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ISSUE 435
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FROM THE EDITOR

The brush is mightier than the dice in this issue of *Wargames Illustrated* as we run with our theme of 'Hobby'. We don't actually restrict our hobby desk activities to brushwork; sponges, glues, Styrofoam, MDF, and many more tools and materials are utilised for the wide range of paint and build projects we have for you this month.

We have also made a point of not just presenting instructional 'how to' articles; there are various showcases you can sit back, relax, read, and enjoy, like the building of the marvellous Battle of Hattin board, from the Tareq Rajab Museum in Kuwaiti City.

We felt this month's release of *Gangs of Rome*'s updated second edition by Footsore Miniatures warranted an in depth look at the rules, via our Civis Romanus Sum article, and pride of place as our cover illustration - thanks very much to Footsore Miniatures & Games for permission to use this great Peter Dennis painting, which also appears on the *GoR* rulebook cover.

Make sure you check out our 2023 *Wi* Awards article, in which we hear from the winners, and share some of the (often quirky!) responses we receive from you and your fellow wargamers.

Happy reading and rolling.

Dan Faulconbridge

Editor

Below: Our latest Giants in Miniature release Flash Harry (revisited, GiM 70).



CREDITS

Produced in the UK.

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Printed in the UK by: Warners.

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▲ ENHANCED MDF 48



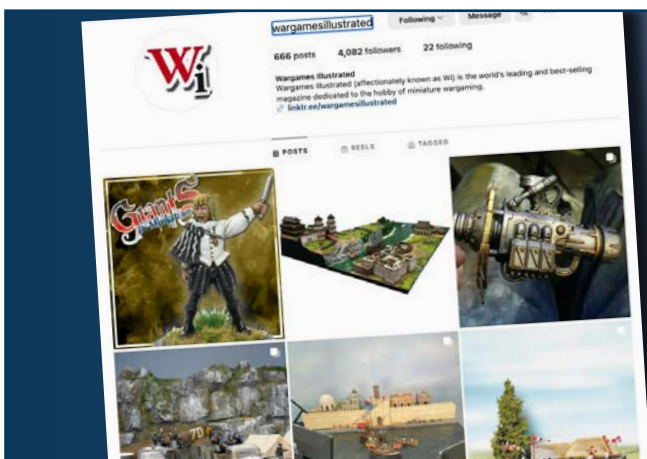
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OBSERVATION POST

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

OSPREY GAMES - FROSTGRAVE: MORTAL ENEMIES

If there's one thing every good hero needs, it's a great enemy. Would anyone care about grumpy ol' Batman without the Joker? Would John McClane have done much beyond making fists with his toes if it wasn't for Hans Gruber? Who would care about a cupboarded kid with a scar on his head if it wasn't for a camp, noseless Ralph Fiennes opposing him?

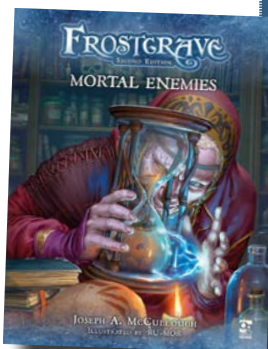
The wizarding heroes of *Frostgrave's* world have faced innumerable dangers, but they've never been pitted against a true arch nemesis... until now! *Mortal Enemies* is a new expansion that is primarily based on robust creation and advancement systems for the titular baddies. As with the other *Frostgrave* expansions, that's not the only new feature, but the whole first half of the book is devoted to an in-depth examination of it. The process of their creation begins with the basics - deciding a name, matching them to your wizard's level, and determining their 'template'. This template is chosen by rolling a D20 and consulting a table. There's a 50% chance of a humanoid big bad but they could be a Construct, Werewolf, Wraith, Fire Giant, or something else. This is the first of many tables provided and, while it may sound incredibly reductive (perhaps negative) to describe much of *Mortal Enemies'* content as 'exiting tables', we suspect that *Frostgrave* fans will instantly understand what we mean!

MAKING A MORTAL ENEMY

Author Joe McCullough's gaming past is steeped in RPG and skirmish tabletop gaming, focused on individuals and story; so too are his own games. Long tables of interesting physical and mental traits, degrading injuries, humorous quirks, game-changing skills, and more, help players bring characters into *Frostgrave's* world of unending cold just as they played an important part in Joe's early gaming. By going into great depth on 'baddie' creation in *Mortal Enemies*, the author offers an unfathomable variety of rivals to stymie your wizard's plans. As the *Mortal Enemies* are all magic based, they will be up to the task of taking on your spell-slinging wizard and apprentice quite capably too.

Each *Mortal Enemy* has altered stats (determined on another table), two ranged attacks (another table), and two utility spells (yet another table). This will form an already formidable foe but there's also the matter of what they get up to between games. An out of game spell table gives more options here, some of which are new. Affliction Doll is a necromancer spell, where an enemy soldier suffers -1 on all rolls; Rat Scent is a witch spell, that plonks a giant rat next to an opposing warband; and there are various others.

We're not quite done! *Mortal Enemies* get a special ability and an item of magical equipment (including six new possibilities), then they get some cronies! The figures that accompany them are rolled for on a gang table and, while these groups tend to be smaller than player controlled warbands, they can have quite specialist selections: Demons, Vampires, Snow Trolls, Constructs, all manner of Animal Companions, and more.



DETAILS

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



Above: The artwork in the book is splendid, with some beautifully (or grotesquely) evocative scenes depicting arch enemies and their powers in varied forms.

INTO THE GAME

Once through a third of the book, you'll have created a fearsome Mortal Enemy (a sheet to jot down all their details on is included at the back of the book). Next, you'll read how they arrive and function (see *Under the Microscope*), then there's between battle information (Mortal Enemies can advance, gaining stats and abilities in a campaign, and so can their cronies, with new or better troops).

Five different scenarios are provided, to be slotted into campaign play, and each has its own unique element that will connect nicely with the arrival of a Mortal Enemy. One has limited visibility in an underground chamber where a praklicore (part lion, part porcupine, with useless wings that could be a pet of your nemesis - see right) roams, while in another scenario your Mortal Enemy has lured you to a mystical library but is intent on bringing down the tower above to crush you!

WIZARD BASES

The book changes its focus to the home of your wizard and warband in the final third, providing more possibilities for your base than ever before and suggesting ways to defend it against assaults, perhaps led by your Mortal Enemy. Rules are given for competitive and solo play, and it's generally about defending the treasure you hold while staying alive. Chance of



survival is hindered by the fact you're outnumbered (the attackers will wait for the right time to strike) and must rely on your base defences, traps, and constructs to rebalance things. If you aren't wiped from the table too quickly, the rest of your warband will rush in as reinforcements as the game progresses.

Keep your base and warband ticking over and you can add upgrades, such as explosive runes, reinforced doors, magic drains, shield spells, teleporters, and more.

Your reward for defending loot? More loot! There is a new treasure table with 20 fresh options: Skeleton Sack is like a pop-up undead warrior you can haul around; Murderer's Blade does enhanced damage, and can cause a bleed that keeps injuring those it hits; and the Staff of Wilful Ignorance is carried by many social media warriors... after further inspection, it's actually a very interesting defence item that will automatically dispel an incoming magical attack at the cost of a randomly selected spell (which then can't be used for the rest of the game).

The book ends with a small bestiary and the previously mentioned Mortal Enemy Sheet.

OVERALL

The book looks great and is well written. Many of the ideas within could be translated to other fantasy games, and the additional base defence rules add a whole new challenge to the game's options.

Because of the in-depth Mortal Enemy creation tools, this expansion will allow players to weave further drama and narrative into their games of *Frostgrave*. The random factor provided by the multiple tables makes for fascinating big bads and will require some modelling and kitbashing skills to actually construct your Mortal Enemy. If that doesn't appeal, then perhaps this isn't the book for you, but the systems are sound and the possibilities are near endless.



UNDER THE MICROSCOPE

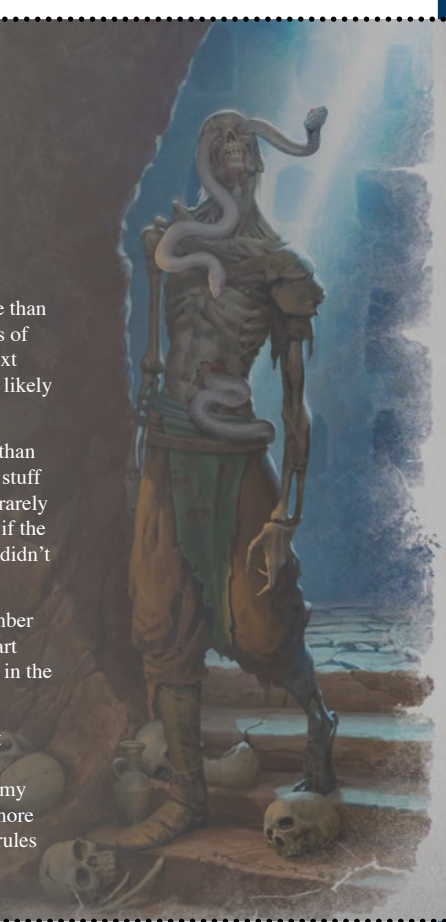
UPPING THE DANGER

Rather than throw a Mortal Enemy into every battle, their arrival is always random. If the player rolls more than their Mortal Enemy's Ambush Number (which starts at 18) then they will arrive and intervene in the events of the game. At this point their Ambush Number is changed to 21, ensuring that they won't take part in the next game. If, on the other hand, they don't appear, then their Ambush Number is reduced by 1, making it more likely they'll visit the next game.

While this mechanic is good, we found that the number required made for less Mortal Enemy interruption than we wanted in our gaming. Joe McCullough has a habit of making intriguing systems, then putting the cool stuff he creates behind high randomness barriers (this is especially true in *The Silver Bayonet*) meaning players rarely get to experience it. To counter this, we made the starting Ambush Number far lower, 11, and added 4 to it if the Mortal Enemy took part in a game, going up to 19. We reduced the total by 2 each time the Mortal Enemy didn't join a game. This ensured more action involving our nemesis.

When the Mortal Enemy deploys is determined randomly, with a roll made each turn, and the required number lowering as the game progresses. These totals are much more reasonable, making it unlikely they'll take part straight away (needing an 18 on turn one) but quite possible that by turn three (12+) or four (6+) they'll be in the thick of the action, when the game is getting to its more critical moments.

A nice touch is that the Mortal Enemy motivation is variable and the approach their cronies take somewhat depends on that main motivation. Is it the wizard, apprentice, soldiers, soldiers with treasure, or unclaimed treasure tokens? It's a simple but effective addition to the 'AI' system that their gang uses. The Mortal Enemy itself is far more dangerous, largely because their spells always cast successfully, and they operate with a more detailed AI activation list. It makes for a successful balance between game impact and the number of new rules you'll need to learn (very few) to get things working.



NORTH STAR - OATHMARK HUMAN MILITIA

A new box set of plastics has arrived for use in *Oathmark: Battles of the Lost Age*, adding to the sizable range that North Star produce for the Joe McCullough /Osprey Games system. This one brings lighter armed and armoured humans to the fantasy meets history game and, as with many *Oathmark* sets, its parts can be used in building figures for various other fantasy (or some historical) games too.

Included are six matching frames with enough parts to build 30 figures, along with square bases to mount them on. There are certainly similarities here to the existing Human Infantry frame, but these Militia have some interesting variations too.

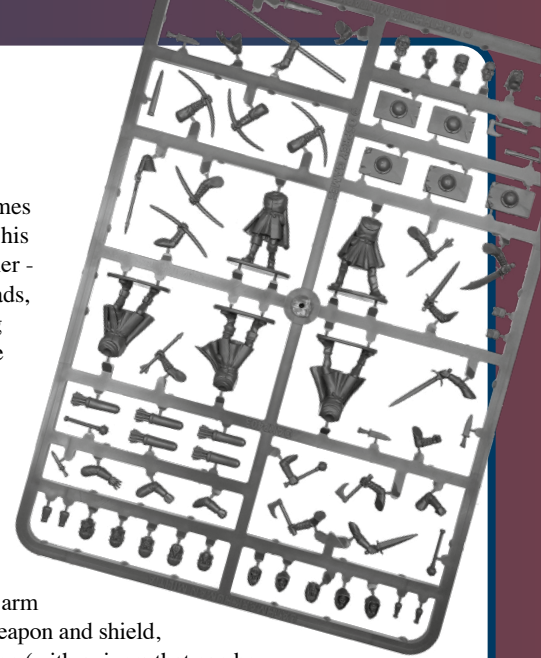
As with the Infantry set, the shields provided are separate pieces, with large central bosses, but these are more lightweight; there's no metal outer edging. Some of the Militia's shields have tattered and torn hide details too, which is a nice way to indicate a more rugged warrior or lower quality equipment.

The torso parts present other notable differences: the figures wear little more than tunics and cloaks for 'protection' and look ready to skip through rugged terrain with the ease of an experienced ranger. These men (*Oathmark* lacks the gender diversity of other North Star ranges, such as *Frostgrave*, which is purer fantasy as opposed to *Oathmark's* alternate pseudo-historical world) have a slightly more dynamic look, thanks to the flow of the fabric and fluttering of their cloaks.

Adding to the ranger possibilities [Which James leaned into with one of his builds; see Hobby Corner - Ed] are five hooded heads, along with five wearing Spangenhelms, and five that are bare. As you'd expect, in this Anglo-Saxon styled world, there's plenty of long hair and fine beards present.

There are enough weapon options to fully arm your unit with a hand weapon and shield, or make them all bowmen (with quivers that can be placed in various ways), but we enjoyed constructing a small group of individualistic Militia men with different options. We made one into a standard bearer, using the basic pole included, and added some of the officer options (an empty scabbard and fancy knife) to other figures. There are little pouches and daggers to add further character to your models.

This set can be mixed with the existing Infantry frame for even more varied troops, should you so desire, and it certainly hits the mark for ease/quickness of build, whilst still creating exciting and diverse looking troops. If we have any criticisms, the shoulder areas of the arms are a tiny bit narrow, and the nocked arrows are a little chunky, but we only raise these as we have donned our reviewer cap and are looking far closer than most army-building hobbyists would. Ultimately, this is a fine new set that will find much use in *Oathmark* armies and beyond.



DETAILS

- SCALE: 28mm
- PERIOD: Fantasy
- PRICE: £25
- MATERIAL: Hard plastic
- AVAILABLE FROM: northstarfigures.com

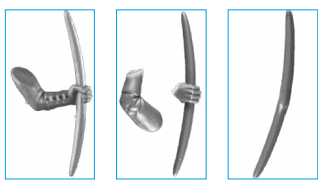
HOBBY CORNER



RANGERS OF OATHMARK

James: I've chatted quite a bit to *Ruckus* designer Mike Peters lately [See *Wi433* and *Wi434* for more detail on that game - Ed] and he's a big fan of a different Joe McCullough offering - *Rangers of Shadow Deep (RoSD)*. Mike's enthusiasm for this wargaming meets RPG hybrid system inspired me to make a ranger of my own, so I can have a game of *RoSD* with Mike when he next visits *Wi Tower*.

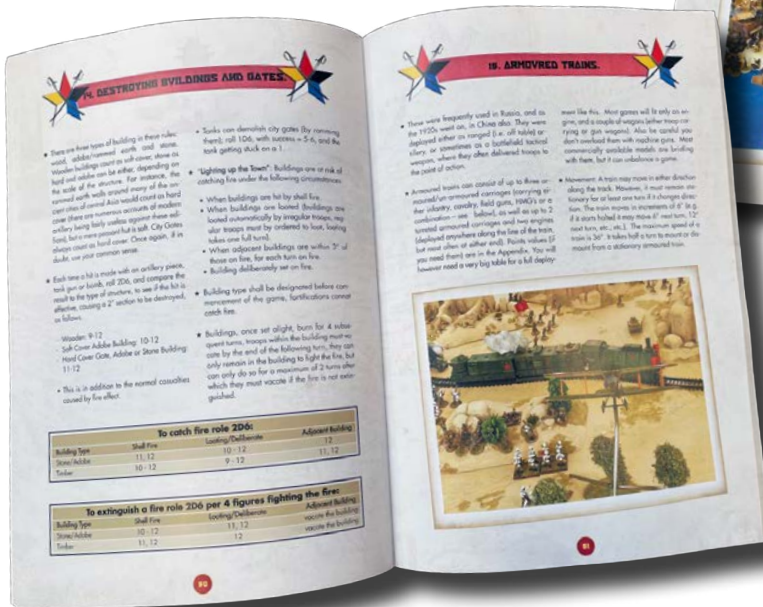
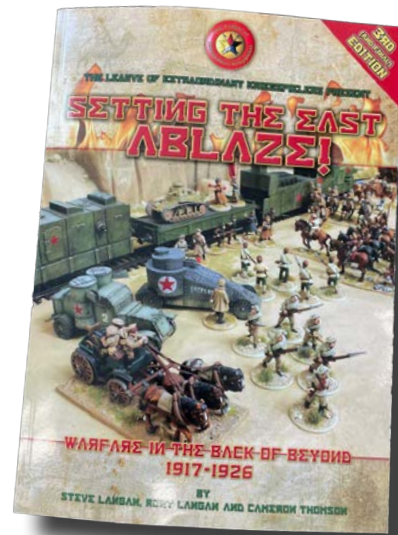
I ended up combining quite a few bits from the Militia set to build my ranger, with a bag, spare dagger, scabbard from the command options, and sword, and shield. He still didn't feel quite like a ranger though; a bow was required but he didn't have the extra arm to wield one. To remedy this situation, I cut a bow away from an arm and carefully trimmed off the hand that was gripping it with a sharp knife. I then stuck this to a quiver and put it on my ranger's back. With that done he looked more than ready to pick his way through the dark and save his kingdom from the expanding doom of *Shadow Deep*!



PARTIZAN PRESS - SETTING THE EAST ABLAZE: 3RD AND FINAL EDITION

Hot off the press comes the third (and, we are assured, final) edition of the popular *Setting the East Ablaze* (*StEA*) wargames rules. Produced by Partizan Press, the rules come as a soft cover A4 book that runs to 117 full colour, photo-packed pages. The game covers warfare in Central Europe, Russia, Central Asia, China, and pretty much any remote part of the world, from 1914 through the mid-1930s. For those of you new to *StEA*, these rules are designed for use with small units, where each of the miniatures is based individually. Regular infantry units contain ten miniatures, with irregulars containing 20, and cavalry usually having eight to ten. Games can be played with any number of units a side, with the authors claiming that, with practice, the rules can easily accommodate any game, from as few as 30 miniatures a side to over 500.

So how does it all work? All units are given a Class Factor, which effects how well they carry out orders, and a Morale Factor, which represents how well they fight. The turn sequence is card-driven, with each unit having an individual card shuffled into a deck. When your card is drawn, that unit may act. What actions it can take are restricted by its class, but can be assisted by nearby Leader and Character models. The game uses D6s only, with a single dice rolled per miniature for firing and melee. Hits are calculated from a base number, plus or minus modifiers for range, cover, and so on, with casualties removed. Failed morale tests gain the target unit a marker, with three accumulated markers causing the unit to rout if they are not rallied. There are rules included for fighting in built-up areas, vehicles (such as armoured cars and tanks), barbed wire, grenades and other bombs, heavy weapons, and even aircraft. The authors have worked hard to keep these rules as simple as possible, while still maintaining the weird 'back of beyond' feel that these unusual units should have. You can just as easily use these rules to fight out an encounter between British and Turkish WWI units in Palestine or Mongol Warlords fighting White Russian renegades out on the steppes.



If you are already a *Setting the East Ablaze* fan, what is new in the third edition? Well, there are new rules for Air Combat, including using planes and balloons to 'spot' from the air. The rules for armoured trains have been expanded, as have the rules for melee in built-up areas. The rules for artillery have been updated, and there are brand new rules for Naval warfare - and even for attacks by wild animals. It is the back of beyond, after all.

The rulebook finishes with some suggestions on how to put together your army, with guidelines for all the major European powers, as well as Russian White and Red armies, and a variety of east Asian forces. Finally, there are three sample scenarios to get you started.

Overall, there is a lot to like about these rules. They are clearly written, easy to pick up, and the fact that you need very few miniatures to get started is a major bonus. Indeed, their skirmish nature means that players can dip their toes into this fascinating wargame period without too much outlay in time and money, collecting Chinese bandits, White Russian renegades, the forces of Mad Baron Roman Von Ungern-Sternberg, and/or who knows what else. The authors state in the introduction that *StEA* is designed to produce fun games rather than points-balanced ones, and they certainly do that. This book is a must for anyone battling in the back of beyond.

DETAILS

- SCALE: 28mm
- PERIOD: Early 20th Century
- PRICE: £21.50
- FORMAT: 118-page softback full-colour book
- AVAILABLE FROM: caliverbooks.com



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RELEASE RADAR

Dom Sore fires up his Release Radar to search out great new releases. He's found some cracking terrain for our Hobby theme, along with his always-eclectic selection of wargaming goodies.

A GRAND GAMING TABLE

If you are lucky enough to have the room for a semi-permanent set up, then you will likely need a table. Model Rail Baseboards (modelrailbaseboards.com) have just the thing for you with their MDF or all-birch ply table. It has a 6'x4' playing surface surrounded by a raised edge (ideal for stopping over enthusiastic rollers lobbing their dice to the floor), and comes with two sections and six legs.

It is designed to be set up and taken down easily, and the legs have adjustable feet to keep it level in spaces with uneven floors. You also get several cup holders, dice trays, and shelves to hold your gaming aids. These are all adjustable, using a French cleat system to secure them to the table. The legs bolt on, and are easily removed, allowing the whole table to be stored flat. This makes it perfect for space-compromised gamers who can't yet construct a monument to wargaming that would inspire awe in the likes of the Perrys and Rick Priestley.



Sometimes you need to look at your hobby from the ground up, whether that's in getting ready to play a new game, or because you suddenly have more (or less... *shudders*) room to build, paint, and game in. My grand plans for a huge hobby room have had to be curtailed; the cost of impending nuptials has eaten up my budget, but those hubby expenses won't stop me plotting out my future hobby expenses!

A BOUNTY OF BUILDINGS

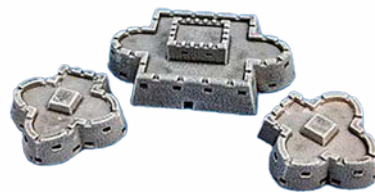
Once you've got the table to play over, you need some terrain and buildings to bring it to life. While there are plenty of battles that would class their defining terrain feature as 'a field', it is a rare battlefield that is nowhere near a building or two, at least once you are out of the ancient era.

The Auld Bridge from Fenris Games (fenrisgames.com) may stretch the definition of a 'building', but bridges such as this are perfect for anyone seeking a terrain piece that spans the ages. This one is a large, resin-made cobble bridge that you can place over a small stream or ditch, to make for easier crossing. It might have seen better days, and it would certainly be a mission to get large regiments over it quickly, but it will make a beautiful and characterful piece around the board edge for bigger battles, or become a choke point in skirmish gaming. Reduce the scale of your gaming, and this small 28mm bridge becomes a much larger 15mm bridge. It is always useful to have multi-functional pieces, and the Auld Bridge's design makes it a versatile piece for games set in ancient times, right through to the modern day.



If you like to take your scale down even smaller, how about some tiny castles from Brigade Games (brigademodels.co.uk)? First is Schloss Wewelsburg, an early 17th Century German Castle, which was razed by the Swedish in the Thirty Years' War, then rebuilt. It is most famous for its connection with Himmler and the SS, and now houses museums and a youth hostel.

Hull Castle is a little earlier, and is an artillery fort built by Henry VIII. It wouldn't see serious action until the English Civil Wars, and was a parliamentary stronghold. It consists of three pieces, modeling the main fort and the two smaller blockhouses. The castle was built using stone from the recently-dissolved monasteries, and would survive until being demolished in the mid-19th Century to make way for expanded docks. Both castles are 1/1000 scale (2mm), so are very small, but would also be useful for adding detail to your aerial games with 1/100 scale aircraft above them.



If futuristic games are more your thing, then Dark Ops (darkops.co.uk) have a research facility you might be interested in. Made from 2mm and 3mm MDF, it consists of five separate buildings and two ruined corridors. The buildings are one STC Module Alpha, two STC Habitation Modules, and two STC Module Betas. They all have removable roof parts to allow access to the interior, and their look is a mixture of practical sci-fi elements and more gothic flourishes. These are flatpacked MDF kits that require assembly and painting, and they are compatible with the other Dark Ops STC and Hyperion Defence Line kits, which makes this website something of a one-stop shop for your sci-fi terrain needs!

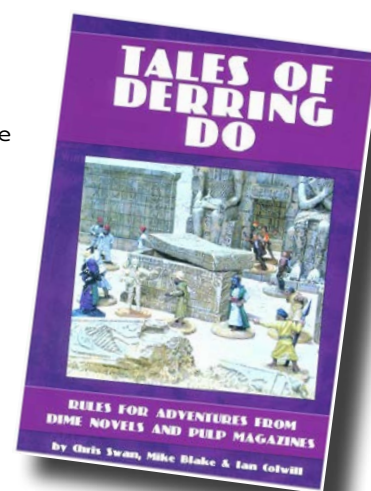


PULP IN SPACE

If you are a pulp gamer, keep your eyes on the Caliver Books website (caliverbooks.com), as they are getting ready to publish the next supplement for Chris Swan, Mike Blake, and Ian Colwell's *Tales of Derring Do* (ToDD) game. It will go by an acronym - S.T.A.R. - and take the ToDD pulp rules on a journey into outer space, exploring a vast universe where you might encounter Space Terrors, Aliens, and Robots!

With plenty of rules for space opera gaming (and battles in similar sort of pulp settings), the book takes in camp sci-fi, from the early '60s, up to the works of the 2000s. *S.T.A.R.* will be a physical book, running to around 70 pages, and featuring an additional quick play sheets that cover the details of the new rules. Don't expect full spaceship combat, but if you're keen on fighting in the corridors of hulking spacecraft, or getting into laser battles on alien planets, *S.T.A.R.* will take your pulp adventures out of this world!

A Victoriana add-on pack, based on Victorian Penny Dreadfuls, Steampunk, and pseudo-Victorian science romances, is said to be on the way, too.



SEA SUPPORT

If you like boats, I've spotted a couple of beauties this month, starting with the new *HMS Medusa* model from Skytrex (skytrex.com) for *Cruel Seas*. Skytrex Miniatures are fully committed to producing extras for Warlord's naval battles in WWII game, and this is a bit of an unusual one. It's a partnership with The Medusa Trust, supporting fundraising efforts that will allow HMS Medusa to undertake an 80th anniversary voyage to the beaches of Normandy, in commemoration of her wartime service, in which she supported of the D-Day landings in 1944.



Skytrex's 1/300th scale model presents this harbour defence motorboat in her D-Day configuration as HDML 1387, and for every sale made through Skytrex and Warlord, there will be a donation to the Medusa Trust to help get the real vessel (above) shipshape and across the Channel.



If, like Chief Brody, you feel you're "gonna need a bigger boat", then the modern Coastguard Boat from Khurasan Miniatures (khurasanminiatures.tripod.com) in 15mm might be for you. This resin model is a response boat that will get your Coastguard figures where they need to be very quickly, and it comes with four Coastguard officers in combat poses. These detailed figures carry rifles and heavier weapons, and a tripod mount is included. These are more US-style Coastguard; the UK's RNLi aren't known for their access to an arsenal!



A BUMPER CROP FROM 1ST CORPS

The first set catching my eye from the folks at 1st Corps (1stcorps.co.uk) is a Steam Engine crew (right) that combines five metal figures, metal accessories, and a resin engine plate. This is the sort of oddity that you'd never have seen in decades gone by, I suspect, but thanks to the huge breadth of ranges now, such things can be added to your collection. The figures are what you might expect from the 20th Century Follies range that 1st Corps produce - all character, no filler - and seem designed to make you smile. They will be equally at home on a traction engine, steam train, or steam ship, and their generic engine plate is made to fit onto MDF models of such steam powered machines. Some of those accessories will make excellent improvised weapons, if you do feel the need to take them to battle, and these could also see use in Steampunk games.



Above (left to right): British Army Foot Patrol, British Army Platoon Commander and Radio Operator, and SAS / HAC / COT four man patrol.

A new companion range has arrived, to compliment the British Army 1960 - 1990 range that 1st Corps released a couple of months ago [Reviewed in *W433* - Ed]. This new selection presents Internal Security Operations figures; British Troops of the late '70s and early '80s conducting security operations, rather than engaging in full combat. That makes for some interesting, unusual, and character-packed figures, with sculptor Mark Fuller trademark expressive faces present.

