

THE WORLD'S PREMIER TABLETOP GAMING MAGAZINE

# WARGAMES illustrated®



SALUTE 2024  
SHOW REPORT



ISSUE 438  
JUNE 2024  
UK £5.99



**RUCKUS CAMPAIGNS**  
Full rules and two new scenarios



**DRAMATIC OS**  
Painting object source lighting



**HITTING THE BEACHES**  
Commemorating the D-Day Landings

THEME: WEAPONS - WARGAMING WITH THE INSTRUMENTS OF COMBAT, AND MORE

FEATURED  
THIS MONTH



▲ OBSERVATION POST ..... 6



▲ WEAPONS IN WARGAMES ..... 24



▲ A SCRAPHEAP CHALLENGE ..... 28

**WARGAMES**  
illustrated®

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

wargamesillustrated.net



wargamesillustrated



@wargamesill



/WargamesIllustrated



wargamesillustrated

WARGAMES ILLUSTRATED ISSUE WI438 JUNE 2024

# CONTENTS

## FROM THE EDITOR

The Thompson submachine gun, Mosin-Nagant rifle, pikes, and chariots are the eclectic mix of instruments of war that were chosen by our contributors to feature in this month's Weapons theme, along with an article in which we chat to game designer Jervis Johnson and sculpting twins, the Perrys, about how weapons 'work' in wargames rules and figure production.

Elsewhere in the magazine we have your first magazine report on Salute 51 - Europe's largest wargames show - held at ExCel, London in April. Operating together with our YouTube videos (see the *Wi* YouTube Channel) and next month's look at the winning Painting Competition entries - we're providing you with a complete roundup of this year's event.

Last Month's freebie rules - *Ruckus* - seem to have gone down a storm with all of you who got hold of a copy of *Wi437*, and author Mike Peters returns in this issue with some ideas and rules for *Ruckus* campaigning.

Happy reading and rolling.

Dan Faulconbridge  
Editor

*This month's cover illustration is by Peter Dennis, from CAM 334 Nieuwpoort 1600 © Osprey Publishing. www.ospreypublishing.com*

*The artwork below is by Angel Garcia Pinto and shows British Commandos in Normandy, two of which are armed with Thompson submachine guns - as featured in our Weapons theme article: The Annihilator (see page 74).*



## CREDITS

Produced in the UK.

**The Wargames Illustrated team:**  
Daniel Faulconbridge, Asun Lose, James Griffiths, Joe Smalley, Matt Parkes and Charlie Brittle.

Printed in the UK by: Warners.

Copyright © Wargames Illustrated 2024

## CONTACTS

**Customer Service & Subscriptions:**

help@wargamesillustrated.net

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

**Contributions:**

contributors@wargamesillustrated.net

**Advertisements:**

advert@wargamesillustrated.net

**Quick Fire:**

wi@wargamesillustrated.net

**Distribution:**

trade@warlordgames.com



PEFC Certified

This product is from sustainably managed forests and controlled sources

www.pefc.co.uk

## CONTENTS

### OBSERVATION POST ..... 6

We've got a haul of swag from Salute in this month's Observation Post with new plastics, pre-painted terrain, and much more.

### RELEASE RADAR ..... 14

With Dom Sore taking an extended honeymoon break Paul Mathews is back for another tour of RR duty!

### QUICK FIRE ..... 20

Samurai, the Crimea, lighting and Ragged Staff Minis all feature in this month's eclectic quick-read posts from your fellow wargamers.

#### THEME:

### WEAPONS IN WARGAMES ..... 24

To kick off this month's Weapons theme we tracked down Alan and Michael Perry, and Jervis Johnson, and asked them how they handle weapons when figure-sculpting and game-designing.

### A SCRAPHEAP CHALLENGE ..... 28

Magnus Alm builds some wonderful terrain without spending money on any new kits.

### THEME: TWO THOUSAND YEARS AND COUNTING ..... 34

Bill Gray examines the amazing longevity of the pike and related polearms, presenting wargaming notes on the weapon's swansong in late World War Two Japan.

### HITTING THE BEACHES ..... 42

With Summer around the corner, the folks behind D-Day Replayed have their minds on the Normandy Beaches and big plans to commemorate the 1944 landings in 28mm.

#### THEME:

### SMITING THE GOOD SMITE ..... 46

For this month's Weapons theme, regular contributor Pete Brown decided to be less than predictable, choosing to focus on a two wheeled 'weapon' pulled by a team of horses: aka the Chariot.

### SALUTE 51 SHOW REPORT ..... 52

Thousands crowded London's ExCel, for the busiest Salute we've ever seen, and Team *Wi* were on hand to document the day.

#### THEME:

### THE MOSIN-NAGANT RIFLE ..... 62

Lisa Smedman discusses an icon rifle which was used by her grandfather in the Finish Civil War, 1918, and still sees service today.

### PAINTING DRAMATIC OSL ..... 68

Callum France creates a sense of drama by applying bold object source lighting to our Richard 'Dick' Winters (Band of Brothers hero) Giants in Miniature figure.

#### THEME:

### THE ANNIHILATOR ..... 74

As part of this month's Weapons theme, Chris Swan examines the history of the Thompson and puts it to use in a pulp game in an unusual setting.

### RUCKUS CAMPAIGNS ..... 80

Mike Peters presents full rules for connecting your *Ruckus* games into an ongoing Campaign, along with two new Campaign Scenarios.

### SHIELDMAIDENS ..... 88

Sébastien Clément documents the building and painting process of his Salute 2024 Painting Competition winning unit.



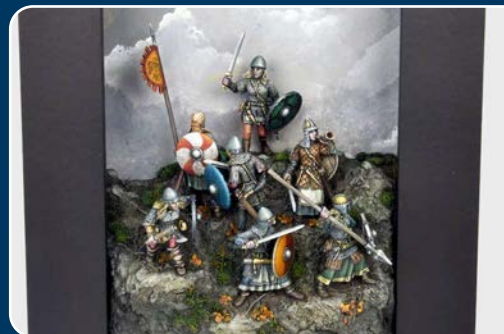
▲ SALUTE 51 SHOW REPORT ..... 52



▲ THE MOSIN-NAGANT RIFLE ..... 62



▲ THE ANNIHILATOR ..... 74



▲ SHIELDMAIDENS ..... 88

# WARGAMES illustrated®



# YouTube

THE BEST  
OF SALUTE 51  
PART I

INTERVIEWS, PRODUCT  
UNBOXINGS, HOBBY AND  
PAINTING ADVICE, SHOW  
REPORTS, AND MORE!

SUBSCRIBE TO NEVER  
MISS AN UPDATE!

THE BEST  
OF SALUTE 51  
PART II

# SUBSCRIPTIONS

ENJOY WARGAMES ILLUSTRATED PRINT OR PRIME

WI **PRINT** CONTENT INCLUDES:



SCAN FOR  
PRINT SUBS



12 ISSUES  
FROM ONLY  
**£60**

QUARTERLY  
SUBSCRIPTIONS  
AVAILABLE FROM £20

RECEIVE THE WORLD'S BEST-SELLING WARGAMES MAGAZINE DIRECTLY TO YOUR DOOR AND SAVE ON THE COVER PRICE!

## PRINT SUBSCRIPTIONS AVAILABLE DIRECT

IN THE USA VIA  
[IRONHEARTSARTISANS.COM](http://IRONHEARTSARTISANS.COM)

AND

IN AUSTRALIA AND  
NEW ZEALAND VIA

[KHAKI-GREEN.COM.AU](http://KHAKI-GREEN.COM.AU)



FREE \$10 K&G VOUCHER WITH EVERY ORDER!

# WiPRIME CONTENT INCLUDES:

**MONEY OFF EVERY MONTH AT:**



SCAN FOR PRIME MEMBERSHIP

**BEHIND THE SCENES GOODIES: EDITOR'S EXPLOITS, INSIDER INSIGHT, AND ARTICLES FROM UPCOMING ISSUES**

## WiDIGITAL

**DOWNLOAD AND PRINT AMAZING DIGITAL MINIATURES FOR FREE**



**EVERY ISSUE OF WI AVAILABLE (AND SEARCHABLE!) VIA THE VAULT**

**ALL FOR A MONTHLY MEMBERSHIP OF £5.99**

**£5 OFF BILLHOOKS DELUXE WITH YOUR WIPRIME MEMBERSHIP**

**COMBINE THE TWO FOR A DISCOUNTED MONTHLY COST OF £10**

INCLUDES THE MONTHLY PRINT MAGAZINE AND ALL THE BENEFITS OF A PRIME MEMBERSHIP.



# WARGAMESILLUSTRATED.NET

# OBSERVATION POST

New and forthcoming wargames  
stuff you need to know about

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

### DUNGEONS & LASERS - PRISMACAST DWARVEN MINE

We can understand if this terrain, very clearly designed for *Dungeons & Dragons*-style roleplay gaming, seems like an odd choice to showcase in *Wi*. Our content is focused on tabletop wargaming, after all - not so much delving into dwarven mines!

It's the 'PrismaCast' tag on the packaging that makes this set worthy of a much closer look, though, and we were instantly extremely curious when we grabbed a box from Archon Studio's stand at Salute. The PrismaCast process transforms the usually bare plastic of the Dungeons & Lasers range into glorious colour, with frames 'painted' and ready to be assembled and gamed over, straight out of the box.

We're always fascinated by new technology (that we don't fully understand!) at *Wi* Tower, and PrismaCast certainly fits the bill there (see *Under the Microscope*). What is clear, regardless of the method behind the application, is that this set - true to its claim - provides a fully three-dimensional, textured, modular, and already-painted set of dungeon terrain. How well-painted? Consensus in the office was generally quite positive, with the floors, rocks, and puddles looking akin to terrain that has been brush-painted with Contrast or Speedpaint to a decent level.

The standard drops somewhat with the lighting effects on torches and the wall sections that hold them. These are closer to a toy-like finish, and the object-source lighting is so ineffective that it would probably be better if it had been left off. This doesn't do huge damage to the final aesthetic, but hopefully this aspect of the range can improve in the future.

As a first effort, we're quite impressed, and we're intrigued by what PrismaCast can do in the future. The extra £24 above the price of the unpainted set isn't extortionate, either. We're not expecting to see digitally-painted competition-standard models any time soon... but technology is moving fast, so who knows what could be next?



Above: The painted terrain on the frame. There are two colour variations for the ground, with some floor pieces having blue water pools.



A dungeon made with half of the pieces. The modular system is fixed together with unpainted plastic clips, allowing for different layouts. North Star's Silver Bayonet figures are not included!



### UNDER THE MICROSCOPE

#### HOW IT'S DONE

The terrain is initially painted by hand, with this finish acting as a 'master'. This is then scanned with photogrammetry technology, so that the painting data can be uploaded to an advanced design printing machine. This machine applies a thin coat of UV paint to the plastic frames from the set, replicating the scanned painted finish. If you look closely at the finished frames, you'll notice a slight textured bobbling on the coloured finish, and the metallics don't have the sort of shine that you'd achieve with metallic-pigment-packed paints, but it's otherwise rather effective.



Upon opening a set of terrain, you'll be hit by a smell not unlike low-quality gin, but this fades quickly. We cannot confirm whether it also tastes like gin! The surface is surprisingly resistant to scrapes and dings, resisting any attempts we made to cause damage to it until we scratched in with a knife blade.

### DETAILS

- SCALE: 28mm
- PERIOD: Fantasy
- PRICE: 79€ / £69
- MATERIAL: Digitally-painted hard plastic
- AVAILABLE FROM: [archon-studio.com](http://archon-studio.com)

## OSPREY GAMES - STARGRAVE: DEAD OR ALIVE

Solo gaming is nothing new, and certainly not new to Joseph McCullough's systems, but a full book devoted to it is something fresh and welcome. This new *Stargrave* supplement puts its full focus on intriguing solo scenarios that will challenge bold players by sending them off to hunt bounties across the Ravaged Galaxy on their lonesome.

Chapter one presents guidelines for modifying the standard *Stargrave* rules to go solo. Usually, we'd question a ruleset making suggestions, rather than being explicit, but in this case, with just yourself to play against, guidelines feel like the sensible approach. Ideas are like the game's original (online) solo rules, which were also called *Dead or Alive*, but with a load of extras. The major change to play is that a Gang Phase, where the 'Mark' (the enemy you're after) activates comes directly after the Captain Phase, meaning your opponent will provide a more immediate threat, acting (along with their gang) before your First Mate and Soldiers. Offsetting the increased difficulty is the fact that the Mark doesn't have the same intelligence as an actual player (hopefully!), and operates, along with their gang, by following simple AI sequences of actions.

As with many *Stargrave* expansions, *Dead or Alive* provides a set of options that players can use to sketch out their world-building. There's a Settings section - chapter two - that includes 20 possibilities, and scenario suggestions for how to use each. Some are relatively standard, such as a Cavern, Farmstead, or Frontier Town, but eclectic options such as Underwater, Volcanic Plateaux, and the Stomach of a Space Whale bring more weirdness! In the later, you'll have to avoid the vast creature's own internal protection cells, and watch out for the dangerous tummy-rumbling of the beast. Great stuff!

Chapter three adds in bounty-hunting Complications - things that can go wrong while you hunt for your Mark. Once again, there are 20, and each adds a gameplay impediment along with some background. Maybe there's a Body Double in the gang, making it tougher to find the target. Perhaps your enemy is a group of networked robots, or the fight is in an area that has herds of creatures. It could be that a Trophy Hunter Alien (think *Predator*) spots an opportunity to collect some skulls and joins the battle.

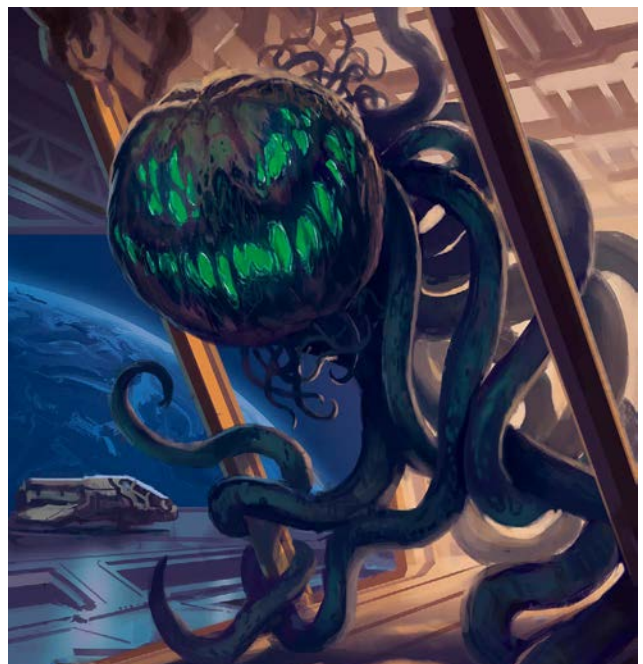
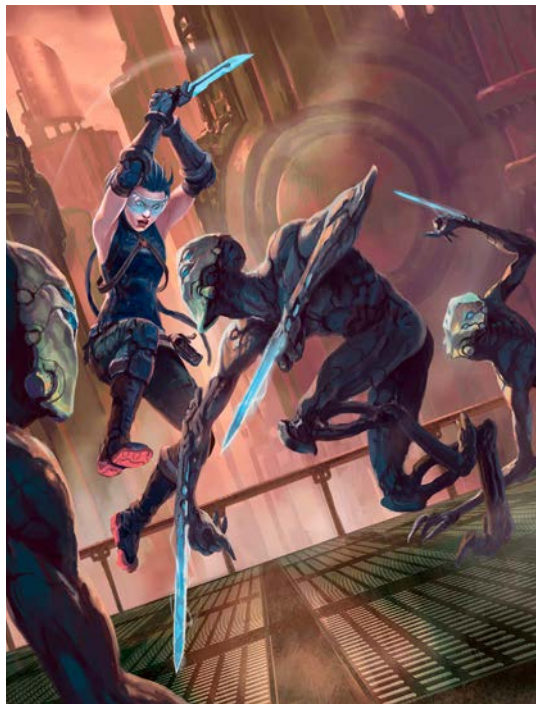
Complement these varied options with 20 pre-designed Marks, representing a wild array of possibilities, and you're in for a lot of fun! The descriptions and rules for this rogues' gallery of the Galaxy's baddies takes up a third of the book, and they're pages well spent. Each Mark has a weird name, unique style and set of weapons and skills, and a price on their head proportionate to their difficulty. Their actions in game are dictated by a Priority List, which acts as a simple but effective way to provide each Mark with its own character and in-game behaviour. Blord, a sentient vegetable, is likely to roam from table corner to table corner, before vanishing away from the centre of the board, whereas Deatheye, a skilled assassin, will focus more on getting kills before attempting to exit the board after turn six. The Marks all have their own deadly abilities, too. D'n'xis the Lifeleach is a corpse-like horror, the likes of which should only exist in nightmares, and it skulks from terrain piece to terrain piece, shrouded in a cloak of shadows (making it near impossible to see from range), and radiating an aura that injures anyone close by. Gimmet Y - a rogue medical droid who is Strong and has an Indestructable Hand Weapon and Carbine - will roam the board, searching out living Crew to perform 'surgeries' on! With sentient blobs of goo, arachnid broodmothers, poisoners, big game hunters, gladiators, mercenaries, and more, this is an inspiring group of targets. They have their own gangs too, which are randomly rolled for, and tend to be balanced - but challenging - opponents.

The book finishes, as usual, with a new Bestiary and Traits list, which round out a great addition to *Stargrave*.



### DETAILS

- SCALE: 28mm
- PERIOD: Sci-fi
- PRICE: £20
- FORMAT: 96-page full-colour softback
- AVAILABLE FROM: [ospreygames.com](http://ospreygames.com)



## FOOTSORE MINIATURES - GANGS OF ROME ACCESSORY SET

We were very impressed by *Gangs of Rome* when we looked at the ruleset in *Wi435*, and the goodies keep on coming with this excellent Accessories Set, containing everything you need to play, if you have the book. 'Accessories' is somewhat underselling it as not only do you get gameplay aids, but there are five frames of plastic Roman Citizens included, and an excellent MDF terrain kit, too.

### THE PLASTICS

On the frames, produced by Wargames Atlantic (WA), you get a grand total of 30 figures. This is enough to make two opposing gangs of five fighters, three 'mobs' of five angry citizens, and you'll still have a frame spare. These figures are everything you'd expect from the increasingly-capable plastic casters at WA, with excellent detail across the parts, and a huge variety of builds possible. The only slight downside is that this is an all-male selection, but Footsore's range of metals has female figures to pick from.

As the game requires both Gang Fighters and civilians to form bigger based mobs (three 80mm mob bases and ten 25mm individual bases are included in MDF), the weapons present are extremely varied. Swords, daggers, pilum, bows, slings, and clubs make for a motley crew of Fighters, while more improvised weapons - amphora, rocks, and sticks - are more suitable for the mob members.

Extras on the frame - armour, a gladiatorial helm, shields, cloaks, purses, and stashed weapons - further spread the build options.

### DETAILS

- SCALE: 28mm
- PERIOD: Ancient Rome
- PRICE: £60
- MATERIAL: Hard plastic miniatures, MDF terrain and bases, card tokens, and dice
- AVAILABLE FROM: [footsoremminiatures.co.uk](http://footsoremminiatures.co.uk)



*Above: The cloak is a neat double part piece that can be hung dynamically over the model.*



*Above: A ruffian with some rather rudimentary weapons.*



*Above: A gladiatorial fighter out on the streets of Rome.*



*Left: The start of our mob. Because of the split legs and bodies, dynamic poses (like the amphora about to be thrown) are possible.*





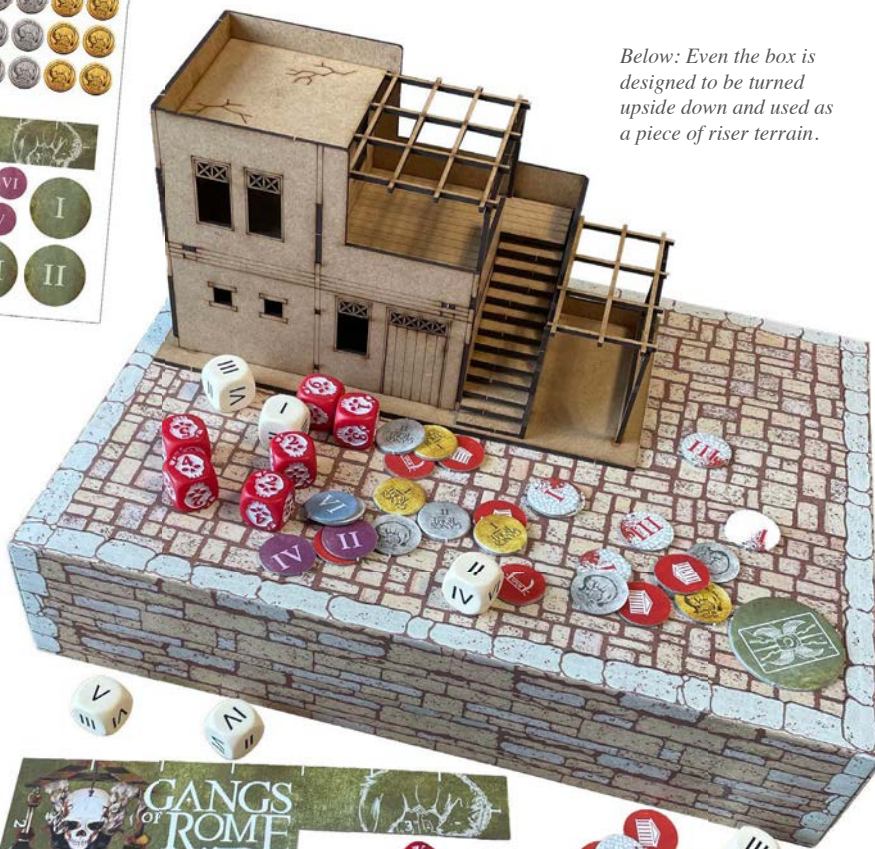
### THE VILLA OF GALLAN THE GREEK

Currently exclusive to this set is a special MDF terrain piece from Sarissa Precision: the home of Gallan the Greek, a famous physician and astronomer, feted by the great of Rome. A quick-to-build kit with multi-level detail and usable interiors and exteriors, this is a great-looking piece of terrain that also works well in game. Footsore have made whole backstory for Gallan, who has converted his rather splendid villa to grow the plants and herbs he needs for his medicines. Less well-known is that Galan also deals with the underbelly of Rome, and is a master of many poisons. So secret and rare are some of his ingredients that he is prepared to pay whatever the price and ask no questions, so by day he is visited by the mighty and powerful, and by night...

We're happy to hear that a miniature of Gallan the Greek is planned!



*Below: Even the box is designed to be turned upside down and used as a piece of riser terrain.*



### THE REST

For your gaming needs, there are D6s - seven are white and marked with Roman numerals, seven are red and marked with skulls to record damage - and a punch sheet of fine-looking thick-card extras: a range ruler, four objective markers, ten stress markers, and 20 activation tokens.

The main highlights here are the building and figures, but such nice gaming extras only add to the appeal of playing *Gangs of Rome*. Hearty backslaps and forearm gripping shakes to Footsore for bringing together a brilliant starter set to accompany their equally brilliant rulebook!



## WARGAMES ATLANTIC - THE AGE OF CHIVALRY FOOT KNIGHTS

Coming in hot off the casting machine, just before this issue went to the printers, is the first set in a new Wargames Atlantic (WA) range called The Age of Chivalry. For this range, the plastic producers have teamed up with the folks at Footsore [as they did with *Gangs of Rome* - see the previous two pages - Ed] to make miniatures that are ideal for their game *The Barons' War*, but will be perfect for a huge range of other gaming, too.

The many different Foot Knight parts here are sculpted by WA regular Rob Macfarlane, but the striking resemblance to the excellent metal figures in Footsore's range is clear. We've always really liked the powerful, bold, active, and well-protected look of Paul Hicks' Footsore sculpts, and it's wonderful that the same detailed and dynamic figures can now be built in plastic.

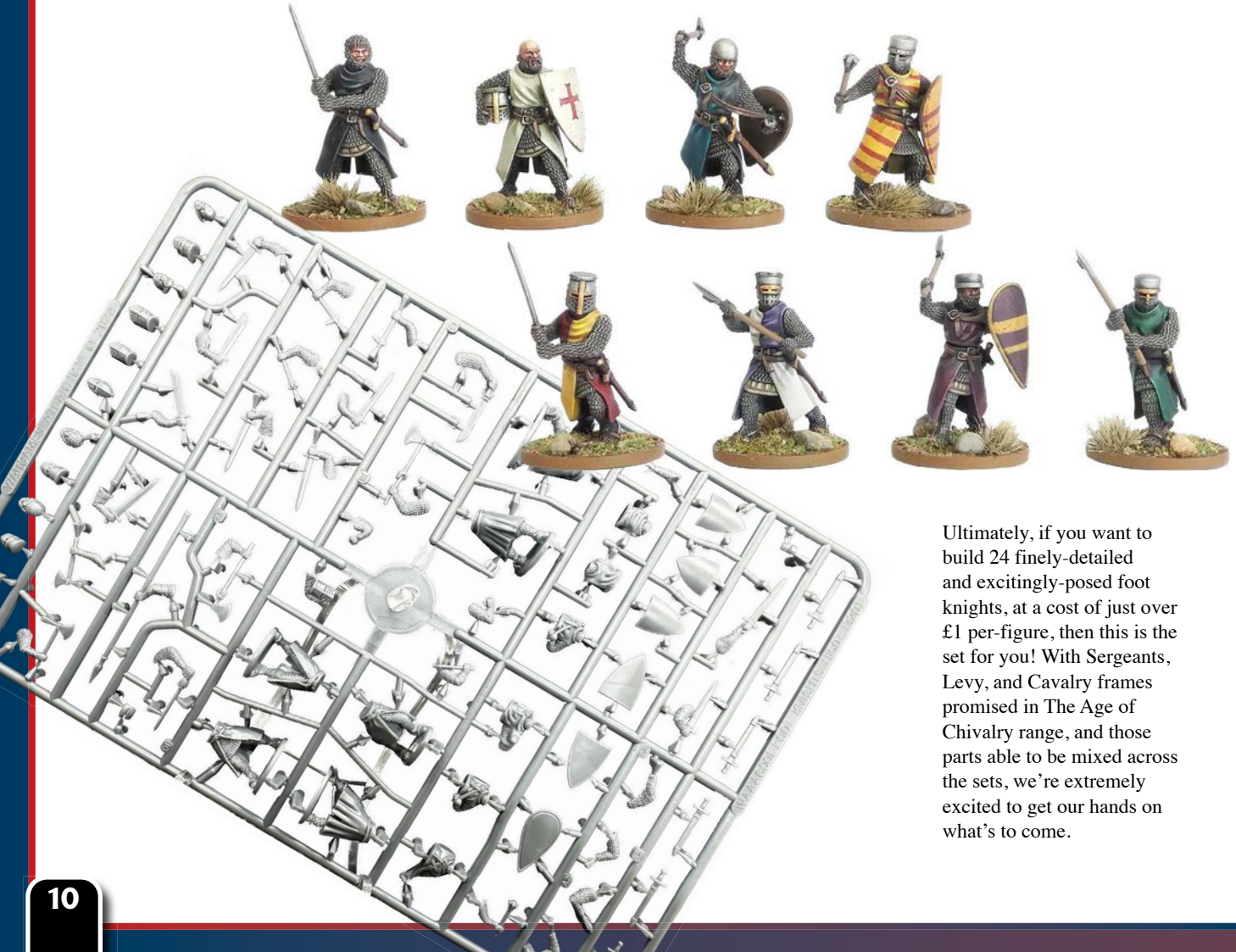
Styled to the high medieval period (listed on the box as suitable for 1150 to 1320), these knights are practically armed and armoured, and lacking in a whole lot of flash. That's not a bad thing! There's beauty in simplicity, and these 'plain' figures work so well because the elements that are present all look great. Their surcoats flow nicely (and seem to have the right kind of weight), the mail is well-detailed and will look fantastic with little more than a quick wash over a metallic basecoat, and the poses are wonderfully variable.



### SPLIT IN HALF AND ARMED FOR WARFARE

Unlike many of WA's plastics, the core of each figure comes as a set of legs and a torso, split in half at the waist. This allows for far more posing possibilities than with the often all-in-one parts. For a skirmish game like *The Barons' War*, that's perfect!

The armoury is well-stocked, too, with axes, two-handed-axes, falchions, maces, a spear, and plenty of arming swords, along with shields. Twelve head options, ranging from bare to the hefty great helm, ensure that maximum customisation can be achieved, and fans of kitbashing will no doubt be all over this set.



### DETAILS

- SCALE: 28mm
- PERIOD: Medieval
- PRICE: £25
- MATERIAL: Hard plastic
- AVAILABLE FROM: [wargamesatlantic.com](http://wargamesatlantic.com)

Ultimately, if you want to build 24 finely-detailed and excitingly-posed foot knights, at a cost of just over £1 per-figure, then this is the set for you! With Sergeants, Levy, and Cavalry frames promised in The Age of Chivalry range, and those parts able to be mixed across the sets, we're extremely excited to get our hands on what's to come.

## WARGAMES ATLANTIC - BRITISH EXPEDITIONARY FORCE

It wasn't so long ago that the British Expeditionary Force, and early WWII in general, got somewhat-short shrift in miniature representation. That's started to shift, with some fine metal figures available already, and now, an excellent set of 30 plastic figures from Wargames Atlantic (WA). These new plastics capably represent the mixture of veterans and green troops that headed to the continent at the onset of the war.

Each of the five frames in this set contains enough parts to build six figures of wonderful-looking BEF soldiers, but it can be used to make the doughty Home Guard, too, thanks to alternate heads. There are 17 head-options per-frame in total, with Brodie helmets (uncovered and covered), bonnets, Home Guard caps, and visor caps. This allows you to build quite the selection of men, as seen in the pictures here.

Torsos include a kneeling and prone option; these will be perfect to mix up the look of your troops, and use the heavier weaponry in the set. Sure, there should be very minor differences in elements between the BEF and Home Guard, such as webbing, but we're not picky when the main options are here. Those include BARs, Lewis Guns, and Thompsons, ideal for assembling your 'boys who will make Hitler think again'. SMLE and P-14/17 Enfield rifles make the cut, too, along with a Bren, and mortar. That's a fine selection! Add in kit and officer bits, and we really are in a golden age of generous plastics!

## DETAILS

- SCALE: 28mm
- PERIOD: World War Two
- PRICE: £25
- MATERIAL: Hard plastic
- AVAILABLE FROM: [wargamesatlantic.com](http://wargamesatlantic.com)



There is, of course, huge appeal in the later War, when troops got more elite and armour got more impressive, but there's room in our hearts for these early troops. The initial fighting by the British in the opening months of the Second World War is great for wargamers who want a different kind of challenge. As Europe was overrun, Blitzkrieg warfare proved too powerful for the British infantry, which puts the focus on survival and escape. If you enjoy imaginations gaming (*A Very British Civil War*, anyone?), then these will do the job, too, and the Home Guard bring further 'what if?' options.

In short, this is a versatile set with some fine sculpts and a good bit of gaming potential behind it!



## UNDER THE MICROSCOPE

### VOX POPULI

These figures came into being through WA's Vox Populi system of voting and design. Plastic sets are suggested, polled for, voted for, then put up for pre-order across four stages. The cunning bit is that the voting stage - *prima quae prius* - is done through customers' purchasing of gift vouchers. Every \$1 spent on vouchers counts as one vote for their preferred set! At the end of a block of voting, the set with the most votes will be moved to funding. That winning set then goes up for pre-order, with a funding goal to hit from those pre-orders. Once reached, the set goes into production.

It's a bit of a protracted process, but it builds a sense of community behind the successful figures, and, thanks to an active comments section, allows expert fans to question details that may be inaccurate on the sculpts. The final models are often changed, based on this feedback, and improved; as just one example, the weapon choices in this very set underwent refinement, thanks to customer input.

Head to the Vox Populi section of the WA website to see what's currently up for voting: [wargamesatlantic.com/collections/vox-populi](http://wargamesatlantic.com/collections/vox-populi)



Above: There's plenty of modular kit options to add to your figures.



Above: Add a scarf and Private Pike from *Dad's Army* can be constructed.



Above: Dynamic poses are easy thanks to the varied bodies.



Above: The prone body is a great addition.



- NEW RELEASE - COMING JUNE 2024

# RANGERS LEAD THE WAY!

AVAILABLE TO  
PRE-ORDER  
IN MAY!



RRP £37 / €44.50 / MSRP \$59

Contains:

- Enough plastic components to make 30 US Rangers infantry miniatures.
- A host of options to allow for different weapon configurations and command models.
- Additional equipment: M1 Garand rifle, M1 carbine, Thompson SMG, M1 Bazooka, BAR, Bangalore torpedoes, Satchel charges, hand grenades, Browning pistol, Springfield M1903A4 sniper rifle, pick/mattocks, axes & wirecutters
- Additional heads inspired by the epic movie, *Saving Private Ryan*.
- Plastic bases.
- Assembly & painting guide.
- Full-colour waterslide decals.



