

THE WORLD'S PREMIER TABLETOP GAMING MAGAZINE

# WARGAMES illustrated®



## FREE



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CAESAR EPIC FRAMES



ISSUE 439  
JULY 2024  
UK £5.99



**WHAT A CARTEL!**  
The drug war on the tabletop



**PARTIZAN 2024**  
The best games from the show

SCAN HERE  
WITH YOUR  
PHONE TO SEE  
WHAT'S INSIDE



THEME: ANCIENTS - BIG, SMALL, AND EPIC - PLUS LOTS MORE



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## FROM THE EDITOR

The advent of Warlord Games' Hail Caesar Epic Battles has sent us into Ancients adulation here at *Wi Towers*. Naturally, we were very keen to get the new Epic scale (that's roughly 15mm to me and you) models to you as Freebie Frames as soon as possible, and we are particularly pleased at having bagged (literally) five different Epic options for you. The budget/bags can't stretch to including all five different frames with every magazine (that would be madness!) but if you search through the shelves of your newsagent or hobby store you should find a healthy mix of Carthaginians, Republican Roman, Allied Troops, War Elephants, and Celt Warriors. I suggest that if you don't get the 'right' frame bagged with your first purchase of the magazine, you simply buy two or three more copies, until you do!

All five fabulous frames are discussed in detail in our Frame Focus article on page 26. It's there that you will learn all about the different troop types on your sprue, plus the others that are out there, luring you in from their place on the shelves.

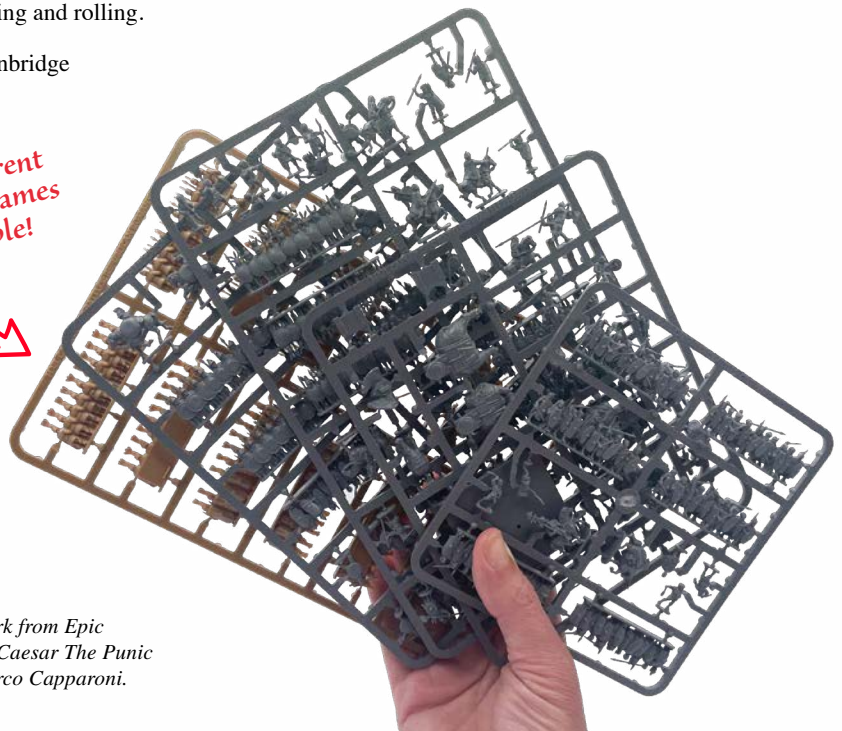
Our Ancients adulation has led us to include a total of six articles about all things classical, biblical, and generally BCE in this month's magazine. You will find articles looking at Ancient gaming and modelling, big battles, Ancient figure collections, and more beside. When you have had your fill of all things Ancient, you will find lots more in the magazine to inspire your hobby, including our in-depth look at the UK's best wargames show for demo games (judge for yourself) - Partizan.

I really hope you like your new Epic Hail Caesar frame, and that you find plenty more to enjoy in the pages of this Ancients themed issue.

Happy reading and rolling.

Dan Faulconbridge  
Editor

Five different  
Freebie Frames  
available!



Cover artwork from Epic Battles Hail Caesar The Punic Wars, by Marco Capparoni.

## CREDITS

Produced in the UK.

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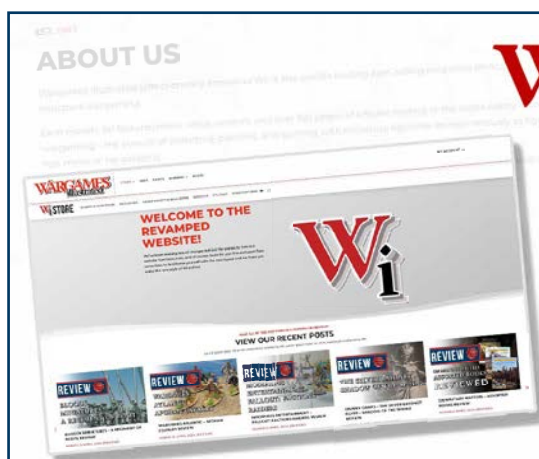
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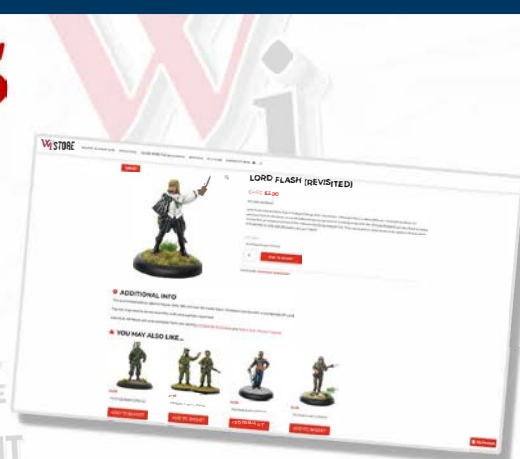
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# OBSERVATION POST

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

## DAVE TAYLOR MINIATURES - THE ART OF... VOLUMES 7 TO 9

Wi alumni Dave Taylor has taken his hobby knowledge and layout talents to a different realm over the last few years, showcasing the skills of incredible miniature painters in his *The Art Of...* series. This collection of coffee-table-books has grown into a vibrant, nine-volume collection (with three more on the horizon), and each is packed with beautiful photos, insightful commentary, and useful advice from some of the world's best painters.

Every volume is an encapsulation of the creations, methods, and ethos of a particular painter; these entries in the series explore an assortment of projects from three very different artists, whose varied aesthetics and techniques ensure each volume will intrigue painters in a different way.



### DETAILS

- **SCALE:** Assorted
- **PERIOD:** Sci-fi and Fantasy
- **PRICE:** \$38/£27
- **FORMAT:** 112-page full-colour hardback. Also available in PDF format.
- **AVAILABLE FROM:** [davetaylorminiatures.com](http://davetaylorminiatures.com)

### ERIK SWINSON

Flipping through Volume 7, readers will have their eyes frazzled by the bold work of American painter Erik Swinson. Beyond the visual flair shown in the fantastic quality photographs, much of the written guidance from Erik skews to colour palettes and their application. Common colour schemes are presented - complementary, analogous, triadic, and more - before Erik explains how different colour choices can bring different responses from viewers. A gallery of his projects shows the theory in practice on fantasy and sci-fi models of larger scales. Not the sort of thing you'd put in your tabletop army, but the skills are all applicable to any figures you fancy.

The finale of the book is a section called 'Featured Work', where three projects are given a more in-depth examination. The advice is inspirational and informative, rather than explicit, but the finished pieces show Erik is an artist well worth learning from.





## BJARNI DALI

*The Art Of...* books aren't painting guides in the traditional sense. While they present suggestions and show off some processes, strict step-by-step guides don't really feature. In Volume 8, a few of Bjarni's projects are discussed through their different stages, so this is perhaps the title to pick up if you want guidance that feels a little more familiar.

This miniature painter from the Faroe Islands (the books take in talent from across the globe) discusses the ethos and background behind his extensive conversions and impressive final projects. There are interesting asides, such as the pros and cons of imposing deadlines on miniature painting, and it's great that this volume showcases the work of a painter and convertor who is also a keen gamer. The focus is on the grimdark universe of *Warhammer 40,000*, with skirmish warbands, dioramas, and bigger scenery projects all included. There's a copious amount of building and weathering ideas that will be transferable to historical terrain and vehicles here.



## KATARZYNA GÓRSKA

Katarzyna Górska is the Polish artist showcased in Volume 9 and hers is perhaps the most intriguing and unusual of the books. Much of her story - the first quarter of the book and some later parts - covers non-miniature art; she has tried just about every artistic pursuit imaginable on the way to becoming one of the world's highest regarded miniature artists.

She explains how certain works in different mediums have influenced her journey and, once the book reaches her figures, those influences become apparent. It's fascinating to see them reflected in parts of her miniature painting and, along with breakdowns of her singular style, there are some sections that document progress on particular parts of her models. It's a treat to see how a huge dragon evolves from a simple colour sketch to a magnificent, finished piece.

There's a sense of motion and drama in every surface Katarzyna paints and this book offers some insight into her techniques and colour choices, yet leaves the reader ready to take their own journey with their figures, finding their own path of inspiration and creativity.

## CONCLUSION

With the interest in high-level display miniatures growing, these books seem like essential recommendations for any passionate display painters. They shouldn't be ruled out by army painters either. It would be lunacy to try and imbue each of your force's individual figures with the artistry these painters show in their pieces, but there's fundamentals, ideas, and techniques to implement on a broader scale. If you do, you'll make a historical army that stands out from the crowd.

*The Art Of...* series doesn't just focus on technical proficiency; it emphasises the importance of creativity and personal expression in miniature painting, and that's something we can bring into any project! The insights of these three artists combine to give a vast palette of possibilities; one that all miniature painters will benefit from, whatever their level of experience.



## STRATEGIES GAMES LAB - CLOSE QUARTER BATTLE ASSORTMENT

*Close Quarter Battle* is a game of modern, cinematic combat, with operatives heading off around the world on secret missions to take down drug cartels and other criminals. Such a game calls for action movie inspired, larger-than-life miniatures, and Strategies Games Lab are proving they've got the resin casts for the job with their third wave of releases.

It's a varied bunch of characters and 'grunts' but what clearly connects them (besides the game world they reside in) is that they are all cast in thermoplastic resin. This increasingly common production method remains somewhat divisive, making for detailed but slightly bendy figures that can be more difficult to clean than standard resin casts but, on the upside, are more likely to bounce (rather than snap/shatter) if dropped. Happily, these are good-quality casts, and the material shows off the sculpts well, as you can see in the raw resin photos here.

The scale's a bit of an unusual one, with figures measuring approximately 30mm to their eyeline. This may be a tactical decision on the part of Strategies Games Lab, to have their range somewhere between the more common 28mm and 32mm scales, thus working in both. What's a couple of millimetres between friends (or sworn Operative and Cartel member enemies)? With the varied poses the scale didn't strike us as problematic when mixing ranges.

### DETAILS

- SCALE: 30mm
- PERIOD: Modern
- PRICE: £13/\$16 per-pack (£6/\$8 for the Guard Dogs and £15/\$19 for the Police)
- MATERIAL: Thermoplastic resin
- AVAILABLE FROM: [strategiesgameslab.ca](http://strategiesgameslab.ca)

### ECHO AND FOXTROT

The Operatives are known by their codenames and are perhaps the most interesting element of the range. Each Operative pack includes three figures of the same character, in varied poses, which fits the 'cinematic' goal of the game brilliantly and gives gamers and painters plenty of options.

Echo looks something like a James Bond type agent, confident and rather suave, with minimal military 'flash' present and practical poses. The prone figure observing Cartel goings-on is our favourite here. Foxtrot is rather more like a nimble videogame character, and she looks equally capable with ranged or close quarters takedowns. If you want cinematic, one version of Foxtrot even has the Marvel movies' 'just landed like Black Widow' pose!

These are quite the bargain too at £13 for a set (£4.33 each) of well-sculpted and good quality character figures.



### MILITARY AND REBELS

While the Operatives have some parts to be glued on, they don't come with build options, unlike the Military and Rebels sets, which can have variation aplenty. You'll be able to build three figures from each pack but thanks to extra options in each, and the fact that bits can be used across the sets, there's far more variety available here.

Armed with assault rifles and confidence, these grunt level fighters still have a good bit of detail and character to them and with the varied heads you can present male and female fighters. Weapons include M16s for the Military and AK47s for the Rebels, which seems like the right kind of mix to us.







## UNDER THE MICROSCOPE

### THE CARTEL

Not new to this wave of releases, but worth a look if you've not come across the range before, are the Cartel figures. There are two thug packs - wild looking characters with assault rifles and SMGs - and two Cartel Sicario packs - equally characterful individuals, exhibiting everything from controlled menace to snarling mania, and armed with a huge range of weaponry, including an RPG. These cost the usual £13 but are not suited to mixing parts like the grunts in the new wave of releases.

Ready to lead is a Cartel Drug Lord, standing atop stacked bricks of cocaine, and looking preposterous and imposing in equal measure! He costs £6 and is a cracking single mini.



### POLICE AND GUARD DOGS

These two packs move away from the three figures/£13-per-set conventions of the previous ones. The Guard Dogs are a cheaper option at £6 for two bold beasts, and these are appealingly big and aggressive canines. They could probably be fitted into ranges from a vast timeframe and might be worth a look if you want some hunting dogs in your army or skirmish gaming.

The Police cost £15 but four figures are included. Less specialist combatants, and suited to a good range of modern gaming, they have some more rudimentary tools along with their selection of guns. Parts can be switched between these, and the Military and Rebels sets too, which will give more creative players the chance to build all sorts of different characters for use in interesting scenarios. James made a couple (right) and mixed in parts from other sets. This makes for some very Hollywood looking rogue Police.



Overall, this is an exciting range of well-made and well-sculpted figures that capture the trappings of the action movie worlds that inspired their rules very well. The price tag is reasonable for such detailed resin figures, and we're excited to see what's next, especially if parts continue to be interchangeable.



## BRICKSKRIEG - TANKS, INFANTRY, AND RULES

Brickskrieg offer an intriguing fusion of 'LEGO' and wargaming, with a growing range of 'build it yourself' WWII sets available. Their packs take inspiration from the many LEGO 'My Own Creations' (MOCs) that fans on the internet build and distribute, and Brickskrieg have packaged their own up - based on the Second World War's infantry, armour, and terrain - as affordable sets to be built.



With packs representing British and German armies (and French on the way) along with a fun range of buildings, defences, and trees, the Brickskrieg packs offer the promise of a nostalgic toy-building experience, combined with the hobby many of us big kids progressed into - miniature wargaming.

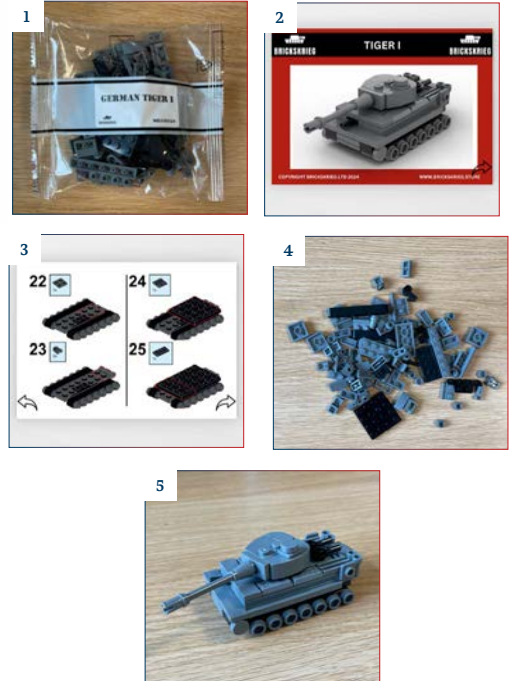
Each set comes with the necessary pieces you will use to construct the model (or models) and there's a QR code to access clear build instructions. We had a good time putting together our Tiger I and Cromwell tanks, and there are nice details on each, such as the little machine guns, exhausts, and different vent and track styles. The infantry are a little less fun to build; necessarily repetitive to achieve a uniform look, but once constructed, there's a lot to like about the cute microscale models and, of course, no painting required!

### LEGOish

It's worth noting that, while these figures evoke the spirit of LEGO, they do not come with official bricks, and nor do they claim to. The parts in the sets bear a strong resemblance to the mass-produced plastic from Billund but lack the branding and snappy, perfectly clean fit that comes with the official product. This distinction may affect the experience for some LEGO purists, who cherish the tactile pleasure of assembling authentic sets, but it didn't really hurt our enjoyment. There were a few times, particularly the wheel areas of tanks, where parts warped just a little as we pushed them together, but that was our only real criticism and, once built, everything looks great and holds together well.

## DETAILS

- SCALE: 15mm
- PERIOD: World War Two
- PRICE: From £4 for infantry up to £59 for the Battle in a Box Starter Set
- MATERIAL: LEGO-like bricks
- AVAILABLE FROM: [brickskrieg.store](http://brickskrieg.store)



Despite the absence of official bricks, the Brickskrieg sets are fully compatible with standard LEGO, which means keen creators can integrate them into their existing collections or build new tabletops and features, should the mood take them. This should enable players to customize their armies with new weapons, accessories, and custom-built terrain features.



## UNDER THE MICROSCOPE

### GAMING

You might choose to work the Brickskrieg models into your WWII wargame of choice and, if it's fairly scale agnostic, there's no reason you shouldn't be able to do so. You could even rebase the infantry onto individual bricks if you felt like creating a scaled down version of something like *Bolt Action*.

There are, however, free rules available on the Brickskrieg website, designed for play with their products. It's a simple wargaming system, with basic movement and D6 rolls for shooting, bravery, and melee, along with some extra damage tables for the armour. If you're looking for ease of play, then these are a good gateway to Brickskrieg gaming, and one can't complain about a freebie... but we can't help but feel they're missing a trick. With the ability to modify the sets in play, but dismantling or adding bits, we'd love some 'Masterbuilder' elements in play for things like changing weaponry, gradually destroyed terrain, and so on. Perhaps this wouldn't best represent the historical feel the writer was after, but it would be a lot of fun and match the unique selling point of the kits.





## FENRIS GAMES - ASSORTED ANIMALS

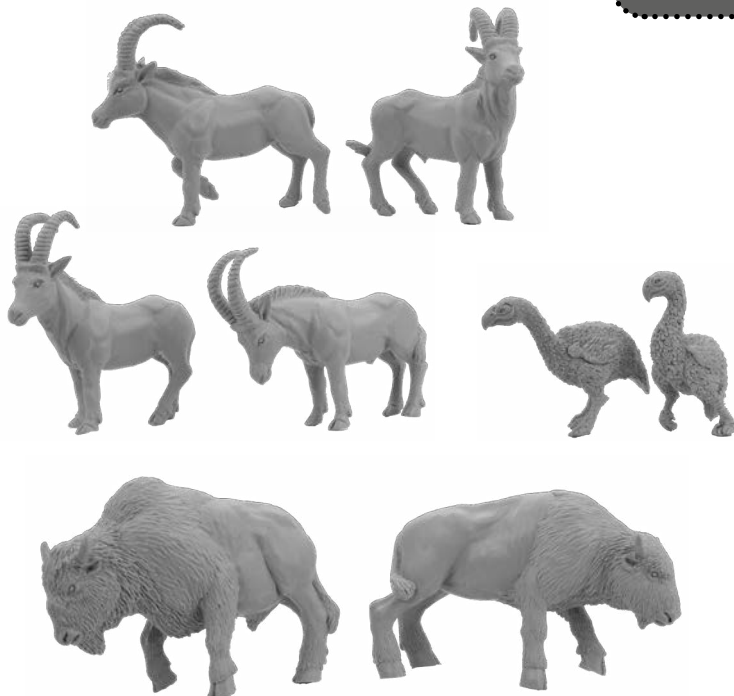
While traversing the traders at this May's Partizan [See page 62 for our full report - Ed], we bumped into Fenris Games' co-owner - Ian Brumby - and left with an armful of animalistic miniatures to review.