The codes include police support, in the guise of the RUC, as well as the opponents of the security forces at the time. There are currently eleven packs in the range: three British Army, two SAS/HAC/COT, two Police, one undercover unit (or opponents), and three packs of opponents. These would, of course, work in Cold War and Cold War Gone Hot gaming, but they would be suitable for '80s-themed 7TV games or *Winter of '79* games if that takes your fancy. It's a very well-done range that is packed with characters; they are the kind of figures that make you search out a game to use them in because you want to have them in your collection!



Above and below: RUC / Armed Police / Border Patrol.



Above: Paramilitary gunmen with AKs.



Above: Intelligence Company.

AND FINALLY...

Skytrex have announced the acquisition of the renowned Murawski Miniatures range of 28mm Napoleonic figures. These include the fantastic Grand Duchy of Warsaw and Polish Vistula Legion lines, sculpted by the legendary Paul Hicks. These will soon be available via Skytrex, but you can also order from murawskiminiatures.com. It's an interesting acquisition that should make these wonderful figures easier to acquire, which is great news for anyone interested in the period.



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

QUICK FIRE!

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

NATURAL TERRAIN

By Alan Westcoat

This trio of scatter terrain pieces was inspired by bits from nature, accumulated over the years. The main piece (right) started with a nice found rock and a 60mm plastic base. Pure white aquarium pebbles were added, along with some moss and dried plant matter, found on a walk in the woods. The unnatural whiteness of the aquarium pebbles was darkened with some smaller and darker pebbles, along with potting soil.

The medium-sized piece (below) is a chunk of raw amethyst, mounted on a 32mm wooden base. The amethyst did not sit upright on the base, so I shimmed it with a mix of potting soil and white glue. The grass is flock made of pencil shavings mixed with acrylic paint.



Rounding out the trio is a very simple piece (right), made from a spear of quartz, glued to a 25mm clear acrylic base. This can readily serve either as scatter terrain or as a loot token.



Above: Buckaroo Chimpson rides through an alien landscape on her Wonder Horse, Lavender.

BASHING THE BAYONET

By Peter Harris

I set off to Boards and Swords Hobbies in Derby on 9 December 2023 with some nervous apprehension. Our group, known as The Scourers, had previously run five *Never Mind the Billhooks* events at Boards and Swords and put on numerous participation games at the Hammerhead and Partizan wargames shows, but we were heading into uncharted territory with our first ever *Silver Bayonet* BASH event. I knew five of the entrants, but there were twelve new participants too, and we'd be playing a totally different system to the one we were used to.

I should have known better! Nerves soon vanished, replaced by four rounds of enjoyable gaming across nine possible sets of terrain. Participants all had a good time, and we will run another *Silver Bayonet* BASH in 2024 for sure!

The games were full of excitement and visual spectacle, thanks in part to scenery contributions from Mike Peters and John Gunn (used to recreate two original *Silver Bayonet* scenarios). Four specially written scenarios by Simon Clark, one from Steve Barber, and two by me complimented the ones from the rulebook, making for a wide variety of games.

Players were divided into two factions for the games: Red being the British, Russians, and Ottomans and Blue the French, Bavarians, and Spanish. The overall result, after totting up all of the games, was that the Red faction scored the most experience points and were, thus, declared the victors.

PAINTING PRIZES

The players' units were put on display during the lunch break, and we voted for the best painted force. Thomas Brown's French (below) won the prize, with Keith Vasey's unit coming in a close second.



My first game was against the irrepressible Godfrey Morgan, playing as infidel Ottomans (based on the Russian list). I can't remember exactly how many miracles his Champion of Faith managed to perform but it was very effective, if not totally in character to his unit's faithless background!

The last game was co-operative, alongside Donal Bisanzio, and we faced off against a group of monsters that included a large Troll. While fighting these minions of the evil Harvestmen we had to keep ahead of a rolling avalanche of rocks that were sweeping down a narrow valley. This was the game where I scored my lowest experience point total as I fired just a few shots, running for safety the rest of the time. Thankfully my fellow player's Supernatural Investigator fared rather better. Over to Donal for the details!



PLAYER REPORTS

Donal Bisanzio: Eager to make his mark after getting slaughtered in a previous game, my Supernatural Investigator (back from the dead!) took on the Troll, showing no concern for the rocks thundering down nearby. The fight was long and tiring, but after four hits, the massive beast was eliminated!

Every game was tactically challenging, and I really enjoyed the suspense and heroic moments that happened on the table.



In a previous game, a Vrykolakas popped up in my deployment zone at the beginning of the first turn, thanks to my terrible initiative roll, and it was this vampire that had killed my Supernatural Investigator. Protected by her holy symbol, my Occultist assaulted the Vrykolakas with a silver dagger, screaming curses, and defeating the vampire in a quick confrontation. My unit always focused on hunting the big beasts that appeared, no matter what danger that might put them in!

A big mention goes to John Gunn's warband for providing a truly dramatic moment; one of his soldiers managed to kill two of my infantrymen with one blast from a volley gun. What a lucky shot!

Mike Peters: In my first game, against Ray Earle, my Junior Officer - Sweet William - killed three Revenants. We had mutually decided to withdraw before Sweet William ran back and added the third kill to his impressive tally (right). The dramatic moment was made more remarkable because he saved Ray's Veteran Hunter, who was having a bad luck day and getting bested by the undead thing, in the process. For his bravery, William was awarded the special third Experience Point!



Ady Roxburgh: Everything went smoothly on the day and, while there were a few different rule interpretations depending on who was playing, it was nothing to worry about.



Right: In this game against Mike, Ady's heroic French (Irish Legion) Junior Officer takes out a Ghost. Experience points were equally split at the end of this encounter, so the game was a draw.



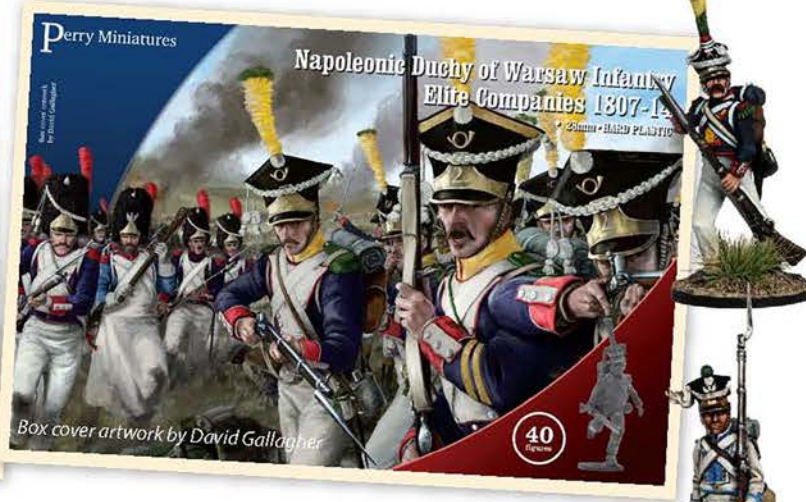
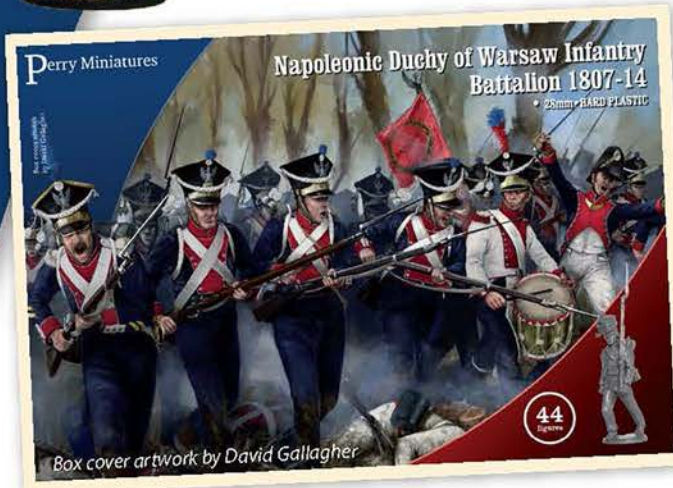
Alan & Michael Perry

New!



Two new 28mm hard plastic sets Napoleonic Duchy of Warsaw Infantry **1807-14**

Designed by Alan Perry.



DOW 1 Napoleonic Duchy of Warsaw Infantry Battalion 1807-14

This box contains a battalion, Fusiliers, Grenadiers, Voltigeurs and command. The figures can be portrayed in marching or attacking poses. 36 figures make up the battalion, 6 Grenadiers, 6 Voltigeurs and the rest are Fusiliers and command. There are also 8 additional flank company figures, skirmishing, included.

Box contains- 44 figures: full painting guide and bases.
Code **DOW 1**

DOW 2 Napoleonic Duchy of Warsaw Infantry, Elite Companies 1807-14

This box is designed for skirmish level units. All can be built as Elite companies, Voltigeurs and Grenadiers plus a command group. Both Voltigeurs and Grenadiers could skirmish ahead of the main line although Voltigeurs were primarily used for the role. Grenadiers would be used back them up when needed.

Box contains- 40 figures: full painting guide and individual round bases. Code **DOW 2**



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Models not shown at actual size.

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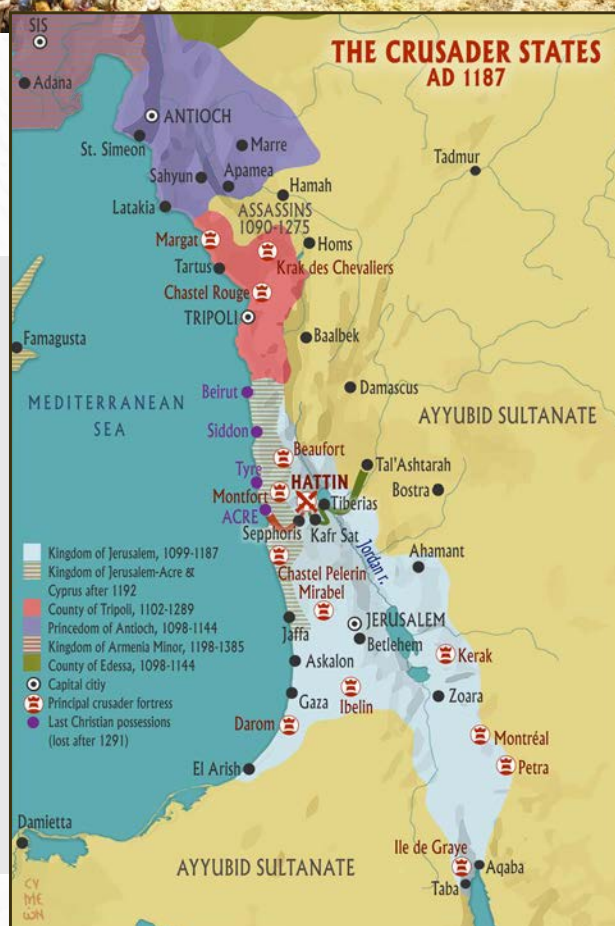


Tareq Rajab took on a truly incredible first miniature project; a display diorama showcasing one of the pivotal battles in the history of the Holy Land. He talks through the creation of this spectacular scene, which features 3,500 miniatures!

THE BATTLE OF HATTIN (1187)

The Battle of Hattin is one of the most important clashes in the context of the history of the Crusades and the Holy Land. The disastrous defeat at Hattin would send shockwaves throughout Christendom, triggering the Third Crusade and setting into motion the fall of the Crusader States that had dominated the Levant for almost a century. In the lead-up to the battle, the Crusader States had amassed the biggest army they had ever assembled, effectively levying every able-bodied man in the Holy Land (estimated to have been roughly 20,000 men), leaving castles and towns lightly defended. Almost the entirety of the army would either be killed or captured at Hattin, ultimately allowing Saladin to conquer large swathes of the Holy Land and, most importantly, Jerusalem.

Right: A map of the Holy Land during the time of the Battle of Hattin, by Simeon Netchev, commissioned to be mounted with an infoboard beside the diorama.



During my summer holiday in Yorkshire, in July 2022, I decided that as an arms and armour enthusiast, it would only be right for me to visit the Royal Armouries in Leeds, a place I hadn't been since I was a boy. Caring for a collection of Islamic arms and armour is a part of my job at my family's museum, the Tareq Rajab Museum, in Kuwait, so my initial interest in the Armouries in Leeds was to see how they displayed their arms and what I could implement back home for our upcoming renovations. Unbeknownst to me, the Armouries had a large diorama of the Battle of Agincourt, which had been on display since 2015 [see W336 for details on the creation of that impressive battle in miniature - Ed]. It captivated me completely and gave me a sense of inspiration that I had never really felt before. It was the first diorama I had ever seen, having no previous experience with diorama making or miniature painting. I immediately decided that we needed one too, but what to choose? Being an Islamic Art Museum, it needed to relate to Islamic history and, with my interest in the Crusades, I decided it would be Hattin, Saladin's greatest victory.



Above: A snippet of the miniature combat from the Royal Armouries' Agincourt diorama that inspired Tareq.



Left: Three of the 3,500 figures painted for the Hattin battle scene.

GETTING STARTED

Deciding to recreate Hattin was easy, now, I had to figure out how to do it! Being so impressed with the Agincourt Diorama, I wanted to use Perry Miniatures' 28mm Crusades range, and immediately ordered a batch, with no final number of miniatures in mind. I had to learn how to paint as well! Fortunately for me, YouTube is full of resources and, before long, I spent the rest of my time off work painting religiously and learning from my mistakes. It's safe to say I was hooked. At the same time, I was also studying diorama-building videos, taking notes, and learning from veterans of the terrain-making world. I soon realised that whilst the Perry Crusades miniatures would work for 12th Century Saracens, their Crusaders are more suited to the First Crusade. I needed to find miniatures that were more appropriate for a time closer to the Third Crusade, specifically those with surcoats. For this, I combined Perry Miniatures Crusaders with those from Fireforge's Deus Vult line, which are quite close scale-wise.

As the months went by, work around the museum's renovations began to take up more of my time. After painting a few hundred miniatures, I recruited museum workers Lorena, Evelyn, and Elenita to help me pick up the pace. They also had no previous experience painting miniatures, so I had to teach them with my limited knowledge. Before long, we were back on track and now it was time to turn my attention to building the terrain.



Above: The display in situ at the museum



Above: A mass of Crusader Infantry on top of the Horns.

MAKING THE HORNS OF HATTIN

Before starting the building process, I allocated a corner of the museum's arms and armour gallery to the diorama. In my mind, the diorama would only be impressive if it could genuinely present the scale of the actual battle, so it needed to be as big as possible. While I had originally wanted it to be viewable from all four sides, I sacrificed one side to maximise the available space.

With a metre wide walkway around three sides, the diorama would be a maximum of 3.5m x 2.4m. Although there were challenges to come, I never once wished I had made it a single centimetre smaller. With the space calculated I had to figure out the scale. The Horns of Hattin themselves (an extinct twin-peaked volcano) are large and, without some creative liberties on my part, they probably would not realistically have fit into the scale of the diorama. With action happening on both of these 'horns', it would do the diorama a disservice to only include one, so I figured out a way to fit both onto the six individual 1.16m x 1.2m sub-sections of the scene.



With help from my father, Nader, I began to shape the general structure of the Horns with layers of Styrofoam boards until I was happy. This was all based on how the horns looked from photos of different angles today. At this stage, it can be hard to visualise the final design and it never seems quite right, although it began to look better after moulding some rocks and gluing them onto the board.

The next step was to apply a layer of plaster. This was the most hectic phase of the build because I couldn't get the mix right, with the plaster solidifying too quickly every time, making it necessary to speed through the process. In typical fashion, it wasn't until we reached the final sub-section that we made the perfect mixture, allowing us to take our time and properly blend everything in. At this stage, I could begin to visualise all the miniatures on the board and how they would eventually look.

BRINGING THE LAND TO LIFE

After painting the rocks, it was time to add flock. This was the most fun and rewarding part of the entire build. I got my material from Woodland Scenics and with every layer of fine and coarse turf, the diorama came to life. Layer upon layer helped to create genuinely realistic-looking terrain. However, by the end, I felt the landscape was too 'green' for Hattin. There is a common misconception that the entire Holy Land is one giant arid desert, which is not the case, especially for Lower Galilee, where the Horns of Hattin are located. The battle took place in the middle of a hot July in 1187 though, so I wanted to add a little bit of a dry, rocky, Mediterranean touch. I went outside, got a bucket of fresh Kuwait sand, and spread it over the entire diorama. I was surprised just how much this layer of sand helped to tie it all together and create another layer of realism. It was now time for the final touches.



Above: The boards covered with brown tile grout.



Below: The board comes to life with the addition of Woodland Scenics turf.

It is impossible to know the position of trees at Hattin 836 years ago, so I decided to place mine in the rough positions of trees that are there today, finding model trees that look like those native to Lower Galilee and placing most of them along the ridge of the two peaks. With the addition of more tufts, shrubs, bushes, plants, and flowers across the whole diorama, it was complete and ready to be moved into the museum.



Above: Finishing touches are made through the addition of trees and flowers.

PAINTING THE BACKGROUND

At this stage, the museum's renovations were still in full swing, and the diorama's display case was almost complete, with just some final touches needed on the outside. Now was the time to decide what to do with the background. As I mentioned, the diorama is viewable from three sides, leaving a 3.5m wall on the fourth.

I had toyed with the idea of printing a generic blue sky background but was never entirely convinced by how it would look. With all the work that had gone into the scene, I felt something special was needed. A year prior, I had met an Italian artist called Riccardo Scavo, who was teaching art at a school in Kuwait. I knew Riccardo had a history of painting murals for churches, so I thought a painted background would be the cherry on the cake. After explaining my idea to him, he was immediately sold, so we began discussing how to proceed. I wanted the background to act as a window from the top of the Horns of Hattin, so it needed to look like it does in real life, including a view of the Sea of Galilee (Lake Tiberias), which, of course, was where the Crusaders were trying to reach before they were cut off and forced onto the Horns.



Riccardo soon got to work, and I was blown away by how effortless he made the painting look. Before long, the blue sky and its clouds were complete. Although the wall was a few metres high, Riccardo advised that only a portion, around half of the wall, should be painted to retain a good window-like perspective. If the entirety of the wall was painted, the perspective wouldn't look quite right if you were to view it from all sides, and it might take away from the diorama.

Now, it was time to paint the terrain on the backboard. To match the colours of the background with those of the diorama, Riccardo needed to see it under the display case's light, so we moved down three of the back sub-sections and placed them against the wall. Riccardo's painting behind them created an illusion of the terrain extending into the distance, and after just two days, the background was complete.



THE TAREQ RAJAB MUSEUM

Founded in 1980, the museum is a significant private collection of Islamic Art and is the first dedicated Islamic Art museum in the Gulf. It was born from the vision and dedication of Tareq Al-Sayid Rajab, a distinguished Kuwaiti, and his wife Jehan. When a 14 year-old Tareq ventured to Baghdad in the 1940s, in search of ancient manuscripts within the city's vibrant marketplaces, it marked the beginning of a lifelong passion for manuscripts and Islamic art.

His path crossed with Jehan's in England, where he was studying, and together, they embarked on travels across the Islamic world, acquiring artefacts as they drove from village to village. Jehan had a keen eye for jewellery and costumes, often purchasing them directly from their wearers.

As their dream of establishing a museum became a real possibility, they shifted their focus to renowned auction houses like Christie's, Sotheby's, and Bonham's, enhancing their collection with more regular acquisitions.

The museum's history is not without its tumultuous chapters. The Iraqi Invasion of Kuwait in 1990 posed a dire threat to its existence. With the invasion catching everyone off guard, Jehan and her son Nader were the only members of the Rajab family in Kuwait. They concealed the museum behind false walls and secret rooms, enduring the harsh realities of a seven-month military occupation. The museum remained hidden for most of the occupation, but, after likely being tipped off, the Iraqi Army and Secret Police breached its hidden entrance. After a fruitless search for firearms, they left, promising to return. Fortunately, the following day, Coalition forces launched the ground war and the Iraqi Army had more pressing concerns.

The museum remains under the ownership of the Rajab family, with the third generation now actively involved in its management.



FINAL PREPARATIONS

In the following months, the primary focus, aside from the museum itself, was to paint as many miniatures as possible. By this stage, I had lost count of how many I had bought. There were several times that I decided I would do 'one last order', but after grouping all the miniatures I had together, it just never looked enough. The idea of 100 miniatures sounded like a lot, but after packing them closely, it looked like a drop in the ocean on a diorama as big as Hattin. I will admit that I may have gotten slightly carried away with the eventual number, but I didn't want to risk there not being enough miniatures to show the scale of the battle. With a large portion of the miniatures now fully painted, I began adding transfers to shields and flags to poles. Many of the shields for both armies were decorated with transfers from Little Big Men Studios and Battle Flag, and those that were not, were

painted. I recreated many flags of both armies through flag-creator.com before printing them out on regular A4 and gluing them onto flag poles with PVA, which allowed me to create a flowing effect.

It was important to figure out and plan how I would eventually tackle the assembly of the miniatures on the diorama. What stood out to us in the early days was that we couldn't retain the miniatures' bases if we genuinely wanted the diorama to look as realistic as possible. The puddle bases would also prevent us from packing in the

infantry and cavalry closely. Therefore, we decided to remove them. We cut off the bases from thousands of miniatures and Nader drilled tiny holes into the feet (and hooves) of every single one before supergluing a steel pin that we imagined would let us quickly affix the miniatures to the board. Of course, it wouldn't be so simple. I had tried placing one on various parts of the diorama and, although some places were tougher than others, the pin always went through. This created a sense of over-confidence that would come back to haunt me. More on that soon!



Through reading various sources, I found that when displaying the diorama, it would be important for visitors to see all the crucial aspects of the battle, even though they may not have fitted into same area or timeframe. In the name of history and education, I took some creative liberties and made mini dioramas under the umbrella of a large one. Therefore, what is happening on one end of the board does not necessarily occur at the same point in time or location as something else on the opposite end.

ASSEMBLY

I initially moved the back three sub-sections of the diorama into the display cabinet, setting them so that I could access the front and back, which wouldn't be possible once the sections were slid against the wall. After attempting to place the very first miniature on the board, I realised I was in trouble.

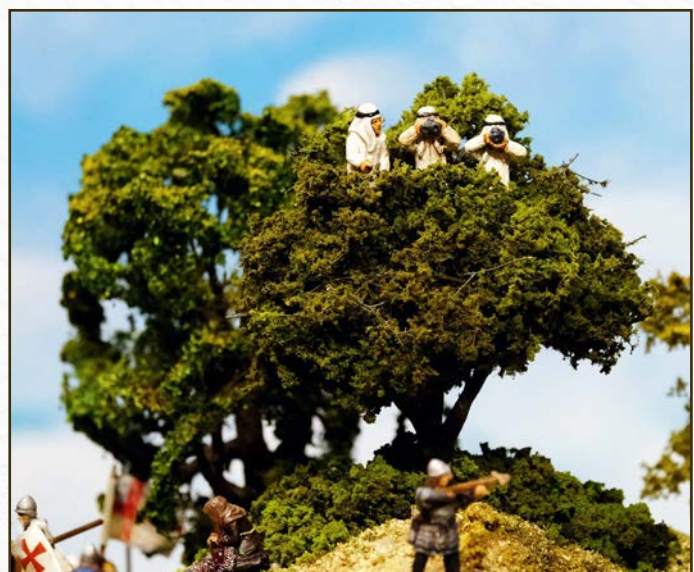
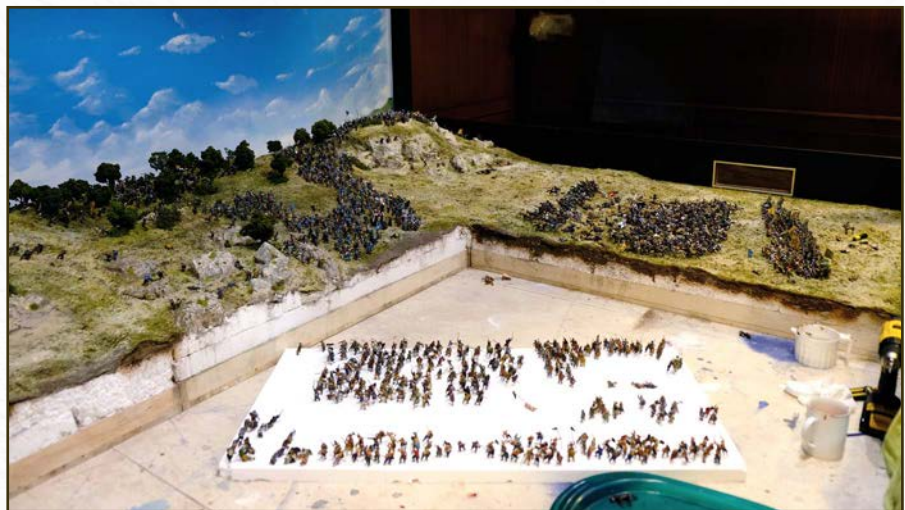
Despite checking to see whether the pins attached to their feet would go through the board, I somehow missed every area of the diorama where the plaster underneath was thickest. This meant that the pins would not go through the plaster in most places and would instead just bend. I was forced to have some screwdrivers filed down into sharp points that I used to make an initial hole, before following up with the miniature itself. This would end up being necessary for almost every single miniature. The final assembly took Nader and me around 100 hours to complete, and we did not finish until late into the night before reopening the museum. Throughout the entire assembly process, I had been counting and recording how many of each miniature I had placed onto the diorama. On the day of reopening, I totalled it all up and discovered there were 3,499 on the board. An hour before reopening, I removed the glass from the diorama and placed number 3,500 on the board.

As a final touch, I commissioned Steve Barber Models to create three miniatures of my father, my grandfather, and me in traditional Kuwaiti clothes, that I put on top of a tree, watching the battle unfold. To add some interactivity, a small touchpad is attached to the front of the diorama, which, when pressed, plays 30 seconds of clashing swords, horses neighing, and soldiers shouting through the use of Feonic Invisible Speakers. These speakers produce sound by converting electrical audio signals into mechanical energy, causing the surface they are attached to (in this case, wood) to vibrate. This vibrating surface essentially turns into a large speaker, to produce sound without the visible presence of traditional speakers.

After thousands of hours of work, the Battle of Hattin diorama was complete and is on permanent display for visitors to the Tareq Rajab Museum in Kuwait.

REALISM THROUGH THE WIND

Several sources describe the Saracens setting fire to a nearby field and the wind carrying the smoke towards the Crusader positions. Although I could not add any smoke to the diorama, the wind direction is reflected in how I positioned every flag. The flags of those running against the wind slightly turn to the direction of the wind on the tail end.



Above: Custom sculpts of Tareq, his father, and grandfather, overseeing the battle!

GALLERY



Above: Military Orders charge.

BY THE NUMBERS

Miniatures

- Crusaders: 1191 infantry, 84 dead, and 339 cavalry (including the rider).
- Saracens: 1,363 infantry, 59 dead, and 410 cavalry (also including the rider).
- Others: There are also 48 dead horses and three riderless horses.

Time required

- Cutting off base tabs and pinning each miniature - 80 hours.
- Terrain building - 250 hours.
- Painting the board and miniatures - Around 7,000 hours, split between four painters.
- Mounting all 3,500 miniatures on the board - 100 hours.
- Decals used - I didn't count, but thousands!
- Flags applied - I counted, 243 in total.





Above: Action atop the Horn.

Right: Cavalry charge towards Saladin's position.