*Rangers lead the way! Storm the beaches of Normandy and fight through France with these elite US infantrymen. Packed with brilliant poses and loaded with weapon and equipment options, this new plastic boxed set is a worthy addition to any Bolt Action US force.*



*Bazooka up! This new boxed set also allows you to build specialists, heavy weapon teams, and officers to ensure your troops are properly supported.*



*Paying homage to the most famous appearance of the Rangers on screen are a set of extra heads allowing you to recreate some of the main characters from the epic *Saving Private Ryan*.*



ORDER NOW AT [WARLORDGAMES.COM](http://WARLORDGAMES.COM)



# UNLEASH ARMOURED FURY!

Achtung Panzer! puts *you* in command of a tank platoon and thrusts you into the heart of the action on the battlefields of World War Two. Take charge, and lead your armoured forces to glory!



## Achtung Panzer! Blood & Steel Starter Set

£100 / €120 / \$150

Achtung Panzer! is the brand-new game of WWII tank combat that lets you fight exciting close-quarter battles in dense terrain, showcasing the mettle of iconic armoured fighting vehicles as well as their crews. With enormous customisability and a rewarding campaign system, no two games will be the same. The Blood & Steel starter set arms you with everything required to get playing, including a rulebook, a quintet of highly detailed plastic tanks, cards, tokens, and terrain! Can your tactical acumen and the fighting spirit of your tank crews carry the day?

### Contents:

- 1x 108-page Achtung Panzer! rulebook
- 1x Blood & Steel booklet
- 2x Panther Ausf. A medium tanks
- 2x Sherman V medium tanks
- 1x Sherman Firefly Vc medium tank
- 2x Ruined Farmhouses
- 20x Asset cards
- 52x Events cards
- 4x Tank Ace skill cards
- Phase & time tracker
- Full-colour decal sheet
- Vehicle damage markers
- Tokens, markers and Datacards
- Tank stowage & accessories
- Six-sided dice



### British Army Tank Force

£110 / €132 / \$165

#### Contents:

- 3x Churchill infantry tanks
- 1x M10 Wolverine tank destroyer
- 1x Humber armoured car
- Assembly guides and full-colour waterslide decals
- Vehicle damage markers
- 10x Asset cards
- 2x Tank Ace Datacards
- 4x Tank Ace Skill cards
- Phase & time tracker
- Datacards for 18 vehicles
- Tokens & markers
- Tank stowage & accessories
- Mounted & Dismounted tank crew



### Soviet Army Tank Force

£110 / €132 / \$165

#### Contents:

- 3x T-34/76 medium tanks
- 1x Josef Stalin 2 heavy tank
- 1x KV-1 heavy tank/KV-2 assault tank
- Assembly guides and full-colour waterslide decals
- Vehicle damage markers
- 10x Achtung Panzer! asset cards
- 2x Tank Ace Datacards
- 4x Tank Ace Skill cards
- Phase & time tracker
- Datacards for 16 vehicles
- Tokens & markers
- Tank stowage & accessories
- Mounted & Dismounted tank crew



### German Army Tank Force

£110 / €132 / \$165

#### Contents:

- 3x Pz IV Ausf F1/G/H medium tanks
- 1x Tiger I Ausf. E heavy tank
- 1x Jagdpanzer 38(t) Hetzer tank destroyer
- Assembly guides and full-colour waterslide decals
- Vehicle damage markers
- 10x Asset cards
- 2x Tank Ace Datacards
- 4x Tank Ace Skill cards
- Phase & time tracker
- Datacards for 16 vehicles
- Tokens & markers
- Tank stowage & accessories
- Mounted & Dismounted tank crew



### US Army Tank Force

£110 / €132 / \$165

#### Contents:

- 3x M4A3E8 Sherman 'Easy Eight' tanks
- 1x M18 Hellcat tank destroyer
- 1x M5 Stuart light tank
- Assembly guides and full-colour waterslide decals
- Vehicle damage markers
- 10x Asset cards
- 2x Tank Ace Datacards
- 4x Tank Ace Skill cards
- Phase & time tracker
- Datacards for 16 vehicles
- Tokens & markers
- Tank stowage & accessories
- Mounted & Dismounted tank crew

AVAILABLE NOW AT [WARLORDGAMES.COM](http://WARLORDGAMES.COM)





# RELEASE RADAR

With Dom Sore taking an extended honeymoon break, Paul Mathews is back for another tour of RR duty!

## DUNGEONS AND... FROGS?

Considering 2024's Salute has recently been and gone, it's no surprise that so many companies have released new goodies since the last Release Radar. Mantic ([manticgames.com](http://manticgames.com)) are no exception, with the retail release of their new boxed game, *Dungeon Saga Origins*, and its first expansion, *Glimmer of Greed*.

The previews I've seen showcase what looks to be an old-school dungeon-crawler, bursting with lush map tiles, oodles of counters, and a generous collection of handsome-looking miniatures. The graphic design on the box and rulebooks has a vintage / 'D&D red box' feel. The rules are said to be easy to learn, intuitive, and written for quick and easy games of dungeon-crawling, monster-bashing goodness. Designed to be played straight out of the box and in under two hours, *Dungeon Saga Origins* can also be played in conjunction with Mantic's new *Digital Overlord* app.

The game is available in a standard box (which includes rules, counters, cards, tiles, and 22 miniatures), and the luxurious Legendary Edition, which is stuffed with a whopping 40 adventures and almost 100 miniatures.



Mantic staple and fantasy favourite *Kings of War* has a new ...ahem... wave of aquatic Trident Realm warriors on the way, with a slew of units, monsters, and heroes. These include various coral giants, sirens, water elementals, and naiads, along with two brand-new, hard-plastic kits for frog infantry (seen left) and frog cavalry! Given my penchant for the leftfield, I'm particularly enamoured with these froggy models. Not only are they great figures, but they also instil a certain amount of nostalgia for those of us with fond memories of Citadel's old Slann miniatures.

## INTO JAPAN

Graham Davey, the tabletop gaming grandee, and founder of Grey for Now Games ([greyfornow.com](http://greyfornow.com)), continues to expand his catalogue of games and miniatures. Fresh from announcing his new game, *Guards of Traitor's Toll*, Graham has also revealed three new miniatures for his current best-seller *Test of Honour*.

The trio features a sergeant, a musician, and a standard-bearer, all of which include new trait cards. These cards provide various buffs for your *Test of Honour* warband, and are sure to be a boon to your ashigaru and samurai.



Talking samurai, Bac Nihn Miniatures ([bacnihnminiatures.blogspot.com](http://bacnihnminiatures.blogspot.com)) have added a set of heads to their Boshin War range. This small company specialises in miniatures inspired by 19th Century Japan and the Boshin War (1868-69), with 28mm figures sculpted by Paul Hicks and, in this case, Stavros (who many of you will know from his work with Footsore, SAS Miniatures, Old Man Creations, and more).



This set of three heads can be used to add *Shaguma*, *Haguma*, and *Koguma* to your miniatures, a type of headgear worn by the officers of the Japanese Imperial troops in the Boshin War. These wigs - made from long, coloured hair - are red (*Shaguma* - worn by officers from Tosa Jinshotai), white (*Haguma* - worn by those from Choshu), and black (*Koguma* - worn by officers from Satsuma).



GCT Studios ([gctstudios.com](http://gctstudios.com)) are releasing another wave of miniatures that expand *Bushido's* lore and roster, adding more characters and models to the Silvermoon Trade Syndicate, Shadow Wind, Cult of Yurei, Elders of the Mountain, Savage Wave, and Shiho factions. Each of these miniatures is 32mm in scale, and cast in white metal.



Above: *Akuto*.

Above: *Wolf Ryoshi* figure and illustration.



Above: *Taburo The Unbreakable*.



Left: *Spectre* figure and illustration.

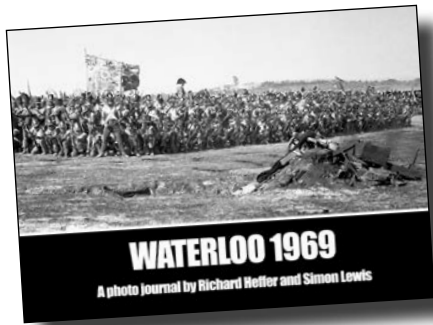
### A NAPOLEON COMPLEX, APACHES, AND ROSES RESURRECTED

You might think it's impossible to find a fresh angle on Napoleonic miniatures, but that was before David Wood at The Little Soldier Company ([thelittlesoldiercompany.co.uk](http://thelittlesoldiercompany.co.uk)) commissioned Martin Buck to sculpt some. Created for the Alice in Gunderland range, this set offers a new take on Napoleon and his soldiers. No one sculpts like Martin; his idiosyncratic technique and Napoleonic stylings have combined to create a set of singular miniatures.



Left: *Napoleon*.



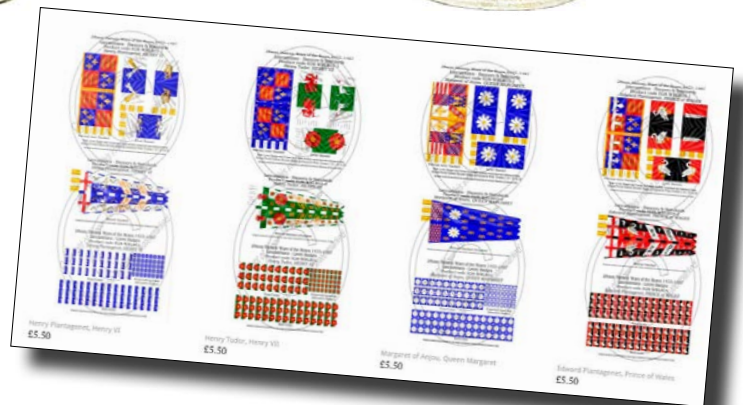


Another fanciful representation of Le Petit Caporal was seen in the film *Waterloo*. A new book from Caliver ([caliverbooks.com](http://caliverbooks.com)), *Waterloo 1969*, isn't directly wargaming-related, but as a photo journal of the film (from actor Richard Heffer and writer Simon Lewis), it features some great reference material to inspire gamers... or inspire pub grumbles about inaccuracy!

Gringo 40s ([gringo40s.com](http://gringo40s.com)) just launched a fabulous set of 28mm Native American Apaches. Owner Ged Cronin has embarked on an ambitious mission, to create an exhaustive range of Wild West miniatures, covering everything, right up to the end of the Wild West era. With 15 miniatures in this first tranche (and lots more to come!), he's certainly taken a big step in the right direction!



Fans of *Never Mind the Billhooks* will be thrilled to learn that the good folk at Footsore Miniatures and Games ([footsoreminiatures.co.uk](http://footsoreminiatures.co.uk)) have resurrected Citadel Six's range of Wars of the Roses decals and banners. The owner of Citadel Six recently retired and Footsore are now the custodians of this range. They currently have ten different designs available on pre-order, and plan to add ten or so more designs per month.



### PACK YOUR BAGS OR GO COMMANDO!

New from Rubicon Models UK ([rubiconmodels.co.uk](http://rubiconmodels.co.uk)), the Rubi-Gear range offers a wide variety of accessories and stowage designed to fit onto their 1/56th scale model kits. These neat additions have been sculpted to fit the contours of Rubicon's vehicles, allowing modellers and gamers to pimp their ride without having to fill any annoying gaps.



Above: CMP 15cwt Truck Stowage Kit.

Left: M4A3 Stowage Kit.



New from Offensive Miniatures' Elite range of WWII figures ([offensiveminiatures.com](http://offensiveminiatures.com)) is a set of British Commandos wearing Denison smocks. Produced for the 80th Anniversary of D-Day, these are white metal, 28mm-scale figures in dynamic poses, and armed with a variety of weapons. They're only £16 for eight detailed figures, too!



### FORCE OF VIRTUE

Coming soon from Masterstroke Games ([masterstrokegames.com](http://masterstrokegames.com)), *Force of Virtue* is a skirmish wargame set in Rome during the rise of the Borgias, designed to be played quickly on a small table, with only a handful of models. The intent is that a campaign can be played in its entirety over an afternoon, which is certainly an appealing selling point, and play involves a pool of virtues which players' officers and experienced troops can spend when performing actions.

Each virtue affects troops differently on a critical success or failure, making them prudent, audacious, ferocious, or stoic. Players will also lose virtue as their troops are injured and killed.

The game will be supported by a range of STLs, which will include what Masterstroke describes as "the less-seen parts of medieval sieges: the civilians who helped reload weapons and repair damage, as well as those who actively helped the besiegers."



### A FANTASTICAL FINISH

The UK's tabletop gaming scene is blessed with some incredible indie producers, and Olmec Games ([thedrownedearth.com](http://thedrownedearth.com)) are no exception, with their skirmish game *The Drowned Earth* and a brilliant range of figures. New additions are four resin characters (seen below, left to right) - Kyoshi (a standout reptilian sniper), Romi, Ryuza, and Sumissk'o - and a set of five predatory raptors.



Forgemaster Miniatures ([forgemasterminiatures.com](http://forgemasterminiatures.com)) sell figures produced by a host of other companies, but they also produce their own goodies, with a brace of Shield Maidens the new hotness this month. This set of six dynamic warriors are 28mm in scale, and would make a great addition to your human fantasy armies, but they could be snuck into historical forces, too.

As well as their own new releases, they've also just welcomed Medbury Miniatures to their website, who have a very attractive set of 28mm-scale, white-metal medieval men-at-arms, and a comprehensive range of resin fantasy miniatures. My favourites, however, are their ghostly gauls!



And now for a complete change of scale! Founded in 2022 by Richard O'Keeffe, ROK Minis ([rokminis.com](http://rokminis.com)) focuses on small-scale miniatures and buildings, from 6mm to 15mm scale. Having sold 10mm fantasy armies since its foundation, ROK has released a new 8mm sci-fi range. These 'Epic' minis - finely detailed and printed in a tough and flexible resin - are scaled to sit alongside older sets like *Epic 40k*, but I'm led to believe this scale was chosen to match newer ranges such as *Legions Imperialis* and Mantic's *Epic Warpath*, too. There's a variety of troops, upgrades, and vehicles across five factions (Orbital Drop Knights, Astral Dwarves, Imperial Army, Greenskins, and Cyborgs), with three more in the pipeline.



Finally, Infamous JT ([infamousjt.com](http://infamousjt.com)) is on the verge of releasing a new and exciting range of dwarves, composed of 41 unique models, all of which are absolute belters. I've been following the progress of these miniatures closely for several years now, and it hasn't been an easy journey for Jamie, the owner of Infamous JT. Various broken sculpts, fiscal challenges, and other obstacles have threatened to derail the project, but the bearded beauties are now within touching distance. I think these are some of the best stout warriors since Jes Goodwin's venerable Asgard range, and I'm thrilled they will be released soon.

# THE CULTURAL EXPERIENCE

## MILITARY HISTORY & HISTORY



A wonderful selection of inspirational holidays for the discerning traveller

Discover the great moments of world history with internationally renowned historians

### D-Day: Operation Overlord



Our five-day tour examines carefully selected events from 6th – 9th June 1944, appreciating the plight of the common soldier as he scrambled ashore amidst murderous German fire, his generation fighting to ensure the freedom that we enjoy today. At the surviving German coastal battery position at Longues Sur Mer, we hear how terrified German gunners duelled with fearsome warships from their emplacements in the ‘Atlantic Wall’.

6 – 10 October 2024

With Dr Simon Trew

#### The Franco-Prussian War 1870



A superb 8-day chronological tour of the key sites including Wissembourg, Worth, Spichern, Mars la Tour, Gravelotte-St Privat, Sedan and St Quentin

Jul 24 with Grenville Bird

#### The Battle of Verdun



An immersive exploration of Verdun and its environs astride the River Meuse, the scene of the bloodiest battlefield on the Western Front.

Sep 24 With Dr Bruce Cherry

#### The Last Welsh Rebellion



A superb tour through the dramatic scenery of Wales exploring the magnificent castles of Edward I and following the exploits of Owain Glyndwr in his fight for independence.

Sep 24 With Dr John Sadler

#### Walking Waterloo



Walk in the footsteps of the soldiers who fought at Ligny, Quatre Bras, Hougoumont & Plancenoit on our 4 day Walking Waterloo battlefield tour.

Sep 24 With Maj Gen Ashley Truluck

#### Pompeii, Herculaneum and More!



With an expert classical historian/archaeologist providing an intimate insight in to the architecture, culture and lifestyle of Roman civilisation immediately before the dramatic events of 79AD.

Oct 24 With Oliver Gilkes

#### Fortress Malta



An exploration of both Malta and Gozo exploring their wealth of history the Knights of St John to WW2 and exploring fabulous sites, some with exclusive special access.

Nov 24 With Maj Gen Ashley Truluck



[www.theculturalexperience.com](http://www.theculturalexperience.com)

Tel (UK) 0345 475 1815, (US) 877 209 5620



# QUICK FIRE!

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

## RAGGED STAFF MINIS

By (*Here's the Ruckus* author) Mike Peters

In the excitement of getting *Ruckus* signed-off and on its way to the printers last month, I had a sudden moment of last-minute panic. "Is it too late to add another company to the list of those credited?" I texted James at the weekend; alas, it was. Instead, I have the chance to show off Ragged Staff Minis in a Quick Fire, having somehow managed to miss them from the credits in the freebie *Ruckus* rules, despite showing them in some of the photos!

Ragged Staff are a new company, run by Martin Brook of the 7th Son YouTube channel, and the figures are available through Etsy. They are sculpted by Marcos of Reconquer Designs, and each has the detail and quality that you'd expect if you've ever seen his digitally-sculpted figures.

Ragged Staff Minis are produced in a high-quality UV resin, which is less brittle than most, and shows off a lot of details. They come with separate weapons, providing several options for the finished model, and I have all of them in my collection. They are a joy to paint, and they stand out from the crowd with their superb dynamism, lifelike poses, and excellent detail - all perfect for *Ruckus* Retinues! There are currently six figures in the range.

As the sculpts are digital, the Impatient (shown right) is also available in 54mm. The inspiration for the armour comes from the tomb of Nicholas Fitzherbert in the Church of St Mary & St Barlow in Norbury, Derbyshire. He was the 11th lord of the manor, and died in 1473. His plate armour is in a distinct 'English' style. The sallet on the model is based on examples illustrated in *The Beauchamp Pageant*, a contemporary set of illustrations produced in intricate detail as line drawings.

Ragged Staff Mini have a Facebook page, and the figures are available from:  
[etsy.com/shop/RaggedStaffMinis](https://www.etsy.com/shop/RaggedStaffMinis)



Above: Knight Banneret also available with sallet.



Above: Loyal Standard Bearer. He looks just as good with the staff in his other hand!



Above: The Watchful Lord shows the stunning attention to detail in the sculpts. The ripples in his tabard look very lifelike.



Above: The Melee Archer is a figure type that is not widely available but would be great if your men have gotten Armed for Combat.



Right: Captain of Archers, as featured in *Ruckus*! He comes with a billhook as an alternative weapon. The mail is the best I have seen, and what other company does brigandines with triple rivets?

## MOONLIGHT, DAYLIGHT, AND GLOWING CRYSTALS

By Alan Wescoat

After assembling and painting Wargames Atlantic's Skeleton Cavalry with Chariots (slightly augmented with bits from *Oathmark* Skeleton Warriors), I decided to put them into a simple display case.

Ultimately, I decided that a printed photograph of sky would provide a better backdrop than coloured paper, so I took a shot of the sun, printed it out, cut it to size, and placed it in the case. Printed blues lack the brilliant luminosity of actual sky, so I thought a backlight was in order.

After some experimentation, I found I was able to emulate either moon or sun, depending on the ambient light. I could manipulate this by placing my lamp behind the scene, in line with the sun detail, and using a plastic tub to focus the light in the right area.



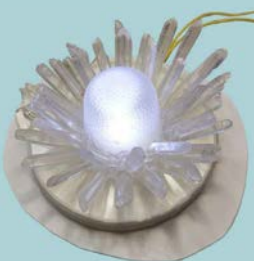
Another of my projects that involved lighting was the Glowing Crystal Cactus of Sparkatus, which I made with quartz-crystal miniwands (ordered from China), and an L.E.D. kit that I obtained from a local art-supply store.



1) Using an awl, I poked two holes into the plastic lid of a crisps canister and inserted the L.E.D.

2) I completed the wiring, and cut some cardboard to provide a base for the lid. I glued a thimble-shaped bit of clear plastic from a Japanese jelly snack over the top of the L.E.D.

Above: Supplies used for the project.



3) I applied hot glue to the L.E.D. cover, and attached crystal wands, followed by pebbles for flocking the crisps lid and the cardboard.

4) I notched a second jelly container, then textured it with pebbles, to serve as a cover for the switch, and a lid from a very small container of ice cream serves as the battery cover, decorated in the same way.



Above: Captain Candy Barr, rapper extraordinaire, and First Mate Bart scout the rocky wastes of Sparkatus ahead of the Gang Star Crew, seeking a new concert venue for their motley caravan-fleet of followers.

## CRIMEAN FRIPPERIES

By David Bickley

What do you do with your odds and ends and spare figures I wonder? Do they disappear into the Bits Box of Doom perhaps, never to see the light of day? Or are you one of the more organised folk who store and categorise every last piece for future use, knowing just where that bit you need right now is?

Well, I'm definitely not in that last category, but I do confess to having a reasonable knowledge of what is where. So, around last Christmas, when I found myself at a bit of a loss as to what to start next in my Crimean War project, my mind turned to a handful of spare figures I had. They were part of a gift of Great War Miniatures British figures I had unexpectedly received from sculptor Aly Morrison, which I had been unable to immediately see a use for. There were several Light Infantry/Fusilier standard bearers from the Command Pack. I had a spare Highland piper from one of the two Command packs, and, sitting accusingly on my painting desk, was a painted freebie figure from North Star, Black Bottle Bill, as I'd christened him. I had one of those moments we all get, where I could see how to use all of these in a vignette which might act as a table filler item of interest, or an objective marker. I would paint the figures up, attaching captured Russian flags to the standard bearers, and group them around the piper and Bill, who is raising his cup in a toast. The green of the Russian flags makes a nice contrast with the British red coats and the piper gave me a chance to test the colour scheme for my next kilted regiment, the Cameron Highlanders. After several dry runs, I settled on a layout for the vignette, adding a bronze canon barrel from my spares. As it is said that the highest award we have for gallantry, the Victoria Cross, is cast from such a captured piece, it seemed a nice finishing touch to the vignette.

Having finished this vignette, my thoughts turned to providing some similar flourishes to the Russians. I had several unused casualty figures, so I thought that I could group them in a way to tell a story, with one kneeling in grief over a fallen comrade. Having painted the three figures, I found the composition rather uninspiring. My thoughts wandered, looking for ideas for something I might add to raise the look of the piece. An Orthodox priest, bringing spiritual comfort in the midst of the carnage of battle to the wounded, perhaps? Most such figures I found were either armed or obviously out of period, but I did find a suitable figure from The Assault Group. I ordered two, painted one up in sombre black, and added him to the vignette base, rounding it off nicely.

The second figure, you ask? Well, never being one to waste anything unless I can't avoid it, I painted him up and added him to a battery of Russian artillery, with crew figures loading their pieces. He's posed with hand raised in the expressive signing of the cross, used in the Orthodox faith, in the act of blessing the guns and gunners for the coming battle. So, there you have it. Spare figures and bits and pieces combining to create interesting fripperies to decorate the tabletop battlefield, add interest to the armies, or even act as objective markers.



## SAMURAI ON A STICK

By Steve Wood

I'm never sure of the best way of painting cavalry. Should one attach the rider to the horse, and paint the model as a complete item, or is it better to paint the horse and rider separately? I've tried both methods, and I think, when painting a unit, a batch paint for the horses first and painting the riders separately works best for me.

I tend to paint the horses in twos or threes, varying the colour for each batch: dark brown for three, light brown for another three, etc. By adding different markings to the head, legs, and muzzle, as well as varying the colour of the mane and tail, you can give some variety, making all the horses look slightly different.

The same goes for the riders, particularly if they are individually clothed. A small batch of two or three riders can be painted at the same time - unless, of course, they are all wearing the same uniform, in which case, they can all be painted as one batch.

Then there's the question of how to hold the rider when there is no base to grip. I've tried various methods, but my latest solution is just to drill the base of the rider and use super glue to attach a cocktail stick. The cocktail stick is more than big enough to hold while you are painting the figure, and it gives you access to all areas! Once the model is painted, I simply cut off the stick with my trusty Xuron sprue clippers, and the rider is ready to attach to its horse. Cheap, easy, and effective!



*Some of my (almost!) complete Mounted Samurai, by Fireforge Games.*

# WEAPONS IN WARGAMES



## IN CONVERSATION WITH SCULPTING SUPREMOS THE PERRY TWINS AND GAME DESIGN WIZ JERVIS JOHNSON

To kick off this month's Weapons theme we tracked down Alan and Michael Perry, and Jervis Johnson, and asked them how they handle weapons when figure-sculpting and game-designing. We found them in a Nottingham pub...

**Wargames Illustrated (to Alan and Michael):** You guys don't sculpt the weapons for you figures do you?

**Michael Perry:** Not very often; we get straight-line designers to do them for us most of the time.

**Wi:** Why?

**MP:** Because we can't sculpt straight lines.

**Alan Perry:** Well, we're a bit ham-fisted with them. Most weapons are so much easier to design digitally, and we don't do digital.

**Wi:** Do you now have a library of available weapons to choose from for arming your models?

**AP:** Yes. We've got various weapons that we have commissioned over the years, then made in rapid prototype. From there, we then mould and cast them in metal - for our metal figures - or

resin for our 3-up/plastic figures. We then use these 'stock' weapons on our various sculpts.



Above: 1806 Prussian Jäger being worked on by Alan, with metal cast rifles that have had extra details added in Green Stuff.



Left: 3-up Jägers 1870-71, with 3D printed resin weapons, again with extra detail in Green Stuff.



**MP:** Every so often we take another look at the weapons we have to see if they can be improved.

**Wi:** Does all the above go for your artillery as well?

**AP:** Yes. We stopped sculpting artillery pieces a while ago, so all our latest guns are digitally designed, although some of our recent packs do come supplied with older artillery guns, which we hand-sculpted.

**Wi:** Tell us about the way weapons work with the anatomy of a figure - I know it's a bit of a bugbear of yours when figures are not holding their weapons correctly.

**AP:** It's essential for us that our figures are holding their weapons correctly.

**MP:** We're not so bothered by what other manufacturers do!

**Wi:** How do people get it wrong?

**AP:** Often, figures are shown holding muskets or pole weapons off-balance, in a way that would be, at best, uncomfortable, and, at worst, impossible. When firing, a musket should be held about one-third of the way along from the butt, but often the hand is too far forward, or too far back.

**MP:** You also often see figures which aren't looking where they are shooting, which we also avoid.

**Wi:** Of course, with your (multipart) plastic figures, you might not be able to ensure that gamers construct the models with the weapons being held correctly.

**MP:** It's difficult to get it wrong, to be honest. We nearly always have an arm connected to a weapon, and the 'sling' on the arm piece makes it clear how it should be attached to the torso.

**AP:** Separate weapons are fiddly and make it easier for the gamer to fit incorrectly.

**MP:** When our figures need to be armed with weapons we've not used before, we research how they were handled. That's not so relevant to holding whilst firing (which is always pretty much the same), but it is for loading/priming. I had to study how the Bavarians in the 1870s handled their guns, so the figures I was sculpting for my Franco-Prussian range accurately represented how they loaded their rifles.

**AP:** We often look at drill manuals for that kind of information. The Prussians and Saxons in 1806 had a completely different drill to all the other combatants in the Napoleonic Wars at that time, so we looked at their contemporary drill manuals, and our figures represent what we learnt.

**MP:** Our customers are often great at providing us with that kind of information. We get sent images and information from various (usually non-UK) sources, which helps massively with our research and design.

**Wi** [turning to Jervis]: When it comes to writing rules mechanics for different weapons - how much of a consideration do you give them?

**Jervis Johnson:** No one will be surprised to learn that they certainly are important, but the level of importance differs game to game. The level of detail in the game drives the level of detail included about different weapons. The danger is that there is so much information about different weapons out there, particularly for later periods, containing all kinds of subtleties. A designer can be tempted to incorporate too much of this detail, at the expense of bogging-down the rules.

**Wi:** How do you reflect different weapons in your *Valour & Fortitude* rules?

**JJ:** In *V&F*, it's not been too difficult, although the more later-period lists I create, the more consideration I need to give to them. In the Napoleonic period (where *V&F* began), small-arms fire is pretty much the same for all the combatants; everyone used very similar muskets. Now that I have expanded the game to the American Civil War and Franco-Prussian War, etc., weapon technology is starting to evolve.

**Wi:** Like smoothbore and rifled muskets?

**JJ:** Yes, that's one of the obvious ones. An example of something I found particularly interesting was the development of artillery carriages during the ACW; they became much more sophisticated, and guns could be moved and set up much quicker. When you find out this kind of information, as a game designer, you instantly want to incorporate it into your rules, but what you need to be wary of is making the more modern weapons too effective. Sometimes, you just have to accept that these nuances didn't make enough of a difference for you to change your rules and compromise the balance of your game. It's certainly crucial to avoid 'super weapons' - there are very few examples of those from history.

**Wi:** If you were writing a medieval skirmish game, would you create a rules distinction between, say, a mace and a broadsword?

**JJ:** I would certainly try to. Having worked for Games Workshop brings out a lot of that in me. Their games [Many of which Jervis wrote or co-wrote - Ed] usually feature different weapons with different qualities, and the desire there is that every single weapon has a slightly different rule, but there are times when you really struggle to accommodate everything. Making a mace different to a sword usually means that one weapon is then better than the other, and if that's the case historically, would anyone ever had carried the weaker weapon? And in the game, why arm your character with it?

**Wi:** Points values can surely help with that balancing act?

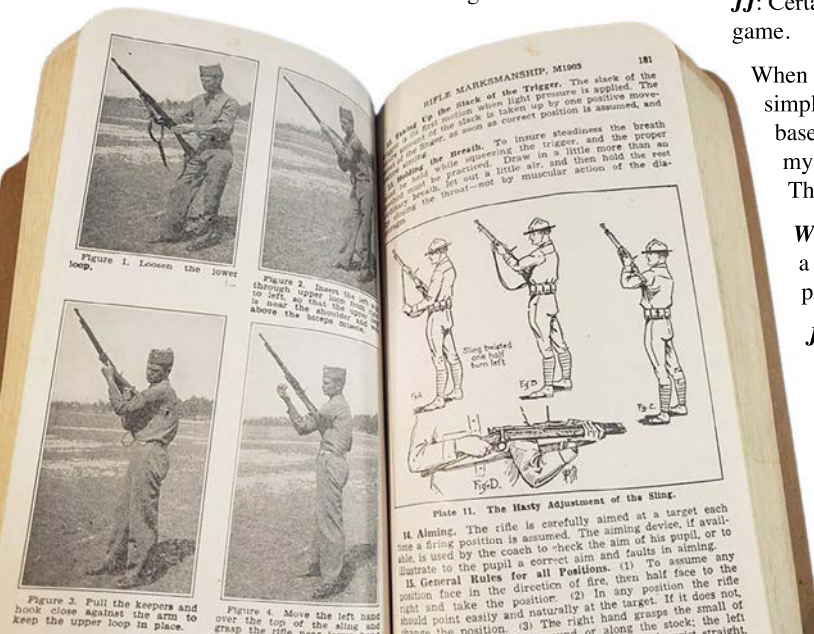
**JJ:** Certainly, which is a good reason to feature them in your game.

When I write rules, they tend to start off more complicated, simplifying as I progress. Initially, I try and cover as many bases as possible - for example, with weapons, then rein myself in so I don't compromise the speed of play, etc. That's a part of rules-writing that I really enjoy.

**Wi:** Would you rather fight an inexperienced warrior with a good-quality sword, or an experienced warrior with a pointed stick?

**JJ:** I'd probably run away from both, but I get your point. Generally, the quality of the fighter should trump

*Left: A US World War One drill manual, which will come in very useful when sculpting the Perry Miniatures WWI range.*



the weapon being used. There are some exceptions; it's why the Colt revolver was known as the Equalizer. An inexperienced shooter could blaze away with very little skill, and still kill a master swordsman, a bit like Indiana Jones in *Raiders of the Lost Ark* (see right).



The V&F Army Sheets I did for the War of the Triple Alliance were particularly interesting to write, because what you basically have (in wargames terms) is a Napoleonic army (the Paraguayans) armed with smoothbore muskets, facing off against an American Civil War army (the Alliance: Brazilians, Argentinians and Uruguayans). The Paraguayans were better-trained and motivated, and because of that, the two kind of balance each other out. The fact that the Paraguayans were so effective underlines the importance of the quality of the soldier.

**Wi:** So, from the rules-writer's perspective, weapons form one of several factors to be utilised in the game's mechanics.

