first figures you sculpted for them?

Michael Perry: They were for the English Civil War; that was Bryan Ansell's idea. We then moved on to the the Franco-Prussian War; that one was our idea.

Wi: The Foundry figures weren't your first historicals, were they?

Alan Perry: No, we had previously worked on the Citadel Historical range back when Duncan Macfarlane [*Wargames Illustrated's* founder - Ed] was the manager at Citadel Miniatures in Newark. That was in the late '70s and continued into the early 1980s. Citadel then became



▲ Perry designed Franco-Prussian War figures. Top: Foundry, early 1980s. Bottom: Perry Miniatures, 2023 - painted and photographed by Stephen Hubar.

Above: A Perry sculpted Citadel figure from their Medieval Warriors and Adventurers range, 1983.

Left: Perry ECW on the cover of Wi5.

EVOLUTION

Wi: When you look back at the early Citadel and Foundry figures and compare them your current figures, what are the big changes?

AP: We're better at everything now!

MP: Anatomy and proportion are certainly much improved. Our weapons are all digital - that's a change we've made in the last couple of years - and that has improved the way we work and the final look of the models. Everything's more defined.

Of course, the overall size of the figures has changed, as well; those Citadel and Foundry figures were 25mm.

Wi: Are there any of your early minis that have stood the test of time?

MP: I still look back quite fondly on the Foundry British Airborne figures. They were done towards the end of my time sculpting for Foundry. The Late Romans and Picts are OK, too - I'd still probably use them on the table.

AP: The Late AWI Charging British were fine. I could do much better today though.



Above: Perry medieval cavalry then (1991, right) and now (left).



Above: A Michael Perry medieval archer then (left) and now (right).



Above: Foundry Late Romans - still just about permissible on a Perry tabletop.

WHEN MEN WERE MEN

After *Warhammer's* release in 1983, Citadel began to focus on supporting their new 'Mass combat fantasy role-playing game' with fantasy figure releases. However, there was still quite a bit of historical/fantasy crossover, and the Perrys made what *Warhammer* described as 'Men', which were 95% historical.

The description of Men in the Creature Lists from *Warhammer* first edition was basically an advert for the figures, sculpted by Alan, Michael, and others: "Citadel fighting men are available to meet the requirements of the most demanding commander! C37, 38, and 39 provide an assortment of Medieval and Dark Age warriors, together with Arab types and fearsome Vikings."



Citadel C26 Fantasy Men-at-Arms, as featured in the *Second Citadel Compendium* (above), and in the flesh, or rather in the lead (left). Inspired by the dark colour of the unpainted metal Wi's Matt recently painted the figures wearing black/heavily oiled armour (right).



POSES AND PROPS

Wi: Other than digital weapons, has much changed in the tools and processes you use?

MP: Not really. We don't even tend to refer to anatomy guides or anything like that now. Back in GW there were a few books that would go around the studio, but if anything, we'll just check for horses, animals, that kind of thing now.

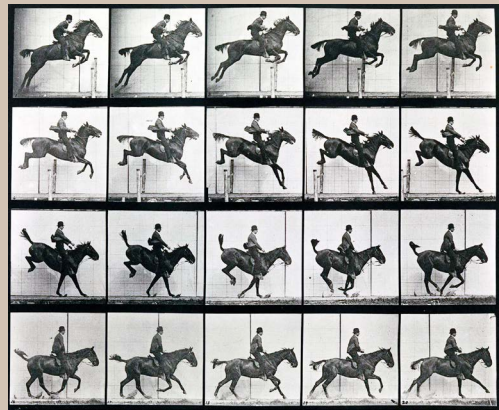
AP: Eadweard Muybridge's late-1800s series of photographs of the horse in motion is the classic horse-and-rider reference. His photographs were the first example that showed a galloping horse had all four limbs off the ground.

MP: A long time ago we'd sketch concept poses, but over time, that becomes a part of your muscle memory.

AP: Yes, we've made enough humans to know how they look by now!

MP: Hopefully, you can see the experience, increased knowledge, and refinement in what we do now.

AP: Very occasionally, we'll use 'props' such as picking up a Musket to make sure we show the weight of it and get the centre of balance right, or look at a seam on the back of a uniform that might not usually be shown in a book.



Above: Eadweard Muybridge's horse in motion, 1877.

MP: I can ask my wife - The Tudor Tailor - about that stuff, too, as she makes historical clothing.

ORGANIC PROGRESS

Wi: When you started to transition into Perry Miniatures, was there a conscious decision to change anything specifically, or was it a more organic development?

AP: Oh yes, organic progression... although in that break when I started on my first Perry figures, I consciously decided to make the Perry minis more proportionally correct.

MP: You didn't tell me though! You were busy sculpting your Brunswickers at something like 30mm, and my figures were still about 26mm!

AP: We should probably have had a production meeting. [both chuckle]

Wi: You've since remade many of the Foundry figures for Perry Miniatures. How have they changed?

AP: Well, with something like the Franco-Prussians, they've been much improved from figures that were rather short and dumpy.



Above: An early 1980s Perry-designed medieval soldier (left) clashes with one from 2018.



Franco-Prussian War figures from Foundry alongside Perry Miniatures' more recent FPW.

AP: To be fair, most figures were made that way back then. With my American War of Independence line, I initially tried to continue the range without replicating the work I'd already put into it. In the end, it was a matter of doing what I wanted for the full line and making everything consistent.

I'd spent something like 15 years doing a lot of Foundry Napoleonic, but I've since replicated quite a lot of those models for Perry Miniatures, and made a whole lot more on top. We don't even really consider if we've already done stuff for Foundry anymore.

With something like our Zulu range or Wars of The Roses sets, it's a chance to do things in plastic that we produced in metal for Foundry. Or the latest frames I'm working on - a multi-part Duchy of Warsaw elites box set - provide the opportunity to make something new in plastic.

Wi: For a couple of 'retired' sculptors, you sure do keep busy! We're excited to see what else Perry Miniatures has in store. Thanks for revisiting some old figures with us.

MAKING ACACIA TREES



Matt Parkes creates showpiece and gaming level versions of Africa's thorny Acacia trees with their iconic umbrella canopies.

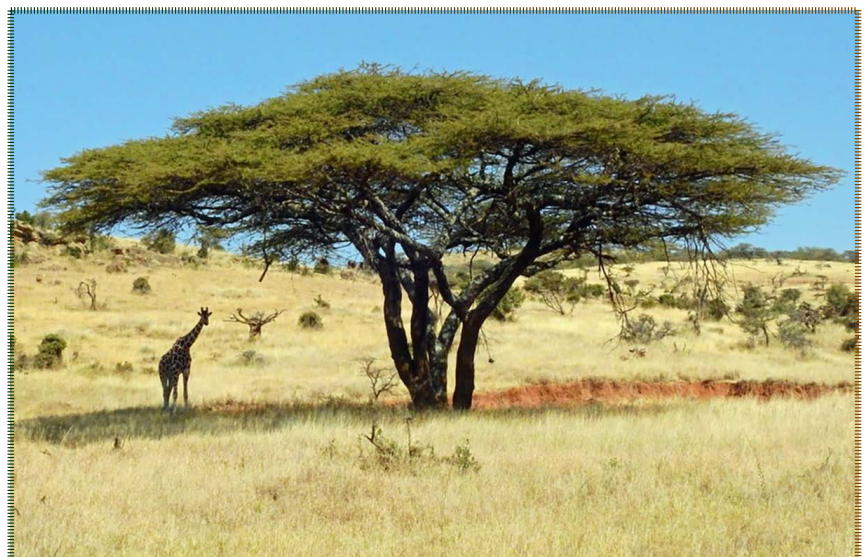


Back in *W245*, Bob Murch offered a guide to Modelling an African Baobab, and we still use the great tips it provides for creating the intriguingly barrel-trunked trees. If, however, you want to vary up the foliage in your gaming, then the silhouette of the Acacia is about as quintessentially 'African postcard' as you can get.

Creating such trees, which can grow to a size massive enough to make them a centerpiece on your tabletop, requires a little work. As Matt shows here, the reward is a towering and unique terrain feature. The

Acacia will offer much-needed shelter from the blazing sun to anyone beneath it, so you can further enhance it by placing a camp, a well, or even a watering hole surrounded by animals beneath its broad canopy.

Matt creates two levels of Acacia, and suggests some websites and products that will aid you in taking your tree collection even further - from a few little saplings to a jungle of different foliage.



GETTING STARTED - A TESTER

Before committing to the big tree, Matt wanted to make sure his intended approach worked. He did this by building a tester, which is far smaller than the final showpiece Acacia, but still usable in 28mm scale games as a smaller tree, or in smaller scales as a towering Acacia.

1



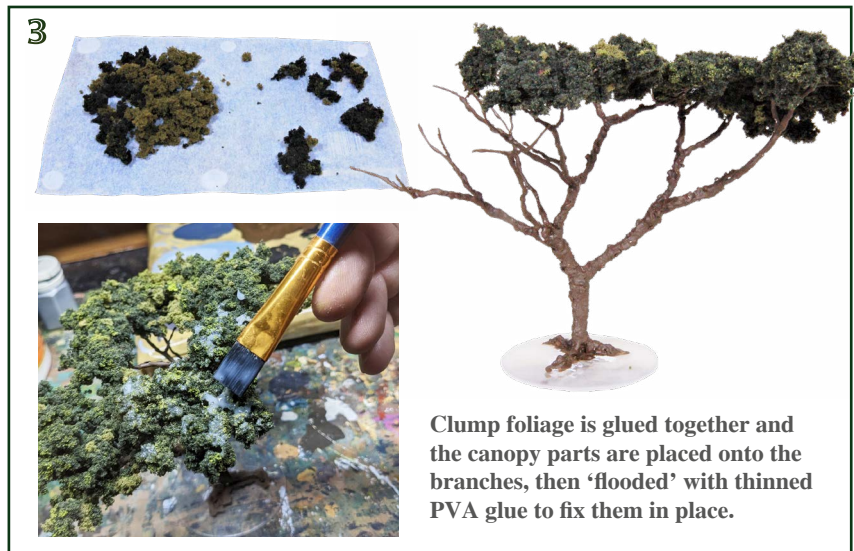
The trunk and branches are defined with lengths of soldering wire wrapped around each other to gradually resemble the tree's shape.

2



Filler adds rigidity and is painted in brown to finish up the main structure.