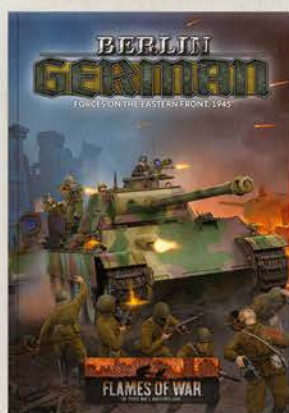
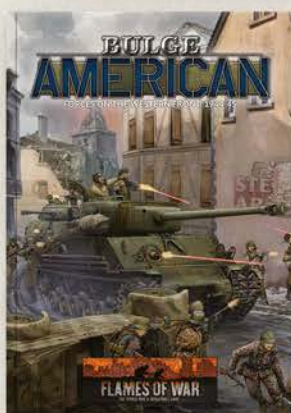
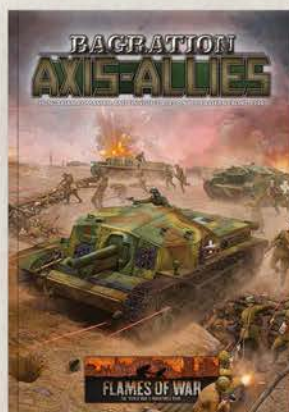
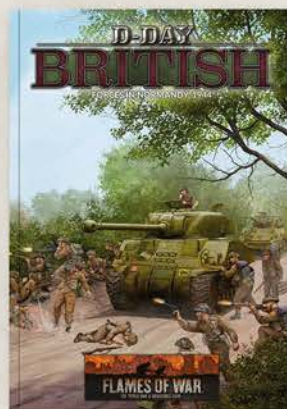
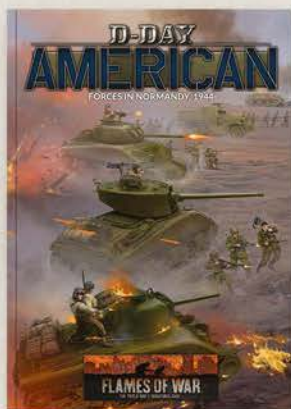
Below: Protecting the Relic of the True Cross.





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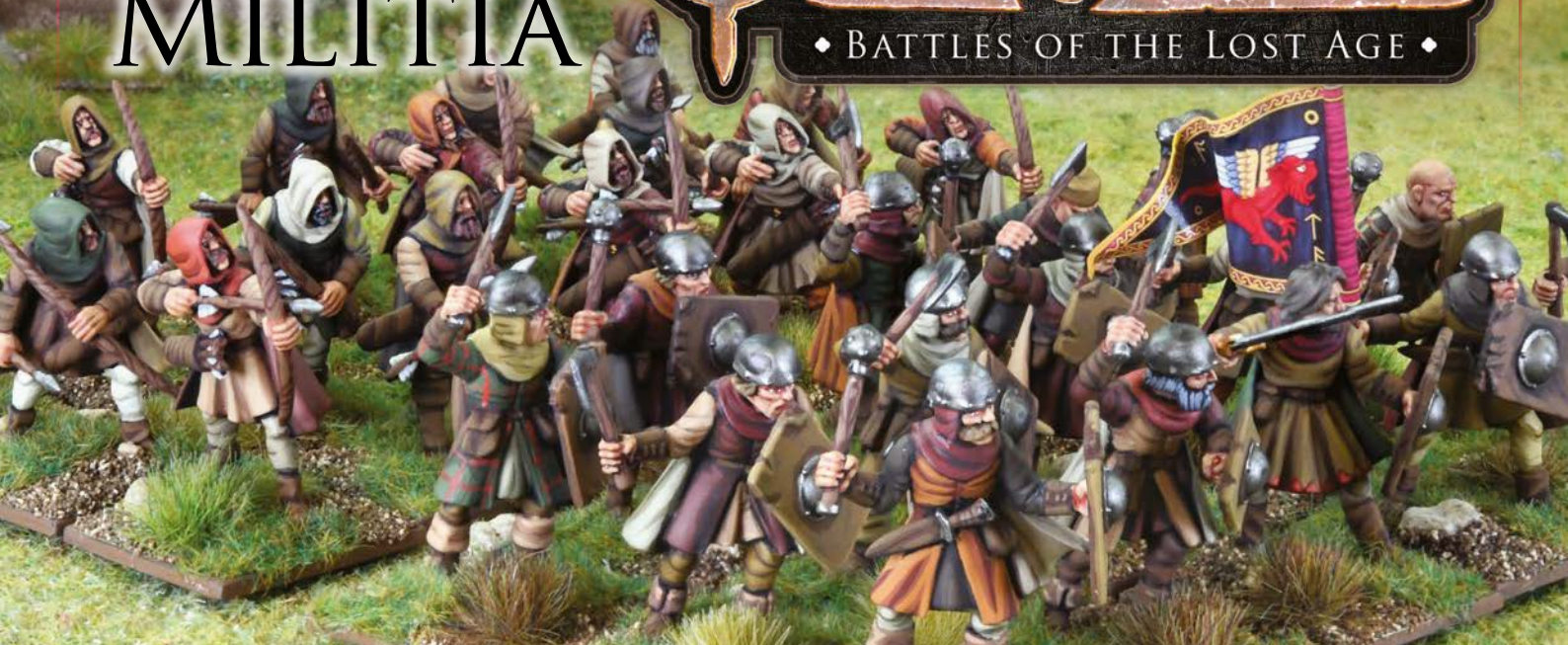
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CIVIS ROMANUS SUM



James explores Footsore's latest release, *Gangs of Rome*, as well as the first capital city of the Roman Empire that inspired it.

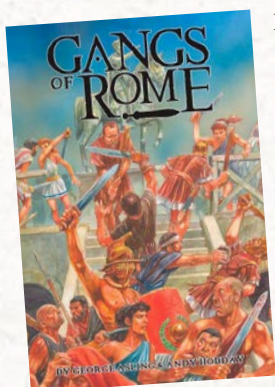
When we think of Romans on the wargaming table, it's quite natural to picture lines of well-drilled legionaries in bold colours, wielding *pilum*, *gladius*, and *scutum*, perhaps forming an impregnable *testudo*, and conquering their way across the varying terrain of different continents. That's great, if you like your ancient battles big, but the stories of the Romans don't begin and end with vast campaigns and epic battlefield clashes.

Footsore's latest ruleset, *Gangs of Rome*, revels in the charged tempers, power struggles, and civil unrest disrupting daily life in the famed first capital. The game focuses on small skirmishes and linked campaigns, with characters fighting in low figure count gangs, using tight skirmish mechanics and cinematic action abilities, to play within the city and the rural areas around it.

In this article, I examine *Gangs of Rome*'s systems, and present a smattering of history to weave into your campaigns, enhance one-off games, and add to the intriguing rules. If you're fond of more realism, you can upgrade your battles with details from many more clashes recorded in the (admittedly fuzzy) history of Rome's rise and fall.

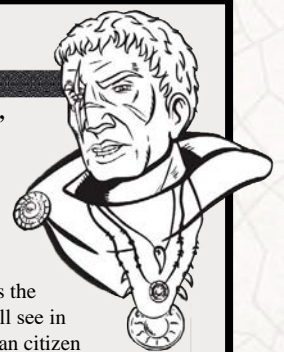
FROM A HUMBLE BEGINNING...

The game was first released in 2018, but this second edition of *Gangs of Rome* cranks everything in the skirmish game to eleven! The production quality, weight of content, and actual physical weight of this hefty book are all notable changes. There are improvements across the rules (though the core of



"I am a Roman citizen"

This article's title is the Latin for "I am a Roman citizen", a phrase said to guarantee safety to anyone who declared it when traveling, such as the power of Rome. As you'll see in this article, being a Roman citizen certainly didn't guarantee such safety, not even in the city of Rome itself!





the initial version remains), everything's beautifully laid out and illustrated, and lots of extra flavour has been added in box-outs that feature stories, tidbits of historical detail, and other narrative extras.

The folks at Footsore have opted to keep this second version's name pure, presenting it with no ancillary numbering convention. Perhaps the first ruleset is now regarded as a 'beta' in their eyes, and this release is ready to truly impress and broaden the game's audience.

Combatants are plucked from the past, but the book doesn't present thorough historical detail or explicit events from Rome's past, nor does it state a particular timeframe. If you imagine that *Sharpe* author Bernard Cornwell had focused his attention on writing a game about ancient Rome, as opposed to a book series about the Napoleonic Wars, you'll get a good picture of the history-meets-fantasy world that *Gangs of Rome* conjures up.

THE MOB COMES EQUIPPED FOR WARFARE, BEWARE

As with its first release, *Gangs of Rome* remains a game of skirmish action, with each player's small group of Gang Fighters battling through scenarios that demand granular activations and nuanced combat. The activation friction of the first version remains; you can never quite be sure who will go next because of the now ubiquitous drawing of tokens from a bag. What's been updated in this version is that mob activation has been added to the draw.

These mobs are non-player groups of unruly citizens, and they were previously dealt with in a housekeeping phase, but by bringing them into the same activation phase as the other models,

it makes their threat far more palpable and their ability to ruin your opponent's well-laid plans (or make your own even more cunning) more synergistic.

The player that draws the mob token chooses which of the unactivated mobs they want to use, and can move them or force a reaction. The move is relatively simple, shifting a large mob base D6" in one direction, while reactions are more random. A D6 is rolled to determine if the mob is:

- **1-2 Scared:** Flees 6" directly away from the closest Gang Fighter, and gets the 'scared' status, which makes them more likely to remain scared on future reaction rolls. An intriguing element of a fleeing mob is that they will trample any figures they pass over, causing two damage to them!
- **3-4 Passive:** Doesn't react, but removes any status, such as 'scared'.
- **5-6 Angry:** Moves up to 6" towards the closest Gang Fighter, and attacks them if they can make contact. They use five attack dice, which makes it likely the rabble will get in some whacks, and they become 'angry'. This makes it more likely they'll remain angry on future reaction rolls.

Mobs bring plenty of tactical nuance to the game and they represent the temperamental people of Rome during times of heightened tension and anger. Mobs can block objectives and scupper plans by becoming a constant risk to nearby Gang Fighters, but you can also risk blending a Fighter into a mob. This can allow you to sweep your Fighter to a new location in the relative safety of the group, ready to emerge from the mob later in a new location. Mobs are certainly one of *Gangs of Rome's* unique selling points, and adding them to the standard activation sequence is one of many smart changes that make *Gangs of Rome* even more pleasurable to play in 2024.



BLOOD ON THE AVENTINE

The subtitle to *Gangs of Rome* - Blood on the Avetine - describes one of the city's famed seven hills. The Avetine stands in one of the 14 administrative regions into which Gaius Julius Caesar Augustus divided Rome in 7 BC. These *regio* were originally designated by numbers, but quickly gained names from their surroundings; the 13th (seen in yellow on the map below) became known as Aventinus, named after its hill.

Aventinus was a site of new building methods, spaces devoted to entertainment, import, leisure, and of constant construction. Juxtaposed against this modernity and expansion were huge numbers of poorer Romans, living within the *insulae* (essentially apartment blocks that packed residents into stacked storeys of cramped housing), and the particularly poor spilling into whatever other spaces they could find, including the vaults beneath the theatres and circuses. *Notitia* [register of] *Regio XIII Aventinus*, from the turn of the 5th Century, notes that Rome's 13th *regio* was, by then, divided into 17 *vici* (districts) with 2,487 *insulae*. That's just one fourteenth of the city!

Politicians and intelligentsia, slaves and *histriones*, gamblers and secret societies, hired swords and decent folk, all packed the tight streets together, some of them hawking their wares from *taberna*, others espousing progress and political ideals from marble

marvels, and everything in between. In short, Rome's *regios* were areas that modern day city dwellers would have found impressively advanced or alien, but often depressingly familiar and destitute.

A trade hub

The Tiber, the third longest river in Italy, bordered the west of the Aventinus, and along it was the *Emporium* - the first port to be built on the Tiber. Rome was too vast to be self-sufficient, and it relied on the mass import of goods, particularly grain, from Sicily, Egypt, and northern Africa to keep its populace fed.

The *Horrea Galbae*, which flanked the *Emporium*, was a vast storage building for grain, but it also held clothing, food, and other items, including olive oil. To gain a sense of the scale of goods passing through the area, one only needs to look at *Monte Testaccio*. This huge mound can still be seen today, but it is not a natural feature; it was formed from fragments of an estimated 53 million *amphorae* (the vases that contained imported olive oil before it was decanted into larger containers at the *Horrea Galbae*) discarded between the founding of Aventinus and the 2nd Century AD.

An intensely busy port, with expansive trade, mass storage, and movement of goods,

presents ripe pickings for the creators of skirmish scenarios, but the

Emporium is just one inspirational area. *Regio XIII Aventinus* records 17 *aediculae* (shrines that could be a defensible area or an objective to deface or loot), 60 *balneae* (bath houses that might be the ideal spot for an ambush or assassination), 130 *ambus* (patrician houses wherein pockets of unrest could truly ignite), and many more options.

Going to the circus

If those ideas don't get your gaming juices going, how about the *Circus Maximus*, located to the north? Rome (and, indeed, the Empire's) premier entertainment venue was the site of impressive games (including chariot racing and wild animal hunts), executions, and religious processions that made use of the vast space found within its 150,000-capacity stepped sides.

Gladiators, military veterans, acrobats, hunters, athletes, and more can be weaved into your games, spilling from the *Circus Maximus*. Unrest could also erupt due to differing sides supporting the games playing out, or you could focus on the settling of a bet made over the outcome of a race or gladiatorial fight.



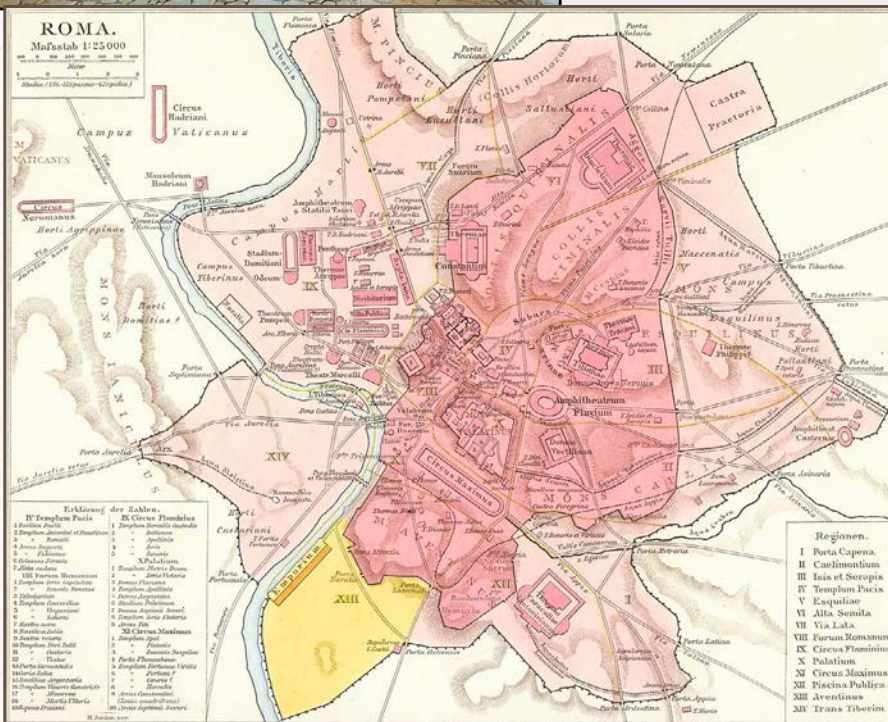
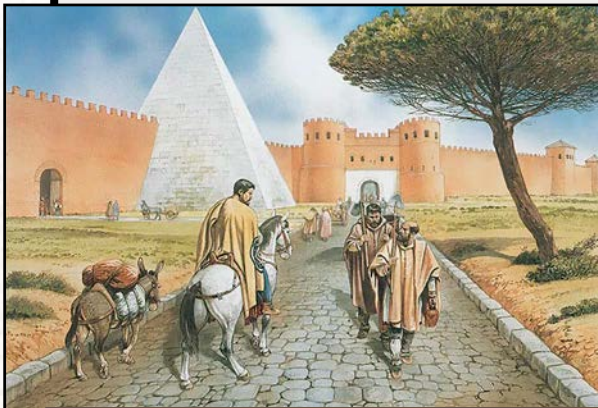
Roman road

Heading past the *Circus Maximus* was the *Via Ostiensis*, a major tributary road that ran through the city, down the east side of Aventinus, and terminated at the seaport of Ostia Antica. This could be the site of blockades and highway robberies or, if you prefer the idea of escorting goods safely, protection details. Also to the east were the *Vicus Piscinae Publicae* - reservoirs and swimming areas that could offer a change of aesthetic for your terrain-making projects.

Impressive architecture

If you want something grander on the tabletop, how about the Aurelian Walls and *Porta Ostiensis* gate that hemmed in the area at the south? Constructed between 271 AD and 275 AD, this mighty enclosure protected the whole of Rome with its brick-faced concrete (the composite material was surprisingly common in Roman construction). The thick wall defences and square towers that dotted the walls every 100 Roman feet would look incredibly imposing on the tabletop and, if you want to make them even more impressive, note that the walls were remodelled in the 4th Century, doubling their height to a towering 16 metres!

Another landmark, the *Piramide Cestia*, would have acted as a waypoint for those visiting the area. Built around 15 BC as a tomb for Gaius Cestius, the pyramid (shown in contemporary art to the left) measures 100 feet square at the base, and stands 125 feet high. Originally sealed shut when constructed, it was plundered sometime later... perhaps by a gang in your campaign?



STACKING THE ACTION

Movement and combat in the new version of *Gangs of Rome* are impressively fluid. Traversing the most complex terrain and working through potentially confusing sequences of actions is easy, thanks to the Action Stack. This is a new system wherein players declare their actions (up to four) and progress through them sequentially, if the controlling player passes enough Agility tests to do so. These passes are achieved by rolling a number of dice equal to their figure's Agility stat (usually around six; this stat represents movement distance, too), with an unmodified 50% chance of success.

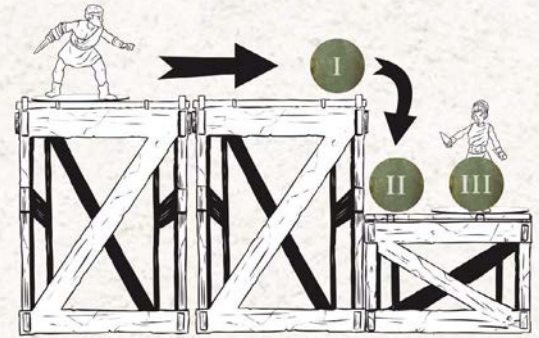
This gives your Gang Fighters the potential to do a lot - move across a rickety stack of crates, climb over a barrier, leap down, then attack your foe - when you draw an activation token, but you'll need to roll four successes to complete a sequence such as that one. You can only complete as many actions as you roll Agility successes, which makes it vital that you consider the likely point at which your sequence will end. Failing on a simple move is not much of a problem, but failure during a leap down will cause fall damage, leaving your fighter vulnerable!

Stress is a status connected to the Action Stack, and one that must always be kept in mind. Your fighter suffers Stress for each action it fails to perform, and each Stress reduces Agility by one. With Agility determining your movement distance and the number of rolls taken for actions, you're playing a game of diminishing returns by regularly pushing your Fighter.

These systems all add up to make 'chained activations' risky, but potentially rewarding. If you sense the game's getting away from you, building

Player One wishes to Move > Climb > Attack, (move along to the edge a section of scaffolding, climb down from the scaffolding, then attack an enemy at the bottom of the scaffolding). To make this clear to him and his opponent he would place:

- The first Action Token where the Move action ends (in this case at the edge of a section of scaffolding).
- The second Action Token would be placed where the Climb action ends (in this case at the bottom of the scaffolding).
- The third Action Token would be placed where the Attack action ends (in this case next to the enemy gang fighter).



Above: Examples of Action Stacks are presented with clear visual guides.

a complex Action Stack can be a great method to catch up with a devastating single activation (or your chance to fail impressively!).

GRAPPLING YOUR WAY TO GANG GAINS

Melee and ranged attacks remain largely as they were in the first release, with an opposed dice system, but the third combat option (originally called brawl) has become grapple, and brings intriguing combat options. Grapple is used to throw opponents off ledges or into your surroundings, but it is now determined by your Attack value relative to the opponent's Defence value (making it a better match for the same stats that are used in melee and ranged attacks).

If the attacker rolls more successes than the defender, then they can throw their opponent the difference in inches. Should you fail to throw your target, the defender can attempt to throw you, so there is significant risk in grapples that go awry. You can throw a fighter from a high area, bash them into or through an object, or even into the midst of an angry mob. For maximum effect, how about chucking them at and through a movable crate, over an edge, and down into a mob below?

LAYERS OF DETAIL

The basic rules are very compact (under 20 pages, with plenty of illustrated diagrams), but that doesn't mean that the game lacks depth. After presenting three sample scenarios, and two smaller-than-usual gangs (perfect to take into your first few games), there are some advanced rules, divided into three categories: Optional Rules (extra quirks and systems), Gang Creation, and Scenario Creation. By leaving these until later, the game feels incredibly welcoming, presenting its core systems from the outset, and in a perfectly digestible form.

Optional Rules cover unsafe terrain (largely scaffolding and rickety floors), throwing stones and other items picked up from scatter terrain, dropping objectives, and *Vigiles*, who are a particularly interesting addition. These non-player-controlled watchmen arrive when mob actions add to the disturbance your fight is causing. When *Vigiles* enter play, it is as a duo; they are mounted on one 40mm base, and are deployed next to the reacting mob, ready to direct their aggression at the nearest Gang Fighter who is stoking the tempers!

Below: Two *Vigiles* get ready to do some walloping!



Above: Clashes on rickety, part-constructed buildings, are more dangerous because of the grapple rules.





IN-GRAIN-ED PROBLEMS

Just as modern political leaders find their electability and sustainability in office defined by the needs of the people and circumstances of the time, so did the emperors of Rome. Similarly, just as modern leaders can face a crisis of confidence brought about by war, poverty, or scandal, so too could Rome's leaders. Tensions would often flare in the city, with the people expressing their dissent through regular small-scale riots and far larger, more destructive periods of unrest that exploded every few years. There were many causes behind this somewhat cyclical restlessness, but the principal and perennial one was grain - or, to be more precise, the lack of it!

A city as huge as Rome brought unprecedented problems when it came to feeding the populace. The supply of grain to the people was so vital that it became known as *cura annonae* (care of grain), and authorities intervened directly, setting up networks of responsibility and protection to control food import, storage, and *frumentatio* (distribution).

External factors that impacted grain stocks, such as war or structural/political changes elsewhere in the world, could lead to the system of the *annona* (grain) being enforced more strictly, increasing prices, and adding to the hardships that Rome's people faced. Those who supplied Rome were ill advised to circumvent the established systems of import, but some did, seeing it as a chance to increase their own power and riches. Those already in power were often accused of storing vast supplies of grain during hard times in order to manipulate prices, and better serve their own political gains.

Thus, when prices increased or supplies diminished, the people tended to revolt. Mobs would target those in the highest offices of power - consuls and senators - or the stores that held the food supplies Rome managed and distributed. That makes getting into the grain game a fine way for your gang to start carving out its legend in *Gangs of Rome*. If you doubt the success or excitement that can be found in making an unglamorous business a tentpole of your empire, don't forget how well the modern Mob did with waste management!

PICKING YOUR COMPANY FROM THE CROWD

Mobs aren't the only intriguing minis in *Gangs of Rome*; your Gang Fighters have randomly generated profiles, determined through dice rolls and tables, which makes for a vast array of unique characters and combatants.

Basic stats - Vitality (wounds), Agility (move value and ease of performing actions), and Attack - can all be all between 5 and 7, while Defence is between 3 and 4. It's not enough variation instantly to render a Fighter a fearsome killer or useless coward, but it quickly establishes the first part of a bigger picture, somewhat defining to the Fighter's physique and potential capabilities.

The Ability table brings some specialism, with each Fighter getting one of 25 possible options. Each Ability has a cost associated with it, and that is added to the Fighter's overall expense. 'Strong' increases the distance the model can throw opponents after a grapple; 'Swim' allows movement actions through water; 'Rumour' allows a model within a Mob to move the group D6" in any direction before exiting it, and there are



Above: Just some of Footsore's diverse range of Gang Fighters, who come armed with a huge assortment of weapons and items.

many more. These all cost one point and, while useful, they are suited to fairly specialised situations. More versatile skills come at a higher cost, but can be more impactful. 'Revenant' (two points) gives the figure a one in three chance of remaining in play after being taken out; 'Nimble' (three points) allows a reroll of one failed Agility Dice per turn; 'Formidable' (three points) allows one Defence Dice to be rerolled each turn, and 'Elusive' (four points) ensures the Fighter can only be attacked with ranged weapons from 6" or less.

One piece of equipment, chosen from a list of 27, will be the synergistic piece between the stats and ability. These cost between one and four points, too, and there's everything you'd expect, along with a few uncommon options (marbles, fire pot, fool's purse, miraculous ointment, etc.) that I'll leave you to look into when you build your first gang!

Each Fighter will get the favour of one of the Gods, and, should they be the leader, they can pass on the blessings. Specialist roles add considerably to the Fighter's cost, but also add to their utility. Each specialism allows a related action to be passed automatically, so a brawler will not need to test for its first attack, an acrobat will climb or leap without trouble, and a thief can blend effortlessly. Beyond this, they gain extra skills suited to their role, making them genuine powerhouses.



SCENARIOS

A good skirmish game is only as strong as its scenarios, and *Gangs of Rome's* is a rich offering that would satisfy even the most gluttonous, excessive, and despised Emperor! With a robust creator that covers different terrain, circumstances, and deployments, along with another eleven pre-made scenarios, you'll fight over objectives and for many other goals.

Incola (Rome's residents) are the final ingredient in the game's rich buffet. These individual characters all act in different ways, using unique AI sequences, and, from Cruentus the butcher (above left) to scorpion-throwing Rufinus (above right), via a savvy retired gladiator known only as 'The Iberian' (above centre), each will bring their unique brand of friction. Some can do serious damage directly to your Gang Fighters, others will fire up the mob, and some might even heal you!



Above: A thief, two acrobats, and a brawler.



Above: The Oscan Players.

ROME'S MOST WANTED

The 'Rome's Most Wanted' section of the book provides pre-made trios of Gang Fighters, all of them themed to a particular background, and possessing unique equipment. These combatants don't come cheap, but they are specialised, and you can pick and mix them with your randomly generated options. Variety is the spice of life... and, with a few of these notorious characters in your gang, of death, too, I suspect.

Just a few highlights: the Children of Epona are venerated chariot racers looking for more thrills, the Daughters of Sappho are acrobatic former slaves and expert assassins, the Sons of Orcus (right) are infamous and grotesque murderers, and the Oscan Players (above right) are actors of the Atellan Farce who hide behind their roles, and spread death as quickly and imaginatively as they spread drama and comedy in the theatre.



Above: The Sons of Orcus.

CAMPAIGNS

A good skirmish game closes in on greatness by having an excellent campaign system; once again, *Gangs of Rome* has got the goods.

Objective totals are determined for coin, territory, and notoriety, all of which will be gathered through the campaign, and play ends when a gang hits the goal in two of the three.

Territory represents the area that you control and fight for, covering 'Residential', 'Industrial', and 'Pleasure'. Each different type generates coin, and different ranks bring increasing bonuses. Residential escalates through the ability to purchase Gang Fighters, train them in abilities, then give them specialities, while Industrial is equipment-focused; Pleasure can heal.

Each scenario is based around seizing, sabotaging, or contesting territory, and multiple different scenarios can be selected for each option, meaning you'll seldom feel like you're repeating fights, and the games usually fit into the narrative very well.

Add in post-game injuries, events, and trading, and this could be your forever game!

CONCLUSION

Gangs of Rome is a great update to an already solid game, and it is presented in a book that is as well-edited and excellently-paced as it is a visual treat.

The systems for activation and combat are easy to pick up, quick to play through, and will keep both players engaged at all times. There's depth for experienced players, with mobs enhancing the game through the friction they bring, and I suspect this will be a great tournament game for fans of competitive play.

The history and expansiveness of the city are far too huge to fit into just one book, but *Gangs of Rome* does well to capture the essence of the first capital. Everything is enhanced through the wonderful range of figures on display, all produced by Footsore, and the painted Sarissa terrain on which they are presented is the perfect finishing touch. Not only are the play systems extremely robust, but they provide exciting narrative opportunities and cinematic combat for gamers who like more story in their gaming.

I hope the historical extras in this article entice readers to learn more about the history of Rome, and to play some games with this revised and vastly improved ruleset.

STICKS AND STONES WILL BREAK MY BONES... AND TILES WILL REALLY HURT ME

238 AD, known as the Year of the Six Emperors, was a period of extreme tension in the city of Rome and, ultimately, of utter chaos. The Gordians (a father-and-son team in Africa) emerged as one third of the Six Emperors, but their reign lasted just 20 days. The army of the governor of Numidia, who was loyal to another Emperor candidate (the excellently-named Maximinus Thrax), defeated them. The younger Gordian died in battle; his father hanged himself.

