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FEATURED  
THIS MONTH

WARGAMES ILLUSTRATED ISSUE WI431 NOVEMBER 2023

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## WARGAMES illustrated

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### FROM THE EDITOR

We're going mini with this month's theme, in two senses of the word. A mini trio of articles focused on the Napoleonic Peninsular War, 1807 - 1814, and some free minis given away with the magazine\*. You will have a frame of either French or British Line Infantry bagged with this magazine - ideal for wargame adventuring in the Iberian Peninsula.

Our Peninsular War articles take in the Siege of Zaragoza, a 'what if?' battle around Valladolid, and an 'on campaign' painting guide aimed at capturing that unique Peninsular War look. Those three articles amount to a short, sharp(e), shot of Iberian action, before we move on to some radically different wargaming subjects, including: The Other Partizan, *Stargrave*, Celtic headgear, *The Arabian Nights*, scratch building, *A War Transformed*, the Mexican-American War, and more.

Happy reading and rolling.

Dan Faulconbridge

Editor

*This month's cover illustration is by Marco Capparoni and shows Agustina Saragossa - The Maid of Aragon - at The Battle of Zaragoza. Find out more about her in our Zaragoza Besieged article on page 38.*

*\*Apologies to our European subscribers - due to postage costs these models are not included with your copy of the magazine.*



### CREDITS

Produced in the UK.

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# OBSERVATION POST

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

## OSPREY GAMES - THE SILVER BAYONET: CANADA

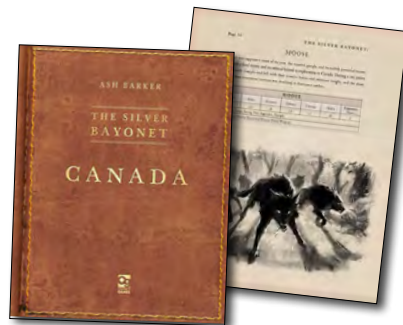
*The Silver Bayonet: Canada* makes notable advances to Joe McCullough's gothic horror Napoleonic game by taking the battles out of Europe, but it is also the first time Joe has relinquished his pen and allowed someone else to write an official expansion to any of his rulesets. Guerrilla Miniature Games' Ash Barker embraces the opportunity to bring *Silver Bayonet* battles to his homeland and adds plentiful North American gaming options and adventures.

In an impassioned introduction, Barker presents the undeveloped lands of the North as exciting locales, ripe with *Silver Bayonet* potential, but he is also aware of the toll that European expansion took on the First Nations People in Canada and America in the period. What follows is a work that brings together the history and folklore of the north, connecting indigenous and settler perspectives.

### ADDITIONAL UNITS

After each territory is given a brief write-up come new units: Upper Canada, Lower Canada, and The United States. Each has slight variation in the soldiers available, and there is also a Trading Companies list which is more modifiable by the player, able to be themed to a particular type of soldiers.

There are four new recruitment options included. The Woodsman is available through all four new recruitment lists and the ability to start fires will make him useful against some of the monsters of the Harvestmen. Discovery Servicemen - explorers from an arm of the British Navy - are reliable, strong-minded, and extremely capable in poor conditions. These steady-legged expert climbers can join Upper Canada and Trading Company lists. Voyageurs (strong frontiersmen) and Loup Garou (skin-shifting wolf/human hybrids) round out the selection, and can join Lower Canada and Trading Company lists.



### ADVENTURES IN THE NORTH

There are five standard scenarios, accompanied by a Canada-specific Unexpected Encounters table that may bring bears, timber wolves, bandits, cannibals, moose, and more. Unexpected Events don't get a new list of options here; you're instructed to use the one from the main rules, minus the artillery strikes. That's a bit of a shame, as we're sure there could have been all kinds of neat new events that could befall soldiers exploring the barren wilderness.

Varied gaming challenges are presented in the scenarios, with many adding spirit-creature or horror elements. 'Trade Routes' has players investigating the carnage of wrecked canoes on a river, which have been smashed by a water spirit called a Tsemaus. 'The Outpost' takes you to an abandoned fort overrun with ghouls and another spirit, this one a fascinatingly-named flesh eater: Baxbaxwalanuksiwe. 'Wings of Sleep' features dream-eating moth spirits, while the 'The Serpent's Curse' and '1812 Overture' are hunts for a Harvestmen Agent.



Above: Two Voyageurs and a Loup Garou.

## DETAILS

- SCALE: 28mm
- PERIOD: Napoleonic horror
- PRICE: £14.99
- FORMAT: 64-page, full-colour, softback rulebook
- AVAILABLE FROM: [ospreypublishing.com](http://ospreypublishing.com)

## THE LONELY WILDERNESS

Solo campaigns have become a regular feature in Joe McCullough books, and Ash brings his own to this expansion - a three-parter called 'The Long Night' - which has a unit trying to stagger to safety after their ship becomes trapped in Arctic ice.

The additional hunger rules here are interesting, and will make battles even more challenging. Soldiers are at risk of becoming less mobile, weaker in combat, and prone to fumbling reloads if they don't have a full stomach, so you'll need to manage provisions to stop your entire unit falling into disarray. It's unlikely you'll ever go to battle without at least a couple of your troops suffering from hunger, though, and to add to the challenge, you'll have no opportunity to replace lost soldiers out in the remote frozen lands.



In the first fight, it is bad weather and angry polar bears threatening your unit as they make their way across the ice. Solid ground doesn't provide much in the way of safety, either, with an interesting scenario set around and inside a haunted cabin coming next. The finale has an encounter with ghouls, a horrific Wendigo, and leaves you able to continue the adventure in your own way, should you so desire.

After a bestiary (see Under the Microscope), the book closes with new attributes, which are split between the new beasts and the soldiers you can recruit. 'Cursethrower' is essentially the *Silver Bayonet's* own magic options with a North American twist: Burning, Slowing, and Wasting abilities feature. 'Gatecrasher' allows the model to ignore any penalty for walls, obstacles, and gates - smashing through them and leaving the way open for anyone following - and this one has potential to bring unexpected dangers to soldiers cowering in cover! 'Firestarter' is a simple ability wherein the model can switch whatever Specialist Equipment they are carrying to Oil and Torches for the battle, at the sacrifice of an action; you'll rarely be caught out with the wrong kit if you have this skill.

## CONCLUSION

If you're a *Silver Bayonet* fan, you'll already have this on your shopping list, so perhaps the real question here is whether *Silver Bayonet: Canada* adds enough to make the overall range vastly more appealing to players who are yet to jump in.

*Canada* is certainly a book packed with flavourful gaming options that will broaden your units' globetrotting potential. The new beasts and monsters are varied and intriguing, and the different units are well designed to fit into the North American wilderness.

With *Canada*, the original rulebook, and the game's first expansion - *Carpathians* - *The Silver Bayonet* bounty is getting closer to Joe's plentiful *Frostgrave* offerings and the rapidly expanding *Stargrave* galaxy. There's never been a better time to give *The Silver Bayonet's* RPG-skewed wargaming a go.



## UNDER THE MICROSCOPE

### A BRILLIANT BESTIARY

The spirits, monsters, and beasts in the book's bestiary may be quite familiar to North American readers, but for the *Wi* crew (far more familiar with European horror and folklore), this was a learning experience.

Many of the spirits encountered here sound bizarre, from the Baxbaxwalanuksiwe - bear-like in bulk but eyeless, hairless, and covered in snapping jaws - to the Wendigo, which is said to inhabit those who have committed cannibalism and fill them with an insatiable hunger. As with other *Silver Bayonet* bestiaries, there are more common foes, too, such as Polar Bears, Moose, and Grizzly Bears.

North Star have got miniatures lined up to accompany this release, some of which are shown here, including some beautiful new soldiers.



Above: The Baxbaxwalanuksiwe.

Above: The unsettling, sinewy, stalking Wendigo.



Left to right: Vivandier, Native Scout, Champion of the Faith, Native Scout, Supernatural Investigator, Highlander, and Doctor (a rare two-part miniature in the range).

## REVIEW ROUNDUP FROM THE OTHER PARTIZAN

### GREAT ESCAPE GAMES - DEAD MAN'S HAND REDUX

Last issue we showed off Matt Parkes' paintwork on one of the new Old West plastic buildings that are coming to *Dead Man's Hand*, but that structure is just the tip of the cactus! *Dead Man's Hand Redux* is a new boxed starter set from Great Escape Games, bringing together rules, plastic terrain, and plastic figures. As the *Redux* name indicates, the rules have been refined rather than reinvented, and include an updated deck, fresh faction builds, expanded rules, and new factions.

The game's initial launch is being funded/has been funded (depending on when you read this) on Kickstarter, but the new box will be available to purchase as normal when it is released in 2024. Great Escape Games have been investing in plastics for a few years now, and their rules have been a favourite since their release a decade ago; it's great to see this much-loved game get a shiny new set. As soon as we can get our grubby hands on the full set, we'll bring you a review, but our inaugural peeks at the content and new book make us pretty sure that fans won't be disappointed!



Right: The new plastic building (left) has the same footprint as the current 4Ground MDF kits (right).



WE HIGHLIGHT A COLLECTION OF NEW AND UPCOMING PRODUCTS WE GRABBED WHILE TOURING THE TRADER STANDS AT THE OTHER PARTIZAN (SEE PAGE 72 FOR OUR SHOW REPORT).

### NORTH STAR - MORE MUSKETS & TOMAHAWKS

This range continues adding more troops and officers to its American Revolutionary war offering, and at £12 (\$15) for eight nicely detailed miniatures in the Continental Infantry and British Regular Infantry sets, the price is right! The models are in various poses - advancing, firing, and reloading - and are more realistically proportioned than many other ranges for the AWI. They shun the heroic scale trappings of enlarged hands and muskets, and this makes the figures look refined and svelte, with sharp, crisp uniform details and kit enhanced by North Star's excellent casting. Despite the slenderness, they are more than resilient enough to stand up to the knocks that tabletop gaming can bring.

Ready to lead the troops are characterful British and American officers (£2.50 (\$3) each) who are yelling commands and in more action poses.



The American officer (left) and British officer (right); still so hot from the North Star casting forge that they haven't met a paint brush.



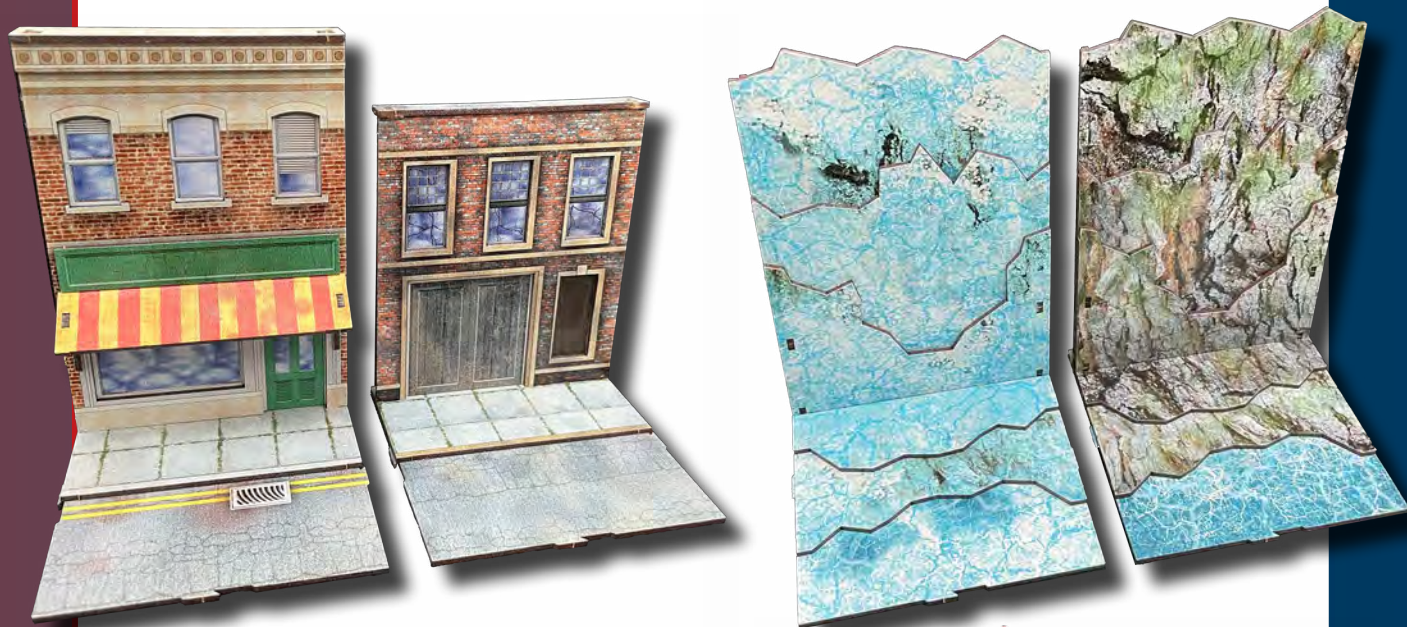


## CROOKED DICE - EXPLORING THE STUDIO BACKLOTS

7TV author Karl gave us a sneak peek at the fruits of an intriguing collaboration he's been working on with Sarissa Precision. These MDF scenery pieces come with the printed details on them, so they'll be tabletop-ready in no time. They are designed to look like the studio backlot stands you'd find on a classic Hollywood set, which is perfectly suited to 7TV's movie-meets-gaming themes.

There are currently some 'generic' city fronts and more natural looking stands with ice and rock, but the potential here is huge, and Karl's already mentioned perhaps the most iconic of all wood frame backlot styles: the Old West town.

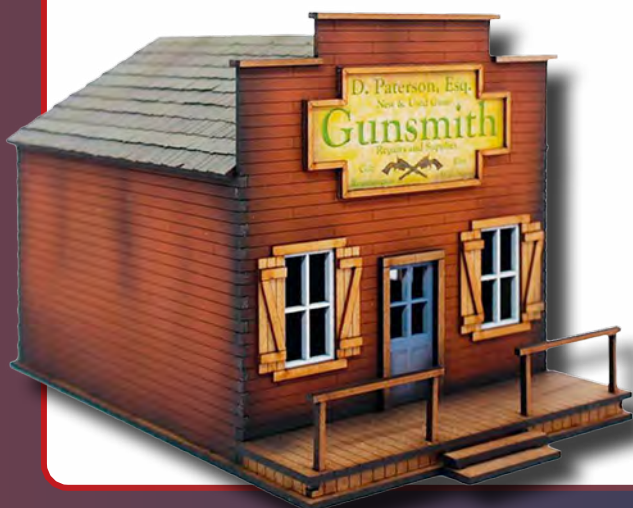
The pieces can be fitted together with their little side tabs to make a full row, but they will also make for neat individual backdrops if you want to photograph a couple of figures in a light box.



## 1ST CORPS - BACK TO A TOWN CALLED TRINITY

Just in case the *Dead Man's Hand* plastics aren't enough to satisfy your Old West terrain needs, 1st Corps have got a smoky-smelling treat with their re-release of some fine MDF buildings. These cracking kits were originally produced by Battle Flag, but thanks to 1st Corps, more people will be able to get their hands on them.

We had a play with the Gunsmith building and the large bordello - 'La Maison Rouge' - and, with guidance from the clear instruction sheets, we soon had them built and ready for the tabletop. Parts of the kits are quite finely detailed, so we advise care when removing bits like the window frames or balcony supports from the MDF sheets. Your prudence will be rewarded once the terrain is built - each structure has a ton of visual appeal, and some optional extras are included, such as the roof battens and printed sign in the Gunsmith kit. This excellent range is expansive, and an Attorney's Office, Bank, Sheriff's Office, and Doctors Surgery are all available now.



Above: The Gunsmith comes with a sign and plenty of battens, should you wish to add them to the roof.

## BLOODY MINIATURES - MOUNTED ASSORTMENT

Bloody Miniatures' owner, Richard Lloyd, is well known as a converting and painting maestro, going by the handle Captain Blood on forums and social media, and posting great-looking new units at a rate that seems unfair. Not content with that hobby workload, he's spent the last couple of years building his reputation as a miniature producer, releasing some splendid 28mm figures for the English Civil War and 30 Years' War.

The range offers something a bit different: characterful and dynamically-posed figures that can be fitted into the more regimented ranks available from Bicorn and Renegade Miniatures, or used in smaller skirmish games on their own. While the Bloody Miniatures range has made a well-deserved impact, its charge to success has only been on foot...

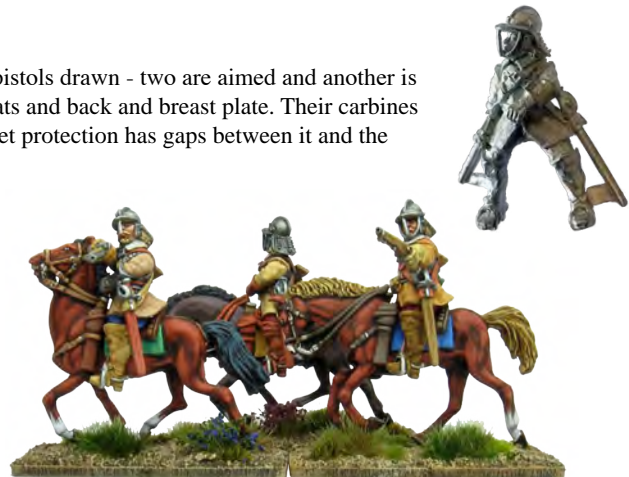
Until now! 'A Thunder of Hooves' is a collection of four packs, each containing three mounted figures, and it trots happily into the Bloody Miniatures stable, courtesy of regular sculptor Nick Collier. As seems to be the case with every release for this brilliant range, Nick has done a smashing job making twelve exciting and dramatic mounted models.

### TROTTING TROOPERS

The Troopers (right) are harquebusiers in lobster-tail helmets with pistols drawn - two are aimed and another is at ease - and the riders have a solid bulk to them, with their buff coats and back and breast plate. Their carbines are slung, and the casting detail is very good; the three-barred helmet protection has gaps between it and the face (right) as an example of the refinement present.

The horses are similarly well detailed, nicely proportioned, and there are four variants in total, with heads and legs in different positions. Each of the mounts has holsters on either side, and, while these are empty, a frame of six pistol butts is included to be glued in place should you so desire; a small but much appreciated extra.

Getting heavier in their three-quarters armour are The Lobsters (below) - cuirassiers who are on the attack with pistols, hammers, and axes. Their poses are a little stiffer, but that feels right as they're locked into more armour.



### FLASHING BLADES

The mounted cavaliers - The Flashing Blades (below left) - are the opposite to the Lobsters' practical armour. They have characterful heroic faces, feathered hats, fancy collars, cuffs, and boot hose, and look the epitome of heroism. With no ranged weapons in hand, these chaps certainly benefit from fixing the pistol butts into their horse holsters.

Finishing things off are The Moss Troopers (below right) - brigands who operated like mid-17th Century border reivers. These three are similarly lightweight to, but far less heroic than the cavaliers. Moss Troopers were an intriguing bunch, often made up of deserting soldiers from the Scottish armies of the Wars of the Three Kingdoms, attacking in in small bands in the border regions and Highlands. They trot in with their pistols and carbines here.



## DETAILS

- SCALE: 28mm
- PERIOD: ECW/30 Years' War
- PRICE: £13.50 per pack or £50 for the Thunder of Hooves collection
- MATERIAL: White metal
- AVAILABLE FROM: [bloodyminiatures.co.uk](http://bloodyminiatures.co.uk)

## CONCLUSION

Bloody Miniatures has found a bit of a gap in the market for this period, neatly filling it with its heroic-looking individual sculpts. While these mounted models, perhaps by necessity, don't quite have the same dynamism as some of the range's figures on foot, they are clearly still the type of sculpts that scream 'paint me'! At £13.50 for three mounted models, the price isn't low, but we'd say it's more than reasonable enough to encourage gamers to take a skirmish-sized dive into this period of lobster tails and floppy hats.

# THE PERFECT CHRISTMAS PRESENT



Available from [WARGAMESILLUSTRATED.NET](http://WARGAMESILLUSTRATED.NET)





# RELEASE RADAR

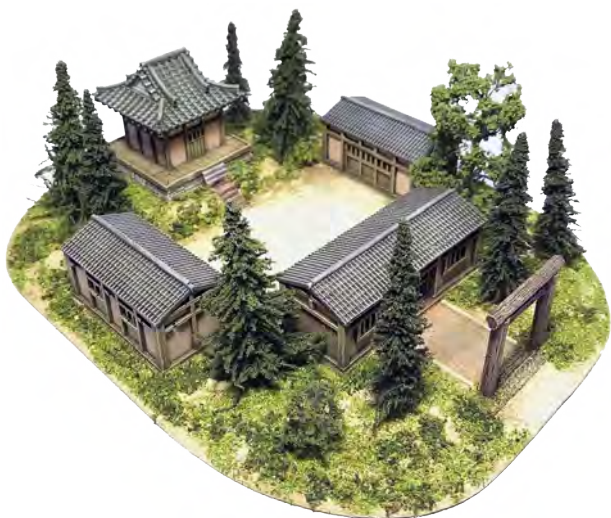
Dom Sore's fired up his festive radar to search out the latest wargaming releases.

## JAPANESE MASTERS

Let's begin in the Far East with Musashi from Grey For Now Games ([greyfornow.com](http://greyfornow.com)) - a new character for *Test of Honour*. This highly dynamic 28mm figure (right) represents the great Miyamoto Musashi, who is armed with two swords - his preferred style. He comes unarmoured, and this master dualist is classed as a Ronin. As befits the author of the *Book of Five Rings*, Musashi has the choice of five skill cards, though he only uses three in any one game. This will allow you to tailor the Kensei's abilities to what your opponent has brought to face you.



It is very nearly Christmas; there's just enough time to let your loved ones know what you want. If anyone feels like putting a present in my stocking, there are plenty of goodies here I'd be more than happy to receive.



Oshiro Models ([oshiromodels.co.uk](http://oshiromodels.co.uk)) have released some new 15mm scale resin Japanese religious buildings (left); an Odou and a Temple complex that also includes the Odou. The Odou has a very ornate roof, suitable for a smaller place of worship. In the Small Temple Complex a gateway, two reading rooms, and Shinmei torii are added. The pictures from Oshiro show these models mounted on a magnificent scenic base, but I would suggest keeping them separate to make it easier for troops to navigate around them, and to spread the scenery to cover more of the table. There are hints of other Japanese 15mm buildings coming, including some larger pieces that Oshiro Models could not get to work in 28mm.

## THE ODDMENTS

The oddest of the oddments are the new goblins from Warp Miniatures ([warpminiatures.com](http://warpminiatures.com)), which are available as STLs via their Patreon or MyMiniFactory shop. Full of the trademark character you expect from Nottingham-based sculptor Alex, this set of digital files includes two war machines to make a mess of any goblin enemies, together with some troops to help protect them. These are multi-part, which will make any conversion work easier, and are a great companion to the first set of Goblins that were released a little while back. The dynamism and character packed into each miniature elevates what could be a simple slinger into something rather special, and makes me wish I could find somewhere to put a 3D printer.



Thankfully, Warp Miniatures continue to release physical products, too, the latest of which is *Duel of the Dead*, a two-player starter set featuring some lovely ghostly and vampiric undead options (right). I'll let the figures do the talking here; they really do sell themselves!



And now something totally different - a new Mariachi Band from Great Escape Games ([greatescapegames.co.uk](http://greatescapegames.co.uk)), which includes six members for a very reasonable £15. Three guitarists, one fiddler, one trumpeter, and one singer are all dressed in a traditional style with no visible weapons - meaning they look like civilians, but we all know that may not be the case. Designed for *Dead Man's Hand*, they are generic enough to be used much later than that game is set.

#### VEHICLES FOR A MODERN WORLD

I say 'modern', but the first one has been around a while - the Flettner FL282 Helicopter comes in a mix of resin and metal from 1st Corps ([1stcorps.co.uk](http://1stcorps.co.uk)). This was the world's first production helicopter, and saw service with the Luftwaffe towards the end of World War Two. It proved to be a useful artillery spotter, but not many were built, and they soon suffered losses to other aircraft and anti-aircraft fire. It is a useful model for your pulp games, as well as World War Two gaming, and can even substitute for other early helicopters. It is a quirky-looking vehicle, with the observer positioned on the opposite side of the rotor blades to the pilot, which must have made communication difficult.



To the realm of more modern vehicles, Pendraken ([pendrakenforum.co.uk](http://pendrakenforum.co.uk)) bring 17 versions of the FV432. These cover the Mk 1 and Mk 2 variants, including the Wombat, Ranger, and Abbot. They will be a great addition to your 10mm British force, and at that scale you can add every single variant into your army without it looking odd, weighing a lot, or costing too much. They do say that variety is the spice of life.



### NEW MANUFACTURER

I end this month with a new manufacturer and a new ruleset. FT Miniatures ([destrancheesauxbarricades.com](http://destrancheesauxbarricades.com)) are a new kid on the block, distributed by Des tranchées aux barricades, and their first range, which covers the Russian Civil War, is already extensive. All figures are 28mm and available in resin or as STL files. There are Bolshevik, White Russians, and Maknovists, which come with cavalry, artillery, a Mgebrov Armoured Car, and two different Tachankas. These are a really interesting additions to the market, and, in addition to linking nicely to WiDigital's Makhno and Schuss figures, I can see the cavalry being of great use to Bolt Action players, especially with the options in the *Case Blue* campaign book.



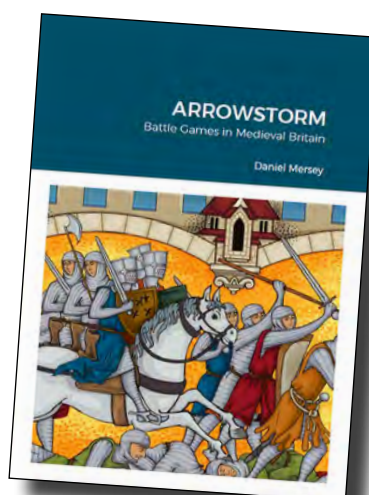
### NEW RULES

I am always interested in new rulesets when they appear, especially when I know the author's previous work, so the new *Arrowstorm* rules ([wargamevault.com/product/454240](http://wargamevault.com/product/454240)) by Daniel Mersey tickled my fancy this month. These are based on his excellent *Age of Penda* rules, but with enough changes to catch you out. The action moves a few hundred years forward, from those darker ages to later Medieval England, and games use a grid system to remove the need for measuring. The rules are scale agnostic, which means you could make a very, very small playing area and use 2mm figures, or proceed with the common 6' by 4' table. The main restriction is that six units

need to be able to fit in a square. Even the figures that make up a unit are flexible, as long as you can differentiate between them. An orc spearman is still a spearman, if you want to vary things up quite a bit!