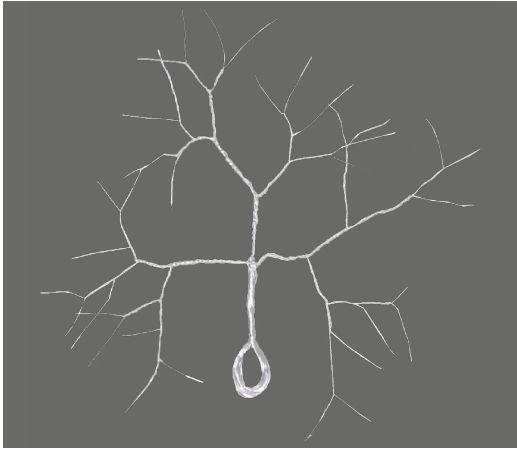
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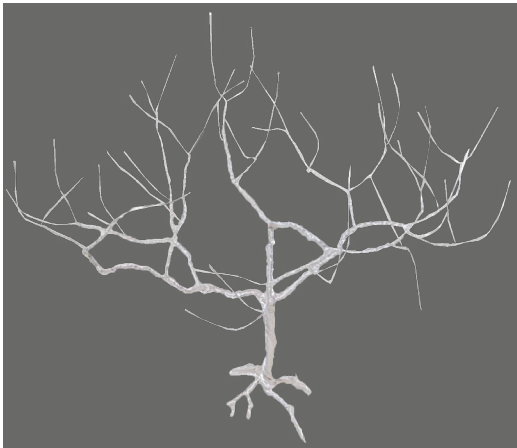
Clump foliage is glued together and the canopy parts are placed onto the branches, then 'flooded' with thinned PVA glue to fix them in place.



1



2



3



4



GOING BIG!

In upscaling the tree, Matt kept many of the approaches from the tester the same, but he added a few additional steps to ease the building process or to add further detail. Follow this full step-by-step guide to build your own large Acacia tree with a wide canopy.

The trunk and branches

1. Bend a group of 30cm soldering wire lengths in half and create a loop at the bottom. Twist the main core of the wires together to form the trunk and gradually spread the groups of the wires away from it, spider-webbing them out and continuing to twist. Eventually, you will be left with a single length of wire at the end of each branch.

2. The tree is flat and needs to gain volume - move the branches around the circumference of the trunk and, if needed, twist extra wires into place to add more form. Snip the loop from the base and wrap smaller versions of branches into it to represent the root system.

3. When happy with the basic shape, snip off and tidy up the ends of the wires. Add bulk by winding more wire horizontally around all the major branches. If you need to, you can add further branches with blobs of glue, and a small base to keep it upright.

4. Mix Polyfilla powder and PVA glue together (the glue will add strength and prevent cracking) and apply an initial thin mix with an old brush.

5. When this is dry, stipple and spread a thicker plaster mix on top to create a bark texture. By going back and roughing up the plaster part way through drying you'll create easier texture.

5



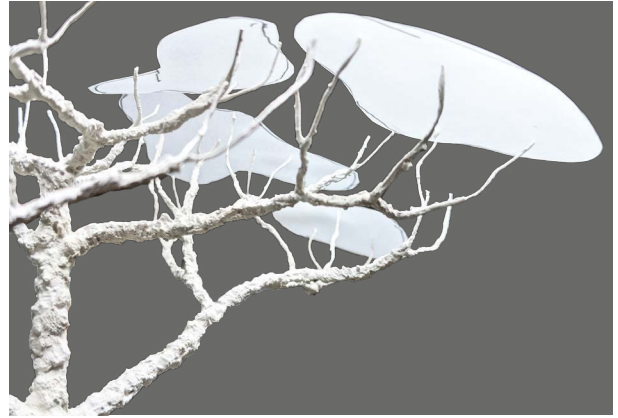
The canopy

6. Cut tracing/greaseproof paper into into the shapes of each smaller canopy element you want to create. This will eventually be connected to a very thin and delicate branch, but by using the broad paper base it will be stronger and hold the weight of a spread of clump foliage. This idea evolved from Matt making his tester and discovering that the foliage that was furthest from branches started to crumble a little bit too much for a gaming piece that would last.

7. Spread a mixture of different clump foliage colours out in a tub and place a glue covered form of paper onto it then leave to dry.

8. When removed from the foliage pile you can trim up or fill in any areas where it doesn't quite look as it should. Flip over the shape and repeat step 7 on the other side to hide the paper completely.

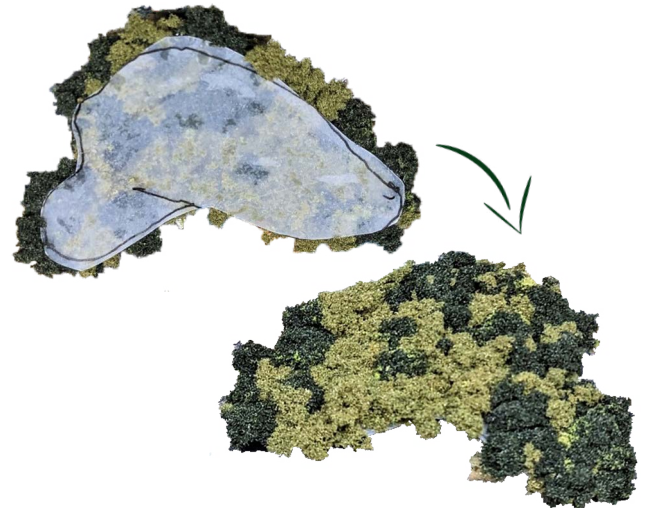
6



7



8



Bringing it together

9. Paint the tree with a 1:1:1 mix of Vallejo Flat Earth, water, and PVA glue to make a robust finish.

10. Start to glue the separate canopies in place, beginning with the lowest 'weight-bearing' ones. Connect them to each other and fill gaps with more foliage if it helps to provide even more stability.

11. It will be easier to get the glue where you need it and add moss to the upper branches if you apply it before you complete the canopy. A darker green scatter creates a pleasing finish.

9



10



11



12



13



12. Continue fixing the canopy pieces and supporting them by gap filling.

13. When everything has had a good chance to dry, you can harmonise the foliage with a drybrush. Apply a lighter tone of green across the upper canopy and it will look like it is being hit by sunlight. The difference in tone and the cohesive look that the drybrush brings to the Acacia tree can be seen on the drybrushed right side.



SIMPLIFIED ACACIA TREES

You don't need to start from scratch. Matt made a simplified version with commercially available Woodland Scenics plastic tree trunks. These will, due to the scale of the parts available, be a little smaller, but can still look very impressive.

1. Take the plastic tree parts and chop them up into smaller sections, then use a pin vice drill to add wire rods into the bottom branches.

2. Begin to fit these together by drilling holes into a main trunk and spread the branches out and around. The interesting - and very useful - thing about the plastic these parts are made from is that it will stay in the shape you bend it into, rather than gradually reverting to its initial form. Fix them in place with superglue and attach the tree to a base.

1



2



3



4



3. Paint the tree brown and detail the base by drybrushing it a paler brown and adding tufts.

4. Glue clumps of foliage on top to gradually build up the volume of the canopy. Because the plastic branches are closer together, they should offer enough support that you can just place the clumps without adding any extra support.



MAKING MORE TREES

Once you've mastered the different techniques in this article, there's very little in the arboreal world you won't be equipped to take on. You can also add extra materials to your tree toolkit. How about some of the following?

Natural materials

Using natural components can be a double-edged sword. They can look great, but there's always a risk that they will be more fragile than mass-produced hobby supplies, and they sometimes don't quite fit the scale. There are, happily, certain materials that are perfect for making trees.

Sagebrush (1) and Juniper, which you can collect yourself (if you find some where you live, harvest responsibly and dry them out) or purchase from specialist stores (search for model railway suppliers), are ideal for making trunks and branches. They are certainly more fragile than plastic armatures, but look excellent at gaming scale. Sagebrush is particularly suited to miniature trees as it grows to mimic the look of far larger real trees.

You can use finer elements - spirea, smoke tree, and sedum (2) - to add further delicate branches. These elements tend to be extremely fragile, and are better suited to vignettes and competition pieces than general gaming terrain, although they will make for rather spectacular looking trees. The online shop modeltreestore.com offers all of these and more if you want to take your tree building to the next level.

They aren't cheap, but these are specialist items, carefully collected and prepared to be perfect for your hobby projects.



All-in-one kits

Companies like Woodland Scenics (3) - Matt used their plastic armatures for his simple Acacia tree - and Noch produce tree-making sets. These contain different amounts of natural and manufactured materials to produce trees of varying designs, and can be a great starting point for your arboreal adventures.

Noch's kits (4) are a great option if you want to use some natural materials and can track them down. They contain things such as seafoam, which will help you build all natural trees without needing to do a lot of research.

Games Workshop's plastic Woods (5) are a more fantastical option.

All the above kits are worth a look, but you will find it difficult to get anything African without building from scratch.

GO AGAIN, SIR!



Barry Hilton makes the case for more cavalry on the tabletop.

I recall the thrill of recognizing our game on the cover of *Wargames Illustrated* 142, July 1999. My article was on the use of cavalry in wargames. In those days there were two ways to grab the coveted cover spot.

- Put on something photogenic at Kelham Hall and hope it crossed the radar of the man with the tripod and lights.

- Visit Lover's Lane, Newark, and its *Dad's Army*-style scout hall chez Duncan Macfarlane [The original owner and editor of *Wargames Illustrated* - Ed].

There was no digital imaging then, just lots of painstaking set ups, flock and brushes as manual Photoshop, the whole thing accompanied by much standing around and drinking quarts of bad instant coffee. All very last century. A nervous wait followed, until finally discovering if the 700-mile round trip had been worthwhile. Whether Duncan's photos were developed at Boots I never got to know. Even viewed through rather battered rose-tinted specs, those were great days.

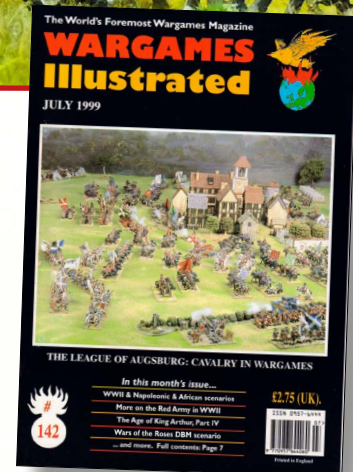
Much has happened since. The League of Augsburg's one-man army has campaigned hard for twenty-odd years across the wargaming world from Hamburg to Fredericksburg. The mechanics mentioned in my 1999 article

evolved into *Beneath the Lily Banners*. I carried on writing for this mag and accidentally acquired a toy soldier company along the way.