**JJ:** The rules-writer also has to manage the players' expectations. Not featuring grenades (independently) in *Bolt Action* (first and second editions) was a bold decision, because the player wants the 'fun' of throwing a grenade/the dice. Ancient wargamers expect a pike to be different to a long spear, which is different to a short spear, and if you choose not to provide that level of detail, you do so at your peril.



I wrote a version of the *Epic* rules for Games Workshop in which I really abstracted how the game system worked. I really liked it. It featured a tank called the Lemman Russ, which had lots of different guns and armaments on it, but I treated them all as being the same. It went down like a lead balloon with the players. What that taught me was that, for a tabletop miniature wargamer, the level of detail on the model drives the level of detail they expect to find in the rules. That goes hand-in-hand

with the scale of model. Skirmish gamers playing 54mm would be horrified if you told them that their Thompson Submachine Gun-toting model was actually armed with a rifle. At 15mm, that would be much more forgivable. If gamers see it, they expect it.

**Wi:** Thanks J, A, M! Interesting stuff, and food for thought as we head into our other articles in this month's Weapons theme.



Above: War of the Triple Alliance - Napoleonic meets ACW.

# CLASH OF STEEL

TABLETOP TANK BATTLES



*Clash of Steel* is a brand-new game from the design team at GF9 and Battlefront. It features **Dynamic Mission Based Game Play** to ensure that every battle is unique and cinematic. It is based on an **Alternative History** where the war in Europe finishes in 1944 with the surrender of Germany, but restarts just four years later in the face of Soviet aggression.

The *Clash of Steel* Starter Sets contain everything a player needs to get started, including rules, miniatures, dice, tokens and much more.

**AVAILABLE NOW!**

[www.GF9GAMES.COM/CLASHOFSTEEL](http://www.GF9GAMES.COM/CLASHOFSTEEL)



To use these new steel behemoths in your games of *Flames Of War*, visit:

[FlamesOfWar.com/Leviathans](http://FlamesOfWar.com/Leviathans)

for a free PDF download "Late-War: Leviathans"

# A SCRAPHEAP CHALLENGE

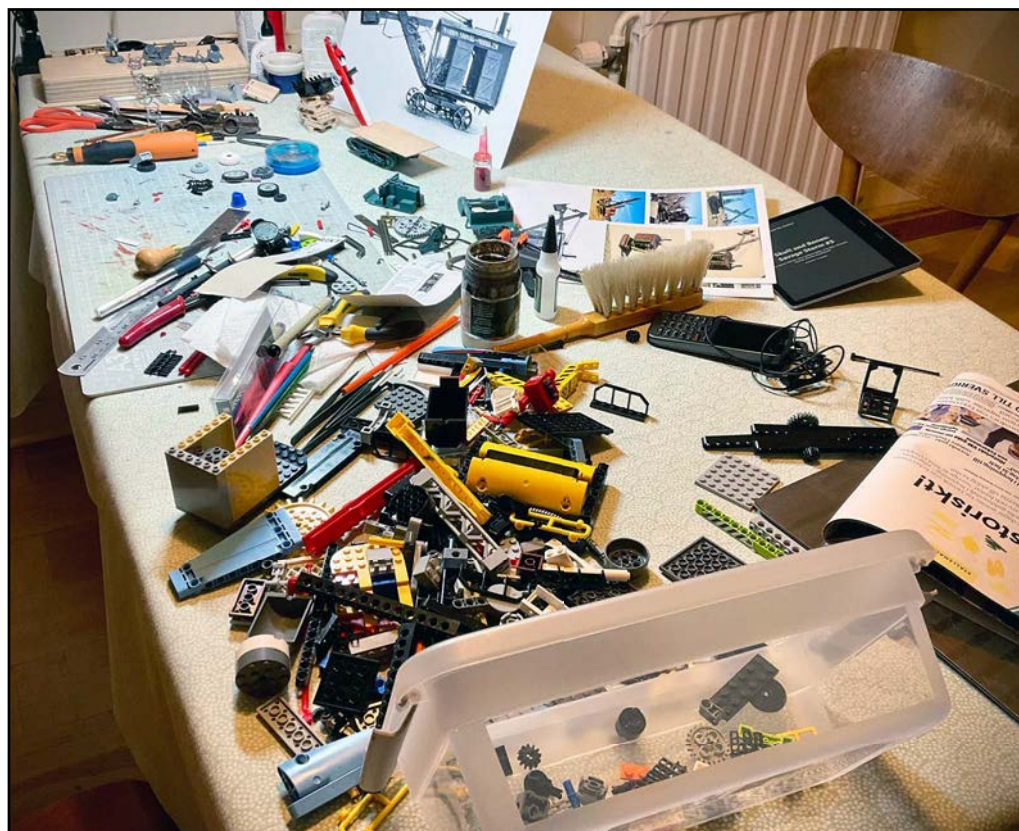


Magnus Alm builds some wonderful terrain without spending money on any new kits.

Ah, the joys of digging through bits, greebles, and LEGO to create something unique for your collection! One-of-a-kind terrain pieces will add to the joy of your gaming sessions, and inspire conversations. In this article, I present my construction of three such terrain builds.

It all started out as a challenge. My friend made the bold claim that he wouldn't buy any hobby stuff for the whole of 2024, as it was time to shrink, rather than grow, his pile of shame (I prefer the term pile of opportunity, myself). I took a quick look at my own hoard, and decided to tag along!

I had recently become infatuated with pulp settings: derelict warehouses, old steam engines, and leaking oil drums. Unfortunately, my terrain collection only consists of medieval and fantasy pieces, so, with no possibility of buying scenery for a whole year, I'd have to make things for myself. I





Above: This old cistern had the doubtful component list of a toilet drainpipe (unused!) that I found in the garage, a bauble from the Christmas tree decorations box, the lid from a small medical jar, and toothpicks.



figured it would make sense to rummage through my old junk, and repurpose discarded things into scatter-terrain for a junkyard setting. Upon reflection, it's almost poetic!

### BUILDING MY COLLECTION

I went foraging through old drawers, the garage, and the odd trash can. It turned out that - with some imagination and a whole lot of crafting - I could transform unused things into lovely terrain. Perfection was never the goal; my vision relied on dented and rusty objects that had seen better times.

I sometimes had to hide details, saw off parts, or simply turn things upside down. My mindset was forced into a creative problem-solving mode: can I take this box of matches and create an ammo crate? Would the cap of this glue tube work out as a siren?

Left and below: The rusty old car wreck was a repurposed 1:43 scale Lesney diecast car I found among old toys. I weathered it properly and added various bits that were left over from the other builds.



## THE STEAM SHOVEL

I recorded my building and painting in more detail as I constructed a Steam Shovel to join the collection. Hopefully you can pick out some tips and tricks from my process.

### Beginning the build

1



1) The lowest part of a 1:43 scale diecast Bren Carrier made a solid starting point for the steam shovel.

2



2) Thin cardboard from a discarded IKEA package worked well to create a top metal sheet surface. The area would mostly be covered in future steps anyhow.

3



3) I brought out my kids' LEGO box and rummaged for a large cog wheel and something to elevate the top part further. An old ladder did the job well, as it resembled metal beams.

4



4) The Marion Steam Shovel model 28 was the main inspiration for this project, simply because I loved the look of it! A printed reference image was invaluable in getting the proportions at least somewhat correct.

5



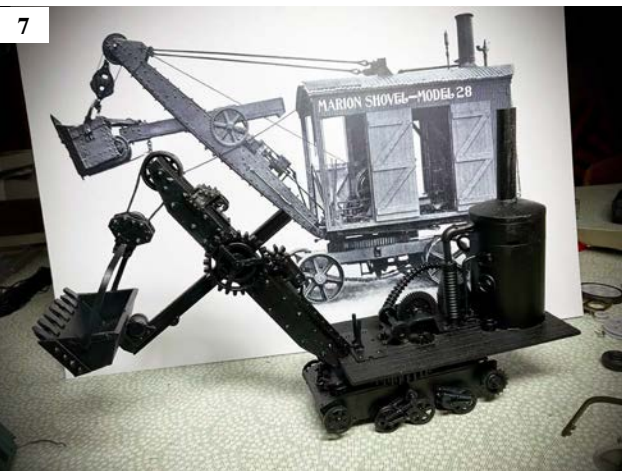
5) The crane was constructed mainly with LEGO bits and a beam from a 1:43 scale CCKW US army truck. The rivets are tiny hobby beads, kindly donated by my daughter for the greater good!

6

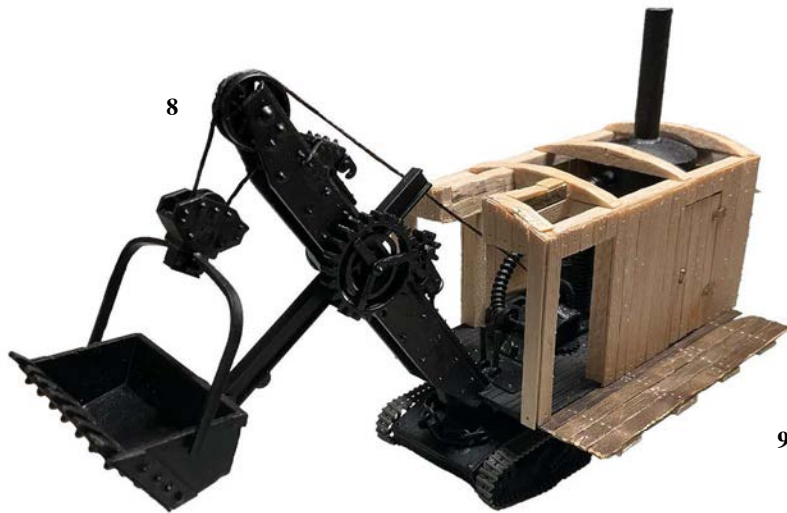


6) Some more LEGO bricks, cogs from a discarded egg timer, and more parts from the Bren Carrier were added. Voilà: a boiler and a reasonably believable interior were created.

7



7) I applied some Chaos Black, and did a quick check against the reference image to see if the silhouette matched up. It was good enough for me!



8) You can't go wrong with balsa wood or coffee stirrers as crafting materials. Wood-grain texture was created with a steel brush, scrubbed over the surfaces, and a hobby drill created the nail holes.

9) Remember to check the scale of doors and details with the intended miniature sizes. This steam shovel is supposed to work with anything from 25mm to 32mm.



### Preliminary painting

The painting was done in layers to achieve a natural worn look. The intent was to show the build-up and breaking down of materials, and the paint applications over the years that the Steam Shovel has been in service.

1

1) The crane was first painted with acrylic colors in a random rusty pattern. A coat of varnish was then applied to prepare for the next step.

2) Pouring grains of salt in splashes of water creates an irregular 'mask' that prevents the next layer of color from sticking where the salt patches are. Green acrylic was applied with an airbrush in several fine layers. The salt was then removed with a wet toothbrush, revealing the rust, safely protected below the layer of varnish.

2



3

3) I decided to add a coat of blue on top of the green color on the crane. This enhanced the realism, as I let some specks of green show through. Many types of old painted surfaces are repainted from time to time, and the illusion of years of use was achieved.

4) The wooden parts got the same salt-masking treatment, and were then airbrushed with acrylic paint.

4

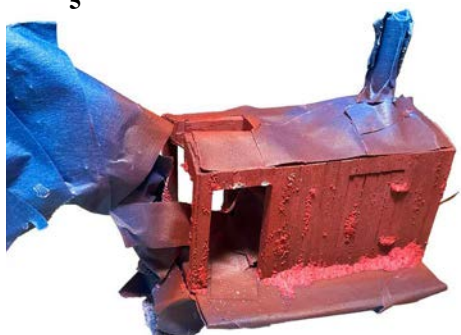
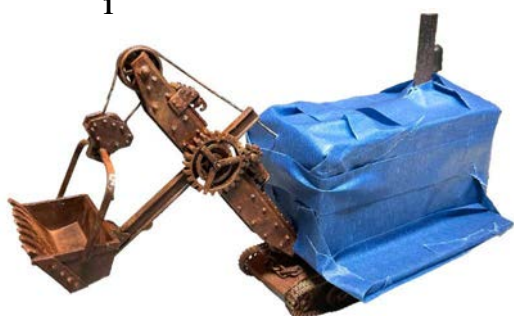


5

5) I wasn't too happy with the first layer of red paint, as the color came out a bit dull. As with the crane, two coats were applied in different colors, while still letting the old layer show through in places.

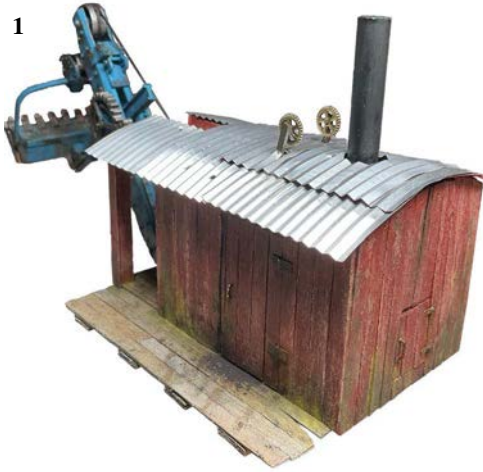
6) Using a steel brush, I removed layers of color, revealing the wood below. I also weathered the lower parts of the planks with pigments and washes.

6



## A roughened roof

1



2



1) A corrugated steel roof was created by bending cut-up soda cans into a ribbed pattern. The sheets were glued to the balsa beams with super glue.

2) Before I could apply the same rust technique as on the crane, the aluminium surface had to be varnished. Without a coat of varnish the color wouldn't have stuck to the material.

3



3) For the roof I added a coat of hairspray, then some salt in irregular patterns. The hairspray helps to stick the salt in place, but has a bonus effect after painting. I applied a coat of acrylic paint with an airbrush, then I slowly scrubbed away the salt and parts of the paint with a wet toothbrush. The hairspray resulted in the color peeling away in very realistic patterns of wear and tear.

4



4) Final touches of rust streaks were made with oil paints. I use water-soluble oil paints wherever possible, in order to avoid harmful chemicals. It doesn't have the same properties as regular oil colors, but I prefer it due to health and environmental considerations.

## CONCLUSION

It can be a fun challenge to apply limits to your hobby spending. Instead of just buying whatever terrain you need, you can revitalize your creative energy, and improve the health of your wallet, by scavenging and scratch building.

How am I progressing with the no-spend year? Well, I made it all the way to February without buying anything hobby-related. While I didn't last a full year, I'm glad I found some use for that old drainpipe in the garage!





# 1st Corps

28mm Finest Quality Pewter Miniatures,  
Resin Buildings and Vehicles

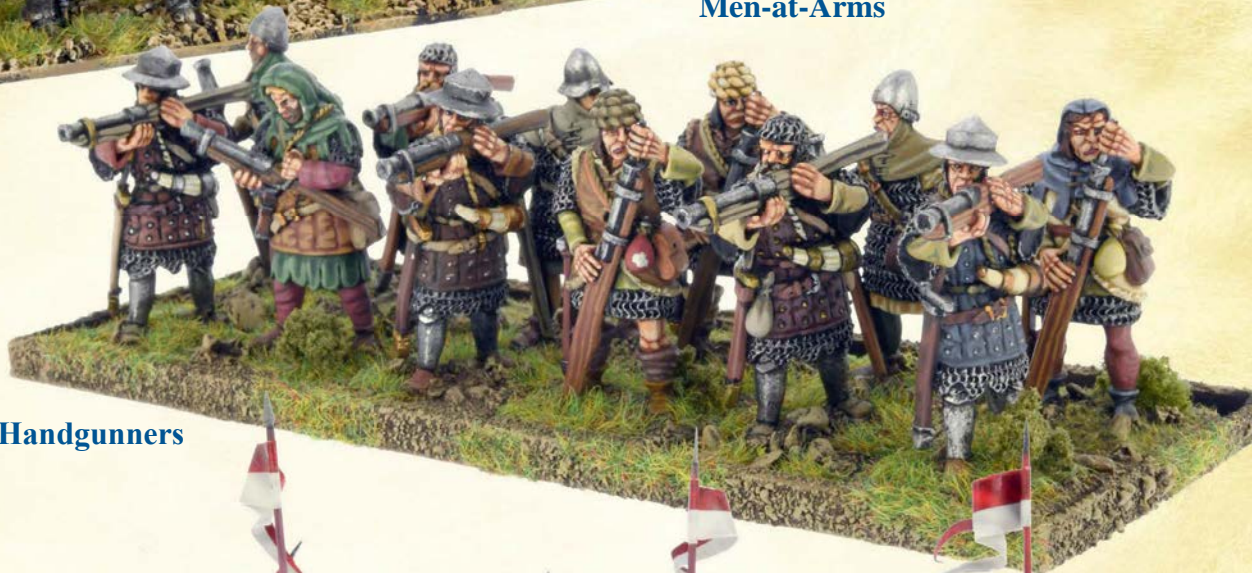
## 28mm Units for NEVER MIND THE BILLHOOKS

### BOHEMIA

More unit and army  
options available.



Men-at-Arms



Handgunners



Knights

Check the website or our Facebook page for more info:

[www.1stcorps.co.uk](http://www.1stcorps.co.uk)

FOLLOW US ON FACEBOOK

FACEBOOK  
Search for:  
CurteysMiniatures

TWITTER  
Search for: @Curteys

Official stockists of Battle Flag

PayPal

Battle Flag  
Raising the Standard

Water-slide transfers,  
paper flags and HDF  
laser cut buildings

3 The Parkway, Snaith, East Yorkshire, DN14 9JN, U.K. Tel: 01405 860094 or 01405 862928 Mobile: 07732563508

available between 10am and  
7pm Monday to Friday

# TWO THOUSAND YEARS AND COUNTING



As part of our Weapons theme, Bill Gray examines the amazing longevity of the pike and related polearms, presenting wargaming notes on the weapon's swansong in late World War Two Japan.

Above: Photograph courtesy of Barry Hilton.

The cavalry lance and infantry pike are the same weapon, father and son. Ancient infantry needed a long reach polearm to counter Kontos armed Cataphracts, so simply took the cavalry weapon and used it as an infantry weapon with no modification. And what exactly makes a pike a pike? Generally, any spear-like weapon requiring two hands to wield effectively would be a pike, both for foot and initially for horse as well. The use of stirrups and the couched (under arm) carry allowed mounted troops to eventually dispense with the requirement for two-handed wielding. Thus, the Greek Hoplite spear (the 8.2' Doru) would not be a pike. Conversely, the Macedonian Sarissa (16' to 23') meets the criteria because its length mandated both hands to use. So does the 13' cavalry Kontos carried by Iranian *Kataphraktoi*, who thrust away like Macedonian Phalangites, requiring the horse be controlled by the rider's knees. Both the Romans and Byzantines did likewise.

## PIKE, SHOT, AND THEN SOME

Fast forward to 28 April 1503, and the battle of Cerignola. During the Italian Wars, Spanish defeats fighting French Gendarmes and Swiss mercenary pikemen triggered a complete reorganization of the Spanish army. Under El Gran Capitan Gonzalo Fernández de Córdoba, the Spanish countered French advantage by creating mixed formations of mutually supporting pikemen and arquebusiers. Pike formations had long been used during the Renaissance, but never in conjunction with other troop types. The innovation worked and, at the battle of Cerignola (28 April 1503) during the Second Italian War, Cordoba smashed a French army under the Duc de Nemours, inflicting 4,000 casualties while suffering only 500. The new coronelias (or, *colonelcies*) had triumphed and if there was a birthday for the Pike and Shot era, this would be it.

*Peasant Militia (Raclawice, 1794). Scytheman, Krakow 'Grenadiers'. By Raffaele Ruggeri from MAA 485 Polish Armies of the Partitions 1770 - 94. © Osprey Publishing. www.ospreypublishing.com*





Left: Swedish Life Guard pikemen early 18th Century. From *Warfare Miniatures*. Photo by Barry Hilton.

The Pike and Shot era eventually ended in the late 17th Century, no later than the War of Spanish Succession, although Russia and Sweden kept the infantry pike in use until 1721. At the Great Northern War battle of Gadebusch (20 December 1712), official histories note Swedish Infantry Regiments Östergötland, Hälsinge, Västgöta-Dal, Älvsborg, and Västmanland all carried pikes. Danish King Frederick IV, the opposing commander, was mightily impressed; so impressed, that he ordered his entire army equipped likewise. Fortunately, his generals smiled and nodded their heads politely, then left the things in the baggage train until they could be used as firewood.

But the epoch of the pike, both foot and mounted varieties, was far from over, if not in the hands of professional soldiers, but those of the common man instead.

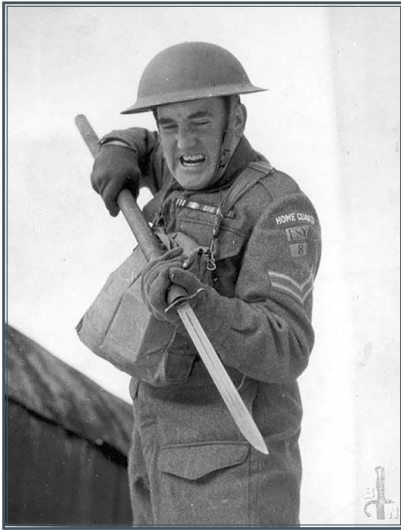
In the American War for Independence, ‘trench spikes’ were produced by colonial blacksmiths for rebel forces until bayonets could become available. During the 1794 Kościuszko Uprising, Polish serfs swinging two handed warscythes practically won the Battle of Racławice when they captured eleven Russian artillery pieces. French *sans-culottes* carried pikes during the French Revolution, while the weapon became the default for peasant rebels who lacked access to firearms, as in the 1798 Irish and 1804 Castle Hill Rebellions.

Meanwhile, in 1812, British General Sir Robert Wilson wrote of the Russian militia (*Opolchenie*) at the Battle of Maloyaroslavets: “The very militia who had just joined (and who, armed only with pikes, formed a third rank to the battalions) not only stood as steady under the cannonade as their veteran comrades, but charged the sallying infantry with an ardent ferocity.”

The American Civil War also had its moments. Firebrand John Brown took pikes to Harper’s Ferry while the Confederacy proposed raising 20 trained pike regiments in 1862. This morphed into two pike companies per infantry regiment. Even General Robert E Lee supported the idea, although it was never implemented.



Above: Perry Miniatures Swiss Mercenary Pikemen off to war.



Above: Home Guardsman with Croft's Pike - Redundant SMLE and Enfield long bayonets mounted on 2m long metal shafts. Created in response to Churchill's request that LDV/HG be armed with something, "even if it's only a pike".



Above: Replica pikes from John Brown's raid, on display at the museum in Harper's Ferry.

### MANY SCARED, FEW KILLED

So, what caused the longevity of the pike or lance? There are many factors, but one big reason was the pike became more a psychological weapon than a physical one. To quote US General George S Patton:

"Few men are killed by bayonets, but many are scared by them. Having the bayonet fixed makes our men want to close. Only the threat to close will defeat a determined enemy."

With the advent of firearms, close combat between infantry became rare.

Pikes continued repelling boarding parties at sea, or during desperate times with desperate measures. Thus, 1942 saw a proposal for arming the British Home Guard with pikes, but vocal opposition from Parliament and the public alike stopped implementation. They were called Croft's Pikes after Under Secretary of War Henry Croft and consisted of Lee-Enfield rifle bayonet blades welded onto steel poles. Silly, perhaps, but as we will discuss later, pikes still had a role to play.



Above: German lancers clash with British cavalry in the early days of WWI. Models by Foundry.



Above: Irish Pikemen at the Battle of New Ross, 1798. Figures by Trent Miniatures.

*Epic Pike and Shot French Lancer regiment.  
Figures by Warlord Games.*

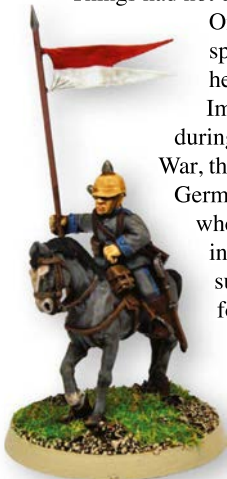


Jomini and others record that except for special circumstances (ie, assaulting a bridge), one side or the other would break and retreat rather than cross bayonets. Cleaving heads is messy and psychologically traumatic, especially in societies where death becomes less common due to advances in sanitation, medical care, and where food is abundant. Because everyday demise is no longer a given, spattering blood becomes a gut-wrenching affair.

So, now, let's say you have a battle axe, but your opponent has a 16' polearm of some sort. He can easily engage you, but it's tough doing likewise because your reach is about 12' too short. This seems one of several reasons why Napoleon introduced lancer regiments into the French army after Austerlitz in 1805. The extended reach of Austrian Uhlans supposedly scared the bejesus out of French infantry. Regardless of training or formation, there was still a charging *Kaiserlick* trying to skewer them while they were not close enough to fight back.

Did this influence the creation of 'mounted pikemen' during the Napoleonic Wars and after? Well, beginning in 1812 the Russians began arming at least one rank of all their Hussar regiments with the lance. And I was gobsmacked, but LTG M I Bogdanovich, in *Vostochnaya Voyna 1853-1856 godov*, confirmed that in the 1853 to 56 Russian army: "All cuirassiers were armed with broadswords (Palashi), and the first rank with lances."

Things had not changed by World War One. Because of a nasty spanking of German heavies by French Imperial Guard Lancers, during the Franco-Prussian War, the Kaiser ordered all German cavalry so armed when they trotted to war in 1914. Other countries, such as Belgium, followed suit.



*Left: WWI German cavalry lancer by Foundry.*

## UNDER THE RISING SUN

To scare, not kill, that was the ticket. And in 1945, one Asian military power took the concept very seriously.

Two handed polearms had a long history in the Far East, where development mirrored the West, especially in Japan. Weapons like the *Yari* or *Naginata* became a staple of the Japanese foot soldier because of its longer reach, while Medieval Japanese Samurai armies of the 16th Century made the 21' to 33' pike, supported by arquebusiers, the most numerous weapon in their armies.

So, in March 1945, eyeballing the Allied invasion of their home islands, Japan formed a Civilian Volunteer Corps to perform non-combat military functions, but only a month later it transitioned into the Volunteer Fighting Corps (or *Kokumin Giyu Sentotai*). Conscription of all males aged 15 to 60 and all unmarried females aged 17 to 40 became law. On paper, this was a force of 28 million souls, but by war's end only two million had been conscripted and trained. Surprisingly, some of these citizen soldiers saw combat, primarily against the Russians at Sakhalin Island, Kwangtung, Manchukuo, and Korea. While they fought well, they did suffer heavy casualties.

The Volunteer Fighting Corps (VFC) was organized into formal units and trained as such. Looking at Hiroshima, the Prefect acted as the commander of all such forces in his Prefecture. Underneath him were County Commands led by direct appointees, and City Commands managed by the local mayor. Under both were Town and Village Commands under the mayor or local village chief, and Workplace Commands controlled by the factory manager (ie, Fujikawa Steelworks). All low-level commands divided their assets into battalions, companies, and platoons. Records from Hiroshima show an extensive list of manpower contributions, for example, the Hiroshima Food Union provided 210 volunteers, Otake-Cho County 803, Ujina Shipyard 136, and Geibi Bank 138. Yes, the Hiroshima data concerns the Civilian Volunteer Corps, but remember its units would form the nucleus of the VFC when organized.



*Above: Female Japanese students receiving small arms training.*



*Above: Women receiving bamboo pike training.*

*Below: Schoolgirls firing Tyle 11 Light Machinegun.*



Training was conducted by regular and retired military officers and included individual fighting skills and fighting together in formation. The VFC had no uniform, so its soldiers wore everyday attire as combat dress. Photos show girls training on machine guns in secondary school dress and monks marching with rifles wearing religious robes. Modern military weapons were always in short supply, as was ammunition, and shortened training times made their use problematic regardless. Thus, while a list of killing machines might include the exotic Type 4 20cm Rocket Launcher, simpler Molotov Cocktails, or landmines on the end of long poles, were more common.

If the photos of the VFC training are indicative, there were a lot of two-handed polearms in use, including bamboo poles with sharpened ends and legitimate pikes, but especially the ancient Naginata. Used by both foot and horse in Japan since about 794 AD, the weapon was up to 8.5' long with a blade up to 3.25' long and weighed 23 ounces or more. The shaft was lacquered wood but could also be metal. As for effectiveness, the Japanese say, "No sword made by modifying a naginata or a nagamaki is dull in cutting." Sharp as a razor, this was a tool for war, not ceremony.

We can only speculate, of course, given few ever fought. Instead, in Hiroshima Prefecture of 11,633 mobilized, 4,362 were killed by the atomic bomb. Then the war was over.

### THE VFC ON THE TABLETOP

In miniature wargaming, if playing with Macedonian Phalanxes, Byzantine Klibanophori, or German Landsknechts,

there is no end to the many rules and figures available. They need not be discussed here.

Not so the Volunteer Fighting Corps (VFC)! Popular World War Two games like *Flames of War*, *Bolt Action*, and my favorite, *Battlefront* by Fire & Fury Games, are VFC light to say the least. To my surprise, *Flames of War* doesn't currently seem to have World War Two Japan available on their webstore at all. *Battlefront* does have an Imperial Japan add-on, complete with data cards and rules, but only regular combat forces are covered. This leaves *Bolt Action*, and there is a listing for Japanese volunteer militia, though weaponry defaults to the standard infantry rifle or anti-tank contraptions.

Finding figures is even tougher. The closest I've seen is Warlord Games' 28 mm Japanese Bamboo Spear Fighter Squad Civilian volunteer, 1945, with the Dug In Type 97 Ho-Cha Medium Tank in support. The Spear Fighters are, however, not militia. While tattered and bedraggled, their uniforms show regular army troops Banzai charging with sharpened bamboo spears due to zero firearms and ammunition. There's really nothing else, so, if you have Japanese warrior monks with Naginata lying around...

But this paucity of support also means you can let your imagination run wild and play any damn way you please! I chose to use a heavily modified version of *Battlefront* with one important change. Every US and Commonwealth unit (only) would start with a set number of Morale Points (MPs). Victory would not be determined by casualties or the capture



Above: *Bolt Action* Japanese Bamboo Fighters.

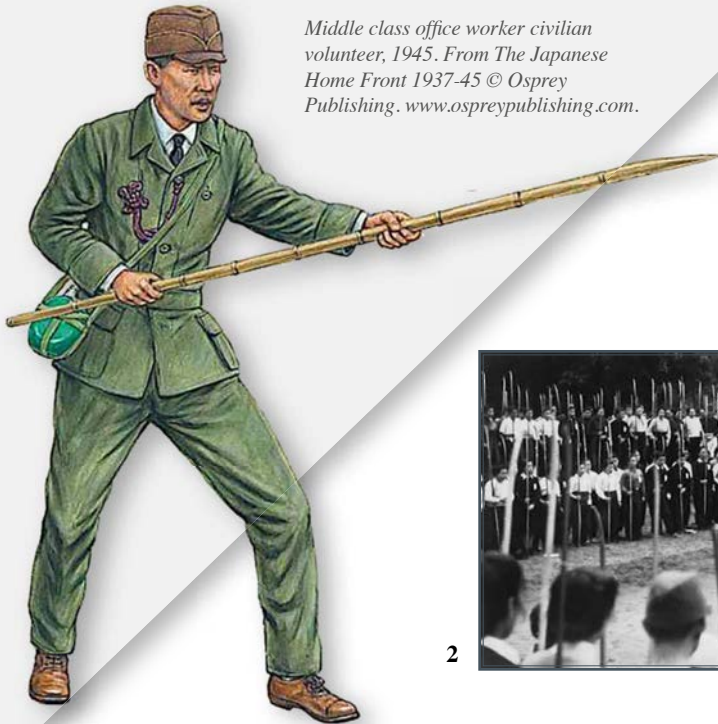
of objectives, but the impact of MP loss by game's end. More later, but other considerations include:

### Organization

The VFC was led by Japanese army officers, but unit size varied and depended on the number of soldiers in each command. Thus, in Hiroshima, since the Ujina Shipyard provided 136 volunteers, no more than a company deployed. There was no attempt to combine forces from different communities or businesses to form larger units. So, while the 180 soldiers of Saka-Mura County could have been combined with the 250 volunteers from the Prefecture Main Office to form a battalion, it did not happen. Unit strength followed typical military hierarchy, ie, ten to 15 in a squad, 30 or so in a platoon, 100 to 150 in a company, 500 to 800 in a battalion. I would use company sized units in *Battlefront*.



Above: Perry Miniatures Medieval Samurai.



Middle class office worker civilian volunteer, 1945. From *The Japanese Home Front 1937-45* © Osprey Publishing. [www.ospreypublishing.com](http://www.ospreypublishing.com).

1



2



3

1: Female Japanese militia receiving pike training.

2: Student militia of the IJA 52 Army training on Kujukurihama Beach, Chiba, early 1945.

3: Kyushu Monks marching to war.

4: Chinese militia, Second Sino-Japanese War.