The Leader is free, and there is only ever one; they are added to a unit at the start of the game, and they do not move between units. Points costs are used in ahistoric games to give both players something to work towards. *Arrowstorm* uses a combination of tokens and tables to affect the actions that players can make, and there are special tactics available that allow players to customise their army, along with nicely-simplified terrain and victory rules. This is an interesting, fast play set of rules that is screaming at me to build a travel version.

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



# WARGAMES illustrated

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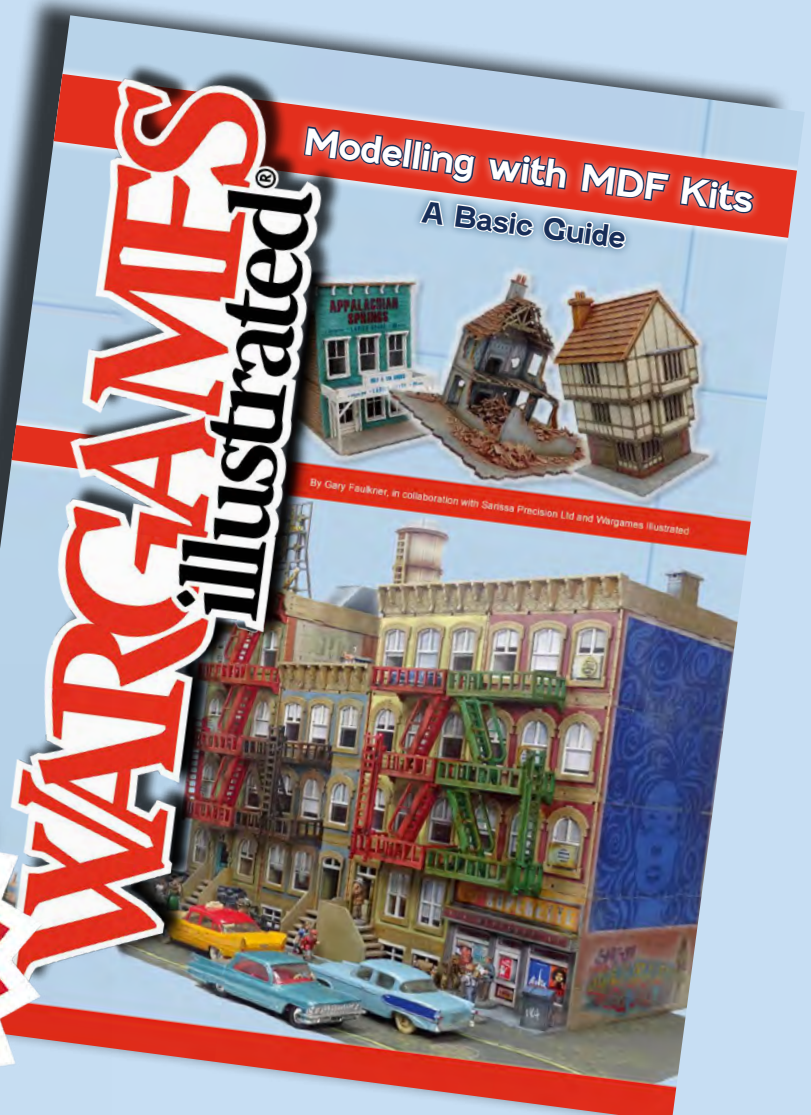
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# QUICK FIRE!

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

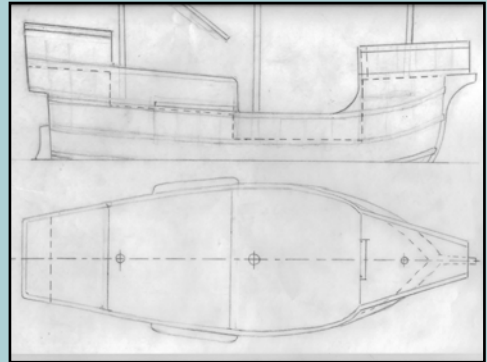
## CARDBOARD CARRACK

By Jan Karrman

For quite some time, I have wanted to find a good use for some of the cardboard boxes of different sizes and thicknesses that regularly arrive at our house. Cardboard is a cheap, flexible, and easy to cut material and if you get things wrong, having another go is not a problem. With the advent of the *Never Mind the Boathook* rules, I saw the ideal opportunity to have a bit of model making fun.

Also wanting to inspire other gamers to make their own ships and not feel intimidated by expensive materials or fancy tools, I decided to use only things that most of us would have at home. Cereal boxes, corrugated card, PVA glue, bamboo skewers, and string were the main materials. A glue gun and craft knife were almost the only tools needed.

A cog would be the obvious first choice but making a carrack, with its curvy shape and high forecastle, seemed a more interesting project. There are numerous plans online for reference and I really enjoyed having a go at trying to capture the essential look of the ship type without getting into too much detail. I ended up making two more carracks, a cog, a balinger, and a small sailing boat based on a byrding from Scandinavia, all at almost no cost. The response on the *Billhooks* Facebook page has been great so I have put some line drawings on there to help other makers of cheap and cheerful Medieval ships.





## PAINTING OTTO VON BISMARCK

By Lewis Cairns (Paintbrush Nightmares)

The first time I ever encountered the legend of the remarkable Prussian, Otto Von Bismarck, I was sat in a lecture theatre and I can recall vividly the tactical cunning, the political acumen, and the measured manipulation completely fascinating me. For the next few years, I continued my studies and ultimately found myself teaching Bismarckian politics in that very same lecture theatre. My fascination for the man was wholly intact.

When I discovered that *Wi* produced an excellent miniature of Bismarck, I knew that I had to create a little scene befitting the man himself. Nothing too special as Bismarck had to be the focus - a sentiment I am sure he would approve of.



1) I began by cleaning the miniature, gluing him to a small MDF plinth, and applying some texture paint to simulate gravel.



2) I primed the model black with my airbrush, and then applied a zenithal highlight with white ink. I find the ink blends nicely, and leaves a far less stark contrast than a rattle can white.



3) From here I began to tackle the colouring. Slow, measured painting was the name of the game. The blue was slowly worked up from a Prussian Blue, and the face was started with a flesh-coloured glaze and layered up from there. The hair saw me work up through a colour triad of German greys. How fitting! A mustard yellow covered the gold details, and a black glaze went on his trousers and shoes.



4) Lastly, I decided to recreate a Becker engraving I found online of Bismarck proudly striding through the snow-covered streets. This was achieved by using a snow texture product and gently fanning it out, to make it look like it was melting.

Next up...Napoleon!

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

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

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

Send your emails to: [wi@wargamesillustrated.net](mailto:wi@wargamesillustrated.net)

Use the subject title 'Quick Fire!'.

## RHINO REVISITED

By Ian Allen

I thoroughly enjoyed the Revisited theme in *W428*. As it happens, I was in the middle of revisiting my Orc warband as used at our Scouts wargames club in the '80s (Mostly *Warhammer 2nd Edition*. I recall we tried 3rd but stuck to 2nd). Part of that warband was a rhino, ridden by a goblin champion, which always seemed to run amok, trampling friend and foe alike!

In my box of figures, I found said rhino (from the Britain's Zoo range), and decided a reboot was in order. I removed the old platform and stripped the paint off it, and off four suitable Citadel orcs from the '80s (also found in the box). I built a howdah from plasticard and added packs, shields and even an ogre head, which I made from Milliput. I also used Milliput to sculpt the 'cushion' for the howdah, the retaining straps, and the mahout's (mahour's?) seat. I added a pole ladder to the side of the howdah, again made from plasticard. I added spikey anklets, which I made with Milliput and plasticard.



I painted the different elements with Daler-Rowney System 3 acrylics, which I finished with a satin varnish, then assembled. These pictures show the beast in its new and improved form. I've not tested the model on the gaming table yet, but I'm confident that it'll live up to expectations, running amok and trampling all and sundry!

It's been a thoroughly enjoyable project - I'd recommend revisiting an old favourite as an alternative to chasing the latest 'ooh, shiny!' release.



## SAGA GRAND MELEE

By Dom Sore

The latter half of the year sees Gripping Beast host the UK version of their annual SAGA Grand Melee, with gamers gathering to determine who will be crowned the champion of the different variants of Studio Tomahawk's SAGA. This year it was held in the excellent environs of Big Battles ([bigbattles.co.uk](http://bigbattles.co.uk)) in Cirencester - a long way from the Northeast of England, but I thought it would be a worthwhile trip, and I wasn't disappointed.

The Grand Melee is held over two days, and players compete in six games using one army, usually against six different opponents. This is an event where knowing your army, and those you might face, is rewarded; it is very competitive, but always played in a very friendly way. The only shouting comes not through rules debates, but to alert players when a spot prize has been won. If competitive gaming isn't for you, how about the SAGA Iron Man event, where you rotate armies and opponents?

### SPOT PRIZES

These were all Gripping Beast figures painted by Pirate Rich ([facebook.com/paintspirite](https://www.facebook.com/paintspirite)) during the event itself. This may be the greatest way of providing spot prizes I have ever witnessed, and Pirate Rich himself is a great person to chat to. I ended up with three figures, including the free event figure and a Romano-British Warlord, painted with my choice of shield design (helpfully suggested by Gripping Beast's Lord S himself and seen to the right).

### HOW DID I GET ON?

In one word: terribly! That notwithstanding, I had a great weekend, caught up with friends I hadn't seen in a while, made some new ones, played some fun games, and generally had an excellent time amongst likeminded folk. I enjoyed every game, even if I suffered from excellent hindsight about the best strategy two turns after I committed to a very different one! In my fifth game, I managed to win a consolation prize, as my Warlord was the first killed.

Just how terrible was my gaming performance? Well, therein lies a tale. Events normally need an even number of competitors, and the Iron Man had an odd number, so the organiser was taking part. When a player had to leave early from the Grand Melee, I bravely stepped up to switch, escaping my poor performance in the Grand Melee (forgoing the auto win) to play in the Iron Man and let organiser Richard have a well-earned rest. My luck did not go any better in this game!

What did that mean overall? It meant I managed the unlikely-to-be-repeated feat of finishing as the bottom-placed player in two events over one weekend!



Thanks to Andy and Derek from Big Battles for the venue, Gripping Beast's Lord S for being the organiser (kind of), Pirate Rich for the tips and the painting, and everyone who attended - especially to Richard, Ian, Martin, Jan, Jed, and Wayne for the games. Roll on next year, when I am hoping to improve my performance and go up a place or two.



## THE END OF THE ROAD

By Editor Dan

After 17 years of sterling service for the magazine, Team *Wi* recently said goodbye to Ian Bennett. Moving from being our main graphic designer to taking on the office manager role, Ian played a huge part in the development of the magazine. He managed studiously to avoid collecting miniatures for the whole of his career in the hobby, so what did we get him as his leaving present? His first wargames model, of sorts. Ian is a big fan of retro/1980s cars, so we got him a classic Corgi Vauxhall/Opel Nova, which we passed onto his mate Matt Parkes to 'tart up' using his wand like paint brush. He covered the car in a camouflage paint scheme, then added some *Gaslands* Implements of Carnage, and a few other personal touches. Voila - Ian's first (and last) wargames model! Good luck Ian; our weird and wonderful industry will miss you!



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# GUERRILLAS IN THE MIDST

Editor Dan joins Ron Ringrose and his Essex Gamester chums for a Peninsular War mega-game.

*In medias res* is a great way of beginning a wargame, especially a multi-player game, which can be particularly slow and inactive for the first few turns. Although we began our game with many of the opposing French and British regiments facing off against each other across the table, our umpire, veteran mega-gamer Ron Ringrose, made sure the players didn't have time to dally by kicking off the action with boats landing, troops marching, and baggage trains rolling right from the off.

We were re-fighting action from the 1812 campaign season around the Spanish city of Valladolid. At this point in the Peninsular War, Wellington and his allies were causing mayhem in central Spain, constantly prodding at Napoleon's 'Spanish ulcer', repeatedly defeating the French in battle, and draining their resources.

Whilst not slavishly following history, we used Valladolid as the anchor-point for our battle, also incorporating the Douro River into the setting.

Ron and his Essex Gamester pals have featured in *Wargames Illustrated* on numerous occasions over the years, and I was delighted that the gang were up for contributing a game to our Peninsular themed issue. Prior to kick-off, Ron informed me that he had some of his trademark tricks up his sleeve for the force I would be controlling: the Spanish guerrillas. It's not easy incorporating narrative/storytelling elements into a game using one thousand figures on a 12' table, but it wouldn't be a Ringrose game without several twist and turns.

Allow me to show you how it panned out, in the style of 'The Battle for Valladolid 1812 - The Graphic Novelette' (... with a disproportionate focus on my own guerrilla forces).

## BRITISH CAMP

### British and Spanish Forces

British reinforcements land and head towards Valladolid

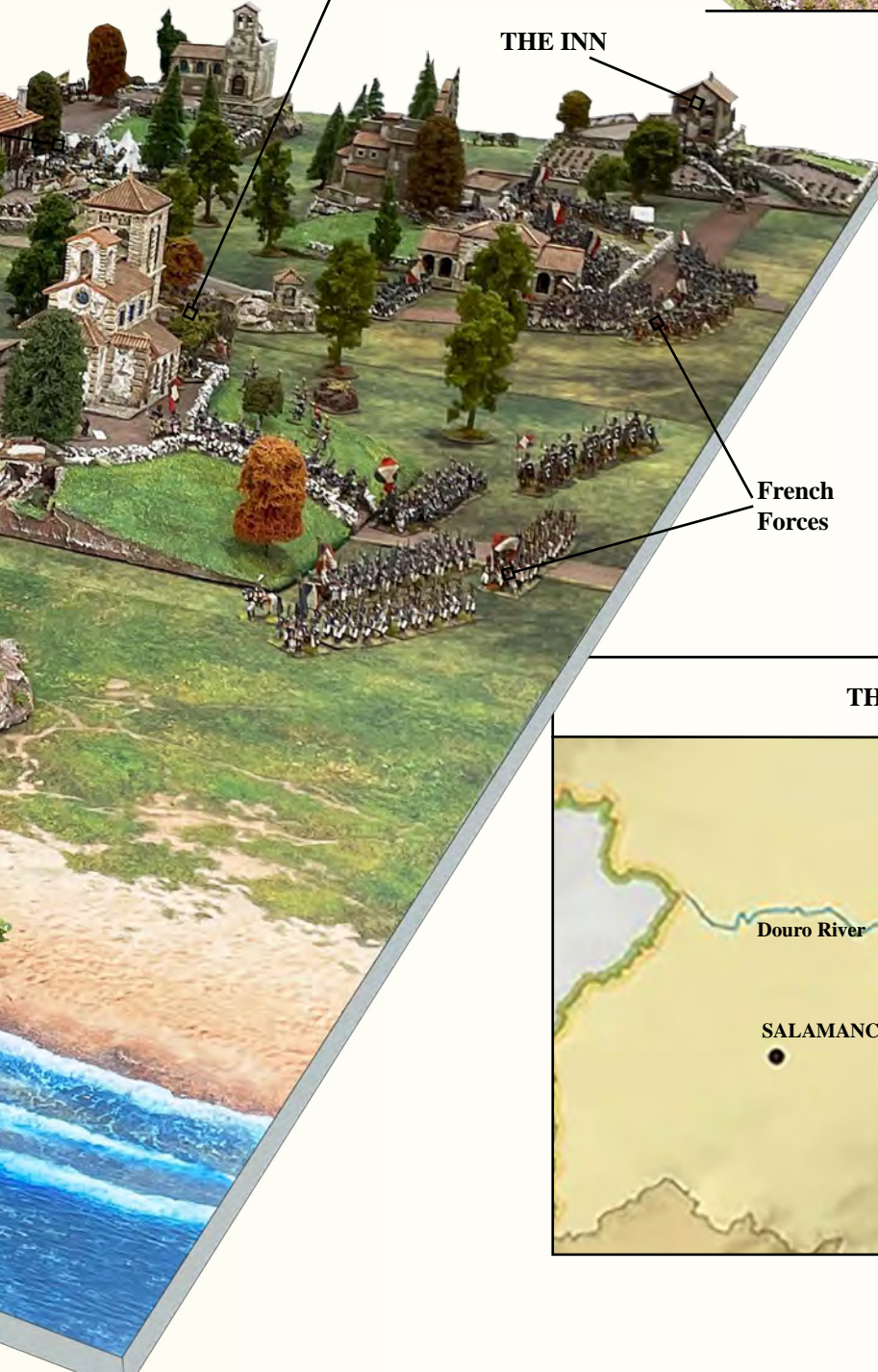




The far end of the table features the British camp at Valladolid and the massed forces of the French opposite. The inn at the extreme right corner would see significant action during the game...

VALLADOLID

THE INN



French Forces

**IN MEDIAS RES**

A narrative work beginning *in medias res* (Classical Latin: [in medi.a:s 're:s], lit. "into the middle of things") opens in the midst of the plot.



The classic opening scene from *Star Wars A New Hope* - 'In Medias Res'.

**THE AREA OF ACTION**





Some of the British troops decanting from their boats on the Douro River as the game begins.



And they're off! French players to the left of me, British players to the right of me, with the buildings of Valladolid all around, and the Douro River in the distance. But where are the Spanish guerrillas?

### GUERRILLAS OUT OF THE MIST

*"Wherever we arrived, they disappeared, whenever we left, they arrived - they were everywhere and nowhere, they had no tangible centre which could be attacked."*

French officer in Spain

During the Peninsular War, local guerrilla fighters, predominantly from rural areas and often conscripted, caused considerable disruption to the occupying French army. They make a great addition to any Peninsular wargame, especially when given *carte blanche* by the umpire. In our game, I was handed three units of guerrillas and allowed to appear anywhere, at any time during the battle. Two of the groups had to fight for the British, while the third were *afrancesados* (collaborators) and would fight for the French. You will see how they fared over the following pages.



On the right-hand side of the board the main brigades of the French Army form an attack column.



Directly opposite the French centre, the British move into position near their camp and Valladolid's Ayuntamiento. The model is by Printable Scenery and was purchased from CNC universe.



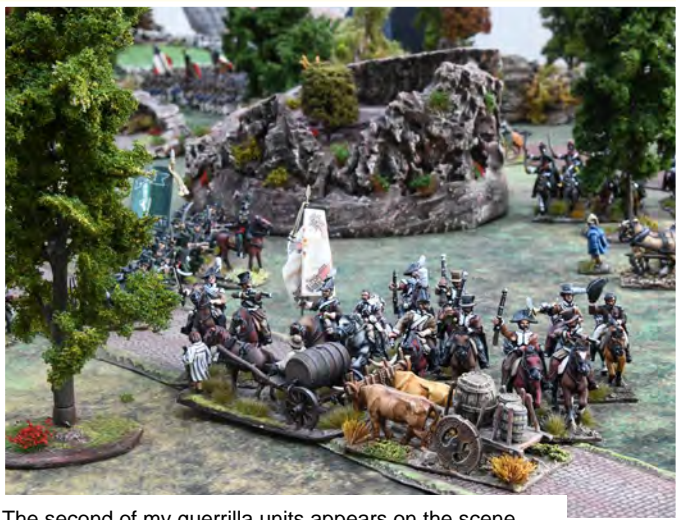
While a couple of local ne'er-do-wells drink on, seemingly oblivious, a battery of French guns deploys outside the inn, ready to pound the British camp.



But wait! What's this? The first unit of Spanish guerrillas reveals itself - bursting out of the inn and attacking the French battery in the rear. I play the first of my gambits.



Over in the centre, the French players continue to push forward to engage the British. Note: The Essex Gamesters are not afraid to deploy the much maligned 'curtain rings' to mark casualties, doubtless forcing involuntary shudders from some readers!



The second of my guerrilla units appears on the scene, but these well-dressed Spanish cavalry are *afrancesados* - supporters of Napoleon. They have sworn to fight for Bonaparte, (and nick the British baggage train).

Not so fast, you top hatted turncoats! The brave boys of the 95th Rifles stop the *afrancesados* in their tracks and demand they hand over their loot. (They are subsequently mowed down by the Spanish cavalrymen).



The third and final guerrilla unit arrives on the waves of the Douro River, and in the left flank of the French army.

Meanwhile, over by the inn, my guerrillas have grabbed the French guns.

The amphibious assault gathers pace as my 'Douro guerrilla' push on towards the nearest French unit.





This full table shot, taken from the banks of the river, shows a handful of my Douro skirmishers taking up positions around a riverside building.

My guerrillas are not the only Spanish on the table. A unit of regulars move in to help the British in the centre.



And here's those same *partisanos* with a French unit in their sights.



It's a race against time to make off with the French guns, as reinforcements roll in to take back their *Gribeauvals*.



A view of my heist from above. Some sympathetic locals have been drafted in to cart off the cannons.

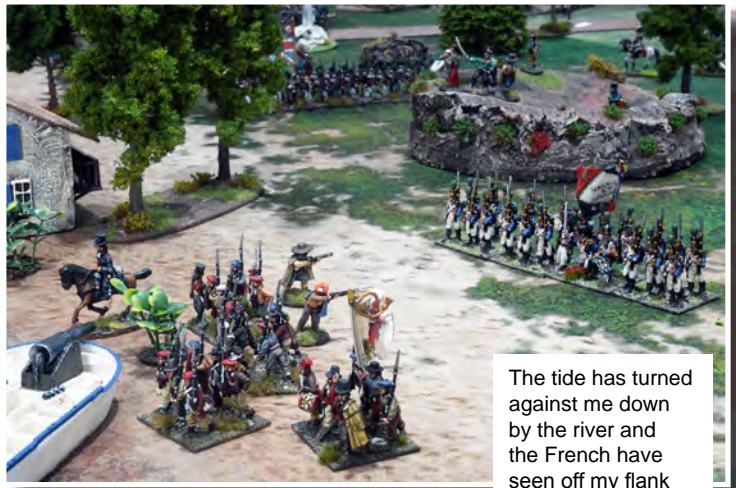


The guerrillas turn one of the guns on the approaching French, whilst the locals make off with the rest of the loot.

Meanwhile, in the centre, it's like a proper wargame! But an immovable object has met an irresistible force and neither side is really making any progress.



The *afrancesados* have been stalled by a British officer who switches tactic and tries using gold, rather than bullets, to recover the stolen baggage. It works, and the collaborators hand over their haul.



The tide has turned against me down by the river and the French have seen off my flank attack. My 'Douro guerrillas' turn tail and skedaddle back to their landing craft.

But elsewhere, the French are in tactical retreat - they have failed to force the British out of Valladolid and, more importantly, those lads at the inn can finish off their drinks in peace.



Ron Ringrose and The Essex Gamesters always host a great game, I've had the pleasure of being involved in many, and this one was no exception. Adding elements of storytelling and narrative to big battles is not easy, but it really helps keep the players engaged and 'on their toes'. It also makes for a more interesting write-up - I hope you enjoyed it!

The Essex Gamesters (left to right): John Horwood, Michael Stratford, Ron Ringrose, Andy Lilly, and Gary Salisbury.

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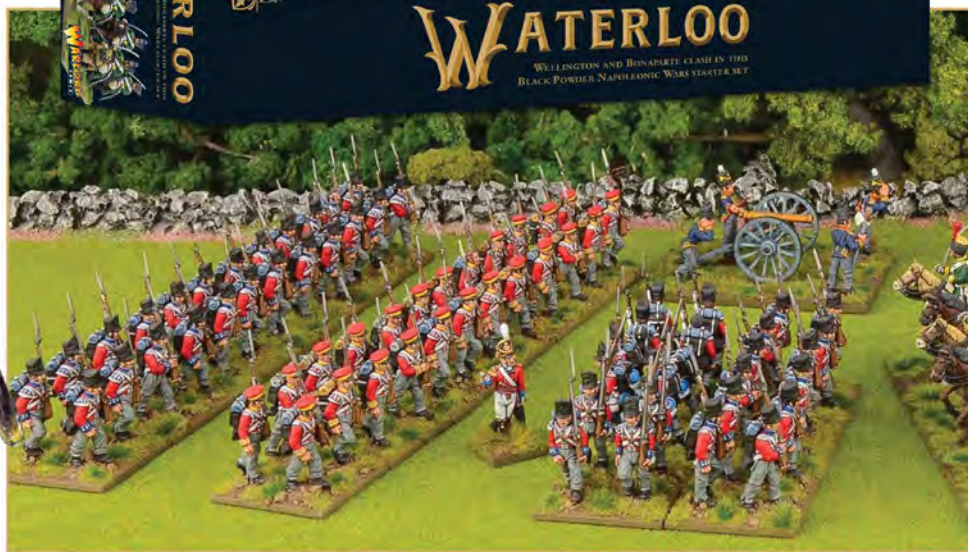
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- Card playsheet and casualty markers



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# PAINTING WARS OF THE ROSES ARMOUR

Paul Mackay suggests some effective and relatively simple ways to add interest to your armour clad figures.

When I started my Wars of the Roses project, I wanted to mix the armour effects on the miniatures. I varied the colours, from blackened metal to highly-polished steel plate, by using several different 'silver' paints and thinking carefully about which washes best complemented the base colour. In this article, I aim to provide some inspiration and guidance on creating similar looks for armour that you can use across a range of projects.

## GETTING STARTED

If I am painting a figure that is fully armoured, like a knight or man-at-arms, I will start with a black undercoat. For light-armoured troops, I use a white undercoat. I usually finish all the cloth and skin on bill- and bow-armed troops, then use a brush to undercoat the metal areas in black. The miniature is then varnished pre-metal (more on that shortly) to add protection and to increase the 'wipe-offability' of any future painting. I use brush-on Vallejo Matt Varnish.

I recommend you do not varnish metallic paints, as this will ruin your paint job by killing or damaging the reflective quality of the paint's shine. Metallic paints are also quite hardwearing and should stand up to a degree of handling without the paint rubbing off.