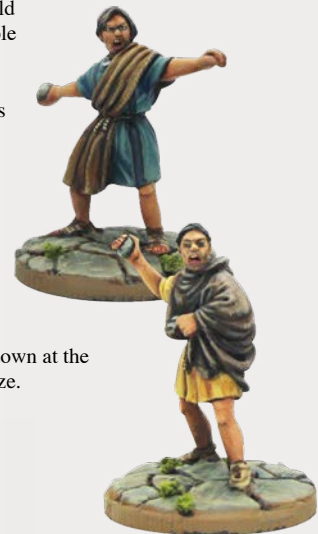
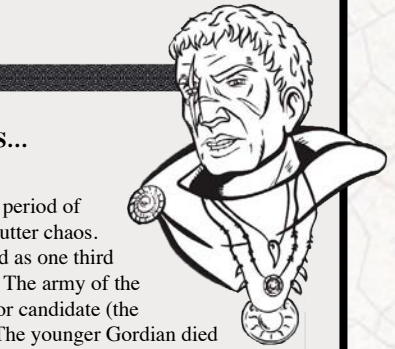


Hearing of the Gordian defeat, and with Thrax marching towards Rome, the Senate quickly elected two elderly senators, Pupienus and Balbinus, as joint rulers. This was largely due to desperation, rather than their suitability or public demand, and a mob quickly formed to pelt the new leaders with sticks and stones. Thus, a sixth Emperor, 13-year-old Gordian III (the public was still loyal to the Gordians) joined those two as a third co-Emperor, but he only had nominal power.

The year was barely under way, and, by spring, it wasn't just the natural temperature that was rising; hot heads lost their cool at the next Senate meeting. Some curious bystanders - unarmed members of the Praetorian Guard (recalled to Rome for its defence against Thrax) - edged into the Senate building to view the debate. Two Senators, panicked that the mob was pushing its way in, stabbed several members of the Guard to death, sending the others running. As the Praetorians fled, they were pursued by Senators turning the public to their side, declaring the intruders 'agents of Maximinus'.

If you're confused, I don't blame you! The events would be utterly farcical if they weren't the catalyst for a whole lot more brutality and destruction. A growing mob, in support of the Senate, acting under false information, rushed the walls of the Praetorian camp on the outskirts of Rome, but were turned back by the now very-well-armed defenders. In response, the Senate opened the public arsenals to arm the plebs and freed Rome's gladiators, arming them to lead the charge at the Praetorian camp!

Scuffles continued, with attacks and vicious counterattacks, until the Praetorians broke from their camp and took the fight to the streets. Rioters hurled tiles, and anything else they could get their hands on, down at the Praetorians and, in return, the Guard set buildings ablaze.



Thus, we can play games where gangs of parade ground ready mobs, led by experienced gladiators, take on well-trained Praetorian Guard in various Rome locales! The events give you the chance to bring in *Gangs of Rome*'s optional rules for throwing items (tiles raining down from above) and *Vigiles* (trying to contain the fires), as well as many of Rome's Most Wanted (representing the gladiators and military men who led the two sides).

Things finally fizzled out, but not before extensive rioting and the incineration of massive amounts of the city. Maximinus Thrax never set foot in Rome, assassinated by his own disgruntled men, and Emperors Pupienus and Balbinus didn't quite last 100 days in power. They were seized, dragged back to the Praetorian barracks by the (understandably disgruntled) blokes, tortured, and hacked to death. The youngest Gordian was left as the last man... child standing!

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THE CROWNING OF HENRY TUDOR



Nick Folley mixes Athena Miniatures civilians with Perry Miniatures plastics to create a narrative scene from the Wars of the Roses.

Civilian figures make interesting additions to any wargame or diorama and, when I got some nice 28mm sets from Athena Miniatures, I set about thinking how I could employ them. Set No.16, Vignette 2 - The Loyal Subject - held several possibilities. The rather skinny monarch in robe and crown would make a good Henry VI (when he was paraded through London by Warwick in a misguided attempt to drum up support) but the kneeling figure fired my imagination the most. Here, surely, was Henry Tudor, flush from victory after Bosworth; kneeling to receive Richard III's crown from famous turncoat Sir Thomas Stanley.



Above: Vignette 2 - The Loyal Subject, from Athena Miniatures.

SLICING STANLEY

With a scene and narrative chosen it was time to get building. The first step was to kitbash Stanley, and I adapted some Perry Foot Knights 1450-1500 to make him.

1) The majority of Thomas Stanley was easy to sort out as an 'off the frame' knight body made up the core of the figure. In addition, I needed a set of arms that could be adapted to hold the crown aloft. Thankfully, the Perry set includes an extremely useful pair of arms grasping a hand-and-a-half sword that seemed purpose-made for the job.

The same set of arms also proved useful for the hands-folded-in-prayer that went onto the other kneeling figures. If, like me, you have several boxes worth of spares, you'll be able to cut out all the pairs of arms you need.

1.



Above: For my main photo of the scene I decided to add some generic Lancastrian troops in the background, stumbling into history-in-the-making.

2.



2) The crown was made from a piece of plastic hobby tubing. It's easier to cut the points of the crown into the tube first, using a sharp knife, before slicing the crown free.

3.



3) I decided to use a 'civilian' head rather than a helmeted one for Stanley. The danger had passed as the battle was over and he'd want everyone to see who it was placing the crown on Henry's head! His face is half turned towards onlookers as he wants the moment to linger. Gaps are filled with putty.

ADDING ACCLAIM

Some onlooking knights, down on one knee to acclaim the new monarch, were the next sub-project. Once again, I turned to the same Perry Miniatures frame.

1.



1) Behind Lord Stanley his standard bearer trots to catch up: this figure was easily made from the 'command' unit in the Perry Foot Knights.

2.



2) The kneeling knights were a tougher proposition. No matter how I hacked away and filled with Milliput my abilities just weren't up to the job. In the end I had to go for a 'going-down-on-their-knees' pose and knew that building up the base with rocks and scenery would support them. The same hand-and-a-half set of arms worked to make a praying pose here.

BUILDING THE BASE

The base was cut from a piece of thin MDF and I chose to go quite large. The diorama contained several figures, some with flowing banners, and I wanted to add a tree and the bush from which the crown was supposedly recovered. I didn't want to cram everything together too tightly.

1.



1) I normally paint the figures before gluing them to the base and building up the terrain with gloop, as it makes the process easier. It's far easier to hold a single miniature and get the paint where you want!

2.



2) Once painted, the figures are placed and ground texture better situates them. The dead figures were added once the main terrain had set and been given a basic paintjob; a black acrylic undercoat topped with various shades of brown, green, and tan.

3.



3) Ferns were made from plastic decorative houseplants, bought in a discount store, and with the tiny tips of greenery snipped off and based on card with a hot glue gun.

4.



4) The final stages of the Battle of Bosworth was supposedly fought in a marshy area off what is now Fenn Lane, so I wanted to make my terrain look mildly boggy or peaty at least. I find if sponge/lichen foliage is soaked in a 1:1 solution of water and PVA, it's easier to glue it and position it naturally on the diorama than by applying it 'dry' over brushed on PVA.

Fought in August, this was a good opportunity to add foliage, plants, and other signs of late summer. I made extensive use of Army Painter's Marshland Tufts, Heather, Daffodil, and Meadow Flowers. Additional foliage was added from bits that I have collected from scenic trees over the years (anything that falls off the trees during normal handling is kept in a bits box).

5.



5) The 'Crown Bush' was a heather twig with gathered foliage glued on. Dried heather is fantastic for trees, shrubs, and bushes, as it dries into a very tough and gnarled type of miniature twig, like a bonsai tree skeleton.

A few discarded helmets and bits of weaponry give an after-battle feel. Again, these are useful leftovers that come from Perry Wars of the Roses box sets and get stored in my bits box. The banner-bearer's Yorkist white boar badge was obtained from Dom's Decals.

The two dead figures are Yorkists; I was undecided about whether to follow historical accounts and hack poor Sir Pecival Thirlwall's legs off below the knees but in the end decided the Yorkists had suffered enough as it was. I've been kitbashing dead figures since Richard Lloyd's article in the *Never Mind the Billhooks Deluxe* rulebook provided inspiration.

I really enjoyed creating my Crowning of Henry Tudor diorama. I hope you like the final result and can find some inspiration in this article.

THE COAT-OF-ARMS AND BANNERS

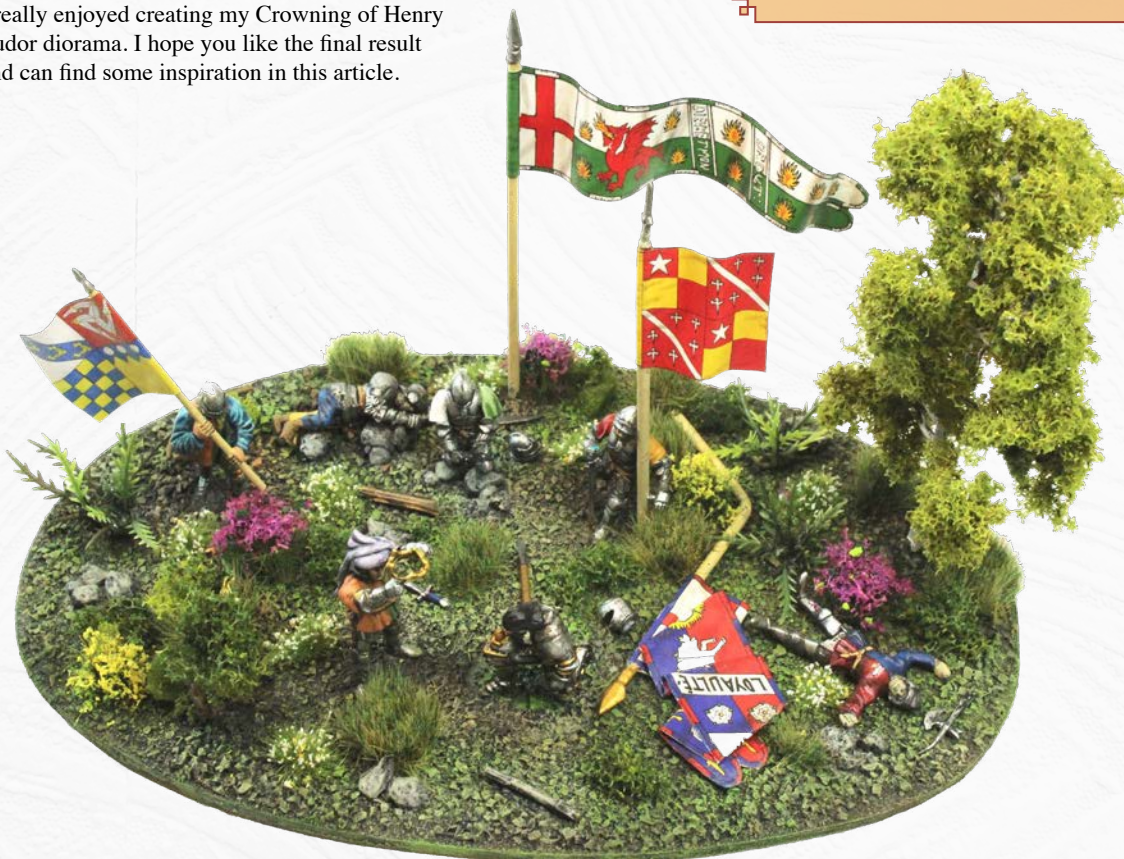
It took a bit of research online to find a picture of Sir Thomas Stanley's coat-of-arms for his standard; when I did locate it the design (from Wikipedia - see attribution below) was shield-shaped.

I had to use Photoshop to make it square and duplicate it so it could be folded over the banner pole. With that done it was just a matter of printing it off at 10% of the original size, although there's always a bit of experimentation required at this point, to get the size right. The smallest difference in dimensions on screen can be huge once sized down to go on a miniature. You can fit multiple banners onto a single printed sheet so try out different sizes and pick the one that's just right.

The extra printed banners were useful when searching for the right mix of PVA glue and water to seal the ink and stiffen the banner. The PVA is more likely to smudge the printer ink as it is diluted and I found that neat PVA worked best in the end.

The other banners were made from those supplied in Perry Miniatures' 28mm Wars of the Roses boxes. Henry's is flapping victoriously in the breeze whilst poor Richard's banner is crumpled and tattered on the ground nearby. The paper in the banners tends to be a bit shiny, so they benefit from a coat of matt varnish.

Sir Thomas Stanley banner Wikipedia attribution:
By Geraldiker - Own work, CC BY-SA 4.0, commons.
[wikimedia.org/w/index.php?curid=81467483](https://commons.wikimedia.org/w/index.php?curid=81467483).



The Barons' War

GRAND MELEE

2023 BRITISH CHAMPIONSHIP



Dom Sore temporarily abandons his Release Radar to reece the wargaming circuit, reporting on a new tournament. Additional photos by Bartosz Nowicki.

At the end of November, Firestorm Games hosted the inaugural *Barons' War* Grand Melee, with the experienced Mark Vance as Tournament Organiser (TO). Each player took on four games lasting a maximum of 90 minutes each, starting with a random draw, then using the Swiss method of matching players for subsequent games.

SWISS METHOD

Sadly, nothing to do with chocolate. The Swiss Method is a means of determining who plays who in a tournament. Normally players are assigned opponents randomly in the first round. After that the scores are tallied and then players are paired depending on where they currently stand. This normally means the players who are winning play each other but organisers often shuffle these pairings a little to stop repeat opponents. It normally means that there is a top table in the last round, fighting it out for overall victory, although the next table down might be able to win it all if one player there absolutely crushes the other!

There were twelve attendees at this first Grand Melee and the games took place across seven tables, to ensure everyone played in differing environments and negating any advantage that could be gained from having played on a table before. Initial tables were assigned randomly and my first opponent was Stu Willis. We would be playing 'Field of Glory', where there are three objectives up for grabs and if any players hold all three at the end of a turn they win. That is exactly what I managed to do in the first turn, as my Mounted Sergeants caused a unit of foot to run away and left me with enough troops near the centre objective to claim it and add it to the two I already had. This very quick game would become a running theme throughout the day; when things went well, such as this time, my cavalry heavy force could rush around the table.



Above: Troops clash as cavalry get overextended.

Next up was Richard in the 'The Prize' scenario. The prize in question starts in the centre of the table; whoever holds it at the end of turn five wins. In an overly aggressive deployment, I left my Baron as a prime target in the very first activation and Richard could not resist the opportunity. I survived the charge from his cavalry but the blood rushed to my head after that narrow escape. I returned the favour by following up with my own bold engage. My attack did nothing but make me even more vulnerable and Richard's follow up succeeded in wiping out my whole unit. Whoops! As my Baron was my only leader, and he was no more, that meant I had lost. A second activation loss may be one of the quickest ever in *Barons' War* history!



The third game took place after lunch and I faced Jamie Gibbons, who I had been talking to throughout the day and had kindly let me use his superglue after I pinged a shield off my troops. We had 'Stop the Messenger' as our scenario, in which three units are assigned a token, one of which is the real message. I had the message and was trying to get off the opposite table edge. For once, my large number of cavalry would be useful! With judicious use of mind games and charges I cleared a route for my messenger to escape through but had not manoeuvred quite well enough to escape on that turn. It was a tense moment at the start of the next turn, but I won the initiative, which allowed my messenger to escape and win the game.

Left: My lone Baron, alive and well... for now!



Above: Terrain heavy tables improved the gaming, adding tactical challenges.

In the last game, I faced Rob Griffiths in a simple 'Maximum Attrition' game. The object was to destroy as many of the opposition troops as possible and my choice of only one leader made this quite tricky for me. Putting him in my main offensive unit meant I had to be careful; if he died, it would be game over. I wasn't careful at all! I attempted to take out Rob's two leaders while hoping my leader would survive. At the end of the second activation of the second turn, I had managed to remove Rob's main Baron but mine had been killed. This ended the game on a loss, leaving me with a very respectable even record along with mid table obscurity. One thing was for sure, I had played for less time than anyone else by winning or losing in just a couple of turns (at the most) in each game!

My quick loss in the final game meant that Rob, my opponent, finished fourth on count back, as he had not had ample time to destroy enough troops to push him higher up the final rankings. Sorry Rob!



Above: Some of the encounters travelled to the kind of landscapes well suited to the crusader states!



WHAT DID I LEARN?

I really enjoy playing *Barons' War* and need to investigate organising a northern event, to go with my northern force. Ideally, you need two commanders in your force; I was hampered with my lone leader, especially when making far too aggressive plays, which I tend to favour. It's also wise to play the scenario, rather than trying to get revenge, as I was also prone to doing.

If you have ever wondered about attending a gaming event then I thoroughly recommend *Barons' War*; it is a great way to meet other players, get better at the game, and cement the rules in your head.

Left: Eventual winner Bartosz Nowicki (left) gets to work around the tabletop.

THANK YOU TO...

... Andy Hobday and George Aisling of Warhost, Mark Farr of Footsore Miniatures, and Mark Vance, for organising a smooth running and fun event. Well done to Bartosz Nowicki for his well-deserved victory and

thanks to him for taking photographs. 'Well done' also to Lewis Jones - Bartosz's Fraternity Historical Gaming teammate - on his wooden spoon.



Congratulations to Rune Hoof Lauridsen, who came over from Denmark to play in the tournament and left with the prize for best force.

Thank you, most of all, to my opponents, who made the day truly worthwhile.

Left: Rune's retinue in all its glory. The figures were accompanied by a detailed background too.



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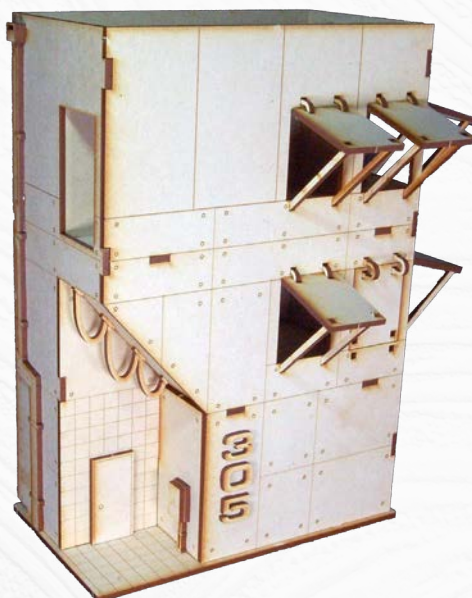


Here at *Wi Towers* the release of Warlord Games' *ABC Warriors* game has provided us with the excuse we needed to construct some new sci-fi terrain. Armed with various packs of Brutal Cities' excellent MDF kits, and *2000AD's The Volgan War* graphic novels for reference, Matt Parkes got to work making themed (but still versatile) terrain!

MDF KITS AND REFERENCE MATERIAL

Brutal Cities (brutalcities.com) produce an extensive range of MDF terrain with serious architectural flair. If you want a stylish sci-fi tabletop (and who doesn't?), look no further! We've had a few packs of their stuff shamefully gathering dust in the office; this was the perfect opportunity to get them built and have Matt apply some extra touches to make them better suited to *ABC Warriors* skirmishes.

Right: 305 Sunshine Alley in its raw MDF form. Details like the building number, shutters, hanging wires, ducting, and assorted textures are all standard elements in the excellent Brutal Cities terrain packs.



Brutal Cities kits used:

- Easy-Aug Shop
- 305 Sunshine Alley
- Adamant L Fortification x2
- Modular Scaffolding
- Ducting & Gubbins Pack
- Cyberpunk Street Decals
- Bunker/Subway Entrances
- Modular Capsule Housing
- Concrete Barriers

Above: A selection of Matt's Brutal Cities buildings with figures from Warlord Games' ABC Warriors range atop them.

To get extra *ABC Warriors* inspiration Matt flipped through *The Volgan War* graphic novels, which have over-the-top art by Clint Langley. It was impossible to create the towering structures within (even at 6mm scale they'd still be taller than the *Wargames Illustrated* office!) but Matt could mimic the colours, textures, structural shapes, and visual themes in 28mm.



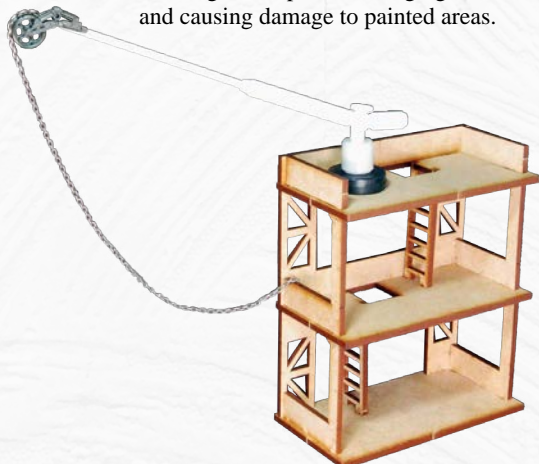
EXTRA DETAILING

Matt dug through his bits box for parts, as well as grabbing up some sheets and rods of plasticard to enhance the terrain and mimic some of the features spotted in *The Volgan War* art.

CRANES

Cranes are a prominent feature in the structures of Mars, so Matt built a couple of them (albeit at a vastly reduced size!) from Sherman tank running gear. This was chopped down to fit onto a length of plasticard rod, using the wheel as a pulley.

The main crane body is a Gundam robot fuel cell with added rod, which goes to show that you should never throw away anything! The plinths, that the cranes are mounted on, are plastic and MDF bases. Fine hobby chain hangs down and supports plastic tubing (which was painted to represent heavy metal piping), but Matt glued the load and loose chain to the buildings to stop them swinging around and causing damage to painted areas.



Above: The piping being lifted has been glued within a window frame to stop it swaying.



Above: Once primered it's hard to tell that the crane was never originally a part of the kit!

TOP TIP: Never underestimate the versatility provided by the variously shaped and sized bases that you can purchase; they can be used to make your terrain far more interesting. Square slottas can become interesting steps, hexagonal bases make wonderful turrets, when stuck together, and the thousands of Perry Miniatures green slabs, that undoubtedly sit in your bits box, can make for great flooring or wall panelling.

DUCTING

The Ducting & Gubbins Pack that Brutal Cities produce is a great way to enhance your structures. Matt applied a plentiful amount of them to the rear of two, stacked, Adamant L Fortifications. This gives them a chaotic look that better matches the gothic and intertwined style from Clint Langley's *Volgan War* artwork; plus it adds extra cover and line of sight blocking features.

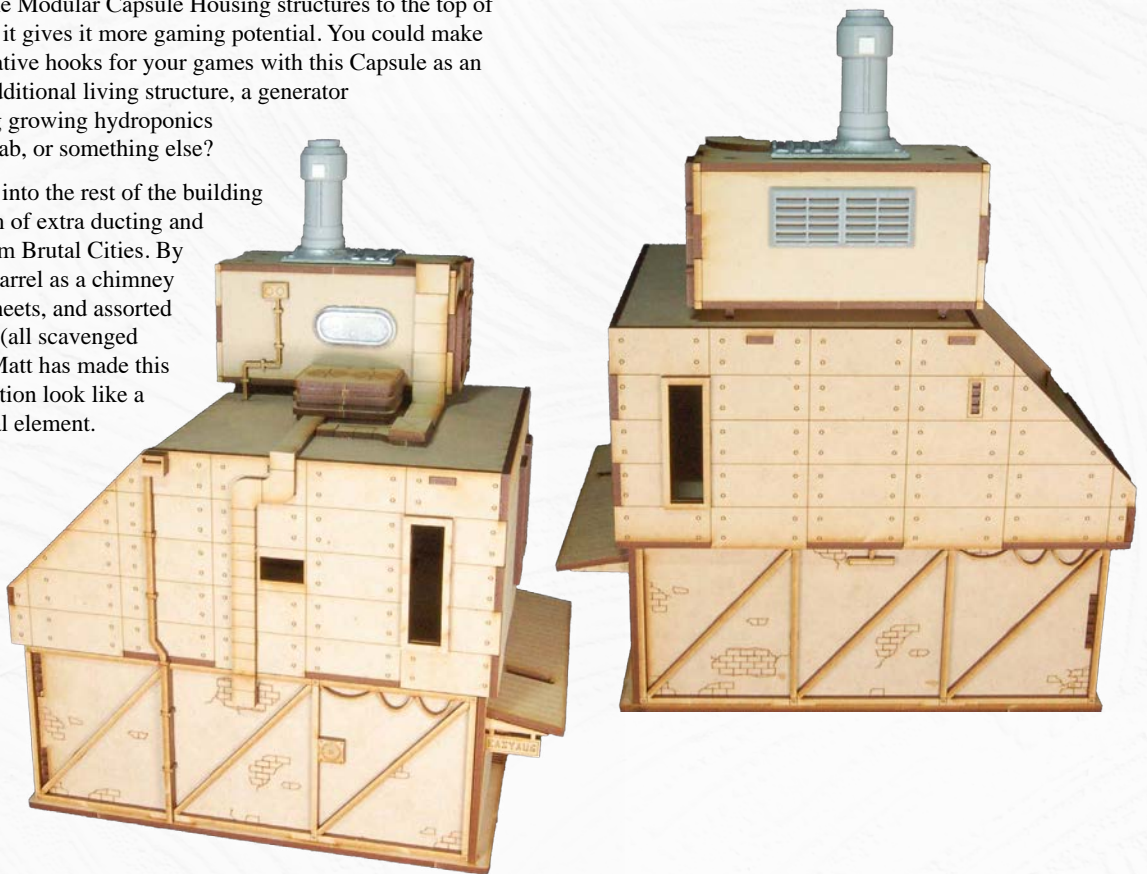


Above: The extra ducting is a very simple addition, but it drastically changes the tone of this otherwise utilitarian MDF piece.

AN EXTRA LEVEL

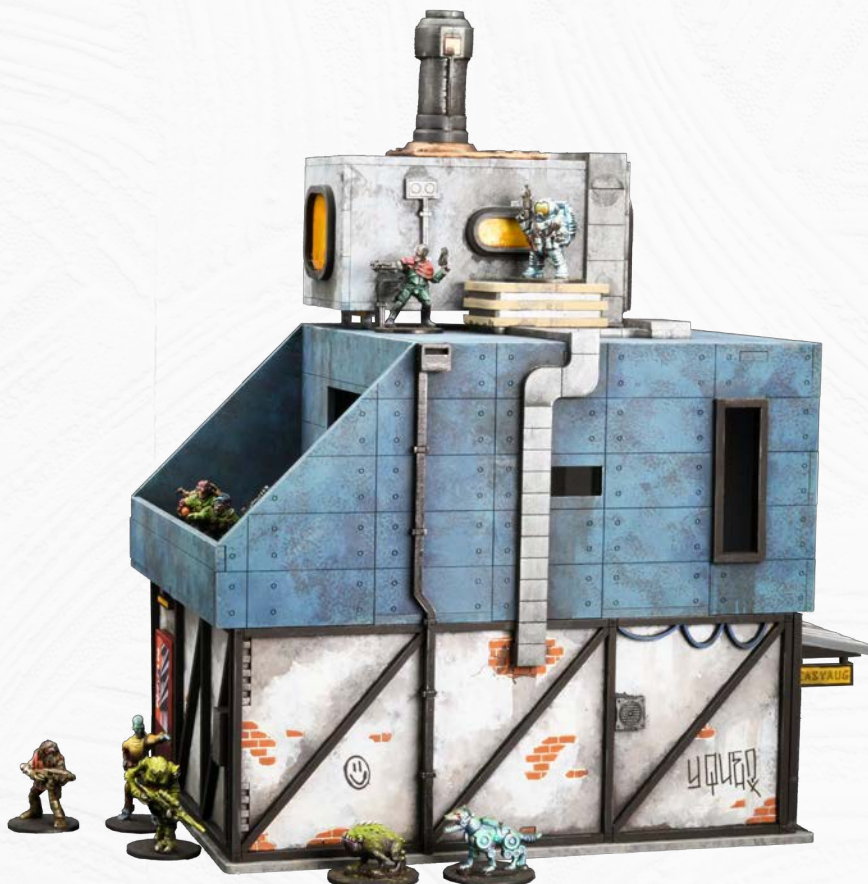
By adding one of the Modular Capsule Housing structures to the top of the Easy-Aug Shop it gives it more gaming potential. You could make up all kinds of narrative hooks for your games with this Capsule as an objective: is it an additional living structure, a generator room, an illicit drug growing hydroponics chamber, a prison hab, or something else?

It has been blended into the rest of the building through the addition of extra ducting and some cables, all from Brutal Cities. By adding a tank gun barrel as a chimney on top, plasticard sheets, and assorted vents and windows (all scavenged from his bits box) Matt has made this simple capsule addition look like a permanent structural element.