Having neglected to re-read the original piece until now, I attest my enthusiasm for 17th Century wargaming and fascination with cavalry in general remain undiminished. The main thrust of the article was to highlight the various advantages of getting the all-arms balance right on the tabletop. By offering encouragement and method to gamers who might cavil at painting and using the right proportion of cavalry for their projects, the intention was to bust a few myths and lead the charge. Twenty-four years on, it is difficult to determine whether things have changed or if anyone was remotely interested in my cry from the wilderness. I will, however "Go again, Sir!" (to quote RSM Corbett of the Cherrybums). I am still trying to understand the lack of enthusiasm for cavalry, although I may finally have found a reason - but it is not one of the usual suspects.

EXAMINING THE EVIDENCE

In the article, mention is made of a typical cavalry figure costing around £2 at the turn of the millennium. Nowadays, that can range from £3 to £7 depending on what you buy and from whom. This



certainly adds weight to the financial argument against, but I think it's a red herring. The current trend is towards bijouterie both in scale and game size. Austere times may lie behind that, or, just as likely, the ageing demographic of our brothers in arms, many of whom are downsizing their gaming caves as the years advance. Less space likely means more bad news for cavalry. One thing is certain - attitudes towards miniature cavalry amongst the brethren have not changed, and in some cases may even have become more pronounced as product choice expands. The sheer volume has heads swivelling like tank turrets in the target-rich marketplace. Spending hours surfing new releases or admiring the work of others on social media platforms consumes many gamers' total hobby time, meaning they produce nothing for themselves anymore. Online hobby porn cannot be tamed. Nothing

Above: King Jan Sobieski saves Europe from the Ottomans at Vienna, 1683.

wrong with getting your kicks wherever you can, but a consequence is that psychological hurdles such as painting cavalry can trigger a hop to the next flower. I suspect, though, that voyeurism in the hobby predates the digital addiction, so this can be fairly confidently ruled out.

Three things blew open the general wargaming market, and should have done cavalry a big favour: the internet, plastic figures, and 3D printing. Each has expanded consumer choice in the dimensions of cost, scale, period, model variety, and game mechanics. To paraphrase Super Mac, we've never had it so good! Riding over the hill to the rescue should be plastics, as these take the sting out of the cost argument, but I remain unconvinced that the battle cry for cavalry is being heeded.

There have been some notable articles written on cavalry and its use in *Wi* over the years. Despite this, it still feels that as a troop type, gamers remain wary. Expensive to recruit and maintain, western battle cavalry tended to be treated a bit like capital units in a fleet: overly protected, used sparingly - and often poorly - by commanders. With their main military benefits being mobility and shock impact, tabletop cavalry need the same opportunities as in real life: space to manoeuvre and vulnerable targets. Game deployments featuring wall-to-wall troops provide only two options. The first is to hold your squadrons back and avoid losses, which is not only frustrating and boring, but also stressful. The second option is to make frontal charges and hope your opponent is a low roller. Light cavalry were the busiest horse soldiers, being used for scouting, foraging, skirmishing, shadowing and raiding. Normally found on the flanks or detached from the main force, they would avoid pitched battle. Unwitting wargaming



Above: Nieroth's Karoliner make short work of the Saxons at Warsawa in 1705.

misuse reinforces a wider sense of disappointment in cavalry. This is a self-inflicted wound resulting from the choice to paint well-sculpted figures in attractive uniforms without considering what they were actually used for. If the rules are written with some thought, resulting anomalies should be minimal. Although misuse is a contributing factor to cavalry's lack of appeal, I still don't think we've hit paydirt with this argument.

Military history is riddled with mythology. Much of it transfers into rule systems and goes unchallenged. In particular, lots of hokum swirls around cavalry, its feats, and use on the battlefield. Unpicking some of that can be fun and helps collective understanding of how better to deal with cavalry on the tabletop and within rule systems. Admittedly, this approach might be counterproductive, as within the myth often lies the attraction. The Scots Greys' charge at Waterloo was more akin to police horses kettling a mob of protesters than the De Laurentiis/Butler legacy bequeathed to us. The Light Brigade

affair was a Victorian military shambles romanticised in verse and celluloid. 17th Century Jacobite cavalry were no different from their opponents in dress, mounts, weapons, and tactics. Its few documented successes were most likely down to the aggression of regimental commanders and circumstance, not Celtic warrior genetics. However, bursting these bubbles might diminish the appeal of cavalry and undermine my mission. Such well-known examples are all from the Anglophone world, but most hobbyists are of that ilk. A strong argument exists that negative attitudes around the use of cavalry in wargaming are rooted in a combination of the hobby's Anglo-Saxon origins and the most popular periods gamed. It is uncontentious to say that of Ancient, Napoleonic, ACW, Colonial, and WWII gaming periods, only the first two could potentially feature cavalry as a significant element - and even then, only theoretically. Historically, British and American armies have never relied on cavalry, so it is a curiosity rather than an essential component of military fabric. The fact that wargaming originated in the English-speaking world and continues to be dominated by its history is most likely the core reason for the collective indifference to cavalry. If the ideas of H.G Wells, Featherstone, and Grant had originated in Poland, Ukraine, Turkey, or Iran, would infantry be the hobby's Cinderella troop type?

Widen the view, and the true appeal of cavalry becomes compelling. Examine the history of empires built on mobile armies, cultures where horsemanship was not the preserve of the nobility but rather the working skill of the common man, and the power of cavalry becomes obvious. From the steppe tribes of the Dark Ages to the Polish-Lithuanian, Cossack and Ottoman hosts, tactics and grand strategy are defined by the use of cavalry to wage and win war. Sobieski's



Above: Everybody's faves - The Scots Greys. The Waterloo charge is debatable though!

charge against the Ottomans at the gates of Vienna in 1683 is reckoned to be the largest documented cavalry charge in history. It involved more than 18,000 men attacking in four bodies and included 3,000 Polish winged-hussars. It swept away the entire Ottoman army, and, with little fear of exaggeration, saved Christian Europe at a stroke. At Warsaw in 1705 the Swede Karl Nieroth, commanding 2,000 Karoliner, swept away 10,000 Saxon cuirassiers and Polish cavalry. The hyper-aggressive Swedish mounted soldiers attacked in tight chevrons, slicing through enemy formations many times their size and repeatedly terrorising all opponents until their destruction at Poltava in 1709. A combination of culture, history, and experience made cavalry armies irresistible, but not in the West.



Above: Europe's finest cavalry? Karl XII of Sweden's unstoppable Blue Machine.

MAKING AN IMPACT WITH YOUR CAVALRY

As an incentive to lure you towards all things equine, some methods for quickly painting cavalry are revisited here. Painting is only half the story. The other (and equally important) half is basing. Not only is the approach to creating the base crucial, but also the models' positions relative to each other.



PAINTING THE HORSE

Prepping the rider

After cleaning the metal or plastic model, removing mould lines, and filling gaps with modelling putty, consider gluing the rider to the horse. This can save time, as painted saddles and under/inner surfaces might otherwise be covered in glue or become scraped or chipped when affixing riders to mounts. A good fixing method is to use a pin drill to make a hole in the saddle of the horse with a corresponding hole under the rider. Use a small length of piano wire as a peg and plug the rider to the horse. This is well worth the minimal extra effort and eliminates chronically loose riders.



Initial colour

Undercoat the whole assembly. Personally, I advise brush undercoat rather than spray. This allows you to get to know the contours of the model and understand the challenging parts when it comes to final painting. Be imaginative with undercoat colours. Black is a traditional favourite, but consider, grey, blue, ochre, browns, tan, or even orange.



Drybrushing

Drybrushing is a quick and effective method of painting a horse. When using a dark undercoat, brush in successively lighter shades, loading the brush with paint in diminishing quantities and catching the highlights around the flanks and head in a progressively lighter stroke. This offers a nice finish, particularly en masse. If the drybrushing looks too extreme, soften it by using washes. Army Painter water-based washes are good for this, as are Citadel Contrast paints. Details of reins, saddlecloths, bridles, and weapons can be tidied up and painted in by re-undercoating for neatness and going again. I try and avoid the use of pure black or white on any models. This softening is visually less extreme and easier on the eye.



Flooding

An alternative to drybrushing is washing with inks or Contrast colour floods after undercoating. The former works well when a light undercoat has been used. Try Light, Soft, Brown, Flesh, or Dark Tone washes; flood the undercoated model, then use normal painting methods to restore highlights on flanks, shanks, head, nose, and ears. This also works on manes and tails.

Another method is oil-wiping, which requires the undercoat to be lighter than the oil paint used on top. Ensure the undercoat is solid and fully dry. Enamel paints are often best for this technique and some good colour combinations are black oil paint over a blue or grey undercoat, and Burnt Umber or Sepia over orange, tan, or a light brown undercoat.

Load a brush with a generous amount of oil paint, slap it on the horse, and then gently wipe off with a soft, smooth cloth. The darker colour oil paint will remain in the recesses and stain the highlights, producing nice depth.

Use of a drying agent in the oils means you won't have to wait too long for them to go off.

The brush for loading on the oils can be large, such as a size 6 to 8 and should be synthetic as natural brush fibres will get badly damaged.



Facial details

Close inspection of a horse will show contrast around the nose and mouth in particular. Consider painting flesh tones and pinks here. If the horse's mouth is open, dab some tan or light yellow on the teeth; avoid white - horses don't use toothpaste. Horses' eyes rarely show any white, but placing a tiny dot of off-white in a single corner of the eye is useful for creating a sense of life in the beast.



Legs

Avoid putting too many socks on horses. They rarely have a white sock on all four legs and many have none. Hooves should also be dull in colour.

When on the tabletop, eyes tend to be drawn to the rider and not the horse. Some painters produce exquisite horses, but I have noticed over the years, both when painting and photographing models, that high detail is inversely proportional to a good en masse photograph on the tabletop. The most effective look on a large table is medium detail: crisp and well-defined painting set off by imaginative and clean basing. A simpler horse will allow the rider to pop out and make for a more pleasing final look.