4

### Training

The VFC received individual weapons training as well as formal drill fighting with training, comrades, as a single cohesive unit, but there was no attempt to operate with other units. Also, emergency time constraints meant training was far shorter than in the regular military, inadequate to establish combat proficiency and a high level of discipline. Thus, an appropriate training or discipline rating would be Irregular or, in *Battlefront* parlance, Trained or Raw.

### Morale

To be blunt, morale would be through the roof. As was seen on many islands previously invaded by the Allies, the VFC was very likely to be composed of near suicidal fanatics. In fact, Fanatical is a good rating here, which I translated into making the VFC Elite for *Battlefront*'s close combat system only.

### Armament

Having the VFC equipped with relatively modern small arms is extremely unlikely. Images do not bear this out and one must remember that of 65 regular army combat divisions deployed to defend the home islands, there were only enough complete division equipment packages to equip 40. For the VFC this meant reliance on polearms and the number of pikemen and Naginata in period photographs suggest this was the weapon of choice. For tabletop wargaming I would recommend that at least two-thirds of the weapons used by any VFC unit be polearms of some sort.

### Fear of impact

The VFC trained for guerilla combat in constricted areas such as jungles, mountains, or beautiful downtown Hiroshima. When 50 warriors jump from the trees and conduct a howling Banzai charge, any Allied soldier will take notice. The first few seconds of heart thumping disbelief could result in a momentary delay in shooting, no shooting, or a heavy drop in morale. Battle hardened US Marines won't run, but these three possibilities should be factored into defensive fire parameters when receiving a VFC charge, with the morale drop most prevalent. If the Japanese pikemen make it to contact, they should receive a substantial advantage over their Allied defenders (eg, Elite for close combat only in *Battlefront*), but this should drop precipitously with each additional round of combat.

### Combat losses

For the Japanese, use the normal melee system whether the Emperor's warriors attack or defend. The same for Allied soldiers, but there should be an additional MP penalty, based on melee results, to measure the loss of morale regardless of whether the Allies repulse the attack or not.

E.g. - an Aussie infantry patrol may successfully repel a Naginata ambush

and inflict substantial casualties, but still suffer a heavy MP loss. This is the reason for the initial unit MP level.

### Winning the game

*Ketsu-Go* (Japanese for 'Decisive Operation') did not envision a military defeat of the Allies in defense of the home islands. This was deemed impossible. Instead, the strategy sought to make the invasion so traumatically costly in terms of casualties and national morale that the Allies would negotiate some sort of peace treaty that allowed the present government to remain intact and in power. Thus, winning the game depends on how many morale points have been lost by the Marines, US Army, British, Australians, and so on.

Use the predetermined MP number and some sort of MP results chart (developed by the scenario designer) so that even if no Japanese units survive on the board, if the morale point threshold has been crossed, Allied powers' national morale has taken a substantial hit and the VFC has done its job.

Obviously, players can use the above parameters as a template for their own favorite rulesets. Just remember to include several toasts with *Sake* as part of play, because then, if you lose, you likely won't care. *Tennōheika Banzai!*

North Star Military Figures Ltd.  
Unit W41, Lenton Business Centre,  
Lenton Boulevard,  
Nottingham,  
NG7 2BY, UK  
Mail Order: 0115 9704107  
Trade Sales: 0115 9786656  
Email: mailorder@northstarfigures.com  
Web: www.northstarfigures.com

Nick Eyre's  
**NORTH STAR**  
Military Figures  
Presents

**WORLD  
WAR TWO**

**CRUSADER  
MINIATURES**

- British
- French
- German
- Partisans
- Poland
- Romanians
- Russians
- United States

- Afrika Korps
- British 8th Army
- Italians in the Desert
- British and Commonwealth Troops 1943
- British Paratroopers 1944
- British Commandos 1944
- Late War German Infantry
- Late War Fallschirmjager
- Red Army 1943
- US Paratroopers
- US Infantry 1943
- US Infantry Winter 1944
- British SAS & LRDG
- British Commandos Mediterranean
- French Resistance
- Russian Partisans
- French in the Desert & Italy

**ARTIZAN  
DESIGNS**

For use in all World War Two wargames like Bolt Action, Rules of Engagement and Chain of Command.

[www.northstarfigures.com](http://www.northstarfigures.com)

JOIN NORTH STAR  
Nick Eyre's Newsletter



Artizan & Crusader models are 28mm sized, made of metal and supplied unpainted. They are not recommended for Children under the age of 14.



**WEBSITE UPDATED**  
**REGULARLY WITH NEW STOCK**

**MANY MORE PERIODS AND SCALES AVAILABLE.**  
**BOOKS, SCENICS, GAMES, AND MORE.**



Wargames Fantasy and Sci-Fi figures always sought for cash, part exchange or swaps.

You can often exchange painted figures for castings through the Hinds Figures Swaps Scheme - Contact us for details

## **SECONDHAND WARGAMES FIGURES BOUGHT AND SOLD**

Classical to WWII Eras in stock.  
Trading in figures, books, and games since 1993.

Figures wanted for cash, part ex. or new for old

**99 Birchover Way, Allestree, Derby. DE22 2QH. UK**

Telephone: 01332 559025

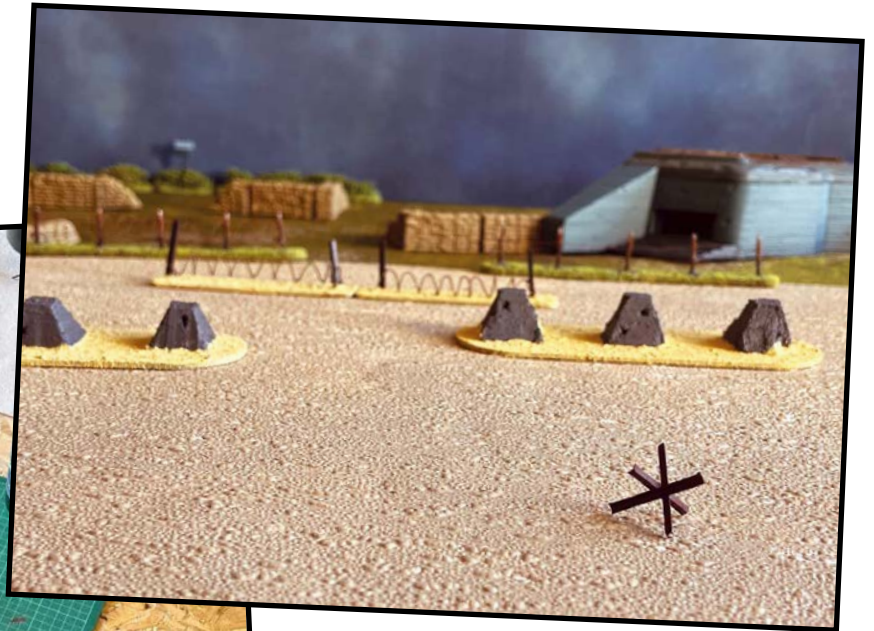
Email: [hindsfigsltd@gmail.com](mailto:hindsfigsltd@gmail.com)

VISITORS BY APPOINTMENT ONLY  
We accept Cheques, Credit Cards and PayPal

[hindsfiguresltd.com](http://hindsfiguresltd.com)

# 1944: HITTING THE BEACHES

With Summer around the corner, the folks behind D-Day Replayed have their minds on the Normandy Beaches and big plans to commemorate the 1944 landings in 28mm.



In preparation for our huge D-Day event, we are building some iconic WWII beach terrain that is modular, impactful, and easy to batch produce. In this article we are scratch building some of the terrain essentials that you might also need if you're thinking about knocking together a beach board for the 80th anniversary of that epic day in Normandy.



**D-DAY  
REPLAYED**

**Commemorating D-Day 80 Years on - June 2024, Scotland**

This June we're running D-Day Replayed - two adjacent events commemorating 80 years since D-Day - and fundraising for Waterloo Uncovered, a Veterans' Charity. Based in Stirling, Common Ground Games will host up to 50 players for three days of Normandy-based action in 28mm scale.

The Big Drop will take place on the evening of Friday 7 June, with two rapid games highlighting paratroopers jumping over Normandy. Operation Overlord, our main event, will run for two days - the 8 and 9 June - with five games, special missions, and a doubles element.

There will be 96' (length) of beach landing tables, about 125 games in all, and around 40,000 points of *Bolt Action* armies playing at any one time!

**Partners:** Warlord Games and Sarissa Precision

**Supporters:** Alba Studios, Great War Publishing, Common Ground Games, S.P.I.T., and D.W.A.R.F

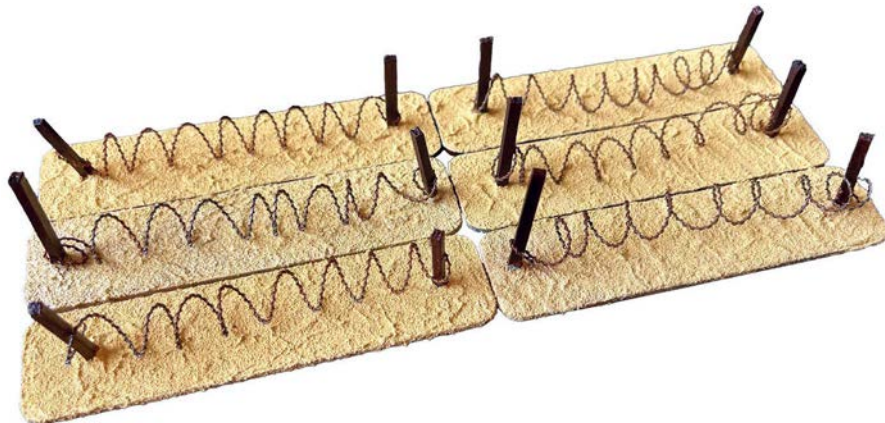
**Website:** [ddayreplayed.uk](http://ddayreplayed.uk)



*Above: A simple but effective board can be built with these basic pieces and a few different coloured gaming surfaces!*

### BARBED WIRE

We made our barbed wire the old-fashioned way, with budget in mind!



1. We used MDF bases and up-cycled the MDF frame leftovers to make 20mm beams. With careful clipping, there was more than enough material to make uprights to be glued on at each end.

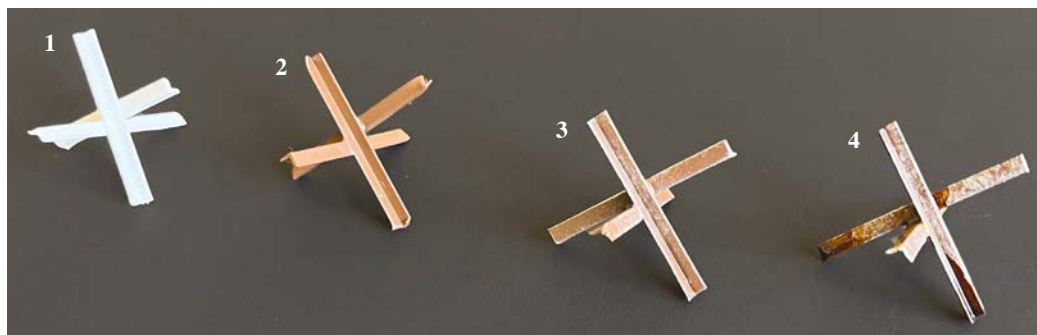
2. Next, we applied a healthy amount of 1:1 PVA and brown acrylic mix to each upright, before covering the base with Vallejo Diorama FX Desert Sand.

3. The barbed wire itself was soaked in white vinegar for six hours. After, as it dries, the rust effect reveals itself like magic! We didn't glue our wire in place, allowing these sections to be re-based after the battles for the beaches that have been fought over.

There are a few rulesets with differing rules for barbed wire, and we wanted ours to be compatible with them all, so we opted for 4" sections, each of which is 1" wide. For a ruleset which dictates 6" sections we would simply allow two pieces to overlap by 2"!

### CZECH HEDGEHOGS

A Normandy beach wouldn't look right without a scattering of metal hedgehogs. Initially we thought about 3D printing these. But each one takes less than a minute to build, and they are a dream to batch paint.



1. These were constructed with L shaped 2mm ABS Plasticard. Each piece was cut to about 20-25mm (we were quite rough with this) and dabs of superglue bonded the pieces together.

2. We basecoated them with Hycote car primer Russet Brown, which applied a reddish hue, ideal for rust. Using a thick car primer dulled the sharp edges of the hedgehogs and provided another thick bond for extra strength.

3. A quick drybrush of gunmetal on the edges creates some very satisfactory hedgehogs. You could stop at this point...

4. ... But we wanted to try rust effects. We splashed around some Dirty Down Rust Effects, to take the edge off the edges!

## DRAGON'S TEETH

Our third iconic item for an Overlord beach assault - the dragon's teeth - comes with some very practical advice ahead of any building. If you're making a few small sections then follow this guide but if, like us, you're planning to make hundreds of individual teeth then (we implore you) seek a 3D printer! We used Alba Studios in the North of Scotland to quickly and easily get our obstacles printed.

1



2



3



4

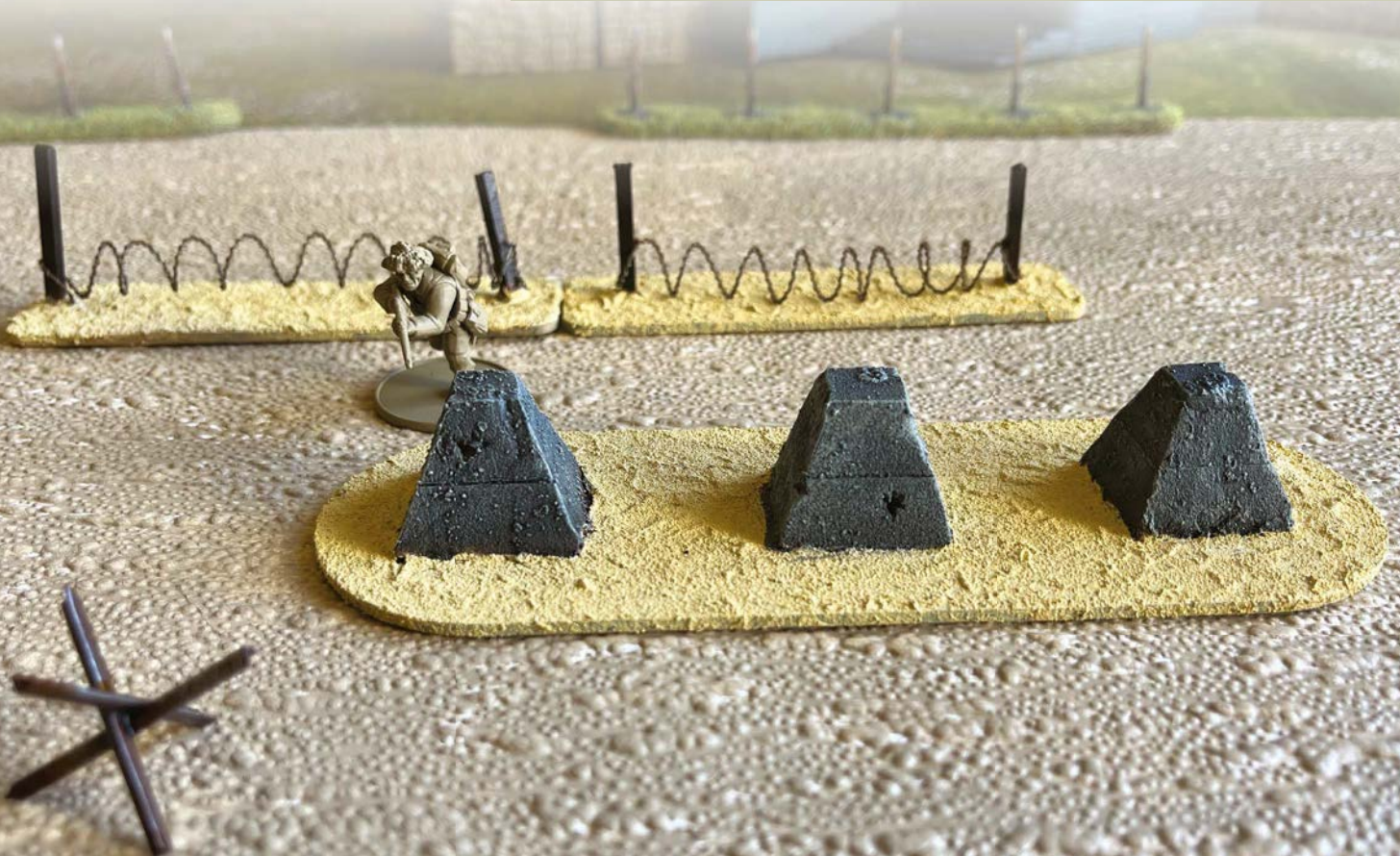


Printing 200 individual dragon's teeth cost us less than £30 and saved hours in precious time!

1. Slice foam into 25mm squares, glue them into stacks with PVA or Gorilla Glue, and apply them to MDF Sarissa bases. We gave them a good 24 hours to dry fully.
2. We used a snap off knife blade to simply shape the teeth, tapering them more towards the top, then filled the base out with a mix of brown acrylic, sand, and PVA glue.
3. Once that was dry, a mix of grey acrylic, sand, and PVA glue was applied to coat each foam tooth, then we attacked them with a blunt scalpel to add some weathering texture. As with the barbed wire, we were content with Vallejo Diorama FX Desert Sand for the MDF base. This hasn't been washed or highlighted.
4. Black acrylic was mixed 1:1 with water and finished with a single drop of washing up liquid to break the surface tension. This made a wash that added depth and, once that was dry, grey acrylic paint was applied as a drybrush. It was important to us that the terrain didn't look too bold and outshine the Warlord miniatures!

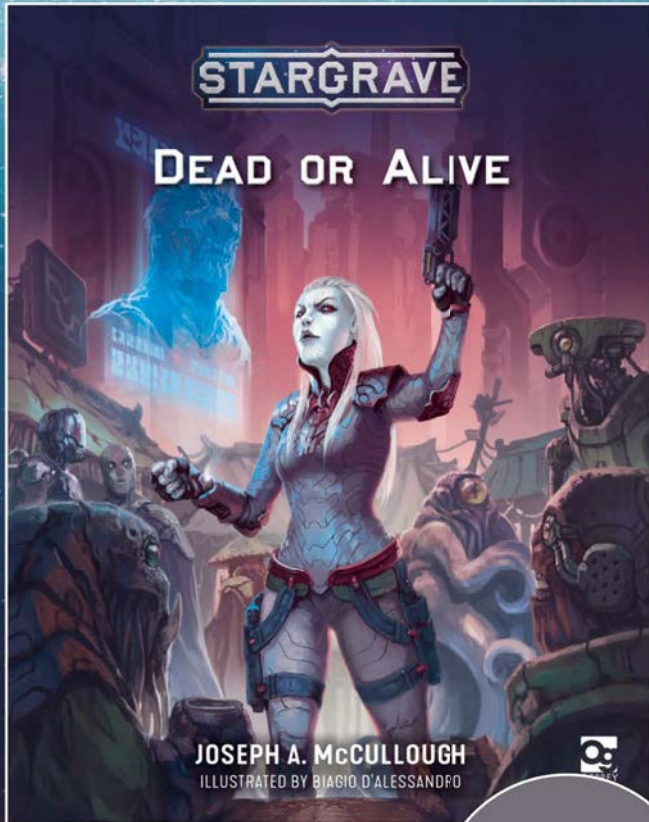
### COUNTING THE COST

- MDF Pill bases 100mm x 25mm: £2 for 10 (£0.20 each)
- L Beams: £3 per-pack of 10 rods
- MDF Pill bases 150mm x 50mm: £12 for 10 (£1.20 each)
- Loctite Superglue Power Gel: £5 for 4g
- Vallejo Diorama FX Desert Sand : £15 for 200g
- Security Wire: £17 for 50 meters
- Hycote Rover Russet Brown: £6 for a 400ml can
- Dirty Down Rust Effects : £10 for a 25ml Pot



# STARGRAVE

AWARD-WINNING SCI-FI WARGAMES IN THE RAVAGED GALAXY



## DEAD OR ALIVE

It's hard to live with a price on your head, especially when bounty hunters can be found on every planet. Most are amateurs, but some are deadly professionals. A few aren't even motivated by the reward, but by vengeance, redemption, or the pure thrill of the hunt. No matter what drives them, once a new bounty is posted, the hounds take up the chase and, more often than not, it all ends in violence...

*Dead or Alive* gives *Stargrave* players all the tools they need to generate solo bounty-hunting scenarios, including a variety of different settings and locations, a host of complications to be faced, and, of course, a large rogues' gallery of unique outlaws.

AVAILABLE  
**JUNE**  
**2024**



OFFICIAL STARGRAVE MINIATURES  
AVAILABLE FROM OSPREY GAMES  
& NORTH STAR MILITARY FIGURES

**OSPREY**  
**GAMES**

Nick Eyre's  
**NORTH STAR**  
Military Figures

[WWW.OSPREYGAMES.CO.UK](http://WWW.OSPREYGAMES.CO.UK)

# SMITING THE GOOD SMITE



Above: Illustration by Alan Perry.

For this month's Weapons theme, regular contributor Pete Brown decided to be less than predictable, choosing to focus on a two wheeled 'weapon' pulled by a team of horses: aka the Chariot.

No examination of influential weapons that have dominated military history would be complete without the chariot. The first rudimentary chariots were used by the Sumerians and Elamites as early as 3000 BCE, with the chariots wargamers tend to know and love emerging sometime in the middle of the second millennium BCE. New Kingdom Egypt was slow to join the chariot party, but, when it did, it went on to dominate the battlefield, with Egyptian wealth and skill taking the manufacture and use of chariots to a whole new level.

From there, chariots dominate warfare in the Middle East until the 9th Century BCE, when cavalry begin to appear on the battlefield, but we continue to see chariots in use for many hundreds of years, even in deployment when the Romans invaded Britain.

If you are looking for a weapon with staying power, look no further - but why was such an apparently flimsy vehicle so effective on the battlefield of old? Perhaps more importantly to readers of this magazine, are they being depicted correctly on our wargaming tables?

**WHAT'S IN A FRAME?**

When it came to the types of chariots used during this period, there were three main types:

**Light ranged attack**

Chariots built by the Mitanni, and improved by the Egyptians, were light. They were made with a wooden frame and covered with leather, and usually outfitted with a sprung leather floor in the cab that worked as a shock absorber over difficult terrain. The chariot had two wheels, with an axle located at the rear of the cab. This made the chariot very manoeuvrable at high speed, and ensured it was an excellent firing platform.

These chariots are classically depicted riding along enemy lines, shooting arrows until the infantry break, at which time the chariots pursue and ride them down.



*Above: MDF chariot by 4Ground, crewed by North Star Egyptians.*

**Versatile medium chariots**

The style of chariot adopted by the Hittites and northern Canaanites was of a sturdier build, maintaining the basic wooden frame, but with a higher cab that provided slightly more protection from missile weapons. The chariot remained two-wheeled, but had the axle located at the centre of the cab, which made the chariot sturdier, but liable to overturn at high speed when cornering. This sacrifice of manoeuvrability was counterbalanced by the fact that the heavier chariot could carry three crew: a driver and two warriors, one with a bow and another with a spear. These chariots could engage enemy chariots in melee, and, by having the extra crewman, could gain the upper hand. They could also fire missiles at enemy infantry, just as the lighter chariots could, before engaging them in melee.

Interestingly, Hittite stele (ancient monuments) show their chariots with two crew, and the images of the chariots containing three crew come from Egyptian depictions of the battle of Kadesh. Thus, this may have been a previously unseen innovation, or something that was not always practised.



*Above: Foundry Canaanite Chariot.*



*Above: Hittite stele depicting a lion hunt using a two-crew chariot.*

**Heavy hitters**

By the beginning of the 9th Century BCE, the breeding of horses had developed to a point where they were strong enough to carry a rider. This led to the development of light cavalry, who could support the chariot attack, and, ultimately, to heavy cavalry, at which point the days of the chariot as it was previously used were numbered.

The development of the chariot entered a new phase under the Assyrians, who continued to use chariots, but in a much heavier role. These carried four crewmen and were pulled by four horses, with the intention of terrifying the enemy and charging into melee combat, rather than operating as a firing platform. The cab was much larger, with higher sides, designed to protect the crew from enemy missiles.



*Above: Foundry Assyrian Chariot.*

**CLASSICAL FOCUS**

I intend only to deal with the chariots used during the classical chariot era in the Middle East. I will keep the battle carts of Ancient Sumer and the hero delivery vehicles of the ancient Celts for another day!



*Above: Pict Chariot by Gripping Beast.*

## WAS IT WORTH IT?

Building a chariot force was no easy matter, requiring skill and wealth. To begin with, one needed craftsmen who could build and maintain the vehicles, as well as horse breeders, grooms, stall workers, and horse trainers, all of whom had to be equipped, fed, and paid before a single chariot took to the field. Hindsight shows the impact horses would have on warfare for centuries to come, but in the era under my microscope, the use of horses in battle was very new. Indeed, horses had not fully evolved into the horse we know today, and were still relatively uncommon, with oxen and camels being used as beasts of burden.

The crew of a chariot would have trained for months, as would the teams of horses. The requirement for a chariot warrior to shoot a bow from a moving vehicle and hit a target would also have required months of preparation. This, in turn, meant the creation and maintenance of a professional army, who could practice and train every day, without the need to return to the fields. Providing for the multitude of horses that were required for a chariot force required a huge food surplus, so only the largest and wealthiest kingdoms could afford to deploy a chariot force in their armies.

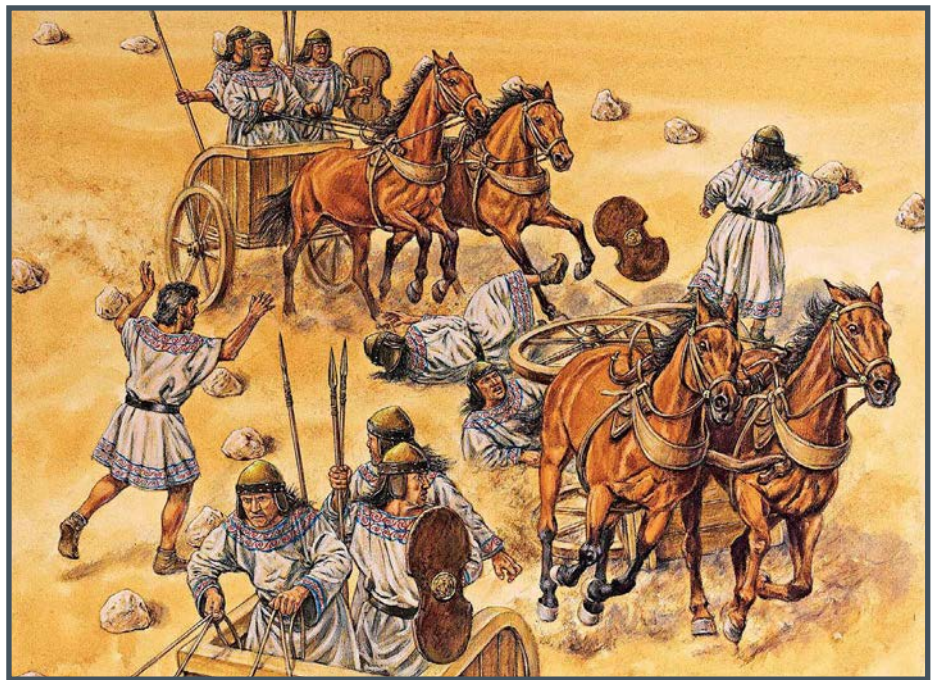
If a state could not afford to build and maintain a chariot force of its own, then it had to ally itself with an empire that could, and this was what many kingdoms on the border with Egypt did. The other option was to combine the state's wealth in an alliance of smaller states, to protect itself against the big boys, and this is what many Canaanite and Mitanni city states did.

## WARGAMING WICKER WHEELBARROWS!

For states to put so much of their resources into building a chariot force, they must have felt that chariots were battle winners. We know this, not just because the chariot is recorded winning battles (although that helps!), but for two other reasons.



Above: Chariot-tastic at the Battle of Kadesh in 28mm.



Above: This artwork by Adam Hook from Hittite Warrior WAR120 depicts a Hittite charioteer training session at which a mishap has occurred and two crew members have been unceremoniously ejected from their chariots. © Osprey Publishing. [www.ospreypublishing.com](http://www.ospreypublishing.com)

The first is that the nobles of the kingdoms using chariots were all charioteers. Pharaohs such as Rameses II were depicted in a chariot, the reins tied around his waist, so his hands were free to shoot a bow, as he chased



his enemies from the battlefield. If infantry were key to success on the battlefield, we would see many more depictions of nobles, pharaohs, and kings advancing on foot, but we do not.

Above: Ramesses II Illustration by Angus McBride.

The other reason is the cost.

The expense involved in raising, training, maintaining, and operating a chariot force was huge; if chariots could be defeated easily by other means, then enemy kingdoms would choose the cheaper option every time, but they did not.

Knowing chariot forces are wholly appropriate for the period, we neatly arrive at how best to depict them in our wargames, and can determine whether current standards fall short of the history. Full disclosure - as I am an owner of a couple of chariot armies that have been in competition and friendly club games, the following observations are based on my own bitter experience.

Let's deal with the lighter Egyptian style chariots first, which are



### A VIBRANT SPECTACLE

Whatever the type of chariot, the horses that pulled them were usually protected with some kind of padded armour, which was often coloured or patterned. The horses' heads were adorned with feathers, and coloured ribbons were woven into their manes. Given that the most expensive war chariots might also be covered in animal hides, such as cheetah or zebra, they can make for a striking a spectacle on the wargames table that easily matches the colour and flamboyance of any medieval knight.

*Right: Heavy and colourful chariots of the Alexandrian Successors.*



treated as light cavalry in many popular sets of Ancient rules. Admittedly, this allows them to shoot arrows and manoeuvre quickly around the battlefield - something that everyone agrees they could do - however, light cavalry fire factors are usually low, and can often be matched by skirmishing infantry. Indeed, organised units of infantry archers often put down more firepower than chariots, as they occupy a smaller footprint and can bring more bows to bear.

Light cavalry cannot hold ground, and certainly lack any punch when it comes to melee. This means that, when playing a New Kingdom Egyptian army, you usually end up deploying your chariots on your flanks, and harassing the enemy as best you can, whilst your infantry win the day. Just as often, your chariots are matched, or even bested, by infantry skirmishers (who put out similar amounts of fire, but who cost a fraction of the points) or by units of enemy infantry archers.

If any of this is historically accurate, why would anyone bother with chariots?

The larger Hittite-style chariot happily fares a little better. They tend to be given a higher melee value and lower fire factor than Egyptian chariots (this does not make a lot of historical sense, as they had just as many bowmen in the cab as the Egyptians, but is probably necessary for game balance), and they tend to move as cavalry rather than light cavalry. This still makes them very manoeuvrable while giving them some extra staying power in a melee.

However, once again, these chariots are usually shot up by skirmishers or units of archers on their approach to the enemy line. After that, they tend to be matched or bested by enemy infantry. The only success I have had with Hittite chariots under these kinds of rules has been hunting down lighter chariots on the flanks, and using my heavier chariots' better melee factors to neutralise them. This turns the chariot battle into a sideshow on the flanks, while the infantries of both armies settle the issue in the centre; this is something which does not hold true to history.



*Above: Foundry Assyrian chariots and infantry.*

### PUTTING THE WHEEL BACK ON

When writing rules, especially those designed to cover huge periods of history, like 2000 BC to 500 AD, it is done with hindsight. They will have to cover cataphract cavalry, war elephants, and Macedonian cavalry wedge formations. Suddenly, the guys in little wicker chariots don't seem that tough, hence their dismissal as light or medium cavalry; after all, they are not medieval knights, right?



*Above: Hittite infantry by Warlord Games.*

To rethink how we should deal with chariots in our games, we must first consider how we deal with infantry in the chariot era.

Let's start with the little boys and old men, unable to stand in the battle line, who have been given slings and javelins and told to harry the enemy's flanks. Such skirmishers are overpowered in most wargaming rules; a common problem that will be particularly apparent to competition gamers, where a 1-point base of skirmishers can disproportionately impact battle in a way far beyond that of their historical counterpart. In *DBM*, for example, a base of mounted medieval knights fights on a factor of 3+1D6, whilst an infantry skirmish base of slingers fights on 2+1D6, which is absurdly close, meaning that knights are just as often thrown back in melee as not.

Many of the infantry in the chariot era, such as Nubian tribes living on Egypt's borders, would fight as skirmishers or in very open order. Because of this, some army lists show these entire infantry forces as skirmishers, and that can create a serious imbalance. If these troops catch chariots in difficult going, then it's fair that they'd overpower them, but skirmishers should not be able to stand against chariots in the open. Running before contact is made, or being removed from the table when contacted, is the far more likely outcome. You might want to consider adding new reaction tests of some kind when facing fast-moving chariots.

Another change that will up the power of your chariots is to give their bowmen greater range through composite bows, which will enable them to outshoot the standard skirmishers.

If chariots had been as outmatched by skirmishers as rulesets tend to depict it, then commanders would never have put the investment into using them (and there is no point in you doing so, if you want to have a fighting chance), so we need to make adjustments.