THE EASY-AUG SHOP IN DETAIL

The Easy-Aug Shop is part of Brutal Cities' cyberpunk terrain selection, intended as a base for illegal augmentation operations, but usable for whatever purpose you can imagine in your gaming.



It comes in two stories, with internal stairs and removable levels, and each of those stories has a very different style to it. To call the ground floor low-fi would almost be giving it too much sci-fi credit; it's more like a present-day structure with a few more cables than you might expect! The upper floor, on the other hand, looks like a dystopian future slab that's been dropped on top. It is the total opposite to the building beneath and Matt enhanced the contrast further by adding the Housing Capsule to the top.

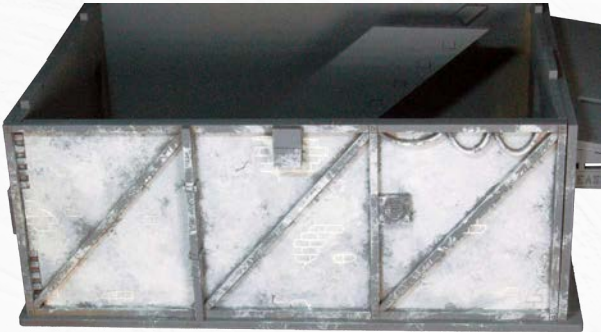
These juxtaposed styles make it an excellent structure on which to take a closer look at Matt's varied painting approaches.

Left: The ground floor brickwork makes the Easy-Aug Shop less likely to appear amongst the intertwined structures of Mars' architecture, but it would be great for 2000AD gaming in Mega-City One. Here we're using it in a Stargrave game; a crew prepares to defend their secret weapon manufacturing plant from incoming officials.

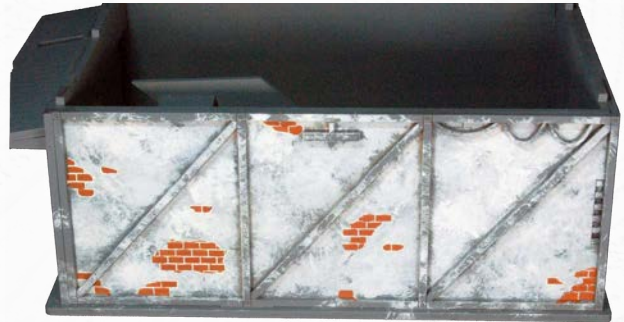
THE GROUND FLOOR



1) The outside walls were painted with Vallejo Ivory in a thin coat. Even over primer, this paint soaked into the MDF, but Matt used this to his advantage. By mottling the paint on with a large brush, the first thinned coat takes on a somewhat subdued Ivory tone.



2) A second application of the same Vallejo Ivory paint, but thicker, was added in more scattered patches. It was also applied directly to the mortar areas, with far more intensity. Excess paint from this application was wiped off the areas around the bricks.



3) The tops of the bricks were painted with Vallejo Light Rust.



4) The sidewalk edge at the base got a Vallejo London Grey basecoat and, while it was still wet, Matt stippled it with Vallejo Stone Grey. Final highlights were also applied in Stone Grey.

5) By tidying up the beams in a bold black, it separated the elements and made the main structural details look sharply finished.



SPONGE WORK

Sponging is a technique we've shown off at various times in our guides, often using the fine foam found in blister packs. This can apply very small surface abrasions to paint on tanks, or look like chips on power armour, but there are many different sponges available to be experimented with. Matt has used a larger, more open, and obviously textured natural sponge on this terrain. It creates defined texture on the surfaces of the buildings.



1) The sponge had the chosen paint applied to it and the excess removed, until a controlled texture could be dabbed onto something off-model. Once happy, Matt applied the sponge with controlled, light presses, ensuring he kept to a downward motion. Moving it around the surface would have ruined the texture effect.



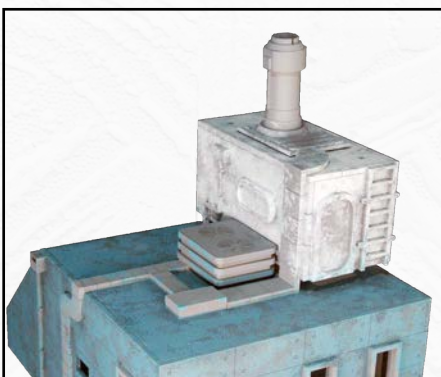
2) He worked fast and tried to keep the paint wet on the sponge. The more it built up, the more he lost texture definition. When that happened, he started with another area of the sponge or grabbed a new one.



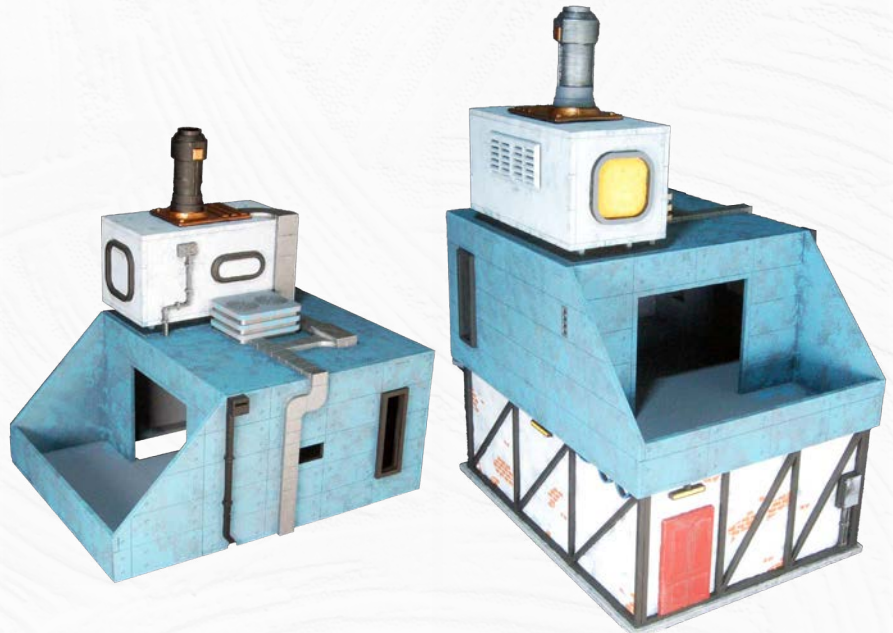
3) Once the initial texturing was dry, he added a lighter tone over the top. This can be great for building up layers of detail but Matt found it particularly effective applied to edges, creating a textured highlight.

TOP TIP: Don't be shy about adding all kinds of sponges into your weathering supplies arsenal. You can get interesting finishes by stippling and wiping Contrast or Speedpaints onto surfaces with a sponge, you can texture up otherwise smooth paint applications by dabbing at them, and there are a lot of other possibilities.

THE ADDITIONAL HOUSING CAPSULE



1) Vallejo Pale Gray Blue was stippled to Vallejo White, using a smaller brush and the same stipple approach. This ensured the same sort of random texturing but at a smaller scale, indicating a different material.



2) The final job was picking out details. Metallic parts were basecoated with either Vallejo Gunmetal, Scale Color Black Metal, or Vallejo Brass, and window frames were tidied up with black.

3) With its storeys joined together, the finished building looks extremely bold (perhaps well-suited to the heavily saturated art of early 2000AD comic strips) but far too clean for battles in war-torn environments. It was time for weathering!

SARISSA BUILDINGS

There is, of course, a wide selection of terrain available from other manufacturers. Warlord have a great looking collection from Sarissa's 28mm sci-fi range, which they've painted with similar sponging techniques to Matt (but focused in smaller areas, primarily on edges that would get the most wear and tear) and copious applications of hazard stripes!



Warlord's Sarissa terrain (in the foreground) mixes beautifully with Matt's Brutal Cities creations, to make an even more exciting ABC Warriors battlefield.

WEATHERING

This is the fun bit! As a reward for the care and attention you applied in the previous stages, you can now mess it up completely! There are many different weathering products available, from stains to powders, oil washes to mud and rust effects, and more, but Matt chose to use Citadel Contrast paints across his terrain, as many readers will already have those in their collection.

First off, thin the Contrast paints with water or Contrast Medium, although Matt primarily used water. Thinning with water will make the paint run more, particularly down vertical surfaces, and makes it more prone to creating 'tidemarks' around the edges, which can be perfect for creating slicks of oil and grime! Contrast Medium will maintain the properties of the paints a little better, so they'll remain slightly gel-like and easier to direct, while being less prone to running. Contrast Medium thinned paints worked well for the stippled applications applied to the windows, to make them look like they were emitting a sickly yellow light through mottled glass.

Matt started with a 1:1 mix of Contrast paint and water, and applied a 'less is more' mindset, building up layers in more recessed areas to enhance the shadows.

What and where

Basilicanum Grey	Awnings, plaster walls, and bricks
Black Legion	All metallics, underneath ground floor beams
Ultramarine Blue	Cladding
Imperial Fist and Gryph Hound Orange	Windows and doors



Above: If you feel an area lacks some definition you can enhance it at the weathering stage. Here, Matt's added plenty of grime in different areas to make this wall far more intriguing.



Above: Multiple applications of Contrast paints, stippled over white, create a mucky glow behind the windows. These are a good match for some of the glows of colour found in the graphic novels.

TOP TIP: Matt carefully considered the direction of the weathering, making sure that metallic parts and areas that would accumulate larger amounts of gunk and grime 'dripped' down to the surfaces below. Gravity did some of the work here when painting, but you can also blow Contrast paint across surfaces or flick it in directions for splattered grime.

TOP TIP: Consider each surface and each type of weathering carefully before you apply the paint. Concrete takes on different kinds of weathering to plastic surfaces, various metals oxidize and rust in all kinds of ways, and paint will chip or crack differently in different atmospheric conditions. Whenever you see an interesting example of real-world weathering, snap photos on your phone. You'll gradually build up a reference library that you can check to improve your painting.



Above: Vents, which would get particularly dusty and messy, drip copious amounts of grime down the side of the capsule and the wall below it.

GRAFF AND POSTERS

To ensure decals adhered to the MDF (which is slightly rough in texture, even after painting) Matt made a 1:1 mix of PVA and water and applied it to them in a thin layer to smooth it out. Once decals were on the walls, he painted over the surface with more PVA, to better hide the edges. Any shine this creates is removed with a matt varnish.

Posters can be glued onto walls in appropriate areas and, at times, at squiffy angles!



Above: Matt spotted the recurring 'Krøll' graffiti in the Volkan War books, so hand painted it on some of his buildings. There are smaller 'Krøll' tags on the ABC Warriors decal sheet, available from Warlord Games, too.

TOP TIP: To make your posters and decals look like they are a natural part of the scene you can weather them. Tear or fold an edge of a poster or apply grime with Contrast paints. Add some brush drips to tags or use a sponge texture to make them look like they've started to fade away. The more you blend these non-painted items in with painting techniques the better they'll look.



Above: A couple of decals from Brutal Cities and a poster. Note how Matt has added a decal over the poster and created a sense of time and build-up of wall 'customisation'.



Left: Posters add a dramatic amount of character to any building, and they can be about whatever inspires you!

TOP TIP: Don't forget that you can download any art that catches your eye, or create your own posters in an art package, then print them at various sizes to truly customise your terrain.

THE OTHER BUILDINGS

305 SUNSHINE ALLEY

Below: This structure is close to the standard build, with added decals, posters, and a 'fuse box' in the porch.



Right: The same Contrast paint stippling that was used on the windows makes the building's number look like it is glowing, enhanced by the extra tone added around it, illuminating the wall behind.



Above: Bold use of orange and brown sponging and brushwork has created a visually striking rust layer on the building's cladding, which contrasts with the cleaner ducting. This rear wall is removable for interior combat.

ADAMANT FORTIFICATIONS AND SCAFFOLDING



Above: Matt added extra ducting to the rear and used spare edges from the MDF frames to add finer detail and piping.



Above: Stargrave mercenaries stalk the corridors, looking for a bounty.

Left: Giant warbots clash around the Adamant Fortifications. We've enhanced the scene with Bunker/Subway Entrances at the side and Scaffolding in the background.

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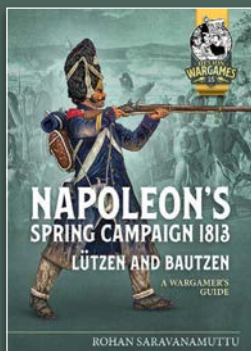
Napoleon's Spring Campaign 1813, Lützen and Bautzen

A Wargamer's Guide Rohan Saravanamuttu

The Battle of Lützen, 2 May 1813, was Napoleon's first battle of the 1813 campaign, and was soon followed by Bautzen on 20–21 May. Both were bloody affairs. Lützen was an encounter battle, with troops committed to the fight as they arrived from various directions, and in which neither side had a clear idea of their enemy's strength and location. Bautzen was a set piece battle, fought on ground chosen and prepared for defence by the Allies. The two contrasting battles offer fascinating challenges for wargames commanders.

This book helps teams of wargamers refight the battles on a table top with model soldiers. They can be fought as independent battles or linked together in a mini-campaign.

The guide provides detailed orders of battle of the opposing armies, scaled down orders of battle for game purposes, maps of the historical events, stylised maps for laying out wargames tables, and instructions for each battle and for the mini-campaign.



The Russian Patriotic War of 1812 The Russian Official History Volume 1

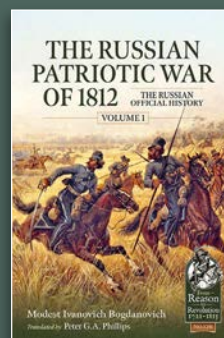
Major General Modest Ivanovich Bogdanovich, translated by Peter Phillips

The Russian Patriotic War of 1812 is the only publicly available translation into English of Bogdanovich's official history of the Russian forces' involvement in the fight against Napoleon and his allies in Russia in 1812.

Volume 1 includes the causes of the war and an account of the operational planning by Russian forces for their retreat from the borders into the Empire, dispelling the myth of the non-existence of any premeditated plan. The logistics of the forces on both sides are

examined, along with highly detailed descriptions of the operations from Russia's western borders to beyond Smolensk and operations on the northern and southern flanks.

The composition of the forces are shown as clearly as possible, as are force numbers and casualties on each side. The maps attached to this work were drafted in such a way that they might serve to explain entire phases of the war.



A FESTERING ULCER

THE BATTLE OF TOULOUSE, 10 APRIL 1814

Colonel (Retired) Bill Gray introduces us to a battle that proved there was still bite in Napoleon's Army of Spain, even after their exit from the Peninsular.

The Battle of Toulouse represents something unique in Napoleonic military history: it spanned not one, but two very famous campaigns. It was part of the 1814 Befreiungskrieg to conquer France, and formed the tail end of Napoleon's Spanish Ulcer, though not fought in that country. It was also a very big battle geographically. Toulouse was essentially an assault on a sprawling fortified city from three directions, and this more than doubled the linear length of the Anglo-Allies when deployed. For Arthur Wellesley, 1st Duke of Wellington - whose command style was more personal, as opposed to relying on a formal, experienced staff structure - it would ensure a brutally inadequate performance.

WELLINGTON MOVES NORTH

The catalyst for the Toulouse engagement was the French army's defeat at Orthez on 27 February 1814. Afterwards, French Marshal Nicolas Jean de Dieu Soult, Duke of Dalmatia (or Duke of Damnation, as the British named him) retreated his army further into southern France, towards the pro-Bourbon city of Toulouse. Here he hoped to contest and delay Wellington's advance before linking up with Marshal Louis-Gabriel Suchet's French army at Perpignan, in the east, for a consolidated defense. Toulouse was a major supply depot, and a distribution point for replacements and reinforcements, so the battered French army would be able to refresh and replenish itself.

Accordingly, Soult ordered improvements in the city's defenses, with redoubts along the Plateau Calvinet that guarded the eastern approaches to the city. The city itself was ringed by medieval walls, while the western part of the city was protected by the Garonne River and its tributaries. The northern and eastern sides of the city were further protected by the Languedoc Canal and its Brienne Canal offshoot. The southern portion of the city was reasonably open, if marshy, but isolated by the Languedoc Canal to its east, and the Garonne to its west. The entire area was an alluvial plain dotted with various orchards, gardens, and farms.



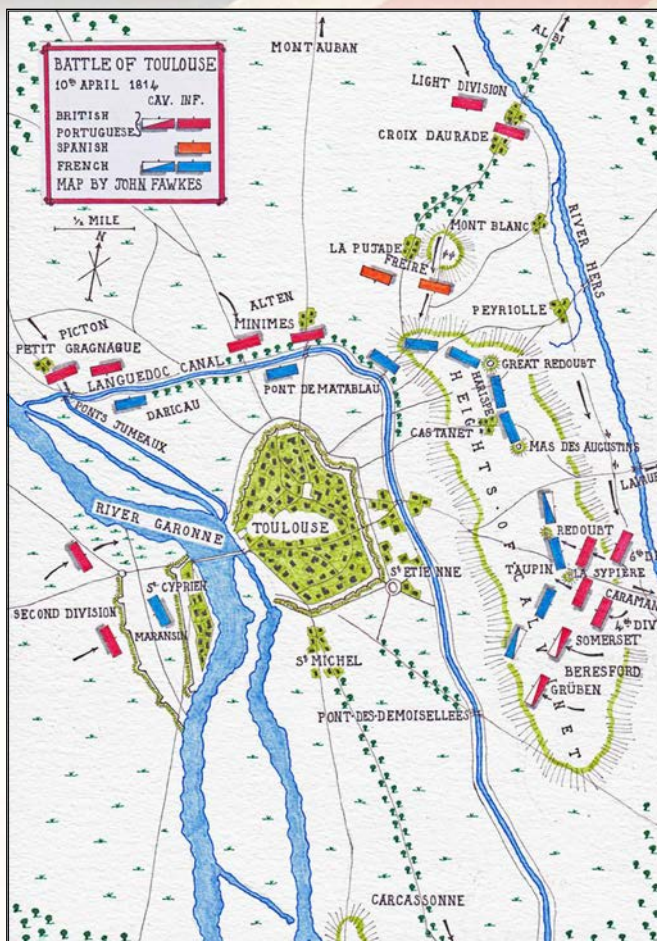
Here, Soult's 42,043 soldiers set up shop as follows. General de Division (GD) Jean-Pierre Marasin's Division defended the suburb of St Ciprien west of the city, GD Augustin Daricau's the northern sector, while GD Jean-Pierre Travot's conscripts manned the city walls. Soult correctly guessed that the main attack would come from the east, so positioned GD Jean-Isadore Harispe and Eugene-Casimir Villate's formations to defend the Heights of Calvinet, with GD Eloi Taupin's Division in reserve. GD Jean Darmagnac's Division secured the ground between the plateau and the canal.

Wellington followed Soult's retreat, hoping to force battle at Toulouse and destroy the French army wholesale. His initial movements, however, did not begin auspiciously, thanks to the mighty Garonne. After moving 19,000 men across on hastily-built pontoons, the rain-swollen waterway swept the temporary bridges away. This trapped Wellington's men on the other side of the river, and only the very heavy Allied cavalry screen kept Soult from noticing the predicament and reacting. Eventually, a proper bridge was built, but the incident convinced Wellington not to attack the city from between the Languedoc Canal and the Garonne in the south.

Instead, the Allied advance would begin at 5am on 10 April, Easter morning. General Sir Rowland Hill's Corps, with Sir William Stewart's 2nd Division, General Carlos le Cor's Portuguese, and General Pablo Morillo Spanish division, was to launch a diversion against St Ciprien and pin the French in place. General Sir Thomas Picton's 3rd Division, Sir Charles Alten's Light Division, and General Manuel Freire's Spanish Corps had the same orders per the northern part of Toulouse, and here, Wellington retained direct control. The primary attack was to be against the eastern part of the city by Marshal William Beresford's corps, to include Sir Lowry Cole's 4th Division, Sir Henry Clinton's 6th Division, plus supporting cavalry. Thus, when Wellington dropped the flag, 49,446 soldiers marched off to meet their destiny - and an awful lot of mud.

MUD MARCH

Typically, both Hill's corps and the Light Division performed their diversionary roles to perfection nearly the entire battle. For minimal casualties, they locked their French adversaries in place and rendered them unavailable to reinforce other sections of the defense. It was not so for Picton's Division. Picton, the consummate barroom brawler, defined his orders for a diversion as a full-blown bayonet assault on the city. Daricau's position was nigh onto impregnable, and Picton



Above: Initial dispositions at the Battle of Toulouse.
 Map by John Fawkes © britishbattles.com

proved it. Despite some extremely heavy fighting around the Petite Granague farm, the British were repulsed at every turn, with hideous casualties. Eventually, Picton retired, but this was only the beginning.

Missteps also continuously plagued Beresford's attack, which was immediately bogged down - literally. His corps was to march south, in columns, until they reached their attack positions, where they would turn and face right. This would immediately place all battalions into line to proceed up the slopes of the Heights of Calvinet. However, Beresford's route of march was a muddy quagmire, especially for his lumbering artillery bringing up the rear. Exacerbating the situation was extremely accurate French artillery fire, so Beresford unlimbered his guns where they stood, and fired back. Unfortunately, Freire's Spaniards, under orders not to advance in support until Beresford attacked, took the British gun fire as exactly that order, and charged forward. They were met by a withering hail of fire from the largest French redoubt, and parties of French Voltiguers peppering their flanks. It was too much, and the Iberians broke and ran, except the doughty Cantabrian Tiradores, who held against all comers, only retiring - not routing - when receiving direct orders to do so.

It was then that the French made what was essentially their only mistake of



Above: Painting by J.J. Jenkins: Toulouse in the background and Beresford's Corps are advancing on the left.

the day. Soult saw an opportunity to hit the British in the flank while they were in the middle of facing right prior to advancing, and ordered GD Taupin to execute the ambush. A French officer recorded what happened:

“By one of those deplorable errors of which our late campaigns gave too many examples, Taupin, carried away by his ardor and the hope of brilliant success... instead of deploying his brigade... advanced with his whole force still in column, the 12th Legere leading... The English, instead of giving the French time to deploy, took up a brusque offensive and commenced a vigorous fire... The brigade recoiled and the English advanced.”

Taupin was also shot dead, but the incident did force Beresford to halt his attack until he could get his guns set up in better positions, while he waited for the Spaniards to regroup and provide support. Picton, meanwhile, noticed the cessation of fighting, and assumed Beresford's repulse. Thus, to relieve pressure on what he thought was defeat, he ordered yet another howling attack on the French positions to his front. One dead brigadier (General Sir Thomas Brisbane) and 350 Anglo-Portuguese casualties later, Picton once again withdrew.

Meanwhile, it took two hours for Beresford to reposition his artillery, then, along with Freire's rallied Spaniards, up the hill the troops went. Once again, the Spaniards were shot to pieces, losing 1,000 men in just a few moments, though Freire himself was recognized for exceptional gallantry. The 42nd and 79th Highlanders were also roughly handled, yet the British advanced methodically, and Soult withdrew his forces across the Languedoc Canal, and evacuated his artillery. By 6pm, the battle was over.

Soult left the area that night unmolested by an Anglo-Allied army so bruised and exhausted it could not mount a pursuit, and would spend a full day in recovery. French losses were 321 dead, and 2,369 wounded. Allied losses were 593 killed, and 5,024 wounded. By the standards of the day, Wellington had captured some guns and retained the field of battle, so it was announced as an English Victory. French historians, however, noted Wellington failed in his singular purpose to destroy Soult's army in a position the French Marshal never intended to hold, all the while losing time, resources, and suffering heavy casualties. The debate continues to this day.

FROM TURF TO TABLETOP

Scale

This is the biggie. I used the map of Toulouse from William Blackwood and Sons' famous Napoleonic series, and, given my own *Age of Eagles II* rules scale of 120 yards/inch, you will need a table 86.25" wide and 62.1" deep. In other words, just over



7' wide and 5' deep. This is important, because experience has shown that most tables should never be more than 6' deep, the maximum depth players can reach over to the middle of the table to move lead. For a 60 yards/inch scale, the table would have to be 14' wide and 10' deep, which simply will not work. This oddity is caused by a big city in the middle of the table, with military forces launching attacks against it from three sides.

Rules

Assuming you want to fight the entire battle without renting the Georgia Dome, rules with a scale of 100 to 150 yards/inch are a necessity. This means my *Age of Eagles II* rules with 120 yards/inch, 30-minute turn, where the base unit is the brigade or its equivalent, are well suited. Other top contenders include Sam Mustafa's *Grande Army* (variable length turns, 100 yards/inch, base unit brigade equivalent), *Napoleon's Battles Marechal 4th Edition* (30-minute turns, 100 yards/inch, base unit brigade equivalent), and finally, Dave Ensteness' *Et Sans Result* or *ESR*. This novel set of rules supports multiple scales, so 50 to 200 yards/inch play is possible, and for Toulouse, there is a convenient 100 yards/inch choice already in the books. The system uses 20-minute turns, and uniquely designates the battalion as the base unit.

There are other rules, to be sure, but whatever you play with and whatever scale and level of command, here are a couple things to consider when prepping your game. First, my own experience suggests twelve units +/- is the best default number of formations a player can effectively handle. Here a unit means cavalry, infantry, and artillery, but not leaders. Secondly, back when I served in Uncle Sam's Army, NATO operational doctrine specified that a commander should never directly influence his forces more than two levels of command down. That means if you want a player to play a corps commander, he gets to move brigades, nothing lower. It sounds hokey, but I swear the concept works.



There are a couple of special considerations for Toulouse. First, Travot's legions lining the walls were made up of National Guard, newly-arrived replacements, and just-conscripted soldiers with willing hearts, but little else. On a Green - Veteran - Elite scale, they should be considered Green. On the other end of the ledger, Morillo's Spanish Division comes up continuously in reports as well-trained, well-disciplined, exceptionally tough fighters. They would easily be the equivalent of British line. Similarly, the performance of the Tiradores de Cantabria should make them Elite by anyone's standard. Otherwise, however your rules rate Highlanders, use that here.



Finally, as regards Charismatic or similar commanders, General Freire was mentioned in several dispatches from the battle for his gallantry and dash at the battle, so he would be an obvious choice. The same goes for French General Taupin, because you have to figure that if a division commander gets shot dead leading a bayonet charge, he probably knows how to get the lads moving.

WEATHER AND TERRAIN

The battle kicked off at 5am, and finally shut down at 6pm. The weather was evidently clear and sunny all day, but there had been heavy rain recently, which made some areas exceptionally muddy. Apparently, this did not impact the entire battlefield, but it did the area east of the Calvinet Plateau. Here, there needs to be extra movement degradation for all units, but double for any artillery. The rain also made all waterways overflow. The Garonne absolutely cannot be crossed except on some sort of bridge, as must the l' Ers River, and the Languedoc Canal. Open for business since 1681, the last was built 20 meters wide and nearly seven feet deep. This means that to get across, you'll have to storm a few bridges, so good luck with that.

Toulouse was a walled city, but the walls were more a medieval design, and not Monsieur Vauban's star shaped death traps. Nevertheless, expect concrete, masonry, and brick construction as regards combat modifiers, and the same for suburbs and villages in the area. It is strongly recommended that the city be divided into sections for the players to fight over and hold, as opposed to counting Toulouse as a single urban area. There are also field fortifications, and, despite one called Great Redoubt, this is not Borodino, so count them as medium cover. Note that the area is dotted with orchards, what seem to be decorative gardens and forests, and marshland, farms, and similar. Many of the farms and orchard areas seem protected by low-lying stone walls. Outside the Height, and one hill spur south of town, the entire area was relatively flat.

And now, a personal preference; I enjoy making traversing difficult terrain dice-roll dependent, rather than simply doubling movement costs in all woods. Create your own rules, but when using a dice roll, sometimes the unit will be forced to halt, other times it might move normally, or at half movement rate, quarter movement rate, and so on. This creates friction, and is quite realistic, but if your players like more predictable fare, make sure your dental plan is up to date.

SOLDIERS LARGE AND SMALL

You can use any size of figures with the ground scale recommended, but anything larger than 15mm just doesn't look right. I personally prefer AB Miniatures, Blue Moon, and even the newest designs of venerable old Minifigs. However, the ground scale begs for serried rows of bayonets in two ranks, and that means 10mm or 12mm. Fortunately, there are a lot of choices. ESR has its own line of very well sculpted plastic 10mm miniatures, but I personally prefer Old Glory's 10mm Grand Scale, or the new Warlord Black Powder 12mm Epic Scale. The latter two firms put their figures on strips for easier painting and mounting, and, while the Old Glory line is more complete, my preference lies with Epic. My rationale here is that the system comes with ready-made stands for two-rank infantry mounting, perfect for the painting method I use. Yes, you may have to fudge for the Spanish and Portuguese, but remember that by this time, the Spanish had received the UK-supplied 1812 pattern uniform, which was very British in cut, albeit in dark blue.