Fenris Games produce extremely high-quality resin casts: a production method that shows off the detail of their diverse sculpts wonderfully, and requires admirably minimal clean up. Across the packs that we got, there was barely a scalpel scrape required to get models ready for painting, but you'll need to spend a few more pennies than you may be used to for this quality. Alongside the sharp resin details is the lure of some characterful and less-commonly seen creations in Fenris' ranges.

### BEASTIES

If you fancy some animal inspiration for new gaming scenarios or vignette construction, how about some majestic Bison? This pair - one male and one female - are single-piece casts, sculpted by Fenris' other owner (and Ian's brother), Jo Brumby. They are scaled for 28mm gaming, but, as befits these huge creatures, they are weighty and about 55mm long. These are great models, with a lovely sense of weight and heft, as are a pack of four Sable antelope, also sculpted by Jo. These could be combined for all sorts of gaming across Africa.

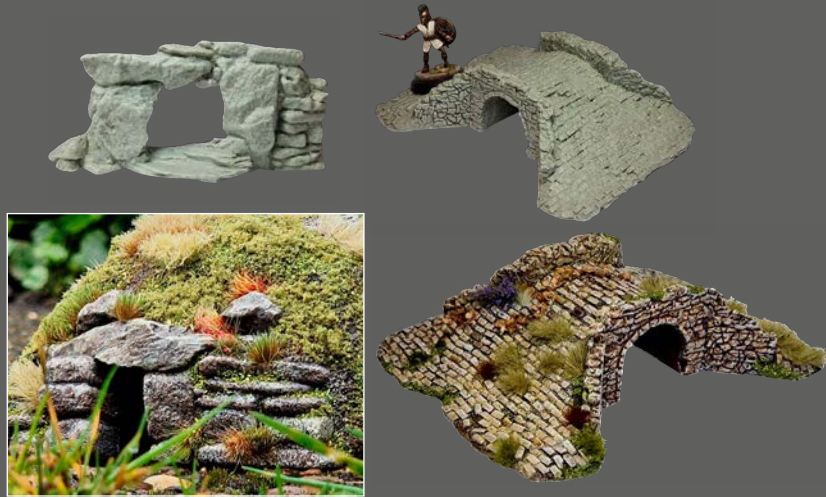
Want to head further back in history? How about a long way back to prehistoric Terrorbirds, sculpted by Fancagne Didier? If you like the idea of carnivorous landbirds causing mayhem, these may be just right for you!



## UNDER THE MICROSCOPE

### TEMPTING TERRAIN

While holding the reins with a lot of Fenris Games' production casting keeps Ian busy, he also makes a good bit of their great terrain. We really like the Auld Bridge, which would be great for a wide range of periods, looking like it is constructed from ragged cobblestones. Another enticement is the selection of resin barrow entrances, which you can build into hillsides to add interest to your existing terrain.



### ARMY OF DUCKNESS

Things get a little weirder with these anthropomorphic little quackers. The work of sculpting legend Kev Adams, these are appealing warrior ducks of differing styles and roles. Originally made in metal, they were recently transferred to resin through a Kickstarter campaign, and are now available to buy in packs.

Duck Adventurers Herrek, Merrick, and Berwick have a pseudohistorical style... assuming history was written by ducks, while the Quack Troops pack contains four hardened fighters (the one-eyed Drake Plissken may be our favourite). They're fun little miniatures that measure around 24mm to their eyeline, and it'd certainly be entertaining to sneak one or two into historical units and see if opponents notice!

The Army of Duckness range also includes other feathered friends (or fiends, depending on your perspective), a broad variety of other beasts, and duck-themed terrain.



### DETAILS

- SCALE: 28mm
- PERIOD: Assorted
- PRICE: £20 to £25 per-set
- MATERIAL: Resin
- AVAILABLE FROM: [fenrisgames.com](http://fenrisgames.com)

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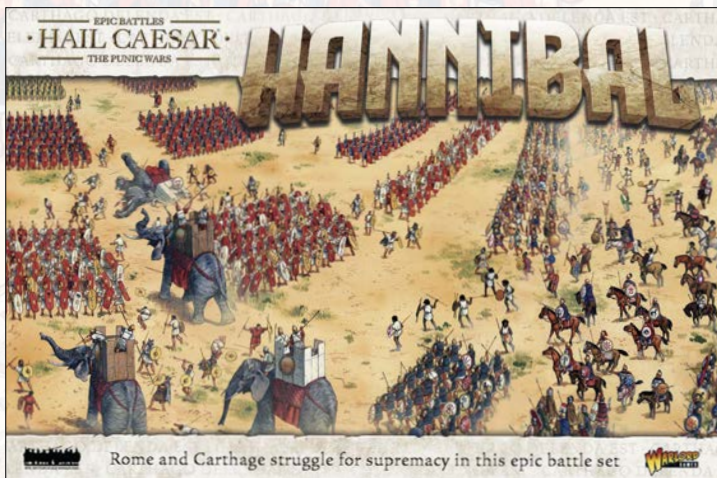
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Here are some examples of miniatures you can find in the Hail Caesar Epic Battles range - visit [warlordgames.com](http://warlordgames.com) to see everything that is available!



Carthaginian War Elephants



Spanish Scutarii



Republican Roman Hastati



Libyan heavy infantry

- Hail Caesar Epic Battles: The Punic Wars A5 rulebook
- Detailed, full colour assembly and painting guide leaflets
- 1 laser-cut MDF Roman watchtower - exclusive to this set!
- The following hard plastic miniatures:
  - 10 mounted Carthaginian commanders
  - 4 mounted Gallic Celt commanders
  - 4 mounted Gallic Celt standard bearers
  - 8 Carthaginian war elephants
  - 15 bases of Libyan heavy infantry (20 soldiers each)
  - 15 bases of Iberian Scutarii warriors (20 soldiers each)
  - 12 bases of Celt warriors (20 soldiers each)
  - 4 bases of Gallic Celt skirmishers with slings
  - 10 bases of Numidian skirmishers with javelins
  - 10 bases of Libyan-Pheonician cavalry
  - 10 bases of Numidian cavalry
  - 12 mounted Republican Roman commanders
  - 12 bases of Republican Roman Princeps (30 soldiers each)
  - 12 bases of Republican Roman Hastati (30 soldiers each)
  - 12 bases of Republican Roman Triarii (30 soldiers each)
  - 12 bases of Republican Roman Velites skirmishers
  - 4 bases of Republican Roman heavy cavalry
  - 4 bases of Republican Roman light cavalry
  - 18 bases of Celtiberian warriors (20 soldiers each)
  - 18 bases of Italian allied infantry (20 soldiers each)
  - 12 bases of Numidian skirmishers with bows
  - 12 bases of Balearic Slingers
  - 12 bases of Ligurian light infantry skirmishers
  - 12 bases of Spanish Caetrati skirmishers
  - 12 bases of Gallic Celt cavalry
  - 12 bases of Spanish cavalry



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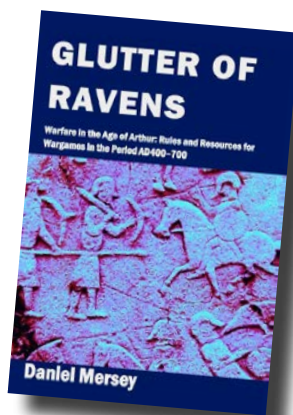


# RELEASE RADAR

He's returned from his honeymoon and made the Release Radar seat his own once more. Dom Sore discusses the new and upcoming wargaming items that have caught his eye.

## GLUTTER OF RAVENS

I will start with a 'new' set of rules from the mind of Daniel Mersey, *Glutter of Ravens*, available via Wargames Vault ([wargamevault.com/product/467352/Glutter-of-Ravens-Warfare-in-the-Age-of-Arthur](http://wargamevault.com/product/467352/Glutter-of-Ravens-Warfare-in-the-Age-of-Arthur)), is a slightly revised update of the original 1998 rules. I think that means they are classed as vintage. They model warfare in post-Roman Britain and, while they may be an older ruleset, they still have a lot to like. Dan has reproduced these because the original publisher is no more and there there has been renewed interest in them.



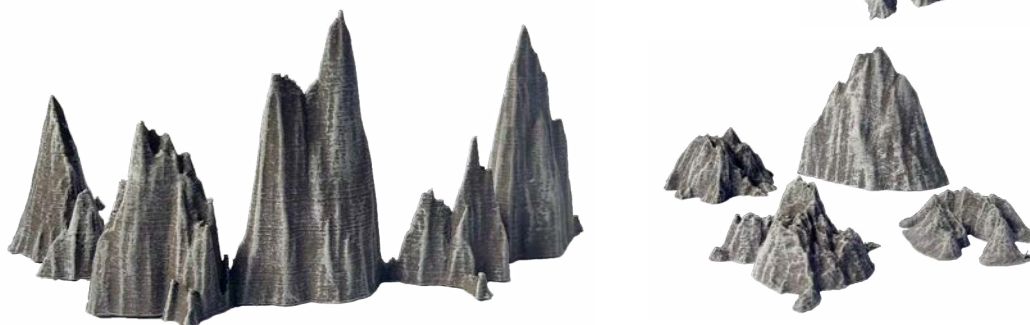
Hello again! I am back from my short break and ready to go; I hope you missed me. Thanks to Paul for covering while I had my wedding and honeymoon. Being married hasn't stymied my hobby time and interest; I once again have some more goodies to share with you.

Those of you who are familiar with such ancient tomes from the last century will recognise some of the mechanics, including a nod towards ground scale and how long a turn represents. There's also a short history section, but the author suggests the reader should approach it with caution, given the time and discoveries that have since passed.

This is a small sized wargame with a suggested play area of 60cm x 60cm, making it perfect for a travel set or to use in the pub. You will need to make decisions from the very start; you only have a limited number of points to assign to your chosen units and any that have a stat that is zero will take no part in your battle this time. Movement has limited options that will keep your brain fizzing with tactical decision-making, in part because the game was originally designed for a gridded tabletop. Melee is determined by opposed dice rolls but you will not be destroying your opponent's units in one go, so be careful with gung-ho charges. Now... where did I put my tiny Romano-British?

## TERRAIN IN ALL SHAPES, SIZES, AND COLOURS

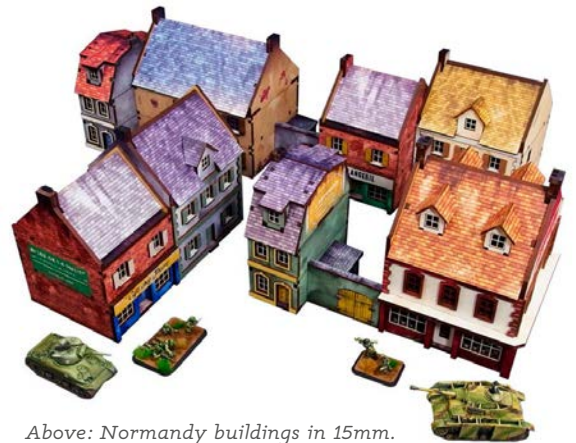
Do you need islands for your little ships to sail around? Yes? Then have a look at Iron Gate Scenery ([irongatescenery.co.uk](http://irongatescenery.co.uk)) who have released six sets of islands, from large to small. These are all produced in resin, and you can buy them painted if you are struggling for time. They are 1/700 scale, but they would also be useful as scatter terrain for larger scale games you might play - a cliff in 1/700 scale looks like a small rocky outcrop in 1/56! I like multi-use terrain pieces, and these fit that bill. Just try not to add any bits to them that would firmly set the scale at one end or another.





Buildings are always a happy addition to my battlefields but, if your cravings for structures outweighs your painting time, then pre-painted buildings are a gift from heaven, like the new releases from Micro Art Studio ([microartstudio.com](http://microartstudio.com)). Callum and James first had a play with this range of 'pre-painted' MDF at the end of 2022 (search for 'Pre-painted MDF terrain from Micro Art Studio' on the *Wargames Illustrated* YouTube channel) and it's come a long way since then, with a townsworth of structures available. The latest releases include several of their Normandy buildings in 15mm - the garage, factory, town houses, and restaurant - and these are also available in a handy bundle. They are as richly decorated as their larger 28mm cousins and will fit onto any tabletop with minimal painting fuss. Speaking of 28mm, Micro Art Studio have also released five new buildings for *Infinity*, the sci-fi skirmish game. These buildings are designed for the Al Medinat region of the Haqqislam faction, with a very Middle Eastern look. There are two Hammam, a Madrasa, a Minaret, two Medinat Gates, and three Qubba, as well as a bundle that gets you all the pieces in one go. You need a lot of terrain for *Infinity* and these are a great addition. You need a little more patience to build things properly but, once you do, you'll be good to go without the need for paint.

Below: Buildings for *Infinity*.



Above: Normandy buildings in 15mm.



As gamers, we sometimes miss out on the random pieces that litter the real world, making our tabletops a little too clean and unreal. The easy way to counter that is to add some scatter, and the latest products from Oshiro Model terrain ([oshiromodels.co.uk/28additions](http://oshiromodels.co.uk/28additions)) are a great place to start if your gaming is in Japan - two resin Market stalls - *yatai* as they are called in Japan - have lovely details, and there's a set of market goods. Each *yatai* comes with a taste of those market goods, so you know if it is a fruit, veg, or fish seller. Oshiro also offer the option of having these painted for you to save time; a service I take advantage of when I can. Although the stalls are very Japanese in style, the market goods are generic enough that they can be utilised across other periods and locations readily.

## WWII ARMOUR APLENTY

MarDav Miniatures ([mdminis.co.uk](http://mdminis.co.uk)) have been at it again, pumping out new products at speed, including a range of armoured cars and a host of US halftracks. All of these are 3D printed and UV cured resin, so you can get them in 28mm and 20mm scales. They look accurate to my amateur eye with the detail I expect from MarDav products.



Above: SdKfz 234.



Above: Steyr ADGZ.



Above: M20 Scout Car.



Above: Panhard 165/175.



The armoured cars cover the French Panhard 179 and Panhard 165/175, German SdKfz 234/2 Puma, SdKfz 234/1, Steyr ADGZ (technically Austrian but we don't mind calling it German), and SdKfz 247B Command car. There's a US M8 Greyhound and M20 armoured car too. The US halftracks consist of the M2 and M3 transports, M15 and M16 anti-aircraft (and anti-infantry) vehicles, M4 Mortar Carrier, and the T12, T19, and T30 Howitzer motor carriages. The question now is do you want quad .50 cal machine guns, 75mm field gun, 105mm field gun, or all of them? I like the meat chopper (four machine guns) for versatility and the T19 105mm howitzer for the laughs at mounting such a big gun on a halftrack. The two French Panhards make me want to resurrect my early war French army... or maybe do some inter-war North Africa insurgent fighting.



Above: T19 HMC (Howitzer Motor Carriage).



Above: M15 GMC (Gun Motor Carriage).



Above: M4 Motor Mortar Carrier (MMC).



Above: M3.

## COLD WAR WARRIORS

1st Corps' growing range of Cold War era figures grows some more ([1stcorps.co.uk](http://1stcorps.co.uk)) with four new packs of figures added to their British Army range. Each contains four 28mm scale figures in white metal, sculpted by Mark Fuller, showcasing his distinctive style that always reminds me of illustrations from *Commando* comics. These soldiers are all wearing the MKIV steel helmet except for two, who have foregone their protection, and the main weapon is the L1A1 SLR, again except for two figures. These outliers have an SMG and a sniper rifle, though my knowledge of cold war weapons doesn't stretch to being able to identify them specifically. These are great figures for any of the Cold War gone hot scenarios that exist - something rooted in reality, like the Falklands, or Winter of 1979, which details the collapse of British society.





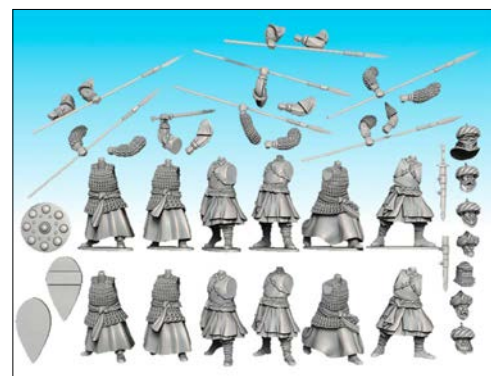
### 3D FIGURES

Sure, all our figures are 3D in their own way, even the excellent Peter Dennis Paper Soldiers, but here I mean 3D printed, so pedants be seated! There are two primary choices for the consumer; print yourself STLs or ready printed figures. Mardav, mentioned earlier, fit the latter category, as do the new Cowboy figures distributed by We Print Miniatures ([weprintminiatures.com](http://weprintminiatures.com)). There are 21 of these figures now available at the larger 32mm scale, which is a little off for many popular games. I do wonder if they could do them slightly smaller, so I can use them *In Dead Man's Hand* or *Dracula's America*, as they have some excellent character to them. They also have some interesting body types represented, which makes for nice variety and realism; there are a few less than trim fellas in them thar hills for us to paint up and use!



Unlike many ranges of digital minis We Print Miniatures show prints of their figures (left) as well as renders (above), which means you'll have a much better idea of what your purchase will actually look like.

If you're already on the technological bandwagon and printing things yourself, how about the new Andalusian Spearmen STLs from Atlantic Digital, the digital offshoot of Wargames Atlantic ([myminifactory.com/users/WargamesAtlantic](http://myminifactory.com/users/WargamesAtlantic))? These spearmen are part of the army of Al-Andalus in the 10th and 11th Century (seen below) and with this multipart STL you get a set that's a lot like a plastic frame. There are loads of parts so you can modify your spearmen easily and don't end up with one pose repeated. Six bodies, three shields, eight weapon arms (including a sword option), and seven heads provide a varied set of anatomical building blocks. The beauty of the Atlantic Digital sculpts is that they are compatible with the plastic sets Wargames Atlantic produce, allowing for easy and more multitudinous conversion opportunities.



Maybe something a little later is more your taste, like the new 13th Century figures from Black Knight Miniatures ([myminifactory.com/users/BlackKnightMiniatures](http://myminifactory.com/users/BlackKnightMiniatures)). These cover the fighting between the Teutonic Knights and the Kingdom of Poland for the control of the Northeast of mainland Europe. There are many troop types, including Knights (mounted and foot), archers, men-at-arms, warriors, and commanders, perfect for an Eastern Princes or Holy Order warband for SAGA.

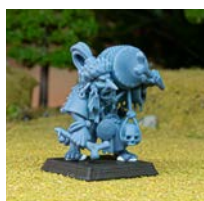


Above and below: Kingdom of Poland in fantry and cavalry.

Above, right, and below: You can see the Black Knight Teutonic Knights in various stages on their MyMiniFactory store: renders, prints, and painted figures.



If Fantasy is more your flavour, how about some wonderful Steppe Goblins from Highland Miniatures ([myminifactory.com/users/Highlandsminis](http://myminifactory.com/users/Highlandsminis))? That's Steppe Goblins as in Eurasian Steppe, not the offspring of your Dad's new partner [B'doom! Tcsh! - Ed]. These are pleasingly old school in their style, resembling classic Warhammer offerings, and there's wolf cavalry and chariots, bolt throwers, archers, and spearmen, along with some characters. Do I need more Goblins? No. Do I want more Steppe Goblins? Yes! Could I get away with using them as Huns in historical games? no one really knows what Huns looked like so pointy nosed goblins are as good as anything... right?