BASING CAVALRY

Basing generates more inquiries than painting for me. Having tried many methods over the past 35 years I have settled on larger bases, normally 75mm wide by 80mm deep and 3mm in thickness. Several factors drove this choice - chief among them, an obsession to protect the noses and tails of my horse models from damage and scrapes. The increasing size of sculpts over the years has made accommodating a mounted model on a base of depth less than 50mm prone to the aforementioned hazards without exception.

The more cavalry I painted, the more I wanted to work a sense of movement into the models, and this prompted experimentation with the relative positions of the horses. Observation of even the most disciplined cavalry in small number and in perfect conditions (an recent example being the coronation of Charles III) reveals that, even on parade, horses do not move in unison or in perfect straight lines. Ranks of identically positioned and posed toy soldiers are pretty - but also pretty boring. The illusion of movement can be created by choosing differently posed horses and riders with variations in colours and equipment, and arranging them asymmetrically on deeper bases. There is, of course, a space consideration, but you pay yer money.



1. Affix each horse to a multiple model base with a blob of milliput, then work the gaps between with a thin layer of filler laid in with a palette knife.



2. After the plaster is set, add patches of rough sand using wood glue. When dry, undercoat the base in chocolate brown emulsion and drybrush up to the final highlight using a variety of different colours to represent the terrain of the war theatre.



3. Glue on patches of static grass using wood glue and, when dry, paint this over by drybrushing in an appropriate colour to lose the glossy sheen of the fibres. Wash down the drybrushed patches of sand with ink to highlight them then paint a rough ink shadow under the horse and run it over the hooves. This makes the model pop.



4. Painting the edges of the base removes unsightly runs and spillages of paint and wash. Add an appropriate amount of grass or flower scenic and consider the use of hex bases for irregular cavalry; it creates a wonderful swirling look.

The last few years have witnessed the hobby attempting to combat boredom and period fatigue with increasingly outlandish hybrids. Significantly, few - if any - focus on novel uses of cavalry. Notwithstanding all these fences to jump, my proselytising for the cause will continue. We'll go again in 2047!

Below: Swedish chevrons charge at Poltava in 1709.



THANE TOSTIG



Daniel Mersey's quest for Thane Tostig: delving back into retro wargames.

How far back do we need to go for something to count as 'retro'? I'm going to say that the 1970s counts as retro now. We're all good with that, yes? Space Hoppers, flared trousers, *Ballroom Blitz*, orange and brown wallpaper... yes, definitely retro. No-one is feeling too old? Good. Let's crack on then.

1977 is the focus of my retro gaming fix; I was three that year (I obviously didn't read about wargaming at that age - that came a few years later), and *The Quest of Thane Tostig* was released on the unsuspecting, and fledgling, fantasy wargaming public.

Although the project that has really piqued my retro interest is a fantasy game, albeit with a pseudo-historical setting, there's no reason that other games from the earlier decades of wargaming couldn't be explored. I know a few people who collect old-style 30mm Tradition or Spencer Smith miniatures, use *Little Wars*, or still play using the rules of the 1960s wargaming pioneers. I'm hoping that a little peek into my own project might inspire a few more people to try retro gaming.

THE QUEST OF THANE TOSTIG

Written by Eric and William Knowles, *Thane Tostig* was an early British fantasy wargame. Looking at it now, the typeset twelve-page pamphlet is a very basic game, but something about the style of the miniatures - and the names of the heroes - really appealed to me. The rules were written to accompany a range of new miniatures by early fantasy legend Barry Minot, and provided the background, rules, and first quest for Tostig and his chums (several were planned, but so far as I've been able to research, only the first was ever released, with tantalising glimpses of what lay in the never-future). The whole feel of the range was decidedly... weird. Looking again with a 21st Century eye, the amount of nudity and torture involved is brow-raising, but many 1970s and early 1980s wargames were very much more 'adult' than their modern counterparts. One Prince August Orc Champion I owned had a terrifying 'appendage' which he was waving around in one hand, whilst weirding a sword in the other (be careful with that blade, champ!).



The game featured in a couple of articles and reviews in *Military Modelling* and *Battle*, and along with the additional information I've been able to find in the set of yellowing magazine adverts that used to belong to my Dad, I've been able to piece together my own version of the setting, miniatures, and rules. I'm achieving what I dreamed of as a kid: playing as Tostig, fighting devilish enemies on exciting fantasy adventures! With a bit of research, a bit of speculation, and a bit of interpretation, I think that indeed yes, I can get away with a tongue-in-cheek description of this project as Wargaming Archaeology.

The game, and range of miniatures, faded away pretty quickly, as happened with many of the early fantasy ranges. Other Minot ranges were produced, but none captured my imagination in the same way as our hero Tostig. Let's take a look at the fantasy world he existed in.

THE SETTING

Perhaps the greatest idea of Thane Tostig's existence is the backstory. I've not seen this done before or since, but

the authors claimed to meet a hippy chap called Puck, landlord of a pub on a Sussex hilltop. Although I live in Sussex, I can think of only a handful that this could apply to, especially as they also claim that it had disappeared when they returned, possibly to make way for a motorway. Perhaps this will be a nice little landscape archaeology sub-project for me to explore!). One of Puck's previous customers, we're told, was a fellow named Kipling. He sold the Knowleses an ancient manuscript telling the saga of Thane Tostig - a contemporary of King Arthur in the 5th Century AD - for a fiver.

What a charming little tale with which to begin your wargaming rulebook.

What did the manuscript tell us of Tostig? In AD 447, in England "after the Glory of Rome had left her", came the Saxons. Under the leadership of Hengist and Horsa they gained land, until the Celtic Warlord Arthur held back the Saxon advance 100 years later. At this time lived Thane Tostig - sometimes described as the Pagan Giant - who adventured across the land with a small but loyal

band of followers. They quested to find ancient artefacts or symbols of power, to secure the reinstatement of Tostig from the status of outlaw to lord.

Tostig himself is of slightly dubious character; we're introduced to him waking up on top of a dunghill, after a shadily-described evening of robbery and murder (two silver pennies and a gold cup) and murder (two huscarles who "got too friendly" with Edith, mentioned below). He roams the land looking to acquire objects that will give him the power to restore him to lordship. His father had a (life-ending) disagreement with Hengist, and Tostig survived by being the fastest runner in the village - hardly the stuff legends are made of! I see such dark humour as the trademark of Thane Tostig themed gaming.

TOSTIG'S MOTLEY CREW

Tostig does not adventure alone; he is accompanied by a motley crew of helpers. They could sometimes call upon their gods: Woden, Thunor, and Yngvi. The gods never appeared in the published material, so we can't be sure how they were going to be treated in game play.



EDITH

Skilled with weapons and sorcery. She uses a voodoo doll to damage her enemies, when she's not swinging her sword at them.



GURTH THE SERF

A runaway who has become Tostig's servant. He is armed with a spear and shield, and a hunting horn (blown when approaching a village to show the band are not thieves).



CEDRIC THE SLOSER

A smith and metal worker who happens to be Tostig's cousin. A man of great strength who fights with his two-handed blacksmith's hammer.



SIGURD

A woodsman who fights with bow and throwing axe.



INFANG

Tostig's giant wolf hound; described as a Dark-Ages Lassie!



BEOWULF OF BARKYNGE

A soldier armed with a two-handed axe, and Tostig's most trusted companion.

THE QUESTS

The saga tells of several of Thane Tostig's quests, and also lists some of his enemies:

QUEST ONE: AGAINST THE SPRITES AND HANGBEFFOR THE WITCH

The first quest is to obtain the magical sword Blooddrinker, which will cut through any material other than a Christian cross. It must be prised from the hands of a statue of Hudekin, idol of the evil Wood Sprites (hairless, naked dwarves). The band must venture into the underground palace of the Wood Sprites' King Debobmik, having fought their way through the forest realm of the Wood Sprites. The Sprites can call upon the help of the Witch Hangbeffor and her four giant earwig familiars. Yes, the world of Thane Tostig is quite unique! (This was the only published quest.)



QUEST TWO: AGAINST GRENDEL AND GRENDELHAM

These vile, trollish, man-eating creatures are son and mother. They cannot be harmed by non-magical weapons, but they fear fire. They live in a cave at the bottom of a lake, guarding the magical throwing axe Skullsplitter - the object of this quest. Possibly featured in this quest, or in a sub-quest of their own, are the Scuccas or Succas, ferocious cave- and pit-dwelling goblins.



QUEST THREE: AGAINST THE TWO-HEADED GIANT GOEMAGOT

Goemagot has two heads which think independently of each other, albeit rather slowly. One head is named Gog, and the other Magog. Possibly with the help of the Scuccas, the giant holds a large amount of plundered gold - the target of this quest.



QUEST FOUR: AGAINST MERLIN THE WIZARD AND KING MEDRAUT

Merlin and Medraut are at war; it's likely that Medraut is after the same treasure as Tostig in this quest. Merlin grants the ability to fly to any who will fight against Medraut on his behalf - even Saxons. Despite being listed as the fourth quest in the saga, a magazine advert fills in more detail and describes this as Thane Tostig's second quest. The aim of the quest is to win Tostig a magic shield (the original miniature came with a detachable oblong shield) and spell books for Edith. Merlin is aided by the Legion of the Dead (skeleton warriors, ghosts of Roman soldiers). The Legion are described as having no clothing or armour and are armed with shields and spears, poleaxes, swords, bows, and clubs. A range of Monks were also produced, presumably they were in opposition to the necromancer Merlin and his undead army.



QUEST FIVE: AGAINST THE SCINNAS

The Scinnas are elves from the Kingdom of Elmete (presumably based in central-northern England, like the contemporary British kingdom of Elmet). These may actually be an enemy of Tostig in the previous quest, helping Medraut - it is noted that the Scinnas were friendly to the Celtic races (Medraut being a Celt) and opposed to the Saxons. They can fly, but do not know what treasures they guard. Smaller than Men, they wear pointed caps, have hairy legs (!), wings, and curly tails.



The rules note that a quest cannot be started until the previous one has been completed - an early example of the (now) super-trendy narrative campaign. With each successful quest, Thane Tostig and/or his followers receive magical boosts to make them more powerful in the next adventure, where they battle a series of adversaries growing in threat level as the campaign evolves.