## The basics

The figure below was basecoated with Army Painter Plate Mail Metal. It was then washed with diluted Inktense Violet ink from Scale 75's Inktensity range. The metal was then highlighted back up to a shine with the original basecoat colour. It is important to thin the metal paint at this point to a glaze consistency; paint that has not been thinned will make transitions that are too harsh. Note how I have applied the silver paint to the parts of the figure where the light would naturally be at its most reflective. This technique uses a simple non-metallic metal method to paint true metals and will further accentuate the reflective look. Final highlights were sparingly applied with Citadel Stormhost Silver, and it is these final highlights that really make the miniature's armour pop.

This painting method is used on all the miniatures I have painted for this tutorial; only the colours of the metal basecoat, or the intensity and colour of the ink wash change to vary the look.

## MAKE YOUR OWN CHOICES

Although I mention the paints I use for my figures, keep in mind that similar paints from other manufacturers will give similar or intriguingly varied metallic finishes. Feel free to experiment! The inks I used are thinned to a variety of consistencies with a mix of water and matt medium. This is personal preference; I prefer using inks to thinned paint for washes, as the nature of the ink will not affect the shine of the metallics. Be careful using inks, as they give beautiful results, but are highly pigmented and need a lot of diluting.



*Armour of the period was often blued to protect the steel from the elements. This finish tended to have a purple tint to it, which I attempted to replicate on this miniature.*



*The same method is used here, but the wash is far more diluted and the resulting finish is quite different.*



### Lesser-quality plate

When I don't want things so clean, a basecoat of Citadel Iron Hands Steel or Vallejo Duraluminium and a wash with thinned Carbon Black ink by Liquitex does the job. Highlights can be applied in the same way as above, but Citadel Grey Knights Steel on the figure to the right creates the illusion that the plate armour is reflecting the blue sky.



*Grey Knights Steel has a nice blue tint to it, which can be very useful for painting 15th Century armour.*

### Finest-quality plate

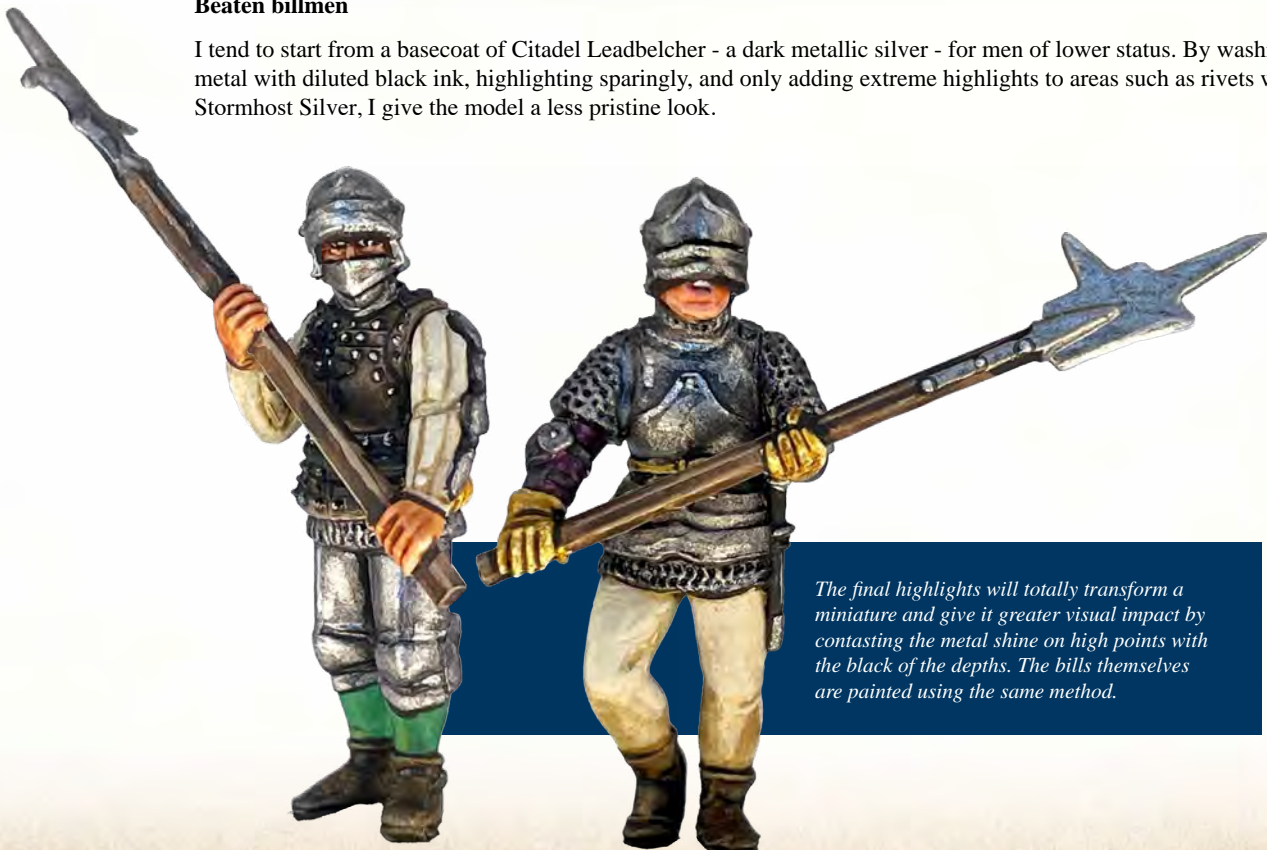
This figure uses the same basic method as in the first example, but Inktense Violet with Inktense Blue (again from Scale 75) mixed is swapped with a little Carbon Black. The ink was heavily diluted, and more glazes of 'silver' were applied than in the first example, especially the final pop shine with Stormhost Silver.



*I used some non-metallic metal theory here to increase the realism. It is most visible on the figure's left side with the 'blue' shading running down from the helmet and shoulder armour to his gauntlet through the centre of the different forms.*

### Beaten billmen

I tend to start from a basecoat of Citadel Leadbelcher - a dark metallic silver - for men of lower status. By washing the metal with diluted black ink, highlighting sparingly, and only adding extreme highlights to areas such as rivets with Stormhost Silver, I give the model a less pristine look.



*The final highlights will totally transform a miniature and give it greater visual impact by contrasting the metal shine on high points with the black of the depths. The bills themselves are painted using the same method.*

## Adding some spectacle

For this royal banner bearer, I used a base of Citadel Grey Knights Steel, which works great with blue ink because it already has a blue tone. The wash here has been applied quite heavily for boldness, and highlights go from Grey Knights Steel to Citadel Stormhost Silver, applied in thinned and controlled glazes.

*The gold visible on this miniature is Citadel Retributor Gold from GW washed with Burnt Umber ink from Liquitex. The gold is then highlighted up to silver; this is technically 'wrong', as gold would never go to such a cold shine, but it works to add contrast and pop to these small areas.*



*This Knight's armour is painted from a basecoat of Citadel Iron Hands Steel. The finish is much darker because the colour itself is quite a dark silver, and also because I used a hefty amount of black in the blue/black ink mix.*

## GLAZES AND WASHES

With a wash, you flood an area with diluted paint. The purpose of a wash is to sit in the recesses, quickly adding depth to detail to the model. A pin wash is slightly different, as it is only applied in a specific area of the model you want the wash to be and the classic use of this is picking out panel lines. The liquid properties of diluted paint, especially if you add some kind of flow improver, will allow it to flow into your target detail recesses, such as where two pieces of armour meet.

A glaze is also diluted paint and can be a similar consistency to a wash, but it functions very differently. It is the method of application, rather than the qualities of the paint itself, that distinguishes it from a wash. A glaze is used to alter the colour of the paint slightly; it is applied over or to smooth blends between colours. For example, I may make a red cloak richer by applying a red ink or a diluted yellow glaze over it. Adding a purple glaze in the recesses (complemented by the yellow) would further enhance the depth.

When painting armour, it is useful to smooth the transitions from the ink washes that have been applied over the metal paint by thinning your metallics to a glaze consistency. If you tried to blend with undiluted silver paint, the result would look harsh and unnatural.

Various glazes can be purchased (and you can even make your own with matt medium, water, and flow improver or dishwashing liquid) to make the consistency just right. I have mainly diluted with water in this article.

## STEP-BY-STEP

For this model I wanted to use a blackened armour effect so that it looked oiled. Here's my full process.



1) The model's base coat is Vallejo Duraluminium and it is applied over black. Although this is an air paint, it works well applied with a brush, but take care if you have not used air paints before; they are very runny. Vallejo steel colours are excellent, and are perfect for edge highlighting metal. They do not suffer problems associated with many metallics, such as thickening and clumpiness. One coat should suffice, with only a little more paint being required here and there for even coverage.



2) A diluted wash of Liquitex Carbon Black ink over the entire miniature stains the metal. Although you should aim to get most of the ink pooled in the recesses, and less on flat areas, keep in mind that we're not going for a pin wash on shiny plate armour here; some 'stray' stains are good.



3) More of the wash is applied in a far more controlled manner, placed primarily in areas that should be darkened - chiefly in recesses. The natural reflections of light bouncing off the surface will guide you where you want the metal to appear brighter or darker, but do keep in mind that a figure's scale and size is very different to the real thing, and, where possible, use reference images of full armour.



4) Applying glazes of duraluminium where you want to bring back lighter areas comes next. You can also use this as a chance to run your brush across edges of the armour to add some edge highlights to enhance the form and visual impact of the paint scheme. Edge highlights can be applied with paint directly from the pot when it is already as thin as this one. If you feel you have overdone the highlights on flat areas of plate simply smooth the transitions out with heavily diluted black ink.



5) The final stage sees more extreme highlights applied with Citadel Stormhost Silver. Tiny reflection points can also be added into the darkest areas of the metal, and you may notice I have added gold reflections from the sword's pommel and hand guard onto the figure's left arm and gauntlet. With that done this chap's ready for the application of paint to his other areas and materials.

## METALLIC PAINT IS OPTIONAL

The previous figures were all sculpted by Michael Perry, but this one (below) is from RaggedStaffMinis, and is available through Etsy. These marvellous sculpts match well with Michael's work in terms of size and build, but,



as it's a different manufacturer, I decided to do something a little different. I have gone for a blackened metal effect again, but painted the figure with a simplified non-metallic metal (NMM) technique. The method is the same as previously described but without applying shiny paints.

Over a black base, I added highlights on the flat areas with Citadel Administratum Grey, through to Citadel Ulthuan Grey, right up to pure white. Standard and edge highlights get the same treatment, with white used at the points where light would reflect the most. Glazes can now be used to blend and smooth transitions. If you think the grey looks too strong where it meets the black, thin some black to a glaze consistency and feather the blend together by pushing the glaze from the grey into the black. This is a very time intensive technique, but can be fun to do with character models.

## CONCLUSION

Although I have written this guide for the Wars of the Roses, the techniques used are obviously equally applicable to other historical periods featuring a lot of armoured troops, and can also be used on fantasy and sci-fi figures. Play around with the colours you glaze over metallics, and you can create all manner of interesting finishes. The more varied you go, the more suited to fantasy and sci-fi things will look, but subtle nuances of green around greaves can look like a realistic reflection of the ground, further enhancing historical figures. Don't be afraid to experiment.

**DEEP  
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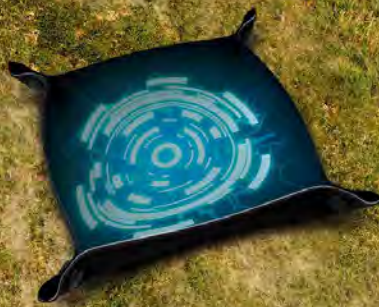
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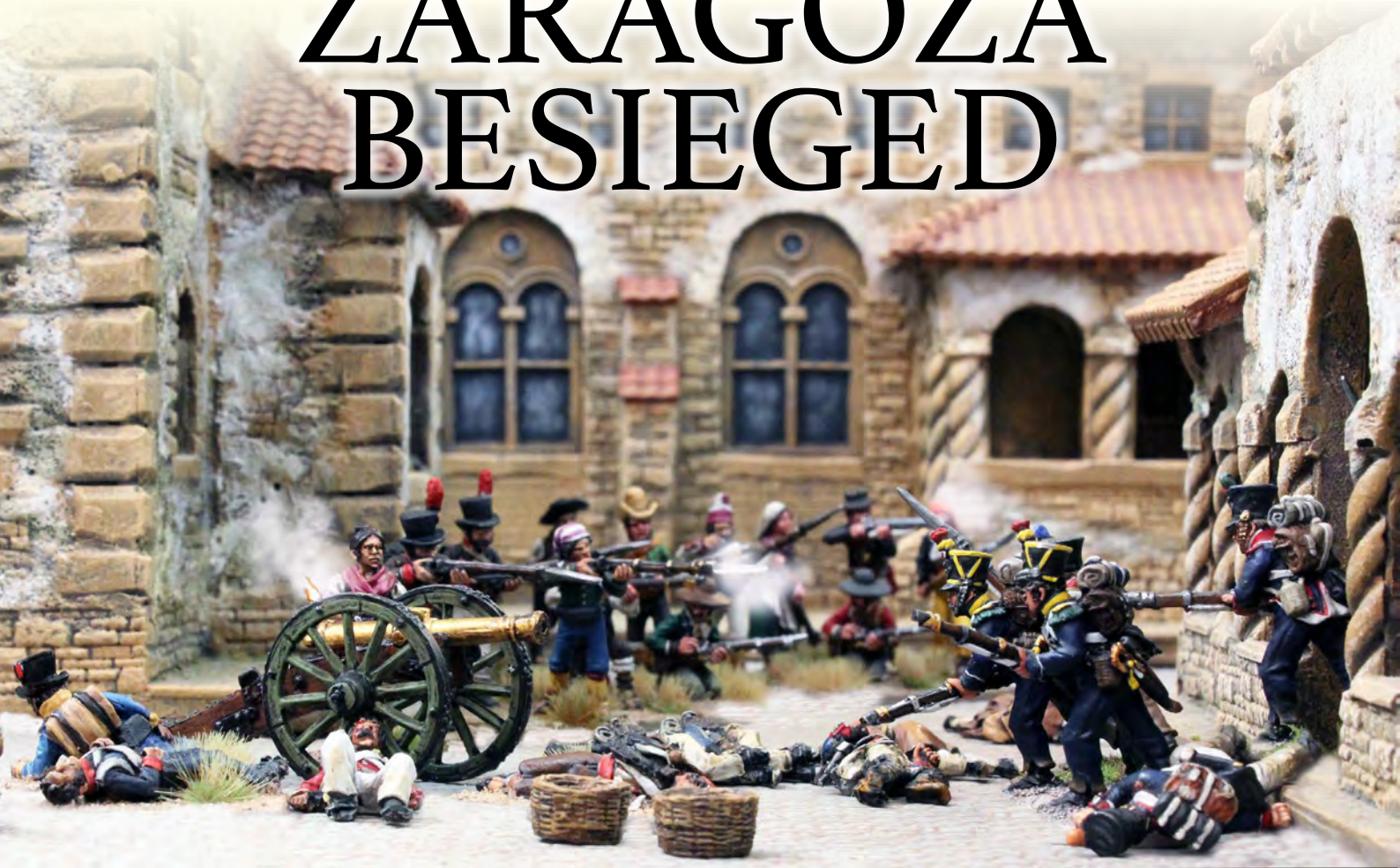
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# ZARAGOZA BESIEGED



As part of our Peninsular War theme James shares how he modified *Valour & Fortitude* to play the first siege of Zaragoza.

Reading the above quote with hindsight, it's hard not to crack a smirk at just how drastically Napoleon underestimated the ongoing defence, patriotic resolve, and brutal guerrilla attacks his men were about to face. The Spanish and Portuguese, in their War of National Independence, made a mockery of this timeframe prediction; rather than quickly capitulating, they kept France occupied for years, an 'ulcer' that started to grow at the absolute zenith of Napoleon's power.

This ulcer would gradually bleed resources and resolve dry, and, along with France's folly in Russia, the war of attrition in Spain is a major contributing factor towards Napoleon's eventual defeat at Waterloo.

In this article I pick one of the early attacks in Spain - the Siege of Zaragoza - that would set the trend for trouble facing Napoleon's armies. It shows just how fiercely ready the rebelling Spanish were to defend their homeland and it offers much potential for fascinating wargaming.

*"Spanish affairs will keep me here for another month."*

NAPOLEON BONAPARTE - 3 JUNE 1808

## CRUMBLING COLUMNS

In expectation of a quick victory against the revolting Spanish, Joachim Murat, Napoleon's commander in the region, boldly put his faith in 'flying columns'. These would bring Spain to heel through shock attacks, awing the minimal local defences into submission before 1808 was through. Well, that was the plan! A similar show of force had effectively quashed the resistance of the Mamelukes and Egyptian people a decade earlier; this time, however, the outcome would be very different.

The French knew there were concentrated Spanish Royal Army forces in Galicia and Andalusia, so they were to be avoided. With a disregard for the resolve of Spanish militias and enlisted men in the rest of the Iberian Peninsula - who had been angered and galvanised into further action by Murat's initial brutal reprisals - it was against them that he targeted his campaign of shock and awe. Five flying columns were sent out on different missions:

- Dupont led 13,000 men (mostly Swiss) to take Cordoba and Seville, then move on to Cadiz; he managed the first of the three missions, but soon had to fall back as the countryside behind him rose in rebellion and cut off any communication. He soon found himself disastrously locked into combat at the Battle of Bailén.
- Marshal Moncey marched on Valencia, but only managed to scatter several detachments of General Cervellon's opposing army while retreating, having failed to take the city.
- Jean-Baptiste Bessières wielded a trident of responsibility: secure the Biscayan coast (thus removing the threat of a British landing), maintain control of the Madrid to Burgos to Bayonne highway, and occupy the Spanish city of Zaragoza, which was a key communication point at the border between Spain and France. Bessières ultimately abandoned his effort to reach Santander in the face of constant uprisings, leaving the coast open, but it is the siege action at Zaragoza on which this article casts its eye.



Spanish from Perry Miniatures secure the defences at Zaragoza.

### CONQUERING BELEAGURED WARGAMING WITH VALOUR & FORTITUDE

While sieges are commonly seen at shows (often winning prizes for being spectacular demo games), they are notoriously tricky to run effectively. The level of granularity that siege warfare can bring to big tabletop games all too often makes for overcomplicated rules and excessive in-game actions that slow turns to a crawl. They also need large armies and lots of terrain, which can be a Styrofoam stumbling block for many.

Zaragoza has the potential to get swamped with such rules and terrain requirements; as well as 'standard' siege actions, it features urban warfare through cramped streets and over ramshackle defences. My solution is to pick various key moments, sometimes zooming in to a specific area of a bigger battle, and to use a set of rules that is already compact. That set of rules is *Valour & Fortitude 2nd Edition*.

It can't have escaped your notice that Jervis Johnson's new system (download it from the *Wargames Illustrated Vault* or the Perry Miniatures website now!) is proving to be rather popular. It is easy to understand, with concise systems that offer surprising levels of depth and intriguing tactical challenges for wily generals to conquer. Because 'flavourful' extras are split out onto army sheets, it's a relatively easy game to modify without disrupting the core rules. This makes it perfect for my Zaragoza gaming!

If you don't play *V&F*, have no fear; the ideas here should be easy to translate to your preferred Napoleonic wargame!

#### WHY PLAY THE SIEGE OF ZARAGOZA?

The battles at the start of the campaign, before Arthur Wellesley made his impact in the Iberian Peninsula, tend to get less focus on the tabletop and somewhat short shrift in the history books. This is a shame, as there are wargaming opportunities aplenty; early clashes feature intriguingly asymmetric forces, provide varied tactical challenges, and range considerably in size.

At Zaragoza, these factors are all apparent. Charles Lefebvre and 4,000 men marched on Zaragoza, but their approach was

slowed by constant attacks from Spanish guerrillas. These bold rebels had no chance of overall victory, but by constantly harrying the mostly ill-trained and freshly-conscripted French, they ensured the city could prepare its defences. José de Palafox, 1st Duke of Zaragoza, was a charismatic man and natural leader; by the time the French sighted the Roman walls of his city, he had roused thousands of defenders to barricade the streets with temporary defences, and prepared them to fight.

The first moment of my mini-campaign has presented itself: guerrilla attacks on the marching French before the siege. This is a far cry from the huge and complex workings of a full siege, but I can easily take it to the tabletop as an appetiser because of *V&F*'s flexibility.

I'm a fan of starting a campaign with a smaller 'prelude'. It builds up player anticipation for the campaign, sets the tone for what's ahead, and can make an impact on future battles.

I'll describe this encounter in some detail, as it is the type of game you can easily translate to other theatres if you aren't tempted to take on the siege of Zaragoza, specifically.

#### PLAYING THE OTHER COLUMNS

While Zaragoza is my focus in this article, the events of the other columns all hold gaming potential. Individually, with a similar approach to the one presented in this article, they could become exciting mini-campaigns, or you could combine them into a more ambitious larger campaign that examines the early Peninsular War as a whole.

The relatively small number of French troops involved at this point (fewer than 100,000 overall) and the way they are split across the map makes for a manageable situation that even a fledgling campaign umpire will be able to run with relative ease.

I certainly encourage you to read up on the events and have a go at gamifying whatever might take your fancy; send in your experiences to us as a Quick Fire if you do - see page 16.

## PRELUDE: ATTACKING THE ATTACKERS

Mounted guerrillas cause chaos as the French march to Zaragoza.

*The rough and treacherous ground has slowed the advance of the French supply column on its way to Zaragoza. As it falls behind the main bulk of the army, the lurking Spanish guerrillas - who have been harassing the advancing army relentlessly - see their opportunity and set an ambush.*

This game is a skirmish battle with a 1:1 ratio, played down the length of a 6' x 4' board. Treat brigades as detachments and battalions as sections. The French must move their supplies to the end of the table, while the Spanish will attack them from hidden positions.

### FRENCH COLUMN

Limit troop choices to Light Infantry, Line Infantry, and Grenadiers. At least half of these should be Understrength units.

The French accompany three supply wagons (can move up to 12" each turn), which must each be protected by a unit of men who use National Guard profiles. If a supply wagon ends up unprotected by any French (other friendly units can move within 6" to protect it), it will be considered destroyed if any Spanish assault it.

The French can choose to bolster their force with up to one Cavalry Unit and up to one Artillery Unit, but no units can be upgraded to Elite, and their leader cannot take special rules.

Deploy the French within 12" of one of the short board edges. They must move their wagons to within 12" of the opposite short board edge.

### SPANISH AMBUSHERS

Limit troops to Militia, Guerrillas, and Caçadores (in this game they are notable Spanish marksmen from the area). These deploy in hidden locations, marked by the Spanish general pre-game and given to the umpire. The board should have a good amount of terrain - woods, rocks, and buildings - for the Spaniards to lurk in. They will only be revealed when they fire or move, or if the French come within 12" of their position.



The Spanish can also pick from Mounted Caçadores and Mounted Guerrillas, but these will join the battle as reinforcements - roll a dice for each mounted unit at the start of each turn and add the turn number to the total. On a 7+ they can join the fight from any board edge of the Spanish general's choosing.

### VICTORY CONDITIONS

The game ends when the fate of all three supply wagons has been decided: they will have been destroyed or safely escorted to the final 12" of the table. If the Spanish rout, then of course they can do no further damage to supplies and if the French rout they will lose any supplies, still on the board.

The number of supplies the Spanish destroy will impact the next battle. See the special 'Murderous Defences' rule in the Charge of the Lance Brigade game.

## TO ZARAGOZA

With the gaming underway, it's time to move to the siege proper. While I will list more scenarios to play and offer some broad rule suggestions to go along with them, I'll leave a lot of the specific modifications and army sheet changes to you.

I want this piece to be a starting point rather than a strict 'how to'. You can modify events to suit the figures in your collection or to focus on what appeals to you and the other players. There's not enough space in this single piece to give a full and thorough account of the history (see 'Further Reading' for some books that will expand your knowledge) or to cover all the gaming possibilities. The best thing I can do is provide a selection of ideas that will work well with Zaragoza and *Valour & Fortitude*, but are applicable to other sieges and other rulesets too.

## WHERE TO TINKER WITH SIEGE GAMING

### THE FICKLE HAND OF FATE!

Unpredictability, chaotic close-quarters combat, and restricted communication all impact siege gaming, especially when the troops are engaged in combat past the defensive walls.

V&F's fate phase is the perfect place to enhance these elements. In some games, you can allow players to draw an additional fate card per-turn, which will drastically increase the potential for unexpected events, but I also created some new fate events to represent notable moments from history (see 'Thrilling Tales' later) and encourage you to do the same.

### DEFENDABLE TERRAIN

A minor feature in the standard V&F rules, defensible terrain should be a major factor in siege battles. Thankfully V&F's main man, Jervis Johnson, suggested some ideas for how to expand these rules: check out 'Jervis' Thoughts'!

### TARGET PRIORITY

For me the crux of V&F's tactical challenge is one seemingly innocuous rule - that you must fire on the nearest enemy who has not yet been fired at. The more you play the game, the more you'll learn how to order your troops' fire within this limitation, and the better you'll do...

How about throwing a spanner into that system and making cover and losses impact target prioritisation? The French would be ever wary that a new threat might pop up out of nowhere in the closely packed streets, especially as they took more casualties. Once a French unit has taken two or more losses make them unable to fire at or assault a unit in the open if there is also one in cover within range, even if it has already been fired at. This represents them being leery of the danger posed by the lurking Spanish.



## THE SIEGE BEGINS, 16 JUNE 1808

Once at the city, Lefebvre did his best to make up for lost time, launching bold attacks on each of the three city gates instead of making any notable initial bombardment.

Polish Lancers led the columns, and found the going relatively easy at first, rushing past the gates and pushing boldly into the city. Soon, they found themselves in tougher going, trapped in winding streets, under heavy fire from all sides, with their support cut off. Past the gate on the right of the defences, the city proved to be particularly deadly; the lancers became isolated, with supporting infantry unable to follow due to incredibly heavy crossfire. The cavalry was caught in a death-trap of walls peppered with Spanish guns, and very few Poles made it out alive.

A similar fate befell the attackers at the other two gates, where the Spanish militia and civilians put up a fierce defence. Despite José de Palafox not being present to lead this initial defence, the plentiful barricades that spanned the streets ensured the Spanish held.

Lefebvre would make a second push, trying out much the same tactic all over again, and, rather predictably, he once again failed to make any headway into the city. The French lost 700 men to Spain's 300 fallen defenders.