While having a break has been nice, it is a pleasure to come back to doing something I really enjoy - planning hobby purchases and being a bad influence on your own piles of unpainted potential! I hope you enjoy it too. Until next time, fare thee well, and happy gaming!



V FOR VICTORY - INITIAL THOUGHTS - A RELEASE RADAR ELEVENTH HOUR SPECIAL

Just days before heading to press with this issue of *Wargames Illustrated*, we received an advanced copy of the forthcoming World War Two skirmish game from Studio Tomahawk. Leaving us with no time to get the 'toys on the table' and give *V for Victory* a playthrough, we hot-footed the rules over to Release Radar operative and Studio Tomahawk/WWII gaming fan Dom, for him to supply us all with his initial thoughts on the upcoming rules. Over to you Dom...

*V for Victory* (apparently/annoyingly pronounced "five for victory"), comes from the folks behind wargaming big-hitters *SAGA* and *Muskets & Tomahawks*. It is ostensibly for 28mm figures, although other scales can be used. Predominantly designed as an infantry skirmish game, vehicles can make an appearance.

*V for Victory* uses a set of (downloadable or purchasable) cards for activating units, with players having their own hands, plus a bonus a deck that is used by both players - this is a concept that will be familiar to *Muskets & Tomahawks* players, but with the twist of a common deck. *SAGA* players will recognise the Very Short, Short, Medium, and Long measuring rulers which are employed in both games.

Combat, Spotting, and Morale are determined by dice (get ready polyhedral fans!); either D6, D8, or D12. These are Boosted or Burned by varying modifiers. A 5+ is always a success, hence the name V (five) for victory, meaning rolling a D12 gives you a greater chance of success.





The effectiveness of troops is measured using Stress and Morale. Stress is measured in points and every three Stress Points moves a player's unit down a Morale Level. As your troops become more stressed they will deteriorate and become less effective. Managing your troop's Stress is crucial to your force's success.

Squads are chosen from Orders of Battle provided in the book. These currently cover: United States, Soviet, British, German, and Resistance/Partisan forces. Players control one or two squads, then access support units depending on the number of Support Points the scenario allows for.

### MINIATURES

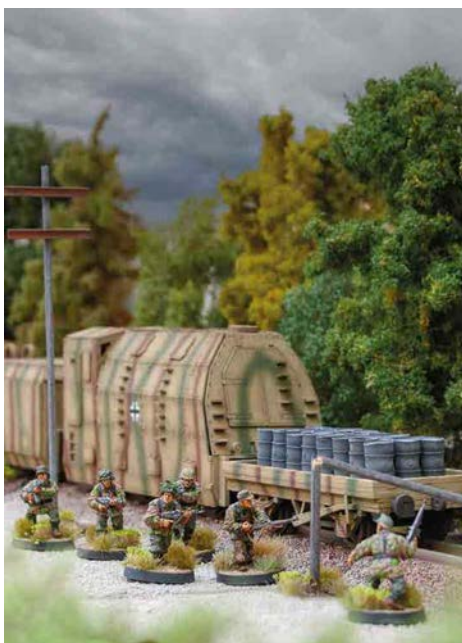
You will of course need figures to play *V For Victory*. Our personal preference is for 28mm figures, but with a few tweaks the game is just as fun with other sizes of figures, like 20mm (also called 1/72) or even 15mm. Figures should be based individually, as befits the skirmishes this game represents.

The Orders of Battle on page 73 will give you an idea of how many figures you'll need. Generally you can assume you'll want about thirty figures, along with a couple of vehicles or heavy weapons.

Each player is free to choose the size and shape of their figures' bases. However, be aware that if there's a truly vast disparity in the size of each side's bases, it can have a small impact on the game.

We recommend your miniatures go onto round bases, between 25mm and 30mm in diameter. If both players agree, you can put several figures on the same base, and simply use a die or marker to indicate any casualties suffered by this larger base. This is particularly useful for support weapons like mortars and machine-guns, which are often simpler to assemble and use with several figures on the same base. But this has no mechanical effect: the rules still treat each figure as an individual.

Vehicles can be mounted on a rectangular base of the same size as the vehicle's footprint, but basing them is optional and the choice is left entirely up to player preference.



### STRESS & MORALE TOKENS

Stress and Morale tokens are used to ratchet up the anxiety level of your units and mark how battered their morale gets.

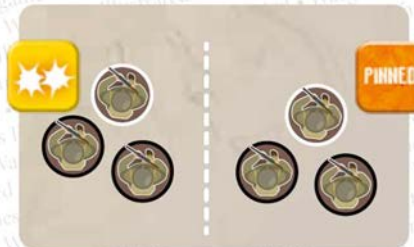


During the game, units accumulate Stress points. Once they have three, their morale deteriorates and their Stress points are reset to zero.

The marker beside a unit denotes their current level of Stress and Morale. There are four Morale levels: confident, shaken, pinned, and panicking. Each one corresponds to a colour, as follows:

- Green for 'confident'.
- Yellow for 'shaken'.
- Orange for 'pinned'.
- Red for 'panicking'.

Therefore, a unit could be Shaken with 2 Stress points, or Pinned without any Stress points, as shown in the example below.



Of course, a lack of markers means the unit is confident and without stress.



The Stress system and dice mechanisms are interesting aspects of the rules, designed to really make a player think. Combining these with the Card Activation System will mean the players regularly have a lot of decisions to make. The National Special Rules and Platoon Special Rules interact with the game in differing ways and will vary in their usefulness, depending on the scenario in play.

Players will see the influence of other Studio Tomahawk games in this ruleset, but their touch is very light - *V for Victory* is far from being *SAGA* or *M&T* in World War Two. The limited army options are to be expected in the initial release, but I hope these will be expanded on in future - mainly as I have a lot of Italians and Romanians I can utilise!

I'm looking forward to giving the rules a go as soon as possible, and reporting back with my gaming assessment.



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Waterloo is a fascinating but subtle battlefield. Wellington's eye for terrain and talent for drawing his opponent onto ground of his own choosing allowed him to observe enemy dispositions and approach routes whilst concealing his own troops thus achieving tactical surprise which was key to his success. This tour consists of a series of country walks with like-minded people during which we cover about 5 or 6 miles a day. The knowledge gained will provide an invaluable holistic scenario upon which to base wargames of this and many other Napoleonic battles.

27th - 30th Sept 24

with Maj Gen Ashley Truluck

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Aug 24 with Col Bob Kershaw

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# QUICK FIRE!

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

## A MEDIEVAL CARRACK FOR £2(ISH)

By Nick Folley

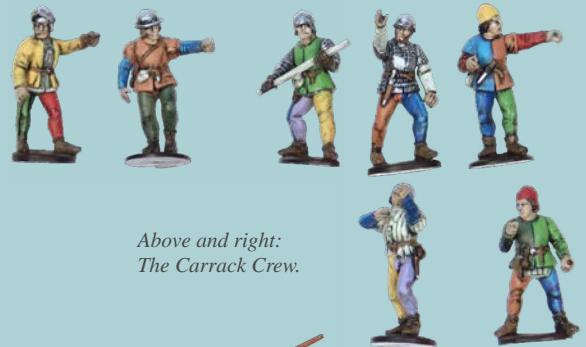
Prompted by recent articles on medieval boats in *Wargames Illustrated*\* I thought I would share my own efforts. In 2014, I bought a 1:48 scale wooden model of the *Santa Maria* in a charity shop for the princely sum of £2. You can guess, from the price tag, that it was in a state of dusty dilapidation, but I could see the potential. I got to work, removing browning tattered paper sails, tangled decaying rigging, brass cannon, and anything else that snapped off in the process, which was a lot; the wood was thin and very dry.

Life intervened and the ship was stored away for almost a decade. When I finally got back to it in late 2023, I realized (as I don't normally build model ships) I had no idea how to restore it. I knew nothing about rigging, not even whether medieval carracks had deadeye rigging! I couldn't find the pieces I'd removed anywhere, of course. Memo to self: never dismantle anything you're not 100% sure of having time to restore immediately and take lots of photos of the original condition!

I had to spend hours online doing very interesting research and downloading photos to guide me. As I couldn't find the deadeyes for the rigging, I had to spend about £30 on new ones along with some other pieces. Most of the cost was shipping. Missing or broken pieces of the ship - masts, yardarms, and sideboards - had to be remade from new strips of wood, with brand-new fore and aft castles made from MDF. The rigging was an interminable nightmare: complex, and seemingly never-ending. I had to thread each deadeye with a fine needle, splitting several of the tiny things and often drawing blood in the process. I later learned there are special rigging jigs you can buy, but by then I'd improvised with straight pins, foam board, and pliers to get the job done.



Above: The ship in progress with masts and some rigging attached.



Above and right: The Carrack Crew.



Above: Fo'castle crew at work.





*Above: The improvised rigging jig used for the project.*

To replace the tiny nails I'd lost, I simply snipped straight pins down to 5mm length and pushed them in wherever needed. They worked a treat.

Two months and lashings of PVA later, the basic repairs and rigging were done and I could focus on gluing back the ladders, anchors, and mini barrels.

For sails I decided to use real white cotton as the paper sails had looked awful. I had pieces cut to the right size, folded in two, and glued at the edges with Copydex. To take them to the next level I ruled them with faint pencil lines 10mm apart and took them to a professional seamstress who, for less than £10, did incredibly fine stitches along the pencil lines that made them look like the real thing.

All that remained was to make a new stand (MDF with Polyfilla waves), a red-and-white (England) pennant, and a crew of Perry Miniatures, adapted from the incredibly versatile 1450-1500 Infantry. With bows and billhooks snipped away, and mostly 'civilian' heads used, I created a crew ready to sail.



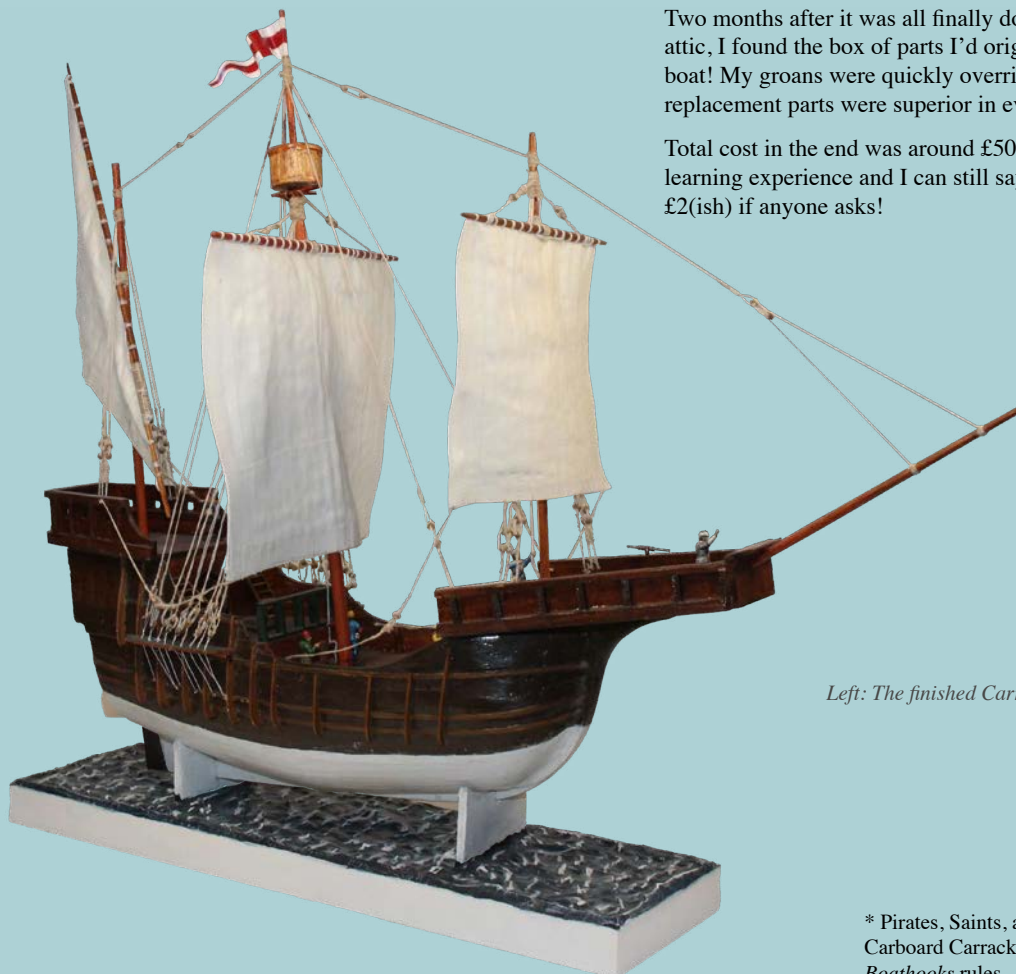
*Above: The anchor at the side of the Carrack.*



*Above: The missing parts I found once the build was done!*

Two months after it was all finally done, clearing out the attic, I found the box of parts I'd originally removed from the boat! My groans were quickly overridden by the fact that the replacement parts were superior in every way.

Total cost in the end was around £50, but it was a wonderful learning experience and I can still say that the boat cost £2(ish) if anyone asks!



*Left: The finished Carrack in all her glory!*

\* Pirates, Saints, and Crusaders (Wi435), Carboard Carrack Quickfire (Wi432), and the Boathooks rules.



## THE LITTLE GENERAL'S NEW RIDE

By James Mould

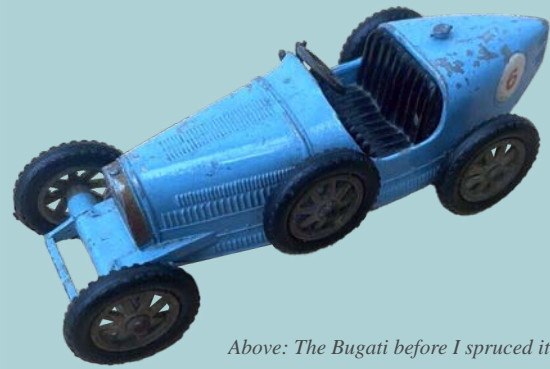
My current wargaming obsession is, in part, the fault of *Wargames Illustrated*. A year or so ago I was bedazzled by the article on Mark's Little Soldiers. The models in the photographs were just what I had been looking for, without ever really knowing it until that moment. I was completely captivated by the style of sculpting and painting. I began to keenly follow Mr Coplestone's updates on Instagram and eventually saw his little soldiers, and his wonderful table, in person at Partizan last May. That was sufficient. I was sold, and immediately bought several packs, as did my friend Matthew who happened to be standing next to me at the time.

Over the intervening year, Matthew and I have each painted enough figures to start playing a game of my own devising, set in fictional 1930s Balkan microstates amidst the swirling political currents of the time. I knew that my made-up microstate (Moldania) was heading for civil war, and I needed a rebellious generalissimo to represent the thrill and threat of the coming storm.

I had been browsing the Matchbox Models of Yesteryear and Lledo Days Gone ranges of toy cars and was pleased to see a banged-up Bugatti Type 35 going very cheap. It was a bit of fixer upper, but I thought it would be the perfect vehicle for the thrusting, arrogant vision of modernity espoused by my little general.

I set to work, cleaning up the car and sawing the legs off the general. I had to sculpt a pair of crude sitting-down legs with Milliput, which went directly on to the seat of the Bugatti. I used Milliput instead of Green Stuff because I would have to drill the material once it was cured, to pin the general in place.

The painting was straightforward, which is one of the joys of Mr Coplestone's models; clean colours, neatly applied and finished, with a dollop of gloss varnish, and everything looks great. I painted the top half of the general before attaching it to the legs in the car. If I had been more patient, I might have drilled out the rivets holding the car together and painted the whole thing in pieces, but in the end it wasn't necessary.



*Above: The Bugati before I spruced it up.*



*Above: Moldanian paparazzo capture a photo of the generalissimo as he drives by the troops.*

Once everything was painted, varnished, assembled, and touched up (I had a couple of little gaps to fill where the body and legs connected), I took him out for a spin and had a local Moldanian paparazzo snap some photos for the papers. Storm clouds may be gathering on the horizon in Moldania, but for now I am very pleased indeed with my shiny toy car. If he wasn't so clearly a fascist, I'd have him out on display, but you can't have everything I suppose.



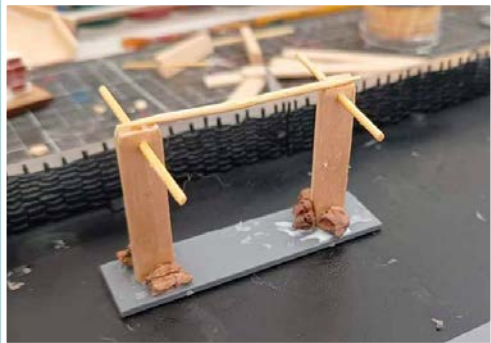
*Above: The car in its bold coloured glory.*



## LET THE WINE FLOW

By Alessandro Fietta (translated by the *Wi* team)

From England to the Adriatic, and since the days of ancient Greece and Rome, vineyards have been a feature of the European countryside. They also make for an eye-catching addition to the wargames table. With very few commercial vineyard models available, the wargamer will probably need to employ his or her scratch-building skills to create their mini winery.



The main vertical beams were made from balsawood, with an (uncut) cocktail stick glued in place spanning the top of the two beams. Cut down cocktail sticks were driven through the beams near the top of each, and pieces of cork 'rock' were glued around their bases.



Four vineyard sections were constructed in total and based on spare Perry Miniatures plastic bases. Additional cocktail sticks were added to create a total of 12 crossbeams.



After painting, the vines were trailed across the crossbeams, down the main beams and glued in place. They were purchased from German terrain manufacturer Mininatur.de.



Once surrounded by a plastic wicker fence and based, the vineyard makes for a great terrain piece, especially for skirmish gaming - where the models can fight amongst the vines!





— EPIC BATTLES —

# HAIL CAESAR®

## FREEBIE FRAMES



**Carthaginians, Republican Romans, Allied Troops, War Elephants, or Celt Warriors - to celebrate the release of Epic Battles Hail Caesar, one of these fabulous frames has been (randomly) bagged with this issue of *Wargames Illustrated* magazine, and we hope you are as impressed as we are by this latest Epic offering from Warlord Games.**

This first release for Epic Battles Hail Caesar is focused on the Punic Wars, which famously featured Alps hoping Carthaginian commander Hannibal Barca and his nemesis, Scipio Africanus. Let's take a closer look at the five frames that form this month's freebie giveaway!

### REPUPLICAN ROMANS

The Roman frame contains five major Roman troop types of the Punic Wars: Hastati, Principes, and Triarii infantry, Velites skirmishers, and Equites cavalry.

The Hastati, Triarii, and Principes aren't quite like other Epic Battles infantry models, most of which are designed to be deployed two strips per base. The Roman army of the period would generally fight in close ranks at the unit level, in the *acies triplex* system, and Warlord wanted to represent that on the tabletop. Employing the existing strip system would have led to very cramped bases and a lot of wasted detail that would never be seen when assembled. Instead, Warlord have gone with a three-part model which, when assembled, conveys the tight Roman manipular system much better on the tabletop.



Above: Republican Roman Light Cavalry.

Right: Republican Roman Triarii.



Above: Republican Roman Hastati.

Right: Republican Roman Principes.