As the manuscript was incomplete, the Knowleses never learned Thane Tostig's fate. I guess the aim was that gamers would ultimately write this part of the saga themselves as they played the quests in sequential order. We cannot be sure how the game's designers intended to wrap things up, but it seems that the quest against Waerferth may have been the ultimate test. For the purposes of a wargames campaign, a fight against a dragon seems a fitting climax.



Photos of original Thane Tostig miniatures courtesy of David Wood.
See more on his blog at: deartonyblair.co.uk



QUEST SIX: AGAINST THE MIGHTY DRAGON WAERFERTH

This is the climax of the campaign! The dragon lives under a hill (so we may see the return of the Scinnas), guarding the ultimate treasure: a magical key that gives any man all that he desires. For Tostig, the key is likely to provide a bottomless supply of ale and the restoration of his lordly status - not necessarily in that order.



THE MINIATURES RANGE

Undoubtedly crude by modern standards, I maintain that the original Barry Minot sculptors (seen below, left) have a certain appeal that only 1970s and early 1980s fantasy miniatures do. They were described in a review from the time as 'weirdies', and I like that description of them.

Tostig and his merry band are all catered for (including a detachable shield for Tostig, should he win it in his quest against Merlin). A nice range of armoured and naked Sprites were made (including a jester, an executioner, and King Debobmik lazing on his throne), along with their human torture victims (which is where I think things get a bit too weird). A wonderfully large statue of the idol Hudekin holding the (detachable) sword Blooddrinker was available, too, along with the witch Hangbeffor and her earwigs. Despite the theoretically 'historical' setting in the 5th Century AD, Tostig has a horned helmet, the Sprites carry odd-shaped weapons such as disembowelling swords and serrated glaives, and witches and wizards wear tall, pointed hats. It's the stuff of pure, old-school fantasy. Perfect!

A second release was made for Tostig's next quest, although so far as I know the rules were never produced. This included Merlin ("wand in one hand, skull in the other" is the catalogue description), his altar, his army of skeletons (The Legion of the Dead), and a range of monks to oppose them.

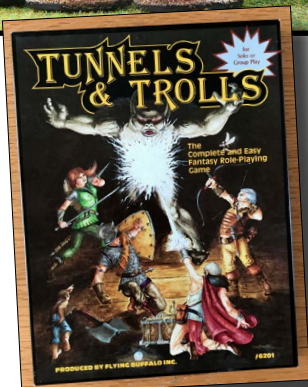
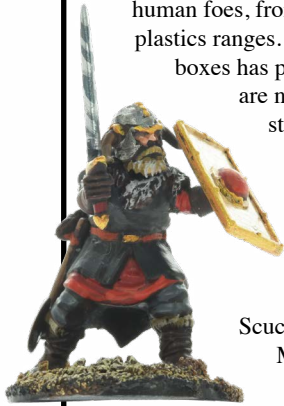
Sadly, nothing further was added to the range, and Minot moved on. The whereabouts of the moulds are no longer known (possibly they are owned by a Sussex pub landlord named Puck?).

HOW I'VE COLLECTED ARMIES

I originally set out to put together my own Thane Tostig collection using Heroforge 3D prints. They are very good, but expensive for one-off models, and the company doesn't allow photos of their products to be used in magazines. So, they're off the table for this article. I decided to head down a different route anyway... actually, down two routes; being a gamer, I naturally chose to collect in two scales rather than keeping things simple and streamlined.

In 15mm (18mm, as I think we can safely call that a scale now?), I've used Copplestone Castings' Barbarica range. I'm a well-established fan of this range, and 15mm fantasy has really set me free when it comes to collecting. I mix and match in a few other ranges, but Tostig and his gang are put together from the Barbarians and Northlanders, and the Sprites are Picts (promoted as being man-sized rather than the original dwarven stature, but with a similar aesthetic). 28mm creatures look fantastic alongside 15mm humans! 'Fur-clad barbarian' is as close as I get to matching the original style of Minot's miniatures, but they look rather fine to me.

In 28mm, I've put together Tostig and his gang, plus their human foes, from the North Star Frostgrave and Oathmark plastics ranges. This has worked extremely well; mixing the boxes has provided all of the main characters, and most are not too far removed from the original Minot style. Reaper Bones provide the giants and trolls, and, though they are a little small, their goblins make great Sprites. Merlin's Legion of the Dead come from the Oathmark plastic undead range with Roman shields added. The plastic Wizkids Dungeons & Dragons range is also worth raiding. Succas are approximated using my metal Warrior Miniatures goblins (quite chunky, and much tougher than a Sprite). My only stumbling block so far has been the rather unique Scinnas; as they're magical, I decided that they can change their appearance, so have used a variety of elves as proxies so far. [Our photo of Scinnas in Quest Five features Pixes from North Star's Silver Bayonet range - ED]



THE RULES I'VE USED

I've tried several different sets of rules to refight my games, but this quote from the *Thane Tostig* introduction persists:

"However, it has always been our experience that the more you complicate the rules, the more you slow down the game and open up that curse of wargaming, arguments of rule interpretation."

It is as true today as it was in the 1970s, and with it in mind, I decided to stick with some relatively simple but tried and tested skirmish rules.

The obvious place to start was the *Thane Tostig* rules themselves. You know what? For something nearly as old as I am, they're not in bad shape (better shape than I am, anyhow). What's nice with these rules is that the magic-users are crafted in a way particular to the story, and the main heroes are real tanks who can carve their way through a mass of Sprites. Oh yes, you'll need 48 Sprites! The rules are D10 based, with heroes attacking twice in combat to a standard miniature's single attack (not unlike *The Lord of the Rings*, mentioned below). Damage is tracked using Energy Levels, a simple system that counts down to death (Tostig begins with 50 points, most Sprites begin with 3 or 4). Well worth a look for a simple skirmish game.

Other rules I've experimented with include *Tunnels & Trolls* (old-school roleplaying, which had the right feel, but came with the problems of translating an RPG into a tabletop miniatures game); *Songs of Blades and Heroes* (which worked well); my own *Dragon Rampant* (using individual miniatures as heroes and tracking their Strength Points, with

lesser beings fielded as standard units); Steve Jackson's *The Fantasy Trip: Melee* (another old game, this one played on a hex grid, and it works surprisingly well for a 1970s design); and Games Workshop's *Lord of the Rings Strategy Battle Game* (which remains my default for generic fantasy skirmishes involving only a handful of miniatures, and is great for gaming with small warbands of varied heroic stature).

Finally, for now at least, I seem to have settled on *Rangers of Shadow Deep* (Joseph McCullough's less magic-focused version of *Frostgrave*). Not only can I play solo and progress a narrative campaign as originally intended, but all the key characters of Tostig's warband are also present in the core rulebook:

- Tostig himself is your Ranger.
- Edith is a Conjuror.
- Beowulf is a Guardsman or Templar.
- Cedric is a Barbarian or Savage.
- Sigurd is an Archer or Tracker.
- Gurth is a Recruit or Swordsman.
- Infang is a War Hound.

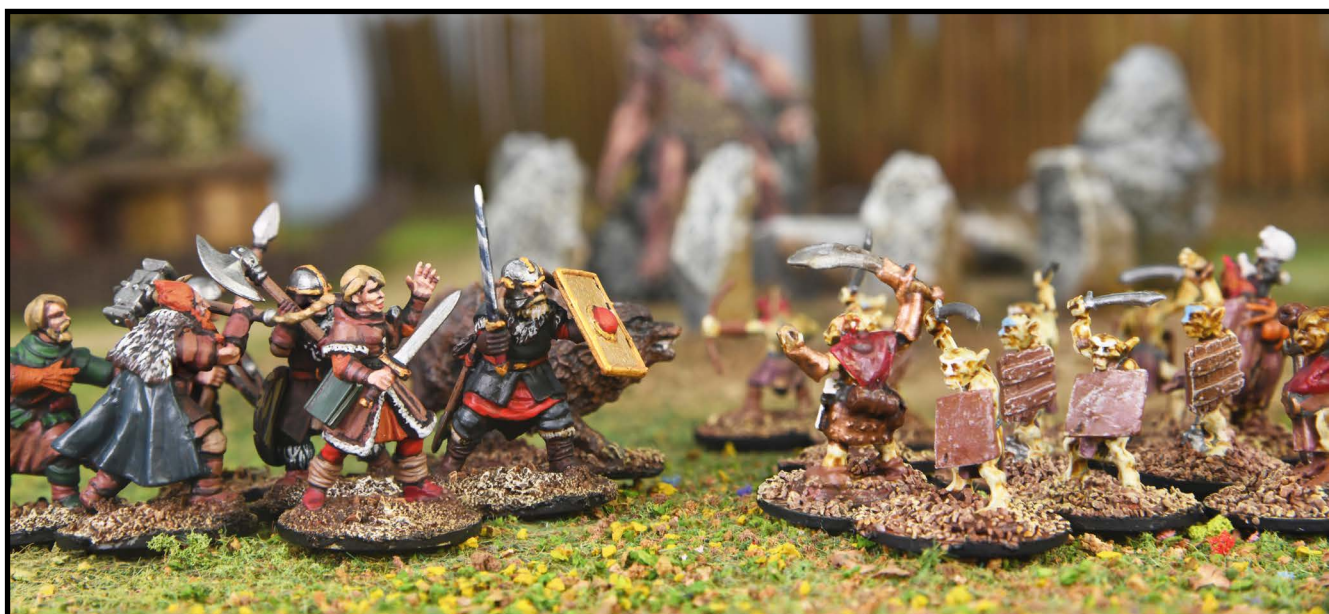


WHERE DO I GO FROM HERE?

Aside from continuing to play the games and devise new quests in the spirit of the ones originally outlined, I've pretty much completed my research into this less-than-famous Thane.

My initial idea had been to track down the full range of miniatures second-hand, which proved much harder than I imagined. I guess they were never produced in the quantities that some of the bigger ranges benefitted from. I'm very happy with the newer substitute miniatures I've chosen, and the task was great fun, so I have less of an urge to find the originals now.

If anyone knows the story of the Knowles brothers (I assume they were brothers; and I've discovered that Eric ran Navwar at the time *Thane Tostig* were published), or more about their games, I'd love to hear more via the magazine's office. Navwar, the original publisher, is still in existence in some form, and Barry Minot's miniatures occasionally pop up on online auction sites. Today, aside from those magazine articles published in the late 1970s, very little material remains to shed further light on *Thane Tostig*.