### JERVIS' THOUGHTS

Jervis generously offered some advice as I started work on this article:

**Jervis Johnson:** I was pleased with the siege warfare supplement for *Age of Sigmar* in the game's current rules. I think an issue with siege rules is that they often layer a lot of extra complexity onto a game system, and I tried to avoid this with the *AoS* siege rules, which basically just cover the siege warfare that takes place before an assault in a quick and easy way. If I was going to do siege rules for *V&F*, I think I'd return to this idea with a quick and easy 'siege phase', followed by an assault that is fought as a tabletop battle, with modifiers based on what happened in the siege phase.

A good way to cover the actual fighting of an assault would be to expand on the defensible terrain rules (T.3 in the 2nd edition *V&F* rules booklet), especially the rules for Connected Sections (T.3.7). Basically, you'd divide the walls and city of Zaragoza into sections that could be occupied by one or more units, and then use the Connected Sections rules to allow the units to fight each other. The core rules only allow one unit per section, but I think you'd need to allow more units in each during a siege game, and you would want some sections to be harder to assault than others (the walls from the outside, for example).

There are some lovely period maps of Zaragoza; having one marked out into sections with icons to show how many units can fit in, and any defensive benefits that apply, would be really cool.

One of our campaign games included some redoubts, and I came up with some rules for them:

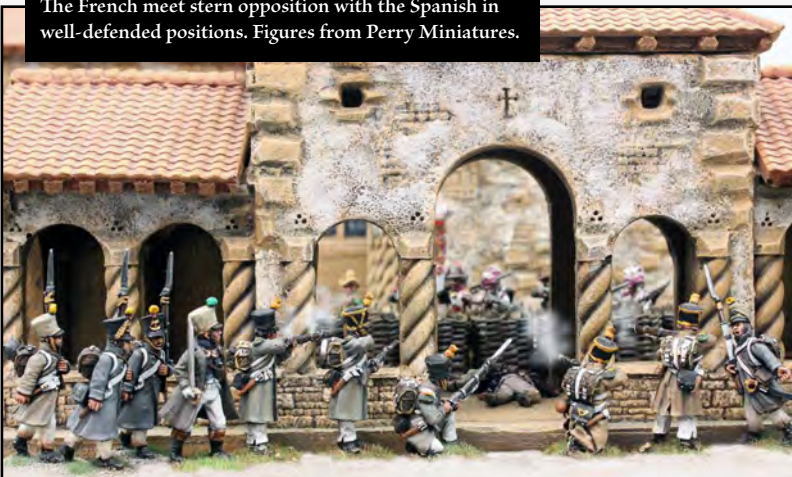
**French Redoubts:** Before deployment starts, the French overall commander is allowed to set up to 2 redoubts wholly within 24" of the western table edge, more than 6" from any farms or woods, with 1 redoubt to the north of the tabletop, and 1 to the south.

Each redoubt must be square or triangular, with each side being 4" to 8" long.

Redoubts are defensible terrain features that can be occupied by 1 unit of any type plus up to 2 detachments or artillery units. Attackers can choose which unit in a redoubt they attack if there are more than one (different attackers can attack different units).

Units in the redoubt can lend melee support to other units in the redoubt if they are not under attack themselves.

The French meet stern opposition with the Spanish in well-defended positions. Figures from Perry Miniatures.



#### VARY FORMATIONS

Restrict squares (or ban them altogether due to tight conditions), have certain terrain (tight spots) make troops Dense Targets and more vulnerable to hidden artillery, or force men into Open Order as they progress through the rubble and barricades of the city.

#### ADJUST THE ARMY SHEETS

Although the French didn't exhibit the level of training and experience seen elsewhere on the continent, they were still better prepared and equipped for war than many of the Spanish at Zaragoza. Represent

these asymmetric forces by making the disparity between the military training of the French and the raw, desperate defence of the Spanish clearer on the army lists.

I suggest limiting Spanish troop choices to more basic options, but with plentiful artillery placed behind barricades in the streets. Giving the Spanish new fate cards that allow for hidden troops to appear or units to vanish into nearby buildings, and then redeploy elsewhere, will greatly add to the sense of unknown danger in the city.

Allow the French more variety (Polish Lancers leading the way in the initial assault, for example), but, once they are in the city, restrict their positive fate bonuses to show that they are isolated. Some fate cards can change from positives to 'play immediately' events that hinder them: a sharpshooter on the roof causing a casualty, an ambush allowing a Spanish unit to advance out of

turn, unseen artillery suddenly appearing, a rogue artillery shell hitting a friendly unit from afar, etc.

#### MODIFIED MORALE

Failed fortitude tests are where a game of *V&F* is ultimately decided, and I think it's fair to offer the Spanish a boost to their break point. They have nowhere to run, and would be resolved to fighting to the last. This could come by upping the tenacity of their units to boost the chance that they will rally or pass a valour test (especially if they are in cover). I'd suggest leaving the fortitude test as it is - the other changes will already enhance the Spanish defenders enough!

## SIEGE PART ONE: CHARGE OF THE LANCE BRIGADE

The Spanish mission is to wipe out the remnants of the French cavalry, while the French must escape from the city. Add as much terrain as you can to limit movement and funnel fighting down the streets without making things utterly unplayable!

The Spanish should restrict their number of elite troops considerably, and deploy within 12" of the edges of the table. Two hidden artillery pieces can act as defensive redoubts (see Jervis' rules), and their position should be marked in secret, revealed in the same way as hidden troops in the Prelude game. The Spanish general should also secretly mark which of the table edges is the French escape route.

The French are an all-cavalry force, deployed in the centre of the table. They do not know which way to retreat at the start of the game, having lost all sense of direction during their initial charge through the winding streets. After each Fate Phase, the French general can discard an Ace, King, Queen, or Jack to learn the edge of escape. Otherwise, the French will only recognise the way to safety when one of their units gets within 12" of it.

This battle is a fierce test for the French and if even a quarter of their units make their way off the table, they should consider themselves victorious.



Polish Lancers from Warlord Games approach the walls of Zaragoza.

### MURDEROUS DEFENCES

For each supply wagon the French lost in the Prelude, the Spanish gain an extra 10% points total to add to their in-game artillery. These do not use the hidden deployment rules but do count as defensive redoubts.

| MAP KEY |                  |  |                   |
|---------|------------------|--|-------------------|
|         | Spanish Infantry |  | Spanish Artillery |
|         | French Infantry  |  | Swift advance     |
|         | Spanish Cavalry  |  | French Cavalry    |

### VERDIER ARRIVES, 1 JULY 1808

The more experienced French general, Jean-Antoine Verdier, joined the siege and slowed the impetuous pace of the French attack with a heavy bombardment. On 1 July, he eventually launched a new assault, relying a little less on elan, striking at six different weak points in the battered walls.

Although the French penetrated the defences in a more organised way, they ended up in retreat once again, unable to make a meaningful advance past the barricades, and losing 500 men.



## SIEGE PART TWO: THRILLING TALES

The siege is peppered with individual moments, returning heroes, and ordinary people performing the extraordinary. These compelling narrative beats can be added to the game through modified fate cards; here are a few examples:

### SPANISH - THE MAID OF ARAGON

Agustina Saragossa's lover was killed, along with his artillery crew, at the Portillo Gate. Showing no fear, she ran to the gun, took the taper from her dead lover's hands, and fired on the advancing French with a close-range blast of grapeshot. This moment became legend, and Agustina became the only commissioned female officer in the Spanish army.

*Play this card when a French unit moves within 12" of any artillery piece. The artillery fires on the unit with the Canister special rule, and all friendly units within 24" have +1 Tenacity for the rest of the turn.*



Agustina de Aragón steps up to fire at the advancing French.

### FRENCH - MONTE TORRERO CONQUERED

When General Verdier took over from Lefebvre, he targeted the hill of Monte Torrero and captured the criminally undefended vantage point with ease. It became the base for thirty siege-guns, four mortars, and twelve howitzers, and these pummelled the city before subsequent assaults.

*An enemy unit in defensible terrain suffers 1 casualty, and the terrain ceases to offer any bonuses for the rest of the game.*

### SPANISH - PALAFOX RETURNS!

Zaragoza's leader had left to raise additional troops in Upper Aragon, but returned to the city on 24 June, somewhat battered by battle, with an additional 1,000 troops. It was not a spectacular bolstering of the defences, but was a morale boost for sure!

*The Spanish leader becomes José de Palafox. He immediately draws a bonus fate card, and adds 1 to the melee value of any friendly Spanish units within 12".*

## THE LAST ASSAULT, 4 AUGUST 1808

Another sustained artillery barrage left the city's defences even more battered, and allowed the French to move in, quickly occupying half of the city. With the Spanish defenders now pinned between the French and the Ebro River, Verdier sent Palafox a simple message: "Surrender?"

Palafox's response was a similarly succinct one: "War to the knife". The Spanish would never surrender their city, and brutal house-to-house fighting resumed.

As blood was spilled, and men and women died for the control of every street, news came of Dupont's shocking defeat at the Battle of Bailen. Verdier was forced to gradually withdraw, but ensured he pounded the city with the last of his artillery's ammunition as he made his retreat.



Taking a more cautious approach, the French pound the defensive walls from afar.

## SIEGE PART THREE: WAR TO THE KNIFE

This is the finale of the siege, and should fully represent the ongoing effect of siege warfare, with defenders stretched thin, and buildings falling apart. Jervis suggests *Age of Sigmar's* Siege Phase as a system that could be modified for use in *Valour & Fortitude*. That's exactly what I've done here, taking the AoS basics and applying Napoleonic elements to represent the progression of the siege. This phase happens after the armies have deployed, but before the game begins; the attacker and defender secretly pick a tactic from the table below:

| DEFENDER         | ATTACKER              |                       |                     |
|------------------|-----------------------|-----------------------|---------------------|
|                  | Destroy supply route  | Bombardment           | Scout               |
| Smuggle supplies | -1 hunger             | +1 bombard, -1 hunger | +2 info, -1 hunger  |
| Fortify          | +1 hunger, -1 bombard | -1 bombard            | +2 info, -1 bombard |
| Spies            | +1 hunger, -2 info    | +1 bombard, -2 info   | -2 info             |

The attacker then rolls a hunger, bombard, and (a contested) info test on a D6, applying the above modifiers to any relevant rolls.

### HUNGER

Roll for each defender unit. -1 if they are within their C-in-C's command range. On a 5+ the Spanish unit is starved and suffers D3 casualties.

### BOMBARD

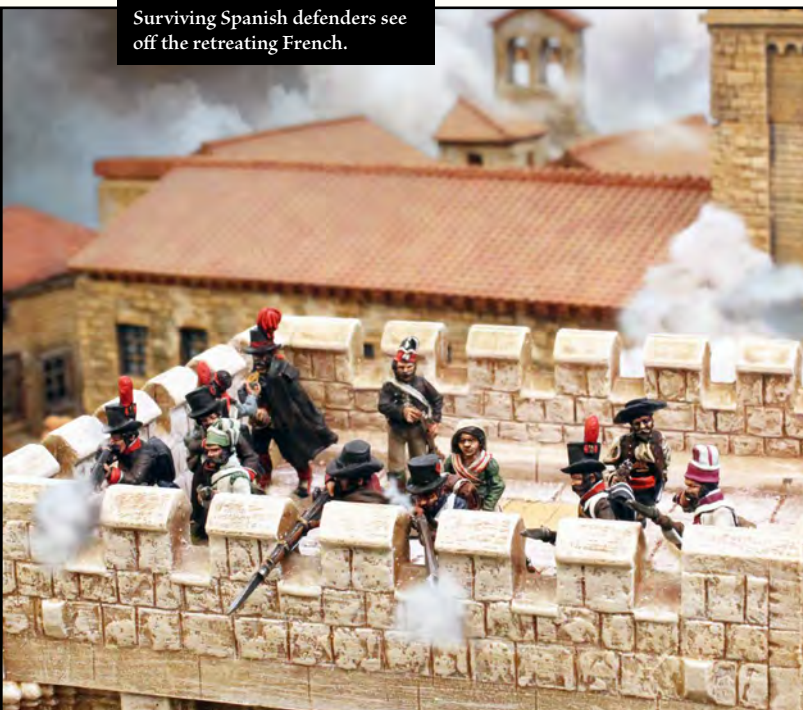
Roll for each piece of defender terrain. On a 5, the building is damaged and can no longer act as defensible, and on a 6, the nearest unit to the terrain also suffers D3 casualties.

### INFO

If the attacker beats the defender's roll, they can put D3 units aside to use as reinforcements. These will enter the battle in any turn, from anywhere along the defensive walls, at any point during the attacker's action phase.

I hope my Spanish gaming inspires you to take to the tabletop and play out the events of the early Peninsular War. The history is fascinating, and the game modifications presented here are widely applicable to other sieges and battles beyond the Spanish border. *V&F* is a beautifully simple set of rules that can be easily modified without disrupting its core systems; I urge you to have a go at tweaking it to vary your Napoleonic battles.

Surviving Spanish defenders see off the retreating French.



## FURTHER READING

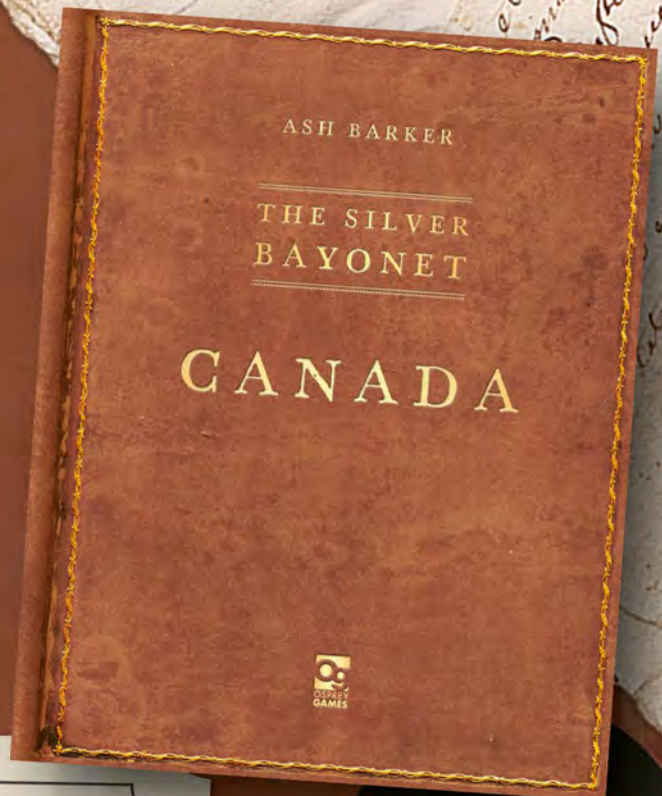
Some of the books I cracked the spine on while working at this article are:

- *The Peninsular War: A New History* by Charles Esdaile - With a closer look at the Spanish and Portuguese, rather than a focus on the British and French, this is a book that brings more perspectives to the Peninsular War.
- *The Peninsular War: A Battlefield Guide* by Andrew Rawson - Very little on the siege of Zaragoza but a good read for a broader history of the conflict.
- *The Campaigns of Napoleon* by David Chandler - Dense, military focused, and lengthy but a surprisingly easy read!
- *Tactics and the Experience of Battle in the Age of Napoleon* by Rory Muir - The contents are largely drawn from the Peninsular War, and the personal perspectives of on life on the battlefield are most intriguing and informative.
- *A History of the Peninsular War: 1807-1809* by Sir Charles Oman - Certainly not as easy a read as some of the more modern histories but an important volume in the study of the Peninsular War.
- *Imperial Bayonets* by George Nafziger - Details of Napoleonic battery, battalion, and brigade tactics.
- *The Greenhill Napoleonic Wars Data Book* by Digby Smith - A good starting point for orbat.

Many thanks to Alan Perry for supplying the superb photos for this article.

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*Canada* is a supplement for *The Silver Bayonet* that brings players and their officers across the Atlantic and straight into the War of 1812. It offers new scenarios, solo and cooperative as well as competitive; rules for recruiting US units; and creatures and challenges drawn from Canadian history and folklore.

Written by Ash Barker

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# OLD ROUGH AND READY MEETS

Nick Buxey revisits passions of his wargaming past and explores the Mexican-American War of 1846-48.

'Old Rough and Ready' was the nickname given to American General Zachary Taylor. He was a no frills officer, who liked to dress casual in the field and was seen very much as a soldier's soldier. 'Old Fuss and Feathers' was the nickname given to American General Winfield Scott. He loved all the pomp and pageantry of military life and wore his full-dress uniform whenever he could.

In this article about my latest wargaming project, the two meet with 'Old School and Glossy'; that's how I've chosen to paint and base my 28mm Mexican-American War US and Mexican armies!



*Above: Zachary Taylor and staff, 1846. Taylor is a 1st Corps conversion. His staff are converted Prussian officers from Calpe Miniatures.*



*Above: Winfield Scott and staff, 1847. Scott is converted from a Front Rank Napoleonic general. His staff are converted Prussian officers from Calpe Miniatures.*



# OLD FUSS AND FEATHERS

## WHERE DID IT ALL BEGIN?

I can trace my interest in the Mexican-American War of 1846-48 back to the 1970s, when Osprey Publishing released its Men-at-Arms book of that title. I was immediately taken by Gerry Embleton's lovely illustrations and fascinated by the uniforms, the Mexicans being virtually Napoleonic in appearance. They contrasted nicely with the United States' uniforms, which were more functional and reflected the transition of military uniforms of the mid-19th Century, although not necessarily less colourful.

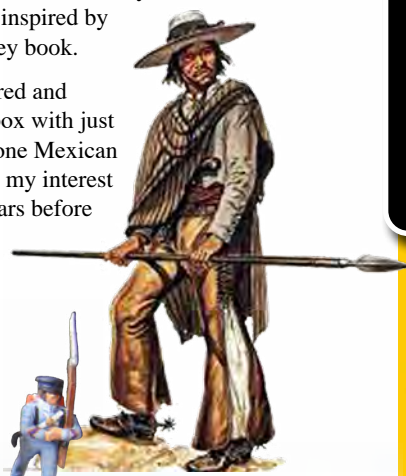
Like so many wargamers' projects, it only took that little spark to set me thinking about miniature Mexican-American War armies for the tabletop. Always a 25mm-30mm gamer, I jumped at the opportunity when Miniature Figurines released their 25mm range of Mexican-American War figures and took a pilgrimage to Dave Rotor's shop near Vauxhall, London, to buy some. The range was pretty comprehensive, containing all the main troop types, but you had to be lucky to find a shop that stocked them all, or enough of them! The alternative was mail-order from Minifigs, which for me

at that time involved the hassle of obtaining a postal-order. I availed myself of U.S. and Mexican infantry and some Mexican irregular lancers, inspired by the illustration I admired in the Osprey book.

Like so many projects, mine floundered and the figures remained unpainted in a box with just one little base of US infantry and a lone Mexican irregular lancer completed. Although my interest remained, it was to be about forty years before I was to revisit the period as a wargaming project.



Above: 1970s 25mm Minifigs US infantry at march-attack. I loved that pose!



Above: Gerry Embleton's illustration of an irregular Mexican lancer.



## CLOSER TO THE PRESENT

A few years ago, I was introduced to Howard Whitehouse's *A Gentleman's War* rules and was immediately captivated by the retro appearance of the armies, the simplicity of their basing, and the practical terrain in which they fought. I am part of the generation that grew up with wargaming as a novelty and a fledgling hobby, inspired by the books of the late Donald Featherstone and Charles Grant senior, as well as the photographs those early publications contained. There is a lot of happy nostalgia in this style for me and I do not seem to be alone, as Howard's rules and their following on Facebook attest to. Perhaps the return to a 'toy soldier' look is a reaction to the almost 'diorama' appearance of many games and figures in the wargaming world today, with ever more breath-taking demonstration games that are pushing the limits and challenging how realistic a playable game can be.

Visits to Steve Metheringham, a very experienced wargamer, further inspired my growing appreciation of the old school style. He owns a beautiful and large collection of 40mm Seven Years' War Prince August semi-flats, precisely painted in block colours and gloss varnished.

## BETTER LATE THAN NEVER!

I found I had a strong desire to field a similar army and considered returning to H.G. Wells' *Little Wars*, which I used to borrow regularly from Guildford Library when I was a teenager. I like to be influenced by, rather than copy the ideas of others, so I searched for some motivation that stemmed from personal experience and nostalgia. Consequently, my scratching of the 'toy soldier' itch was to start collecting 54mm Britain's Ltd replica figures, with a view to staging my own *Battle of Hook's Farm* game. This would consist of a 'red' force and a 'blue' force, which I interpreted for myself as 1900s British home service army versus 1900s French invaders. This project is still in progress with a little way to go but in my meanderings down memory lane I realized I could revisit my desire to build Mexican-American War armies in a bold 28mm style.

The conflict lends itself readily to a *Gentleman's War* approach: the armies and battles involved were relatively small and the Mexican army was exceedingly colourful, if not particularly successful. Many gamers are drawn to the Seven Years' War, or Franco-Prussian War for such 'old school' armies, but both conflicts usually fielded much bigger armies than the Mexican-American War. My choice to focus on the latter, therefore, grew out of a combination of finally getting involved in a period that I had long wished to and the practical consideration of requiring only reasonable amounts of figures. I decided, though, that units containing only twelve infantry figures wouldn't create the greatest visual appeal in 28mm scale, so I opted for the slightly larger formations of 16 infantry and eight cavalry figures per unit and ignoring the formation sizes of their historical counterparts.

Interestingly, I have not found the painting of figures in block colours less taxing than painting them with shading and face detail at either 28mm or 54mm. The apparent 'simplicity' of painting in block colours still requires exacting precision and clean delineation.



Above: Mexican 11th Infantry Regiment. Figures by Company 'D' Miniatures.

Using gloss varnish to finish the units is not a prerequisite for the look and it does take the aesthetics to an extreme, but I have grown to enjoy the appearance of shiny figures and the enhanced vibrancy of colours that a gloss finish produces.

## THE MEXICAN-AMERICAN WAR OF 1846-48

The origins of the conflict known as the Mexican-American War can be traced back to the events of ten years earlier, when Texas won its independence from Mexico by defeating the Mexican forces of President and Generalissimo Santa Anna at the Battle of San Jacinto. It declared itself the Republic of Texas and governed itself as such for ten years, fighting continually with the Mexicans, who never recognized Texan independence, and Native American enemies - chiefly the Comanches. Many in Texas wanted the republic to be annexed by the United States and acquire statehood (throughout its short history the Texas Republic was dogged by lack of adequate finance).

In 1845 the United States, under President Polk, proposed, at last, to annex Texas - a move which caused much ill-feeling with the Mexicans. The proposal was part of a much larger vision of the United States government, which saw its 'manifest destiny' as owning and ruling the rest of the continent from east to west. The Louisiana Purchase of 1803, from France, added a huge swathe of territory to the young and fast-growing nation and only served to whet its appetite for more land. However, US offers to purchase those areas of 'New Mexico', which included all the land southwest of Texas, including California, were rejected out of hand by the Mexicans, who saw the offer as an insult to their sovereignty. When, therefore, Texas was to be made the 28th State, Mexico saw the move as aggressive and evidence of perfidy.

So, was the war that broke out in 1846, between Mexico and the United States, an example of naked American ambition to expand? Was it an unashamed land-grab of momentous proportions? Certainly, that was the Mexican view. The American view, at the time, was that the Mexicans were disputing the boundary between Texas and Mexico; Mexico claimed the boundary to be the Nueces River, the United States, the Rio Grande. With a fledgling state to protect, the US government sent an 'army of observation', under General Zachary Taylor, to the disputed area. The Mexicans, not unnaturally, saw this as gross provocation. It was not long before an inevitable clash occurred between Mexican troops and US troops, when a US dragoon patrol was attacked and virtually wiped out. Taylor and Polk needed no more excuse to declare war and full-blown hostilities commenced.

Zachary Taylor's relatively small, but well-equipped, army subsequently fought two battles on the Rio Grande: Palo Alto and Resaca De La Palma. Both were victories for the Americans





and were precursors to other battles to follow, in which a highly motivated American army defeated much larger Mexican armies. It is not appropriate within the constraints of this article to detail the war, much less the battles, but Taylor's campaign was but one of four disparate campaigns that eventually won a massive area of territory for the USA from Mexico. Taylor went on to take the Mexican city of Monterrey and then faced his biggest battle, and biggest challenge, at Buena Vista, where he beat a large Mexican army under Santa Anna.

After Buena Vista, political machinations led Taylor to be superseded by General Winfield Scott, who commandeered many of his best troops for his own campaign, starting in 1847. Scott made an amphibious landing of his army at Vera Cruz, besieged the city, and eventually took it. There followed a hard-fought battle at Cerro Gordo, on his march to take Mexico City - the heart on Mexican power. Cutting his supply lines, Scott made an audacious advance of the Mexican capital (a decision that the Duke of Wellington thought would prove disastrous). Nevertheless, Scott proved himself an excellent general, always doing what Santa Anna least

expected. Scott was ably supported by a young Engineer officer, whose service formed the basis of several victories: his name was Robert E. Lee. In fact, a huge number of future US and Confederate generals 'cut their teeth' during this war.

Ferocious battles fought around Mexico City all proved victorious, although costly, for Winfield Scott's army: Churubusco, Molino Del Ray, Chapultepec. Eventually, after a vicious fight for Mexico City itself, the victorious American army captured and occupied it. All that was left for the Mexicans to do was to surrender and meet the Americans at the negotiating table.

Meanwhile, two other distinct campaigns were being fought by US forces during 1846 to take Mexican California and Santa Fe, an important trading centre, now in the State of New Mexico. For this purpose, General Stephen Watts Kearny's 'Army of the West' marched from Fort Leavenworth, Kansas.

In the intervening time a small topographical expedition, under the leadership of John C. Frémont, encouraged disgruntled (and largely illegal) American immigrants in

California to overthrow the Mexican authorities and declare for a republic, very probably with clandestine urgings from the US government. The town of Sonoma was taken by the Americans. The so-called 'Bear Flag Republic' (after its crude flag) was short-lived, superseded when the United States Navy, under Commodore Stockton, sailed into Monterey harbour and eventually declared the annexation of California from Mexico, after a short military campaign when General Kearny's army arrived.

The Santa Fe campaign of 1846 witnessed some hard marching and fighting, although Santa Fe itself was taken by the US forces, under General Kearny, without a shot being fired. One of Kearny's subordinates, Colonel Alexander Doniphan, was sent with a small army further south into Mexico itself to capture the city of Chihuahua. Doniphan's forces were American volunteer units, the best known being the 'Mormon Battalion'. They proved themselves by winning two battles against Mexican forces at El Brazito (near present-day El Paso) and Sacramento River.