### SUPPLY CHARIOTS

Some carvings in Egyptian temples showed chariots carrying goods alongside those containing warriors. Archaeologists have often interpreted this as an indication that chariots were also used as transport vehicles, for the supply of the army. This has undergone a major rethink in recent years. After all, why use a very expensive chariot to transport supplies when a bullock cart would be cheaper and carry considerably more?

It is now believed that these were ammo chariots, which would keep up with the advancing chariot line and resupply them with javelins and arrows as required. This supports the hypothesis that chariots did not work in tandem with infantry, and fought the chariot battle alone. Once the enemy chariots were defeated and the enemy infantry softened up or retreating, then the Egyptian infantry could come up and take the ground.

### Concerning infantry

We tend to perceive infantry as pretty standard across the Ancient period. Surviving carvings and stela of chariot-era infantry tending to show them marching side by side, often with shields overlapping, and carrying spears. The immediate thought is to treat all infantry in a similar manner to Greek Hoplites or Roman Legionnaires, but this could be quite far from the reality.

Most empires that could afford one maintained a standing army, using it to keep the peace, put down rebellions and enforce tax collection in occupied lands. Bodyguard units would be well trained and have high morale, but these would be few. The majority of infantry marching to battle would have come from vassal states, or have been raised from the general populace. They would have spears and shields, and perhaps a helmet, but no real armour, training, or expertise.

Even those professional soldiers of the chariot era may not have battled with interlocked shields in the way that Greek Hoplites could have. In his book *The Hittites: And their contemporaries in Asia Minor*, J.G. MacQueen states that what set professional infantry apart was their ability to understand and obey orders and march long distances to enforce the Kings law, rather than any awesome battlefield presence or specialist martial skills. Hittite infantry fought well in the hill country of Anatolia, but less well on the plains, which suggests they fought in open order, and could have been dominated by chariots.

Nubian tribes or Israelites could have used hunting bows, rather than the composite bows with which the chariot warriors were equipped, which would give them less range and hitting power. While powerful empires, such as the Egyptians, had defined spear and bow units, it is not clear if other biblical armies divided into units with common weapons. They may have stood

in tribal or feudal groups of mixed arms, such as early Israelite armies, who were raised from a general levy of able-bodied men. If chariots could not affect bodies of infantry such as these, armed with spears and bows, then why not build cheaper and more easily trained infantry armies?

Infantry of the chariot period should not be close order, hoplite style spearmen backed with effective units of well-trained bow. Chariots must have been able to effectively deal with infantry of this kind beyond simply skirmishing with them, so we again need to consider challenging the long-standing systems (or lack of them) for chariots in wargames.



Above: Stela of Vultures - the Battle fragment - showing Mesopotamian infantry with overlapping shields.

### THE BATTLE OF QARQAR 854BCE

The largest recorded chariot battle in history occurred at Qarqar, where the Assyrian army brought 2,000 chariots and 5,000 cavalry to oppose an alliance of twelve kingdoms, including Israel, that consisted of 3,940 chariots and 1,900 cavalry. Infantry were present too, but the battle is significant because it marks the first time so many cavalry had been deployed against chariots. Stela and monuments recording success in battle usually exaggerate the enemy numbers while minimising the size of their own army, but even if these numbers are roughly correct, this was a huge test for the chariot force. Ultimately, the alliance appears to have won, but both sides learned valuable lessons from the battle.

Confident in the ability of the chariot, Israel continued to field a large chariot force and is recorded as doing so in a war with its neighbour the following year. Assyria, on the other hand, found the cost of replacing lost chariots to be too great, and instead looked to improve on its cavalry performance, significantly advancing the saddle. This would be a game changer in the long term, and sound the death knell of the chariot era.



Left and below: Hittite Archers and Hittite Spearmen. Illustrations courtesy of Warlord Games.



Above: Foundry Assyrian chariots.

### A CHARIOT ATTACK!

Imagine that you are a Nubian commander, standing with your tribesmen on a dusty plain, awaiting the arrival of the Egyptian army. Your troops have shields and spears, a little armour, and before your line are some bow-armed skirmishers. Suddenly, in the distance, you see a cloud of dust that seems to stretch across the horizon. The earth begins to shake as the wheels of hundreds of light chariots speed toward your army. As they come into view, you see the chariots are pulled by creatures of which many of you have no experience. These animals are arrayed with feathers and bright armour that glints in the sun, and you can just make out the charioteers in the cabs behind.

Now arrows begin to flit amongst your men, as the charioteers begin long range firing. Your skirmishers and bow-armed men fire back, but lack accuracy and range. Every chariot is shooting four or more arrows a minute, with hundreds of arrows now being shot into your ranks. Men are falling all around you as the chariot line advances. The noise of the chariots and the hooves of the creatures pulling them is growing; your skirmishers break and flee as the chariots begin to run them down.

Your men throw a few desultory spears before turning to run as the chariots break amongst them, trampling them under hooves and wheels as the charioteers fire close range arrows into their backs. Following up behind are the chariot runners, dispatching those Nubian warriors still fighting, and assisting any of their fellows who have fallen injured.

It would take iron discipline, training, and either effective bow fire or a hedge of spears to blunt a chariot attack, something many armies of this period did not have.

*Right: Egyptian Chariot.*



### FIXING THE PROBLEMS

By the time of the Assyrian Empire, better-organised and better-trained infantry were becoming more common (which may have been a contributing factor to the demise of the light chariot and the switch to the heavy impact chariot). In the interest of realism and better-faring chariots, it's wise to avoid such troops. Infantry should mostly be in open order, with the occasional bodyguard unit of tough professionals.

Chariots should be terrifying. The evidence suggests they were used in numbers, with armies containing thousands of them, and hundreds of chariots would charge along a single flank. They had to be carefully spaced apart, so as not to collide, but to enemy infantry they would have looked like an advancing wall of horseflesh and steel, much like a charge of heavy knights would in later times.

Their fire should be effective, but not impossible to withstand (after all, everyone rolls a 1 now and again). They should be manoeuvrable enough

to retire and come again, shooting until the enemy wavers. At that point, chariots should charge in and run infantry down, as depicted on many an Egyptian temple wall.

The battle between chariots should be evenly matched, with the dice deciding the outcome. I have no problem with rules that want to give Hittite-style chariots a better melee factor, as long as the lighter chariots gain benefits in manoeuvrability, such as a Parthian shot. By applying some of these ideas to our rules, we hope to raise the chariot back into position as the premier weapon of the Biblical era.



*Right: New Kingdom Chariot by Angus McBride.*



# SHOW REPORT

Thousands crowded London's ExCel, for the busiest Salute we've ever seen, and Team Wi were on hand to document the day.

The first Salute wasn't even a twinkle in the South London Warlords' eyes when Dylan penned *The Times They Are A-Changin'*, but Salute 51 was a clear indicator that grumpy ol' Bob was onto something back in '64. The show changes a bit every year, of course, but Wi's regular attendees all felt that this year's event presented a more seismic shift, towards something altogether different.

Clubs and talented individuals have always viewed Salute as the UK's premiere show, where they can reveal their amazing gaming projects; as this article shows, there were some truly splendid wargaming tables scattered around the show floor once again. The real jaw droppers were notably far more scattered than usual, though. We're usually hard pressed to cover everything of note at Salute; this year it felt almost leisurely getting photos, videos, and interviews done, allowing our roving reporters more time to talk to traders and take in other areas of interest.

The overall size and verticality of the games seemed to have taken a hefty dip too. Could it be that, with the growth of shows like Partizan and Britcon, Salute's not quite the wargaming jewel in the UK crown that it used to be? Perhaps those events, later in the year, will reveal some more mind-blowing display and participation games.

A rather more positive new trend is that average age of Salute attendees keeps on getting younger and the number of attendees was noticeably up. The rise of fantasy and sci-fi games is no doubt a factor here, as is the growing popularity of the painting competition, but the organisers have made clear efforts to get younger hobbyists and families engaged in model making, painting, and even military combat activities.

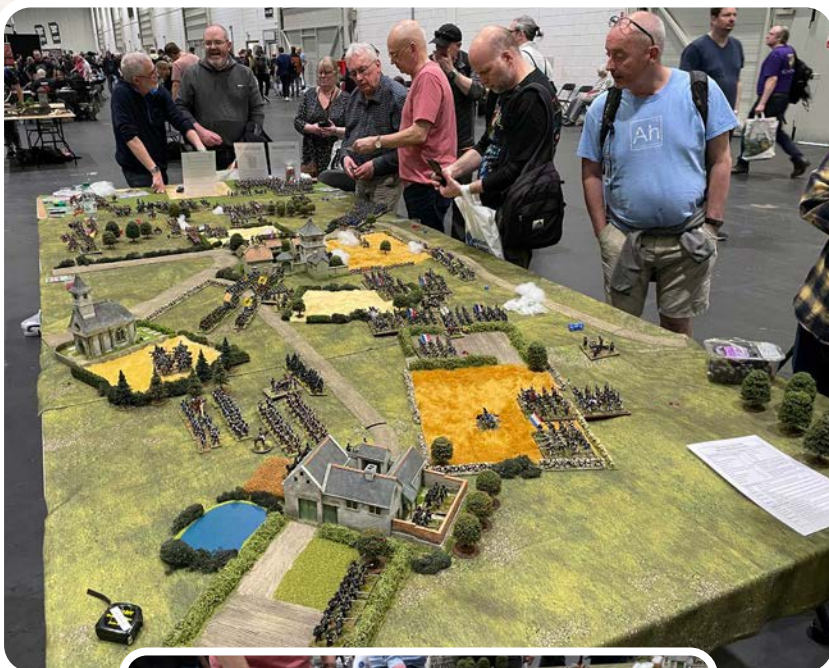
This new breed is the future of the hobby and it's wonderful that they can enjoy such varied fun on the day, but it does seem to be at the cost of purely historical gaming and trading space. The Hobby Heroes panels introduced last year by the Warlords, and much improved this time around, might be a move to compensate for that. Historical and gaming purists could head home inspired after hearing Paul Hicks, Alessio Cavatore, Mark Copplestone, Rich Clarke, et al, discussing the hobby.

All in all, Salute 2024 was extremely busy, very fun (enhanced by plenty of pirate action to match this year's theme), but a little less inspirational than usual to us long-in-the-tooth wargaming purists. We're mightily intrigued to see where the next few years take the Warlords' prestige event.

**SOUTHEAST SCOTLAND WARGAMES CLUB - VALOUR & FORTITUDE**



**SHOW REPORT**



In this big battle the Southeast Scotland Wargames Club pondered what might have happened if Napoleon, rediscovering some of his tactical brilliance the night before Waterloo, moved a corps to the left of the British position to outflank them. With Wellington responding, sending three divisions to defend, the fictional Battle of Nivelles became a new addition to the Hundred Days Campaign. This fantastic 'what if?' clash, with masses of miniatures and new terrain and landmarks, drew a lot of attention.

The game was played with Jervis Johnson's *Valour & Fortitude* rules, which we gave away as a freebie last year. Edinburgh club member Peter told us that the release of *V&F* rekindled his passion for the period, and he particularly liked the 'fire then move' order of play, along with the general simplicity the four-page rules offered.

"Sometimes it feels like a game of chess, and that's what Napoleonic battles were like with the combined arms. I really like how Jervis has done the squares too. There's no reactive forming square like in *Black Powder* - you must do it before cavalry charges - so if you can sneak a cavalry attack in while the enemy are distracted, you can really do damage."

*V&F's* ease of play allowed the club to progress the game rather well, despite the many distractions that come when playing at a show, and while we were interviewing Peter, the Old Guard, French Heavy Cavalry, and British Union Brigade all entered play.

"That's about 1,600 figures on the table now, all painted by me," he told us proudly. "All of the French are Perry Miniatures, most of the Allies are too, but the Brunswickers and Nassau Brigade are Front Rank as I just prefer their figures for those nationalities."

The club are already trying different *V&F* periods, such as the Franco-Prussian War and American Civil War, so who knows what might be next.



Above: Rather than use the traditional Waterloo landmarks Terrain Battle Miniatures produced custom pieces for this 'what if?' game at the last minute.



**PAINTING COMPETITION**

Want to find out which entries emerged triumphant in the Salute Painting Competition? We'll have a full report next issue.

Right: Paul Mackay's Napoleon I in his coronation robes.



## HAILSHAM WARGAMES CLUB - (EVADING) THE DEVIL'S PAINTBRUSH

The recently released *Scouts Out* rules were used in this World War One trench raiding game, set during the latter phase of the Somme offensive. Lights placed inside of explosions and trench areas added to the atmosphere while the muddy ground was peppered with neat details that kept gaming exciting for players and spectators alike.



Right: A Brit sniper hidden in a tree trunk folly was one of the table's great little details.



Left: A football was a dangerous distraction to the troops crossing No Man's Land!

Below: The trenches were filled with puddles, supplies, vermin, and glowing alcoves.



Left: Germans defend a ruined building.

## LONDON WARGAMING GUILD - WHAT A VIKING



The London Wargaming Guild made it three trophy wins in a row. Their game put players in charge of a Viking raid down the Thames, sailing longships against London in 1014.



## CORNWALL WARGAMES ASSOCIATION - GALLANTS OF FOWEY

Best  
of  
Show

Showcasing *Wi* freebie ruleset *Never Mind the Boathooks* in the most spectacular fashion, the Cornwall Wargames Association squeezed 51 boats onto their incredibly impressive display. The game portrays the French attack on the Cornish port of Fowey, which is local to the Association, but, after realising there was very little information available about this 1457 clash, they opted to make much of it up and just have fun!

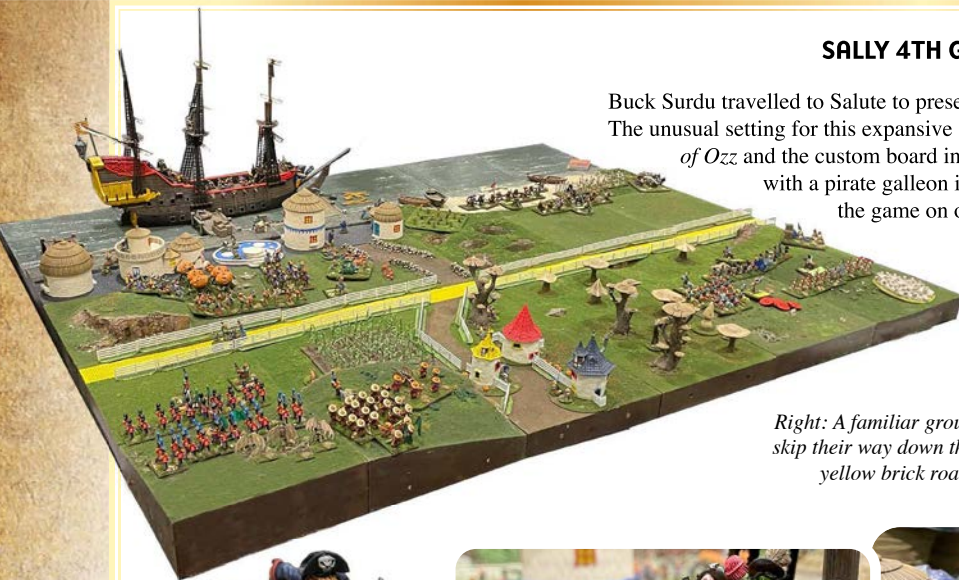


Above: Following the plundering of Brittany throughout the Hundred Years' War, the French set out for revenge on the Cornish Pirates but are met by Elizabeth Treffry and The Gallants of Fowey!

Above: Most of the boats are Sarissa MDF along with some that are 3D printed.

### SALLY 4TH GAMERS - WARS OF OZZ

Buck Surdu travelled to Salute to present his black-powder mass battle game, *Wars of Ozz*. The unusual setting for this expansive Sally 4th range is the fantasy world of *The Wizard of Ozz* and the custom board included a yellow brick road through its centre along with a pirate galleon in the docks. You can see more about the battle and the game on our YouTube channel!



Right: A familiar group skip their way down the yellow brick road.



Above: Ravian Pirates.

Right: Admiral Jinjur's Female Pirates.

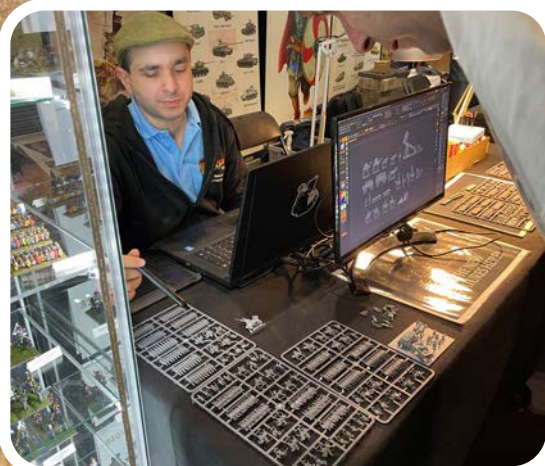


### WARLORD GAMES



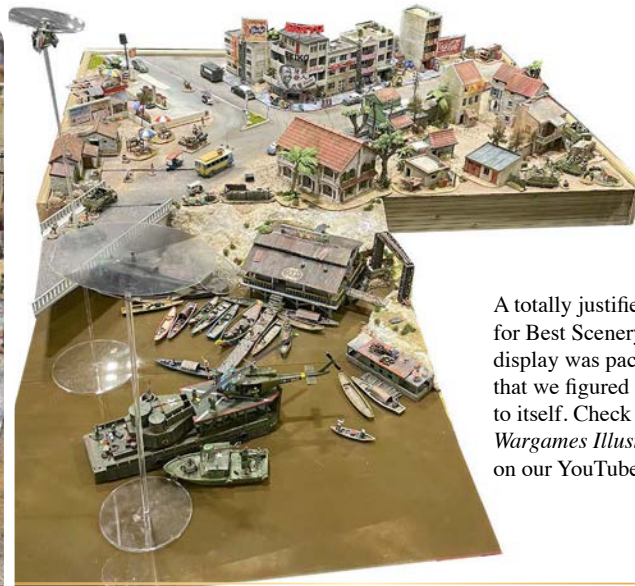
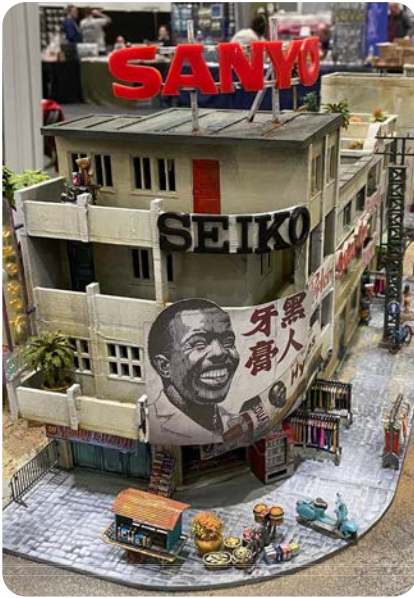
Warlord had three small but perfectly designed boards, representing different theatres of WWII, for *Achtung Panzer!* gaming.

They were also showing off their beautiful new Epic scale *Hail Caesar* plastics. We're very pleased to say that you'll snag a free frame of these small-scale, high-detail plastics with our next issue. Check out page 98 for more details.





## LOUGHTON STRIKE FORCE - SAIGON '68



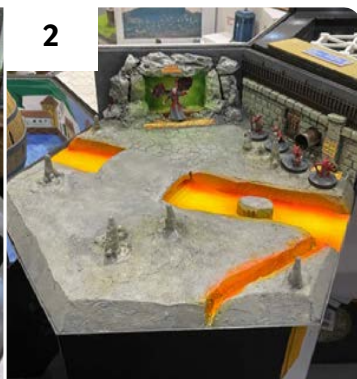
A totally justified winner of the award for Best Scenery, Loughton Strike Force's display was packed with so much detail that we figured it deserved a feature all to itself. Check it out in a future issue of *Wargames Illustrated* and get a preview on our YouTube coverage.

## BUNNY BADGER GAMES - GROTESQUE GOGGLEBOX



This hex dungeon crawler - the latest offering from the imaginative folks at Bunny Badger Games - took the often-odd world of 1980s children's television as the inspiration for many of the different areas. Each had its own simple system behind it, from pattern recognition in the *Doctor Who* area, to a more *D&D* style in the Games Workshop area. Even classic children's game *Pop Up Pirate* was featured, along with *Captain Pugwash* characters in boats, but instead of a pirate in the top of the barrel it was everyone's favourite rogue, Priti Patel!

Above: The first area the brave adventurers had to pass through was Tellytubbyland. The verdant hills had been ruined by fracking, angering the usually peaceful Tellytubbys!



Left: If players made it to the top of the hexes they'd reach Greendale, where they had to do battle with a Fuitsu Postbot 209 and a black and white Tiger tank!

Left: The path through was optional, so players could split up and take on the challenge of different zones. Would they try their luck passing the frightening Noseybonk (1), risk their wallet on the GW hex (2), push through the BBC complaints department (3), or face off against the Young Ones in the Blue Peter garden (4)?



## TO THE STRONGEST! - THE RELIEF OF NORCHESTER

"This is just my skirmish set!" teased Simon Miller, the author of *To the Strongest!* as we observed the 1,500 figures clashing on his table.

In this game players used *For King and Parliament* - the ECW variant of his rules - and a Royalist relief force was attempting to save the besieged stronghold of Norchester.

Parliamentarians had built a massive battery to bombard the walls and bring them down, making for some fine visual spectacle! "The town has marvellous medieval walls and a conspicuous Belgian quarter," grinned Simon, "because I had the lovely Hovels buildings, based on Bruges, in my collection!"



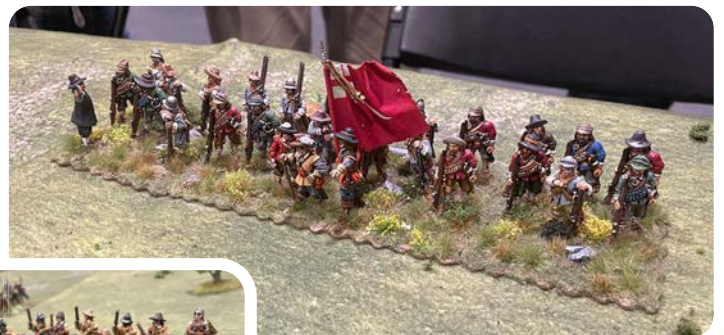
Above: As with many Salute games, there's no direct historical comparison for this battle, but Norchester is something of a combination of the sieges of Newark and Colchester.



Above: Thomas Ballard's Regiment I.



Above: Some of the impressive Parliamentarian siege lines.



Above: Major Goodenough's Shotte.



Above: Red Flag Regiment.



Left: General's Lifeguard.



## RETIRED WARGAMERS RELOADED - HOLD UNTIL RELIEVED

Set in Normandy on 6 June 1944, this table to represents the part of the Battle for Pegasus bridge that tends to get less attention, the German counterattack during the day.

Board builder Paul ensured all of the relevant landmarks were present - Château de Bénouville, the church at Le Port, Mairie De Benouville, Café Gondrée, Café Picot, etc. - after a research trip to the area, although their locations are more compressed. Despite the expansive size and detail it's completely modular and the 2' by 2' boards fit in his car for transport!

The battle was fought with *Rapid Fire Reloaded* rules and figures were Flames of War, Plastic Soldier Company, and Peter Pig.



Above: The crashed planes were 3D printed...



Above: A growing trend with these showpiece boards is the use of 3D printing and the buildings here were all produced from STL files.



Above: There are historical details all over the board, such as this burning wreck, from the 21st Panzer Division, hammered by Sgt Charles 'Wagger' Thornton with a PIAT.



Above: ... although the one in difficulty over the battlefield was a scale kit.



Above: The orchard trees are from China, via eBay, the board texture is hanging basket liner, woodland trees are custom built, and roads and paths are made from drybrushed stair gripper material.



Above: A detailed landing zone, thanks to Paul's 3D printer

## REAL TIME WARGAMES - RUSSIAN CIVIL WAR RIVER ACTIONS

Real Time Wargames used their *Glittering River: Russian Civil War* riverine rules to play four separate actions using PT Dockyard's 1/600 ships.



## ASHFORD GAMING CLUB - I CAN'T BELIEVE IT'S NOT EPIC & SPACE WEIRDOS



Varied gaming across multiple scales and detailed boards won Ashford Gaming Club the award for Best Sci-Si Game. Shown here is an Epic clash.



## ITALIAN MUNICIPALITY OF GRADARA - SEIGE OF GRADARA

Gradara castle was recreated in miniature, with beautiful detail, to represent how it would have looked in the 15th Century during a siege. A stunning board, but the creators gathered around it seemed to have difficulty getting any gaming on the go as they fielded questions from showgoers. Have no fear, we'll have coverage of this display, from a less busy environment, in a future issue!



## SKIRMISH WARGAMES - AN UNEXPECTED ENCOUNTER - CHINA 1900

Chris Swan and Mike Blake presented a wonderful 54mm game, set during the Boxer Rebellion, with the Eight Allied Powers attempting to brutally suppress the Chinese rebellion. Chris' *Fighting the Dragon* rules were in play and Mike supplied the figures, which he has been building and painting over decades.

Representing the Allied Powers were the British Naval Brigade, British Royal Marine Light Infantry, German Sailors, German East Africa Brigade, German Sea Battalion, Russian Sailors, French Zouaves, and French Chasseurs d'Afrique. The Chinese had Boxers (including all kinds of specialists, like the Red Lanterns) and Imperial Chinese in old and new uniforms, with older and more modern weaponry.



Above: The vibrancy of the Chinese figures ensured this game was a treat for the observers.



Above: Tigermen, more suited to taking down cavalry, clash with Allied troops.



Left: Although this was a fictional battle, the gunboat's presence is based on a clash involving a Russian gunboat.



Above: The figures are heavily converted and part sculpted, but many started out as miniatures from *Armies in Plastic*.



Right: Beautiful Chasseurs d'Afrique from Mike's collection.



@WargamesIllustrated

See loads more coverage from Salute 51 in our two videos on the Wargames Illustrated YouTube channel, including interviews with some of the creators of the best tables.



# THE MOSIN-NAGANT RIFLE



**Lisa Smedman discusses an iconic rifle which was used by her grandfather in the Finnish Civil War, 1918, and still sees service today.**

Designed in 1891 and manufactured from 1892 into the 1960s, the Mosin-Nagant (as it's known in the west) was carried into battle in dozens of wars from the 1890s to the present day. My grandfather was one of the millions of soldiers armed with the rifle; he fought in the Finnish Civil War of 1918 on the side of the Whites (anti-socialists).

More than a century later, I got to touch history, cleaning and test-firing a surplus 1943 rifle (see below) that had been slathered in protective cosmoline and tucked away in a crate sometime after the Great Patriotic War in which it once served.

Cleaning off the cosmoline with mineral spirits took the better part of two days, but the rifle was simplicity itself to disassemble: a sturdy and 'soldier proof' weapon. Marks stamped into its barrel shank showed that it was made at Factory Number 74 of the People's Commissariat of Armament in Izhevsk, which churned out more than two million M19/30 rifles in that year alone. In total, more than 37 million Mosin-Nagants were made through the decades.

Wielding the rifle made me aware of how solid and heavy the Mosin-Nagant is, and test-firing resulted in fair amount of recoil. It would have been even more unwieldy with its 18" (46cm) bayonet attached, which was practical in design; instead of a point it had a flat tip that served as a slotted screwdriver for dismantling the weapon.

## 1943 Mosin-Nagant

*An M91/30 Mosin-Nagant, manufactured in Izhevsk factory in 1943. In the decades following the Great Patriotic War, the rifle was refurbished; some of the parts used to repair it bear the star-shaped stamp of the Tula factory. The rifle has a laminate (plywood) stock recognizable by its grain; the original stock would have been a much darker, solid brown. The rifle was slathered in cosmoline and packed away in a crate with its bayonet, cartridge pouch, canvas tool bag, and two-chambered oil bottle (used to hold oil, and an alkaline solvent used to clean the rifle after firing corrosive rounds).*



Photo by Lisa Smedman.



The rifle held by my grandfather (seated, left) who fought with the 'Whites' in the Finnish civil war of 1918, was likely a very early model of the M1891, judging by the placement of its sling, just forward of the magazine. Starting in 1893, Mosin-Nagants switched to two reinforced slot-shaped holes in the stock, through which leather 'dog collar' sling straps were looped.

Photo courtesy of Lisa Smedman.

### THE DEVELOPMENT OF AN ICONIC WEAPON

The rifle that would come to be known as the Mosin-Nagant was developed in the wake of the Russo-Turkish War of 1877-88. Soldiers of the Ottoman Empire, armed with Snider-Enfield and Martini-Peabody rifles, could shoot at twice the range of the Russian Krnka rifles. The Russians took casualties long before they could get in range to fire upon their enemies. Although also armed with more modern breech-loading rifles (the M1871 Berdan II) the Russians continued to emphasize massed 'human wave' bayonet charges in that war, rather than accurate long-range rifle fire. The cost in lives was, predictably, high.

In 1883, Russia created a commission to study repeating rifles that could replace the single-shot Berdan II. One of the committee members was Captain Sergei Ivanovich Mosin, who submitted a rifle for trials. A Belgian designer named Émile Nagant also submitted a rifle. Both weapons had flaws; ultimately the committee settled on a hybrid of the two designs and the result was the *Trehlinejnaja Vintovka Mosina Obrasca 1891 Goda* (Three Line Rifle Model of the Year 1891).

'Mosin's Rifle' (as it was known in Russia) had a five-round magazine (loaded using stripper clips or chargers) and was chambered for the 7.62x54mmR rimmed cartridge. After the adoption of the higher-velocity 'spitzer' round in 1908, the rifle's stock was reinforced two years later with a bolt, which appears at the rear of the groove in the stock where the rifle is gripped.

The M1891 Mosin-Nagant was designed in the era of the cavalry charge; thus, with its bayonet fitted, it is quite long (178cm or 70") to allow infantry to fend off cavalry. It also came in a shorter 'dragoon' model, and an even shorter M1907 carbine model, which was updated in 1938 as the M1938. This later version didn't have a bayonet; the M1944 carbine remedied this by adding a folding spike bayonet.

The original M1891 underwent only minor changes until 1930. That year, the *7.62 Milimetrya Vintovka Obrasca 91/30 Goda* (7.62mm Rifle Model of the Year 1891/30) went into production. Shorter and thus easier to handle, it featured a hooded front sight and a modernized rear sight, which measured in meters rather than the archaic unit of measurement called an *arshin* (equivalent to one pace).

The bolt-action Mosin-Nagant would be the Russian army's chief infantry rifle until the 1940s, when the Simonov SKS-45 self-loading rifle was adopted.

### INTO THE GREAT WAR

The majority of Mosin-Nagants made over the years were manufactured at three Russian arsenals (one of which, Tula, had to be relocated east to escape the advancing Germans during World War Two) but some were made in other countries. As World War One began, and Russia mobilized, the country found itself suddenly needing an additional 870,000 rifles and this shortage only grew as the war ground on. During WWI, General Vladimir Alecksay Sukhomlionov reported there were only enough rifles to arm one in ten soldiers, and that unarmed men had to take up the rifles of the fallen - a comment reminiscent of the lines in the Stalingrad movie *Enemy at the Gates*: "The one with the rifle shoots. The one without follows him. When the one with the rifle gets killed, the one who is following picks up the rifle and shoots."



Above: US Sailors armed with Mosin-Nagants in Vladivostok, 1918-19.

In 1915 the Russians reached out to two American companies - Remington Arms, and Westinghouse - and these two firms were contracted to make 3.3 million rifles, delivering many to Russia until the revolution of 1917 and the fall of the Russian monarchy. Undelivered rifles were purchased by the US government, and were issued to American troops, including those sent to Vladivostok in 1918-19 to bolster the Whites during the Russian civil war. The idea was that a rifle that used the same ammunition as Russian rifles would be more practical.

The rifles were used to arm the Czech Legion: former Austro-Hungarian Czech prisoners of war who attempted to fight their way back to central Europe along the Trans-Siberian Railway. After the allied intervention ended, several American-made Mosin-Nagants that had been



Left: Russian soldier armed with a Mosin-Nagant, 1918.

Above: Russian Soliders on parade armed with Mosin-Nagants during WWI.

left in the care of the Japanese contingent wound up in the hands of Manchurian warlord Zhang Zuolin. To describe the rifle as well traveled would be an understatement; it has more passport stamps than a student 'discovering themselves' in a gap year!

Russian soldiers were, naturally, armed with Mosin-Nagants during World War One and the Great Patriotic War. In the latter conflict, assorted snipers used the *snayperskaya*, a version of the rifle that included either the PE telescopic sight or the shorter PU scope, with a turned-down bolt handle that wouldn't bang into the scope when it was worked.

Soviet sniper Lyudmila Mikhailovna Pavlichenko was credited with killing 309 of the enemy. Her first M1891 rifle was handed to her by a fallen comrade in 1941. Pavlichenko was later sent on a publicity tour of the United States, to encourage the Allies to open up a second front. The American press nicknamed her the 'girl sniper'.



Above: Soviet Snipers by Bad Squiddo Games.