MĀORI PĀ IN THE EARLY NEW ZEALAND WARS



Australian wargamer Mark Piper revisits the early New Zealand Wars and offers *Muskets and Tomahawks* scenarios along with special rules for fighting in Māori Pā.

What's presented in this article is designed as a follow up to the articles I penned with Roly Hermans on warfare in New Zealand (*Wargames Illustrated* 409 and 410) and ideally played with Studio Tomahawk's *Muskets and Tomahawks* ruleset and the *Redcoats and Tomahawks* supplement. The games could be easily modified to be played with *Sharp Practice* (Too Fat Lardies), *The Men Who Would be Kings* (Osprey), or your favourite set of Colonial wargaming rules. See the article by Roly Hermans, in *Wargames Illustrated* 369, for how to play the New Zealand Wars using *The Men Who Would be Kings*.

The scenarios represent different historical situations:

- Scenario one - a mini siege of a Māori Pā.
- Scenario two (online) - a direct assault on a Māori Pā.
- Scenario three (online) - a Māori 'ambush' of Crown forces as they surge forward through a captured Pā.

The article also includes additional suggestions for Allied Māori (Kaupapa), Māori guns, local Māori, and Colonial Militia to bring more flavour and historical accuracy to your wargaming.



MĀORI FORCES - EARLY NEW ZEALAND WARS



Statistics and special rules for Māori leaders, Māori warriors, and weapons can be found in *Wargames Illustrated* 410 (the previous articles are available to all along with two scenarios on wargamesillustrated.net - search for maori) and can be supplemented with the following additions:

MĀORI GUN (PU REPO*)				
A unit of Māori Guns includes three gunners and their gun, and costs 36 points. You can add up to three extra gunners to the unit for +15 points per figure.				
Type	Discipline	Shooting	Aggression	Defence
Artillery	Recruit	6+	7+	7+
Equipment		Traits		
Artillery (<i>M&T</i> rulebook, page 45)		Auxiliaries (All, page 56)		

* Pu Repo = 'great guns'

LOCAL MĀORI LEADER (NOTABLE)**				
A local Māori Leader has the following characteristics:				
Type	Discipline	Shooting	Aggression	Defence
Civilians	Conscript	6+	6+	5+
Equipment		Traits		
'Trade' Musket OR Māori hand weapon *		* Sabre +1 bonus defence dice (page 42)		



Above: *Empress Miniatures* captured Royal Navy Carronade and a Māori crew, painted by Michael Awdry.

YOUTHS AND ARMED WOMEN (CIVILIANS) 10/16**				
Youths and Armed Women are organised into units of four to ten figures and have the following characteristics:				
Type	Discipline	Shooting	Aggression	Defence
Civilians	Conscript	8+	7+	7+
Equipment		Traits		
Obsolete Assortment (page 44) OR Agricultural Weapons		Auxiliaries (All, page 56), Cowardly (page 56)		
Units of Civilians armed with Agricultural Weapons have an Aggression and Defence of 6+.				

** For use in scenarios that include civilians (*Redcoats and Tomahawks*, page 38).



The author with an 18-pounder carronade, made in Scotland in 1811, and crewed by Māori as part of the defence of Ruapekepeka Pā, 1 January 1846. (Ruapekepeka Battlefield, New Zealand 2022).

CROWN FORCES - EARLY NEW ZEALAND WARS

Statistics and special rules for British Officers, Infantry, Sailors, Ship's Boats, Settler Leaders, and Settlers can be found in *Wargames Illustrated* 410 and can be supplemented with the following additions:



Above: Māori defend their Pā against Crown Forces.

CONGREVE ROCKET OR COEHORN MORTAR				
A unit of Congreve Rocket or Coehorn Mortar includes three crew and their rocket or mortar, and costs 31 pts. You can add up to three extra crew to the unit for +15 points per figure.				
Type	Discipline	Shooting	Aggression	Defence
Artillery	Recruit	6+	7+	7+
Equipment		Traits		
Artillery (page 45)		Auxiliaries (Regulars, page 56)		

Congreve Rockets or Coehorn Mortars may not be pushed by its crew, takes two movement actions to setup (now considered limbered and moves as per crew speed), and uses the Solid Shot procedure to resolve attack, but must reroll successful 'to kill' rolls. It may only fire at targets over 12", counts as -1 hasty shot, but always causes a reaction test even if no casualties are inflicted. Normal Reloading and reaction rules apply.



Above: *Empress Miniatures* Congreve Rocket, painted by Michael Awdry.

NAVAL GUNS				
A unit of Naval Guns includes three sailors and their gun, and costs 56 points. You can add up to three extra sailors to the unit for +15 points per figure.				
Type	Discipline	Shooting	Aggression	Defence
Artillery	Recruit	6+	7+	7+
Equipment		Traits		
Artillery (page 45)		Auxiliaries (Regulars, page 56)		

Naval guns may not be pushed by its crew or limbered and uses the Solid Shot procedure to resolve attack, but automatically hits (no dice roll). Required to reroll unsuccessful 'to kill' rolls. After shooting place five (rather than the usual three) Fire Markers next to the gun. Normal reloading and reaction rules apply.

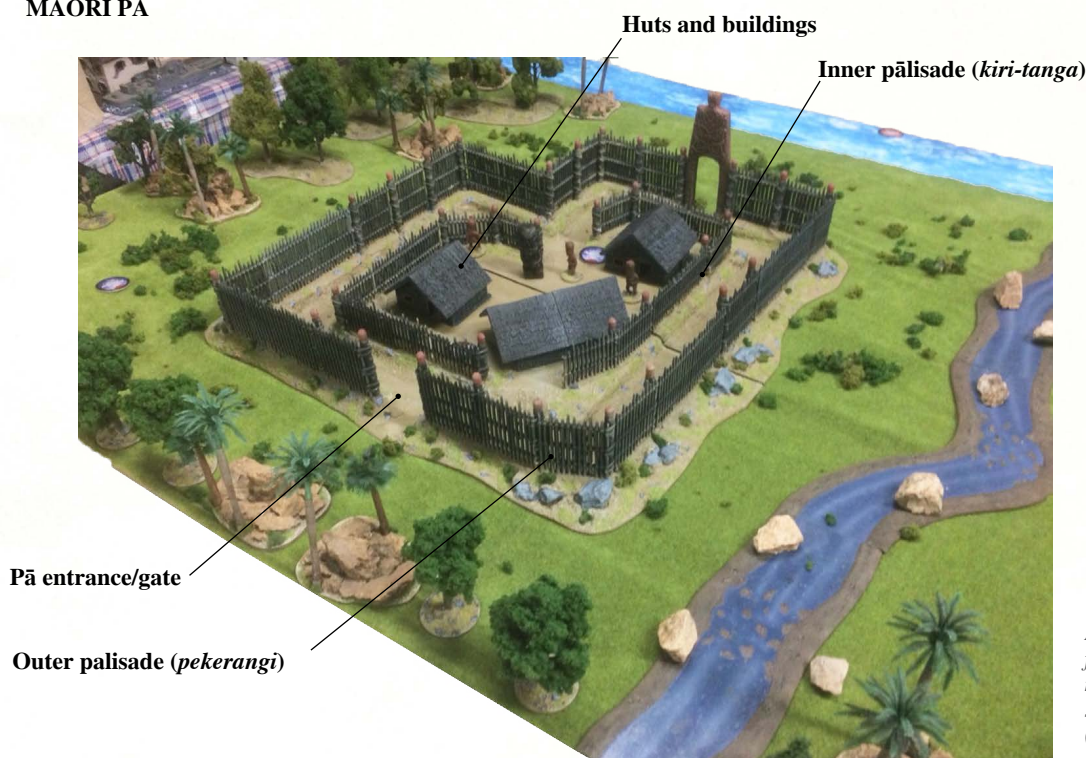
NEW ZEALAND MILITIA OR VOLUNTEER OFFICER				
A New Zealand Militia or Volunteer officer costs 16 points				
Type	Discipline	Shooting	Aggression	Defence
Militia	Conscript	7+	7+	6+
Equipment		Traits		
Pistol (page 43)		Natives (page 57)		
Options				
Determined		1 point	Discipline becomes Recruit.	

NEW ZEALAND MILITIA, MILITIA SAPPERS, OR VOLUNTEERS				
A unit of New Zealand Militia, Militia Sappers, or Volunteers includes four figures and costs 14 points. You can add up to eight extra figures to the unit for +4 points per figure.				
Type	Discipline	Shooting	Aggression	Defence
Militia	Conscript	7+	8+	7+
Equipment		Traits		
Obsolete Assortment (page 44)		Natives (page 57)		
Options				
Terrified		-5 points/unit	Gain the Cowardly trait, i.e. count Recoil, Recoil or Shaken, Recoil & Shaken results as Flight (page 56).	
Determined		10 points/unit	Their Discipline becomes Recruit.	
Arms Cache		10 points/unit	Replace their Obsolete Assortment with Muskets (page 43)	
Mounted Volunteers		10 points/unit	Gain the Light Cavalry trait (page 56).	

ALLIED MĀORI ('KAUPAPA')

British forces can recruit Allied Māori from the Māori forces list found in *Wargames Illustrated* 410. They can comprise up to 50% of the figures in a force. Each non-officer unit of Allied Māori can have the Auxiliaries (All) trait for +5 points (page 56).

MĀORI PĀ



A 3D printed Māori Pā from printables scenery.com mounted on MDF in two sections for flexibility (each 24" x 12").

A Māori Pā was a fort built on a suitable hill or ridge, or with sea, river, lake, or swamp forming a natural barrier on one or more sides. When recreating this on the wargames table a model Māori Pā should have the following features:

- Māori Pā outer palisade (*pekerangi* - 'curtain').

High obstacle to movement and provides solid cover to a defender touching it.

- Māori Pā inner palisade (*kiri-tangata* - 'warrior's skin')

Low obstacle to movement but does not provide cover to a defender touching.

- The outer palisade of a Māori Pā

More than twice the height of a figure - i.e. cannot normally be crossed. Troops equipped with ladders/axes can be used

to scale the outer Palisade which becomes an obstacle whose height is more than half the figures' (*Muskets and Tomahawks*, page 49) - i.e. must start their movement action in contact with the obstacle and will simply be moved to the other side of the obstacle after their move. The ladders are then left in place and may be used by follow up troops.