## FINDING MINIATURES FOR THE MEXICAN-AMERICAN WAR

Being a dyed-in-the-wool 28mm gamer, I opted mainly for 1st Corps Miniatures as my source of figures. They have a pretty comprehensive range for the Mexican-American War and Rob Baker's sculpting style suits my old school approach. There are several other manufacturers whose miniatures I've used too, such as Company D Miniatures. They produce a growing range for the period and I particularly like the marching pose for their Mexican infantry, which feels appropriate for my visual goals. Gringo40s do some very useful figures, especially in their 'Maximillian' range, with irregular Mexican cavalry and infantry.

For dismounted Mexican irregular cavalry I turned to Wargames Foundry's Old West range, which also provides some excellent civilians, if a little small. Boot Hill Miniatures' Texas War of Independence range also have some excellent civilians and one or two Mexican officers that can be utilised. I have had great fun converting Front Rank French Napoleonic generals to Mexican ones.



*Above: Generalissimo and El Presidente Santa Anna and staff. These are all converted from Front Rank figures.*



*Above: Mexican militia in white canvas uniforms.*

*Right: Mexican irregular 'rancho', or guerrilla cavalry.*



*Below: The US 3rd and 4th infantry regiments march past some Mexican civilians and their homestead on the way to Mexico City in 1847.*



## MEXICAN LINE CAVALRY

I suspect that every wargamer at some time becomes a bit obsessed with an aspect of an army they're building. During this project, I have become fascinated with the sheer variety of Mexican cavalry regiments. The Mexican army took huge pride in its cavalry corps, possessing at least nine line regiments, a light regiment, Hussars, lancers, and cuirassiers, amongst others.

I started out with the intention of having two line regiments in my army, but that has grown to four. Each of them has a specific uniform which clearly distinguishes it. All my line regiments are from 1st Corps, but I have had to do some modification on three of the units to provide them with uniform specifics that distinguish their regiment. This modification has consisted of adding Green Stuff fringed epaulettes and, in the case of the 8th Regiment, a horsehair plume on the shako.

## TERRAIN AND SCENERY

I have approached the terrain in the same minimalist way, although some of the buildings and features are nicely detailed. I am very fortunate in possessing some of the old Snapdragon Studio resin Mexican buildings, which are ideal and look lovely. I have been able to find excellent American Southwest desert plants, such as California Palms and Yuccas, from The Model Tree Shop. Laser-printed paper agave from Gamers Grass and various cacti and ocotillo from Pegasus break up the tabletop's surface nicely. Everything sits on a plain sheet of dull olive green felt, bought on eBay. Some readers might be surprised to see a preponderance of green, but not all of Mexico is desert; much of it is very fertile.



Above: Jeff Davis's Mississippi Volunteer Rifles face the pride of the Mexican cavalry at Buena Vista in 1847. All Mexican cavalry by 1st Corps. Mississippi Rifles converted from Gringo 40s.



Above: Captain Charles May leads a charge of the 2nd US Dragoons against a Mexican battery at Resaca de La Palma, 1846. Mexican Presidential cavalry charge to the rescue.



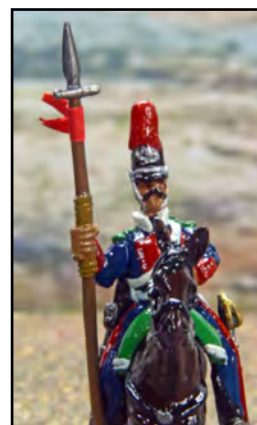
1st Line regiment - Fringed epaulettes added.



2nd Line Regiment - Fringed epaulette added to right shoulder only.



4th Line Regiment - Figure as bought.



8th Line Regiment - Horsehair plum added.

## THE TEXAS RANGERS AND THE MEXICAN SPY COMPANY

These two very interesting units emerged from the Mexican-American War as genuine American irregulars that provided sterling service for the armies as a whole.

The Texas Rangers were led by Jack Hayes and acted as protectors of Winfield Scott's lines of communication when he marched on Mexico City. They acted as a riposte to the scourge of Mexican irregulars that raided in the rear of the US army. The Rangers' 'secret weapon' were their six-shooting colt revolvers, which massively outclassed the Mexicans' one-shot percussion pistols (although Mexican lances were still a dangerous weapon to tangle with). The Rangers also had their aggression. No love was lost between Texans and Mexicans and quarter was not often given or received. The memories of the Alamo, Goliad, and subsequent hostilities since Texas gained its independence ten years earlier, were still very much alive and gave the Rangers an edge in battle that eventually made them a terror to their foes - and sometimes their friends! Texas Rangers were ill-disciplined and a law unto themselves, but they did distinguish themselves alongside their more regular brethren in more than one pitched battle and earned their respect as fighters.



*Above: Jack Hayes and his Texas Rangers tangle with Mexican irregulars in a Mexican village.*

The 'Mexican Spy Company' also grew from necessity, initially to solve the same problem that the Texas Rangers dealt with - Mexican irregulars threatening the US army's lines of communication from Vera Cruz to Mexico City. One Manuel Dominguez, a Mexican disgruntled by the class disparity in Mexican society, was recruited by Ethan Allen Hitchcock for the US army. Dominguez eventually recruited like-minded compatriots and together performed invaluable scouting and information-seeking services for the US army, often mingling with other Mexicans far behind the lines.



*Above: Members of the 'Mexican Spy Company' on a scout.*

## CONCLUSION

My armies are still a work in progress, with about five Mexican infantry, seven Mexican cavalry regiments, and two guns completed. The Americans have four infantry units, four cavalry units, and three guns completed so far. In all I have around eleven units and four more guns to complete for both sides. I am thoroughly enjoying creating the sheer colourful variety of units - especially those of the Mexicans. I leave the reader with some further photographs that exemplify the latter statement.



Above: The Grenadier Guards of the Supreme Powers from 1st Corps.



Above: Samuel Ringgold's 'Flying Artillery' at Palo Alto. Figures are heavy conversions from Redoubt Enterprises and Gringo 40s.



Right: Mexican Hussars of the Supreme Powers.



Left: The Mexican 'San Blas' Battalion, who distinguished themselves at Chapultepec in 1847.

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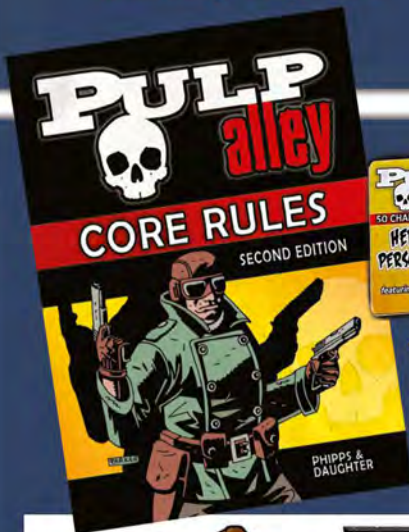
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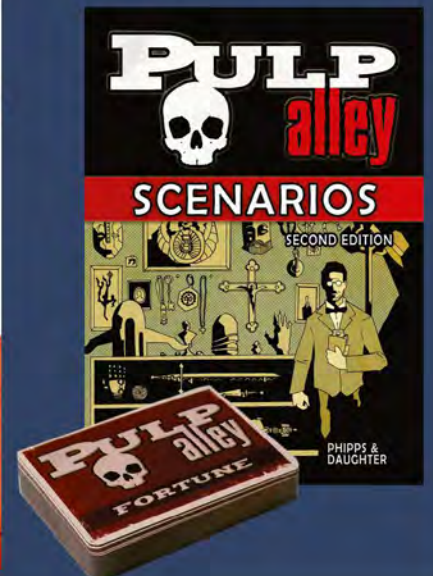
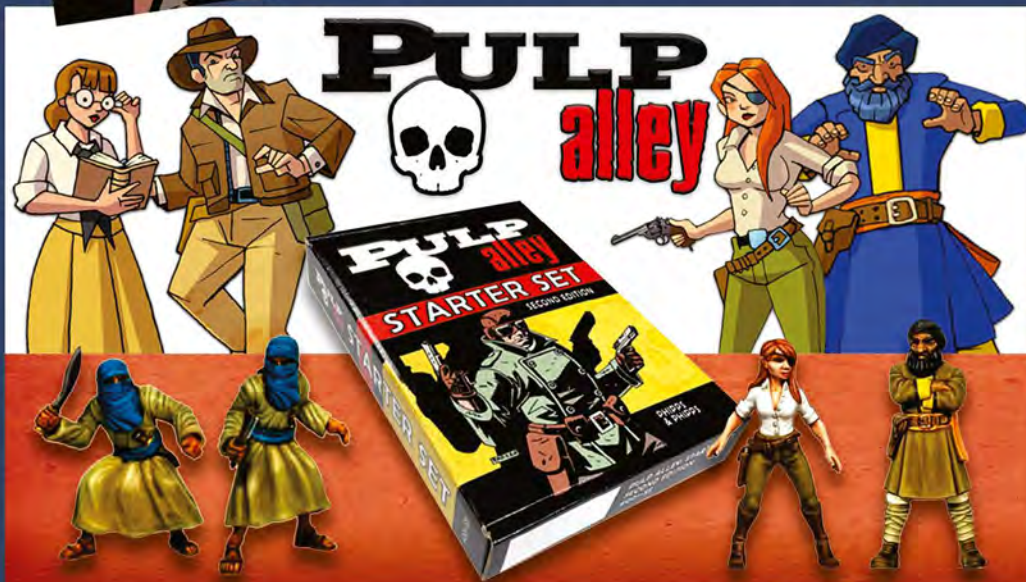
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# PAINTING PENINSULAR WAR VETERANS



**Matt Parkes paints two opposing units of Peninsular veterans in a grizzled, battle-weary, disarrayed style that can also be applied to this month's free plastic frames.**

All paints used are from Vallejo, unless stated otherwise, and applied over a coat of black primer except for the British officer which was in grey.

While troops in their parade ready grandeur look wonderful, there's something quite special about the storytelling power weathering can bring to your troops. The different theatres of the Napoleonic Wars offer potential for assorted treatments: perhaps uniforms have faded in the baking sun of Egypt; snow, ice, chapped hands, and blue faces can be added to unfortunate men making the retreat from Moscow; rain and mud played their part in Napoleon's eventual defeat at Waterloo; and there's much more.

Troops on campaign for longer periods of time would start to look more hodgepodge, bedecked with whatever equipment, clothing, and food they could scavenge. Some men would be walking wounded or, if you want your unit to look like it's in the middle of a fierce battle, could be taking hits or marching on despite recent wounds.

In this article Matt took two Warlord Games veteran sets that already showcase a distinct lack of uniformity, perfect for this month's Peninsular War theme, and gave them his own 'on campaign for too long' treatment with the addition of plentiful weathering.

## REFERENCE

Matt closely studied some of the illustrations in Philip Haythornthwaite and Michael Chappell's *Uniforms of the Peninsular Wars: 1807 to 1814*. The book is full of enlightening and, often, rather charming illustrations that show troops in all their pristine grandeur alongside embattled and weary troops. The contrast between the two makes the appeal and character of the grubbier, less conformist soldiers even more appealing!





## O'ER THE HILLS AND FAR AWAY - BRITISH PENINSULAR VETERANS

The figures begin with pristine painting, which means that the initial stages are the same as you would apply on standard rank and file. You could paint these men at the same time as your other troops in a bulk lot, then add further nuances later.

Matt started with the common denomination parts - jacket, face, cuffs, backpack, shoes - and left the white straps until a later stage. This made the uniform highlights easier to complete, with no fear of splashing paint onto the straps' pale white.

*The British poses are a little more 'parade ground' than the French, but the figures themselves are an eclectic bunch. One's wearing a bonnet and the officer is putting unfair strain on his poor donkey mount.*



### PAINTING PROGRESS

#### OFFICER

##### STAGE 1



|                          |   |
|--------------------------|---|
| <b>Black 950</b>         | Hat, hat plume 1 and 2, gloves, belt sash, boots, stirrup strap, sword hilt and scabbard, saddle, saddle blanket, carrot, carrot top, and donkey reigns |
| <b>Beige Brown 875</b>   | Parasol stick and face  |
| <b>Deck Tan 986</b>      | Parasol   |
| <b>Hull Red 985</b>      | Jacket  |
| <b>Dark Grey 994</b>     | Trousers  |
| <b>Natural Steel 864</b> | Stirrup   |



##### 2

|                                       |                   |
|---------------------------------------|-------------------|
| <b>Deck Tan 986</b>                   | Hat plume 1 and 2 |
| <b>White 951</b>                      | Parasol           |
| <b>Beige Red 804</b>                  | Face              |
| <b>Flat Red 957</b>                   | Jacket            |
| <b>Natural Steel 864</b>              | Trousers          |
| <b>Citadel Contrast Black Templar</b> | Stirrup           |



##### 3

|                            |          |
|----------------------------|----------|
| <b>Basic Skintone 815</b>  | Face     |
| <b>Heavy Skintone 140</b>  | Jacket   |
| <b>Medium Sea Grey 870</b> | Trousers |



##### 4

|                                   |                             |
|-----------------------------------|-----------------------------|
| <b>Flat Red 957</b>               | Hat plume 1                 |
| <b>White 951</b>                  | Hat plume 2                 |
| <b>Citadel Yriel Yellow</b>       | Collar                      |
| <b>Deck Tan 986</b>               | Epaulette and jacket piping |
| <b>Beige Brown 875</b>            | Gloves                      |
| <b>Scale Color Fuchsia</b>        | Belt sash                   |
| <b>London Grey 836</b>            | Saddle                      |
| <b>Germ Cam. Orange Ochre 824</b> | Saddle blanket              |
| <b>Scale Color Mars Orange</b>    | Carrot                      |
| <b>Intermediate Green 891</b>     | Carrot top                  |
| <b>Chocolate 872</b>              | Donkey fur                  |
| <b>Black 950</b>                  | Donkey eyes                 |



5

|                                   |  |
|-----------------------------------|--|
| <b>Black 950</b>                  | Eyes and belt sash                                       |
| <b>Germ Cam. Orange Ochre 824</b> | Parasol stick and gloves                                 |
| <b>London Grey 836</b>            | Hat, boots, stirrup strap, and sword scabbard            |
| <b>Flat Flesh 955</b>             | Face   |
| <b>White 951</b>                  | Eyes (detail), collar trim, epaulette, and jacket piping |
| <b>Citadel Mithril Silver</b>     | Trouser buttons  |
| <b>Glorious Gold 056</b>          | Sword hilt   |
| <b>Buff 976</b>                   | Saddle blanket   |
| <b>Flat Earth 983</b>             | Donkey fur   |



6

|   |   |
|---|---|
| <b>Citadel Contrast Guilliman Flesh</b> | Face                                      |
| <b>Buff 976</b>                         | Gloves and donkey fur                     |
| <b>Foundry Shadow Pink</b>              | Belt sash                                 |
| <b>Ivory 918</b>                        | Saddle blanket and (detailing) donkey fur |
| <b>Dark Grey 991</b>                    | Donkey hooves                             |
| <b>London Grey 836</b>                  | Donkey reins                              |

### REGIMENTAL MASCOT

The bull terrier mascot was painted with a rather simple scheme, starting with a Stone Grey basecoat then building up to White. With that done Matt applied markings in Scale Color Brown Leather and picked out the eyes and nose in Black. To finish he textured the fur details with Leather Belt.



### SOLDIER










STAGE 1








|                          |  |
|--------------------------|--|
| <b>Black 950</b>         | Hat, hat plume and front detail, hair, and shoes |
| <b>Beige Brown 875</b>   | Face   |
| <b>Hull Red 985</b>      | Jacket   |
| <b>Deck Tan 986</b>      | Jacket cuff piping and rifle strap               |
| <b>Leather Brown 871</b> | Rifle  |
| <b>Natural Steel 864</b> | Rifle barrel / bayonet                           |
| <b>Flat Earth 983</b>    | Trousers   |

2

|                                       |                                    |
|---------------------------------------|------------------------------------|
| <b>Beige Red 804</b>                  | Face                               |
| <b>Flat Red 957</b>                   | Jacket                             |
| <b>White 951</b>                      | Jacket cuff piping and rifle strap |
| <b>Black 950</b>                      | Backpack                           |
| <b>Citadel Contrast Black Templar</b> | Rifle and rifle barrel / bayonet   |
| <b>English Uniform 921</b>            | Trousers                           |

|   |   |                                    |
|---|---|------------------------------------|
| 3 | Basic Skintone 815   | Face                               |
|   | Heavy Skintone 140   | Jacket                             |
|   | Germ Cam. Orange Ochre 824   | Trousers                           |
| 4 | Deck Tan 986 <br>White 951  | Hat plume and Gaiters [low]        |
|   | Citadel Yriel Yellow   | Collar, epaulette, and jacket cuff |
|   | Glorious Gold 056    | Hat front detail                   |
|   | Scale Color Petroleum Grey   | Hat and backpack                   |
|   | Flat Flesh 955   | Face                               |
|   | Black 950    | Eyes                               |

|   |  |                                     |
|---|--|-------------------------------------|
| 5 | London Grey 836   | Hat and backpack                    |
|   | Citadel Contrast Guilliman Flesh    | Face                                |
|   | White 951 <br>Black 950  | Eyes                                |
|   | Citadel Mithril Silver    | Backpack buckles and gaiter buttons |

The British veterans are peppered with extra details to add to your painting enjoyment.



*Canteens are painted with Scale Color Cantabric Blue then Scale Color Sky Blue and texture can be painted onto packs.*



*Wearing the latest from Paris Fashion Week... this veteran is in a bonnet painted with Scale Color Sky Blue and highlighted with Vallejo's lighter Sky Blue. A turkey hanging from his pack, with details in Light Rubber, Deck Tan, and Black will ensure he and his fellows eat well tonight.*

### A SIMPLE SHAKO SWAP

To add to the unit's confused look, Matt decided to cut a French shako from a figure and place it onto the trimmed down head of a Brit. Extra details like this will catch the attention of only the most eagle-eyed viewers, but you'll always know the effort you put in to add that special French *je ne sais quoi* to your British vets!



*Stealing livestock was a crime punishable by firing squad, so this veteran is perhaps wise to be trying to hide the piglet in his uniform. It is painted with Brown Rose then highlighted with Basic Skintone.*

## VIVE L'EMPEREUR! - FRENCH PENINSULAR VETERANS

These are detailed figures, cast in Warlord Resin Plus, and they bring an extra painting complication through the spoils of war carried by the men. Keep in mind that these details will add quite considerably to the overall painting time required. These parts - food, extra kit, walking sticks, extra embellishments, injuries, and damaged clothing - could be treats, saved for when the tedium of splashing paint on the same uniform for the hundredth time gets too great!

*Although Matt chose to base his veterans together, you could add them as individual figures to your standard infantry regiments instead, to act as unique points of interest.*



## REGIMENTAL MASCOT

The French poodle has Brown Grey fur, worked up through Rainy Grey then Med Sea Grey. The nose and eyes are picked out in Black, and the bow has a Flat Red flourish.



## PAINTING PROGRESS

### OFFICER



#### STAGE 1

|                                  |  |
|----------------------------------|--|
| <b>Black 950</b>                 | Hat, hat decoration 1 and 2, hair, pipe, cuffs, pistol, sword, and boots |
| <b>Beige Brown 875</b>           | Face and hands   |
| <b>Scale Color Brown Leather</b> | Coat   |
| <b>Dark Prussian Blue 899</b>    | Jacket   |
| <b>Deck Tan 986</b>              | Trousers   |

#### 2

|                                   |   |
|-----------------------------------|---|
| <b>London Grey 836</b>            | Hat, sword scabbard, and boots              |
| <b>Flat Red 957</b>               | Hat decoration 1                            |
| <b>Glorious Gold 056</b>          | Hat decoration 2, staff top, and sword hilt |
| <b>Germ Cam. Orange Ochre 824</b> | Pipe  |
| <b>Beige Red 804</b>              | Face and hands                              |
| <b>Leather Belt 312</b>           | Coat  |
| <b>Deck Tan 986</b>               | Cuffs                                       |
| <b>Scale Color Brown Leather</b>  | Pistol wood and staff rod                   |
| <b>White 951</b>                  | Trousers                                    |

#### 3

|   |                |
|---|----------------|
| <b>Buff 976</b>                         | Pipe           |
| <b>Basic Skintone 815</b>               | Face and hands |
| <b>USA Tan Earth 874</b>                | Coat           |
| <b>White 951</b>                        | Cuffs          |
| <b>Citadel Contrast Snakebite Brown</b> | Staff top      |
| <b>Citadel Contrast Black Templar</b>   | Boots          |

#### 4

|   |                           |
|---|---------------------------|
| <b>White 951</b>                        | Hat decoration 1          |
| <b>London Grey 836</b>                  | Hair                      |
| <b>Citadel Contrast Guilliman Flesh</b> | Face and hands            |
| <b>Germ Cam. Orange Ochre 824</b>       | Pistol wood and staff rod |

#### 5















|                          |               |
|--------------------------|---------------|
| <b>Gunmetal Grey 863</b> | Pistol barrel |
| <b>Glorious Gold 056</b> | Pistol butt   |








### SOLDIER




#### STAGE 1

|                               |  |
|-------------------------------|--|
| <b>Black 950</b>              | Hat, hat plume, hat front detail, hat straps, hair, trouser patch, jacket frontage, jacket buttons, rifle, rifle barrel / bayonet, rifle strap, gaiters [low], and shoes |
| <b>Beige Brown 875</b>        | Face   |
| <b>Flat Red 957</b>           | Epaulette, jacket collar, jacket collar piping, and jacket cuff  |
| <b>Dark Prussian Blue 899</b> | Jacket   |
| <b>Deck Tan 986</b>           | Trousers   |

|   |  |  |
|---|--|--|
| 2 | <b>London Grey 836</b>          | Hat, hair, gaiters [low], and shoes                    |
|   | <b>Flat Red 957</b>             | Hat plume and jacket collar                            |
|   | <b>Deck Tan 986</b>             | Hat front detail, jacket frontage, and backpack straps |
|   | <b>Glorious Gold 056</b>        | Hat straps   |
|   | <b>Beige Red 804</b>            | Face   |
|   | <b>Black 950</b>                | Eyes and jacket cuff buttons                           |
|   | <b>Scale Color Brown Grey</b>   | Scarf  |
|   | <b>Scale Color Mars Orange</b>  | Epaulette  |
|   | <b>Heavy Blue 143</b>           | Jacket   |
|   | <b>White 951</b>                | Jacket cuff piping and trousers                        |
|   | <b>Leather Brown 871</b>        | Rifle  |
|   | <b>Gunmetal Grey 863</b>        | Rifle barrel / bayonet                                 |
|   | <b>Stone Grey 884</b>           | Rifle strap  |
|   | <b>Heavy Blue 143</b>           | Jacket   |

|   |   |   |
|---|---|---|
| 3 | <b>Scale Color Mars Orange</b>         | Hat plume   |
|   | <b>White 951</b>                        | Eyes, hat front detail, jacket collar piping, jacket frontage, rifle strap, and backpack straps |
|   | <b>Flat Red 957</b>                     | Hat front detail (dot)  |
|   | <b>Basic Skintone 815</b>              | Face  |
|   | <b>Citadel Mithril Silver</b>          | Jacket buttons and cuff buttons   |
|   | <b>Citadel Contrast Snakebite Brown</b>  | Rifle   |
|   | <b>Citadel Contrast Black Templar</b>    | Rifle barrel / bayonet  |

|   |   |                |
|---|---|----------------|
| 4 | <b>Citadel Contrast Guilliman Flesh</b>  | Face           |
|   | <b>London Grey 836</b>                   | Scarf          |
|   | <b>Deep green 970</b>                    | Trousers patch |
|   | <b>Ivory 918</b>                          |                |

Vary the colours for some elements of your uniforms to add a more mixed look. Here are a few highlights from the French veterans.



*Other patches were given different colours. Here there's Brown Rose with White cross hatching and English Uniform with Citadel Yriel Yellow, which has been cross-hatched at a different angle.*



*Perhaps this is the regimental chef with his Mars Orange carrots and his Gunmetal Grey saucepan, which was toned down with thinned Citadel Contrast Black Templar.*



*Some of the men are loaded down with kit. This fellow has garlic picked out with Buff, then White and a bottle of wine which was painted Deep Green then given a gloss varnish.*



*This chap has created a makeshift bindle from a spare rifle and has sausage links fixed to his pack, picked out in Foundry Terracotta, with a Brown Rose highlight.*

#### ADDING THE EFFECT OF THE ELEMENTS

Matt used Vallejo Leather Belt paint, heavily thinned, and flicked it from a sturdy bristled brush to douse the figures in splashes of wet mud, which was a natural factor that made life in this guerrilla war all the more grueling when the weather was poor. This is a rather random approach that you can only control so far; paint will sometimes go quite a distance. On these figures Matt was happy to let the mud fall where it may but if you want to ensure some areas of your models stay mud free - perhaps their upper parts - you can mask them with tape, a plastic bag, or blobs of sticky tack.



Once the splatter was done, Vallejo Dark Earth Paste was applied with more specific placement, to represent mud that has adhered to the lower legs or splashed further up the coats.



This is a heavy paste with a good earth texture when dry, but it is very sticky so use with caution. Perhaps do a practice run on a figure you'd be less upset about messing up before you start on a full regiment!

Beyond the basing, all the faces were given a wash of Citadel Contrast Guilliman Flesh to give them a swarthy, dirty, or sun scorched look.

# RETURN TO ARABIAN NIGHTMARES



## ARMY OF THE APES

Back in August of last year, Dr Gianluca Raccagni introduced us to wargaming with *Lion Rampant* in games based on that famous collection of stories known as *The Arabian Nights*, or *One Thousand and One Nights*. In this article, he reveals more colourful heroes, villains, and adventures from the pages of Arabian mythology.

My first Arabian Nightmares article (Wi416) explored how ghouls in *The Arabian Nights* differ from their descendants in modern fiction and wargaming. Our journey into Arabian myths and legends continues here. After a brief introduction on *The Arabian Nights* and its influence, this article focuses to one of the stories of that collection; the Tale of Prince Janshah, and uses it to provide background, an army list, and a scenario.