### FINNISH FIERCENESS

Next to Russia, the country most associated with the Mosin-Nagant is Finland. After the Russian revolution, Finland declared its independence, and Mosin-Nagants left in that country were used to equip the Finnish army. In the 1918 civil war, 'Whites' fought 'Reds' with both sides carrying Mosin-Nagants into battle.

The weapon was also used after Russia invaded Finland during the Winter War of 1939-40, and again during the Continuation War of 1941-44. By then, the Finns were refurbishing and/or manufacturing their own Mosin-Nagants. These included the M91/24, M27, M/28, M28/30, and M39. These guns had a reputation for accuracy; at the 1937 World Rifle Championships, a Finnish shooter won using the M28/30 rifle.



Left: Finish soldier loading a Mosin-Nagant, 1942.

Below: Finnish soldiers used Russian rifles alongside their own versions of the Mosin-Nagant rifle in the 1939 Winter War with Soviet Russia.



Left: Finnish sniper team armed with Mosin-Nagants by Mardav Miniatures.

### PAINTING POINTERS

When painting Mosin-Nagants, the stock should be a solid chocolate brown (or a darker black walnut, for rifles manufactured in America). Aside from the bolt, which was a dull silver, all metal parts should be black, including the bayonet.

Refurbished post-war Mosin-Nagants, with laminated stocks can be painted a reddish-brown, with the grain of the wood showing. The leather 'dog collar' loops of the sling should be a brown leather color, while the sling itself can be either brown leather or a khaki/olive webbing.



The M28/30 was the weapon of choice for Finnish sniper Simo Häyhä (known to the Soviets as 'White Death') who racked up 505 kills with it during the Winter War. He preferred iron sights, which allowed him to maintain a lower profile when shooting (a telescopic sight also had the disadvantage of fogging up, or revealing a sniper's position when sunlight reflected off its lens).

Finnish Mosin-Nagants can be recognized by their swivel sling mounts, the 'ears' on either side of the front sight, and the SA stamped on their barrels (for Suomen Armeija, or Finnish Army) although the latter would be too tiny to model.

### LATER USE

Following the Second World War, Mosin-Nagants continued to be made in Soviet-bloc countries - Hungary and Poland, for example - even though armies were by that time focusing on semi-automatic rifles. In the 1950s, China made its own licensed Mosin-Nagant: the Type 53 carbine, a clone of the M44. It was used to arm the People's Liberation Army and was also used in combat by the North Vietnamese Army.

Photos on social media show the rifle in the hands of soldiers fighting the current war in the Ukraine, with Russian conscripts holding the rifle in newspaper photos, and YouTube videos showing soldiers sniping with Mosin-Nagants out of windows.



Left: Mercenaries unpack captured Russian and Chinese weapons, including Mosin-Nagant rifles, during the Simba uprising in the Congo, December, 1964.

Below: Russian soldiers in Ukraine with Mosin-Nagant rifles.





## THE RIFLE ON THE TABLETOP THROUGH THE DECADES

Miniature modellers can recognize a Mosin-Nagant by its distinctive five-round built-in magazine, sloping away from the trigger guard, and the slot-shaped hand grips in the rifle's forestock. If the rifle is authentically sculpted, it should also be sporting a socket bayonet (except for dragoon and some carbine models).

Wargamers can field miniatures armed with Mosin-Nagants in a wide selection of conflicts:

In Asia, the Mosin-Nagant was first used during the Boxer Rebellion of 1900 - you could include Russian sailors armed with Mosin-Nagants guarding the Russian Legation (embassy) in Peking. The rifle was also used by the Russians in the Russo-Japanese War of 1904-05, during which a regiment of the First Siberian Rifle Corps was ordered to make a suicidal frontal attack with bayonets, which cost them 1,171 men - more than three-quarters of their strength.

Later the Mosin-Nagant saw service in the Chinese Civil War, Second Sino-Japanese War, Soviet-Japanese Border War of 1932-39, First Indochina War, Korean War, and Vietnam War, as well as in conflicts in Laos, Cambodia and Malaysia spanning the 1950s to 1970s.

In Africa, it could be found in the Second Italo-Ethiopian War, Yemeni Civil War, and Tuareg Rebellion.

In Europe and the Middle East, the weapon was used extensively in the First and Second Balkan Wars. One of the most unusual places the rifle wound up was aboard German U-boats and minesweepers during World War One. Mosin-Nagants, captured earlier in the war, were issued to their crews, who fired them at floating mines to destroy them. Around the same time they were very nearly used in the Irish Easter Rising of 1916 (see scenario over the page).

Turkish soldiers fighting the Greeks in the 1920s used Mosin-Nagants, as did several forces in the Russian Civil War, including Allied troops

sent by Churchill to assist the Whites. Mosin-Nagants would be appropriate in the hands of International Brigade soldiers in Spanish Civil War wargames. These troops could be armed with the longer 1915 models, manufactured in the US (sent to Spain by Mexico), or with M19/30 models with improvised slings.

Border guards in East Germany carried them while guarding the Berlin Wall in the 1960s, and it's also appropriate to include a Mosin-Nagant in modern-era wargames across the globe; as recently as the 2000s, soldiers fought with it in Afghanistan, Iraq, and Syria.



*Above: Old Glory Serbians in the Balkan Wars.*



*Above: Russians in the Russo-Japanese War by Tsuba Miniatures.*

## MOSIN-NAGANTS IN THE EASTER RISING

In the days before the 24 April 1916 Easter Rising in Ireland, a shipment of 20,000 Mosin-Nagant rifles, together with ten machine guns, a million rounds of ammunition, and “bombs and fire-bombs” (grenades) made its way from Germany to Ireland. The rifles were Mosin-Nagant M1891s that had been captured by the Germans two years earlier, during the Battle of Tannenberg on the Eastern Front.

The weapons and ammunition were loaded aboard a ship disguised as a Norwegian freighter. Captained by German naval officer Karl Spindler (who would later write a book about the ill-fated trip) the *Aud* was 220 feet long and had a 23-man crew.

The Mosin-Nagants were said to have been packed five to a case. Assuming this figure is accurate, that would mean 4,000 crates in total, each weighing at least 45 pounds.

The smuggling operation was organized in Berlin by Sir Roger Casement, a British diplomat who sympathized with the Irish cause. Together with two other conspirators, he travelled to Ireland by U-boat. The trio nearly drowned after the smaller boat they used to get ashore was swamped in heavy seas. Casement, suffering from malaria he'd picked up while working in the Congo, was too sick to continue on foot, and hid after getting ashore. He was soon captured, as was one of the other men.

The *Aud*, meanwhile, took a northern route to avoid British blockades. It arrived at Tralee Bay on the west coast of Ireland on Thursday, 20 April. As planned, Captain Spindler flashed a green light, but the pilot boat that was to have guided the freighter to the pier at Fenit never showed up. After steaming back and forth in the bay for several hours, Spindler decided the mission must have been compromised, and anchored near Innishtooskert Island.

There, he was spotted by a British patrol boat, and boarded, although he managed to convince the investigating Brits that the *Aud* was a Norwegian ship conducting repairs following a storm. That night, the *Aud* made a dash for it, only to be spotted by British warships. One of them, H.M.S. *Bluebell*, fired a shot across the *Aud's* bow and ordered the vessel to follow it to Queenstown in Cork Harbor.

Knowing the game was up, Spindler ordered his men to plant explosives in the hold. On 22 April, they blew up the ship, which sank as the German sailors paddled lifeboats across the harbor to surrender.



Above: The IRA unload the crates. Figures from Footsore Miniatures' Irish War of Independence range.

### MINIS FOR THE SECENARIO

28mm figures for the Easter Rising, and the whole of the Irish War of Independence 1919 - 1921, are available from Footsore Miniatures. They produce British Infantry and Auxiliaries along with Irish Republican forces and townfolk.

Right: Figures on the Footsore web store.



### WHAT WENT WRONG?

The smuggling operation was doomed from the start. The British knew of the plot, thanks to intercepted messages sent between the German Foreign Office and the German embassy in Washington, DC (home to other Irish conspirators).

The *Aud* arrived three days earlier than expected, making the mission's failure even more assured. Spindler was originally told to rendezvous off Fenit any time between 20 and 23 April, but the Supreme Council of the Irish Republican Brotherhood (IRB) in Dublin later decided that the shipment should come no earlier than 23 April. This news never reached the *Aud*, and couldn't be relayed after it sailed, because the ship wasn't equipped with a wireless radio.

Casement only came ashore a day after the *Aud* had already come and gone, and seven IRB members travelling to the rendezvous never made it. Three drowned after one of the cars they were in took a wrong turn in the village of Killorglin and drove off a pier....

### ... BUT 'WHAT IF?' THINGS HAD BEEN DIFFERENT?

Would the Easter Rebellion have succeeded, had the 20,000 Mosin-Nagants been delivered?

During the week-long uprising, about 1,250 insurgents seized various buildings in Dublin and dug trenches in the park. The British shelled the rebels with field guns and a gunboat, and brought in reinforcements, eventually totalling 16,000 men. The insurgents - most lacking military training - would still have been vastly outnumbered and outgunned, even with the Mosin-Nagants in hand. Yet the rifles might have made a difference, had they been used to arm Republican forces outside Dublin.

A scenario based around this incident could imagine the *Aud* arriving on the correct day, and both Casement and the two carloads of Irish Republican Brotherhood members rendezvousing with the pilot boat. It could be set in Fenit, a small settlement of perhaps a dozen houses, with a pier.

### THE FORCES

The Irish Republican side would include Casement (ill with malaria and armed with a Mauser semi-automatic pistol) leading seven male IRB members, one female member of the *Cumann na mBan* (Women's Council) carrying pistols for the men in a violin case, and two unarmed truck drivers. They would arrive in two cars, which the IRB could opt to escape in, should things go badly. Standing by there would be two trucks to load the crates into.

The British side should include an equivalent number of figures of the Royal Irish Constabulary (armed with Webley revolvers) or British Army soldiers (armed with Lee Enfield Rifles) under the command of a sergeant.

### THE SET-UP

The crates of Mosin-Nagants can be abstracted as a dozen blocks, stacked on the deck of a pilot ship that is tied up at the pier with neutral Irish sailors on board. Once the battle begins, the ship could pull away from the pier after a specified number of rounds and the IRB might even commandeer it, to escape with the weapons! This is a scenario that has fun options to add in for replayability.

The goal of the scenario for the IRB is to load as many crates onto the trucks as they can, then escape the board. The goal of the Constabulary/British is to prevent this, either by capturing or killing the IRB.

The IRB start on the dock and can begin loading on the first round of play; the Constabulary/British start at a table edge and must move at the double in order to stop the transfer in time.

A rules system involving small numbers of opponents on each side works best. *Mad Dogs with Guns*, by Osprey, is just right for the job. It's set a little later, in the 1930s, but features small numbers of minis with specialized roles, and the correct range of weapons, abstracted simply as pistols, rifles, etc.



Above: The IRB open fire as the British soldiers arrive on the scene. Figures from Footsore Miniatures' Irish War of Independence range.



Above: A desperate firefight as the IRB try and get their consignment of Mosin-Nagant rifles to shore.

# Giants IN Miniature

## PAINTING DRAMATIC OSL

Callum France creates a sense of drama by applying bold object source lighting to our Richard 'Dick' Winters (Band of Brothers hero) Giants in Miniature figure.



I wanted to apply a striking, dramatic paint scheme to this historical and on-screen hero, so I decided to paint Winters as if he was close to a fierce flame. Perhaps a building is ablaze, or an explosion is detonating off to his side.

To create this effect, I applied a technique called object source lighting (OSL) where the illusion of a strong light source is created through paint application rather than real light. This was a learning experience for me - my boldest and most encompassing OSL project to date - and in this article I document the development of the painting approach.

# PAINTING GUIDE



1) I primed the model with Molotow Acrylic Black, then sprayed a directed zenithal highlight from the side (where the imagined light source would be) with my airbrush, using Vallejo Titanium White Ink.

This spray would act as a guide and, although in the end I decided to make the flames and light source 'taller', this angle was a good starting point.

2) I opted to give the model 'glazes' of colour rather than painting the figure in its entirety before spraying the lighting effect over the top. This would ensure every element of the model had its own lighting tint and atmosphere.

I thinned Army Painter Dorado Skin and applied it through the airbrush, again from the direction of the fire, on the head and hands. I kept some of the grey/black visible on the opposite side of the model as light would not reach there. I kept these coats thin, as I still wanted to see the zenithal spray beneath.



3) By putting sticky tack over the skin, I could repeat the directed spray on Winters' fatigues without touching the head and hands with paint. The 'before' image looks very silly, of course, but the 'after' reveals clean breaks between the parts of the figure. Sticky tack is a much quicker alternative to apply than paint-on masking fluid and comes off easier too.

A mix of Citadel Castellan Green and Citadel Steel Legion Drab was glazed onto the fatigues, keeping some of the white showing where the fire would be brightest. As I progressed the paint scheme, these whiter parts would help the red and orange pop with vibrancy when applied over the top. I left much of the back of the model black, so it seemed cast in shadow.



4) Next I painted the details on the face, starting with the eyes. I wanted these visible, knowing that much of the detail would be hidden by the OSR but the eyes had to remain as the 'windows to the soul'. This made them feel even more important than usual; I think because of this the first eyes I painted were very overworked and too large. I fixed them later by painting over. This is easy if you use thin coats, which I always do.

I went for an intense contrast between the two halves of the face, knowing that the subsequent colours would change the palette entirely. The eye sockets were painted with Citadel Rhinox Hide, and the eyeball was a mix of Army Painter Amber Skin and Citadel Corax White. I highlighted the skin with the aforementioned colours, adding more and more Corax White to the right-hand-side of the face. This may look jarring and too intense at this stage, but the white-tones will help the flame effect look brighter.

5



5) The eyes were drastically reduced in size and the bold outline was also muted, making for a far more realistic look that took away the “why is he wearing mascara?” concerns I had about stage four’s eyes!

With those sorted out it was time to build the OSL across the model. I started with a light airbrushed glaze of Citadel Khorne Red from the area of the light source. Use gentle, repeated flicks of the airbrush trigger to keep your application incredibly light and make sure your paint is at a well-thinned consistency. This takes practice, so I suggest you spray onto old miniatures or a piece of paper to get your trigger finger ready; lock in the muscle memory!

Once I was happy with my airbrush application, I went in with my kolinsky sable brush and highlighted most of the edges to match the direction of the light source. Let the airbrush spray guide and then let your artistry add to the effect.

6



6) I repeated the previous step, but with Citadel Mephiston Red, which is much more intense in its colour and saturation. The area covered by this paint wants to be a little smaller than the first layer of Khorne Red but if you feel you’ve gone too heavy, don’t worry, you can go back and tone areas down with glazes of your previous colour.

7) A more vibrant red was applied next, halfway between red and orange. I chose Citadel Wild Rider Red, but you could simply mix the previous step’s colour with the following step’s colour to make this shade. Airbrush an even lighter glaze this time, ensuring your paint is diluted with airbrush thinner and drying retarder to get the most controlled spray possible.

Once complete, I highlighted the edges, considering the intensity of light and where it’s coming from. Edge highlights that surround entire areas will ruin the OSL effect, so you may need to fight against how you’ve learned to paint in a more ‘block-out’ style. Highlights should only hit the raised areas that the glow of the fire would reach.

7



8) To enhance the fireside glow effect, I cranked up the brightness with Citadel Trollslayer Orange. Again, I airbrushed the sections that would be closest and most angled towards my imaginary flame: the hand, wrist, elbow, side of the trouser leg, etc. I applied a very fine highlight (and glaze in some cases) by paintbrush, to give me maximum control, to finish up this stage.

8



9) By mixing Citadel Flash Gitz Yellow into the Citadel Trollslayer Orange, the fire glow effect is almost there. Once again, this is first airbrushed, but in very small sections, feathering the trigger to ensure paint doesn’t splodge everywhere. If you find spraying tiny parts of an almost finished figure intimidating... the only way to get over it is to practice! The good thing is that, because the paint you’re putting on is so thin, any mistakes will be easy to cover smoothly!

9



I used my bristle brush to apply glazes and highlights with a better focus on placement. The further you go with your highlights, the more minimal and ‘poppy’ they should be. This accentuates the look of rippling. By adding sharp contrast highlights next to a much darker area - such as on the nose and chin, or pocket and join of the jacket - it helps to define the form and build the three-dimensional effect.

10



10) The application of a select few glazes and highlights with pure Citadel Flash Gitz Yellow finished off the glow on the figure, but the same atmosphere needed to be added to the base. I airbrushed the ground with Citadel Gorthor Brown over black, once again considering the angle of the light.

11) I repeated the lighting effect on the base in the same way as the figure, starting with Citadel Khorne Red and ending with Citadel Flash Gitz Yellow. I tried to imagine how big a 'sphere' of flame (the burning building) would cast its light out and mapped that shape to the base.

11



12



12) Notice that I added some tufts before painting on the lighting effect. By applying the same OSL to the grass it enhanced the realism of the finish.

13) As I worked on the base, I decided that Winters could have a little more visual punch. I started to reinforce the shading on the unlit side by painting in a darker tone from the other side of the model. Thinned Citadel Abaddon Black was mixed with other complementary colours to create desaturated shadows. Army Painter Amber Skin was mixed in with black on the darker side of the nose, for example. With that done our strikingly different display miniature was complete!

13



### A MORE HISTORICAL FINISH

The metal version of Winters I painted above has the head of actor Damian Lewis, to look like his *Band of Brothers* character, but if you purchase the figure in its digital, STL form, then you'll also get an alternate option. The STL's head is a match for Winters himself, replicating a photo taken of him in France, which was then replicated in the HBO show.

I painted the historical version of Winters too and gave it a more standard paint scheme, but I put a lot of time and focus into the face, wanting to do justice to this WWII hero.



1) I primed the model with Molotow Black Acrylic and created a zenithal highlight with Vallejo Titanium White Ink once again. This time, however, the zenith of the light (and direction of the spray) came from above, to replicate the fall of sunlight.

2) I sprayed a glaze of Citadel Bloodreaver Flesh from beneath the model to catch the lower sections of the skin and create shadow, then I sprayed Army Painter Dorado Skin from above to catch the raised sections of skin and capitalise on the zenithal highlight from earlier. Using a glaze ensures the light zenithal highlight shows through the translucent paint applications that follow.

1



2



3



3) I blocked the eye sockets out with Citadel Rhinox Hide, thinned to a glaze consistency, then painted the eyeballs with a mix of Citadel Corax White and Army Painter Amber Skin. Pure white will make your figure look too staring and wide eyed; a hint of skin tone ups the realism.

4



5



6



7



4) I cleaned any splashes, added pupils with Citadel Rhinox Hide, then highlighted the skin with several thin glazes of Army Painter Amber Skin. This made the flesh look a little cold and lifeless, so I mixed in some Citadel Bugmans' Glow into the Amber Skin and applied a few glazes to recessed areas, such as the bottom of the cheeks, along the laugh lines, and the hairline.

5) I applied another highlight, this time a mixed glaze of Army Painter Amber Skin and Citadel Corax White, to the brow, temple, nose, top of the chin, lips, and cheeks. A second highlight of this mix, with more white added, was applied to the same areas, but in much smaller quantities.

6) A final glaze of pure Citadel Corax White was applied minimally to the tip of the nose and directly below the eyes to draw the viewer's gaze to these key areas. Don't go overboard with this, as you can desaturate the face and ruin the effect of real skin. Less is more, and you can always return to add more pop if you feel it is needed when the rest of the figure is finished.

The face still looked a little lifeless at this point, but further details changed that. I applied stubble to the face by mixing Citadel Contrast Gryph-Charger Grey with Citadel Contrast Medium and gradually applying almost invisible glazes to the lower-half of the face. I also mixed Citadel Flesh Tearers Red with plenty of Contrast Medium to add warmth and contrast around the nose, laugh lines, and knuckles on the hands. These subtle touches of colour really set the face off nicely.

7) I basecoated the hair with Citadel XV-88 and applied vertical highlights to simulate hairs with Citadel Balor Brown. Citadel Screaming Skull, added to Citadel Balor Brown, was a final and more selectively applied highlight colour.

I also used these paints for the eyebrows, starting with XV-88 and finishing with the Screaming Skull/Balor Brown mix.



#### START SMALL

If applying object source lighting to a whole figure seems daunting, then you can gradually build up to it by applying hints to your figures. Here you can see a couple of *Fallout* miniatures from Modiphius with OSL details. On the Children of Atom Zealot (right) a radioactive tank glows and brings subtle illumination and, on the left, the clamp hands of the Protectron Worker have a yellow light glow to add interest.



I also applied several different lighting effects to my Leagues of Votann Uthar the Destined. The lamp on his chest sends out a subtle glow, so do his weapons, and the lava base sends its light up to the underside of this Games Workshop figure too.



JOSEPH A. McCULLOUGH

THE SILVER  
BAYONET

EGYPT  
SHADOW OF THE SPHINX

North Star Military Figures Ltd,  
Unit W41, Lenton Business Centre,  
Lenton Boulevard, Nottingham,  
NG7 2BY, UK  
Mail Order: 0115 9704107  
Trade Sales: 0115 9786656  
Email: mailorder@northstarfigures.com  
Web: www.northstarfigures.com

Nick Eyre's  
**NORTH STAR**  
Military Figures  
Presents

THE SILVER  
BAYONET  
EGYPT

SHADOW OF THE SPHINX

*Egypt: Shadow of the Sphinx* is a supplement for *The Silver Bayonet*, in which the players' special units explore the mysteries of this great land, venturing into lost cities, forbidden ruins, and even beneath the Pyramids themselves in two campaigns, one competitive and one for solo or cooperative play. In addition to the rule book there is the official figure range.



[www.northstarfigures.com](http://www.northstarfigures.com)

JOIN NORTH STAR  
Nick Eyre's  
Newsletter



The Silver Bayonet figures are copyright © North Star Military Figures. All rights reserved.

## New releases from Helion & Company

History books for the  
enthusiast and gamer

### The Italian Wars

Volume 5: The Franco-Spanish  
War in Southern Italy 1502–1504  
Massimo Predonzani

In November 1500, Ferdinand of Spain and Louis XII of France signed the secret Treaty of Granada. This agreement enabled Spain and France to conquer and divide the Kingdom of Naples. However, disputes arose over the division and the boundaries of the newly conquered territories that soon led to war in 1502.

The French commander, the Duke of Nemours, split the French army into several garrisons around the Naples region. Over the following eight months, skirmishes, ambushes, and sudden attacks, became the norm.

In April 1503, following the arrival of reinforcements, Gonzalo de Córdoba, the Spanish commander, moved over to the offensive. The Spanish defeated a French army on 21 April, and then just over a week later, on the 28th, they defeated the Duke of Nemours at Cerignola. Córdoba and his troops entered Naples in triumph on 16 May 1503. This is the first major book in English to examine a fascinating part of the Italian Wars in detail. The book is richly illustrated and comes with 8 specially commissioned full colour plates depicting the troops that fought in southern Italy.

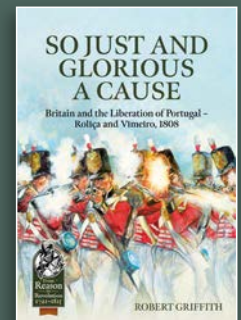


### So Just and Glorious a Cause

Britain and the Liberation of  
Portugal-Rolica and Vimeiro, 1808  
Robert Griffith

In the summer of 1808, with the rebellion of the Spanish and Portuguese people spreading across the Peninsula, Britain sent an expedition to liberate Portugal under Sir Arthur Wellesley, the future Duke of Wellington. Still a relatively junior and unknown commander, Wellesley fought an aggressive and successful campaign. He defeated the French first at Rolica and then at Vimeiro but was prevented from sealing his victory by the arrival of more senior officers. The French negotiated generous terms in the Convention of Cintra and were evacuated back to France, ending their occupation of Portugal.

*So Just and Glorious a Cause* makes extensive use of primary sources from all levels of the French, Portuguese and British forces involved, many of them previously unpublished. The French, Portuguese and British forces are analysed in detail, as are the logistical challenges of Wellesley's campaign. The narratives of the first skirmish at Obidos and then the battles of Rolica and Vimeiro are constructed from first-hand accounts from both sides.



# THE ANNIHILATOR THE THOMPSON SUBMACHINE GUN



As part of this month's Weapons theme, Chris Swan examines the history of the Thompson and puts it to use in a pulp game in an unusual setting.

If ever there was an iconic weapon, it must be the Thompson, also known as the 'Tommy gun', the 'Chicago typewriter', the 'Chicago piano', the 'trench sweeper', and the 'trench broom'. While it became synonymous with the gangsters and lawmen of the prohibition era, the weapon first came about through the escalating trench combat of the Great War.

Brigadier General John T. Thompson, who spent most of his career in the US Army Ordnance Department, is credited as the instigator and inventor of, what became known as, the Tommy Gun. In a memo to Department, he wrote:

"Our boys in the infantry, now in the trenches, need a small machine gun, a gun that will fire 50 to 100 rounds, so light he can drag it with him as he crawls on his belly from trench to trench and wipe out a whole company single handed. A one-man machine gun - a trench broom... I want a little machinegun you can hold in your hands, fire from the hip, and reload in the dark. You must use ammunition which is available now and I want it right away. Now get to it - expense is no object!"

His original concept was for a fully automatic rifle, to replace the bolt-action rifles used by the US Army at the time. He considered the French Chauchat light machine gun and the American Browning automatic rifle as unreliable, heavy, and too cumbersome for use in the trenches. He shared his vision with businessman Thomas F. Ryan, who provided financial backing, and Thompson founded the Auto-Ordnance Company to develop his new weapon. The project was titled 'Annihilator I', and the weapon's principal designers were Theodore H. Eickhoff, Oscar



Above: Brigadier General John T. Thompson.

V. Payne, and George E. Goll, although it was Payne who finalised the design along with its stick and drum magazines.

Prototypes were ready by 1918 but the war ended two days before any could be shipped to Europe. It was at a subsequent board meeting of the Auto-Ordnance Company in 1919 that the weapon was officially renamed the Thompson Submachine Gun and entered production in 1921 as the M1921.

By this time, the US military were cutting back on weapon purchases and saw no need for such a weapon, so it was released for the civilian market, but its high price meant that it initially saw poor sales. A Thompson with one Type XX 20 round 'stick' magazine cost \$200, around

\$3,300 adjusted for inflation, and when Federal Laboratories took over distribution of the weapon in 1928 the price increased to \$225 per weapon (around \$3,800) plus \$5 per 50-round drum and \$3 per 20-round magazine.

Despite its high cost the weapon could be purchased easily, and it soon achieved notoriety in the hands of Prohibition era gangsters, as well as the lawmen who pursued them. Initially, law enforcement officers were denied the use of the Thompson, due to its high rate of fire and the fear of hitting innocent bystanders, but this was soon changed to ensure the law's firepower matched that of the gangsters they were trying to fight. The Thompson became an iconic weapon, regularly appearing in Hollywood gangster movies of the era, and it was referred to by one researcher as the gun that made the twenties roar.

Above: Thompson toting WWII US (late war) infantry by Artizan Designs, standing in front of a Micro Art Studio building.

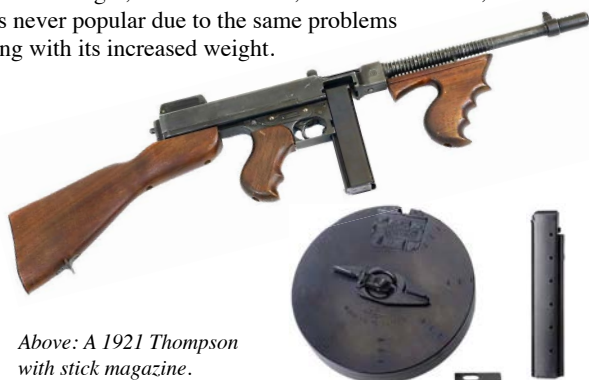


Above: Chicago gangsters, 1927. Illustration by Peter Dennis from WPN1 The Thompson Submachine Gun © Osprey Publishing. www.ospreypublishing.com

**DRUM OR STICK?**

The first Thompson design was manufactured to fit either type of magazine - a drum or a stick - although the design of later models was changed so that it could only fit a stick magazine.

The 50-round drum magazine was intended to provide the user with more firepower before they needed to reload and it achieved its objective, more than doubling the number of shots that needed to be fired before reloading over the stick magazine. Users complained about the fitting and ease of reloading the drum though. The Thompson had to be cocked and the bolt retracted, ready to fire, to attach the drum magazine, and it also had to be attached and detached by sliding sideways, which made changes cumbersome. The drum design also made it difficult to clear a jam, which, combined with the reloading difficulty, could drastically reduce the number of shots fired per-minute. A larger, 100-round drum, was also available, but was never popular due to the same problems along with its increased weight.



Above: A 1921 Thompson with stick magazine.

Above (left to right): Tommy Gun Drum Magazine, 100rd and a Tommy Gun Stick Magazine, 30rd.

The 'XX' twenty-round box magazine was a different matter; light and compact, it could be inserted with the bolt safely closed, making it quicker to attach and detach. The mag was removed downward, making clearing jams easier too, and it was easy to reload with loose rounds. Users complained about its limited ammunition capacity, of course, as it would empty after only a few bursts, but for many the ease and reliability of the stick magazine made it the logical choice. Some users would tape two 'XX' magazines together to speed up magazine changes.

**THE THOMPSON TIMELINE**

Ignoring its use by gangsters, for which there is no accurate 'first time' noted in the annals of history, the first use of the Thompson in combat was on 13 June 1921. In a prelude the larger Battle of Blair Mountain, striking miners in West Virginia were taking pot shots at passing cars until West Virginia State Troopers arrived and dispersed them by firing on them with the new automatic weapon.

In the same month 653 Thompsons were bought by agents of the Irish Republican Army, although US customs seized 495 of them before they found their way to Ireland. The remainder were used in the last months of the Irish War of Independence and in the subsequent Irish Civil War.

Continuing the gun's overseas travels, in 1924 Estonian communists used Thompsons to storm the Tallinn Barracks, facing off against defenders armed with the MP 18 Submachine Gun. This was one of the first recorded clashes where submachine guns were used on both sides.

In addition, many Chinese warlords purchased Thompsons and subsequently produced local copies. Nationalist China later manufactured substantial numbers of their own Thompson copies, using them against Japanese land forces.

Back in the US, in 1926, the United States Postal Inspection Service purchased 200 Thompsons to protect mail from a spate of robberies, loaning them to the United States Marine Corps, which was guarding the mail shipments. Subsequently, the US Navy purchased their own weapons and in 1927 these were sent to marine units in China and Nicaragua. In the latter country, they were issued to four-man Marine fire teams to counter ambushes by Nicaraguan guerrillas. The Thompson's rate of fire allowed them to lay down the same number of shots as a nine-man rifle squad!



- 1) 1920s Soldiers of the Irish Free State Army.
- 2) 1930s US Marine with local child in Nicaragua.
- 3) 1940s US Soldiers using the Thompson during WWII action in the Pacific.
- 4) 1950s Soldiers examine a US Army Tommy gun recovered from a dead Chinese soldier during the Korean War.
- 5) 1970s IRA poster.

In 1938, the Thompson Submachine Gun was finally adopted by the US military. During World War Two, over 1.5 million Thompson Submachine Guns were produced for military use, and it was issued to officers and NCOs as well as seeing wide use by other allied troops, especially commandos, paratroopers, Rangers, and other special forces, where its high rate of fire and stopping power proved especially effective. It saw plenty of action in the European and Pacific sectors, and some were even sent to Russia as part of the Lend-Lease arrangements, although their use was not widespread due to a shortage of suitable ammunition.

## ANATOMY OF A THOMPSON

M1928A1 Thompson: (1): The Cutts compensator, showing the slotted vents that helped keep the barrel down when firing on fully-automatic. (2): The sharp blade foresight. In combat this snagged on clothing and accoutrements and in its final incarnation, the M1A1, the foresight was a rounded pattern with no angular edges. (3): The 10.5 inch (266mm) barrel, with six-groove, right-hand twist rifling. It made the overall length of the M1928A1 33.75 ins (857mm). (4): The centrally mounted actuator, or cocking handle. Practical for either right or left-handed shooters, it blocked the view of the foresight so had to have a slot machined through it. (5): The recoil or buffer spring. This soaked up recoil but more importantly provided the motive force to return the breech block to the firing position, stripping a fresh cartridge from the magazine as it did so. (6): The protective wings for the delicate Lyman sight. Omitted from the M1, they were reinstated on the M1A1 models. (7): The walnut stock. A quick-release design, it also held an oil bottle accessed via a small flap in the steel buttplate. (8): The sling swivel. Many combat Thompsons had the rear swivel moved to the side or top of the butt and the foregrip swivel screwed to the left or right side of the grip, providing a more comfortable position for the sling. (9): The walnut pistol grip. A comfortable design that did not change, it was retained by a single large internal screw. (10): The 50-round drum magazine. With a cyclic rate of 800rpm this could be emptied in 3.7 seconds, firing its .45 calibre bullets at a velocity of 910 fps (277m/s). (11): The unique walnut fore-grip. It aided aiming and steadied the weapon but was expensive to manufacture and, like the foresight, it was not entirely practical in combat.