- Māori Pā Entrance/Gate

Due to the restricted nature of movement through the entrance/gate of a Māori Pā (if open) it costs a figure 1" of movement.

- Māori Pā Huts and buildings

Should be treated as normal (*Muskets and Tomahawks*, pages 50-52).

Hidden movement - only units with Scouts and/or Natives trait (*Muskets and Tomahawks*, page 60) may use hidden movement.

Eligible forces that start deployed in a Māori Pā may use hidden movement.

The outer palisade of a Māori Pā is considered 'loop-holed' - i.e. figures behind the obstacle can only be seen from the outside if they are in contact with the Palisade. If this is not the case, they are assumed to be out of line of sight of the enemy.

Destroying a Māori Pā outer palisade - the outer palisade should be treated as a large building. Divide the outer Palisade into approximately 8" x 2" sections. Shooting can only damage a section of Palisade when it is done by an artillery unit. No roll to hit is necessary against a Palisade.

To damage a section of outer Palisade, roll 1D10 on the table (*Muskets and Tomahawks* page 51):

- Each section counts as a reinforced structure (-1 modifier on the damage table).
- Apply an additional -1 modifier for Rockets or Mortars.
- Apply an additional +1 modifier for Naval Guns.

Figures within 2" of a Palisade section when it is destroyed are eliminated and count as casualties.



For a more detailed account of these actions see *The New Zealand Wars* by James Cowan.

MAKING A MODULAR MĀORI PĀ

Several years ago, New Zealand gamer Roly Hermans brought the excellent STL files from Printable Scenery (printables scenery.com) to my attention. As free-standing terrain, they were very good, but I needed modular terrain that incorporated all the expected features of an Early New Zealand Wars period Māori Pā (outer palisade, trenches, inner palisade, and a range of Māori buildings).

I decided to build it in two parts (front and back) for easier storage, representing a 'generic' Pā with room for figures in the trenches and free-standing buildings. Instead of digging down into the board I decided to 'raise' the palisades by gluing them to the tops of some timber sections fixed to the base board. As most Māori Pā were built on raised ground, foamboard was used to build up the central part of the Pā where the free-standing buildings would be placed. In addition, a flagpole was constructed. At Puketapu Pā a captured British flag was defiantly flown with the purpose of taunting the Crown attackers. At Ruapekapeka Māori 'undergarments' served the same purpose!

1



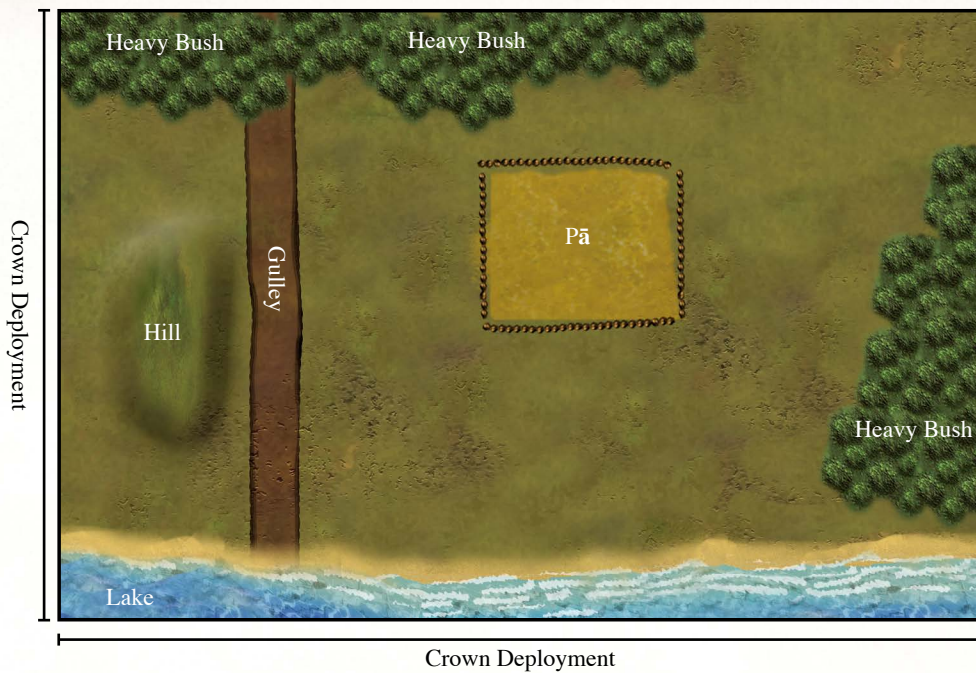
1) I started by mocking up the layout of the two boards in relation to my other terrain. Each board was 24" wide and 12" deep. Together they make an approximately 24" by 24" model on my 72" x 48" table. The 3D printed components were placed loosely on top. These had been undercoated with black, drybrushed with grey, and had red brown applied to accentuate the tops of the poles and the entrance.

2



2) The model Pā needed to provide shelter for my 28mm Māori warriors. I purchased some timber strips from my local DIY store and used these to raise the palisades to make a trench immediately behind. When in position, the weapons of the Māori are level with the bottom of the outer palisade.

SCENARIO 1 - THE FIGHTING AT PUKETUTU PĀ - 8 MAY 1845



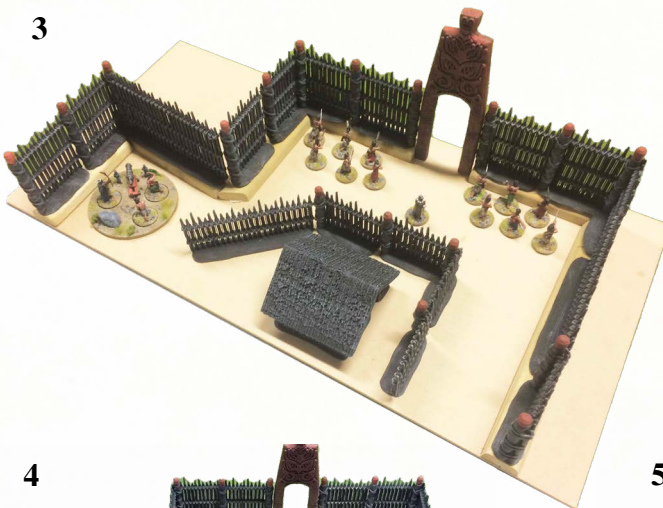
72" x 48" playing area

One figure = approximately ten men

Crown forces:
approximately 600 - 700
Crown troops and Allied
Māori warriors.

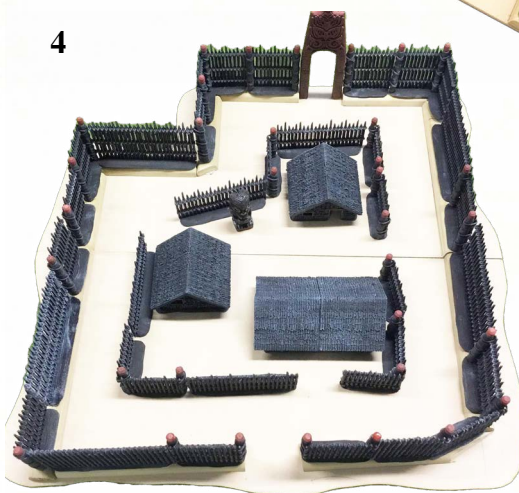
Māori forces: approximately
500 - 600 Māori warriors.

3



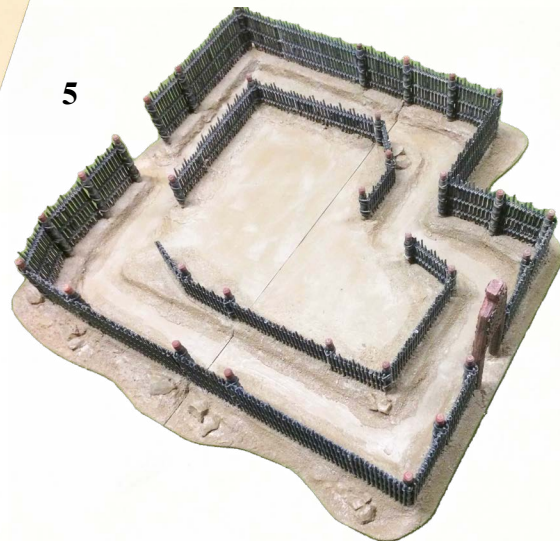
3) The front half of the Pā can be positioned along a table edge to represent a small Pā or one section of a much bigger Pā. Like castles in the Hundred Years' War, Pā often feature in the background of conflicts in the wilds of New Zealand during this period. Strictly speaking, the ornate entrance is more suited to the earlier 'Musket Wars' in the 1820s than the conflict in the 1840s, but it is so imposing I just had to include it!

4



4) I cut the base in an irregular fashion and sanded the edges to make it blend better into the table. The rear of the Pā has a second entrance, used to withdraw if in danger of being overrun or to allow reinforcements to enter unseen. Māori Pā of this period were often built up against a forest or the ocean for this very reason.

5



5) I raised up the centre of the Pā using foamboard. The effect is a 'trench' between this and the outer palisade. Once I had filled in and smoothed the sides of the trench, I used PVA glue and sand to texture the Pā then applied a dark brown undercoat. I drybrushed the ground with a lighter brown then a soft drybrush with white. Some grass finished the build, ready for use on the table.

ATTACKER MISSION (Crown): ‘Battle’ (*Redcoats and Tomahawks*, page 39)

- Place two deployment points in contact with adjacent sides (first).
- Attacker units are eligible for hidden movement.
- Attacker units deploy second.
- Objective: Eliminate the equivalent of 26 Māori figures. Each leader eliminated counts as five figures.

DEFENDER MISSION (Māori): ‘Battle’ (*Redcoats and Tomahawks*, page 40)

- Place five deployment points on the table not within 24" of an enemy deployment point (second).
- Defending units deploy first.
- Objective: Eliminate the equivalent of 27 Crown figures. Figures eliminated in hand-to-hand combat count double. Each leader eliminated counts as five figures.

Game ends when the 4th Red clock card is drawn. If neither side has won, the game ends in a draw.

TERRAIN

- Open ground - no effect.
- Narrow gully - treat as area terrain (very rough ground), low and dense cover.
- Māori Pā - as per the Pā rules in this article.
- Lake edge (marsh) - treat as area terrain (very rough ground), low and light cover.
- Heavy bush (woods) - Treat as area terrain (rough ground), high and dense cover.