### INFLUENTIAL AND INSPIRATIONAL TALES

*The Arabian Nights* is a sprawling collection of tales from across the Islamic world that developed over several centuries. Older and neighbouring cultures from the Middle East, India, Africa, and the Mediterranean strongly influenced it too. *The Arabian Nights* cast a huge influence over Western Europe after it was popularised there in the 18th Century. The introduction of the ghoul into Western fiction, which I discussed in the previous article, is a very good example of that, even though *Arabian Nights* ghouls did not usually dwell in graveyards or eat corpses. Western gothic fiction was responsible for adding those features to ghouls (see Wi416).



As ghouls testify, the influence that *The Arabian Nights* exerts on Western fiction and wargaming is mostly an indirect one now. That was not always the case. In the 19th and early 20th Centuries, *The Arabian Nights* used to be a standard work in gentlemen's libraries. Its popularity influenced several seminal authors from that period directly. For example, H.P. Lovecraft was a great admirer of it, and both Louis Stevenson and Edgar Allan Poe wrote pastiches of *Arabian Nights* tales. However, in the 21st Century, audiences generally engage with second hand or garbled versions of some of the stories and monsters from *The Arabian Nights*. The aim of this series of articles is to go back to the roots of those stories to create army lists and scenarios sourced from the *The Arabian Nights* directly.

Apart from ghouls, another kind of creature from *The Arabian Nights* suitable for medium-sized skirmish actions, like those of *Rampant* games, are intelligent apes. After all, simians have many human-like characteristics, and the Islamic world has direct contact with several types. Some of those simians live in large and socially complex colonies that engage in warfare with each other. From that, the leap is a relatively small one to tales of unusually advanced and warlike apes who live in remote locations.

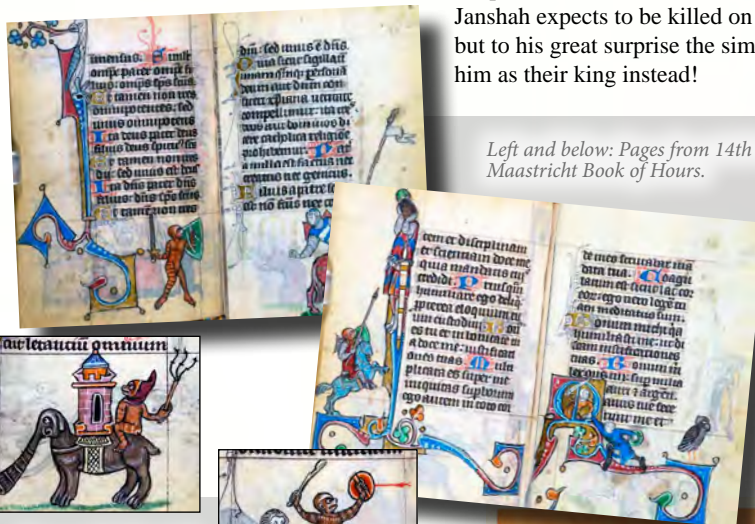
Different from ghouls, *Arabian Nights* apes are not necessarily the ancestors of those of modern fiction. Fictional apes that are more advanced than real ones have featured across many cultures since ancient times, including classical and medieval Europe. The 14th Century *Maastricht Book of Hours* is a good case in point because it includes several scribbles at its margins, representing simians who confidently brandish swords and shields, including simian knights (as shown by the illustrations to the right)! These marginalia are jokey scribbles that do not depict the Christian devotional text to which they are attached, which is utterly devoid of fighting apes. Unfortunately, I could not find comparable illustrations from the Islamic world or *The Arabian Nights*, even though the most accessible tale of fictional simian warfare comes from there. There is only one known pre-modern Arabic manuscript of *The Arabian Nights* that includes illustrations, but these are very few. Nonetheless, despite the lack of a documented genealogical link between fictional apes of *The Arabian Nights* and those of modern fiction, the immense popularity that *The Arabian Nights* enjoyed during the seminal years of modern fiction means that its influence cannot be excluded.

**THE TALE OF PRINCE JANSHAH**

The Tale of Prince Janshah from *The Arabian Nights* is not only full of wargaming potential, but is also an example of the possible influence of the book over modern fictional apes. Although there is no firm evidence of connections with *Planet of the Apes* (which is arguably the most influential modern fiction involving apes), its premises are close enough to those of the Tale of Prince Janshah that the latter could be considered a kind of medieval forebear. In the 1968 American film version of the 1938 French novel *La Planète des Singes*, a group of astronauts crash-land on an unknown planet (which eventually turns out to be a postapocalyptic Earth), where they encounter a society of highly advanced

and warlike apes. Something similar occurs to Janshah and his handful of servants. While lost in the Indian Ocean, they land on an unknown island that used to be ruled by humans but is now fought over by apes, ghouls, and giant ants. Janshah finds himself dragged into that conflict and his eventual escape unwittingly leads to dramatic scenes of massive slaughter that will be discussed in another article.

In one of those adventures, Janshah and three remaining servants (three had died in previous adventures) land on an apparently deserted island on which they find a castle of white marble and pure crystal, with a great hall dominated by a throne of red gold. While they explore that outlandish building, they hear a loud noise from the beach, and from a window they see a swarm of apes encircling and destroying their boat. The apes then enter the palace and surround the humans. Janshah expects to be killed on the spot, but to his great surprise the simians hail him as their king instead!



Left and below: Pages from 14th Century Maastricht Book of Hours.



Above and right : 14th Century Maastricht Book of Hours illustration details.



That is only one of the many adventures that Janshah experiences in *The Arabian Nights* as part of a veritable odyssey in the Indian Ocean. He is the son of the King of Kabul (now the capital of Afghanistan) and of the princess of Khorasan (a region straddling modern Iran, Turkmenistan, and Afghanistan). One day, Janshah and six servants take part in a hunt, but the gazelle that they are pursuing reaches the sea and tries to escape by swimming. That does not deter Janshah from continuing the pursuit, but he gets lost at sea with his servants. Just like Ulysses, Janshah is the only one who eventually manages to return home, while the servants die one by one during the tale.



The castle of white marble and pure crystal.

Using sign language, Janshah learns from the apes that the castle was built by the biblical King Solomon, who used it as a kind of holiday resort. Here the tale probably harkens back to popular Arabic legends, according to which Solomon used a race of monkeys as special guards, with one ape much larger than the others. This ape would be wearing at its neck a seal bestowed by Solomon himself, and could well be an ancestor of King Kong, who, after all, came from a lost island in the Indian Ocean as well! King Kong's inventor, Merian C. Cooper, was well acquainted with *The Arabian Nights*!

In the Tale of Prince Janshah, Solomon's court abandoned the island to its destiny (we will discover more about this in the next article). Left to their own devices,



the apes ruled themselves but longed for a human leader, a new Solomon. When they saw that humans had landed on the island again, they destroyed Janshah's boat to ensure that he could not leave.

Realising that he has no better option, Janshah accepts rulership over the apes despite strong reservations. Here, again, the tale reflects the fact that while the apes' similarities to humans attracted interest in the medieval Islamic world, they could be portrayed in a negative light. To be compared to a monkey, after all, was one of the most degrading insults. For Janshah, being stuck with apes in isolation from other humans, even as their king, is certainly not a satisfactory long-term solution.

The apes, however, are utterly oblivious to Janshah's very subtle reservations. The tale does not specify whether they ignore or simply do not compute them. The apes then entertain the humans with a lavish meal and take them on a tour of their new realm, escorted by ape foot soldiers and ape riders of canines as big as horses.

The highlight of the tour, however, proves to be less than reassuring for Janshah: the apes lead him to the bank of a river next to a mountain, but the opposite bank is full of big, scary, and very belligerent ghouls that are heading in Janshah's direction! When he enquires about them, the apes explain that the ghouls are their mortal enemies. In other words, they have taken Janshah there to trial his usefulness against the ghouls! The tale describes the ghouls as huge humanoids with animal heads (they are essentially beastmen: see the previous article in *Wi416*). They are small enough to ride horses... but they also hurl big stones. A battle ensues in which the ghouls are about to get the upper hand when Janshah intervenes with his three human servants, whose arrows cause panic among the ghouls and rout them (archery seems to be unknown on the island and its inhabitants find it very scary).

The victory over the ghouls confirms Janshah's rulership over the apes, who rejoice in the superiority that they have achieved over their mortal enemies, thanks to their new human ruler. Janshah's reservations, however, do not dissipate, and he soon grows weary of the clingy apes. After finding an ancient human artefact giving him clues on how to leave the island, he attempts a dramatic escape across lands dominated by giant ants, while the apes pursue him to recover their restless human king. The dramatic events of that escape, which features a bloody battle between humans, apes, and giant ants, will be the topic of the next article.

## APE TROOP TYPES

The only information that we have regarding the apes' military forces from Janshah's tale is that they include foot soldiers and riders of very large canines. The apes can cook, use dishes, and have chiefs, who act as go-betweens with Janshah. However, they cannot read or write, and there is no mention of them using weapons and armour, although the tales do not say that they fight with bare hands either. They have tools and use metal chains to control their canine mounts. This could suggest that they have rudimentary knowledge of metallurgy, and/or use equipment left behind by Solomon's court after its departure. Archery, however, is certainly alien to the island as a whole.

In other words, these apes are more advanced than real ones, but not as much as those of *Planet of the Apes*, and they are aware of those limitations, thence their longing for a human leader.

Because of those features, the suggestion here is to use only a modified version of the lightest troop types from *Dragon Rampant*, as listed below. Fantastical rules are probably too high fantasy, but that is a matter of taste.

This is a possible list of modified ape troop types inspired by *The Arabian Nights*:

- **Bellicose Foot:** Adding the Short Range Missiles option (javelins and stones) at the cost of @ 1 per unit, which gives them Shoot 6+/Range 6" hitting on a 5+ (see the special ability below regarding shooting and Wild Charge).
- **Scouts:** With shoot range value reduced to 6" (they use javelins or stones).
- **Lesser Warbeasts:** For ape dog riders, with no Flame or Spore attack option.
- **Ravenous Horde:** Inspired by the references to swarms of apes in the tale of Prince Janshah.
- **Human Allies:** As in Janshah's tale, the apes can include up to one human unit with no restrictions on weapons and armour.
- **Greater Warbeast:** Inspired by the larger chief ape of King Solomon's legends, perhaps together with a couple of sidekicks, or even a King Kong-like creature, possibly with the Fear Fantastical Rule.

You could use the above list for warbands inspired by Western medieval marginalia, but they occasionally display armoured ape knights too! In that case, you could add armoured units to the list, but it would make sense not to use the special abilities listed below for those, which are meant for lighter and more mobile troops.

### Special Abilities

Given the sparse information that *The Arabian Nights* provides on the apes' combat style, the following rules have been inspired by simian warfare from the real natural world, and especially by macaques. They are a kind of simian that is abundant in Janshah's part of the world, and they also form relatively large communities. Macaques do engage in warfare against other macaques, in which they fight in relatively cohesive groups; the closest thing that simians have to military units. When groups of macaques confront each other, battles are short with fast advances and evasive actions that continue until contact occurs, which is when violence ensues that can lead to deaths.

These abilities compensate for the limitations in troop types, but they are meant only for ape lighter units. Therefore, they should not be used for Greater Warbeast, human allies, or ape knights inspired by Western marginalia.



Monkeys and birds from the *Kalila wa Dimna*.



- **Elusive:** All ape troop types can Evade. If they also have Counter-charge, they can either use that or evade.
- **Mobile Impetuousness:** If ape units with Wilde Charge fail the test, they can still be tested for Move or Shooting activations, but not to Attack.
- **Poor organization:** If ape units are more than 12" from their leader, they suffer a -1 on Courage rolls. This does not apply to Human Allies within the warband.

### SUGGESTED MINIATURES

The choice of miniatures depends on how advanced you envisage your ape civilisation to be, because *The Arabian Nights* is not particularly detailed about that. For the same reason, there is no need to be consistent in terms of size, attire, or equipment within the warband.

For example, one could have an ape civilisation made of several castes, each with its own technological level and different physical morphology. This is a bit like old *Warhammer* greenskins, which include sub-species such as goblins, snotlings, and hobgoblins. Another option could entail some elite units armed with human weapons that were left behind by Solomon's court. The short supply of those weapons, and the apes' inability in producing new ones, would mean that lesser units would need to rely on simpler stone, wood, or bone weapons. That is what we did with our illustrations here.

For more primitive scouts and foot units we used Lucid Eye's Simians, which are a bit smaller than the average 28mm human and are armed with bones, rocks, clubs, and the occasional stone weapon.

Conversions were needed for apes with more advanced equipment and the canine riders, because no suitable miniature was available on the market. Those that you see in the illustrations are made with the following kits:

- Wolves, and the hips and legs of their riders, are from *Oathmark* goblin wolf riders. The paint scheme of the wolves is inspired by Indian wolves (after all, the tale takes place in the Indian Ocean).
- The torsos, arms, and weapons of the canine riders are from Gripping Beast's Light Saracen Cavalry.
- Heads are from *Stargrave* mercenaries, but Black Cat Games also sell ape heads.
- Modelers chain for the canine steeds' reins.

For army lists inspired by Western marginalia, a similar conversion could be done by using miniatures representing European armies and by using other kinds of steeds, including horses, goats, or rams. Fireforge and Games Workshops both offer ram riders.

Several companies sell larger apes, mostly toolless ones, such as; Reaper, Crooked Dice, Pulp Figures, Otherworld, and Foundry.

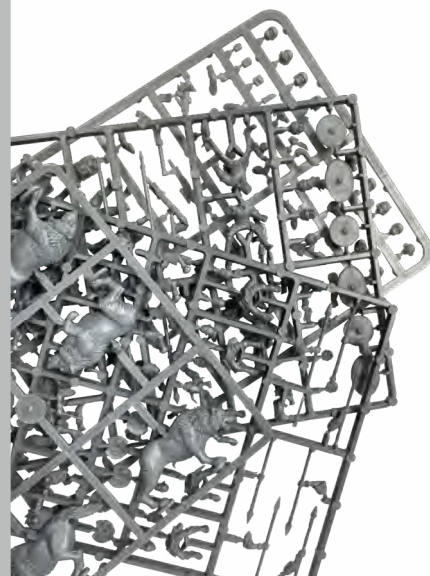
Children's toys can be used for an even larger King Kong-like creature.



Lucid Eye simian unit.

### OUR MOUNTED APE

Apes riding wolves are not the easiest figures to find, so we asked Matt Parkes to root around in his bits box and see what he could come up with. Following Gianluca's suggestion (see Suggested Miniatures) Matt used parts from Stargrave (head), Gripping Beast (legs, body and weapons) and Oathmark (wolf) frames to make this model.





Prince Janshah and his servants fight alongside the apes and their boss.

### SUGGESTED WARBAND

This warband aims to recreate the episode from the Tale of Janshah, which suggests that the human unit should be one of scouts (Janshah has three servants armed with bows and no armour).

- 2 Ape Bellicose Foot with Short Range Missiles @ 10
- 2 Ape Lesser Warbeasts @ 8
- 1 Human Scout @ 2
- 2 Ape Scouts @ 4



The ape boss spurs his Lucid Eye underlings to battle.



### SUGGESTED READING AND VIDEOS

- *The Arabian Nights: Tales of 1,001 Nights*, 3 volumes (Penguin Classics, 2006).
- F. Vire, 'Kird' (ape), in *Encyclopedia of Islam*, 2nd ed. (Brill, 2012).
- Macaque Monkeys at War from BBC Earth: [youtube.com/watch?v=ND92YNQv0TU](https://www.youtube.com/watch?v=ND92YNQv0TU)

## SCENARIO: THE BATTLE BETWEEN HUMANS, APES, AND GHOULS

*Janshah turned to his Mamelukes and said to them, "We have no means of escaping from these apes, and we must patiently await the ordinance of the Almighty." Then they fared on inland and ceased not faring till they came to the banks of a river, on whose other side rose a high mountain, whereon Janshah saw a multitude of Ghuls. So he turned to the apes and asked them, "What are these Ghuls?" and they answered, "Know, O King, that these Ghuls are our mortal foes and we come hither to do battle with them." Janshah marvelled to see them riding horses, and was startled at the vastness of their bulk and the strangeness of their semblance; for some of them had heads like bulls and others like camels. As soon as the Ghuls espied the army of the apes, they charged down to the river bank and standing there fell to pelting them with stones as big as maces; and between them there befell a sore fight. Presently, Janshah, seeing that the Ghuls were getting the better of the apes, cried out to his men, saying, "Unease your bows and arrows and shoot at them your best shafts and keep them off from us." They did so and slew of the Ghuls much people, when there fell upon them sore dismay and they turned to flee; but the apes, seeing Janshah's prowess, forded the river and headed by their Sultan chased the Ghuls, killing many of them in the pursuit, till they reached the high mountain where they disappeared.*

### Introduction

This scenario gamifies the battle by the river mentioned in Janshah's tale. The river seems to be the boundary between the territory of the apes and that of the ghouls.

### Set Up

- For the Apes use the warband suggested on the previous page. For their opponents you can use the Full Ghouls warband from the article in *Wargames Illustrated* 416, or any other opponent (human or monstrous).
- Place a river running through the table and cutting it in two equal halves. If you use a rectangular table, the river joins the two short sides. The river counts as Rough Terrain.
- You can place terrain at will, but it should not be too much.
- The apes start in the South Zone, and their opponents in the North Zone.
- The ghouls are the attackers.

### Ending the scenario

- Keep playing until the turn begins with five or fewer units remaining on the table. In that case, roll a dice at the start of each of the following turns. If the score is higher than number of units left on the table, this is the final turn.

### Victory Conditions

- Both sides add up the point value of the enemy units destroyed/routed before the game ended; damaged units still in play are not counted. The player with the higher score wins three Glory Quests.
- Moreover, the player with the most units on the opposite side of the river gains 3 Glory.
- Add Glory for Quests.

*Cavalry clash between the ape wolf riders and the ghoulish cavalry.*



# IS IT UP TO SCRATCH?



Gary Faulkner considers scratch building and how 2023 offers all kinds of new options to the home hobbyist.

## WHAT'S YOUR LEVEL?

There is, I think, a hierarchy of modelling: builders who buy kits and make them as per instructions, those who build it and add all the accessories, customisers who start chopping up parts and swapping bits around between kits, then there's the scratch builders and sculptors.

This last 'level' of modeller comes in many forms too. Some want what no one offers, so they must build it; some simply enjoy doing it themselves; some feel they can do things better, or for less expense; and then there are the more esoteric scratch builders, who encompass all the above but have a skill level that exceeds all others. They cut paper and card like ancient Japanese masters and can paint and detail their builds so spectacularly that their models look real.

These scratch builders are rare, and they do it for the doing's sake. There's little need for plaudits or pats on the back; that would interrupt the zen like focus they exude in their work.



Above: A sawmill made by Dave Andrews, who many would probably put into the 'zen master' level of scratchbuilders.

There are more materials and methods of working available to modellers and terrain builders than ever before. A quick search on the internet brings up countless videos, tutorials, and pages of advice (I've even written some of it) covering everything from traditional techniques to guides for machines and products that, even a few years ago, would have been unrealistic to imagine in the home hobbyist's workshop.

Where do I fit into the scratch building world in 2023 and where might it fit in the years beyond? As someone who designs various Sarissa kits, puts them together, and paints them to tempt others in the hobby - am I still a scratch builder? Is that allowed? Also, what does it mean to be a simple scratch builder in the now digitally enabled world?

Am I excluded from the scratch builder club by profession; am I excluded for not doing more than putting it together and taking pictures?

*A small ten-watt hobby laser moves nimbly as I type, burning its way through a designer's itch. It's cutting something that will never be made again, and I have no plans to paint it either. It's just one of those ideas that needed scratching with the wood scorching tip of a laser...*



I've alluded to the myriad materials available, and the traditional skills used by scratch builders in things I've written, and I've detailed how to make a commercially produced kit look individual and unique. [See Gary's new book *Modelling with MDF Kits. A Basic Guide* - Ed] In this article I will consider the 'modern' scratch builder, whose ideas don't just exist in the physical world of materials and tools; their ideas are aided by design tools in the digital world before moving to machines that will print and cut parts.

Is this the point where it ceases to be scratch building? I don't think so and a look around the beautiful gaming boards at wargames shows clearly illustrates that more of the top-level scratch builders are now making use of tech to further their designs. The process still requires a knowledge of many of the traditional design approaches, careful measuring, and advanced construction techniques. It still needs a creative mind that's well-tuned to problem solving. How that knowledge then progresses to its final form, well, that's the bone of contention, I suppose - learned and honed skills and craft vs 'just a machine'.

Is scratch building restricted to imperfect lines cut by hand or does a laser line, cutting through plywood; a resin printer, looping round in a plastic soup; or even an inkjet printer, pushing out coloured card fit here too?

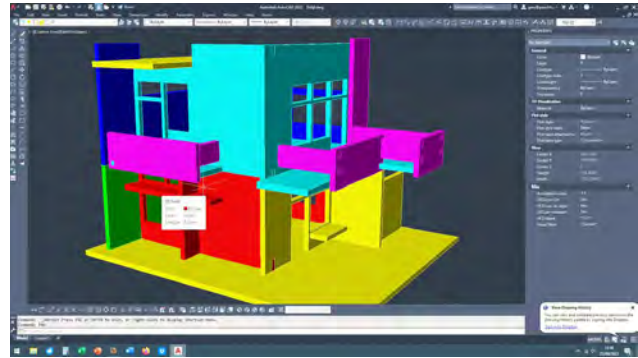
*Excuse me while I check the machine has cut 15 steps and not just had a fit and etched me some kindling... It's fine!*

As I see it, it all starts with an idea; mine was a designer's itch. I have yearned to design and create a model of a particular type of architecture for years, but I have always been drawn away to do my daily work or more traditional scratch building. That itch eventually grew so powerful it couldn't be ignored and, unable to bear it any longer, I've now taken the plunge.

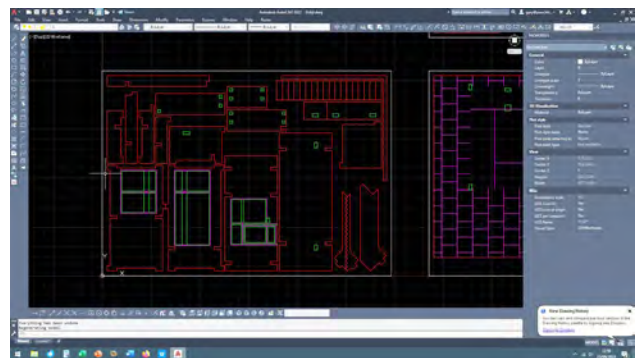
I started sketching, researching, and sketching some more. Each rough idea brought me closer to now, where the machine is at work turning those ideas into a reality. '1925' will be the result; a house designed after the De Stijl house in Utrecht. This is not the typical wargamer's project, but it used the same skills and required the same knowledge for me to get it started. The machine is currently producing the same kind of physical parts as I would have made by hand, despite its method being rather different.

### A MODERN SCRATCH BUILDING APPROACH

I know many are intrigued by digital scratch building methods and curious about what's required. It starts with software subscriptions, and these aren't exactly cheap. I have the benefit of using these in my profession as well as my hobby, but most will not have that silver lining. When I add in cost of materials its quite something too. There are less costly software options, and some let you own the program for a single payment but prepare your wallet; this is not a cheap part of the hobby!



*The model in progress from 3D form to 2D sheets.*



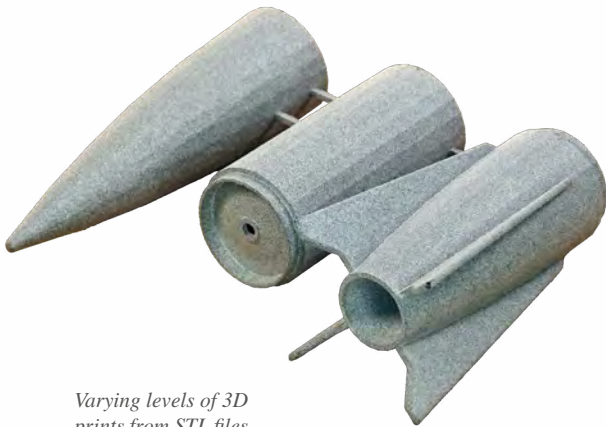
If that doesn't dissuade you, then you're in for the same ride in the digital world as you are in the physical. The software is a tool, just as your rulers and technical pencils are in the traditional realm, and the better you understand the theory behind the tool the better your results will be.

I still start with sketches, done the old-fashioned way on paper, to help me to decide what materials I will build parts in, what scale the model will be, what details are defined in the early stages, and more. Sketches give a sense of reality to the idea and solidify things in my mind before they are taken into the digital world.

The beeper on sheet two is going off, it's finished. All looks good so it's time to get sheet three on the go.

Most machine methods of working use engineering software, graphic packages, or have their own proprietary software. Although the leg work is done on a computer, actual thinking is still needed: where to shape and where to cut holes for windows, how large parts should be, where to add details and where to leave space, etc. That's where the sketching comes in. I must still work out where the joins are and how to hide them or show them off, I need to consider form, it's important to think about what will register to the viewer in the real world at the intended scale. The design process is intellectually much the same for traditional and digital scratch building.

Once I've made my 3D considerations, I need to convert it to 2D on the software. Each software package has its own processes to go through and many will result in a digital file: jpeg, SVG, STL (for 3D printing), and more. The more 'technical' engineering packages will produce a DXF for flat work. This file type has a heritage going back to the start of computerised manufacturing and, to me, is a more exact file to input to whatever your next process is, whether graphics or cutting.



Varying levels of 3D prints from STL files.



Just because I have a laser humming behind me doesn't mean all this is about James Bond tech. I have also used card and vinyl cutting machines/plotters and I quite often use simple card printing. With that done, I'll get the sharp knife out to cut things myself.

It's about using digital tech as a means to scratch build. Many people will cut card and then glue papers to it, the digital scratch builder takes it to the nth degree and uses software to design the result, mapping the brick (or whatever pattern) and printing with all the tabs laid out and ready to cut.

An example of more 'traditional technological' approaches.



Crafters seem to have taken to tech more than modellers have. They see machines less as machines and more as tools in their arsenal. In their mind it's more often the result that matters. Are modellers any different really? There's skill, process, and...