Artwork and extract from WPN1 The Thompson Submachine Gun © Osprey Publishing. [www.ospreypublishing.com](http://www.ospreypublishing.com)

After World War Two the Thompson saw service by both sides in the 1948 Arab-Israeli War, the Greek Civil War, and the Dutch efforts to retake their former colony of Indonesia. It was also used during the Cuban revolution and by Indonesian infiltrators during the 1965 Indonesia–Malaysia confrontation. During the Korean War, it saw extensive use by all sides, with many Chinese communist forces using weapons taken from former Chinese Nationalist arsenals.

Its swansong with the US military was in the Vietnam War, where it was slowly replaced by the M16. The US and Vietnamese military forces still encountered the Thompson, though, in the hands of the Viet Cong, who used captured models and made their own copies.

The Thompson was removed from use by the US and many other first world military forces as the Vietnam war drew closer to its end. Even the FBI declared the weapon obsolete and destroyed theirs in the early 1970s. Even so, it remained in use by some third world military forces and was favoured by various irregular and guerrilla forces. Historian Peter Hart asserts that: "The Thompson remained a key part of both the Official IRA and Provisional IRA arsenals until well into the 1970s, when it was superseded by the ArmaLite and the AK-47."

The story of the Thompson does not end there. It was also used during the Turkish invasion of Cyprus, the Somalia Civil war, the Balkan/Yugoslavian wars, the Iraq war, and by those resisting the US intervention in Panama. More recently it has even been seen in the hands of some troops fighting in Ukraine.



Right: Australian WWII soldier armed with a Thompson. Warlord Games.

## THE THOMPSON IN GAMEPLAY

The Thompson had both benefits and disadvantages which should be reflected when you play games set in the 1920s, 1930s, and 1940s. The following should be factored in, irrespective of the game system or rules you are using:

### 1. Limited Range

The Thompson's effective range was less than that of most other shoulder arms of the period and should be set at around 50% to 66% of that of a rifle under the rules you are using.

### 2. Volume of Fire

The Thompson's key advantage over other weapons of the period was its rate of fire. This is best represented by rolling multiple dice when firing a burst, with each one potentially able to score a hit on the target. You may also want to add in the possibility of any hits scored being spread onto other targets within a short distance from the main target, perhaps those within 1"/2cm.

### 3. Suppressing Fire

Some users of the Thompson sprayed it around like a hose, putting a huge volume of fire into a relatively small area indiscriminately. This forced potential targets to seek cover and become pinned down. Allow a character firing a Thompson to 'Suppress an Area', whereby any potential target in that area does not take a hit but must immediately take cover and cannot make another action until they pass a bravery or courage test

### 4. Out of Bullets

The Thompson's rate of fire used up ammunition very quickly. You should set a limit on the number of bursts one can fire before needing to reload. However, that may make things predictable. Instead, how about if any 1 is rolled when shooting



Above: Oddball, by Artizan Designs, armed with a Thompson.

the weapon is out of ammo and the magazine needs to be changed? The greater number of rounds carried in a drum magazine can be represented by ignoring the first time the dice scores a 1 when shooting.

### 5. Changing Magazine

The ease of changing magazines on a Thompson depended on the type of magazine it was fitted with:

- If a Stick Magazine this should take one action
- If a Drum Magazine this should take two actions

You might also want a character changing a magazine to pass a test to do so. Perhaps a 3+ on a D6 under normal conditions but a 4+ or 5+ if they are in a dangerous situation, such as out in the open.

### 6. Limited Magazines

The size of the two different types of magazines, along with their weight, limited how many could be carried. I would suggest that a character can carry three reloads if using Stick Magazines or just one if using a Drum Magazine.

### 7. Jams

The Thompson was prone to jamming. If you adopt the suggested rules for needing to change a magazine, should two or more 1s be rolled when firing, then the Thompson jams.

### 8. Clearing Jams

The ease of clearing a jam in a Thompson also depended on the type of magazine it was fitted with:

- If a Stick Magazine this should take one action
- If a Drum Magazine this should take two actions

You might also want a character clearing a jam to pass a test to do so. A 3+ on a D6, with the need to pass two such tests when clearing a jam in a Drum Magazine would be appropriate. No penalties for the danger of the situation here; they'd be acting on adrenaline, frantically trying to clear their weapon!



Right: Pulp Figures US Marine.

**THOMPSONS IN UKRAINE**

In July 2023 the Ukrainian military media posted a video on X (formerly Twitter) showing Russian reservists unboxing a consignment of 'new' weapons, including a Thompson Submachine Gun - much to the amusement of the Ukrainian media.

State of the Russian army. The Russian Ministry of Defense has sent a weapons batch to mobilized in the Luhansk region. Weapons such as PPS submachine guns, PPSH-41, SKS Karabin and other pre-WW2 weaponry can be seen 🤪

## NICARAGUA 1929, A PULP ADVENTURE

There's little that screams 'pulp' more than gangsters and lawmen, blasting away with their Chicago pianos, but that felt far too obvious (and too well covered by other games) to make into a scenario here. I wanted something a bit different, so for my game showcasing the Thompson I've opted for South America during the US intervention in Nicaragua, where US Marines were armed with Thompsons for increased firepower.

### THE BACKGROUND

Between 1927 and 1933, US Marines were involved in a long running campaign in Nicaragua, against rebels who opposed the elected government (which was backed by the US). Known as the Sandinistas, after their leader Augusto Cesar Sandino, these socialist rebels staged hit and run raids, ambushes, and assassination attempts from their bases near to the Honduras border.

The campaign saw the US Marines working with the Nicaraguan National and Volunteer Guard against the rebels and, in many ways, it was a taste of what would happen more than three decades later in Vietnam. Patrols and punitive columns tried to pin down rebels and locate and attack their camps, whilst the rebels, when threatened, were able to blend back into the local population or cross the border into Honduras. The campaign ended in 1933, with the Sandinistas agreeing to lay down their arms in exchange for the US Marines being withdrawn from the country.

One unusual aspect of the campaign was the extensive use of aircraft. The Marine Aviation Force used De Havilland DH-4B for reconnaissance work, dive bombing, and strafing, while trimotor Fokkers went on supply and reinforcement runs, as well as performing casualty evacuation. In this adventure, however, a downed aircraft has brought the action closer to the ground!

### A DARING RESCUE

A patrol of US Marines, led by Lieutenant Rick Ryder, has been sent out to rescue a Marine pilot whose aircraft has crashed. The pilot has made it to a small clearing, which contains a few huts, but danger lurks in the area. The notorious rebel leader El Gato (some call him a bandit, others a patriot), has tracked the pilot and is using him as bait to lure Ryder and his men into an ambush.

As Ryder and his men near the centre of the clearing, a shot rings out. One of El Gato's men has opened fire early, triggering the ambush before the prey is fully trapped, and a desperate fight begins.

The adventure can be played with any set of one-on-one skirmish rules which cover automatic weapons, but do make sure that you factor in the rules for Thompsons given in this article. If I might be so bold, I suggest playing the game with my pulp ruleset *Tales of Derring Do*.



## CHARACTER LEVELS AND ACTIONS

In my *Tales of Derring Do* ruleset Main Characters get three actions per phase, Supporting Characters two, and Minor Characters one. This is reflected by assigning them a corresponding number of playing cards and, as each card is turned over, they can test to perform an action using D10s. As they take wounds they lose cards, reflecting their reduced ability to act.

**Under these rules the US Marines would be rated as follows:**

- Rick Ryder would be a Main Character with the Heroic Personality Trait and three other suitable Traits, one of which should be Two Fisted.
- Sergeant O'Hara would be a Supporting Character with the Disciplined Personality Trait and two other suitable Traits.
- De'Ville would be a Supporting Character with the Brave Personality Trait and two other suitable Traits, one of which should be Expert Pilot.
- Kowalski and Vincenti would be Minor Characters both with the Disciplined Personality Trait and one other suitable Trait.

- Montero would be a Minor Character with the Brave Trait and one other suitable Trait.

**On the Rebel side:**

- El Gato would be a Main Character with the Proud Personality Trait and three other suitable Traits, one of which should be Commanding.
- Cesareo would be a Supporting Character with the Resolute Personality Trait and two other suitable Traits.
- The other Rebels would all be Minor Characters, each with a suitable Personality Trait and one other suitable Trait. At least two should also be rated as Poor Shots; many of the rebels lacked practise in using firearms or had poor quality weapons.



Right: Pulp Figures US Marine.

## THE SET UP

Use a 4' by 4' table.

- It has three abandoned huts in an area roughly 18" by 18" in the centre, with a few fences around them. The huts are flimsy and only provide soft cover.
- In addition, there are six pieces of scenery each of which should be no larger than 6" in diameter and represent trees, bushes, and undergrowth. These all count as bad going and provide soft cover. To ensure that there is plenty of open ground, no area of bad going should be placed closer than 6" to another terrain piece (foliage or huts).

## Deployment

- The Marines begin in the centre of the table, near to the huts. The Pilot is with them, having come out of one of the huts to meet them.
- The rebels set up 6" in, across any two of the table edges, player's choice, and must place at least two characters at each edge.

## Objectives

- The Marines must rescue the pilot and escape off the table by any edge, but they must all leave by the same edge.
- The Rebels must capture Rick Ryder and the Pilot and kill the rest of the Marines to loot their weapons.

## The Cast

RYDER'S ROUGHNECKS - US MARINES	
CHARACTER	WEAPONS
<b>Rick Ryder</b> - Experienced Officer	Automatic Pistol, Thompson SMG with stick Magazine
<b>Sergeant 'Bull' O'Hara</b> - Grizzled Veteran	Thompson SMG with stick Magazine and Knife
<b>Pvt. 'Ski' Kowalski</b> - Veteran Marine	Browning Automatic Rifle
<b>Pvt. 'Vinnie' Vincenti</b> - Marine	Thompson SMG with stick Magazine and Knife
<b>'Manny' Montero</b> - Loyal Scout	Pump Action Shotgun and Machete
<b>'Daredevil' Danny De'Ville</b> - Marine Aviator	Automatic Pistol



EL GATO'S GUERRILLAS - NICARAGUAN REBELS	
CHARACTER	WEAPONS
<b>El Gato</b> - <i>Experienced Leader</i>	Revolver, Thompson SMG with Drum Magazine
<b>Cesareo</b> - <i>Veteran Rebel</i>	Revolver, Repeating Carbine
<b>Diego</b> - <i>Experienced Rebel</i>	Rifle and 2 fused Dynamite grenades/hand bombs
<b>Eduardo</b> - <i>Rebel</i>	Rifle
<b>Francisco</b> - <i>Rebel</i>	Pump Action Shotgun and Machete
<b>Gabriel</b> - <i>Rebel</i>	Rifle
<b>Hernan</b> - <i>Rebel</i>	Repeating Carbine

### SPECIAL RULES

**Danger Lurks Here:** The Nicaraguan Jungle contains a wide range of dangerous wildlife, most of which will disappear once shooting starts but something dangerous, such as a Jaguar, may still lurk nearby ready to attack the unwary - after all, humans do make a tasty meal!

Whenever a character of either side enters an area of bad going, or one of the huts, roll a dice:

**Note:** Due to his knowledge of the jungle 'Manny' Montero (or any Marine/US character within one pace of him) may reroll this dice, but must keep the second outcome.

USING A D10	1	2 TO 4	5 TO 9	10
USING A D6	1	2	3 TO 5	6
<b>Possible Wildlife Encounter</b>	<b>Ambushed!</b> <i>A predator makes an immediate attack.</i> Roll for the attack and if it succeeds test for the outcome. The character can then test to react or fight back.	<b>Spooked!</b> <i>Startled by a parrot which flies off.</i> The character must make an immediate Bravery or Courage Test due to shock and surprise. This also gives away their position to any enemy in line of sight.	<b>Phew! - Nothing Here!</b> <i>No wildlife as it has already fled.</i>	<b>No Danger at All!</b> <i>Obviously, there is No wildlife here!</i> The character may also Test to perform another action.

### ALTERNATIVE SETTINGS

You may want to adapt this adventure to match the figures you may have in your collection, so here are some alternatives for you to consider.

- **Warlord China** - given the presence of US Marines armed with Thompsons in China in the late '20s and early '30s, and the use of the weapon by Warlord forces too, you could swap El Gato's Guerrillas for Chinese bandits. All that would need to change would be the figures.

You might want to change the local Warlord's troops to take in the following profiles:

CHARACTER	WEAPONS
<b>Chinese Officer</b> - <i>Experienced Leader</i>	Automatic Pistol and Sword
<b>Chinese NCO</b> - <i>Veteran Soldier</i>	Revolver and Thompson SMG with Stick Magazine
<b>2 x Chinese Soldiers</b> - <i>Experienced</i>	Rifle and Bayonet: 1 has 2 Grenades
<b>3 x Chinese Conscript Soldiers</b> - <i>Inexperienced</i>	Rifle and Bayonet

- **The Pacific in World War Two** - Swap El Gato's Guerrillas for a patrol of Japanese soldiers with the following profiles:

CHARACTER	WEAPONS
<b>Japanese Officer</b> - <i>Experienced Leader</i>	Automatic Pistol and Sword
<b>Japanese NCO</b> - <i>Veteran Soldier</i>	Rifle and Bayonet, and 1 Grenade
<b>3 x Japanese Soldiers</b> - <i>Experienced</i>	Rifle and Bayonet: 1 has 2 Grenades
<b>2 x Raw Japanese Soldiers</b> - <i>Inexperienced</i>	Rifle and Bayonet



# CAMPAIGNING IN RUCKUS



Mike Peters presents full rules for connecting your *Ruckus* games into an ongoing Campaign, along with two new Campaign Scenarios.

## THE STORY SO FAR...

You have played a few games of *Ruckus*, you are familiar with the game's systems, and you are ready to broaden your tabletop adventures into more involved tales... it's time to play a *Ruckus* Campaign!

In a *Ruckus* Campaign, you must continue to contest the field to win glory, honour, and, above all, valour! Valour means Valour Points, and Valour Points, gained by performing Valorous Deeds, mean more Skills, and more tactical possibilities! Sure, you'll ultimately win a Campaign by accumulating the most Prestige Points, but it's all those extra Skills that up the fun factor!

## GOOD OR BAD?

The medieval world was a violent place, dominated by the armoured knight. These knights conquered and led by the rule of might, which was somewhat tempered by the concept of Chivalry. Where you choose to place your focus in your games of *Ruckus* will determine how far towards the modern concept of a 'goodie' or 'baddie' your Characters go.

The idea of Chivalry was, at best, a confused notion; a muddle of ideals that a Knight should aspire to. There is plenty of flex within this moral system, which combined warrior ethos, knightly piety, and courtly manners. The different Skills you can gain in a Campaign can very much reflect the level of darkness or lightness of the grey area in which your Characters reside.





*Sir Henry Holland watches on as one of his Men-at-Arms, who has gained a Skill and become a more capable fighter, takes on Sir John de Barre.*

## PLAYING A CAMPAIGN

Excelling in the qualities of knighthood and/or prowess in arms is all important to the Captain of each Retinue in a *Ruckus* Campaign. To this end, our noble Captains lead their Retinues through several linked Scenarios to win prestige, represented in our Ruckusian world by Prestige Points.

A *Ruckus* Campaign consists of a series of Scenarios that are played consecutively. Players should agree, before starting, how many games they intend to play. After the agreed number of Scenarios, the player with the most Prestige Points will win the Campaign.

### CAMPAIGN EXTRAS REQUIRED

You will need a Retinue sheet with a Character Profile for each Hero, a Retainer sheet, and a Ruckus Retinue Campaign Sheet on which to record your victories/losses! These are all available online. Head to [wargamesillustrated.net/ruckus](http://wargamesillustrated.net/ruckus) to download them.

### PRE-CAMPAIGN SEQUENCE

The workings of *Ruckus* Campaign games are somewhat different to those in one-off games. Players:

- 1) Each decide which Characters and Retainers they will use, and fill in their Retinue sheets with the relevant details.
- 2) Each draw a Leadership Skill for their Captain, and records this on their Captain's profile.
- 3) Name Heroes and Retainers. If necessary, they should add descriptions, so that players can identify them easily.
- 4) Determine how many Scenarios to play. There is no need at this stage to decide which Scenarios to use but if there is a disagreement over the number of Scenarios they can be randomly determined.

### CHARACTER DEVELOPMENT

In a Campaign, Heroes start with very few Skills, unlike in a one-off game of *Ruckus*. Characters in the Campaign must earn Skills by accruing Valour Points.

- Each Captain begins the game with a single Leadership Skill, picked at random from the Leadership Skills deck before the Campaign begins, and Skill'd at Arms.

- Knights and Squires start the Campaign with Skill'd at Arms, but no Skills.

- Retainers start with their usual Profile. As the Campaign progresses, Retainers may occasionally earn a Skill!

There is a limit to development, and Heroes may only acquire 1 extra Skill for each point of Prowess - normally 3 for a Captain and 2 for a Squire. Retainers may only gain 1 Skill. If a Character increases their Prowess Attribute, through gaining experience, this will increase the number of Skills they may gain.

There are two exceptions:

- When a Character gains the Talhoffer Skill, the 2 Skills that they gain from this count as 1 Skill.
- If they become a Legendary Hero (see page 84).

### PRE-GAME SEQUENCE

There are some extra stages in a pre-Campaign game that do not need to be performed in a one-off game:

- 1) As long as this is not the first Campaign game, determine each Retinue's Tally Ho! rating.
- 2) If a player has had a Hero taken Hostage or Left for Dead in the previous game, play the relevant Campaign Scenario.

Or

Decide which Scenario to play. Players can work through the Scenarios at random, or the loser of the last game can choose which Scenario to play next.

- 3) Continue the pre-game sequence as usual, referring to any Scenario-specific rules.

### VALOUR POINTS

Valour Points are earned by characters for various Heroic actions they perform during gameplay, and can gain them new Skills.

Play the game as usual, but record Valour Points earned by the Characters during the Scenario. Note that Retainers, as well as Heroes, may gain Skills after the game, so should have Valour Points recorded.

## TALLYHO!

Tally Ho! is a measure of a Retinue's development, and is used to balance games when playing against a more powerful opponent. Keep track of the following, as they alter your Retinue's Tally Ho! rating pre-game:

- 5 points For each Skill a Hero has.
- 3 points For each Skill a Retainer has.
- 5 points For each additional Retainer gained as Mercenaries through the Big Purse Skill.
- 10 points For each additional Squire or Captain of Mercenaries gained through Skills.
- 5 points For each missing Retainer.
- 10 points For each missing Squire (do not gain their Skill bonus points, either).
- 15 points For a missing Captain (do not gain their Skill bonus points, either).

When Players with different Tally Ho! ratings meet, the player with the lower score may Redress the Balance.

### Redress the Balance

Calculate the Tally Ho! rating difference between the Retinues, and give the lower-scoring Retinue's Captain the following bonuses:

- 11-15 points difference Gain the Big Purse Skill for this game.
- 16-20 points difference Also gain the Has Friends Overseas Skill for this game.
- 21-25 points difference Also gain a Wandering Herbalist as an extra figure - add Friar Puck to the Retinue.
- 26-30 points difference Also gain the Tactical Genius Skill.
- 31+ points difference Also roll 2D6 when rolling for Cunning Plan Cards, and take the higher roll.

*Note:* When Redressing the Balance, the Captain is allowed to have more Skills than would usually be permitted (more than their Prowess).

### GAINING VALOUR POINTS

Performing Valorous Deeds - wounding enemy Characters, achieving Scenario victory conditions, and various special circumstances - will earn your Characters Valour Points:

- +1 Valour Point: For each wound inflicted on a Hero.
- +1 Valour Point: For taking a Hero out of the game (taking their last point of Health).
- +1 Valour Point: For each Retainer killed.
- +1 Valour Point: For participating in a Scenario.
- +1 Valour Point: For successfully performing a High-Risk Movement Gambit.
- Variable Valour Points: For Scenario objectives, listed per individual Scenario.

Valour Points are spent in the Post-Game Sequence.

### RETAINER HEROICS!

If a Retainer takes a Hero out of the game in Melee, they are immediately awarded a Skill card. If a Retainer takes a Hero out of the game by Shooting - a less Heroic feat - Roll a D6; they immediately gain a Skill if they roll lower than the Hero they shot's Prowess.

Fighters can choose to draw a Strength or a Dexterity Skill. Shootists can only draw Shooting Skills. Record their Skills on the Retainer sheet, they can use the Skill as soon as they have acquired it, and retain it in future battles.

*Charlie checks the range for a bold shot from an Archer, who has previously gained the Hawkeye Shooting Skill, and will not need to worry so much about Blocked Shots.*



## PRESTIGE POINTS

Prestige Points are used to establish the campaign winner when the Scenarios have all been played, and they are earned through winning games and, occasionally, through meeting Scenario conditions.

For each Scenario they win, the Victor gains 10 Prestige Points +5 additional points if the Opponent had a higher Tally Ho! rating at the start of the game. The Loser gains 5 Prestige Points.

Prestige Points are lost when Ransoms are paid (10 Prestige Points for a Captain and 5 Prestige Points for a Squire), and for various other reasons that diminish the Retinue's standing, such as employing Mercenaries. These situations are listed in the relevant rules.

## POST-GAME SEQUENCE

After the battle, players determine the Fate and Fortune of each Character. It is a good idea to do this immediately, record the details of any changes, and calculate your new Tally Ho! rating.

- 1) Fate - Make a Fate Roll for any Character taken out of the game.
- 2) Fortune - Total the Valour Points for each Character, and roll for Fortune, if allowed.
- 3) Recruitment - Recruit Retainers and Replace Heroes that have been killed or Retired from the Campaign.

### FATE

Fate is worked out before Fortune, as the Character may not have survived to gain any reward for their experience! Roll on the appropriate table for Heroes or Retainers:

### Heroes

2D6	RESULT	EFFECT
2	DEAD	THE HERO'S STORY HAS COME TO AN END; THEY ARE PERMANENTLY REMOVED FROM THE CAMPAIGN.
3	LEFT FOR DEAD	PLAY THE BACK FROM THE DEAD SCENARIO IN YOUR NEXT GAME.
4	SERIOUS INJURY	PERMANENTLY REDUCE THE HERO'S HEALTH ATTRIBUTE BY 1. A SECOND SERIOUS INJURY CAUSES THEM TO RETIRE FROM THE CAMPAIGN.
5	ARM WOUND	PERMANENTLY REDUCE THE HERO'S ATTACK ATTRIBUTE BY 1. A SECOND ARM WOUND CAUSES THEM TO RETIRE FROM THE CAMPAIGN.
6 TO 8	FULL RECOVERY	THE HERO MAKES A FULL RECOVERY. ROLL 1D6 AT THE START OF ALL SUBSEQUENT SCENARIOS. ON A 1 THEY CANNOT TAKE PART.
9	I NEED TO LIE DOWN	THE HERO MISSES THE NEXT BATTLE, BUT MAKES A FULL RECOVERY AFTER.
10	FESTERING WOUND	ROLL 1D6 AT THE START OF ALL SUBSEQUENT BATTLES. 1 = MISSES THE FIGHT.
11	TAKEN HOSTAGE *	PAY THE RANSOM, OR PLAY THE RESCUE SCENARIO
12	MIRACULOUS RECOVERY	MAKES A FULL RECOVERY, AND ANY SERIOUS INJURY, SERIOUS ARM WOUND, OR FESTERING WOUND IS MIRACULOUSLY CURED!

\* **Taken Hostage** - There is no actual money in Ruckus, so the Player whose Hero has been taken Hostage will lose Prestige Points if they Pay the Ransom: 10 for a Captain, 5 for a Squire. They may be unable or unwilling to Pay the Ransom, in which case play the Rescue Scenario.

### Retainers

1D6	RESULT	EFFECT
1	DEAD	THE RETAINER'S STORY HAS COME TO AN END; THEY ARE PERMANENTLY REMOVED FROM THE CAMPAIGN.
2	INJURED	THIS RETAINER MUST MISS THE NEXT BATTLE.
3 TO 5	FULL RECOVERY	THIS RETAINER SWIFTLY RECOVERS.
6	GAINED EXPERIENCE	MAKES A FULL RECOVERY AND ON A D6 ROLL OF 6 THEY GAIN A SKILL.



*Just because a miffed looking Joe's Squire has been taken out of the game doesn't necessarily mean he's a goner. He'll have to roll on the Fate table in the post-game sequence.*

## FORTUNE

Total the Valour Points of each Character, and spend them to make development rolls.

### Hero development

Roll 1D6 for every 5 Valour Points spent.

- 6 Increase an Attribute. Roll again:

1 to 2: +1 Health

3 to 4: +1 Attack

5+: +1 Prowess

No Attribute may be increased by more than 1.

- 1 to 5: Pick a new Skill as usual, discarding any Skills that are drawn that the Character already possesses.

*Note:* Heroes may only have 1 Skill for each 1 point of Prowess they possess, however, Captains that have gained all the Skills their Prowess allows can gain Legendary Hero status if they roll 1 further 6 after accruing an additional 5 Valour Points. This gives them the Valour Exemplified Skill, and they act as a Banner to all friendly Characters within their Command Range, but their development halts completely.

Once other Heroes have their maximum number of Skills allowed, any further rolls of 1 to 5 can be used to draw an alternative Skill (the new Skill must replace an existing one), or can be ignored.

### Training

Instead of spending Valour Points on development, Heroes may elect to Train after the Scenario instead:

- Train with a Mentor at a cost of 8 Valour Points

Draw 2 new Skill cards and keep 1.

- Train with a Military Order at a cost of 10 Valour Points

Draw 3 new Skill cards and keep 1.

Captains cannot become Legendary Heroes through Training.

### Retainer development

Retainers earn Valour Points in the same way as Heroes, and roll 1D6 for every 5 Valour Points spent, gaining a Skill on a 6.

For every additional 5 Valour Points they spend, their roll gets an accumulating +1 modifier, e.g. gain a Skill on 5+ after spending 10 Valour Points, on a 4+ after spending 15 Valour Points, etc.

Fighters can choose to draw Strength or Dexterity Skills. Shootists can only draw Archery Skills. Retainers can only ever gain 1 Skill.



*Bowmen aren't the scariest of opponents in a one-off game but, once they've gained some advances, they can pack a punch in a Campaign.*

## RECRUITING

Various Fate results will impact the structure of your Retinue in the next Scenario. Refer to the following guidelines for how to proceed:

### Retainer

If a Retainer is Injured and must miss the next battle, then the Retinue must play without them.

If a Retainer is killed, they may be replaced. Roll a D6:

6: Choose any of the Retainers you can normally have in your Retinue as a replacement, or a Mercenary from the relevant list at the cost of 5 Prestige Points.

4 to 5: Replace with the same type of Retainer as the one you lost.

2 to 3: Replace with an Untested Retainer \* of the same type as you lost.

1: Play the next Scenario with one fewer Retainer, and roll on this table again after the next game.

\* Untested Retainers have the negative Traits Reluctant Warrior and Unskilled until they have earned 5 Valour Points.

### Squire

A dead Squire is simply replaced by drawing up a new one. New Squires are drawn from offspring, nieces and nephews, cousins, etc., and there is an inexhaustible supply of them!

Any Valour Points that had been accrued are lost, and the new Squire must start from scratch with Skill'd at Arms but no Skills.



*Above all, remember that a Ruckus Campaign should be for fun and not taken too seriously! After sorting out any disagreements shake hands and get on with the gaming.*

### Captain

If the Captain is killed, the player has several options:

- Concede the Campaign - The Retinue is disbanded, and all Valour Points gained are lost.

- Promote a Squire to Knighthood - This Squire will gain an extra Skill, which must be drawn from the Leadership deck, and the Squire's Valour Points and Injuries are retained. This Squire is, in turn, replaced by a new Squire. New Squires are created as described above.

- Appoint a Family Member - A family member can take over the Manor. Create a new Captain with one Leadership Skill and Skill'd at Arms.

# SCENARIO: BACK FROM THE DEAD

## THE STORY SO FAR

*A brave Hero, struck down in the last encounter, has been left for dead on the battlefield. The Retinue have returned to search for their companion, but the enemy are also scouring the field for any survivors; who will find the Hero first?*

## SET UP

Play this Scenario if you rolled a 3 on the Fate of Heroes Table after the previous game.

The attempted recovery could take place in a village setting, a heath or moor, woodland, farmland, or whatever other area the players decide on.

Players should alternate adding pieces of terrain to the table until the whole area is well covered with walls, hedgerows, clumps of bushes, trees, houses, etc.

Place the unfortunate Hero and two accompanying Retainers in the centre of the board. There is the only one of their Retinue's Hero Cards in the Hero Deck at the beginning of the game.



*Above: A stranded Hero and his loyal Retainer is found, hiding out in a ruin by the coast.*

Organise the rest of the Retinues into Spears before the game starts.

The opposing Retinue should now be set up within 12" of any 1 board edge, with all their Hero Cards in the Hero Deck, ready for the first turn.

## PLAYING THE SCENARIO

Activate Retinues with the modified Hero Deck as normal, but with the following special rules:

### Fortune favours...

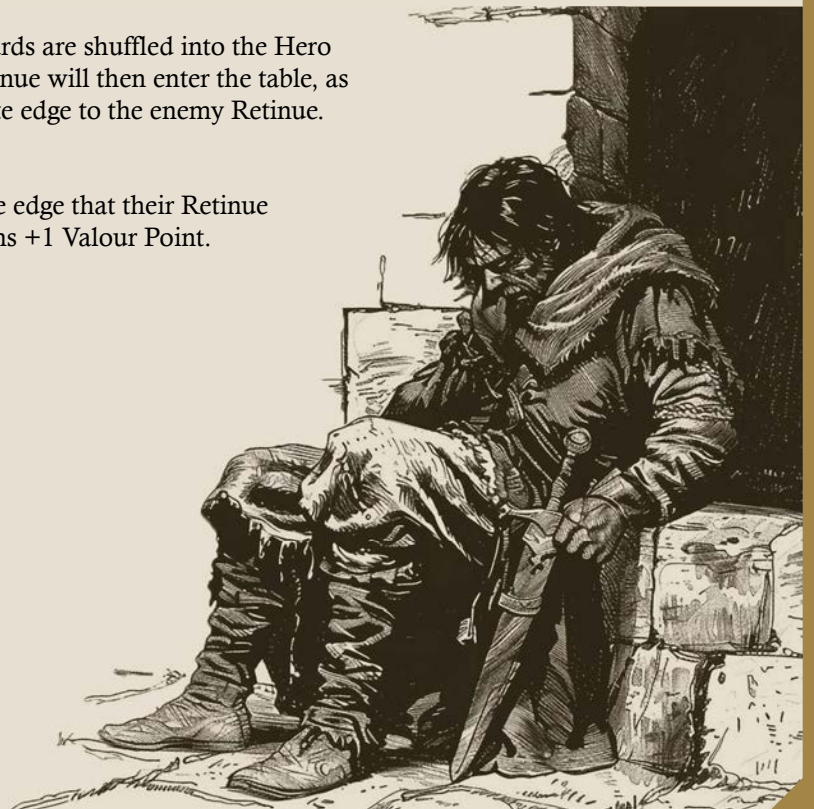
The lone stranded Hero automatically wins any Cunning Plan Cards in the first turn.

### Save him!

The rest of the stranded Hero's Retinue Hero Cards are shuffled into the Hero Deck in the end phase of the first turn. This Retinue will then enter the table, as their Hero Cards are turned up, from the opposite edge to the enemy Retinue.

## WINNING THE SCENARIO

If the Hero survives and leaves the table from the edge that their Retinue entered, they win the Scenario and the Hero gains +1 Valour Point.



# SCENARIO: THE RESCUE

## THE STORY SO FAR

*A Hero was taken Hostage in the previous encounter, and their stubborn Retinue refuse to pay the ransom that has been demanded. Instead, they have struck out to make a daring rescue from under the enemies' noses.*

## SET UP

Play this Scenario if you rolled an 11 on the Fate of Heroes Table after the previous game.

The attempted recovery could take place in a heath, moor, or woodland.

Players should alternate adding pieces of terrain to the table until the whole area is scattered with walls, hedgerows, clumps of bushes, trees, etc. After that, the Defender (the hostage taker) should add a makeshift camp to the centre of the table. Place the Prisoner (the Hero taken hostage) in the centre of the table.

Organise the rest of the Retinues into Spears before the game starts.

The Defender should deploy 1 of their Spears within 3" of the Prisoner, encircling them, and another Spear 12" away from the Prisoner, On Patrol. The final Spear is Resting and is not deployed.

The Attacking Retinue's Spears can set up anywhere on the table, as long as they are at least 18" from the centre of the table. Add an extra Hero Card into the Hero Deck for the Attackers, representing Cousin Baldwin (see below).