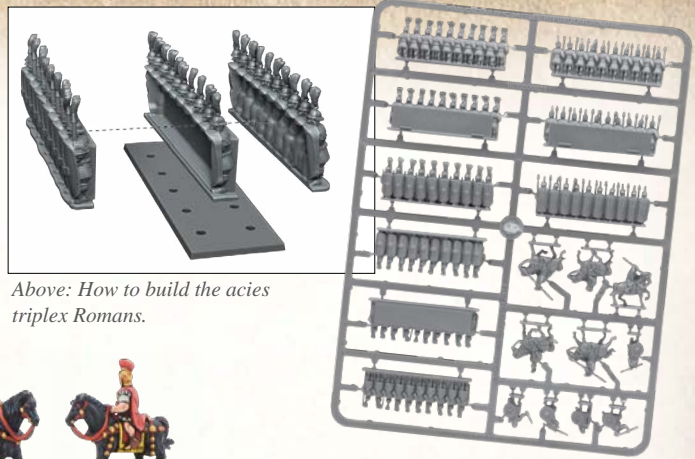




Each frame provides enough parts for one 'block' of each of these infantry types, and they can each be identified pretty easily - the Hastati are unarmoured, while the Principes and Triarii both wear mail shirts. The difference between the latter two troop types comes with their helmets and shields. The Principes wear the same kind of simple helmet with plume decoration as the Hastati, while the Triarii have helmets styled to resemble ancient Greek Corinthians. Their shields also have embossed decoration, marking them out as elite troops.

Also included on the Roman frame are five Velites, the light skirmishers of the army, and four Equites cavalymen. The Velites are the poorest men in the army, armed with javelins and small shields. In contrast, the Equites came from Rome's 'knightly' class; well equipped with armour, spears, and shields.

Finally, the frame also includes a mounted Roman commander, resplendent in cloak and bronze 'muscle' cuirass, and riding a horse covered in decorative harness.



Above: How to build the acies triplex Romans.



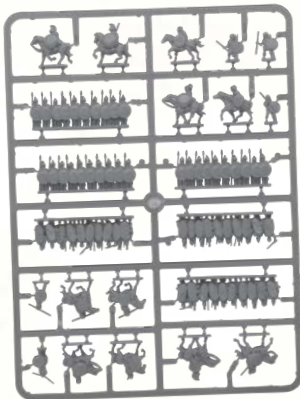
Above: Roman Commander.



Above: Republican Roman Velites.



Above: Republican Roman Equites Cavalry.



## CARTHAGINIANS

This frame is a great introduction to the variety of forces on offer to the Carthaginian commander/player.

The core of the Carthaginian army were the soldiers from the heartland of Carthage - the Libyan Heavy Infantry. The three stands of figures on the frame carry their signature large round shields and wield long spears.

The Iberian Scutarii were allies of the Carthaginians during the Punic Wars, and acted as the army's medium infantry. The three stands of

Scutarii on the frame carry the large oval shields common amongst warriors of a Celtic lineage, are armed with long swords, and wear heavy cloaks - handy when crossing the Alps!

This frame also provides a handful of Liby-Phoenician Cavalry. The Liby-Phoenicians were the peoples that inhabited the cities and towns of North Africa, and were subject to the authority of Carthage during the Punic Wars. Interestingly, they are only mentioned in the ancient sources as providing cavalry to Carthaginian armies.

The Eastern Numidians were an ally of Carthage during the Punic Wars, providing the army with some of their best quality cavalry and infantry skirmishers. Both appear on the Carthaginian frame and will provide the Carthaginian commander with much needed 'light' troops.

And speaking of Carthaginian commanders, last, but by no means least, this frame features a suitably imposing, mounted Carthaginian commander model, dressing in linothorax armour with a crested 'Thracian' helmets.



Above: Libyan Phoenician Cavalry..



Above: Libyan Heavy Infantry.



Above: Carthaginian General.

## BASES

You will, of course, need bases for your new figures which can be purchased from the Warlord Games website, or you can make your own by searching for the 'Epic Bases' article on the Wi website (Wi410 Basing your Napoleonic Infantry), and following the simple instructions there. Don't be fooled by the title, the same bases work across various historical periods!

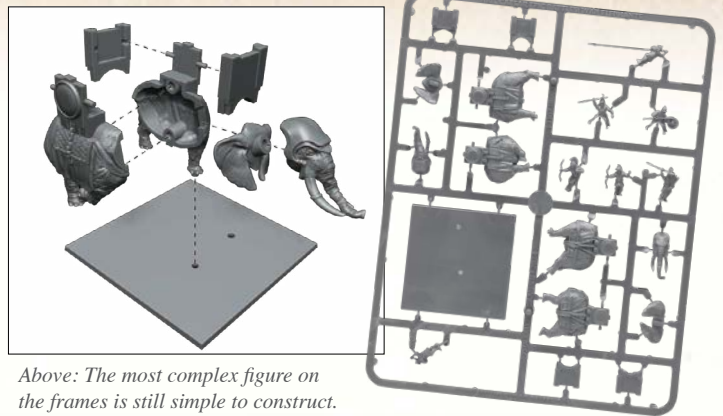




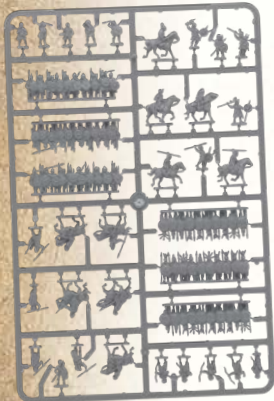
## CARTHAGINIAN WAR ELEPHANTS

Perfect for trampling the foe or routing all before you, War Elephants were the cornerstone of many a Carthaginian army.

Each Carthaginian War Elephant is made up of six components: two body halves, ears, head, and two howdah panels, which fit together really easily. Each frame also contains a pair of mahouts (elephant 'drivers'), as well as five different Carthaginian soldiers (two with bows, two with long pikes, and one with an armful of javelins), which can be mounted however you like, meaning no two war elephants need look quite the same.



Above: The most complex figure on the frames is still simple to construct.



## ALLIED TROOPS

The Punic Wars was a time of shifting alliances, and the peoples of the ancient world, whose homelands bordered the rival empires of Rome and Carthage, would lend their muscle to whichever army served their own needs, and paid them the most coin!

The Allied Troops frame is thus useful for Roman or Carthaginian players, and features a plethora of mercenary talent.

Hailing from the central-northeastern Iberian Peninsula, Celtiberian warriors crossed the Alps with Hannibal in 218BC, but also fought as allies for Roman commander, Scipio Africanus. The figures on the Allied Troops frame wear a suitable mishmash of clothing and helmets, and carry a mix of hand weapons and caetra style round shields.

The Italian states and tribes around Rome made alliances with the Romans and (partially after the Battle of Cannae) the Carthaginians. The Allied Troops frame features three stands of Italian allies, instantly recognisable by the soldiers wearing the 'Samnite style' feathered helmets.

Missile troops on this frame come in the form of Numidian skirmishers with bows, and the famous Balearic Slingers; both troop types had a reputation for battlefield prowess.

The spear and oval shield armed Ligurian skirmishers from northern Italy provide more light troops for either the Carthaginian or Roman army. As do the spear and caetra shield carrying Spanish Caetrati.

Gallic Celt horsemen, with their predominantly oval shields, and Spanish riders, with their circular caetra shields, make up the light cavalry element of the Allied Troops frame.



Above: Italian Allied Infantry.



Above: Spanish Caetrati.

Above: Balearic Slingers.



Above: Celtiberian Warriors.



Above (left to right): Numidian Skirmishers with javelins and with bows.



Above: Spanish Cavalry.



Above: Numidian Cavalry.



Above: Spanish Scutarii.



## AN EPIC ENDEAVOUR

Perhaps you don't intend to collect a whole Epic Battles Hail Caesar army or, in addition, you would like a centrepiece diorama for your wargames room. Either way (or if you just like inspirational modelling!), you can look forward to seeing what *Wi's* Matt Parks has created using some of the Epic HC frames, plus items from his bits box. Here's a few teaser shots - we'll provide you with the full lowdown on Matt's project in another issue.



## CELT WARRIORS



Stretching from Northern Britain to far Eastern Europe, the Celtic tribes can provide the Roman or Carthaginian commander of a Punic Wars army with plenty of support in their quest for tabletop glory, or this frame can be a springboard for your own 'barbarian' force to take on the might of Rome or Carthage.

Warband warriors, slingers, cavalry, a standard bearer, and commander all feature on this frame, making a colourful and chaotic contribution to the world or Epic Battles Hail Caesar.



*Above: Gallic Celt Cavalry.*



*Above: Gallic Celt Infantry.*



*Above: Gallic Celt Standard.*

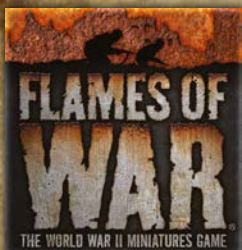


*Above: Gallic Celt Chieftain.*



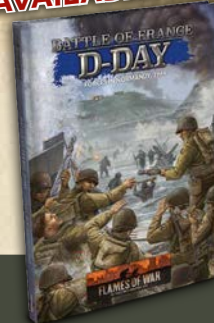
*Above: Gallic Celt Slingers.*





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- 2x Sd Kfz 10/4 (2cm) Self-propelled AA
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- 20x Panzer Lehr Dice
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- 2x Panzer Lehr Decal Sheets



### 21. PANZERDIVISION

Army Deal - GEAB27

- 7x Hotchkiss Assault Guns
- 1x Panzergrenadier Platoon
- 4x U304(f) Half-tracks
- 6x Lorraine Schlepper Self-propelled Guns
- 1x Sd Kfz 231 (8-rad) Armoured Car
- 1x Sd Kfz 222 (2cm) Armoured Car
- 1x Sd Kfz 221 (2.8cm) Armoured Car
- 1x Lorraine Schlepper OP
- 10x Unit Cards

#### ADDITIONAL ARMY DEAL EXCLUSIVE ITEMS:

- 1x Destroyed Lorraine Schlepper Objective
- 1x Crashed Typhoon Objective
- 20x 21. Panzerdivision Dice
- 20x 21. Panzerdivision Tokens and 2x Objectives
- 2x 21. Panzerdivision Decal Sheets



### 2<sup>ND</sup> ARMORED DIVISION

Army Deal - USAB13

- 8x M4 Sherman Tanks
- 3x Stuart Tanks
- 1x Rifle Company HQ
- 2x Rifle Platoons
- 2x M10 Tank-destroyers
- 1x M8 Greyhound Armoured Cars
- 2x Jeeps
- 4x 105mm Howitzers
- 10x Unit Cards

#### ADDITIONAL ARMY DEAL EXCLUSIVE ITEMS:

- 1x Crashed Kubelwagon Objective
- 1x Destroyed Stuart Objective
- 20x 2<sup>nd</sup> Armored Division Dice
- 20x 2<sup>nd</sup> Armored Division Tokens and 2x Objectives
- 2x 2<sup>nd</sup> Armored Division Decal Sheets



### 7<sup>TH</sup> ARMoured DIVISION

Army Deal - BRAB16

- 8x Cromwell Tanks
- 2x Firefly Tanks
- 2x Crusader AA Self-propelled AA
- 1x Motor Platoon
- 4x M5 Half-tracks
- 4x Sexton Self-propelled Guns
- 1x Sherman OP
- 9x Unit Cards
- 1x Command Card

#### ADDITIONAL ARMY DEAL EXCLUSIVE ITEMS:

- 1x Destroyed Tiger Objective
- 1x Destroyed Cromwell Objective
- 20x 7<sup>th</sup> Armoured Division Dice
- 20x 7<sup>th</sup> Armoured Division Tokens and 2x Objectives
- 2x 7<sup>th</sup> Armoured Division Decal Sheets



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# KNIGHT FEVER!

## VICTRIX BRINGS THE MEDIEVAL HEAT



The talented team at Victrix have been refining their highly anticipated Medieval range for quite some time now. We were extremely lucky to get our hands on some of the mounted Medieval knights early, along with some superb prototype decals to decorate them. Take a dive into this new range with us, ably guided by Steve Hales, who spreads his time between working on figures at Victrix and creating decals at Little Big Men Studios.

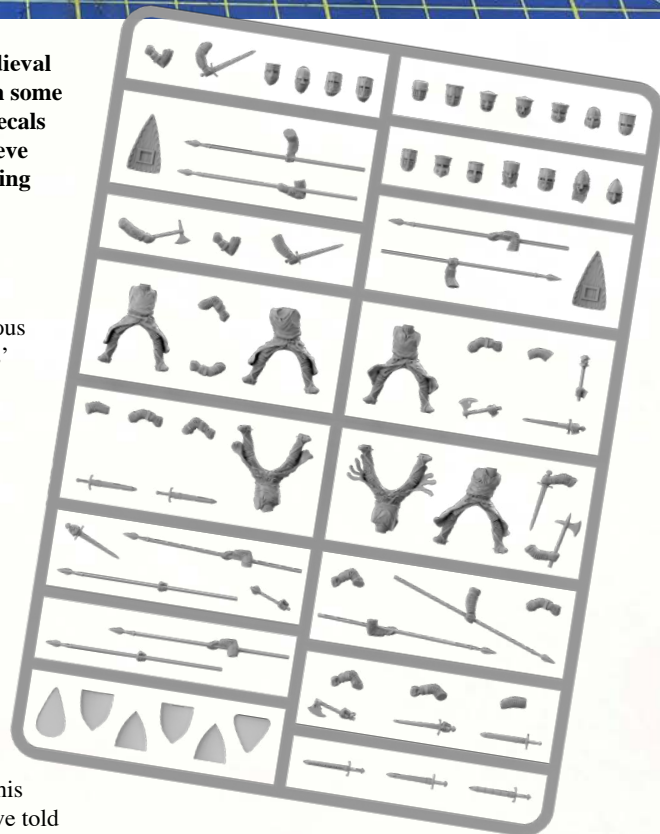
After dedicating a substantial amount of time, effort, and resources to their Dark Age and Ancients ranges (and pushing the quality of their plastics to the very top of the pile in the process) Victrix has turned their gaze to the Medieval period and the Age of Chivalry. The range of miniatures that is on the way is shaping up into something truly spectacular, with detailed and historically accurate plastic figures that will fit into a variety of Medieval conflicts and campaigns.

The inaugural set features mounted Medieval knights on barded horses, spanning the late 12th to mid-13th Century. These knights are equipped with full mail and surcoats, displaying a variety of shield shapes, including the teardrop design, which had not fully disappeared during this period. The helmet styles range from early open-faced versions to later barrel helmets - showcasing the evolutionary progress of helmets and providing plenty of options.

These knights can be deployed in all kinds of historical scenarios, including the Crusades and numerous European conflicts, like the Barons' War.

### FRAME FOCUS

There are two new frames in the set, one for the mounts and one for the knights, and the quality is truly excellent. These are some of the most dramatic horses we've seen in plastic and the riders, although they come as a single part consisting of connected torso and leg pieces, certainly aren't static models; Victrix has designed them with very active poses. "We wanted to give this set a great deal of dynamism," Steve told us, "With leans in the saddle, the raising of shield arms, and a combination of couched and upright lances, swinging swords, axes, and maces.

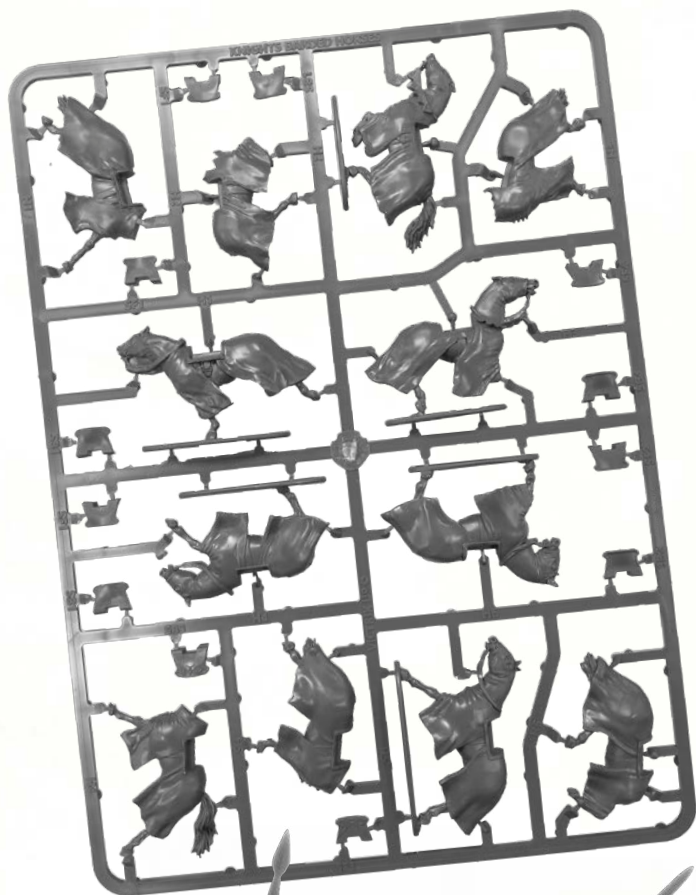


Above: The figures we got were so hot off the press that they were 3D printed prototypes rather than plastics, but this render shows the layout of the knight parts as you will get them. There are 18 heads on each frame, to be used on six knights, so you're spoiled for choice!



“Once they are on the new charging horses, with their billowing housings, they make for a terrific spectacle and we are very chuffed with the results!”

Eagle eyed readers, who are familiar with other Victrix sets, might notice that the mail has been made a bit finer on these figures. Steve explained: “We had to reduce the link size, so it did not look too large when stretched over small surfaces. It is the first time we have had to cover whole arms and legs and the larger link size, although great to paint, would not have worked on these models. The link thickness remains the same size as our other mail, due to tool cutter size restrictions when making moulds, but the ring diameter size has been shrunk.”



**GAMING WITH YOUR KNIGHTS - THE BARONS' WAR (1215-1217)**

A conflict primed for the thunder of plastic mounted knights' hooves is the Barons' War, a civil war in England, sparked by King John's refusal to abide by the Magna Carta. With barons riding to battle against the crown, Victrix's knights can represent the royalist forces, loyal to King John, and the rebellious barons.

The *Barons' War* skirmish rules from Footsore are the obvious choice for this conflict but if you want to mix things up (and perhaps use more figures) *SAGA*, *Lion Rampant*, *Hail Caesar*, *To the Strongest!* and several other Medieval rules can be used for the conflict.

**HISTORICAL ACCURACY**

The attention to historical detail ensures that the knights are not only visually striking, but accurate to the period without being too restrictive. This is the joy of multi-part plastic kits; they afford many options, and the inclusion of various helmet styles and shield shapes here truly reflects the transitional nature of the era. This was a period where evolution and orthodoxy clashed, and older styles coexisted with emerging innovations in armour, all of which you'll be able to represent on the tabletop.

To ensure versatility, Victrix has chosen not to include Cuisses (padded thigh pieces), which emerged around 1220. This decision allows these figures to represent a broader historical timeline, but Steve reassured us that future releases will include even more options. “Later armour styles, such as Cuisses, Schynbalds (shin greaves), couters (elbow armor), great helms, and Sugarloaf helmets are coming. These cover the period from 1250 to the early 14th Century and, while they will feature in other sets, you can mix and match parts.”



## EASTERN EXPANSION

As a compliment/counter to the knights, Victrix has already started work on Islamic forces, with Islamic infantry and heavy cavalry slated for release later this year. These are plastic troops that could look quite at home in a painting competition in the single miniature category with the heavy cavalry the real standouts. The smashing render below is a real beauty and calling out for a detailed paintjob.



## INNOVATIONS AHEAD

Victrix is working on more behind the scenes and Steve told us that they are incorporating some innovative parts into the Foot Knights, including separate leg options. “This means we can have earlier all mail legs or some from later, with Cuisses and Schynbalds. Also, it enables us to add a thickness to the inside of the knight’s surcoat, so it is not just a solid piece of plastic. It really looks like a piece of cloth with movement and depth. We always like to innovate to make our figures look dynamic and push the boundaries of the tooling department,” he smiles, “and not just go down the path of least resistance.”