COMMAND

This is likely to be controversial, but for this battle I would rate Soult and the French command structure superior to that of Wellington and the British command system. Wellington, like Gustavus Adolfus, used a very up-close-and-personal command system. The idea was to place trusted aides at various points on the battlefield, and they would retrieve the Iron Duke to take charge of the situation in person. Thus, there was no need for a permanent staff system governed by formal regulations, and managed by specifically-trained and experienced staff officers. And it worked - mostly.

Where the system seemed to break down was in the case of big armies, especially when deployed across large swaths of real estate. The Anglo-Allied army at Toulouse wasn't particularly large, but its deployment area was. Consider 9+ miles when the western, eastern, and northern wings of his army are added together. Waterloo, by contrast, was barely 3.5 miles from Frichermont to Braine-l'Alleud. One wonders if the many errors made by the Anglo-Allies, and the inability to stop them, was a direct result of Wellington's command style choking, due to the large amount of real estate it had to cover.

Soult was a different story. Yes, there was the tactical column vs line mistake already mentioned, but there doesn't seem to have been an issue with the French getting to do what they were supposed to do, and correcting them immediately if they did not. For this, Soult could count on a small amount of space, interior lines, and a formal staff and command system to help him. Sure, Marshal Louis-Alexandre Berthier was not at the battle, but the staff manual he wrote was.

How this impacts the game depends on the rules you use. In some games, the way a commander and his staff are rated could decide who has the initiative on a turn-to-turn basis, or has the ability to release forces in reserve. Other games use a command radius for control, with shorter distances for command systems sorely lacking in competence. Yet other games use orders, and changing them is always easier and quicker for generals and staff who know what they are doing. Regardless, Soult should be rated better than Wellington this time around. In a Poor-Average-Good-Superior system, Soult would be Good, and

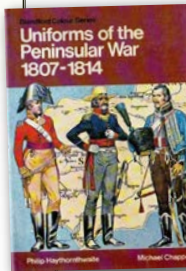
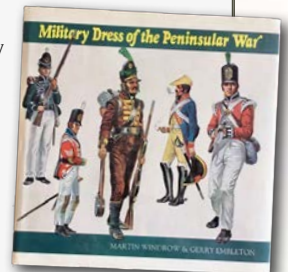
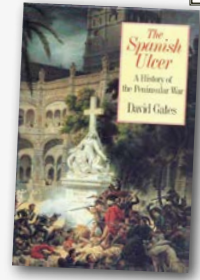
Sir Arthur, Average. For the British and their minions, I might also suggest a house rule that allows a weighted dice roll to force a unit to take involuntary actions, such as 'charge the nearest enemy formation regardless of odds.' Trust me, your British players will thank you.

REFERENCES

Napoleon's war in Spain has been covered to death for many moons, so finding good references will not be a problem. Obviously, there are the two classics: Sir Charles Oman's *A History of the Peninsular War* (begun in 1902), and Sir William Napier's *History of the war in the Peninsula and the south of France, from the year 1807 to the year 1814* (1828 to 1840), both available on the Internet as free downloads.

As regards more recent fare, I like David Gates' *The Spanish Ulcer; A History of the Peninsular War* (1986). I would also strongly recommend Napoleon's *War in Spain, the French Peninsular Campaigns 1807 - 1814* by Commandant Henri Lachouque, Jean Tranie, and J-C Carmigniani (1982). This is the French side of things, nicely translated into English, and that should be enough of a recommendation in itself. You will find some great color uniform plates as well.

Uniforms and whatnot have also been covered extensively. Old standby Osprey Publishing has overhauled a lot of its Men-at-Arms publications; their five volumes of the Spanish and Portuguese armies during this period are very well done. I personally rely on Haythornthwaite and Chappel's *Uniforms of the Peninsular War 1807 - 1814* (1978), and Windrow and Embleton's *Military Dress of the Peninsular War* (1974). The former is more uniform-centric, while the latter looks far more at the campaign itself. Both are hard to get your hands on, but believe me, if you can, it will be worth it.



Above: All the miniatures pictured in this article are from Warlord Games' Epic Waterloo range.

ORDERS OF BATTLE

ANGLO-ALLIED ARMY

COMMANDER IN CHIEF - LORD WELLINGTON

Under Wellington's direct control:

- Light Division, Sir Charles Alten (4,275 personnel). Kempt's 1st Brigade - 1/43rd Foot, 1st and 3rd/95th Rifles, 3rd Portuguese Cacadores. Colborne's 2nd Brigade - 1/52nd Foot, 2/95th Rifles, 1st Portuguese Cacadores, 17th Portuguese Line (2 Battalions).
- 3rd Division, Sir Thomas Picton (4,566). Brisbane's 1st Brigade - 1/45th, 1/74th, 1/88th Foot, 5/60th Rifles. Keane's 2nd Brigade - 1/5th, 2/83rd, 2/87th, 94th Foot. Power's 3rd Brigade - 9th and 21st Portuguese Line (2 Battalions each), 11th Portuguese Cacadores.
- Cavalry Division, Sir Henry Fane (1,707). Clifton's Heavy Brigade - 1st and 2nd Life Guards, Horse Guards. Doherty's Light Brigade - 13th and 14th Light Dragoons.
- Unattached Cavalry (2,127). Manners' Heavy Brigade - 3rd and 4th Dragoons, 5th Dragoon Guards. Bulow's Heavy Brigade - 1st and 2nd King's German Legion (KGL) Dragoons.
- 1 battery Royal Artillery (RA), 1 troop Royal Horse Artillery (RHA).

FREIRE'S SPANISH CORPS

- General Marcilla's 4th Division (3,959) - Regiments Corono, Rivero, Oviedo, Cantabro, Laredo, Tiradores de Cantabria.
- General Espeleta's 5th Division (3,576) - Regiments 2nd Asturias, Guadalajara, 6th de Marina, Voluntarios de Asturias, Santiago.
- 2 Portuguese artillery batteries.

SIR ROWLAND HILL'S CORPS

- Sir William Stewart's 2nd Division (6,940). Byng's 1st Brigade - 1/3rd, 1/57th Foot, 1st Provisional (2/31st and 2/66th Foot) Regiment. Barnes 2nd Brigade - 1/50th, 1/71st, 1/92nd Foot. O'Callaghan's 3rd Brigade - 1/28th, 2/34th, 1/39th Foot. Hardinge's Brigade - 6th and 18th Portuguese Line (2 Battalions each), 6th Portuguese Cacadores.
- Lecor's Portuguese Division (3,952). Almeida's 1st Brigade - 2nd and 14th Line (2 Battalions each). Buchan's 2nd Brigade - 4th and 10th Line (2 Battalions each), 10th Cacadores.
- Morillo's Spanish Division (2,001) - Regiments Leon, Victoria, Doyle.
- 1 battery RA, 1 troop RHA, 2 Portuguese batteries.

SIR WILLIAM BERESFORD'S CORPS

- Sir Lowry Cole's 4th Division (5,363). Anson's 1st Brigade - 3/27th, 1/40th, 1/48th Foot. Ross' 2nd Brigade - 1/7th, 1/20th, 1/23rd Foot. Vasconcellos' Brigade - 11th and 23rd Portuguese Line (2 Battalions each), 7th Portuguese Cacadores.
- Sir Henry Clinton's 6th Division (5,693). Pack's 1st Brigade - 1/42nd, 1/79th, 1/91st Foot. Lambert's 2nd Brigade - 1/11th, 1/36th, 1/61st Foot. Douglas' Brigade - 8th and 12th Portuguese Line (2 Battalions each), 9th Portuguese Cacadores.
- Cavalry (2,656). Somerset's 1st Hussar Brigade - 7th, 10th, 15th Hussars. Arentschildt's 2nd Hussar Brigade - 1st KGL, 18th British Hussars.
- 2 batteries RA.

FRENCH ARMY OF SPAIN

COMMANDER IN CHIEF - MARSHAL SOULT

- 1st Division GD Darricau (3,490). 1st Brigade Fririon - 69th Ligne (2 Battalions), 76th Ligne, 6th Légère (1 Battalion each). 2nd Brigade Berlier - 39th Ligne (1 Battalion), 36th and 65th Ligne (2 Battalions each).
- 2nd Division GD Darmagnac (4,456). 1st Brigade Leseur - 51st Ligne (1 Battalion), 75th Ligne, 31st Légère (2 Battalions each). 2nd Brigade Menne - 118th and 120th Ligne (3 Battalions each).
- 4th Division GD Taupin (4,864). 1st Brigade Rey - 12th Légère, 32nd and 43rd Ligne (2 Battalions each). 2nd Brigade Gasquet - 47th Ligne (2 Battalions), 55th and 58th Ligne (1 Battalion each).
- 5th Division GD Maransin (3,196). 1st Brigade Barbot - 40th Ligne (2 Battalions), 4th Légère, 50th Ligne (1 Battalion each). 2nd Brigade Rouget - 27th, 34th, 59th Ligne (1 Battalion each).
- 6th Division GD Villatte (4,270). 1st Brigade de St-Pol - 21st Légère, 86th, 96th, 100th Ligne (1 Battalion each). 2nd Brigade Lamorendière - 119th Ligne (2 Battalions), 28th Légère, 103rd Ligne (1 Battalion each).
- 8th Division GD Harispe (4,250). 1st Brigade Dature - 9th, 25th, 34th Légère (2 Battalions each). 2nd Brigade Baurot - 10th Légère (2 Battalions), 45th, 81st, 115th, 116th, 117th Ligne (1 Battalion each).
- Reserve Division Travot (7,267). Brigade de Vivier and Pourailly - 8 Battalions of new conscripts and National Guards.
- Cavalry Division GD Pierre Soult (2,700). 1st Brigade Berton - 2nd Hussars, 13th and 21st Chasseurs à Cheval. 2nd Brigade d'Alais - 5th 10th, 15th, 22nd Chasseurs à Cheval.
- 80 Artillery guns.

BATCH PAINTING FIREFORGE ASHIGARU



In *Wi433*, Steve Wood reviewed Fireforge Games' new range of Medieval Japanese plastics. Steve was so impressed with the figures he went on to paint the Ashigaru he reviewed; here he shows us how he (batch) did it.

The following is a guide to batch painting Ashigaru warriors, the aim being to get a unit of twelve figures painted as quickly as possible, to a reasonable tabletop standard. The photos only show nine figures; the missing three were painted as 'test shots', in order to try out the best method of painting a pretty complex unit.

All paints are Vallejo from their Model Color range, unless otherwise stated.

After assembly, I spray-primed the figures in black. I used the new Colour Forge Matt Black rattle-can spray, which, in addition to being excellent value, gave superb coverage, and a great non-reflective base.

1) I began by giving the figures a heavy drybrush with Medium Sea Gray (70870). This enhances the detail, and highlights the various armour plates.

2) I used Army Painter Tanned Flesh (1127) on the faces and hands.

1



2



3



3) I used Beige (70917) to pick out the clothing. Note: you don't have to be too careful during these 'block paint' stages, as errors can be corrected later in the process. The next colour in the sequence tends to do this anyway.

4



4) I used Off White (70820) to pick out the belt, armour ties on the wrists and legs, rice bags, headbands, socks, and neck guards. I also went for a white sashimono (flag).

5



5) I used Panzer Aces Old Wood (311) to paint the yari (spear) and the supporting poles of the sashimono. The latter is quite fiddly and time consuming, but, again, don't worry if you make an error - the inking process to come will hide much of this. I like to leave a black 'line' exposed at the edge of the flag.

6



6) I painted the chin, hat, and sandal straps, as well as soles of the sandals with Leather Brown (70871).

7



7) I picked out the sashimono support brackets, katana hilt top and guard, and the yari spear tips with Army Painter Plate Metal (1130).

8



8) I used Matt Black (70850) to tidy up the errors I had made, and to tone down the grey drybrushing where I thought it necessary.

9

9) I shaded the faces and hands using Skin Wash (72093).



10

10) Other than avoiding the black armour, I used Army Painter Soft Tone Quickshade to paint over and shade the models.



11) I could leave the models shaded with the Quickshade, but I like to use some of the original colours to re-highlight certain areas and further tidy up. I also used some Flesh (70815) mixed in with Army Painter Tanned Flesh to highlight the faces and fingers.

It's then onto the bases where I added a light coat of Vallejo Earth Texture paste, carefully avoiding the feet, etc.

11



12) I finished the bases with the addition of green flock and some tufts and/or flowers. I also painted and drybrushed the Earth Texture.

Note: You will notice I have yet to add clan marking to the sashimonos. I'm debating whether to use a decal, freehand, or leave them as a solid colour. It's a decision that I'll make once the army is done.

12



One of the benefits of batch painting is that you can leave the painting at any part in the process and come back to it at your convenience. I rarely paint a unit in one sitting; my back and eyes struggle to cope with a long session! I prefer a number of shorter painting sessions (15 - 45 minutes) over the course of a week. This way, I can soon get a unit completed, and feel that I am making progress by focusing on each step, rather than the whole army. Six to twelve figures at a time works for me - and keeps me motivated to add the next unit!

SPRUE STRETCHING

My project hasn't ended with the yari armed Ashigaru; I am going on to create a whole medieval Japanese force for *Test of Honour* (initially) and beyond that (*Billhooks* derivative) *Never Mind the Bushido* - when I have written it!

The bowmen I painted didn't feel quite complete without bowstrings and, to add these, I decided to use stretched sprues. When I mentioned this technique at the club, I was met with a few blank looks; it seems that this dark art has been lost in recent years, so I want to share it with as many wargamers as possible here!

I learned to stretch sprues when rigging my Airfix World War One biplanes many years ago. It's a simple but very effective method to quickly create thin but relatively sturdy elements, perfect for stringing bows as I have done here and you can do on whatever Ashigaru bowmen you collect!

1



1) You need a tea light or small candle and a piece of scrap plastic sprue; a piece of the frame that your Fireforge figures came on will work just fine! Hold the sprue just above the candle, rotating it to gently warm it until it starts to melt. If it catches fire you are too close!

2



2) Gently warm the plastic and, once you see that it is beginning to soften, take it away from the heat and pull it gently, stretching the material. The frame should stretch quite thin and to a uniform thickness at the centre. As it cools it will harden to a thread.

As with everything, practice makes perfect but the sprue is free, so it doesn't matter if you get it wrong a couple of times. Just be careful with the hot plastic as, if you touch it when it is still melting, it will stick to your fingers and burn.

3



3) You can then cut the stretched frame to the desired length and attach it to the bow. With hindsight, I should have done this before I had painted my troops as I had to use superglue, rather than polystyrene glue. This meant that I managed to glue the bowman to my fingers a couple of times as the join is a bit fiddly. Fortunately, as I was on my own in the garage, nobody heard the tirade of bad language!



PRISTINE PAINTED FRENCH NAPOLEONICS

Eddie Bermingham has won several awards at the Hammerhead Painting Competition which *Wi* sponsors and judges. After finding out his winning Napoleonic entries were all taken from a single army, we asked him to bring his collection to *Wi* HQ for a photo shoot.

Wargames Illustrated: How did this all begin for you?

Eddie Bermingham: I've always been inspired by, and enjoyed, Napoleonics. As is true for many *Wargames Illustrated* contributors, that interest stems back to the film *Waterloo* in the 1970s and Airfix Napoleonic figures too. Unlike many of those other wargamers, my interest actually got put aside a bit as other things happened in my life. It was only when my son was about 12 years old and started to get into *Warhammer 40,000* that I got back to it.

Over a few years we built up some 40k armies, then I got to a point where the level of detail and complexity on those

figures (and the amount of time it was taking to build and paint them) meant I was enjoying the process less and less. I gave it a rest for a few months, then, about six years ago, I finally thought about getting some historical figures.



Right: *Second Second Battalion of Chasseurs of the Imperial Guard. Mostly Victrix with a couple of Front Rank.*



Wi: Did you dive straight into French Napoleonic at that point?

EB: Yes, the first ones I got were Warlord Games French Infantry, and after painting those I bought some Perry Miniatures French Cuirassiers and painted those too. Next was artillery, and from there I kept rotating the types of troops I was working on to prevent myself from getting bored, monotonously doing one big lot. That's how the army has slowly built up.

Wi: And built up it certainly has! Did you ever get to a point where the scale of what you'd painted, almost without a plan, dawned on you?

EB: Well, there was the question of where to put all the figures; one Christmas my wife bought me a display cabinet and that's now expanded to three. As most people do, I've got my pile of grey plastic to work on, tucked away, and once that's done another cabinet will be required.

Wi: For many gamers, who butterfly their way from one project to another, your work on a singular, large, and meticulously painted army will be hard to fathom. How do you keep so focused?

EB: Sometimes it's a bit of a compulsive or obsessive thing for me, I think. I do see other miniatures and think about how it might be to paint them, but then I wonder if I'll be as good at painting them as I am on my Napoleonic and inevitably end up back at work on another French unit!

I had an Airfix army for the American Civil War (I still have it somewhere, I suppose), and although morally I'm not keen on the Confederates I do find appeal in how they looked - quite ragtag, a bit like my French Napoleonic - so there's temptation to revisit that period. I do see lots of appealing figures when I'm at shows too, from all over history but, realistically, when am I going to get the chance to paint them?

Right: 9th Hussars - Perry Miniatures.



(Left page) Three battalions of line infantry screened by two squadrons of the 4th Chasseurs à Cheval. To the right are two squadrons of Cuirassiers from the 1st regiment.

(This page) Crossing the bridge are a battalion of Polish Infantry from the Vistula Legion, a squadron from the 9th Hussars in the centre, with a squadron of 5th Line Lancers on their other side. Above the Lancers are Foot Artillery firing 6-pounders. At the back you can see a few line infantry and Cuirassiers.



MIXING THE MANUFACTURERS

Wi: Ah, restraint; you are a rare breed! You do, despite staying true to the one army, have a good mix of figures from all kinds of manufacturers here.

EB: I started out very pure - this is a Warlord unit; this is a Perry unit - but now I've started to mix figures together where I can. I know there are slight differences between them, but people are different heights and builds in reality too, so it makes sense. I do some head swaps now too, little things like that.

The figures vary, from the early 1800s right through to 1815; as the army has evolved, I've found I'm focusing more on scruffier later period troops. Certainly, after 1812, with the disastrous invasion of Russia killing hundreds of thousands, the resurrected French army were short of equipment. I've added more elements that reflect a somewhat ragtag look, without their parade ground uniforms - different coloured trousers, some men in greatcoats, a mixture of hats and kit - it all keeps the painting a bit more fun.



Calpe Miniatures are a range that's been great for this; he's a one-man band who primarily produces infantry from the late, late period. Everyone's got a greatcoat on and stuff like that, so I can stick characterful figures from that range into the ranks of other figures. The straightforward line infantry tends to be a bit more scrambled together and ragtag, while Imperial Guard units look far more pristine. Some of the Imperial Guard have fancier uniforms too, which is important when you're painting the same blue, grey, and brown elements all the time. A splash of red and gold brightens it up and makes the painting more pleasurable.

Wi: The army's an ongoing project; do you have plans to add more options or bring in figures from any other manufacturers?

EB: I've got a Polish unit from Warlord Games done to represent part of the Legion of the Vistula and I might like to add more variety from other nations. Warlord's early French Peninsular figures could be painted as Swiss Guard, in red, to add more contrast to the hefty amount of blue in the army. Quite a few Dutch units came into Napoleon's army too and Dutch Grenadiers of the Imperial Guard had the bearskins but they wore white.

I do keep looking at the option to buy prints of digital models online, but they often show the renders rather than the final figures, so I'm not sure what the quality will be. There are some great looking options though.

[We show Eddie a few figures we've made on the office ELEGOO Mars 3 Pro printer and his eyes light up!]

Oh wow, oh yes, ok... Well, they look great so maybe I will give some a try!



Left: 4th Light Infantry. A mix of Warlord Games and Perry Miniatures figures.

Mostly Imperial Guard units including Guard Foot Artillery firing 12-pounders, two battalions of Chasseurs of the Guard (1st and 2nd Battalions), Voltigeurs, and Imperial Guard Chasseurs à Cheval (Napoleon's bodyguards).



COMPETITION LEVEL COMMAND

Wi: As well as beautiful ranks of figures you also have some more standout 'display' pieces present, such as your impressive command stand.

EB: A lot of those figures are Front Rank and, looking at the ones painted on their website, they really appealed. I needed a commander for the army so that's where it started, and it built up from there. With Hammerhead 2022 approaching, the figures were all more or less finished and I decided to do some touch ups and refinements so I could enter it into the painting competition. I also added a rather hefty plinth with 'Vive L'Empereur' on it. A grandiose touch that felt right for the scene but gets removed when they go on the tabletop!

PRACTICAL PAINTING

Wi: Considering the time that you've spent on the army it looks remarkably consistent in the painting standard. Is that because you'd already honed your skills on the GW figures?

EB: Well, I can spot the figures that I started out with in the early days, but, after I'd gotten through my first round of infantry, cavalry, then artillery, I pretty much settled on my colours, basing style, and so on. With individual units, I can see the difference between the first batch of six versus the last batch, once I've gotten comfortable with the nuances of the models, but that's probably not as noticeable to anyone else.

I think some people looking at the finished product might be surprised by how I paint; I make a lot of mistakes, but I just correct, correct, correct, and correct until I'm happy with the finish. I'm not somebody who can paint accurately from the off.

Wi: Do you use a particular range of paints?

EB: No, I mix it up, but I do use a lot of Citadel and Vallejo, and I have added Contrast paints to my process. I didn't have those when I started the army. They're great



Above: Red Lancers of the Imperial Guard from Victrix.

for the Epic scale army I'm also painting [see Epic in a Different Way - Ed] but can aid blending on things like horses.

An airbrush might be the next evolution of my painting but that's a big step. I'm worried I'll end up with paint everywhere!

Wi: So, what is your general process when starting a batch of figures?

EB: I'll do Infantry in groups of six to twelve figures, cavalry usually six riders and six horses. Basic colours get applied first and I may keep heads separate from models if arms get in the way. Basing is all done at the end.

Wi: It looks like you've added more Victrix figures as the army has progressed, which tend to have a lot more parts per-figure than other manufacturers. Do you approach those in a different way at all?

EB: I paint some parts on the frame, such as the various cavalry extras. Once done, I'll snip them off, fix them in place, then touch up any bare areas. It's all an evolution. I started building them fully, but I quickly realised it's too tricky to paint them like that and modified the



Above: Horse Grenadiers of the Imperial Guard by Perry Miniatures.

approach. It's the same with simpler things, like painting the packs before gluing them to my infantry, or even doing horse and rider separately. To begin with, I fully assembled all of the figures and it was only when I hit problems getting my brush to areas that I changed the process.

Wi: How do you keep so focused?

EB: I wasn't painting this army for any particular purpose beyond the enjoyment of painting it, so I wasn't in any kind of hurry to get it done for a special game or needing to move on to another project.



Above: Line Voltigeurs move through the cover of some rough terrain.



Wi: This will probably shock many readers; you've never actually used your collection in a game, have you?

EB: [Laughs] No, I haven't!

Wi: That's rather flabbergasting as you have a collection here that many players would happily take off your hands! Are you only interested in painting?

EB: That was the initial appeal, but I'm interested in more than the painting. I joined the Lincoln Miniature Warfare Society after meeting some of their members at Partizan. I was just retiring from work, so going along to some of their meetings has fitted in nicely, but nobody's really into Napoleonic on the big scale there, largely because we only have a couple of hours to play. It's mostly smaller games. That's where the idea of the Epic army I'm painting started as I know that I'll be able to get in some games with that.

Wi: Would you like us to ask any readers in the Lincoln area who have huge Napoleonic armies of their own to get in touch, so we can connect you and help you find you some opponents?

EB: [Chuckles] I wouldn't mind that!

Wi: Consider it done (email wi@wargamesillustrated.net if you're equally as fanatical as Eddie in your army building!). What ruleset would you consider using?

EB: Something simple! I've got *Black Powder* but I can't really be bothered to



Above: Battalion of the Middle Guard, part of the Imperial Guard, made from Victrix figures. Flags are a mixture of Victrix, Warlord, and several more specialist ones from GMB Designs.

read all the way through! *Valour & Fortitude* appeals as it's very concise. At the Lincoln Miniature Warfare Society we often play games with an umpire so that's a good way for me to pick up rules as they'll know what they're doing.

Wi: Perhaps, at a future Hammerhead, rather than seeing you winning prizes in the painting competition, we'll see you lifting a trophy for putting on the demo game! In the meantime, keep on enjoying developing this beautiful army, and thanks so much for bringing it to *Wi HQ*!

EPIC IN A DIFFERENT WAY

Wi: It's not totally different, but you have worked on another project in between your 28mm French over the last year haven't you?

EB: Yes, my 28mm collection's grown to such an extent that transporting them anywhere is going to be a real pain (although there were pleasantly few breakages bringing them to *Wargames Illustrated* today) so Warlord's Epic Waterloo range had huge appeal when I saw it. It's so compact. I realised that I could build a small army of French at a smaller scale, which I've started, and paint an English army to oppose them. I'll be able to play games with them, probably at the club, without having to cart a huge collection around.



Eddie's beautiful Epic army includes many of the same units as his 28mm force.

REGIMENTING SLÁINE'S HALF-DEAD



Callum France turns some packs of Warlord Games Sláine figures into a ranked-up unit for old school fantasy gaming.

I've never read *Sláine*, but I still found lots to like when I first saw the Warlord Games range of figures that are associated with the *2000AD* comic book series. There is a painterly and over-the-top fantasy style to the sculpts, and they feature some excellent fine details. These are the sort of things that get my brush hand twitching in anticipation!

The undead (or Drune Half-Dead as they're called in the comics and miniature range) were particularly eye-catching; I was soon unpacking two boxes of Half-Dead along with The Cauldron of Blood pack and planning what to do with them.

The models are rather different to the fantasy zombies I'm used to seeing! The Half-Dead stand tall and have defined

musculature, which is in stark contrast to the shambling, hunched, emaciated silhouettes present in most other zombie ranges. Design elements from Celtic mythology are present in these Sláine figures too, and this is another appealing and rather different detail to the standard 'fresh from the graveyard' zombie kits. As soon as I got my resin Half-Dead in hand, I knew I wanted to make them into a detailed and ranked up unit for old school fantasy battles.

FROM SKIRMISH TO ORDER

There are often some challenges when putting figures designed for skirmish gaming side-by-side and in ranks. The Half-Dead certainly presented me with a few headaches: some two-handed weapons protruded at awkward angles, and other figures were posed in broad stances with shoulders, elbows, and blades jutting into other figures.

20mm bases were out of the question, and even on 25mm bases, it was a tight fit in places. After putting models in various orders of deployment, I found a composition that worked and would look even better with a few more changes; I'd vary the height of the ground to help them stand side-by-side more comfortably, and I'd do some simple conversions. There were three benefits to making the conversions:

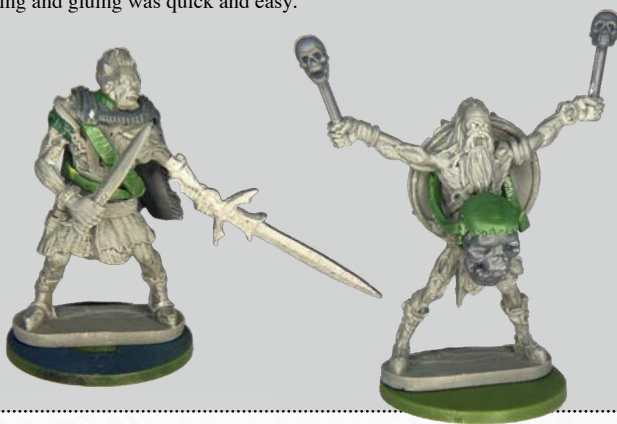
- I could add a command group of a standard bearer, musician, and champion.
- I'd be able to nuance the design of any tricky figures so that they would fit into the gaps better.
- I'd be able to vary the look of duplicate figures; the packs only include ten different models, and my unit would be twelve strong, so I wanted to change two.

BENDING THE UNDEAD TO MY WILL

The *Sláine* figures are made from the love it/hate it 'Warlord Resin'. This material's major contentious property is that it is quite bendy and soft; while some hobbyists see that as a huge downside (and I'll admit that it can lead to bendy weapons, which are rather annoying), it was a massive help in making my conversions.