#### THE RESULT

Like traditional scratch building, the digital stuff is not about a perfect process to get it ready for others to make. There's no need for instructions or for every bit to be sorted and organised. The tech itself can be hit and miss too. Lasers, card cutters, 3D printers, and even inkjet printers at the hobby level are like little puppies and kittens; they can be great to play with but, when you want them to do something they are often disobedient unless you're in the room hovering over them!

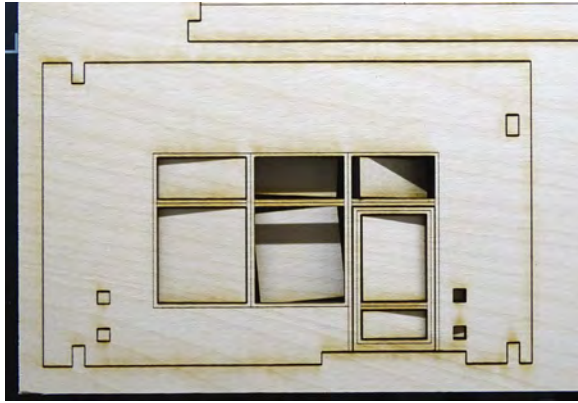
As if wanting to prove my point my cutter just randomly decided to stop. I've fired it up again to repeat sheet three which has halted for no apparent reason. Hopefully it will work this time. The delay gives me time to conclude my thoughts before I build my creation.

Those who use 3D printers will know the learning curve. It starts with the machine and its software but continues as each project is worked on and presents new problems. Indeed, problem solving becomes one of the biggest time sinks in your new hobby! This is no different to mass production, I suppose, as there's a lot of fine-tuning there too; the difference is the number of projects vs the number of items produced.



With a hobby, you are forever changing designs and the machine settings to suit them, while mass production is about finding optimum solutions for most designs and working within constraints to produce many of the same thing over and over.

Can you be a modern scratch builder if you use 3D printing and laser cutting bureaus? I think so. As with all the new scratch builder tools, they only produce parts and pieces that need to be cleaned, glued, painted, and finished, and even then, you'll get an error here and there and must get the knife and sandpaper out.



Scratch builders have always been about pushing limits and doing what they want. They are the repurposers, the 'ooh that would work!' types, the 'I can find a use for that' sorts. The new tech adds a layer of new tools and ways of working, to be integrated into whatever they want to create. Whether that tech is a new type of knife, that allows you to cut curves in card (traditional?), or a resin printer, that can form a sci-fi shape (techy), each can bring the same result.

I may be a designer but I'm also a scratch builder. I certainly use technology to do the heavy lifting, as I'm also a very lazy modeller who likes things done quickly. As I'm also error prone, I like to get it done well!



The final beep has come, and the cutting is done. I am ready to build and fully scratch the designer's itch!

The 1925 house, designed after the De Stijl house (1924) - Utrecht - Rietveld Schroder/Gerrit Schroder, is ready for completion. It took two days to design, two hours to cut, and won't take too long to build.

I'm not painting it, so it's done after that stage.

Could you have one? If I made more and gave them away, would it be scratch built?



- Software: Autodesk AUTOCAD 2024 (alternatives such as Sketchup are used widely).
- Machine: M1 Xtool 10-watt Diode Laser (on loan).
- Material: 3mm plywood.
- Other equipment: Superglue and matt spray to seal it.

# THE OTHER PARTIZAN 2023



Hundreds of gamers and collectors headed to Newark Showgrounds for the second Partizan of 2023. Team Wi was there to report on some truly spectacular tables and armies.

## VALOUR & FORTITUDE IN THE FRANCO-PRUSSIAN WAR

Partizan was Michael Perry's first opportunity to show off his Franco-Prussian War range in a big battle. Their chosen ruleset was *Valour & Fortitude*, which designer Jervis Johnson has recently been modifying to include FPW army sheets.

The armies for this period use rapid fire, massively increasing the amount of damage they can inflict, representing the improved Dreyse and Chassepot rifles. To counter this, infantry can move in a spread formation, with gaps between their bases.



*A murderers' row of Games Workshop escapees gather to observe a critical clash on the flank with V&F designer Jervis Johnson umpiring the goings-on.*

*A charming vignette of injured men getting a little liquid courage. This scene was sculpted by Michael and painted by brother Alan.*







*Prussians advance towards a lightly defended farm building.*

## Giant RISK

Nick Hindley brought an attention-grabbing and vastly upscaled version of the much-maligned old classic/old dreadful board game *RISK* to the show. It served as a hybrid between the original and wargaming standards, with different units acting approximately like they would have historically.

Modifications included powerful artillery, enhanced guard, generals boosting fighting ability, and more. Further nuance was brought by modifiers such as ambulances that allowed casualties to recover, sappers enhancing movement, and alchemists giving players more choice of reinforcement cards.



*Chasseur à pied make their way onto the battlefield.*



*A French firing line spreads their formation, meaning the Prussians cannot fire at them with the rapid fire rule.*



*The French make an unexpected attack on the Prussian right, using one of the new FPW Fate cards to add to their charge range.*



# THE SIEGE OF HENNEBONT, 1342



What do you get when you combine Dave Andrews, David Imrie, Nick Murray, Andy Milligan, Simon Chick, and Matt Bickley? The short answer is The Bodkins; the longer answer is a crew of hobby legends who ran a breathtakingly vibrant Hundred Years' War game and were worthy winners of the Editor's Shield for best in show.

David Imrie talked us through some of their board's countless details.

**David Imrie:** Compared to Jeanne d'Arc, Jeanne of Flanders is an unrecognised character. She was famous for dressing in armour and leading 60 knights out of the castle that was under siege. She broke through the French siege lines, got to Auray to get reinforcements, then came back through the siege lines to return to the castle!

Our model of Jeanne of Flanders is a conversion [see below] from a Claymore castings miniature with a fantasy female head added because I wanted her in a pointing pose. There's a famous picture of her looking out over the battlements, pointing to the English fleet, our model is based on that illustration. Because she was Flemish, I put a Flemish pavise on the stand as a nod to her heritage but there's also the banner of Brittany and the standard of Brittany. She wanted people to know that she was going to be the claim.



*Matt Bickley's roadside shrine with a praying knight and Simon Chick's shrine were two attention-grabbing details.*



Charles du Blois [below right], whose claim to the Breton throne was backed by the French, wears the same Breton coat of arms as Jeanne. He's got his own Blois standard too, but it was important he also showed he was claimant to the throne.



*Some of the board's countless little details.*

## Building the castle

**DI:** This castle didn't exist until two weeks ago... until about three weeks ago we were going to put on an American Civil War battle! We were worried it would be too similar to the one we played at May's Partizan so, as we all had early Hundred Years' War collections, this seemed like a good choice!

Dave Andrews had this Hudson & Allen kit in his collection for something like 30 years and, with his modelling magic, he's cut it up, reshaped it, and made it into something that comes to life. He made his own mould for the turrets, and the gatehouse has a scratch-built roof of carefully cut plasticard as well as little shutter details.





*Seen pointing at the French knights is the stick of umpire Nick Murray whose own rules, Great Men to It, were used for the game.*



*Every stand of knights, such as this one by Matt Bickley, looked truly incredible with extensive freehand and conversions.*

**DI:** Matt Bickley's knights from our previous Crecy game, Simon Chick's knights, Dave Andrew's Hundred Years' War collection, and my own feature. This is just a fraction of what we have though; if we put it all out it would be too crammed to be playable!

At the beginning of the week we didn't have a single cog and you can't have an English landing without them. We all rolled up our sleeves and completed a Zvesda 1:72 Hansa Cog each. Simon had the wading figures from another game and they were ideal to place coming to shore.



*Matthew Bickley's scene of a knight being blessed won him the Adrian Shepherd Award for Best Vignette.*

## Elevated Spectacle

The Boondock Sayntes' ever-prolific Ian promised us a hill fort when he talked us through his Laswari, 1803 game in *Wi427*. He didn't disappoint at the Other Partizan, bringing the elevated defences of a Raj palace to his Plains of Lalsot, 1787 demo game.





## A NOTABLE DOUBLE

For the first time in Partizan history, two game awards were presented to the same table; Charles Rowntree's 6mm Battle of Scarif won the Pete Gill Shield for the best Participation Game and the new Bruce Quarrie Award for the Best Small Game.



*A jubilant Charles (right) is presented with his second award of the day and shakes the hand of Henry Hyde.*



*The final battle from Rogue One was beautifully recreated in 6mm.*

Charles, going under the name 'All Hell Let Loose' at the show, is no stranger to creating impressive boards and battles at a small scale. Check out articles in *Wi416* and *417* where he discusses his previous award-winning game, which showcased the Ghosts' Last Stand during the Korean War.



*TIE Fighters dogfight with an X-Wing close to the surface of the planet. Ships by Wizards of the Coast from their Starship Battles range.*



*The Imperial base from above, showing the impressive water effects created within.*



*Shore troopers are represented by 3D printed Storm Knights from Wakes Emporium.*

# THE DEFENCE OF CALAIS

1st Corps travelled back to May 1940 in their impressive demo game, with the German 1st Panzer division attempting to encircle Calais and move north. The BEF defended, with Queen Victoria's Rifles and some searchlight detachments acting as infantry.

Historically the Germans cut Calais off, but the British 3rd Royal Tank regiment did make previous contact with them, so 1st Corps' owners, brothers Michael and Simon, decided to bring in British armour on a skewed timeframe to make the battle more spectacular.



Civilians moved randomly in their attempts to flee. The Germans were allowed to move or fire through them, but the Allies had to avoid causing casualties.



The board had loads of details, such as the spotters on the tower and telephone cables being laid.



The buildings were 3D printed and painted by Michael while Simon painted the vehicles and the backdrop.

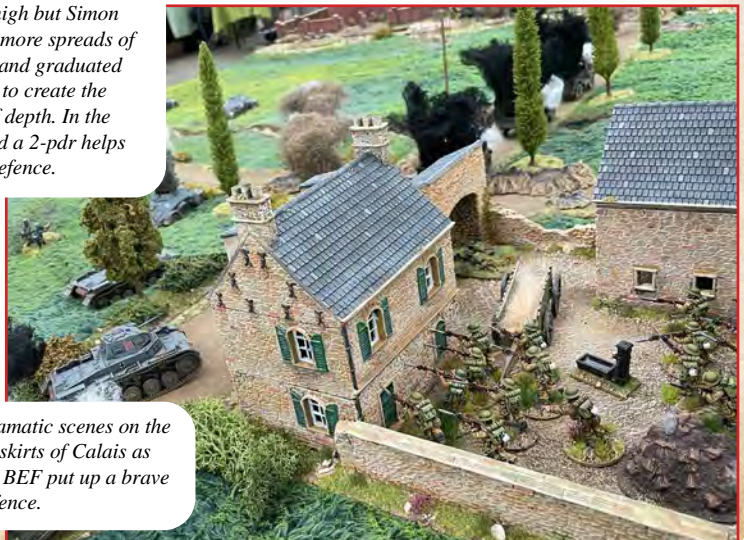


Wrecked vehicles - victims of Stuka strafing runs - litter the road.

Check out our online version of this article to see a further three pages of games from the show. Search for 'The Other Partizan 2023' at [wargamesillustrated.net](http://wargamesillustrated.net)



The backdrop started off as a model railway scenic backboard that was only 10" high but Simon scaled up more spreads of buildings and graduated the layers to create the illusion of depth. In the foreground a 2-pdr helps with the defence.



Dramatic scenes on the outskirts of Calais as the BEF put up a brave defence.

# STARTING WITH STARGRAVE



Paul J. Carney shares his *StarGrave* hobby experiences.

My friends and I usually play RPGs, but we branched out to Joseph A. McCullough's *Frostgrave* before trying our hands at his relatively new science fiction tabletop miniatures game *StarGrave*. Joe's games put as much focus on story and character development as they do on tactics and gameplay systems; that makes them a great 'in between' for RPG fans wanting to try grander tabletop battles.

There is a grittiness to *StarGrave*, with every single loot token a hard-won victory that embodies space opera and epic sci-fi; *Battlestar Galactica*, *Dark Matter*, and *Firefly* come to mind. I wanted to make a crew of figures that fit into such a world, and this article follows the assembly and painting of my fledgling band.

## PICKING THE PARTS

The amazing official *StarGrave* miniature range from North Star provides a wealth of options and, thanks to various plastic kits, it's easy to do some kitbashing and customization.

I used a few bits from the *StarGrave* metal miniatures range to assemble my crew, but I mostly constructed my characters with parts from various plastic North Star frames:

- StarGrave Mercenaries
- StarGrave Crew
- StarGrave Troopers
- Frostgrave Ghost Archipelago Crewmen
- Frostgrave Ghost Archipelago Tribals

The joy of these is their interchangeability. The ease with which I could take a pair of arms from one, add a weapon to it from another, and a torso or head from yet another is truly commendable. Being very close in scale helped, and it made the kitbashing more fun, with no real need for any sculpting or gap filling.

### FINDING MY CREW'S STYLE

I aimed for a lo-fi-meets-hi-tech vibe in my inaugural space-faring crew. As much as possible I paired bits from the *Stargrave* range with plastic parts from the *Ghost Archipelago* range, and this gave the look of my builds thr *Star Wars* aesthetic and that of late '70s visions of a raw, wild west future! When deciding on my color palette I decided to go heavy on the browns, plus black, gold, blue, and grey, with red as an accent. Again, think *A New Hope*.



*Above: The harem pants on the Grenadier (rocket launcher) miniature give him a distinct style.*



*Above: Sentries carry scimitars for that lo-fi flavour.*



*Above: The combination of turban heads on combat armor torsos, such as on my First Mate, brings the look closer to that of someone you might find in a rundown bar on Tatooine.*

### BUILDING THE CREW

There is quite a bit of detail on these miniatures, and I freely admit that my excitement in the build phase creates a 'just one more thing' mentality, but at such a small scale, often one customisation is enough. My Runner (below) is a *Stargrave* Crew miniature for all components except for the Ghost Archipelago Tribals head. I thought about adding a rope and some feathers from the Tribals frame, but decided these would make it visually cluttered; the gritty and space-western boxes are already ticked. Keeping it simple also streamlines how much I must paint.

I glue everything together, but leave off any pieces that cross the body's centerline, such as a pair of arms carrying a carbine. This makes it easier to paint behind them. Attaching a base depends on how easy it is to paint the adjacent surfaces when the figure is permanently glued to it. I may pin one foot of the figure through the base, but leave it loose so I can paint the figure and base separately after priming them together.

I finish building my bases before priming, with accessories - rods, debris, or ground texture - glued in place. This ensures everything is primed at once, and establishes the base as an intrinsic part of the overall composition.



### BASE BUILDING

The bases are custom made using Green Stuff putty and a textured silicone rolling pin. This creates all kinds of detail without the need of any sculpting expertise. To get the neat circular shape I use 1" diameter cutters.

To give more dimensionality to the base, I glue thin-gauge brass rods and brass hollow tubes of various sizes in differing quantities to some of the bases, but not all. Appearing random is key. The rods are easily bendable, which adds to the narrative of a damaged space station or the exposed piping of a ship deck.

Finally, I use Vallejo Ground Texture Rough White Pumice to add some chaos to the base surface textures. The decks need to look beat up and well-worn, not fresh out of the shipyard! Or maybe it's alien acidic saliva causing metal to corrode!



*Basecoated bases showing the different textures. Areas such as the pipes use a standard paint layer to avoid the pooling that Contrast paints would create on such flat surfaces.*



*Above: Use some kind of temporary adhesive to keep pairs of arms and other sub-assemblies together when you prime the figures. The sticky tack I use can be seen here in orange.*

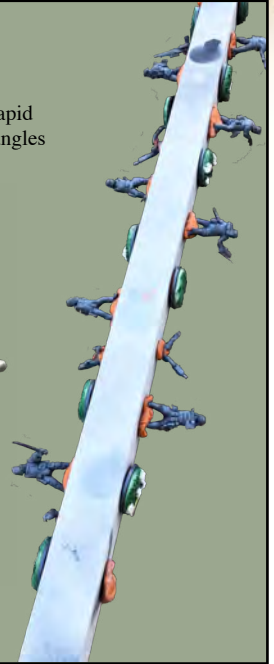
## RAPID ROTISSERIE PRIMING!

I use a makeshift squared stick as my priming assistant. I can load up all four sides of it with figures, fixed in place with reusable tack (I use Elmer's), then spin them around as I hit them with a rattle can spray. I call this technique rapid rotisserie priming! I used to put my figures on a box lid and prime; which was fine, but didn't have the freedom of angles achieved by holding and rotating a stick in one hand, and the spray can in the other.



Above: The primed crew already look more cohesive.

Right: The rapid rotisserie stick loaded with Stargrave figures.



## PAINTING

### FIRST PHASE - THE BASECOAT

I prime figures with a light neutral tone because I begin my paint jobs with Citadel's Contrast range. I have found these remarkable for easily and effectively adding depth to a miniature, with just a few strokes. Less is more with Contrast; it's better to move a little bit of the paint around than saturate the model's surface because the formulation is designed to pull pigment down into the valleys and away from the ridges. Using too much seems to reduce the amount of pigment that can flow into the recesses.

At this point I assess the figures as a group to see if the colors create a motley crew of gritty off-worlders. I initially used green on a few models, but it didn't quite work, so I had the chance to redo it. This might seem like a step backward, but redoing a basecoat is better than plowing forward with something that you're not happy with, and having to cover up future stages; that's more wasted work. A quick brush-applied coat of primer over the green, followed by a different Contrast paint, and the basecoat phase is complete.



Above: Applying the Contrast paint is a stage that requires some control, but not a lot of detailed refinement.



Above and left: The figures (shown front and back) already look close to tabletop-ready and cohesive after the Contrast application.



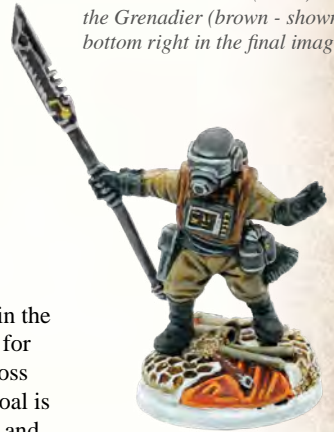
## SECOND PHASE - HIGHLIGHTS AND DETAILS

The common three-coat method of painting - basecoat, shade, and highlight - is sped up by using Contrast paints. They combine the base and shade stages, leaving me more time for the final highlights which can become two highlight layers if I want a more graduated color. If I'm careful about applying Contrast paint sparingly, I can also get a highlight layer out of that single application, to be cleaned up by successive layers.

The choices need to fit the mood or theme I'm going for, and provide some contrast for visual interest. *Star Wars* as inspiration meant dark browns and dirty whites, blues and medium browns, and light browns or khaki with light blue.



Above: Minimal color works well on the Gunner (black) and the Grenadier (brown - shown bottom right in the final image).



Most weapons, armor, backpacks, and belts are all the same off-white color to visually connect the crew together. I don't want it to look like they are in uniforms because I'm going for a ragtag bunch, but painting accessories in a similar color looks like they purchased their equipment from the same arms dealer.

On the screens (or decks, as they are called in the game), as well as some armor and weapons, I use red or gold as an accent color to pick out details. This serves a similar function to the off-white, but is a little more subtle. A small punch of color on an otherwise muted color scheme can make it pop.



Most miniatures I have painted in the past use continuous strokes, but for some highlights and accents across the crew I stipple instead. The goal is to use a series of shorter strokes and not overlap them, which lets the base layer come through, and can either add texture if done quite quickly, or create powdery, smooth blends if done meticulously.

I hope this article shows that creating a simple narrative and picking some key inspiration can guide how you paint your miniatures. Just don't get caught admiring your handiwork on the tabletop, forgetting to watch for enemy snipers!



# WHERE DID YOU GET THAT HAT?



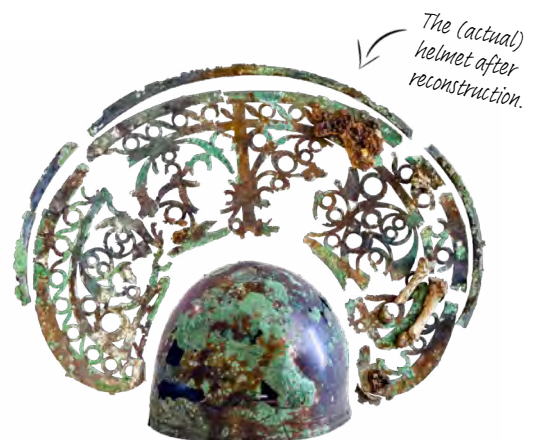
**Wargames Illustrated Editor Dan shares his latest Editor's Exploits - his quest to bring a unique Iron Age warrior back from the grave, in miniature.**

Hey you! Yes, you - North Bersted Man. Are you tired of wearing those boring coolus style helmets? Looking for something different that will make you stand out head and shoulders above the crowd? Then, what you should be wearing is double-crested sheeting adorned with intricate openwork decoration!

Until the grave of the North Bersted Man was excavated in 2008, only three examples of Iron Age (broadly Celtic) headgear had ever been discovered in Britain: two pretty simple conical affairs and the famous horned Waterloo Helmet, but nothing like the North Bersted helmet had ever been uncovered, or even imagined.

The helmet was found in the grave of a 45 plus year old warrior at North Bersted in West Sussex, southern England. Along with the significantly damaged headpiece, was a (ceremonially) bent sword, the remains of a shield and spear and various other non-military grave goods. I am a latecomer to the news of North Bersted Man and only heard about him and his fabulous headgear in 2021 when we received an intriguing email here at WiHQ from one of our typically well informed readers; Stuart Jordan. It read: "Would you be interested in producing a 'Giants in Miniature' figure of the Mystery Warrior: North Bersted Man?"

A spot of Googling, and a distraction from whatever I was supposed to be doing later, and I was better informed that most people on my new friend Mystery Warrior: the North Bersted Man (NBM). Mystery Warrior was the name of an exhibition about NBM at the Novium Museum in Chichester. The exhibition is now closed, although the Mystery Warrior himself, along with all of the grave goods from the burial, remain on permanent display at the museum.



The (actual) helmet after reconstruction.



Staff at the Novium Museum handle a reconstruction of the helmet.

If you have not previously been acquainted with North Bersted Man; marvel at the illustrations on the this pages and tell me you wouldn't want a warrior like that in your warband!

### BRINGING NBM BACK TO LIFE

The practicalities of casting such an elaborate helmet/headpiece put me off the idea of having NBM sculpted and added to our Giants in Miniature range, but by this time I was too invested in this fascinating fella and his marvellous lid to brush him aside. So I decided to pull several strings to bring him back to life in the form of a 28mm warlord for my Celtic/Ancient British collection.

My first port of call was the Gripping Beast Plastic's Dark Age Cavalry box set. I pulled out a body, head, and spear-carrying arm from one of the frames that came close enough to the illustrations I had seen of NBM on the Novium Museum website. The horses in the set were also perfectly serviceable for my needs, but, I did want my man's mount to be shaggier. I handed one of the horses from the set to *Wi's* in-house painter (at the time) Marc. He duly applied some Green Stuff to the horse, making the figure suitably more hirsute.



Our model's hairsuit horse.

Next up, that striking headgear. By this time you will be coming to the realisation that when it comes to modelling I go by the mantra of "if you want something doing, ask someone else (nicely) to do it for you", not (I hasten to add) because I'm lazy, I'm just talentless - if I wanted to get myself a North Bersted Man that looked like the real thing - I was going to have to not do it myself! I asked mate o'mine and master figure sculptor Michael Perry if he wouldn't mind knocking up a very tiny version of NBM's double crest. After wittering something I ignored about "a Franco-Prussian box set I've got to get finished" etc., etc. he obliged, and as you can see from this photo - did a smashing job.



The Mystery Warrior exhibition illustration.



Head, hat, horse, body and weapon, were all in place, and the next person I got in on the act was *Wi's* current painter-in-residence master brushman Matt Parkes. As well as painting the little fella Matt knocked up his shield, based on artwork from the museum (seen above). The boss of the shield was found in the grave excavation, so Matt was working from archaeology when he used thick paper to add 3D detail to a metal shield he fished out of his bits box.



The paint job on the body of the figure was pretty straightforward but when it came to the intricate openwork decoration Matt had to use a very fine brush and a steady hand. We did try (what we thought at the time was a great idea!) paper printing the openwork design, but Matt found it far too fiddly to work with and he opted just to paint on the gold. Of course, a see-through headdress is always going to be tricky/impossible to replicate on the 6mm surface of a miniature, so



Michael Perry displays the model - complete with headgear applied.

### MORE ABOUT NORTH BERSTED MAN

You can find out loads more about NBM by checking out the Novium Museum's website, which includes a video about the exhibition and excavation: [thenovium.org](http://thenovium.org)



All the Green Stuff applied.

Matt opted for a black background for the gold openwork - just to give it some pop.

Bringing North Bersted Man to life, in 28mm, has taken ages. We first received Stuart's suggestion letter in December 2021 and I'm finally presenting him to the public in late 2023. I'm not sure if the fact I did virtually nothing towards making the model means I can blame other people for that, or if it means I've got no excuse for it taking so long. Regardless, NBM is here now, and he's ready to die heroically on the tabletop just like all my other warlords and warriors, but at least he'll die with a fabulous hat on!



The finished model - NBM rides again!

### MORE EDITOR'S EXPLOITS

*Wi* Editor Dan writes a blog post for *WiPrime* Members every month in which he talks about the goings-on behind the scenes at *Wargames Illustrated* magazine and the broader wargames scene. This article is a taster of his casual (some would say silly!) style. If you would like to see more from behind the lead curtain, check out Editor's Exploits at *WiPrime* online.

# A FIGURE COLLECTION TRANSFORMED



**Wi Editor Dan shares his enthusiasm for the background and setting in new Osprey game *A War Transformed*.**

A radical new tabletop setting presents exciting challenges for the enthused gamer. With the release of *A War Transformed* (AWT) by Osprey Games, the 'Doggerland Front' has been offered as a new theatre of operations for World War One wargaming. In AWT's alternative history of the early 20th Century, the sea between the coast of Britain and Denmark has retreated and this exposed area has become a new battleground in the Great War. The catalyst for this transformative event was a collision between an asteroid and the Moon, an event coined The Shattering.

As well as the creation of the Doggerland Front, things get even weirder; The Shattering has also reawakened the old gods. The Lunar Goddess and the Horned God have returned to Earth and their adherents are using magic to influence the actions, and outcome, of the ongoing war between Britain, Germany, and their allies.