### THE CRUSADES (VARIOUS CAMPAIGNS, 11<sup>TH</sup>-13<sup>TH</sup> CENTURIES)

Knights played a significant role in the Crusades and this series of religious wars, sanctioned by the Latin Church in the Medieval period, provides a treasure trove of possibilities for your new plastics. Notable moments include the Siege of Jerusalem (1099), the Battle of Hattin (1187), the Third Crusade (1189–1192), and the Fourth Crusade (1202–1204), and, should you want to learn more, we advise you join *WiPrime* and check out the first of our *WiPrime Collections* PDFs. It includes over 100 pages of history and wargaming ideas on the Crusades, largely written by period expert Steve Tibble.





## DELIGHTFUL DECALS - EXPANDING THE LITTLE BIG MEN STUDIOS RANGE

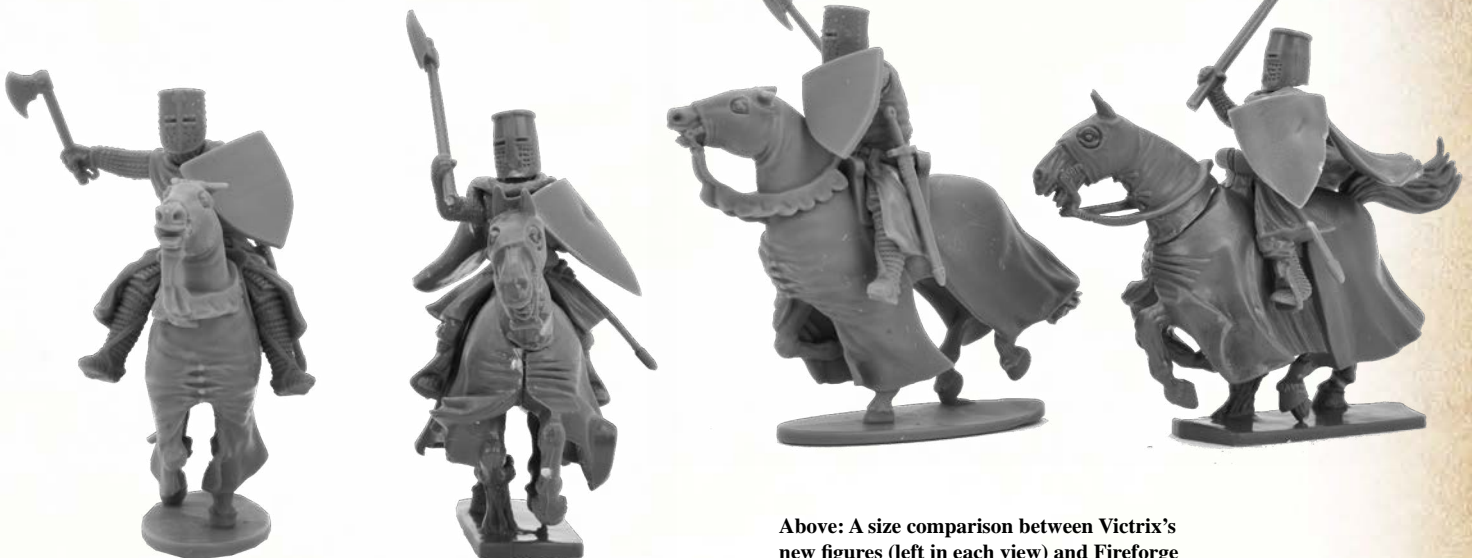
As you can see from the prototypes shown here (which will be refined by the time you can get your hands on them) an extensive range of shield, barding, and banner transfers will be available from Little Big Men Studios (LBMS). Steve, the owner and expert there, has carefully measured the barding to fit specific horse models with specific transfers that capture the movement and flow of the horse cloth. "There will be a few heraldic and Templar sheets for the launch," he informs us, "and I will add more to the range as it develops."



## EXCITING TIMES AHEAD

With Islamic infantry and heavy cavalry well on the way, foot knights being worked on, and Islamic horse archers and camel troops on the to do list, it's a glorious time for those passionate about this fascinating period.

These additions will allow gamers to recreate a broader range of historical conflicts, from the Crusades to the battles of the Reconquista, and should bring many new players to the Age of Chivalry and the adventures (and misadventures) that were a part of it!



Above: A size comparison between Victrix's new figures (left in each view) and Fireforge Games' Teutonic Knights (right in each view).



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# SMALL... FAR AWAY...



## Thoughts on Warlord's Hail Caesar Epic Battles and small-scale wargames, by Rick Priestley.

The warp and weft of the wargaming hobby has been reweoven many times since I was a nipper, not least in so far as 'all' wargaming was once what we now call 'historical' wargaming. Hence, that first great re-weaving, heralded by role-playing games - in particular, *Dungeons & Dragons*, which introduced many of us to the notion that wargames need not be based strictly upon historical conflicts, or be all about great big battles. To be fair, the twin harbingers of 'fantasy' and 'skirmish' wargaming were already percolating into the hobby, at least among (who were then) us younger players. Whatever the provenance, from the mid-'70s, our wargames began shifting away from being universally inspired by historical battles to being the right old mish-mash that we enjoy today.

The regular reader of this magazine will recognise the mix of fantastically-based and/or skirmish-oriented games that have come to populate many of its pages in recent times. I do not doubt that this is a fair reflection of the current shape of the hobby, as well as of the enthusiasms of today's hobbyists. *Wi* is also, I would

suggest, buoyed upon the aesthetics of publishing an exciting, visually appealing and inspiring publication. And who would want for anything less! However, the combination of these two factors (today's tastes and a visually-led presentation style) means that there are some aspects of our hobby that rarely get the attention they deserve in the wargames press.

One of those rarely-featured parts of the hobby is the world of wargaming with smaller-scale models. When I say 'smaller', I mean smaller than the 'usual' 28mm sized figure, be that foot to eye, knee to groin, arse to elbow, or whatever. Although they rarely grace the pages of *Wargames Illustrated* and other magazines, smaller scales remain popular enough to support manufactures as wonderfully diverse as Battlefront and Baccus, and a thriving competition scene that enables Britcon to stage Ancient wargaming championships for no fewer than four different rulesets, last time I looked. If smaller-scale wargaming takes a

back seat to its bigger, brasher, attention-seeking sibling, then it certainly isn't due to a lack of enthusiasm on the parts of players or manufacturers.

I don't know whether it's strictly true to say that gamers who concentrate their efforts on 15mm and smaller-scale figures are more interested in playing games than they are in collecting and painting model armies. However, it's hard to deny that small-scale figures are easier and more convenient to transport, which means they do lend themselves to tournament play, wherein travel is an inevitable necessity, and table sizes are often restricted. For the reasons already



Above: Wargaming at Britcon.



cited, players who are primarily game-driven get short shrift when it comes to the wargames press, compared to those motivated by a focus on painting and collecting. Once again, it's worth remembering that this was not always so, that tabletop and board wargaming once went hand-in-hand, and a previous generation of wargames magazines used to feature reviews of the latest board wargames, along with miniatures. To some degree, small-scale models bear a closer relationship to gaming pieces than do 28mm and larger pieces. The current edition of *Risk* has wonderful, very nicely sculpted model pieces at about 15mm, moulded in bright, single-colour plastic. Lest we forget, one can be a wargamer without ever lifting a brush.

### WHY GO SMALL?

So why 15mm figures - or for that matter 12mm, 10mm, or 6mm? It's hard to believe that when Miniature Figurines Ltd (Minifigs) introduced their 15mm ranges, their objective was to send the company's turnover into free-fall by selling cheaper figures. If a sizeable army of (then) 25mm figures might have cost £100, and a 15mm version of the same army only £50, how does that make any commercial sense? It only makes sense if the customer with £100 rattling around in the pocket of his loon pants should want to spend the whole lot on a 15mm army that is at least twice as big! Offering a smaller and cheaper alternative to a larger wargames figure might draw customers away from other manufacturers, but when it's drawing them away from your own products, you are only competing with yourself. Of course, the 15mm figure - or five-eighths (of an inch), as Dick Higgs charmingly describes them in a YouTube video that is doing the rounds - can do something that 25mm and 28mm figures cannot. Small-sized figures magically expand the size of your wargaming table! Who wouldn't want that?

I don't remember exactly which were my first 15mm models, but chances are that they were the original Minifigs strip figures. These were so called because they were sold in strips of five infantry and three cavalry - single-piece castings that had to be separated into individual



Above: Minifigs strip figures.



Above: *Risk* miniatures from a recent version of the game.



Above: Rick's Warmaster Orc army.

figures with pliers, a hacksaw, or sheer brute force, according to individual preference. Oddly enough, for someone whose main interest is gaming the battles of the ancient world, the two most substantial armies I put together using these figures were Royalists for the English Civil War, and a French army for the Italian Wars (early 16th Century). I've a notion both armies were built to take part in campaigns run by the late and sadly-missed Richard Halliwell. I have vague recollections of terrain-generation rules that obliged my array of French Knights to fight their way through a dense forest, only to emerge disordered in front of the Spanish artillery. I don't think it turned out well.

Regardless of past victories and, more likely, defeats, those huge games were glorious affairs, with armies that

filled our eight-foot table in a way that larger figures never could. On a like-for-like basis, my French Knights and doughty Cavaliers could be deployed onto a frontage half that of their larger stablemates. I made enough timber-framed buildings out of card to create a convincing English village, with roads and a bridge running across a stream. The whole thing looking like a proper settlement, rather than the odd house and outside khazi that we were reduced to with larger scales. Hills too suddenly took on the appearance of proper slopes,

and my cavalry looked even more splendid charging down them towards the hapless enemy (I wish!).

Over the years, though, the general trend with 15mm figures has been towards fielding modest forces on small tables - or even tiny forces, as in the case of twelve element 'armies' used for *De Bellis Antiquitatis*, aka DBA, for which even I own several armies. Rather than facilitating proper grand tactical games with more convincingly realistic armies and more faithfully-rendered battlefields, the smaller scales are more commonly employed where space is limited. The idea of using smaller scales to play bigger battles didn't exactly die, of course. No doubt, there are players across the length and breadth of the country quietly getting on with refighting the Napoleonic Wars using armies of thousands of



Above: DBA tournament in Saragossa, Spain.



ANCIENTS  
3000BC - 500AD



15mm figures. We don't hear much about them though. My own *Warmaster* game - which uses 12mm models - was an attempt to revive something of those past glories. On the whole, the standard bearers of the big battle have been the 28mm figure and the very large table, with beautiful - and eminently photographable - armies and terrain. The grand tactical game in this form is certainly something to admire, but for many players (probably most players), an impossible dream.

**EPIC BE UPON US**

It is with this in mind that, when John Stallard - head honcho of Warlord Games, and bachelor of this parish - decided to embark upon the Epic Battles series, there were those who thought he'd finally lost the plot. "Johnny boy", such types may have muttered over a luke-warm-pint of mild, "the only wargamers interested in small toy soldiers these days are those cold-eyed, hard-nosed, and sharp-tongued tournament wallahs... and they only like to play tiny games on weeny tables using an absolute minimum of models." I exaggerate somewhat, you understand: I mean, who drinks mild these days? El Supremo merely waved away such quibbles: "It's not about what's out there already. This is something different. It's about battles writ large, with massed formations that look like proper battalions. It's about grand manoeuvre. It's about the spectacle of battle!" Now, that struck a chord!

Well, the proof is in the pudding, and all that: the Epic Battles series has been very well received, and has lived up to those initial expectations. The first set to be released covered the American Civil War, and has been followed up by versions for the Waterloo campaign and English Civil War. Now it's the turn of the Ancient world in the shape of Epic Battles Hail Caesar - Hannibal. It's the Punic Wars with the might of Rome pitted against the might-have-been of Carthage. Bring on the elephants!

The size of the models, at 15mm tall, sets the range apart from other contemporary offerings of what are commonly described as '15mm' figures - which are generally bigger by at least a head, and considerably chunkier all round. To be fair, Warlord set out to make figures of a size that fit the dimensions of their standard plastic frame, with the vague idea that the models would be something like 15mm overall. Warlord themselves describe the figures as 13.5mm foot to eye. Ironically, Warlord's Epic figures are almost exactly the same height as my old Minifigs armies. It just goes to show: what goes around comes around. Warlord's Epic Battles therefore approach the subject of small-scale wargames



*Here at Wi, we have followed the progress of Epic's incarnation and growth, and along the way we've given readers a whole heap of freebie frames, enabling you to try before you buy into the tiny but mighty period of your choice.*



from an uncommon - if not a uniquely - 'epic' viewpoint; big battles with big units, not small battles shrunk to fit a limited space.

It's not difficult to spot how this philosophy has driven not only the size, but also the overall design of the Epic Battles range of models. By moulding the fighting units as strips, the bases become more of a standardised playing piece. They can be painted, of course, but I know that some players of the Waterloo version have chosen simply to spray one side red, and the other blue, with entirely satisfactory results - as one might have done with, for example, a conventional board wargame. Such a speedy solution doesn't stop the models being painted



Above: Epic Battles Carthaginian War Elephants.



Above: Epic Battles Celtiberian Warriors.





Above: Epic Battles Roman Heavy Cavalry.



Above: Triplex Acies pages from the Hail Caesar rulebook.

in more detail later, but it certainly enables you to get cracking straight away. In fact, I'm assured that the models in the forthcoming Epic Battles: Hail Caesar 'Hannibal' battle set (the box with both forces in the same package) will be moulded in different colours. The set also includes a bonus paper-board game by John Lambshead and me, which uses a selection of the pieces to enact an entire battle on a space no bigger than a coffee table, and practically straight out of the box. What did I say about Epic Battles not being about small games? Well, if you go for the big battle set, you get both.

Should you want to paint the models, as I'm sure most players will eventually if not straight away, it's worth knowing that the whole design has been tailored to make the process as easy as possible. Naturally, painting such small models to the very highest standard is going to take practically as long as painting larger models, even if the results are somewhat harder to spot at tabletop distances. The examples displayed by the Warlord team

are painted to the very highest standard, and look suitably magnificent! However, the figures also look very good with a relatively quick paint job, with simple but bold detail that can be brought out with 'wash' techniques and 'speed paint'. Because infantry are moulded in strips, with two (in the case of the Romans, three) strips to a base, you really only need to paint the front of the anterior base and the back of the rear base in detail, which also saves time. The other thing about these new figures - unlike with, say, Napoleonic - is that the main infantry units are mostly shields, so there isn't a huge amount to paint onto the front of the figures. Recognising this, Warlord have also produced tiny shield transfers (seen above left), which go a long way to lifting even the most basic of paint jobs, and enabling the armies to be ready for action that much quicker.

### TURNING CIRCLE

The game rules are an adaptation of *Hail Caesar*, and the game is essentially the same as that already played in 28mm.

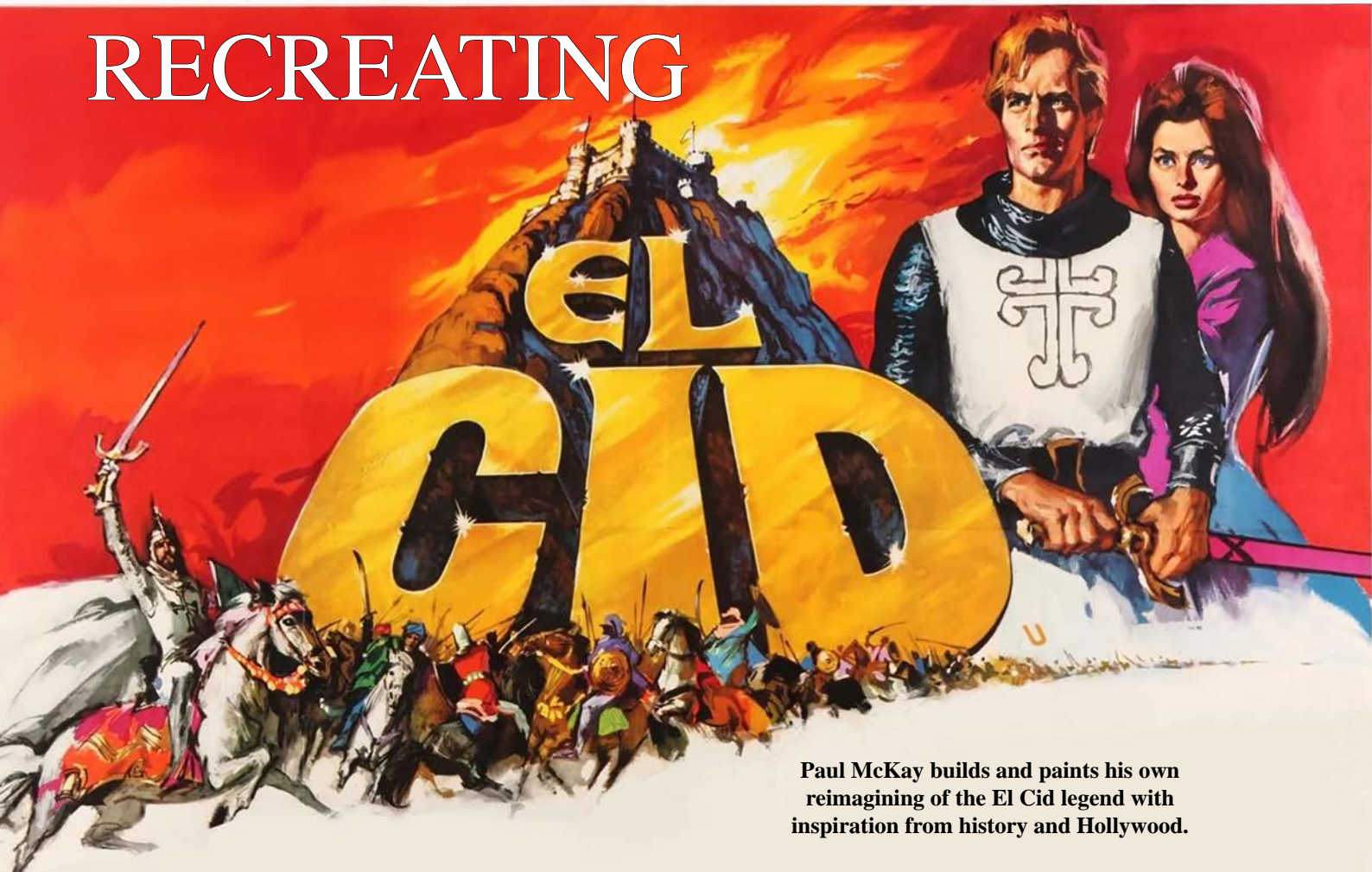
Therefore, I'm not going to write about the game itself; it's been out for a while, and is played fairly widely. As many will know already, the *Hail Caesar* game derives its core mechanics from *Black Powder*. *Black Powder* is itself an adaptation of the mechanisms I first developed for *Warmaster*, way back when. The whole thing has thus come full-circle, from a small-scale mass battle game, to a battle game with 28mm figures, and back to a small-scale mass battle game! This time around, we get two complete armies in plastic, along with the promise of further additions in metal and injection-moulded thermo-plastic resin. And the armies do look fantastic. The densely packed fighting units, presenting an impenetrable wall of shields to the foe, rather reminds me of the battle scenes in *Spartacus* (1960). The Roman army, seen from afar, deploys into the *Triplex Acies*, with serried ranks, marching relentlessly forward to the sound of blaring horns and tramping boots. No elephants in that one, but you can't have everything!

Footnote: If you are wondering about the title of this article - you don't watch enough Father Ted.





# RECREATING



Paul McKay builds and paints his own reimagining of the El Cid legend with inspiration from history and Hollywood.