Snipping parts away is incredibly easy. I used clippers to cut off the bulk of the unwanted elements, then cleaned up any leftover roughness with a sharp scalpel blade, shaping the remaining area by gradually shaving away resin slices. Limbs can easily be bent into new poses thanks to the flex of the resin, and I used this property to vary duplicate models such as the one shown here.

I used parts from two original Warlord models (shown above) and blended them together. I took a snip from the left arm of figure A on the inside of the elbow area, allowing me to bend it and superglue the hand to the chest (1). This changes the look considerably with minimal effort. The head and right hand have been completely removed from figure A and the surrounding areas cleaned up with careful slices across the surface. Figure B's head has then been added to figure A (2) and a beard sculpted with Green Stuff (3). A plastic shield from an Oathmark frame covers the connection on the back of the figure to save having to do any more sculpting (4). The weapon was constructed by cutting up the one from figure B and placing the bits together in a different order (5). Once it was all glued in place, the joints are quite seamless. Thanks to the soft resin, all the cutting and gluing was quick and easy.



I did further conversions to make the unit leader and the musician and mixed in parts from other plastic sets and metal figures I found in my bits box. I'm particularly pleased with the drum, which is a large skull with the top cut off and a skin added in Green Stuff.

PAINTING THE HALF-DEAD

I wanted a simplified recipe for my figures so I could replicate it easily. To keep things quick, I used glazes to add variations in colour and tone and did early painting stages with my airbrush.



1) I primed the figures grey then undersprayed them with Vallejo Deep Purple ink by keeping the airbrush at a steep angle pointed to their underside. This adds an initial depth to the recesses and sets up the whole paint scheme to have more interest than just black in the shadows.

2) The next step was a top-down spray of Citadel Loren Forest applied with gentle pressure to slowly highlight the figure. You want most of the skin to be covered with just a hint of the previous purple showing underneath. Follow up with a second more selective spray of Citadel Kislev Flesh. Aim at raised muscles such as the top of the shoulders, abs, and pecs (these are buff undead!) along with the facial details.

3) I accentuated the highlights by applying a 1:1 mix of Citadel Kislev Flesh and Citadel Rakarth Flesh with a standard brush. Use the zenithal highlights you made with the airbrush to guide your brushstrokes.



4) At this stage, I blocked in the metallics on the helm, belt, and weapon handles with Darkstar Molten Metal Aged Copper and Darkstar Molten Metal Antique Gold. For the blades, I mixed Scale75 Thrash Metal and black in a 2:1 ratio, which gives me my favourite iron tone.

I mixed Citadel Seraphim Sepia and Citadel Druchii Violet, thinned the mix with Citadel Contrast Medium, and applied it all over the skin. Don't let this mixture pool too excessively when you brush it on, it should just add interesting tone to the recesses.



5) The exposed bone got a coat of Citadel Rakarth Flesh, then I glazed around all the wounds with Citadel Contrast Flesh Tearers Red and the bottom of muscles with Citadel Contrast Magos Purple. Both paints were mixed with lots of Citadel Contrast Medium so they could be applied in thin coats to build up the intensity.



6) Onto the hair; I started with a light grey then mixed in Citadel Dorn Yellow for highlights before glazing the hairline with Citadel Contrast Leviadon Blue and Citadel Contrast Magos Purple. This subtle change from yellow to blue plays into the slightly unreal/undead look of the figure.

I've shown an extra figure here as it better presents the detail on the hair.



7) The cloth got basecoated with Citadel Gal Vorbak Red washed with a mix of Citadel Agrax Earthshade and Contrast Medium, then I highlighted by adding Citadel Bestigor Flesh - an off-orange/peach colour. At this stage, I also painted any leather boots or straps with Citadel Rhinox Hide, washed the copper with Citadel Agrax Earthshade, the gold with Citadel Seraphim Sepia, and the iron with Citadel Nuln Oil.



8) I added highlight spots of Citadel Nihilakh Oxide to the copper and pure Scale75 Thrash Metal to the iron and gold.



9) The final step was to give an unnatural glow of undead power to the eyes. A mix of thinned Citadel Ahriman Blue and Citadel Corax White was run into the entire socket, and after that, I picked out a smaller section of the eyeball with more Corax White in the mix. The final dot highlight is pure Corax White, which gives the eyes their glow.

A CELTIC(ISH) STANDARD BEARER

I created the banner pole by snipping the sword from a Cauldron of Blood Reborn's hands and attaching plastic spear parts from Oathmark's Skeleton kit in its place. The cloth of the banner was made from the foil of a tomato puree tube, cut into shape, and suitably weathered and torn using my hobby knife. I didn't take the weathering too far as I knew I wanted a fair amount of freehand on the piece and needed the space.

I wanted my budding force to be my own but somewhat in-keeping with the design choices of the range and the Celtic inspired background. Celtic symbols often represent three aspects, and I decided to use the Tree of Life as a motif, representing the connection between the underworld, life on earth, and that in heaven. My force is commanded by two necromancers who have perverted the natural course of death; the underworld clearly dominates this once delicate balance here! I depicted this by painting their banner with flames rising from beneath the earth and engulfing the tree of life. It also evokes imagery of the end of the earth as we know it, burning it to the ground, so even opponents less familiar with Celtic symbols will probably get the point!



ADDING THE COMMAND

I had already made a vignette using a North Star Oathmark Necromancer (see *Wi423*), which would become one of the leaders of my army. I also wanted to use the Cauldron of Blood from the Sláine range too, along with Cathbad the Druid who comes in that set, to act as a second command figure. This model was already like a vignette with a detailed cauldron spewing out the undead... or perhaps boiling the recently dead. I'd rather not imagine what that smells like! I didn't do any conversion to it but based it so that it could fit in the ranks of my unit, if I was so inclined, and added the same gloopy mud texture to its base as I had used on the other figures.



This was achieved by texturing the bases as usual then dolloping a healthy (perhaps unhealthy is a more thematic word to use) amount of Ammo by Mig Heavy Mud to make the earth look like a glossy, damp quagmire. I also splashed a few areas with Vallejo Thick Mud to vary up the detailing.

Using pre-prepared products like this is perfect when making an army as I'll always be able to create consistent bases as the army grows.



PIRATES, SAINTS, AND CRUSADERS



HOW AN ENGLISH BUCCANEER SAVED THE CRUSADES

Steve Tibble casts his expert eye over the adventures of Godric of Finchale, the unlikely individual who was pivotal in the continuation of the crusader states. The history concludes with an exciting, fast-paced *Never Mind the Boathooks* naval scenario.

The Venn diagram of medieval pirates, saints, crusaders, and Englishmen has an extremely small, almost negligible, point of intersection; at that point sits an extraordinary Norfolk sailor named Godric of Finchale, a man who changed the course of history. In this article I'll give Godric his time in the limelight and on the tabletop!

The horse, in a spectacularly distressed state, moved slowly down the road towards the small crusader port of Arsuf. The beast was well-bred and had once been well-groomed, but he would not now fetch much more than meat price in a market.

The bedraggled knight who rode him was in little better condition. Arrow wounds leaked over his filthy body and anyone unlucky enough to be close was met with the acrid stench of fear, sweat, dirt, and dust. He had been sleeping rough for several days and was traumatised, in a deep state of shock.

A BEGINNING

This wounded and broken man was King Baldwin I of Jerusalem. He may have been bedraggled, but he was also the leader of the senior of the four crusader states which had been set up to defend the Holy Land. His horse was no ordinary beast either; Gazelle was Baldwin's trusted warhorse and a minor celebrity in his own right.

But it is the story's third hero - a man who Baldwin had yet to meet - who is the most striking character of all in this tale. He was an Englishman, far from home, travelling around the fragile war zone that was the Eastern Mediterranean of the early 12th Century. He was a ship's captain and, when he needed to be, a rough man of action. Bizarrely, adding an even more exotic job title to an already unlikely list, he was later to become a saint. Even more exceptionally, this man of a strangely eclectic career path, was also a pirate. Godric - or St Godric as his friends came to call him - was a truly fascinating man!

There was already an English heritage of pilgrimage, armed or otherwise, to the Holy Land. The exploits of the very earliest crusaders had turbo-charged that process of militant religiosity. Stories about the larger-than-life celebrities of the First Crusade were eagerly devoured by the Anglo-Norman nobility and their knights. This quickly transferred into more active expressions of admiration; the tradition of English crusading was born.

GODRIC OF FINCHALE

The pirate hero of our tale, Godric of Finchale, had many claims to fame. He was born around 1065-1071, into the most tumultuous period of English history - just as the old Scandinavian culture was about to be torn apart, and England was forcibly thrust into the mainstream of European culture. This was a time of danger and change, but for those resilient enough to take it, it was also a time of opportunity.

He came from the bottom rungs of what might charitably be described as the lower middle-classes. His forbearers were firmly on the losing side, and he had an Anglo-Saxon peasant background, rather than coming from the Norman nobility.

But Godric was an exceptional man in many ways. We even know what he looked like, so those who want to do some conversion work to create a character figure for skirmish gaming can have a pretty good idea of the desired outcome. Physically, he certainly looked more like a merchant-adventurer than a ploughman. He was a strong and vigorous man, 'of middle stature, broad shouldered, and deep-chested.' He had 'a long face, extremely clear and piercing grey eyes, bushy eyebrows, a broad forehead [and] a nose of comely curve, and a pointed chin'. And to complete the jaunty, nautical air, he also sported a beard that was 'thick, and longer than the ordinary.' Always a man of contrasts and extremes, his hair at the time of his

adventures in the Holy Land was black, but in later years became 'white as snow'.

Godric was a man of imagination. He grasped the opportunities for international trade that the new regime offered, and he built up a small trading business operating across the North. The proceeds of his commercial activities were reinvested in shipping and, what were to eventually become, pirate vessels.

IN THE CRUSADER STATES

Godric became increasingly pious as he grew older and more successful. Although he had been intimately involved in the rough end of commerce for many years, he felt the need for repentance. Pilgrimage and crusade (terms which were largely interchangeable at the time) were the obvious way to proceed.

He visited the crusader states twice (once in c.1102 and again in c.1108), and on both occasions he threw himself wholeheartedly into the role of pilgrim, alongside whatever other commercial, raiding, or military opportunities presented themselves. He fasted, he prayed, and he visited as many of the Holy Places as possible, but he was also there as a crusader and as a man of action. He and his contemporaries saw no contradiction in this; his biographer wrote that, as a pilgrim, he bore on his shoulders 'the banner of the Lord's Cross' and in describing the banner, he used the suitably military phrase familiar to medieval wargamers, '*vexillum crucis*'.



Infantry figures from Footsore Miniatures' Outremer range. Mounted models from Fireforge and Perry Miniatures.

Presumably, this more active devotional role also encompassed his activities as a pirate, attacking Muslim shipping as he sailed down to the Middle East, and harassing the Egyptian naval squadrons which resupplied the Fatimid coastal cities of the Palestinian seaboard. There was little tension between the roles - crusader-pilgrims were expected to be devout, but they were also acting as the soldiers of Christ. Godric was simultaneously a crusader, a pirate, and genuinely devout; he saw that each role sustained and supplemented the other. He and his fellow crusaders were working to recover the old Christian heartlands of the Holy Land and to defend the local Christian communities; they knew that this was always unlikely to be achieved peacefully. Men of God needed to be, on occasion, men of action.

Later in life, Godric described some of his behaviour and personality at this time as verging on the abominable, more suited (appropriately enough) to a career as a pirate or venture capitalist than to the quiet, reflective life of a hermit. He later admitted that he had lied, cheated, and generally led a dissolute sort of lifestyle.

For Godric, however, redemption was at hand - and in a very tangible way.



Godric (centre) being played by Hugues de Payens, from our Giants in Miniature range, surrounded by Footsore Miniatures.

DISASTER AND DELIVERANCE

On 17 May 1102, King Baldwin I of Jerusalem set off to intercept what he probably believed to be a large but lightly armed Muslim raiding party. He had with him a mainly mounted force, consisting of perhaps somewhere between 200 and

700 knights, most probably towards the lower end of that range. What Baldwin did not realise, but was soon to find out, was that this was the main Egyptian field army; his tiny cavalry force was facing perhaps some 15,000 men, rather than just a few hundred bandits.



Godric's ship in Arsuf Harbour. MDF vessels by Sarissa Precision.

When Baldwin saw them, he was appalled by the extent of his mistake, but by then it was too late to do anything about it. The chronicler Albert of Aachen, who later interviewed some of the survivors, wrote that the Fatimid forces were so close that the crusader heavy cavalry had no opportunity to manoeuvre or to disengage. The king charged, hoping to fight his way through, but his men were massively outnumbered and outflanked. Casualties amongst the Frankish nobility were horrendous.

Baldwin, surrounded by his tough bodyguards, was luckier than most. He and a group of some fifty knights fought their way through the Egyptian line. They managed to make it to the rudimentary refuge offered by a newly built tower in the nearby town of Ramla, pursued closely by Fatimid cavalry. By nightfall the Franks were surrounded, and the enormity of the disaster gradually sank in. With half of the nobility and government dead, and the kingdom's heavy cavalry destroyed, the military situation was dire.

The king - brave, impetuous, or reckless, depending on your point of view - decided to try to break out before the siege became impossibly tight. Mounted on his charger, Gazelle, he and his squire, Hugh of Brulis, burst out through a breach in the wall of the courtyard, accompanied only by three knights, who acted as a form of suicide squad to buy time for him to make good his escape.

For three harrowing days, Baldwin hid in the nearby foothills, evading the Egyptian scouts who were out scouring the land for him. Exhausted and on the verge of mental and physical collapse, he eventually found a road he recognised, and stumbled down to the newly captured Frankish port of Arsuf, on the coast north of modern-day Tel Aviv.

Baldwin's survival was central to the survival of the crusader states. Most of the survivors of the Frankish government had gathered, together with their families, at their port of Jaffa. They waited to hear the latest communiqué from the front, to find out if their king was alive or dead; if the news was as bad as many suspected, they were packed and ready to sail back to Europe. The crusades had barely started but they were almost over.

It was essential that Baldwin was taken back to his people, so he could reassure those who were about to give up and then start to gather a new army around him, but this was enormously difficult. The Frankish garrison of Arsuf was surrounded and the road to Jaffa was definitively blocked for the foreseeable future. The only other way out was by sea, but the port was heavily blockaded



Egyptian seamen attempt to block Godric's breakout.

by the Fatimid navy, with Muslim ships on continuous patrol and sailing close to the harbour's entrance. That route too looked impassible... but it is here that our pirate hero enters history in the most spectacular fashion.

GODRIC THE SAVIOUR

While the king recovered himself, Godric studied the blockading ships and decided that there was a way he could take the king back to Jaffa. He prepared his ship, which was referred to, as one might expect for a pirate coming from the North Sea, as the type 'commonly called a buss'. Everything that might slow the vessel was stripped out. He and his men would sail straight through the weakest point between the blockading Egyptian squadrons, but to do this they had to set sail in broad daylight to ensure a clear line of sight.

Their main advantage was the surprise afforded by undertaking a scheme that seemed like utter folly. It was so foolhardy, so dangerous, that the Muslims might not immediately realise what was happening and would react slowly as a result. It was incredibly risky, but there was no alternative; the king had taken seven days to recover and if he did not get back to Jaffa very soon, the settlers would assume the worst and return to the West. The crusading dream of recovering the Christian Middle East would be over before it had properly begun.

Godric managed to get the king on board, together with a small bodyguard. With only a small chance of success, Godric and the king acted with the bravado of the desperate. Albert of Aachen wrote that the pirate ship sailed with Baldwin's 'banner fixed to a spear and raised in the air to catch the sun's rays, so that this sign of his would be recognised by the Christian citizens and they would have

confidence in the king's survival', all of which was fine in theory, but Godric still needed to fight his way through.

Not surprisingly, the Egyptian navy 'saw and recognised his sign', and they tried to intercept them close in, by the harbour mouth, 'at that place where the city was surrounded by sea'. The entire squadron was soon bearing down on the English pirate, and 'they met him in twenty galleys and thirteen of the ships which they commonly call cats, wanting to encircle the king's buss' - hence the traditional medieval complaint: you wait all day for a northern trading vessel to appear, and then three come along at once!

The seamanship of Godric and his veteran crew was their only hope. The Egyptian ships were sluggish, turning slowly as 'the waves of the sea in front of them were swelling and resisting'. While they struggled to manoeuvre, Godric dodged through the gaps that opened between the enemy ships and struck out for more open waters. Eventually, 'the king's' buss was sliding and flying on an easy and speedy course among the stormy waters, and he suddenly arrived in the harbour of...Jaffa, his buss having given the enemy the slip'.

Godric, a commoner (and a pirate commoner at that), had clearly saved the day, but the chroniclers felt the need to give Baldwin at least some of the credit. One contemporary history suggested, entirely implausibly, that the king 'shot and wounded six of the Saracens with his bow from the little vessel'.

But everyone knew the truth.

It was as if Jack Sparrow had rescued the British Empire - an English pirate had changed the course of the crusades.

SCENARIO: ESCAPE FROM ARSUF



The port and citadel of Arsuf was to become an important crusader fortification, but in 1102 it was just a small walled town with a famously dangerous and inadequate port. This was usually a problem for Frankish sailors (and pirates) but in this instance it was probably helpful - the Egyptian blockading squadron were unable to get as close in as they would have liked. This enforced distancing, and the effect this had in forcing the Fatimid galleys to spread out, gave Godric his chance of success.

The scenario starts in the small port of Arsuf. The crusaders have one ship, a buss captained by Godric of Finchale, the unlikely veteran pirate, venture capitalist, and saint. On board are twelve armoured and elite Frankish Men-at-Arms and twelve English pirate-sailors (Shooters in *Never Mind the Boathooks*).

Also on board is King Baldwin. He is a brave warrior but still recovering from his ordeals of the previous two weeks. He is fighting below par, and his precious cargo, so his men will try to keep him heavily protected, placed towards the rear, if they are boarded.

The Egyptian/Fatimid navy of the time was large but did not have a reputation for excellence or operational cohesion. They had perennial recruitment problems and their ships will be less well captained and crewed. Their marines will be of lower quality, armed with the usual array of hand-to-hand weapons, and a high proportion of crossbows.

The crusaders will have a good chance of success if, as happened historically, they are able to evade the numerous Fatimid galleys. If they stop and are forced into a fight, however, their chances of success diminish with every passing turn.

The stakes are high, almost binary - an Egyptian success could easily have led to the collapse of the nascent crusader states and the end of the crusades, while Baldwin's survival ensured that he led the tiny Frankish army to a resounding victory just a few days after his safe arrival in Jaffa.

Strangely enough, this tiny naval skirmish, easy to play out on the wargames table, is a potential pivot point in world history.

Godric's flight with King Baldwin and his breaking of the Egyptian blockade can be played as a *Never Mind the Boathooks* scenario with the following rules.

THE MODELS

Never Mind the Boathooks was designed for naval warfare in the 14th and 15th Centuries, but it works perfectly well for the 'crusader era'. At the risk of stating the obvious, the Fighting Crew models for the *Escape from Arsuf* scenario should come from appropriate collections; crusader/Norman foot knights and archers/crossbowmen, along with *Armies of Islam/11th Century Arab* infantry for the Egyptians. We used models from *Footsore Miniatures' Outremer* range in our photos.

If you have specific Crusader era ships and boats in your collection, great, if not, generic 'Medieval' naval models will be fine. We used models from Sarissa Precision's *Medieval Fleet*.



FORCES

The Crusaders

GODRIC'S BUSS

Treat as a Cog, with the following exceptions:

- No Fighting Top allowed.
- No Gunners or artillery.

Godric is an exceptional captain and his vessel benefits from the following:

- Movement under sail: +1 to all dice rolls.
- Grappling: When any vessel tries to grapple Godric's buss it must roll 4+ for success (rather than 3+).
- Twice during the game Godric's player may choose to Move two squares rather than (the normal) one.

GODRIC HAS THE COMMAND CLASS OF HERO.

King Baldwin, who is a passenger on Godric's Buss, must be identified to both players before the start of the game. He has no specific role within the game (other than to avoid being killed!) but is included as an additional man-at-arms figure.

The Fighting Crew rules conform to those in *Never Mind the Boathooks*.

SUPPORTER VESSELS

Although not detailed in contemporary texts Godric's breakout game will benefit from him being supported by two Pinnaces. These two vessels use the normal *Never Mind the Boathooks* rules, with the following exceptions:

- No Gunners or Spearmen.
- They may not board any enemy vessels - their task is to obstruct and irritate the opposition.

SAME SCENARIO, 400 YEARS HENCE

Never Mind the Boathooks players whose interest (or figure collections) don't stretch back to the 11th Century should not hesitate to make use of this scenario by setting it in the regular setting of 15th Century Western Europe. Godric's later medieval descendent could quite easily be breaking free from the blockade of a French or Flemish port, with an important English dictinary or cargo.



The Egyptians

The blockading fleet consist of: two Cogs, three Galleys, and one Pinnacle. NB: We can afford to be quite flexible here - if your collection contains e.g. three Cogs and two Galleys, that's fine - go with what you have available.

Use the *Never Mind the Boathooks* rules for these vessels with the following exception:

- No Gunners or artillery.

All Egyptian Captains are Dolts, with a Command Class of 1. The Admiral is a Commander, with a Command Class of 2.

SET UP

A 6' x 4' playing area is ideal, with a port (Arsuf) at one short table edge. NB: If you don't want to go to the trouble of representing the port, no problem - it can be just off table.

The Egyptian Fleet

All the Egyptian vessels are placed first, in random locations on the board. Use any method to randomly distribute the models across the length and breadth of the board.

The Crusaders

During the first turn the Crusader player can bring their vessels into play on any square next to the port.

VICTORY CONDITIONS

The Crusaders

Need to exit the far table edge with King Baldwin and Godric still alive.

The Egyptians

Stop Godric. Kill him and King Baldwin.

Enjoy and good luck!



BOARD BUILDING ON A BUDGET



Paul (AKA Pandy), from Pandyman Entertainment, describes how he built new terrain for his *Trench Offensive* WWI gaming.

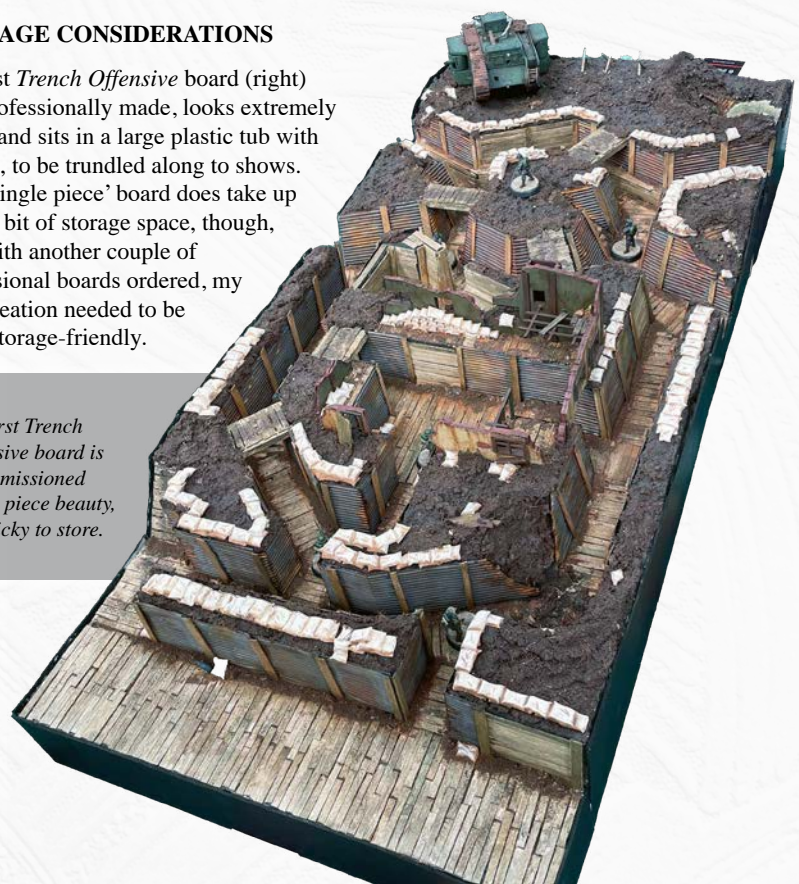
While rewatching Sam Mendes' amazing film *1917*, I was inspired to create a new board for *Trench Offensive*, my WWI skirmish level game. I knew this board would recreate the drama and chaos of an urban battle during the Great War, but, beyond that, I had no specifics in mind. I got excited and began to put together a dream list of fancy features, until my long-suffering wife, who runs Pandyman with me, wisely added affordability as an essential. Getting custom-made parts and whatnot didn't really fit the budget; I'd have to work out how to build the board myself.

I am a real newbie when it comes to building terrain, so I started out by writing down the important features, and sketching ideas. *Trench Offensive* needs a far smaller play area than many games, which meant that my 80cm-by-30cm mouse pad became a brilliant sketch pad. I drew possibilities with wipe-clean markers on its neoprene surface, and soon had a rough layout sketched.

STORAGE CONSIDERATIONS

My first *Trench Offensive* board (right) was professionally made, looks extremely fancy, and sits in a large plastic tub with wheels, to be trundled along to shows. This 'single piece' board does take up quite a bit of storage space, though, and, with another couple of professional boards ordered, my own creation needed to be more storage-friendly.

The first Trench Offensive board is a commissioned single piece beauty, but tricky to store.



With that in mind, I went window shopping at UK shows, trying to scope out how much different options would cost, and how much space they might take up; ultimately, I committed to working with MDF, as I found beautiful pieces of terrain at low prices.

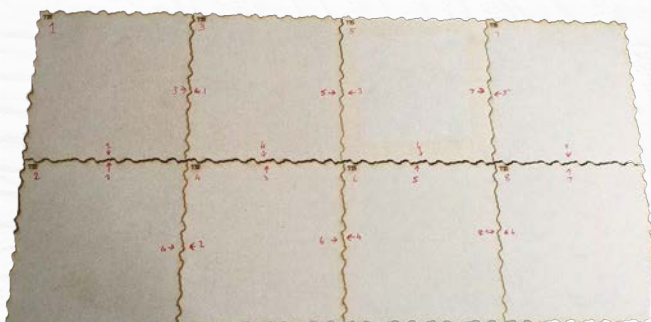
I considered using bits from Charlie Foxtrot and TT Combat (and a host of others), which had their own flair and artistry, but I settled on Sarissa Precision for the buildings and trenches. I wanted to play with their trenches, anyway, to compare them to the ones I had 3D printed, and I am a *Wargames Illustrated* Prime Member, which means I get a monthly discount voucher to use at Sarissa. By spreading the cost of purchases over a couple of months, I'd get the best value!

GETTING STARTED

My first purchase was the Sarissa Precision terrain tile system, which would make my board modular, and far easier to store. Next, I got some trench T-sections and a destroyed three-storey European residential townhouse. I really appreciated that I could get 'pre-wrecked' buildings, saving me the trouble of damaging them, even if I am an expert at breaking stuff! I paid for these with my *WiPrime* discount codes, and had the orders shipped to shows I was attending to save paying for any postage.

As the end of the year approached, with no shows on the horizon, I bought two trench straights and a destroyed European residential townhouse with dormer from Sarissa, once again with a discount code, and had them shipped to my house.

With everything gathered, it was time to build the MDF ruins, which took me just shy of ten hours, including drying time. After that came the fun part: moving the bits around on the terrain tiles to try to determine a versatile layout. Eventually I decided on a specific placement, numbered the tiles so I knew where they best connected, then glued everything in place.



Marking the connecting tiles helps me recreate the initial layout, but they can all connect in various ways.

I needed to add extra detail to the trenches, so I used Milliput to sculpt sandbags, and discovered that corrugated cardboard packaging was perfect for the metal sheets in the trenches. I was asked to leave the local coffee shop after buying the cheapest coffee possible, and grabbing up three handfuls of stirrers to make planks. I didn't need more than a small selection of them in the end, so I have plenty saved for future projects.



Trench details showing sandbags, boards, and sidings.



PAINTING TIME

I referred to YouTubers like Terrain Tutor, The Wizard's Brush, and Offbeat Builds, who inspired me, gave helpful advice, and kept me company while I painted, as they played away in the background. I also spoke to my friend, David, who built the first *Trench Offensive* board, and he was a massive supporter and guiding hand!

I had plenty of paints, but I did get a couple of extra pots from my local model shop, Model Junction in Bury St Edmunds. They patiently put up with my amateur-hour questions, and I would highly recommend a visit.