*Above: Edwin Horne cuts his bonds and grabs up a weapon, much to the surprise of his captors!*

## PLAYING THE SCENARIO

### Like Thieves in the night

Visibility distance is 12" at the beginning of the game. The Attackers can move normally if they are outside of the Defender's visibility distance. Unless they move at half speed within visibility distance of a Defender, they will raise the alarm. Attackers are automatically spotted when within 6", and Defenders will raise the alarm.

When the alarm is raised the Resting Spear wake up. They should roll 1D6:

- 1: The Attacker deploys the Resting Spear's Characters, within 3" of the Prisoner.
- 2 to 5: The Defender deploys the Resting Spear's Characters, within 3" of the Prisoner.
- 6: The Defender deploys the Resting Spear's Characters, within 6" of the Prisoner.

### It's nice by the fire

The Defender's deployed Spear is enjoying the warmth of the fire, and is reluctant to move. Their Hero Card is in the Hero Deck, but they can do nothing when it is drawn unless the alarm is raised. The Resting Spear is equally warm, and sleeping the night away. When their Hero Card is drawn, they do nothing unless the alarm is raised, at which point they will have been deployed.

### Night patrol

When the alarm has not been raised, and the On Patrol Spear's Hero Card is drawn, roll 1D6.

- 1: They do nothing.
- 2 to 3: They move clockwise around the Prisoner.
- 4 to 5: They move anticlockwise around the Prisoner.
- 6: They can move around the Prisoner in either direction the Hero chooses.

They may not Sprint or take any other Gambits until the alarm is raised, at which point they function as usual in a standard game.

### **The serious Moonlight**

At the beginning of each turn, roll 1D6; if the result is lower than the turn number, the Moon has emerged. Visibility is now 18".

### **The Prisoner**

Their hands are tied, and they have been stripped of their weapons, but they retain their armour. They are controlled by the Attacking player, and may move as usual. The One Inch Rule applies, so they may not move within 1" of an enemy unless they are charging. They are Encumbered, and have only 1 Attack until their bonds have been cut.

Bonds are cut by a friendly Character who is within 1" of the Prisoner in the end phase, as long as neither Character was in Melee that turn. The Defending Retinue is bound by the rules of Chivalry, and may not attack the Prisoner unless they are attacked by them, or the Prisoner has their bonds cut.

### **Cousin Baldwin**

This is a Squire with Skill'd at Arms but no additional Skills, who joins the Attackers for this Scenario. Regardless of the outcome, Cousin Baldwin will leave the Retinue after this Scenario has been played.

### **DIVERS ALARUMS**

#### **If I can just...**

If the Attacker draws the 8, 9, or Queen, the Divers Alarums! Card result changes to the following:

In the tradition of all such bold stories of rescue, a sharp fragment of a broken weapon lies on the ground, conveniently close to the Prisoner. They can rub the rope against it and cut themselves free on a D6 roll of 4+, pick up a weapon from the nearby stash, and fight as normal with their Attributes and Skills.



#### **I think I heard Something...**

If the Defender draws the 7, 8, 9, or Queen, the Divers Alarums! Card result changes to the following:

The Hero that plays this card may make a spotting check. If they roll their Prowess or lower on a D6, they spot the nearest enemy, and raise the alarm.

#### **Ambush!**

The Ambush card will produce a band of D3+3 Outlaw Brigands. They will emerge from any cover or Hard Going at least 6" from an enemy Spear.

### **WINNING THE SCENARIO**

The Attacker wins if they rescue the Hero (the Hero leaves by any board edge), and the Defender wins if they prevent this from happening. +1 Valour Point for the Character that frees the Prisoner (give the Hero +1 Valour Point if they free themselves with a Divers Alarums! Card).

If the Attacker fails to release the Prisoner, they must pay the usual Ransom cost, and lose an additional 5 Prestige Points.

# The Shieldmaidens



**Sébastien Clément documents the building and painting process of his Salute 2024 Painting Competition winning unit.**

In my miniature artworks, I frequently draw inspiration from diverse artistic genres, ranging from traditional oil paintings to comic book illustrations. In my diorama from last year, depicting Anglo-Saxons and Vikings, (see *Wi426*) I employed pyramid-shaped composition theories and directional lighting to enhance the visual impact. With my newer Shieldmaidens project, showcased here, I aimed to increase the allusion to neoclassical oil painting by creating a scene with higher density and framing it.

## **THE CONCEPT**

Neoclassical paintings typically depict characters in dramatic and complex scenarios. While maintaining a sense of realism in style, the arrangement and interactions among characters often appear unlikely, conveying a richer narrative within a single snapshot.

Using this in a classic diorama can be challenging, as it needs to be viewable from multiple angles; building a diorama in a frame makes the primary angle evident for everyone, while also limiting the curious viewer's eye to a 180-degree angle.

With a scene in a frame, it is possible to shorten the depth of the minis and create a denser and more dramatic situation. This makes the pyramid layout even more effective, triangulating aspects tightly. With that in mind, I picked a couple of 28mm figure sets from V&V Miniatures to create this new Viking diorama. Still inspired by neoclassical paintings, the Shieldmaidens remain a fascinating topic that lie between unconfirmed historical facts and Nordic legends.



## BUILDING THE DIORAMA

The miniatures were built without modification. The resin parts were precisely sculpted and cast, and I only had to straighten a few bent parts, which is not unusual. With small minis like these, only a few seconds in hot water are enough to rotate a wrist or straighten a sword. Once happy with the new position, putting the repositioned part in cold water makes the resin hard again.

After finding a suitable frame, I used cork tiles to build the main shape of the terrain. I covered it with multi-purpose filler to create the final shape and texture. Finding the perfect arrangement for all the figures was challenging, so I removed and added the filler several times until I was satisfied. By slightly rotating a few weapons or a shield, I adjusted the characters' positions.



The miniatures were held in place using pins, which allowed them to be easily moved during this process. Once I was happy with the positioning, I glued them in place. This may seem unusual, as it would restrict areas of the figures and keeping removable figures, using the pins, would have been possible. I decided to glue them for two reasons.

- 1) These figures are made of tiny parts and each time I handled them, I would have faced the risk of breaking or ungluing a part.
- 2) The global, directional light effect I wanted to apply would be much easier with every figure set in its final position.

Accessing some parts would have been difficult on a standard diorama, but the different levels here made most figures easily accessible. Everything was glued in place except the banner and the lance. The lance would obstruct access to the painting of too many parts of the diorama, whereas the banner would be more accessible to paint outside of it.



I replaced the resin poles of the banner and lance with copper wire, which was slightly thinner and felt more appropriate for the scale. Replacing the banner pole allowed me to raise it to a different height too.

To add variety to the ground texture, I used textured paint from Citadel and natural dried leaves and branches. Finally, artificial grass tufts of different sizes and shapes were added over the ground. I set all these details before any painting, to ensure consistency, and have complete control over their appearance during painting.



## PAINTING THE PRIMARY TONES



1. The diorama was primed with black before airbrushing on the main tones. I kept the scene free from the frame so that I could get access to most parts quite easily and I mostly used greens and browns, which give good colour variation for the ground as well as acting as a suitable base for the figures.

Light browns and light yellow were used to set the directional light from the right-hand side of the frame, where I envisioned the sun to be. The back of the figures of the first row were also painted with dark colours, while the back of the figures in the background were kept black as they would be invisible once in the frame. The airbrush was not used again after this stage.

2. I grabbed a standard brush to paint more colours in a first quick painting session, using a limited colour range: a couple of browns for the leather and wood, blue and greys for clothes

and metal, and flesh tone for skin. The purpose of this step was to ensure that the distribution of colours was coherent and harmonious. Light grey was also used on metal parts like mail, helmets, and central parts of the shields to set the primary light reflection, according to the chosen directional lightning.

3. The next step consisted of setting brighter colours and contrast between parts. Particular attention was paid to painting the shields and clothes, which would be the more colourful areas. The previous quick base was used as a pre-shade for the clothes, and colours were applied in glazes.

The completed airbrush work was a guide for the painting of the shields, but the finish was fully repainted.

Orange tones on the dead leaves on the ground ensured a balance with the figures, as they all featured similar tones.

### THE COLOUR PALETTE

This list includes all the paints I used for this project. Some of them were used extensively, while many others were only used for a few specific tasks. As soon as I started to paint with a standard brush, I used a wet palette and hardly used any unmodified colours.

For example, the painting of grey NMM was based on mixing Vallejo Wolf Grey and Citadel Stegadon Scale Green and changing the tones with other colours from the palette.

<b>Greens</b>	Vallejo German Green Camo	<b>Yellow</b>	Two Thin Coats Skulker Yellow	
	Vallejo Black Green		Vallejo German Yellow	
	Vallejo Deep Green		Vallejo Dorn Yellow	
	Vallejo Light German Green Camo		<b>Reds and purples</b>	Citadel Naggaroth Night
	Citadel Incubi Darkness			Citadel Screamer Pink
	Citadel Stegadon Scale Green			Vallejo Scarlet Red
	Citadel Skarsnik Green		<b>Flesh</b>	Vallejo Pale Flesh
	Vallejo Livery Green			Citadel Kislev Flesh
Vallejo Light Livery Green	Citadel Flayed One Flesh			
<b>Blues</b>	Vallejo Electric Blue	<b>Others</b>	Vallejo Black	
	Citadel Baharroth Blue		Vallejo White	
	Citadel Blue Horror		Vallejo Wolf Grey	
<b>Browns</b>	Vallejo English Uniform		Citadel Ulthuan Grey	
	Vallejo Hull Red			
	Vallejo Light Brown			
	Vallejo Earth			
	Vallejo Smokey Ink			
	Vallejo Khaki			

## PAINTING THE DETAILS

Except for some ignored details, like leather straps, or the bottom of the robes, the colours would remain unchanged from the previous stage. The next step was to dedicate days and days of painting to the improvement of different parts of the work that had been done, such as more refined flesh tones, shields, leathers, etc.

### Skin tones

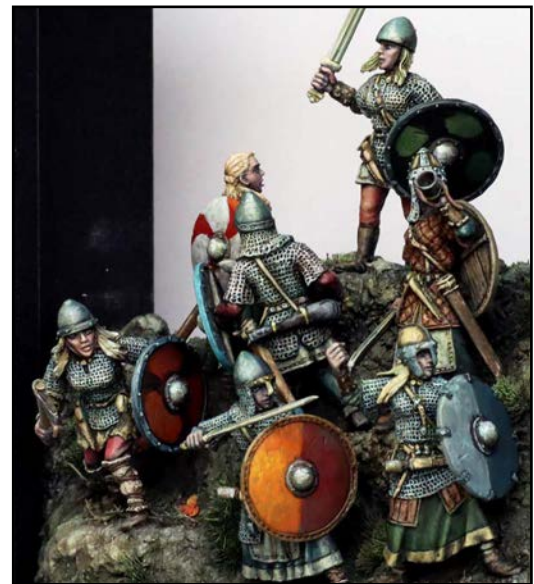
Faces and hands were painted using skin mixes that had varying amounts of pink through to orange in them, so that all seven figures ended up with subtly different skin tones. Purple and green were used to paint the recesses, as they complement each other very well and look great over skin tone. The lighting of the characters, especially their faces, changes according to their orientation towards the directional source of light, making only three of them actually highlighted. In contrast, heavy shadowing was used for the others.

### Shields

The shields kept me busy for a long time. They are the most colourful features of the scene, and they needed extra care to paint their gradients, precise patterns, and balanced weathering properly. A similar effort was used to paint the banner. The patterns and colours were picked from Osprey Publishing books about the Vikings.

### Metals

The metal parts were painted in non-metallic metal (NMM), as it was the best option to ensure the shine followed the directional light. All the areas of metal, from mail to swords, were painted with variations of grey. Glazes of green, blue, brown, and yellow were used to make them look like they were reflecting their environment. Very light grey and even white were used to paint the shiner parts. By using glazing, I differentiated the types of metal, such as opting for darker shield frames and lighter swords. More colourful metals were also painted, using orange and yellow for a golden or bronze look on the swords' pommels or horns.

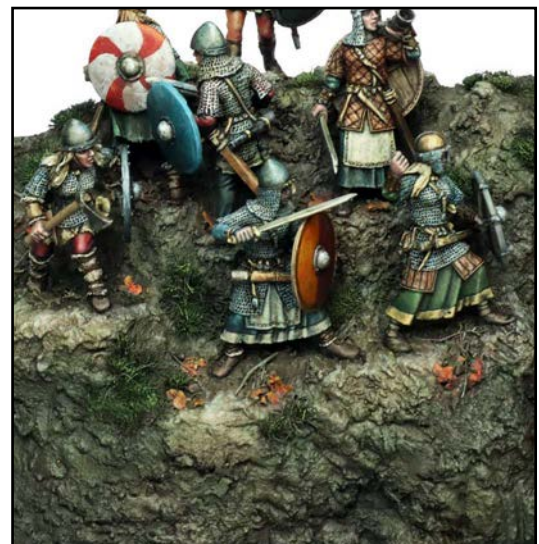


### Consistency vs differentiation

One of the challenges in the painting was to find the right balance between consistency and differentiation. Consistency helps viewers understand the scene in its entirety, by making similar parts appear the same at first glance, and it is also an important judging criterion in painting competitions. My scene's consistency was obtained by painting mail, helmets, and leather straps so they looked as though they had all been made from the same raw materials. On the other hand, differentiation makes things look more natural and interesting, which is especially important with historical equipment from a time when standardisation did not exist. That's why I painted the shoes, clothes, and skin in a variety of colours.

### The ground

With the figures now displaying colourful and contrasted details, I updated the groundwork. More saturated red and orange paints were used to balance the dead leaves with the characters. The same colours were used to paint the ends of the most extended grass stems. I don't know if any flowers of this kind grow in autumn, but the aesthetic benefit was worth it! A brighter green was applied on the front tufts, while the relief of the ground was enhanced with darker shadows.



## THE BACKGROUND

I had various ideas for the background, and I wanted it painted on heavy-grain paper, to make it look like the texture of a canvas. I considered including a mountain and more troops, but ultimately decided on a more straightforward representation that wouldn't detract attention from the foreground. My wife enjoys painting with watercolours; her advice helped me to get a cloudy background with acrylic paints. I picked the final background from a few different attempts with the same palette I'd previously used to paint parts of the characters.



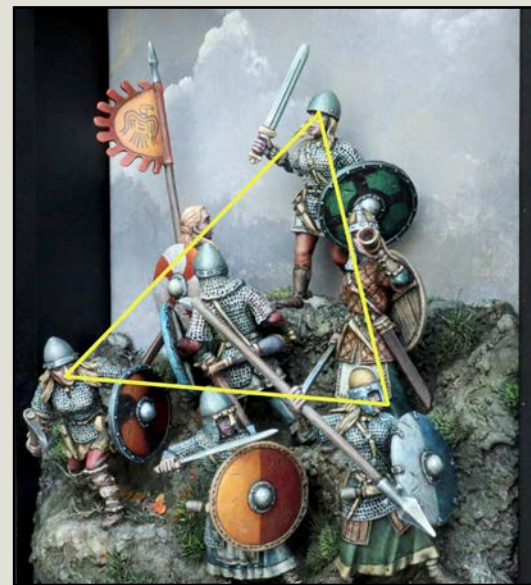
## VICTORY!

A very happy Sébastien, with his Gold award from the Salute Painting Competition, making it two wins in two years with scenes he's documented for *Wargames Illustrated*.



## PYRAMID PLACEMENT

Here you can see how the composition flows through a pyramid structure to make for a pleasing look and draw the eye around the figures.



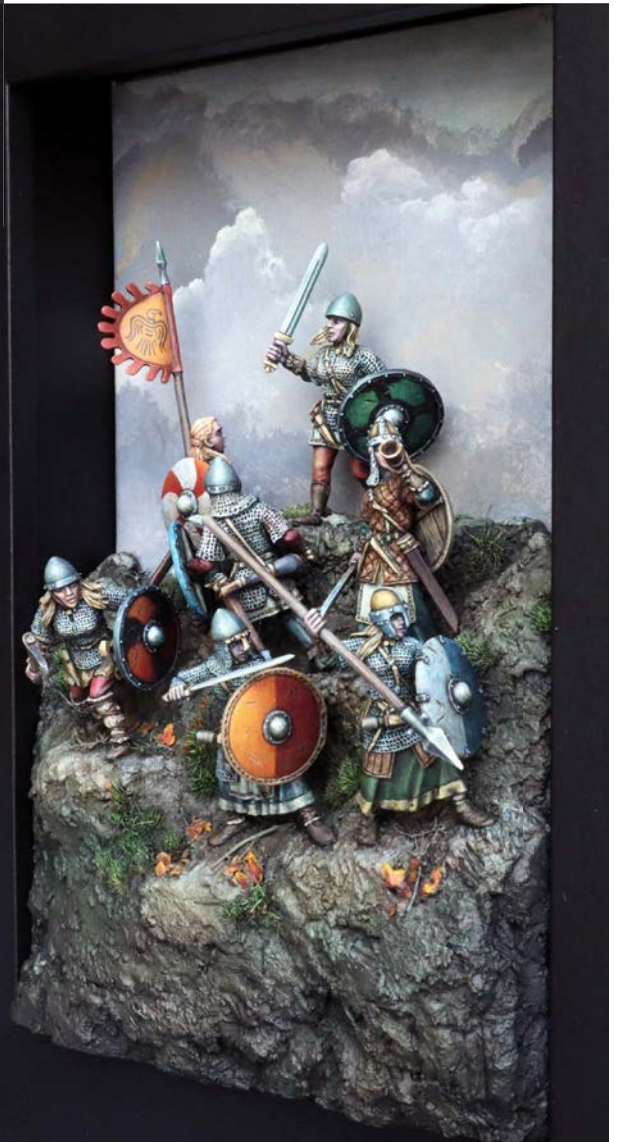
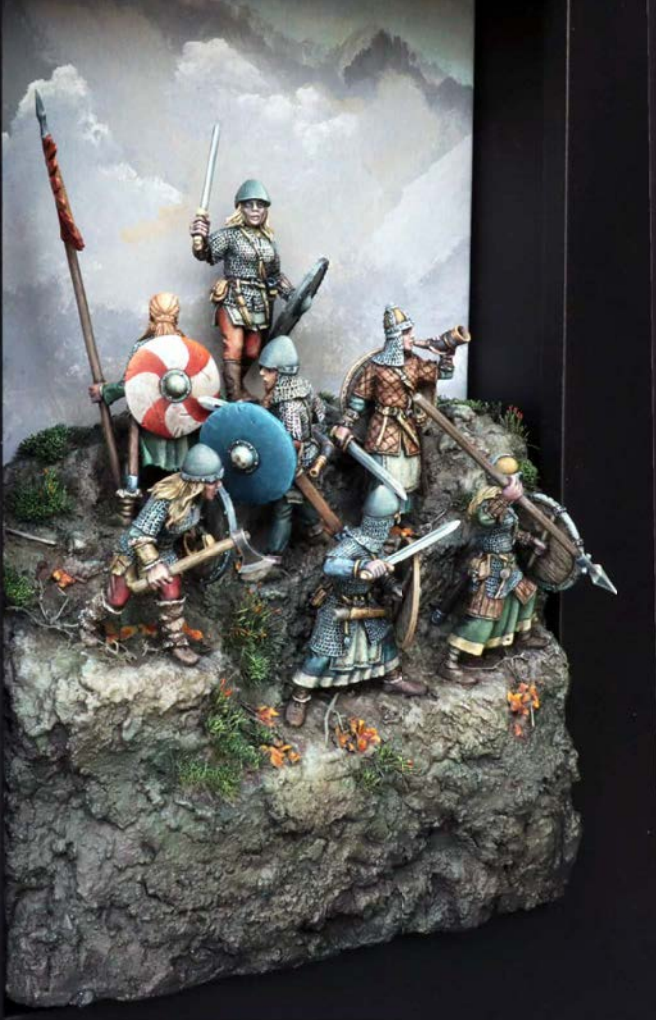


## CONCLUSION

A framed diorama alleviates the issue of painting areas of models that are barely visible, so you can spend more time enjoying painting visible details from the primary angle. The vertical setting makes it easier to display than a standard diorama too, and is easy to view from any cabinet shelf.

Vikings used various materials, from leather to metal, and a great range of colours, mainly thanks to their colourful shields. They are an excellent subject for creating a vibrant and eye-catching diorama.

Overall, this was a very pleasing project to work on, and the result is one I'm happy with. I'm excited to embark on my next historical project and explore the possibilities of perspectives and depth to create a new dramatic scene. While I'm still deciding on a specific project, I'm drawn to the idea of revisiting the Second World War.



Contemporary, Professional,  
Reliable, Painting Service!



# CLOSE QUARTER BATTLE

JOIN THE FIGHT!

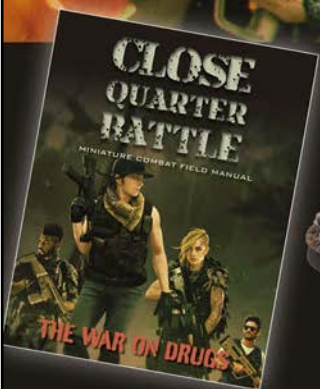
RULES AND MINIS FOR  
MODERN CONFLICT



NEW POLICE, MILITARY, AND  
OPERATIVE MODELS OUT NOW!

VIEW PLAY-THROUGH VIDEOS  
AND RULEBOOK FLIP-THROUGH  
AT:

[CLOSEQUARTERBATTLE.CA](http://CLOSEQUARTERBATTLE.CA)  
[@STRATEGIESGAMESLAB](https://twitter.com/STRATEGIESGAMESLAB)



# PHALANX 2024

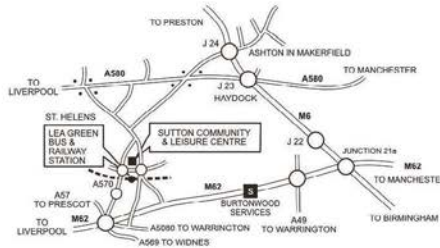
**Saturday 22nd June 10am to 4pm**

**THE SUTTON COMMUNITY LEISURE CENTRE  
ELTON HEAD ROAD, ST. HELENS**

**Adults £5, Children free. Top Traders and over 15 games (demonstration and participation). The Famous Bring & Buy. Refreshments available throughout the day. Plenty of FREE parking and easy disabled access.**



**ST. HELENS  
SPARTANS**



If travelling from the M6 towards Liverpool, take the last exit off M62 Junction 7 onto A570, sign posted - St. Helens, straight over 1st island, at 2nd island take last exit and turn right - the venue is on the left hand side, approximately 400m from the island. Lea Green Railway & Bus Stations about 5 minutes walk from the venue.



**THE ST. HELENS SPARTANS  
ARE PROUD TO SUPPORT**



**COMBAT  
STRESS**

*They fight our wars. We fight their battles.*

For more information about Phalanx or St. Helens Wargaming Society, visit our website at: [www.spartans.org.uk](http://www.spartans.org.uk)

## SKYTREX™ MINIATURES

Based in Loughborough, Skytrex has been manufacturing and supplying unique, high quality miniatures and accessories for over 35 years to happy customers all over the world.

Come and browse our webstore - we are sure you'll find something to add to your collection!



We stock:

- Cruel Seas
- Gates of Antares
- Trent Miniatures
- Revolutionary Wars & Murawski
- Action 200
- Command Decision
- Plus, a huge range of Decals and Resin Scenery!



**TRENT  
MINIATURES**



*FULL RANGE STILL AVAILABLE*

**SHOP NOW AT SKYTREX.COM**

[sales@skytrex.com](mailto:sales@skytrex.com)

(01509) 213789

# Coat d'arms



## WATER BASED PAINTS 18ML POTS £ 3.20

### MILITARY RANGE

- |                     |                           |
|---------------------|---------------------------|
| 101 White           | 219 Chestnut Brown        |
| 102 Black           | 220 Silver                |
| 103 Yellow          | 221 Horse tone - Dun      |
| 104 Red             | 222 Horse tone - Roan     |
| 105 Orange          | 223 Horse tone - Chestnut |
| 206 Light Blue      | 224 Horse tone - Bay      |
| 207 Dark Blue       | 235 Horse tone - Brown    |
| 208 Grass Green     | 236 Horse Tone - Grey     |
| 209 Dark Green      | 225 Khaki                 |
| 210 Purple          | 228 Buff                  |
| 211 Light Grey      | 229 Dark Sand             |
| 212 Dark Grey       | 231 Mid Grey              |
| 213 Flesh           | 232 Bronze                |
| 214 Suntanned Flesh | 233 Linen                 |
| 215 Oriental Flesh  | 234 Dark Earth            |
| 216 Dark Flesh      | 237 Russet Red            |
| 217 Leather Brown   | 238 British Scarlet       |
| 218 Wood Brown      | 239 Bavarian Blue         |
|                     | 240 Unbleached Wool       |
|                     | 241 Rust                  |

### FANTASY RANGE

- |                         |                              |
|-------------------------|------------------------------|
| 106 Enchanted Silver    | 141 Grey Primer              |
| 107 Bright Gold         | 142 Gun Metal                |
| 108 Goblin Green        | 143 Dwarven Bronze           |
| 109 Chainmail           | 144 Shocking Pink            |
| 110 Royal Blue          | 145 Ruby Red                 |
| 111 Dark Elf Green      | 146 Dusky Yellow             |
| 112 Bone                | 147 Burnt Orange             |
| 113 Magic Metal         | 148 Marine Blue              |
| 114 Wizard Blue         | 149 Angel Red                |
| 115 Tanned Flesh        | 150 Shadow Grey              |
| 116 Barbarian Leather   | 151 Lupin Grey               |
| 117 High Elf Blue       | 152 Scorpion Green           |
| 118 Poison Purple       | 153 Ink wash - Armour        |
| 119 Rat Brown           | 154 Ink wash - Black         |
| 120 Hairy Brown         | 155 Angel Green              |
| 121 Bogey Green         | 156 Leprous Brown            |
| 122 Elven Grey          | 157 Warlock Purple           |
| 123 Elven Flesh         | 158 Jade Green               |
| 124 Dwarven Flesh       | 159 Golden Yellow            |
| 125 Putrid Green        | 160 Amethyst Purple          |
| 126 Festering Brown     | 161 Deadly Nightshade        |
| 127 Enchanted Blue      | 162 Nauseous Blue            |
| 128 Enchanted Green     | 163 Beaten Copper            |
| 129 Vampire Red         | 164 Emerald Green            |
| 130 Bilious Brown       | 165 Hawk Turquoise           |
| 131 Brass               | 166 Fester Blue              |
| 132 Aquamarine          | 167 Hideous Blue             |
| 133 Ink wash - Flesh    | 168 Ink Wash - Yellow        |
| 134 Ink wash - Green    | 169 Super Wash - Black       |
| 135 Ink wash - Blue     | 170 Super Wash - Green       |
| 136 Ink wash - Brown    | 171 Super Wash - Red         |
| 137 Ink wash - Chestnut | 172 Super Wash - Blue        |
| 138 Ink wash - Red      | 173 Super Wash - Yellow      |
| 139 Matt Varnish        | 174 Super Wash - Purple      |
| 140 Gloss Varnish       | 175 Super Wash - Light Brown |
|                         | 176 Super Wash - Mid-Brown   |
|                         | 177 Super Wash - Dark Brown  |

### WORLD WAR II

- |                       |                      |
|-----------------------|----------------------|
| 501 British khaki     | 536 Forest green     |
| 502 Field drab        | 537 Faded khaki      |
| 503 Military green    | 226 Olive            |
| 504 Panzer grey       | 227 Field grey       |
| 505 Green grey        | 230 Camouflage green |
| 506 Desert Sand       |                      |
| 507 Sea grey          |                      |
| 508 Olive drab        |                      |
| 509 Brick red         |                      |
| 510 Mid stone         |                      |
| 511 Tank blue grey    |                      |
| 512 Tank green        |                      |
| 513 Faded olive       |                      |
| 514 Pale green        |                      |
| 515 Black green       |                      |
| 516 Iron grey         |                      |
| 517 Desert Yellow     |                      |
| 518 Field blue        |                      |
| 519 Chocolate brown   |                      |
| 520 Red Brown         |                      |
| 521 Army green        |                      |
| 522 Pale sand         |                      |
| 523 US dark green     |                      |
| 524 Tan earth         |                      |
| 525 Uniform grey      |                      |
| 526 Tank Light grey   |                      |
| 527 Tank drab         |                      |
| 528 Russian brown     |                      |
| 529 Beige brown       |                      |
| 530 Russian green     |                      |
| 531 Japanese uniform  |                      |
| 532 Italian red earth |                      |
| 533 Slate grey        |                      |
| 534 Dark Leather      |                      |
| 535 Jungle green      |                      |



WE ALSO HAVE TEXTURED BASING PAINT AND 'DIP' STYLE SHADERS. WE REMOVE VAT FOR OVERSEAS ORDERS.

# www.blackhat.co.uk

• Tumbling Dice •

# REFIGHT THE GREATEST BATTLES AT SEA

## 1/2400 SCALE NAVAL RANGES

- Salamis 480 BC - (Ancient and Classical)
- Yashima 1185 AD - (Ancient and Classical)
- Lepanto 1571 AD - (Renaissance and Anglo/Dutch)
- Texel 1673 AD - (Anglo/Dutch)
- Trafalgar 1805 - (Napoleonic)
- Mobile Bay 1864 - (ACW and Victorian)
- Tsushima 1905 - (Age of Battleships)
- Dogger Bank 1915 - (Age of Battleships)

Standard Pack price (one to four models per pack) **£2.40**  
Discount Starter Packs (contents based on eight standard packs) **£17**

See our 1/4800 Naval range for even better value.  
Discount Battle Packs for Lepanto, Texel and Trafalgar **£65**

For more details visit [tumblingdiceuk.com](http://tumblingdiceuk.com)



# NEVER MIND THE BILLHOOKS

DELUXE WARGAMING LATE MEDIEVAL SMALL BATTLES AND BIG SKIRMISHES

**£25**  
£5 off for WiPrime Members\*  
\*when ordered via the Wi website

Also available: Core and Europa Card Decks and MDF Tokens.

Available via mail order from:

UK  
wargamesillustrated.net  
northstarfigures.com  
arcansenary.co.uk

AUSTRALIA and NEW ZEALAND - \$49.95  
khaki-green.com.au

USA - \$35  
Ironheart Artisans.com

Trade orders from:  
North Star Military Figures

# GUNFIGHTER'S BALL

## WILD WEST SHOOTOUTS

Over 200 Metal-Cast Wild West Figures plus Terrain, Animals, Rules, Cards, Free Publications, our Gunfight Royale Boardgame, and STLs for Home Printing!

Distributed Exclusively in Europe by Caliver Books.  
**WWW.KNUCKLEDUSTER.COM**

### Turn your Lead to Gold!

Is the loft threatening to collapse? Are you ever going to paint those figures? Would you like the cash to start another period or scale?

I buy collections of painted or unpainted figures, any make or scale including Games Workshop and historical figures. Also Board Games, RPGs, model kits, books and terrain.

I will buy your entire collection (not just the good bits), pay in cash, and collect the items from your door. No distance is too far.

Contact me on 07914 609709, email: wargamesbuyer@gmail.com or write to Rob Palmier, 23 Clanfield Avenue, Wolverhampton, West Midlands, WV11 2QU.

# Giants In Miniature

LATEST RELEASE  
wargamesillustrated.net  
northstarfigures.com

For Billhooks Hibernia

For Billhooks Northumbria

GREAT DARCY OF THE PALE 1503  
GiM 73

LITTLE JOCK ELLIOT 1566  
GiM 74

# MARDAV MINIATURES

High quality 3D printed WWII models  
Vehicles ♦ Infantry ♦ Artillery ♦ Terrain  
**WWW.MDMINIS.CO.UK**

Paintingden Miniature Painting Service.  
10mm to 32mm  
The painting service for the gamer.  
Email: paintingden@yahoo.com  
Web: www.paintingden.co.uk  
Address: Paintingden,  
19, Browne Road  
Fulwell  
Sunderland,  
SR6 9HQ

UK Mega Wargamer  
Ron Ringrose

## MINIATURES FOR SALE

Check out the

listings  
of 'nellie88cars'



**COMING ON A MOONLIT NIGHT SOON!**

# WARGAMES ATLANTIC



**AARWHOOOO!!!**

*The Blood Cursed...  
The Fanged Ones...  
Nightpack...  
Lost Children of  
the Forest  
Whatever you  
call them—they're  
coming for you!*

WARGAMES ATLANTIC CLASSIC FANTASY

20 MULTI-PART HARD PLASTIC 28MM FIGURES

**WEREWOLVES**

**FREE WORLDWIDE SHIPPING! JUST SPEND \$50/£35!**

facebook.com/wargamesatlantic      DESIGNED ON BOTH   SIDES OF THE POND

**VISIT US AT WWW.WARGAMESATLANTIC.COM**

# FRONT RANK

## *Figurines*



## 40MM

EXPLORE OUR POPULAR RANGE  
OF FIGURES IN 40MM METAL.  
FEATURING:

▶ **THE AMERICAN WAR OF  
INDEPENDENCE**



[www.GRIPPINGBEAST.com](http://www.GRIPPINGBEAST.com)