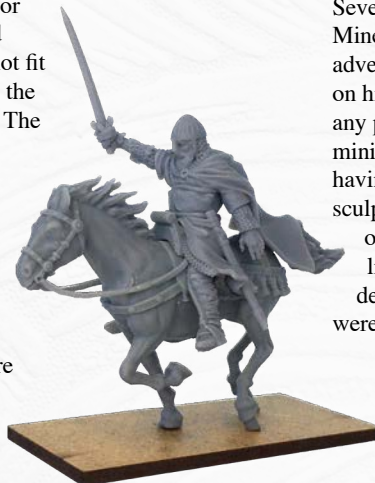
I am sure that many wargamers will have seen the epic 1961 film *El Cid*, starring Charlton Heston as Spain's most famous knight. In this article, I take him from the silver screen to the hobby desk, and make my own version of Rodrigo Diaz de Vivar (1043-1099), who fought with both Christian and Muslim armies and earned the honorific *al-sid* (meaning the Lord), and the Spanish title *El Campeador* (the valiant).

I was immediately drawn to the beautiful sculpts by Reconquer Designs (formerly Caballero) in my search for a figure. I was aware they made an El Cid figure, and when I perused their catalogue, I found they make various ones, including some stunning vignettes. Two scenes in the film struck me as particularly worthy of recreating in miniature:

1. El Cid's combat against the Champion of Aragon (Don Martin), with the winner receiving the city of Calahorra for their respective kings.
2. The final scenes in the film with the deceased El Cid 'leading the charge' against Ben Yusef's Almoravid besiegers at Valencia.

Reconquer make a duel scene - Rodrigo against the Andalusian Champion Hariz - but I rejected this, as the dress of the two knights in the film appear later in style than the 11th Century, and would require me doing major resculpting work or purchasing anachronistically styled knights that (while being accurate for the film) would not fit the time period it actually portrays. I settled on perhaps the most iconic scene and used the 'Rodrigo Diaz, El Cid - The Legend' figure from Reconquer.

This miniature looks very similar to a promotional still from the movie [See the bottom left of the feature image above - Ed], but the match to the film wasn't close enough to leave the figure in its original state. I wanted to portray Rodrigo carrying a banner and a shield, which I took from a Perry Hospitaller I had in my spares box. I feel that it looks much better (and more historically accurate) than the Hollywood plastic looking one carried by Heston.



Reconquer's duel between Rodrigo and Hariz. Lovely stuff, but not quite right for my purposes.

## AVAILABILITY AND PREPARATION

Several vendors market Reconquer figures. Mine came from Greygreen Customs, who advertise on Facebook. Message Graham on his site and he will quote you the cost of any purchase you would like to make. The miniature arrived in perfect condition, and, having been disappointed by other resin sculpts from different sellers (brittle resin or very poor detail and looking nothing like the advertised photograph), I was delighted with what was supplied. There were only a couple of tiny bumps which

Left: Reconquer's 'The Legend' figure served as the start of my project.



I cleaned off, and Graham tells me he always cleans and removes the supports from each figure before sale. Take care when you are cutting or drilling resin - I recommend you use a facemask when doing so - and ensure you wash the resin before priming your figure.

## PAINTING BABIECA

Rodrigo's most famous horse was a stallion called Babieca, represented in the movie by a white horse. Painting a white horse with a rider wearing a white cloak and robes is a tricky balancing act for a painter, especially when white is already a notoriously difficult tone with which to work. Hopefully my approach to this figure helps you take on similar projects.



1) I started with a white undercoat and painted most of the horse in Vallejo Off White. The mane and tail were in Scalecolor Brown Grey and the hooves Scale 75 Thar Brown. One of the benefits of using different ranges is their paint formulas vary, and the final coverage will have different levels of shine and smoothness. This instantly starts to differentiate elements of the figure.



2) With Army Painter Strongtone I added depth to the mane, tail, and hooves, while Citadel Contrast Space Wolves Grey over the whole of the main body brought initial form to the different muscles and planes of the animal.



3) Through reapplying the basecoats, leaving the washes pure in the recesses, the horse start to look dramatically improved. Applying thinned paints in layers to certain areas will smooth the transition from dark to light. Notice how the bands of muscles and tendons in the neck area cover a range of tones, achieved by adding increasing amounts of the basecoat colour in key areas.



4) With the bulk of the horse done, I needed to paint the rest of the details:

- **Saddlecloth** - Citadel Mephiston Red.
- **Horse tack** - Citadel Contrast Snakebite Leather.
- **Tassels** - Citadel Contrast Blood Angels Red.
- **Eyes** - Painted black.

I also added final touches of purer white to raised areas of the horse's musculature, and gave the hair and hooves a highlight with Scale 75 Mojave White. Be selective with these top highlights to keep the horse a grey/white tone.



5) As you can see from this close look at the final figure, I also added gold decoration onto the tack with Citadel Liberator Gold. This was washed with Liquitex Burnt Umber ink and highlighted with Citadel Auric Armour, then given pop highlights in Citadel Stormhost Silver.

Silver elements on the tack were painted with Vallejo Duraluminium and washed with diluted Liquitex Carbon Black ink before getting a final Citadel Stormhost Silver highlight.



The rest of the details were finished off too:

- **Saddlecloth** - Shaded with a 1:1 mix of Citadel Mephiston Red and Citadel Word Bearer Red, then highlighted with progressive applications of Evil Sunz Scarlet, Wild Rider Red, and Fire Dragon Bright, all from Citadel.
- **Horse tack** - Highlighted with Vallejo Yellow Ochre.
- **Tassels** - Highlighted with Citadel Fire Dragon Bright.
- **Eyes** - Reflections dotted in with white.

A final detail, that only the most eagle-eyed will notice, is that the horse's shoes are painted with Citadel Leadbelcher.

### CONVERTING THE LEGEND

The sword got clipped away and I added extra details to the cloth wrappings on the right arm with greenstuff strips. I also sculpted a holster for the lance to sit in on the figure's right leg (this is clearly shown in the film) to complete the look of the banner fixed to the body.

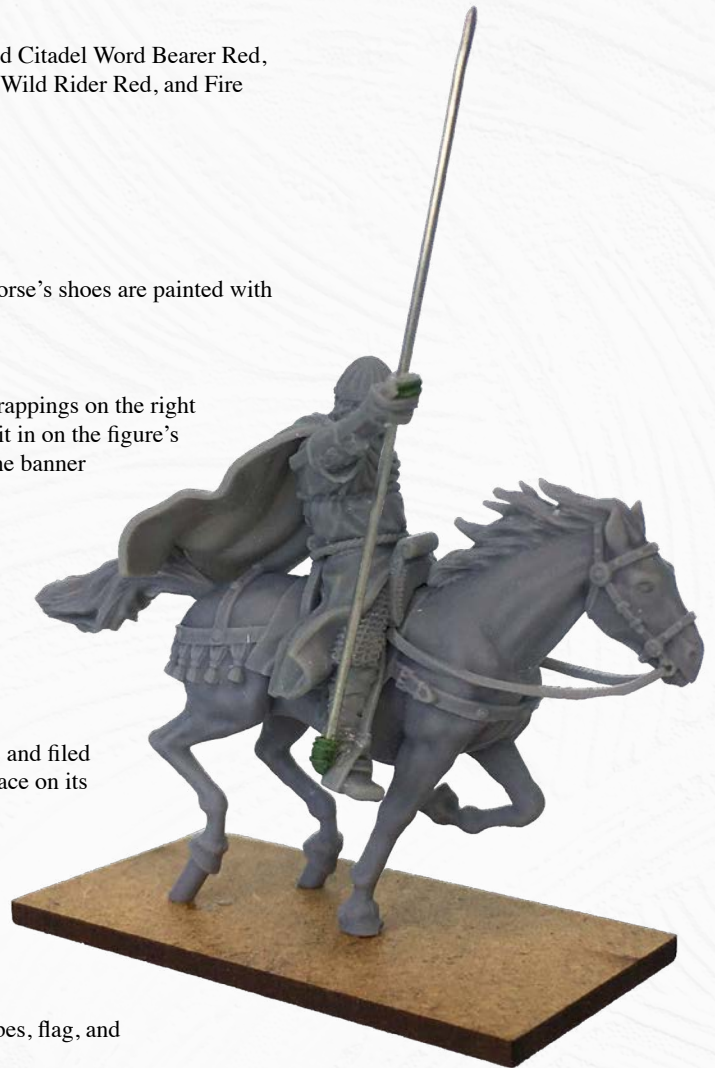
As the figure is designed holding a sword, I needed to add a hilt to the scabbard to show it had not been drawn. I thought I would be able to use one from a Perry Plastic figure, but it proved to be far too big, even when I cut away part of the figure's robes and cloak. I ended up just using the hand guard, and sculpted a new grip and pommel. I then needed to tidy up the mess I had made cutting away cloth elements, which was done with putty.

The banner pole was a piece of wire, whose tip I crushed with pliers and filed to make a spear point. The shield I used had a hole for fixing it in place on its intended figure; I filled this with putty and sanded it flat.

I decided to paint the figure and shield separate from the horse (the cloak and shield would make some details hard to access), so I drilled a hole in the bottom of the figure and mounted it on a cocktail stick, using a pop bottle as a handle.

### PAINTING THE RIDER

I'll concentrate on the 'white' parts of the figure here - the cloak, robes, flag, and shield - as they are key to the finished look of the figure.



1) The robes were basecoated in Scale 75 Grey Brown, and the cloak with Citadel Ulthuan Grey. Some painters will obsess over finesse and perfection with basecoats, but my process makes that unnecessary; they'll get tidied up as I progress.

The sword hilt I added can also be seen in this photo. Interestingly, one of El Cid's swords, Tizona, still exists; it was forged with Damascus steel, and can be viewed in Burgos' museum (although there has been considerable debate about its authenticity).



2) The robes were highlighted with Scale 75's Thar Brown and Mojave White, followed by more extreme highlights of Off White and selectively-placed pure white. The key here is not just to highlight the raised areas and edges of the cloth as that will not create a realistic-looking volume. Look down on the figure and see where the light would fall and shading would take place; apply your lighter tones on the areas that would catch that light, and, if required, reinforce depth in the recesses to create the illusion of real cloth.



3) The cloak was given a different level of white to look a little purer and colder than the robes. I shaded it with thinned Scale 75 Graphene Grey, then highlighted progressively with Citadel Ulthuan Grey and white, Off White, and finally pure white highlights on the highest points of the cloth, as well as some edge highlighting. The trick to avoid your transitions appearing too harsh is to add highlight colours in a consistency of a heavy glaze.



## THE SHIELD AND BANNER



The shield was basecoated with Mojave White and the battle damage was made with marks in Citadel Rhinox Hide. Using brown for these hints at the wood beneath, and a highlight with a fine line of pure white under each mark suggests depth. The edge of the shield was highlighted with dozens of very fine white lines to suggest micro nicks and chips in the surface, and to add some extra interest and texture.



The banner began with a 1:1 mix of Citadel Ulthuan Grey and white, and its folds and creases were accentuated with diluted Scale 75 Graphene Grey. Sometimes you can work the white up through highlights, other times you can tone it down with shading.

The raised areas of the flag and where it is wrapped around the pole were again textured with dozens of very fine white marks.

The freehand crosses on the shield and banner were painted with Scale 75 Petroleum Grey and highlighted with Citadel Ulthuan Grey.

## BRINGING IT TOGETHER

The horse and rider are such a perfect fit that I decided to remove a bit of paint from the saddlecloth so they'd slot together easily, then fixed them with two-part epoxy adhesive. The shield was attached with superglue.

I drilled a hole in the front right hoof and inserted a cut-down paper clip to support the figure. The rear supports on the back legs were removed, leaving the horse attached to the base solely by this hoof. Perhaps not ideal for a gaming miniature, but fine for something that is designed as more of a showpiece.

I made the groundwork on the display plinth with Milliput which I then covered with very fine sand. This was painted with Citadel Zandri Dust and washed with Citadel Agrax Earthshade before a drybrush in Citadel Ushabti Bone. A few brown tufts added a bit of visual interest. Each tuft was shaded and drybrushed with the same tones as the base texture to make things more cohesive.

The plinth - one of the gorgeous pieces available from Taro Modelmaker - is 40mm in diameter and 25mm tall, and has the pin drilled into it to secure the figure in place.

Hopefully this guide will provide you with some ideas and confidence to tackle your own 'white' painted troops. I do recommend Scale 75's Black and White paint set, as it adds a useful range of colours to your painting arsenal. I was very impressed with the Reconquer Designs figure, and am excited to paint more from their exquisite range.

The figure I have produced is not an exact copy of Charlton Heston's look in the film's final great battle scene, but I think it is a good blend of legend, history, and Hollywood, and I am very pleased with how it turned out.





## RODRIGO'S DEATH RIDE

The legend of El Cid's death ride, as portrayed in the film's conclusion, is thought to come from his wife Jimena Diaz (portrayed by Sophia Loren in the film). Legend goes that she gave the order to mount the deceased Rodrigo on his horse, Babieca, to lead his Knights against the Almoravids, who were besieging Valencia. After this victory, Jimena was unable to hold the city, and she fled to Burgos alongside her dead husband's body. It was likely this procession into Burgos that inspired the legend of the charge outside of Valencia.

In reality, Rodrigo captured the city in 1092, ruling the region as an independent fiefdom while paying nominal tribute to King Alfonso VI of Leon and Castille. Our historical hero actually died at home of natural causes on 10 July 1099, five days before Jerusalem's capture during the First Crusade in far-away Palestine. With his death, Jimena could not hold the city against the Moors and asked for help from Alfonso, who burned the city rather than let it be captured; it was simply too far away from his strongholds further north for him to protect it.





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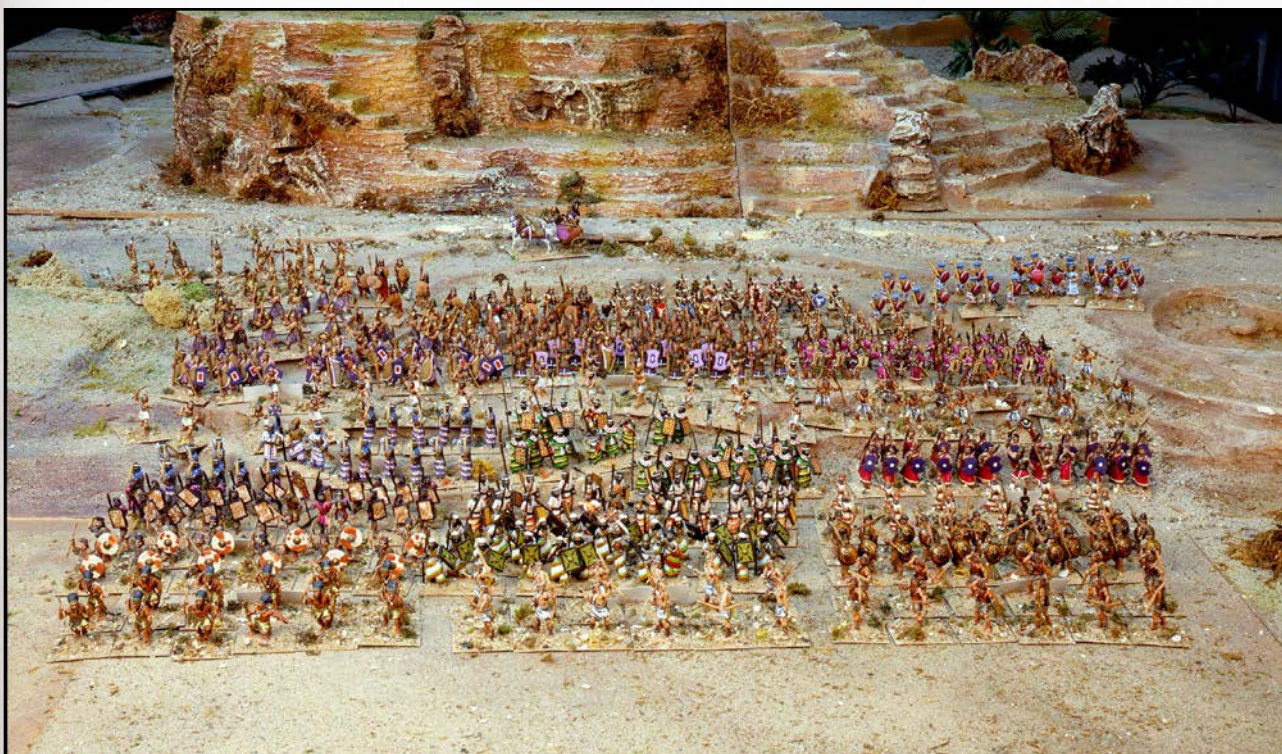
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# WHY I LOVE...

## WARGAMING IN THE OLD TESTAMENT



This month, Pete Brown returns with the first 'Why I Love...' article we've featured for quite a while, and this time, its Biblical!

The Biblical era must be the least well-represented in wargaming. Despite there being many fantastic ranges of miniatures, in all major scales, wargamers do not seem to have the same passion for these ancient peoples as they have for Napoleonic, or the Second World War. Indeed, even dyed-in-the-wool Ancient gamers don't tend to stray into Biblical territory, with perhaps the odd Neo-Assyrian or early Roman army being as far as they are prepared to go. Full-frontal chariot games are rarely seen at shows, and appear even less in competition.

If you are reading this article, and have never considered dipping your toe into the Biblical period, then come with me, gentle reader, as I take you on a tour of your next wargames period, and explain why you should love this era as much as I do.

### THE CRADLE OF CIVILISATION

Think Biblical, and you usually think of barren, featureless deserts, perhaps with Charlton Heston leading a straggling band of Hollywood extras across it. In truth, most of the Biblical Kingdoms were based in fertile river valleys which produced enough food to sustain a growing empire, allowing you to use green fields, irrigation trenches, rivers, trees, and even marshland on your board. In other words,



Above: A massive Biblical game by Duke Seigfred from *Historicon 2010*, featuring the walls of Babylon.



do not be put off this period because you think you will need to buy loads of new terrain, as you can use most of the bits you already have!

The Biblical period presents you with the opportunity to make your game board truly pop, though, by adding structures that would look massively out of place in any other wargames era, should the mood take you. Huge Egyptian temples, Assyrian Ziggurats, massive walled cities, and awesome megastructures, such as a Sphinx or the statues at Abu Simbel, are all synonymous with this period, and constitute some of the most impressive constructions ever seen on Earth. Unfortunately, many of these buildings were made of mud brick (which ages about as well as a Roy Chubby Brown stand-up routine), but we know from written accounts that such structures existed, giving the imaginative modeller *carte blanche* to put together temples, massive statues, stele, and megastructures of their own design. Fancy including a Ziggurat bedecked with hanging gardens in your game? Go for it. In the mood for a marble-faced stone pyramid? Why not? Massive statue of an Assyrian Sphinx? Go wherever your imagination takes you!

Many battles occurred close to, or around, ancient cities, and these can be impressive additions to any wargames board, even if they do not feature directly in the battle. Hattusha, the Hittite capital city in Anatolia, had stone walls eight kilometres in length surrounding the city, whilst the walls of Troy would be equally impressive. When Xenophon was retreating from Persia, back to Greece, his men encountered the ruins of the Assyrian capital of Nineveh. He described the walls that surrounded the city with admiration:

“The foundation of its wall was made of polished stone full of shells, and was fifty feet in breadth, and fifty in height. Upon this foundation was built a wall of brick, fifty feet in breadth and a hundred in height; and the circuit of the wall was six parasangs [seven miles].”



Above: Artist's impression of Nineveh, in its heyday, by Sir Austen Henry Layard.



Above: Impressive battlements and siege engines in this ancient Greek game.