The background and mythology of *A War Transformed* taps into the occult beliefs and practices prevalent in the real Edwardian era, creating a fascinating wargaming environment which is both alluring and bloody difficult to replicate on the tabletop!

## A CAST OF THOUSANDS

'Thousands' is a gross exaggeration, but it sounds better than 'tens', so let's go with it. These are most of the models I gathered for my AWT modelling project.

1. Great War Miniatures British
2. Great War Miniatures British Cavalry
3. Wargames Atlantic Spiders
4. Great War Miniatures Germans
5. Vesna Sculpts Ancient Skeletal Remains
6. Crooked Dice Herne of the Woods
7. Dracula's America The Sisters
8. Archon Studio Stagecoach
9. Etsy Miniature Owls
10. Ainsty Castings Alan the Wicker Man
11. Of Gods and Mortals Banshee
12. Of Gods and Mortals Cernunnos The Horned God
13. Oathmark Troll
14. North Star Horror Flock of Crows



DOGGERLAND SKIRMISH - Featuring Great War Miniatures - painted as you've never seen them before! These figures come (borrowed) from the North Star collection, with brushwork by North-starian Kev Dallimore. He used the illustrations of troops seen in the AWT book to influence his colours and designs.



TWISTED  
HISTORY

CARAVAN OF CHAOS - I'm a big fan of Archon Studio's Dungeons and Lasers range of plastic accessories. Ostensibly aimed at the roleplay gaming market, some D&L models can be 'repurposed' for wargaming. This stagecoach (more of a caravan if you ask me!) has been given a muted paint job by *Wi Painter* Matt Parkes. I felt like it could work as a scenic centrepiece in my *AWT* collection. Cernunnos, the Horned God of Celtic Myth, also makes an appearance in this photo. I pilfered him from North Star's *Of Gods and Mortals* figure range. The model is an impressive 67mm high.



HOUSE OF EVIL - The building in this scene is from Black Scrolls Games' Cities of Tarok range. We added some giant cobwebs using Green Stuff World's Spider Serum. Search for 'Spooky Spider Serum' on the *Wargames Illustrated* website to see how we did it. Lurking at the back of this scene is the Banshee, another (large) model from the *Of Gods and Mortals* range.



THROUGH THE TRENCHES - A Giant Spider looks set to pounce as British soldiers make their way through some captured frontline trenches. The detail on the terrain board is magnificent and is all thanks to Dave Andrews. See more of Dave's work on page 88.

MANIFESTATION - As players use their magical, mystical powers they can build up the energy to summon giant manifestations. The Troll seen here is classed as a Devourer - one of the most difficult creatures to manifest. The terrain in the photo is by Crooked Dice and was last seen in the magazine as part of Dracula's Castle (Wi431).



ALL HAIL ALAN! - This striking model of a Wicker Man is by Ainsty Castings. Alan (their name not ours!) was originally given to us for use on the *Wargames Illustrated* Druid participation game, at Salute 2018 (see Wi366), and he makes occasional appearances in Celtic pseudo-fantasy games in the magazine. Alan felt very fitting for the pagan vibe of AWT.

North Star boss and accidental friend Nick Eyre has been piecing together a British Force for *A War Transformed* (see boxout). He loaned me a few of his Great War Miniatures British Cavalry to feature in my photos. A liberal sprinkling of Gamers Grass Flowers has given these figures a May Day/Beltane look. The face masks are an idiocentric addition from the *Frostgrave Ghost Archipelago* range.





**HERN HAS SPOKEN** - One of the few things I paid hard cash for were the 'Ancient Skeletal Remains' seen here, and in other photos. I bought the files from Vesna Sculpts, via MyMiniFactory - a great site for finding and downloading STL files of obscure miniatures, scatter, and accessories to be printed.

According to the rulebook, the Doggerland terrain should be "strewn with mammoth remains" ... I couldn't find any mammoth remains, so went with the next best thing, dinosaur remains.

The collection of standing stones and totems (titled the Medieval pagan temple set) were another STL/3D print purchase from MyMiniFactory. Again, taking influence from the artwork in the *AWT* book and tapping into the pagan influence in the backstory of the rules, I figured these would look fitting dotted around the game-scape.

Herne of the Woods comes from the Crooked Dice *7TV Fantasy* range and was swiped from James' figure collection. He painted it for our article on Speed Paints in *Wi425*. This character is based on the medieval legend of the Green Man and makes for a suitable addition to the *AWT* cast. In the game, he could act as a Shaman.

The crows in the background are from North Star's Horror range.



**THROUGH THE MUD AND BLOOD** - This shot really shows off the World War One trench board I borrowed from Master Model Maker Dave Andrews. Dave originally made the boards for an amazing Great War Miniatures demo table, which was showcased at the Partizan wargames show several years ago.





### ONE PATROL

Beyond all my cosmetics on display in the article, here you can see what a British gaming force/patrol should actually look like in *AWT*. This one belongs to Nick from North Star.

- |                                    |  |
|------------------------------------|--|
| 1. Lancers                         | 6. Heavy machine gun                     |
| 2. Infantry section                | 7. Spiritualists                         |
| 3. Infantry section                | 8. Lancers                               |
| 4. Witch and Mesmerist (two units) | 9. Guardian spirits (summoned creatures) |
| 5. Infantry section                |  |

**FORWARD!** - This shot is purely about the feel of *A War Transformed*. I have recruited figures from North Star's *Of Gods and Mortals*, *Oathmark*, and *Dracula's America* ranges to create a scene in which devotees of the Moon Goddess lead one of their manifestations - a Troll/ Devourer - towards the enemy.

There you have it, my pictorial foray into *A War Transformed*. Like a witch performing a ritual in the *AWT* rules, I have manifested an army of models out of thin air by using a mix of guile and sleight of hand!



# THINGS FROM THE BASEMENT



**For the last eight years, a small business in the northeast of the US has been making waves in the world of wargaming terrain. Dave Taylor interviews Joerg Bender about his company and his hobby passions, and gets him to share some model making tips.**

**Wargames Illustrated:** *How long have you been designing MDF terrain, and when did you decide to make it a business?*

**Joerg Bender:** My wife got a job offer she couldn't resist and we moved to Connecticut in 2014 from Germany. After being at home for a year, I decided I needed something more satisfying in my life. I'm a longtime model builder and have always been fascinated by laser-cut model kits. I decided to jump into the deep water by purchasing a smaller laser and I started designing my first buildings. The initial results looked promising, so I started *Things from the Basement, LLC*. As the name suggests, this is where the creative and productive part of business happens. My first appearance at a convention in 2016 - Huzzah! in Maine - was an unexpected success. Since then, I've come a long way, my brand is an established name in the hobby, and I'm a regular vendor at Historicon and conventions in New England.

**WI:** *What is your favorite part of designing for MDF?*

**JB:** I love converting an idea or an original structure into an easy-to-build, in-scale kit, that offers lots of detail and

historical accuracy but is still sturdy enough to survive rough handling on a wargaming table. I'm using a variety of materials, mostly MDF and different kinds of cardboard to achieve the right look. Add-on pieces that cannot be created convincingly with a laser-cutter are also included in the kits.

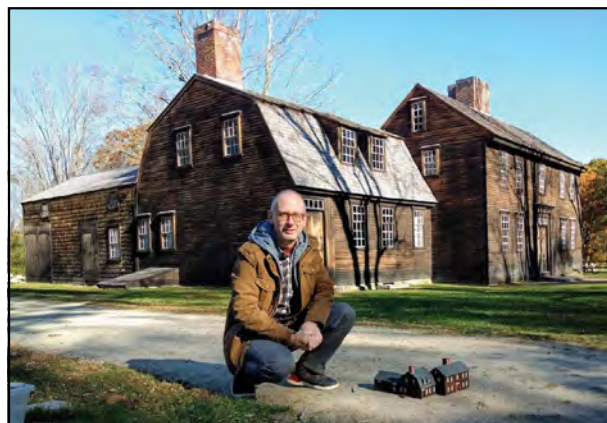
**WI:** *You have a fantastic Feudal Japan range, what inspired you there?*

**JB:** When my wife, Petra, and I played *Test of Honour* for the first time at a convention, she made me buy the starter set. As we didn't have any terrain for the game, she insisted I design my own. She can be quite persuasive. After the first kits were released, I received an order from a German professor at the university of Okinawa, Japan. As an author of books on the Sengoku period he confirmed that my kits are a very good representation of the feudal Japanese structures. Whenever I have questions about a new project in that specific era, he is my go-to person.

**WI:** *At Historicon this year, your Wild West range was incredibly popular. Do you have a favorite Wild West game?*

**JB:** I have been playing *Dead Man's*

*Hand* for a few years using my own scratch-built houses. I always refused to design my own Wild West range because there are so many laser-cut kits on the market already, with 4Ground's being the best, in my opinion. Early this year, a friend of mine approached me as he had designed a new Wild West skirmish game called *Devil in San Miguel*, set in 1890s New Mexico (check out [bloodyscotsmengames.com](http://bloodyscotsmengames.com)). I couldn't resist and started working on a mix of classic wooden buildings and adobe-style structures. This range will be growing in the future, as I have lots of ideas and the topic seems to be very popular right now. *Dead by Lead* is another brand-new ruleset that was just released in *Blaster* magazine #5. Some of my buildings are also featured on their YouTube channel.



Joerg Bender (and his MDF replica) in front of Hartwell Tavern, located in Minute Man National Historical Park (Battle of Lexington and Concord, April 19, 1775).

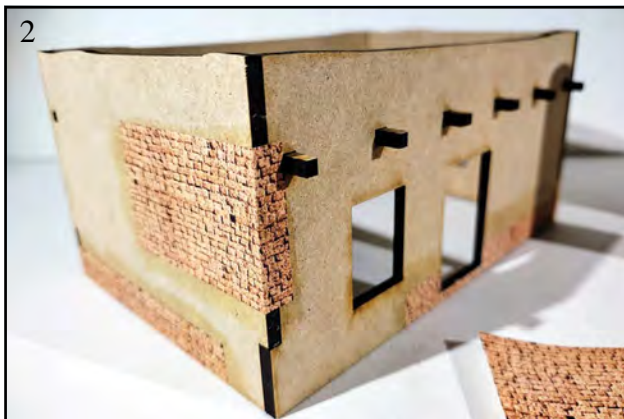
# ADOBE WALLS TUTORIAL

This tutorial from Joerg focuses on achieving the adobe look, perfect for Wild West Things from the Basement terrain.

## 1) Build the kit.

For ease of painting the inside, use the wooden floor piece as a jig when gluing together the walls, but do NOT glue it in place yet!

If you want to have mud bricks peeking through the adobe plaster, print out a sheet of the free Mud Brick Wallpaper from [thingsfromthebasement.com](http://thingsfromthebasement.com).



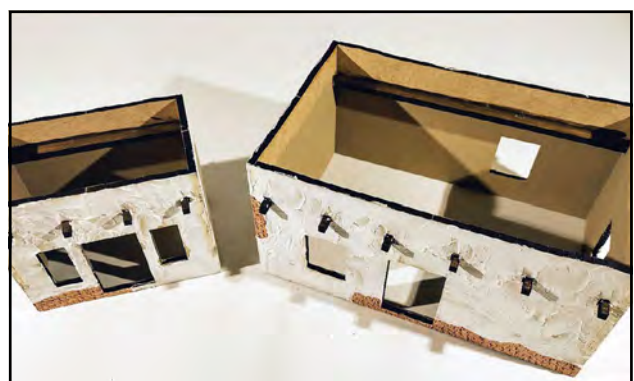
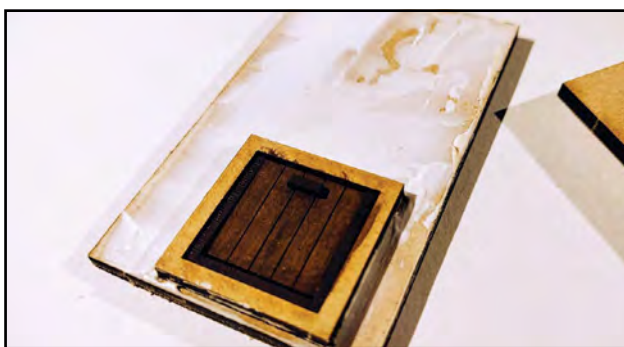
2) If you want a clean adobe look without exposed brick skip this step. Otherwise, cut out pieces of the wallpaper in the size and shape you want to use, glue them in place, and let them dry completely!

Paint the wooden parts (floors, beams, pre-assembled doors and windows, trapdoors) as well as the inside of the buildings. You could also paint them at a later stage, but it is easier this way.



3) Use an acrylic paste and apply it thinly to the surface of the buildings. You want to create an irregular pattern. Using a palette knife works well for this. Cover the borders of the printouts and try to achieve the look of crumbling plaster. Let it dry completely before moving on to the next step!

Don't forget the roof piece!

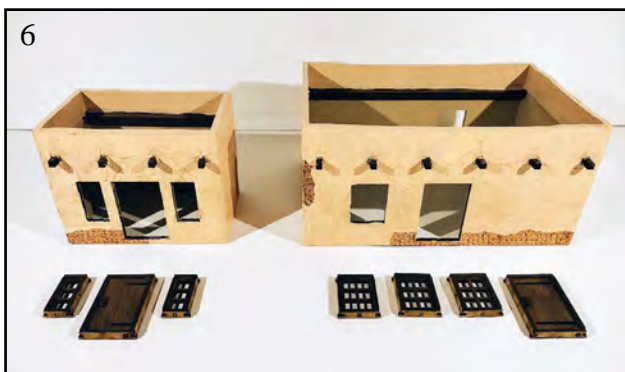




4) Paint the adobe plaster with a color close to the mud brick wallpaper. Cheap acrylic arts and crafts paint is fine for terrain builds but benefits from being applied in two coats. Let it dry!



5) To enhance the irregular surface of the adobe plaster coat it completely with thinned The Army Painter Quickshade Soft Tone. You could also use regular wood stain or any other wash to do this. Let it dry overnight.



6) Now it's time to glue in the pre-assembled and painted doors and windows, as well as the wooden floor.



7) To add some highlights and bring it all together, drybrush the whole structure with a light beige.



8) The final step is to give everything a coat of matt varnish from a spray can, as The Army Painter Quickshade leaves a glossy shine on the building.



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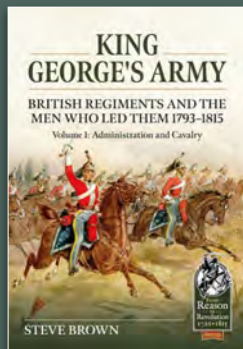


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### BUSHIDAN

Miniatures rules for small unit warfare in Japan, 1543 to 1615 AD  
Pauli Kidd

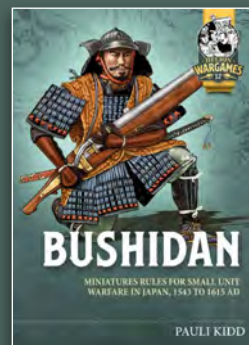
The era of Bushidan, the 16th century was a colourful period that was to see the emergence and then dominance of firearms in Japanese warfare and the development of increasingly complex small unit tactical drill and systems.

While massive armies did meet and clash, such encounters were surprisingly rare. The endemic warfare of the period was dominated by raids, small battles, incursions, and the clash of clan warbands.

*Bushidan* allows players to control the forces of samurai families, ikko-ikki covenants, pirates, bandits and warrior monks – or even forces engaged against the Japanese of the era such as Ming Chinese and Joseon Koreans. The game focuses on the small unit tactical systems that were developing to meet the demands of the new age of warfare.

The game includes a campaign system to allow players to pit their Bushidan against one another in longer conflicts.

This is a colourful period for wargamers to paint and model. The rules are intended for use with 28mm figures but can easily be played with smaller scales.





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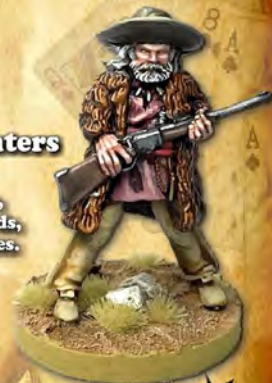
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215 Oriental Flesh  
216 Dark Flesh  
217 Leather Brown  
218 Wood Brown

219 Chestnut Brown  
220 Silver  
221 Horse tone - Dun  
222 Horse tone - Roan  
223 Horse tone - Chestnut  
224 Horse tone - Bay  
235 Horse tone - Brown  
236 Horse Tone - Grey  
225 Khaki  
228 Buff  
229 Dark Sand  
231 Mid Grey  
232 Bronze  
233 Linen  
234 Dark Earth  
237 Russet Red  
238 British Scarlet  
239 Bavarian Blue  
240 Unbleached Wool  
241 Rust

## FANTASY RANGE

106 Enchanted Silver  
107 Bright Gold  
108 Goblin Green  
109 Chainmail  
110 Royal Blue  
111 Dark Elf Green  
112 Bone  
113 Magic Metal  
114 Wizard Blue  
115 Tanned Flesh  
116 Barbarian Leather  
117 High Elf Blue  
118 Poison Purple  
119 Rat Brown  
120 Hairy Brown  
121 Bogy Green  
122 Elven Grey  
123 Elven Flesh  
124 Dwarven Flesh  
125 Putrid Green  
126 Festering Brown  
127 Enchanted Blue  
128 Enchanted Green  
129 Vampire Red  
130 Bilious Brown  
131 Brass  
132 Aquamarine  
133 Ink wash - Flesh  
134 Ink wash - Green  
135 Ink wash - Blue  
136 Ink wash - Brown  
137 Ink wash - Chestnut  
138 Ink wash - Red  
139 Matt Varnish  
140 Gloss Varnish

141 Grey Primer  
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143 Dwarven Bronze  
144 Shocking Pink  
145 Ruby Red  
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151 Lupin Grey  
152 Scorpion Green  
153 Ink wash - Armour  
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155 Angel Green  
156 Leprous Brown  
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158 Jade Green  
159 Golden Yellow  
160 Amethyst Purple  
161 Deadly Nightshade  
162 Nauseous Blue  
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166 Fester Blue  
167 Hideous Blue  
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169 Super Wash - Black  
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504 Panzer grey  
505 Green grey  
506 Desert Sand  
507 Sea grey  
508 Olive drab  
509 Brick red  
510 Mid stone  
511 Tank blue grey  
512 Tank green  
513 Faded olive  
514 Pale green  
515 Black green  
516 Iron grey  
517 Desert Yellow  
518 Field blue  
519 Chocolate brown  
520 Red Brown  
521 Army green  
522 Pale sand  
523 US dark green  
524 Tan earth  
525 Uniform grey  
526 Tank Light grey  
527 Tank drab  
528 Russian brown  
529 Beige brown  
530 Russian green  
531 Japanese uniform  
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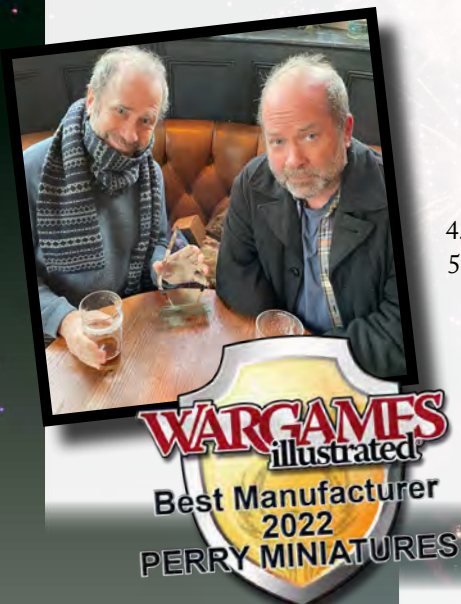
## AS VOTED FOR BY YOU...

It's that time of the year again. We're asking for your votes for the 2023 Wargames Illustrated Awards. Which companies, rules, accessories, games, and models in our illustrious hobby are worthy of your tick in the box?

Not only will the award winners receive a no expense spared trophy, which (from a distance) looks like it is made from crystal, they will be able to display the coveted *Wi* Awards crest on their website and can spend the whole of 2023 walking with their heads held high in the knowledge that they have been voted 'best of the best' by thousands of fellow hobbyists.

Get your thinking caps on and choose your favorite in the following categories:

1. Best Wargames Rules/Game
2. Best Miniature Manufacturer
3. Best Range of Miniatures
4. Best Wargames Terrain, Accessory, or Building Manufacturer
5. Best Customer Service (from any business within the hobby)
6. Best New Rules/Game (2023)
7. Best Issue of *Wargames Illustrated* (2023) -  
No award for this one - just interested!
8. Best *Wargames Illustrated* Article (2023) -  
Award goes to the contributor concerned.
9. Best Wargames Show (2023)



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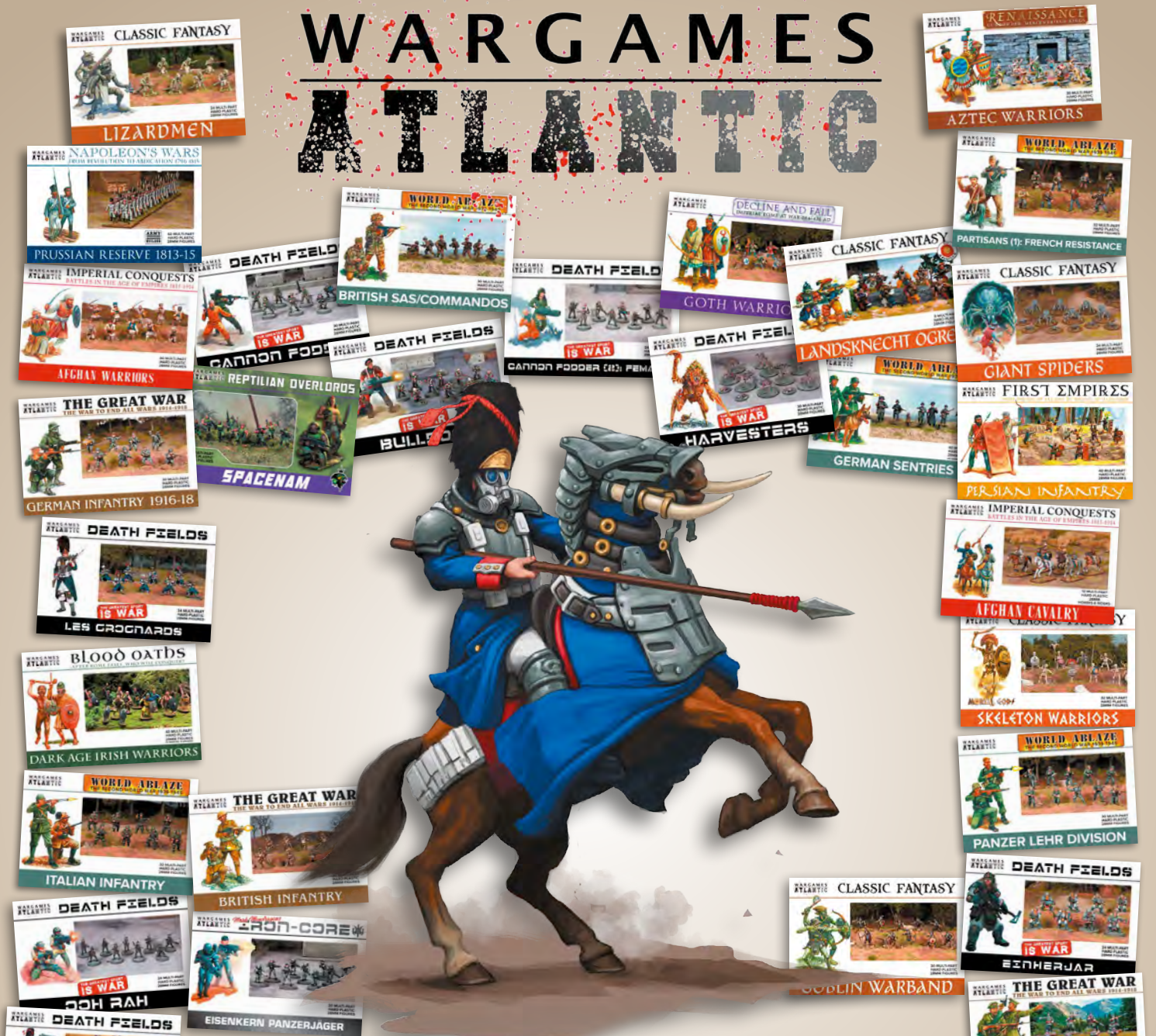
Here's a reminder of 2022's winners

1. Best Wargames Rules/Game - *Chain of Command*
2. Best Miniature Manufacturer - *Perry Miniatures*
3. Best Range of Miniatures - *Bolt Action*
4. Best Wargames Accessories - *Sarissa Precision*
5. Best Customer Service - *Warlord Games*
6. Best New Rules/Game (2022) - *Lion Rampant II*
7. Best Issue of *Wargames Illustrated* (2022) - *Wi417 - September*
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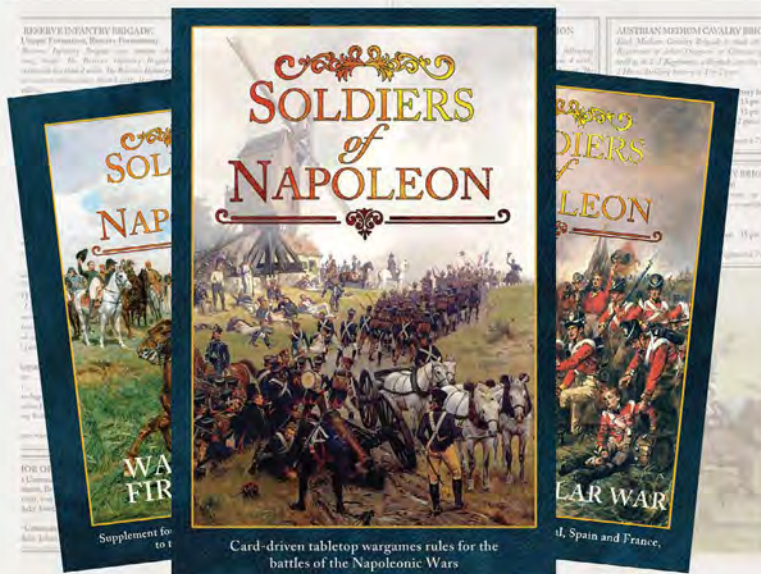
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