Crown Cards (Red): Regulars (4), Irregulars (4), Artillery (2), ‘Indians’ (4)

Māori Cards (Blue): ‘Indians’ (4), Irregulars (4)

Other suggestions for historical battles involving Māori Pā are:

- British Attack on Waimate (8 October 1834).
- Raid on Kapotai Pā (15 May 1845).
- Battle between Māori at Te Ahuaahu (12 June 1845).
- Capture of Rangihaeata Pā (1 August 1846).

The Early New Zealand Wars offer a wide range of small, medium, and large size actions including raids, meeting engagements, river/coastal actions, fighting in Māori Pā, and in colonial Palisaded fortifications. For more information go to the ‘Wargaming the New Zealand Wars and Māori Warfare’ Facebook page:

[facebook.com/groups/331492624184279](https://www.facebook.com/groups/331492624184279)

Crown Field Force - Attacker (Regular Specialised Force*)

British Commanding Officer (Lieutenant Colonel Hulme)	24 points
British Officer (Major Cyprian Bridge)	26 points
10 Sailors (Acting Commander Johnson) - Irregulars	62 points
12 British Light Infantry, Percussion Muskets (Captain Denny) - Regular	130 points
10 Royal Marines (Lieutenant McLerie) - Regulars	105 points
Congreve Rocket with 6 crew (Lieutenant Egerton) - Artillery	76 points
Allied Māori Leader (Nene Waaka)	28 points
2 units (each 6 Belligerent Allied Māori Warriors) - ‘Indians’	94 points
53 figures in 9 units (50% = 27 figures)	Total = 545 points

* Regular Specialised Force = ‘Elan’ as per *Redcoats and Tomahawks*, page 4.

Māori Taua – Defender (Irregular Specialised Force*)

Commanding Māori Leader (Hōne Heke - Belligerent)	28 points
3 units (each 6 Experienced Māori Warriors) - Irregulars	171 points
Māori Leader (Te Ruki Kawiti - Belligerent, Percussion TuPāra Musket)	30 points
3 units (each 6 Experienced Māori Warrior) - Irregulars	171 points
Māori Leader (Haratua - Belligerent, Percussion TuPāra Musket)	30 points
2 units (each 6 Māori Warriors with Percussion TuPāra Musket) - ‘Indians’	114 points
51 figures in 11 units (50% = 26 figures)	Total = 544 points

* Irregular Specialised Force = ‘Harassment’ as per *Redcoats and Tomahawks*, page 4.

MORE ON OUR WEBSITE

See two more scenarios and the previous two articles on the *Wargames Illustrated* website. Head to wargamesillustrated.net and search for ‘maori’.

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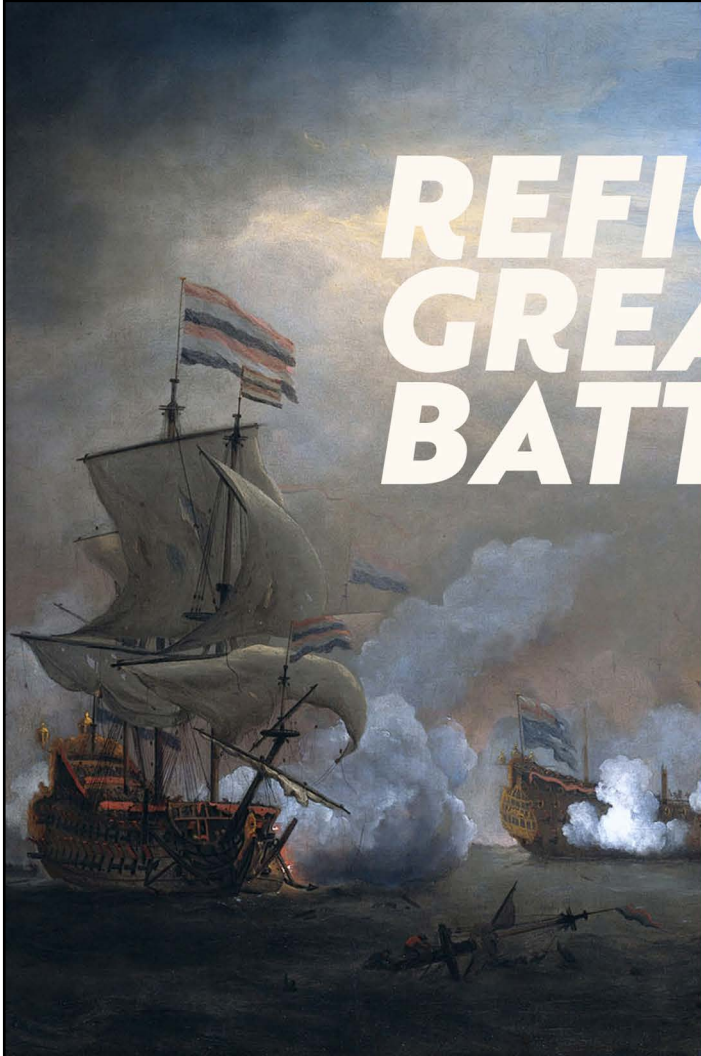
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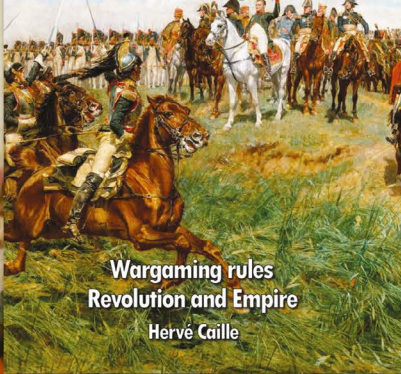
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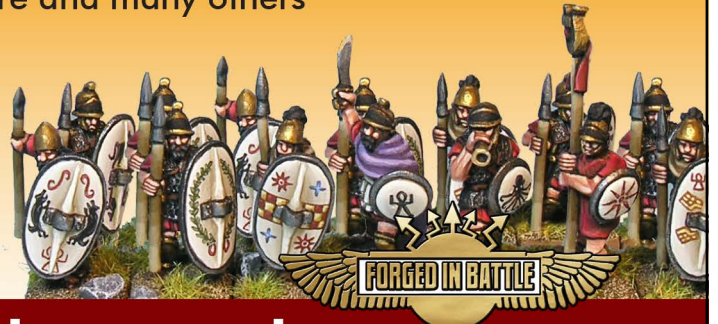
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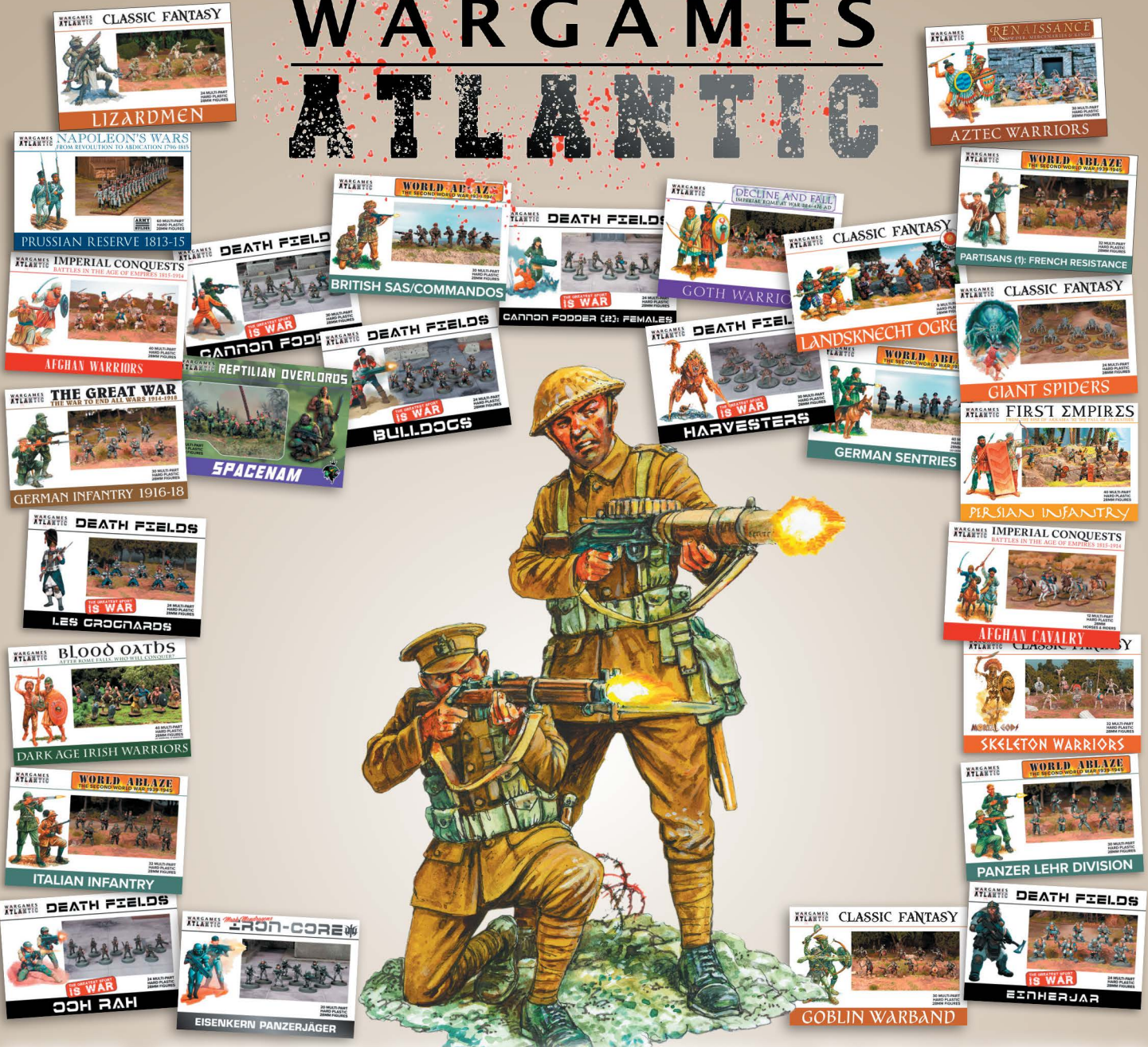
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