#### TAKE YOUR TABLETOP BACK IN TIME

For terrain, simply search Egyptian terrain on your chosen browser, and prepare to disappear down a rabbit hole of glorious bases, buildings, temples, and stele. Fortunately, there is an increasing amount being produced for fantasy ranges, such as Games Workshop's Tomb Kings, or *Stargate*, which can also be plundered by the historical gamer. Gale Force 9 have also just released some excellent desert ruin (and semi-ruin) pieces in the pre-painted Battlefield in a Box range, including the Buried Ruin, Lost Temple, and Pharaoh's Gate.



Far from covering behind palisades in mud huts, the empires of the Biblical era built on a scale that would not be seen again until modern skyscrapers, and their creations were far more fun than glass faced mega-towers. If in doubt, go large. You also have the advantage that, since most of these structures no longer exist, no one can say if it is correct or not.

Don't despair if all your terrain is mostly ruined temples, wind-battered tombs, and structures half-buried in the sand. The Biblical period lasts from around 3000 BCE to around 900 BCE, during which time many empires rose and fell. People tend to forget that by the time the New Kingdom was established in Egypt (between 1570 BCE and 1544 BCE), the Pyramids at Giza were already over 1,000 years old (built between 2700 BCE and 2500 BCE), and it would not be uncommon to find stele and temples from the Old Kingdom abandoned or ruined in the desert.

In short, the Biblical era lets you use whatever types of terrain you want to game around, and it is not limited to desert settings. Whilst you can use standard adobe-style houses to represent settlements, this period also allows you to let your imagination run wild, modelling ancient architecture and megastructures that no-one can say are wrong!



ANCIENTS  
3000BC - 500AD



## AN ARMY FOR ALL MEN

This period may often be described as the chariot era, but it wasn't all about horses pulling troops around! Yes, chariots dominate the battlefield (it is the chariot era, after all), but a variety of cultures took different approaches to war, and, as a result, there is an army to suit everyone.

Clearly, there are the chariot-based armies, backed by trained infantry, such as the Egyptian, Mittanian, or Hittite empires. If close-order infantry with spears and shields are more your style, though, then why not have a look at Mycenaean Greek? These armies, based on the Greek mainland and Crete, included those who fought outside the walls of Troy. With their distinctive cowhide shields and boar-tusk helmets, they can make for a striking appearance on the table. As an additional bonus, the charioteers associated with this army wore the famous Dendra panoply armour, and tended to fight heroically as individuals, rather than in close order.

If you prefer warband armies of impetuous barbarians, you can collect any one of the many Bronze Age European forces. Also, why not have a look at the Sea Peoples, with their distinctive reed headdresses? These piratical raiders terrorised the settled kingdoms of North Africa and the Middle East, eventually conquering and settling the lands of their defeated foes.

If light infantry is more your scene, you can look at early Nubian or Hebrew forces, both of which began as light infantry armies, but developed better infantry and chariot forces as time went on.

Babylonian and early nomadic tribal armies allow you to explore your love



Above: *Sea Peoples* by *Miniature Design Studio* and *Foundry*.

## CHOOSING YOUR ARMY

When it comes to purchasing miniatures for your new Biblical army, you may find yourself spoiled for choice. In 15mm, my first stops are Essex Miniatures, Chariot Miniatures, and Old Glory, who all carry a fine selection of armies to get you started.

If you prefer your chariots in plastic, there are several manufacturers who produce miniatures in 1/72nd scale, including Caesar Miniatures, HaT, Zvezda, and Atlantic. You may also be able to pick up some generic desert Arab-type miniatures, along with camel riders, to pad out the gaps in the army lists.

In 28mm, it would be hard not to start with Warlord Games, who produce some very characterful models, closely followed by Wargames Foundry, Essex, Irregular, Newline Designs, and Old Glory. North Star also produce a small range specifically for the Battle of Kadesh.

For those of you who like your miniatures 3D printed, have a look at Red Copper Miniatures, who sell STL files for 28mm and 15mm armies. Some manufacturers are selling the printed resin miniatures online, too, and they are well worth a look.



Above: *Sea Peoples and Egyptians* by *Warlord Games*.



Above: *Wargaming outside the walls of Troy, with some famous heroic personalities.*



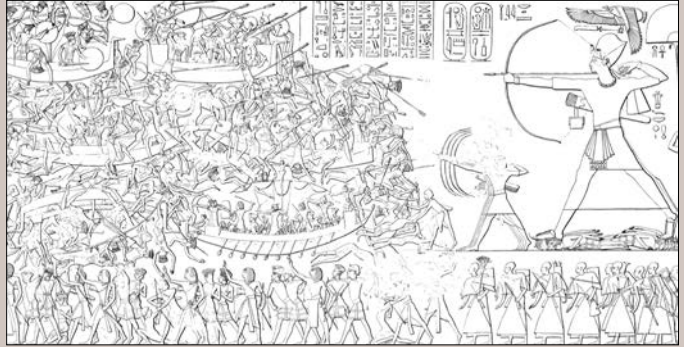
## CARVED IN STONE

Often, battles of the Ancient and Dark Age periods have little documented evidence, and wargamers are left to surmise what may have happened, estimating the numbers and troop types involved. This is not always the case with the Biblical period, however, as the ancient Kings and Pharaohs were very keen to ensure that their battles were recorded for posterity.

For example, the battle of Kadesh, which took place in 1274 BCE, is one of the best recorded ancient battles of all time. Fought between the Egyptians and the Hittites, Pharaoh Ramesses II recorded the details of the battle, albeit with more than a little Egyptian bias, on temple stela (stone slabs) in Karnak. These carvings provide great detail on the forces involved, and track the course of the battle.

Similarly well recorded is the battle of the Delta, fought in 1175 BCE, between an Egyptian army under Ramesses III and the invading Sea Peoples. Indeed, many Egyptian battles can be pieced together using the surviving archaeological records, with even the Battle of Meggido (fought in 1457 BCE!) detailed and known about today.

Assyrian records were just as good, recording battles such as the Battle of Qarqar in 853 BCE, where an Assyrian army overcame an alliance of Syrian kings, recording them on stela or on the walls of their palaces in Nineveh. There is often



Above: Relief of the 'sea war of peoples' on the northeast wall of the temple of the dead Ramesses III in Medinet Habu.

corroborating evidence as well, with battles such as the siege of Lachish, fought in 701 BCE, recorded not just by the Assyrians, but also appearing in the Hebrew Bible, and in records of the defeated people.

In short, if you think that putting together battles for the Biblical era will be a journey into the unknown, think again. Some of these battles have better records than those fought much later in history, and will be much easier to research and make into a game.

of painting camels, often distinctively deployed with two crew. Later Assyrian armies also give you the opportunity to play with early cavalry forces, consisting of one rider leading the horse of a second, who is firing his bow. Some forces also deploy battle wagons to move infantry around the battlefield, whilst others deploy a rank of shield-armed infantry, with bowmen behind, as their main battle force.

No matter what style of play you enjoy, you will be able to find an army to match, and, just as with the terrain, it is not completely certain how these armies appeared, deployed, or fought. You have free reign to paint your forces as you like! Animal skins, such as leopard or zebra, could be used on horse blankets or chariots, feathers can be added, and the coloured designs on shields and clothing can be left up to you. This is the closest you will get to painting a historical army with the same freedom as you might get on a fantasy army.

### CHARIOTS OF THE GODS

As you journey through Biblical times, you might find that you encounter a few 'historians' who approach the period from a little left of field. Your Graham Hancocks or your Eric Von Danikens, for example, may take you down a rabbit hole that suggests that ancient peoples were even more advanced than we currently know, and may even have had help in building their megastructures from aliens! Any trip to the History Channel will no doubt reinforce this view with what seems to be an endless geyser of Ancient Aliens trying to persuade you that aliens and UFOs were about as common as the unwashed masses during

the Biblical era. Practically every civilisation, it seems, caught a ride on a spaceship at one time or another.

While such brain candy is entertaining, the truth is that we don't need sci-fi to lift our Biblical games. The stories and legends from the Biblical era provide us with more than enough character and interest to make our armies unique. Why not have a massive fighter in the front rank of your Philistine army? A 'giant' such as Goliath was perfectly possible at a time when most people rarely cleared five feet in height. The Boy King, Tutankhamun, could lead your New Kingdom Egyptian force. We know he fought at least one campaign, and it is possible that the damage to his leg, shown on his skeleton, was sustained during a fall from a chariot. No Hebrew army worth its salt would be without the 'Armageddon in a box' that is the Ark of the Covenant. Made famous by

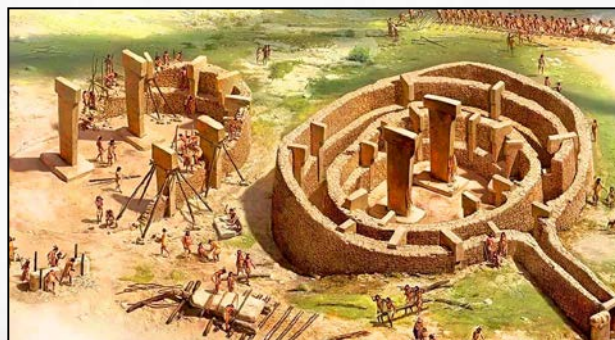


Above: The Egyptian pyramids take flight using Ancient Alien technology... do we need to mention that this is an artist's impression?

Indiana Jones, there is good evidence that some form of Ark did exist, and was carried by the Israelite army before its capture, when the Babylonians destroyed Jerusalem in 587 BCE.

Ongoing archaeological work across the Middle East and Europe continues to shed light on this fascinating period. The excavations at sites such as Gobekli Tepe, for example, show that the construction of megalithic sites may have begun as early as 9000 BCE, and that civilisations - and warfare between them - may have

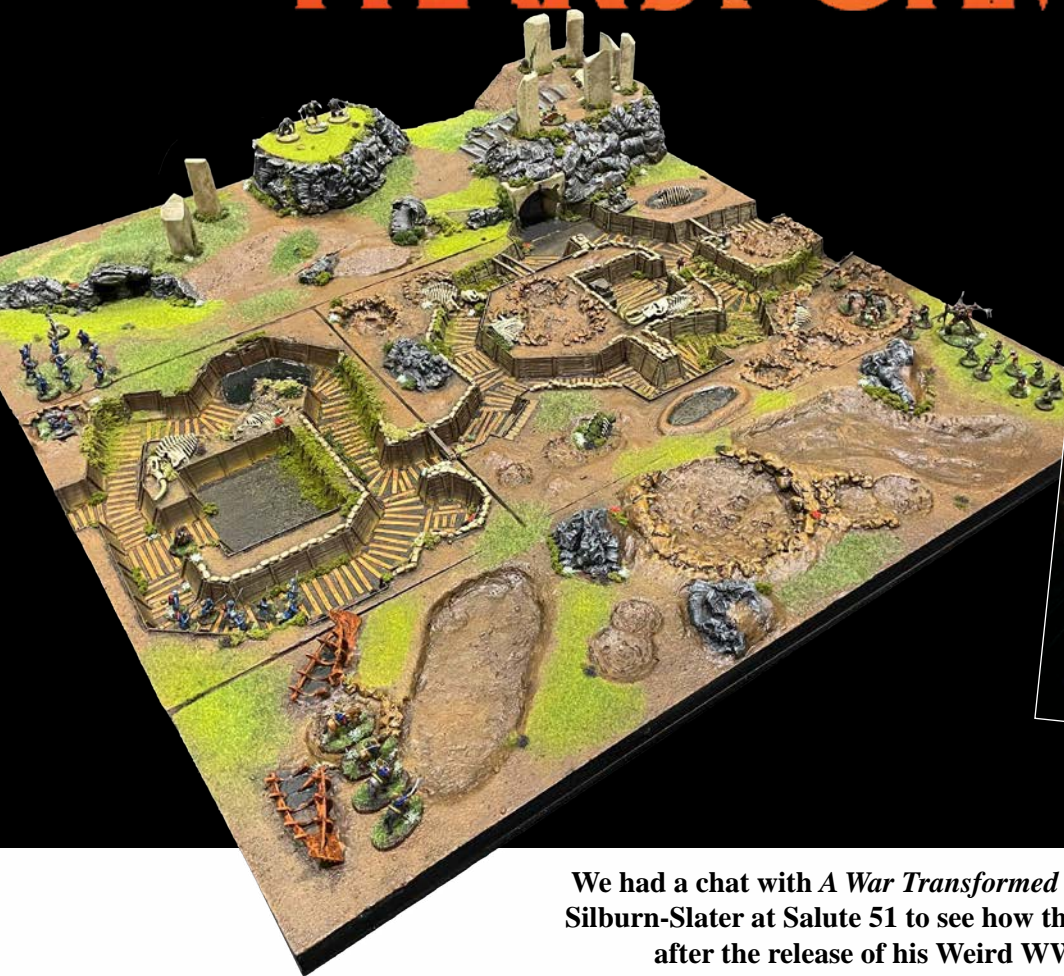
started much earlier than first believed. It appears that this colourful and interesting period still has many secrets yet to reveal.



Above: Artist's impression of Gobekli Tepe, in the Southeastern Anatolia Region of Turkey, under construction.



# A WAR TRANSFORMED



We had a chat with *A War Transformed* author Freddie Silburn-Slater at Salute 51 to see how things were going after the release of his *Weird WWI* game.

**Wargames Illustrated:** You're here at Salute with your own game, *A War Transformed*, which was released last year, and you've got a demo game on the go. That must be rather exciting! Is this the first time you've brought *A War Transformed* to an event?





**Freddie Silburn-Slater:** It is. It's actually the first time I've been to a show! This is not only my first expo, but it's also the first terrain board I've built.

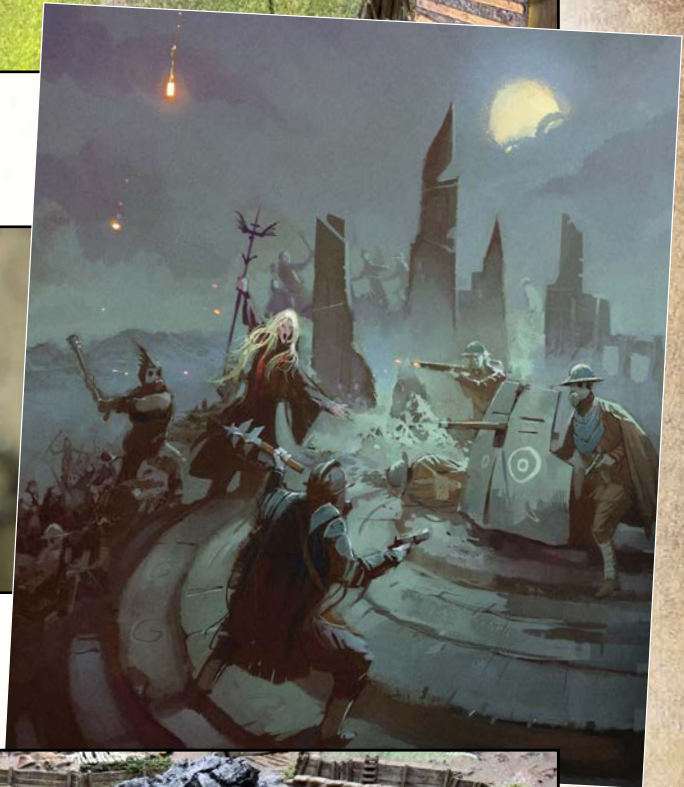
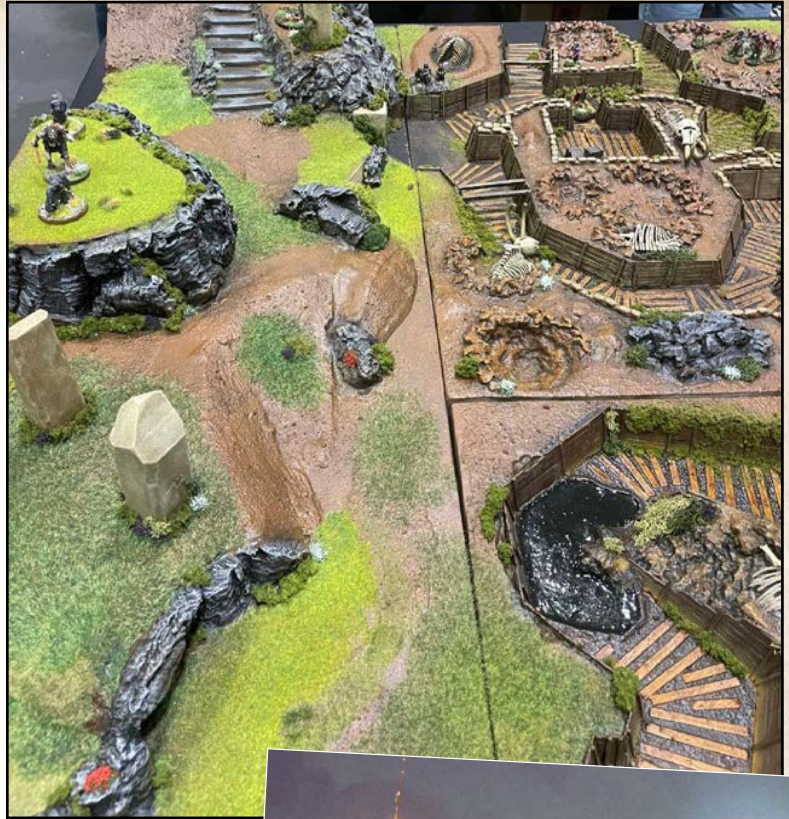
**Wi:** And a fine first effort it is. How did you go about building it?

**FSS:** The mammoth skeletons that mark the environment as being something a bit different are a child's toy from Amazon - they are a little too big, but acceptably out of scale - and there's a Sarissa boat that I messed up (intentionally). Everything else is handmade. It's 30mm foam, stuck onto MDF boards, with trenches carved out using a combination of an X-acto knife and a chisel. Planks are made from coffee stirrers, and ladders from matchsticks; bark has been painted to look like rocks, and other details have been carved with a hot wire cutter for more precise cuts.

**Wi:** As well as the trenches, there are some pagan ritual elements present, representing some of your gameworld's more fantastical themes.

**FSS:** Yeah, I wanted a board that combined some of the game's themes, and responded to the artwork in the book. Dimitris Martinos did a wonderful job with the art, and there's a particularly beautiful piece depicting a force defending a pagan temple while another attacks (seen right), which I wanted to represent in my own way.

**Wi:** Yes, the art in the book is very inspiring, as is your written background. It's almost like you've created a broad concept to inspire the imagination, rather than a finished and tight world to limit it.



**FSS:** Exactly. Part of me really wanted to make a map for the book, but I didn't want to be that prescriptive in the end. That fuzziness appealed, certainly in the art, and I wanted to pay homage to Dimitris' work in my own way. As well as the temple, there are the mammoth skeletons, which allude to the uncovering of lost 'treasures' on the sea floor. There's lots of other great imagery in the book, too, of overgrown trenches. I made sure that was present, so it was recognisably *A War Transformed* board.

**Wi:** For those who are unfamiliar, you've taken World War One as the major conflict in *A War Transformed*, but added in a catastrophe, wherein the moon has fallen from its orbit. As if the Great War wasn't rough enough, that's wreaked havoc on the tides, opened a front where the Channel was (Doggerland), and brought old gods back into the fray for good measure.





**FSS:** I suspect that professional astronomers might inform me this isn't quite what would happen... but it makes for an entertaining background! I love the aesthetic and concept behind things like *Turnip28*, and it's nice that there's a low barrier to entry where that you can kitbash some plastics together to make your own force. You don't have to have mad Green Stuff-ing skills - you can smash some parts together and get gaming. I really like that concept, but... I don't like really brown, sludgy games!

**Wi:** Yes, for a WWI game, yours is surprisingly bright.

**FSS:** I wanted to create a green apocalypse! The apocalypse and post-apocalypse tend to be muddy browns or *Mad Max*-style sandy browns. There is a fair amount of mud in my own apocalypse - it's a World War One game after all, there's got to be quite a bit of mud - but as soon as you churn up the ground, stuff starts growing through. A central image of the War is a poppy emerging from the battlefield soil, and that was certainly an inspiration point for the look of *A War Transformed*.