After priming my full layout, I painted the buildings; it didn't take long to achieve my vision. I left the black primer showing through on the interiors, as this enhanced the burnt-out look. I had considered putting wallpaper in the buildings, but by keeping it simple, I saved time and money, and ensured my first buildings didn't look too much like dolls' houses! I thinned my paints to start the process of building up layers of grime and, once that was done, I glued down some broken bricks and other rubble to suggest the buildings were really falling apart.

AK Terrain's Muddy Ground, which I bought for the board, gave everything a textured and sloppy finish.



Building exteriors started out white before being toned with other colours.



Rubble scattered around the bases of the structures adds realism.



Everything got a grubby application of AK Terrain's Muddy Ground.

WHAT DID I LEARN?

You must have patience! Painting is about subtle progression, layering, and taking time to get the right effect. I'll quote the legendary Bob Ross here, though: "we don't make mistakes, just happy little accidents". While I had been scared to put brush to primed MDF, in doing so (and making some of my own happy little accidents), I rediscovered a love for painting that I'd lost quite some time ago. The community with whom I shared my journey were supportive the whole time, and, in committing to this project, I know the next one will be easier to work through.

Modular is great, and I really like that I can add to this project. I am already planning some other tiles that will allow me to create more options and change things around, but even these eight tiles (and two blanks I later added) provide plenty of versatility.

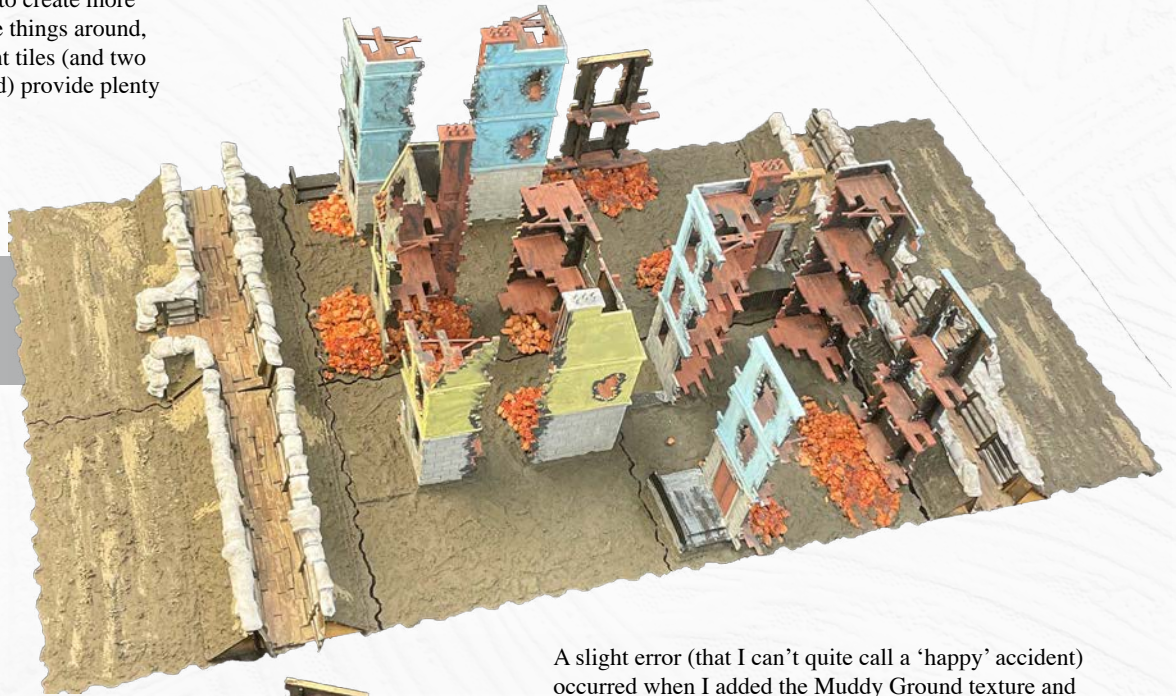


The 'proper' setup, with the tiles placed as I initially planned.

"The secret to doing anything is believing you can do it."

Bob Ross

An alternate possibility puts a trench at either short end of the board.



A slight error (that I can't quite call a 'happy' accident) occurred when I added the Muddy Ground texture and let a bit too much slop around the tiles' edges, which means they don't join as flush as I'd like. They still work in various setups, but if I had wiped the product off the edges before it dried, everything would have connected even better.

Suitably inspired by my terrain building and painting, I think I need an airbrush. This will make for quicker painting, smoother transitions, and subtle highlights on each part of the board. An airbrush wasn't in my budget for this low-price build, of course!

By swapping two of the building tiles for 'blanks', a much more dangerous and open area of No Man's Land is created between the trenches.

COUNTING THE COST

• Tiles, buildings, and trenches (before discount vouchers)	£77
• New/replacement paints and AK's Muddy Ground	£15
• Other odds and sods	£8
• WiPrime Discounts (spread over three months)	-£15
Total	£85



Ignoring any drying time, there's only about ten hours of work here, though I did get kicked out of my favourite coffee shop, so it's not all positives!

CONCLUSION

This journey was born out of necessity, and was intended as a one-off, but I ended up falling in love with terrain-building, and feeling excited to explore other new worlds of my own creation. The Great war was about more than simple trenches and going over the top; with this modular urban board in my collection so are my *Trench Offensive* raids!

When I come to add to the setup, I think I will spend more time building, breaking, and making narrative elements, to enhance the overall atmosphere.

My wife gets thanks for putting up with me taking over the dining table (and accidentally painting or gluing many areas of the house), but also for reminding me that a reduced budget was important, and, in doing so, helping me become a terrain builder!

I hope to inspire others with my board, and show that World War One had some colour; it wasn't always mud, trenches, dead trees, and fat rats! Terrain is a key part of the hobby, and, while it can be bought and built in bulk, a great gaming setup can also be progressed gradually and without much prior expertise, while still paying the bills!

“Can we fix it? Yes, we can!”

Bob, the builder

If you want to know more about *Trench Offensive*, you can visit the Pandymen Entertainment website - pandyman.co.uk - or visit them at the many UK wargaming shows they attend.



WARGAMES illustrated® Awards 2023

Ladles and Jellyspoons, I'm Editor Dan, and I come before you to stand behind you and present the winners and runners up in the prestigious *Wargames Illustrated* Awards 2023, voted for by thousands of you! As I handed over the gongs (or put them in the post) I asked the winners for some grovelling gratitude and words of wisdom.

BEST MINIATURE MANUFACTURER

It's those Perry boys in first place again! Will anyone ever knock them off their pedestal/bar stool? **North Star** gave them a run for their money, coming in a close second, while some backstreet manufacturer called **Games Workshop** came third.

I caught up with brothers Alan and Michael to say "yes, yes, well done (again), but never mind that, what's next?"

Alan: Very soon (possibly by the time people read this) we are hoping to release two boxes of plastic Napoleonic Polish infantry. Also in the Napoleonic sphere, I'm having great fun working on some (metal) civilians. When I was setting up our last Peter



Cushing game [See *Wi433*] I thought - we really need some civilians to populate the villages - and I've done civies before for our AWI, Samurai, and Crusades ranges, but not Napoleonic, so I've set about fixing that. So far, they are quite Germanic looking, although that's only really apparent in the women's clothing, and any of the civilians could have been seen anywhere in Europe.

Michael: Plastic Bavarian infantry for the Franco-Prussian War are next from me, followed by (more) metal French cavalry and French Tiralleurs. I also need to do some FPW Zouaves, but that's a little further down the line.



BEST CUSTOMER SERVICE

Let's hear it for those fine people who fix the errors that occasionally happen with our orders, and go about their business with a pleasant demeanour while doing so. Some folks that have been doing that for at least seven years are the customer service team at Warlord Games, who are rewarded so regularly for their good service that next year we are tweaking this category slightly to give someone else a look in [*WiPrime* Members can read more in my Editor's Exploits online article].

Congrats also go to **Modiphius** for coming second and **North Star**, who had another very good showing in this category, coming third.



BEST WARGAMES RULES

After climbing the charts for several years now, and giving some big hitters a real run for their money, **Burrows & Badgers**, produced by Oathsworn and Published by Osprey Games, clinched first place on the podium in this year's Best Wargames Rules category.

A skirmish game of anthropomorphic animal warfare, *B&B* has gained a loyal and enthusiastic following of gamers who love to do battle with miniature mice, badgers, toads, and other animals wearing armour, wielding swords, and casting magic spells.

The game's author had this to say when we presented him with his trophy:

Michael Lovejoy: First of all, a big thank you to everyone who voted for us! And to Osprey Games, for taking a chance on publishing a game about animals with axes. *Burrows & Badgers* has a great community behind it, especially the Facebook Group, which is probably one of the friendliest out there.

The game has really grown over the last five years, and has basically taken over our lives. I had plans for lots more ranges of miniatures, and lots more games, but pretty much every hour is taken up by *B&B* now!

We started the range with twenty miniatures, but there's over two hundred now, and I'm sculpting more as fast as I can. We've got a set being released in February and, provided I can get them ready in time, a few more for Salute in April.

As well as the miniatures range, the rules themselves have grown. I've been adding extra factions, equipment, spells, and the like in our occasional Oathsworn Journal PDFs, and in the supplements we've released.

I'm currently playtesting a new version of the rules, which Osprey are planning to publish in 2025 if all goes well, and these will include the new material we've added, along with fixing all those problem areas I've noticed. I'm not planning to change too much, but as any games designer will tell you, it's really hard not to tinker...

Things are incredibly busy right now, but I'm hoping to get a campaign day or two sorted for later this year, just to get out and about with the game. There's been several events already, but we've never run one ourselves, and I'd really like to put on a proper narrative event.

Long term, I'd really like to do some plastics for the game, to allow for easier modelling and conversions. But with more than forty species to cover, that might have to wait until I win the lottery!



Chain of Command and **Bolt Action** always perform well in this category, and they came second and third again this year, with Modiphuis' solo adventure wargame *Five Parsecs* also performing well, along with *The Ninth Age* and Footsore's *The Barons' War*.



BEST WARGAMES TERRAIN, ACCESSORIES, OR BUILDING MANUFACTURER



Can anyone stop Sarissa Precision from picking up this gong? Not many get close, to be honest. **TT Combat** took the silver spot and **Games Workshop** the bronze, but both were still a long way shy of the guys and gals from Sarissa. Here's what their head man had to say when we asked him what 2024 holds for the kings of MDF:

Steve: We're going to be very colourful this year. We are already producing colour tokens and templates, but we will be expanding that out onto buildings and other MDF products. Before that we have some new kit for *Gangs of Rome* [see more about that game on page 32], including buildings and scaffold. We're also working closely with a number of other manufactures, but I'd better not say too much about that until they do!





BEST NEW RULES

This year we avoid the controversy of a second edition winning Best New Rules, with the top spot in this category going to **What a Cowboy!**, the fun game of epic gunfights in the Wild West, published by Too Fat Lardies and written by John Savage. Here's what the author had to say when presented with his award:

John Savage: I was very pleasantly surprised to have won Best New Ruleset of 2023 and a huge thank you to everyone that voted for the game. It was great to finally get the book



released at Salute way back in April of 2023, and it has been immensely gratifying to see people playing and enjoying the game literally across the world. Thanks to everyone who has helped in the development of the rules, especially Rich Clarke of Too Fat Lardies, who was brave enough to take a punt on my mad idea and who curated my initial draft into the fine-looking rulebook. Appreciation goes out to his partner in crime, Nick Skinner, who allowed me to take his original *What a Tanker!* core mechanic, and Jim Ibbotson, whose wonderful, evocative artwork really helped set the tone of the game. Also, the many playtesters across the world who helped shape the rules into the final version, and, of course, to the many, many players who have bought the rules, played games at home, at clubs, and at shows over the last ten months.

The *What a Gangster!* variant was published in the Too Fat Lardies Lard Magazine at Christmas. As the name suggests, this brought *What a Cowboy!* into the prohibition era and introduced new rules for automatic weapons, including, of course, the iconic Tommy Gun, as well as changing the way Henchmen Groups worked to make them much more dangerous in combat. Taking on three hardened street toughs armed with knives, baseball bats, and knuckle dusters is now a much scarier proposition!

I have also brought *What a Cowboy!* bang up to date with a modern version, which is currently being playtested. This introduces a full range of modern weapons and equipment. Want to arm your character with a Scar H CQB battle rifle, or maybe a Sig MPX smg, red-dot sights and body armour? Well now you can. As well as a full range of modern weapons and equipmen, I have included rules for vehicles, as well as a whole new set of supporting asset cards (like the Desperado Cards) which can help or hinder your characters. Everything from a Medi-kit to a drone strike!

Ultimately one of the great strengths of *What a Cowboy!* is its flexibility. I've seen players take the rules and, with no more than a couple of tweaks, run fantastic games battling Cthulhu monsters, pitting Sherlock Holmes against Moriarty, fighting epic encounters in a galaxy, far, far away, and battling street juves in the streets of Mega-City One. Here's to players enjoying *What a Cowboy!* for many more years to come.

Barons' War: Outremer by Footsore claimed silver in this category and cinematic skirmish game **7TV: Revised Second Edition** took bronze.



Right: Some rootin' tootin' *What a Cowboy!* action. Photo by Jackie Daytona. Goonhammer Historicals online game review.



BEST EVENT OF 2023

For the first time in the illustrious history of this award it has been won by a show (or, to be more precise, a convention) from outside the UK - **Adepticon**. Last year was the twenty second year of the con and it has grown from humble beginning to a real titan of an event, hosting over 500 tournaments, 150 hobby

seminars, and 115 exhibitors. The professionalism of the organisation, coupled with the sheer number of punters through the door, means Adepticon is likely to figure large in our awards going forward. Well done to UK favourites **Salute** and **Partizan** for picking up silver and bronze.



BEST NEW RANGE OF MINIATURES

Great excitement here as we announce the winners of a brand new category! Rather than another outing for the very broad (and always won by *Bolt Action!*) 'Best Range', we decided to streamline this category by inviting votes just for new ranges. Voting was tight, as you'll see from the top five!

Epic Pike & Shotte (Warlord Games): 17%

English Civil War/Thirty Years' War (Bloody Miniatures): 14%

7TV: Dracula (Crooked Dice): 13%

Ottoman Napoleonics (Perry Miniatures): 12.5%

Muskets & Tomahawks, American War of Independence (North Star): 11.5%



The plaudits go to Warlord Games for their **Epic Pike & Shotte** range, which came out on top. Here's what they had to say:

Paul Sawyer: We're really pleased with how well *Epic Pike & Shotte* has been received. It's something there is a lot of passion for here in the Warlord Games Studio; Pike and Shotte rules author, Steve Morgan, loves anything 17th Century and bossman John has always held a torch for anything related to the English Civil War, so it's great that we have been able to transfer that love into our Pike & Shotte figures and rules.

We've got big plans for Epic going forward, both expanding our existing ranges and entering several new periods. Watch this space!

A 'bloody well done' goes to Richard Lloyd of **Bloody Miniatures** for coming a close second - great work from a one-man manufacturer. That and the bronze award went to another artisan manufacturer, **Crooked Dice**.



A CLOSE (AND QUIRKY) LOOK AT THE RESPONSES

BEST WARGAMES RULES BY NUMBERS

Half of the votes in this category covered a baker's dozen of extremely popular games, and eight of them were historical. With the release of its excellent revised second edition, *7TV* got a big boost, jumping up 16 places from last year, but *Five Parsecs*, from Modiphuis, which finished in fourth place, was the year's most notable climber. This solo play sci-fi game jumped up 25 places and got ten times the votes it did in 2022. Most impressive!

The other half of the votes submitted took in 178 other rulesets; a diverse range of games that, while showing how fortunate we are to have access to so many systems, also revealed how far ahead of the crowd the biggies are.

BEST MINIATURE MANUFACTURER BY NUMBERS

Nine manufacturers secured half of the votes here, and Perry Miniatures topped the list with 33% more votes than second place North Star. The famous twins have dominated this category for seven years, but the sculpting duo might want to watch out; North Star climbed nine places in 2023 and secured more than double the votes they got last year.

Games Workshop and Modiphuis are the fantasy and sci-fi outliers in a top nine dominated by historical companies. Despite it being a behemoth of the industry, and placing third here, this is the only category where GW makes a notable impact. Their next highest number of votes is shockingly low; four for *Warhammer: Warcry* and four for *Warhammer 40,000* in the best Rules category.

A hundred and twenty-eight more miniature manufacturers, from old favourites like Minifigs and Peter Pig to new arrivals, make up the other half of the votes. Bloody Miniatures (who almost won the Best New Range award) are the most notable newbie, landing in 17th place; not bad for a company that's only been running for a year!

SOME HONOURABLE MENTIONS...

Our online voting form offers a list of companies, ranges, games, and shows for each category. The intent is to jog readers' memories and make the voting process easier, but we can't possibly list every option (our own memories aren't that good)! To ensure nothing gets missed, each category includes a 'none of the above' option, which allows readers to write down any favourites that we missed from our list.



BEST RECENT ISSUE OF WARGAMES ILLUSTRATED

According to you voters, the 'best' issue of *Wargames Illustrated* 2023 was **Wi431** - the November issue of the magazine - which featured Pulp as its theme. Interestingly, it was not the best-selling magazine of the year (that honour went to **Wi424**, the March issue), but it did come with a free frame of 'award winning' Epic Pike & Shotte figures, which may have helped cement it's 'best' status. **Wi432**, the December issue (Napoleonic Peninsula War mini-theme) came second, and we go back to August and **Wi428** (Revisiting Hobby Classics) for your third favourite.





We tally up these extras, but they are usually too eclectic to impact the top spots. They do, however, reveal some curiosities; here are a few of 2023's highlights:

- Did you know that *MobiUS* is a fan-made wargame based on SEGA mascot and Archie Comics star *Sonic the Hedgehog*? We didn't, but thanks to two voters this year, we do now. The game has the humble subtitle: 'the world's most way-past-cool wargame'!
- There are always groups of votes (probably from one determined clicker with multiple emails) who rush through the

form, picking their favourite where they can, and the first answer available in every single other category. With that done, they repeat the process, often quite a few times.

These moments stand out like a sore thumb when we view the results, and this year there were 'questionable' votes for assorted options, particularly *The Ninth Age: Fantasy Battles*. We admire the passion of such voters, but we thoroughly check the details of submissions when we notice patterns and ensure their spammy voting doesn't have a serious impact on any of the eventual winners.



- Voters sometimes take the 'other' text box as a chance to chat to us. Thank you to those who shared tidbits from their life (we hope you feel better soon Robin) and their wargaming adventures. A bigger thank you to those who let out confusing rants and rage induced tirades; you gave us some good laughs!
- Adam asked a particularly important question: "Is this the only work done by anyone in the whole of last year? You need to get your head out of your arse and do your job!" We're a little confused, but can confirm the survey was a mere fraction of the work the *Wi* team performed, and would like to assure Adam and all of our other readers that *Wi*'s not produced by a horrific human centipede with one singular arse!
- To the voter who put 1996's original version of *AK 47* down as their choice for the best new game of 2023, we admire your continued passion/time traveling abilities.



BEST RECENT WARGAMES ILLUSTRATED ARTICLE

Hobby articles are perennially popular in this category, which is frankly more an exercise in market research than anything else. No longer the new kid on the block, 3D printing is now firmly established as a big part of our hobby, yet we knew many *Wargames Illustrated* readers were still unsure as to exactly what it offered and entailed. It was, therefore, pleasing that an article about our journey into the world of 3D printing - **Growing an Army From Scratch** - won the Best Recent Article award. A hobby related article also took silver, with our look at **Speedpaints 2.0**. Third place went to an article that took us away from the hobby desk and onto the wargames table - **Thalassa: Battle Report** - did what it says in the title, providing a blow-by-blow account of a game of *Thalassa*; the ancient naval rules we gave away with *Wi421*.

THE TOP THREE ARTICLES ARE NOW AVAILABLE FOR YOUR VIEWING PLEASURE ON OUR WEBSITE WARGAMESILLUSTRATED.NET - JUST SEARCH FOR '2023 AWARD WINNERS'.

THANK YOU AND GOODNIGHT

Well done to everyone concerned, be they winner, runner-up, or one of hundreds of the other companies that fans vote for. All those who were listed in the voting form for our awards are doing something right and deserve a pat on the back for keeping our hobby moving forward.

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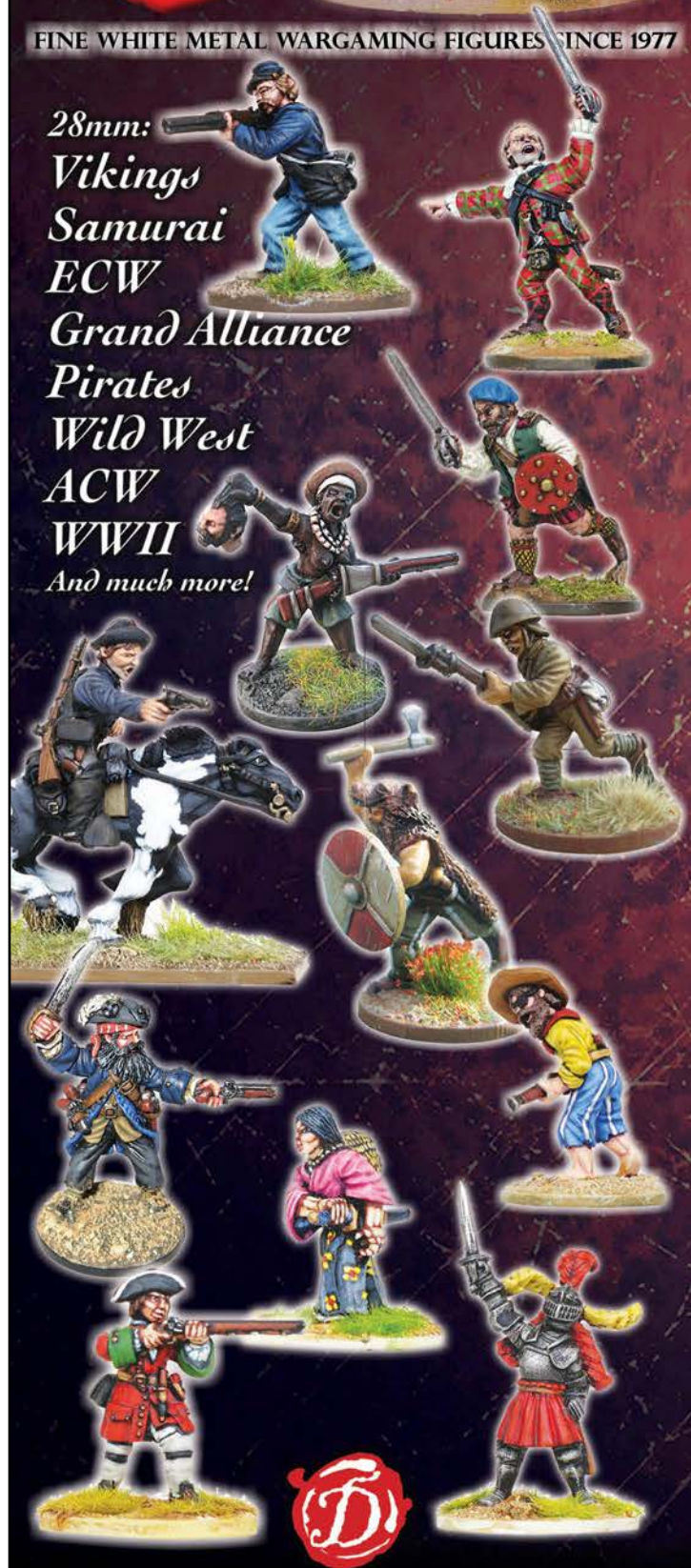
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216 Dark Flesh
217 Leather Brown
218 Wood Brown

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

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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 Bogey Green
122 Elven Grey
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125 Putrid Green
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127 Enchanted Blue
128 Enchanted Green
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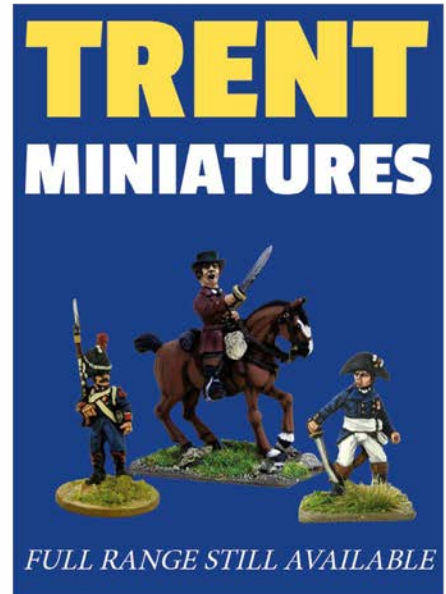
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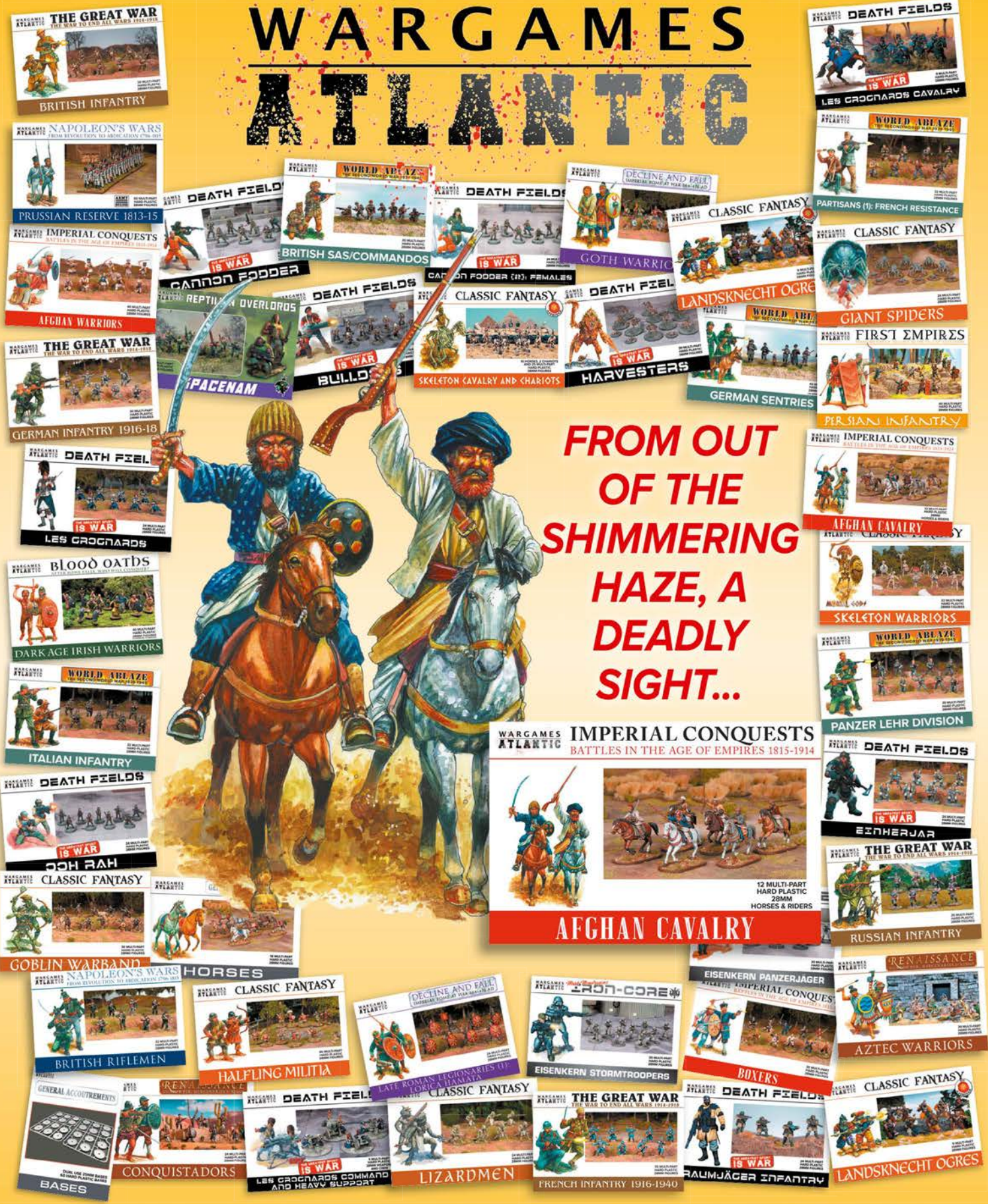
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