**Wi:** How about the gaming today?

**FSS:** I've made two armies - a French force and a Freikorps force. The French guys are quite stock, made with the Wargames Atlantic plastics, which are great fodder for conversions. As for their enemy, well, the Victrix Ancient Germans are pretty much the official model choice for Freikorps in *A War Transformed* by now. They just work really well - naked fanatics on the charge! I've done quite a few conversions to make them look right for the conflict... but don't look too closely at the paint jobs.

**Wi:** Oh, they're more than serviceable, and you've made an enticing demo game, for sure. An impressive first board! How's it been since the game's release, and what's next in your plans?

**FSS:** The community's growing, and there are a couple of welcoming and very active Facebook groups... I don't really know why there are two, but there are! You'll get to see amazing conversions in those, and people are doing really



Above: Fanatical Freikorps are made with Victrix's Ancient German plastics.

interesting stuff with the lore, too. *A War Transformed* is a combination of world building and game design for me; I wanted that to come through in a liveable world that people would respond to. It's lovely to see that the community is engaging with it.

As for what could come next, I think there's a big gaping hole where Austrians and Italians should be in the game. That would be a lot of fun. There's room for

a smaller, skirmish version of *A War Transformed* too. I have some other projects on the go (I can't share details of those just yet) but I certainly want to get some expansions for *A War Transformed* under my belt.

**Wi:** Exciting times ahead! Good luck with the game, your future board building adventures, and thanks for chatting to us Freddie.



Below: The game features manifested creatures that will join the combat as the bloodshed and rituals draw their attention.





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# BIG ANCIENT BATTLES



**Simon MacDowall presents his way of conquering the tabletop challenges presented by the big set-piece battles of the Ancient World.**

From Alexander the Great to Augustus Caesar, set-piece battles were often large affairs, and the numbers of men involved would rarely be equaled until the early modern age. At Gaugamela (331 BC) Alexander had nearly 50,000 men against hundreds of thousands of Persians. At Raphia (217 BC), Alexander's successors fought it out with around 70,000 men on each side. In the Punic Wars, over 80,000 Romans fought at Cannae (216 BC), and the Carthaginians amassed around 70,000 at Ilipa (206 BC). Some of the largest battles of the classical ancient world took place in the civil wars of the late Roman Republic. At Philippi (42 BC), both sides mustered over 80,000 men.

Not all battles of the Macedonian, Punic, and Roman wars were quite so large, but even smaller set-piece battles involved over 20,000 men on each side. This poses several challenges to the wargamer wishing to recreate the major engagements of the wars of the classical ancient era.

## A MATTER OF SCALE

The first and most obvious challenge is how to scale the armies. I first wrestled with this when building armies to refight the battle of Pharsalus between Caesar and Pompey. This was for the Society of Ancients 2016 Battle Day (see *Wi345*), and in the historical battle, Pompey had eight full-strength legions of 5,000 men each, plus some additional cohorts. At 1:100 that would require at least 400 legionary figures, which is an awful lot to paint before getting to the auxiliaries

and raising Caesar's army. At 1:200 it perhaps becomes manageable, but that raises another problem: each of the eight legions would then have 25 figures, which, to be honest, does not really look like a proper legion when deployed on the table. This is especially true if you wish to represent the traditional *acies triplex* (three-line formation). Even at 1:200, fighting a battle requires a big table if using 28mm figures, or even 15s.

I think that the sweet spot, if you want to fight the big set piece battles of the



Above: Pompey and Caesar's legions clash at Pharsalus. Heroics & Ross 6mm figures.

Above: Epic Battles figures from Warlord's Punic Wars launch collection.



ancient world, is small-scale figures. I prefer 6mm, but I have refought Zama in 2mm. If I was starting from scratch, I would give 10mm some serious consideration. The advantage of small miniatures is that, when deployed *en masse*, they really look like a large army; this is hard to do with severely scaled-down larger figures, unless you have a huge table. For example, my 6mm late-Republican legions each have ten bases of 20 figures on a 20cm square base. Each base of 20 heavy infantry miniatures can represent a cohort of 500 legionaries or a *pentekosiarchia* of phalangites at 1:25. A game at that scale captures the visual sweep and grandeur of a truly big battle.

Three companies provide a full range of Ancients in 6mm: Heroics & Ross, Baccus, and Rapier. Heroics & Ross are smaller (true 1:300 scale), but great for massed units. Baccus and Rapier are larger and more detailed (1:285); as such, one cannot mass quite as many figures per base. Baccus and Rapier are compatible with each other, and I often mix them together for variety. Very small miniatures are remarkably easy to paint, as you do not need to worry about the fine details and layers of shading that you do with 28mm. My advice is to go with dabs of bold, bright colours, so they stand out on the tabletop when viewed from a distance. If you'd like a closer look at my painting method for 6mm figures, you can find it on my website: [legio-wargames.com/painting-6mm](http://legio-wargames.com/painting-6mm)

Even with 6mm figures, there is another scaling issue. I want my legions to look like proper legions; if I need to scale down further, for a particularly big battle, I tend to keep my 1:25 ratio for each legion, then halve the number of legions, scaling the other troops at 1:50. I do similar when using 28mm figures. My 28mm Punic Wars legions have a figure-to-man ratio of 1:75, with 16 miniatures in each of the first two lines (Hastati and Principes), and eight in the third (Triarii). I have four of them. If I wish to fight a bigger battle, I count each legion as two, and scale the other troops to 1:150.

### THINK BIG

If you wish to refight Raphia, Ilipa, Pharsalus, or any other of the significant large set-piece battles of the Macedonian, Punic, and Roman wars, you need to think big. This starts with unit sizes.

Players can only deal with so many manoeuvre pieces on the table before the game becomes bogged down, unmanageable, and even boring. Big-up your units so that they are (forgive the modern terminology) 'brigades', not 'battalions'. If you are fighting a battle that had 40,000+ on each side, your



Above: A 6mm Roman legion in typical chequerboard formation. With such small miniatures, the overall look and feel of the massed unit is more important than the details on each individual figure. When painting them I use bright, bold colours to make them stand out.

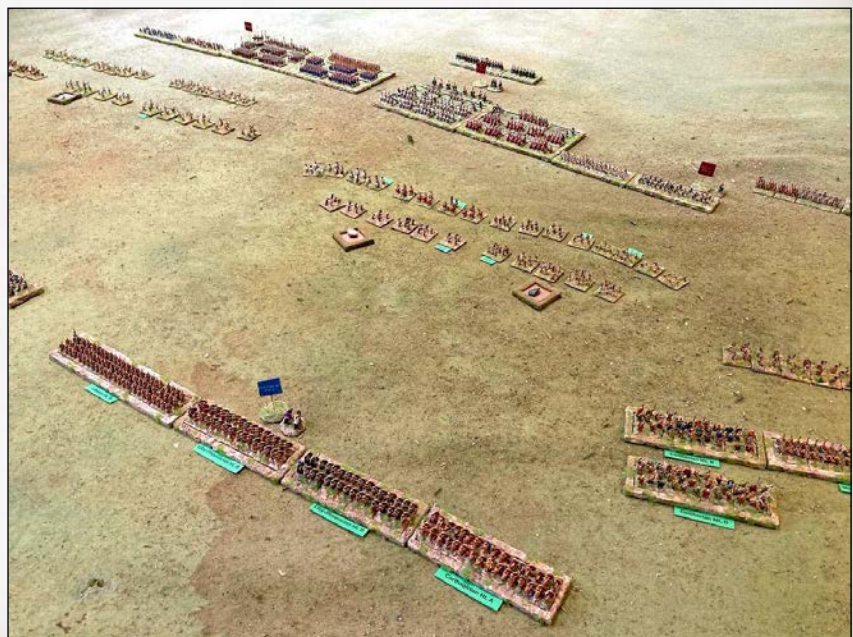


Above: These two 28mm legions (mostly 1st Corps) are scaled at around 1:75. This is just enough figures to look like legions. When fighting a big battle, I keep the same figure-to-man ratio, but count each legion as two.

units should each represent several thousands of men. Don't worry about the different small contingents - brigade them together to form a larger unit of the same general type.

I fight large battles with a legion in three lines, represented by a single unit, using a movement tray so that it can

be moved as a single block. This saves fussing around with lots of individual bases. When it comes to auxiliaries, I also brigade them together into units of thousands of men. For example, a cavalry wing or a skirmish line could merge the different smaller contingents into a single large unit, ignoring the subtle differences between them.



Above: Romans and Carthaginians deployed for battle. The skirmishers have already begun to engage between the main battle lines.



ANCIENTS  
3000BC - 500AD



## REDUCE THE VARIETY

Many wargaming rulesets for Ancients go to great lengths to distinguish the weapons and formations used by the many different troops available. The commander's view of a large army would be far less nuanced: light infantry, heavy infantry, cavalry, and elephants and chariots, should they be present. My advice is to pare your rules down, stripping out some of the finer details so you can amalgamate troops of the same general kind into single 'brigade'-sized units of similar type. So, for example: 400 Cretan archers, 500 Balearic slingers, and 600 Spanish caetrati could become a single skirmish line of 1500 light infantry, ignoring the differences between them.

Some Ancients rules aim to do this from the outset, by simplifying the myriad troops into large units of similar type. Others, perhaps, need to be tinkered with a bit, so that, if you are fighting a huge battle, you have a manageable number of manoeuvre pieces for each player to push around the table. It also helps if you can have three players per side, with one commanding the centre, and each of the others commanding the two wings. Movement trays can also help, allowing players to move lots of smaller units together with ease.

## FOCUS ON KEY COMMAND DECISIONS

If you want your game to replicate a proper big battle manageably, you need the players to focus on the sorts of decisions Alexander, Hannibal, or Julius Caesar would have worried about, not the decisions taken by the centurion of the 3rd cohort in the 2nd line of the 5th Legion.

So, what was the role of the general in the classical ancient era?



*Above: The massed formations possible with small scale figures make it look and feel like a big battle. It also allows additions such as this Roman marching camp without requiring an enormous table.*

I gave a lot of thought to this when designing my 'Alala' rules for Greek hoplite battles (see *Wi436*). Before the Macedonian and Roman eras, the role of the general was to invoke the favour of the gods, deploy his troops to best advantage, then encourage them to achieve a psychological edge over the enemy. Once battle was joined, the role of the general was to fight in the front rank to encourage his men. There was little else he could do to influence the outcome of the battle.

The role of the general developed from Alexander and into the Roman era. Tactics became more sophisticated, with reserves beginning to be held back, ready to intervene at the critical moment. Hannibal and Scipio both used unconventional tactics, leading their men to surprise and envelop their opponents at Cannae and Ilipa, respectively.

The single most important decision the ancient general took was how to deploy his troops. If you are refighting an historical battle, this decision may well be taken away from the players, yet there are ways around this (see *Ilipa* below). Next there are decisions about when and with whom to advance against the enemy. Will the player-general send all his troops forward together, or perhaps hold some back to advance later in echelon, or have some not advance at all? Once the advance had been signaled, it would have been very difficult for the Ancient general to intervene to stop it, or to change tactics mid-battle.

A battle-winning decision would be when to release the reserve (Caesar at Pharsalus), when and where to lead the chosen troops personally in delivering a decisive blow (Alexander at Gaugamela), or to conduct an outflanking manoeuvre (Scipio at Ilipa). Not all ancient generals had the skill or the well-trained troops necessary for such manoeuvres, and it usually required the personal intervention of the general to trigger such trickery, and then to lead in person.

Wargamers have a battle overview that would have been unavailable to the Ancient general, and they can move individual units in reaction to a developing situation. This would have been impossible in ancient times. To refight a big battle successfully, without it becoming bogged down, it helps if the players are focusing on the sorts of decisions mentioned above, rather than reacting moment-by-moment. If your preferred rules do not facilitate such play, it may be necessary to make some scenario-specific amendments, such as limiting the players' ability to make lots of manoeuvre changes for individual



*Above: The Roman and Carthaginian players consider their options at the Society of Ancients 2024 Battle Day.*



units. The presence of a general, personally leading a unit, should overcome such restrictions.

Having big units representing several thousand men each will help to restrict options, as will some sort of mechanism that encourages the players to move the main commands (left, centre, and right) as a single block, without getting too involved in the actions of a single unit (unless leading it in person, in which case they will be unable to influence other units).

## LEGIO VI

I designed my own rules, *Legio VI*, for big Ancient battles with 6mm figures. The rules take advantage of the smaller-scale figures, with entire legions moving and fighting as a single unit, even when deployed in the traditional three lines. Command decisions are important, and encourage players to keep their units moving together, unless the general personally intervenes.

Troop types are pared back to only essential differences, which makes shooting, combat, and morale mechanisms quick and easy to work out, while giving realistic outcomes. This allows for big battles to be played without too much complication or vast time commitments.

The ruleset can easily be adapted for 2mm to 10mm scale figures, and could be pushed up to 15mm, if that's your preference. *Legio VI* is available as a free download:

[legio-wargames.com/legio-vi](http://legio-wargames.com/legio-vi)

## THE BATTLE OF ILIPA (206 BC)



Above: Carthaginians and Romans at the Ilipa Battle Day. Each Roman legion is a single unit deployed in the traditional three-line formation. The Roman player has drawn some of his maniples from each legion, as Scipio did in the historical battle.

Ilipa was the subject of the 2024 Society of Ancients annual Battle Day. It was the Pharsalus Battle Day from 2016, mentioned earlier, that first got me thinking about the practicalities of staging a really big game. I began building 6mm armies so that I could properly field 19 Roman legions that actually looked like legions on the gaming table.

Ilipa was another big battle: 45,000 Roman infantry and 3,000 cavalry against 50 to 70,000 Carthaginian infantry, 4,000 cavalry and 32 elephants. 6mm was my choice of scale, at about a 1:25 ratio.

Most of the other games this year used small-scale figures, including an impressive-looking *Strength and Honour* game (in 2mm), but those of you who prefer larger-scale figures should not despair; there was a 28mm game using *DBMM* on a massive 16'-wide table.

### WHY ILIPA?

Other than the fact that it was a big one, what else is interesting about the Battle of Ilipa? Well, it was a masterpiece of generalship, stretching the limits of what was possible for a general to achieve in the pre-industrial era. Ten years earlier, Publius Scipio had been on the receiving end of Hannibal's great victory at Cannane. Commanding the Romans at Ilipa, he turned the tables on the Carthaginians, enveloping and defeating them with a much smaller army.

The two sides deployed for battle over several days, and neither decided to engage: "Hasdrubal always brought his troops out of camp at a late hour and drew them up, with the Libyans in the centre and the elephants in front of the two wings." - Polybius.

Scipio deployed after the Carthaginians, placing his Romans in the centre, and Spanish on the wings. Neither side was prepared to engage, so the armies withdrew to their camps to repeat this again the following day.

On the day of battle, Scipio roused his men early, gave them breakfast, and sent his cavalry and light infantry forward at dawn to harass the Carthaginian camp and screen his deployment. Hasdrubal sent his cavalry out to engage them as he hurriedly began to form up his infantry without time for breakfast. The fatigue they later suffered from this appears to have been a factor in the outcome of the battle.

This time, Scipio deployed his men in a completely different order. The Romans were on both wings, with the Spanish in the centre. When the Carthaginians had



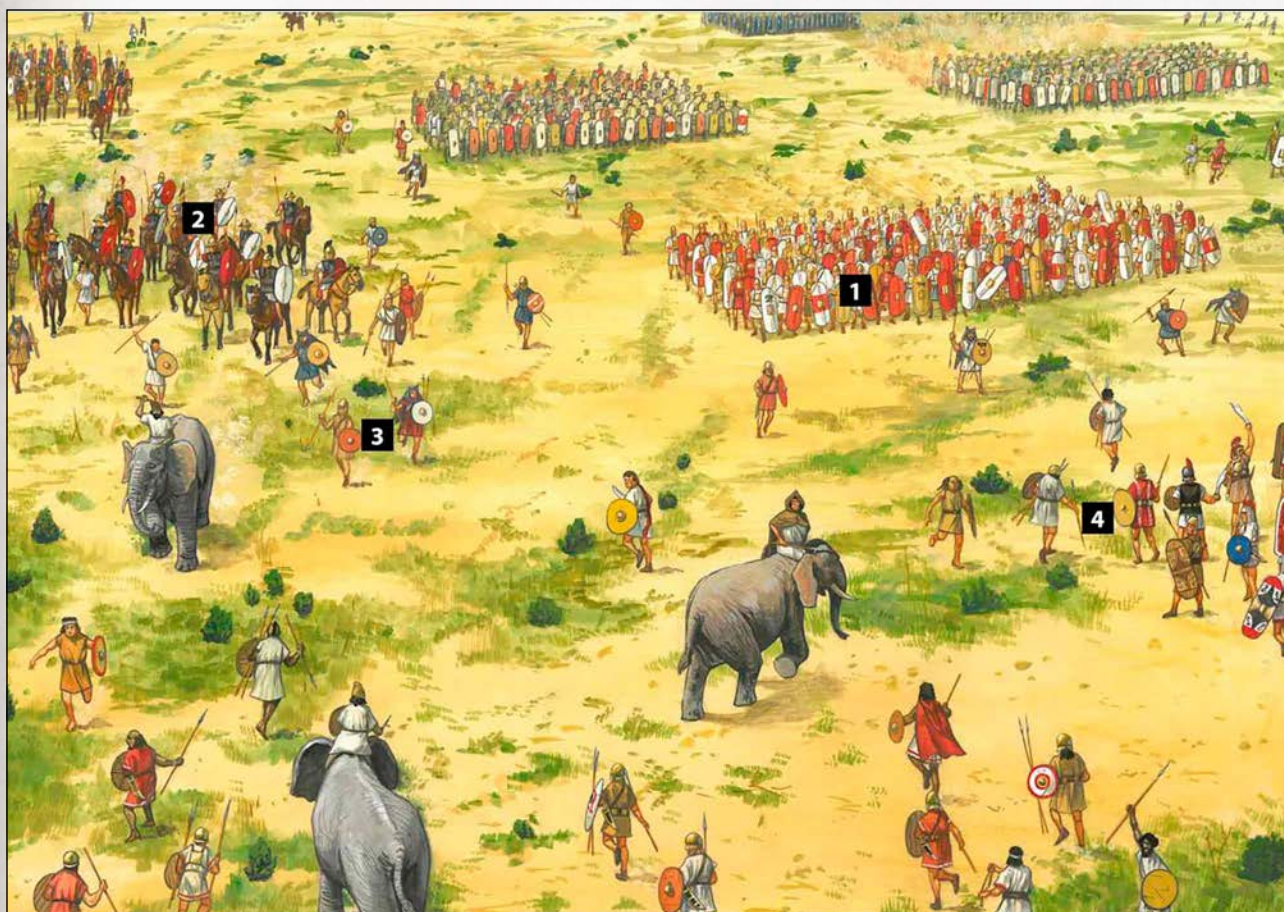
deployed as usual, with Africans in the centre, and the Spanish and elephants on the wings, Scipio withdrew his cavalry and light infantry back behind the heavy infantry. He then moved them out to the wings, extending his line to the right and left while the Spaniards advanced slowly to pin the enemy centre.

“The infantry wings of the Carthaginians were broken, and the centre, where stood the Libyans, the flower of the army, was of no service, as they could neither leave their original position to help those on the wings, for fear of attack by the Spaniards, nor, remaining where they were, could they operate effectively, as the enemy in front of them would not come to blows” - Polybius.

Suffering from heat, thirst, and hunger, and with their flanks enveloped, the Carthaginians began to fall back. This was initially in good order, then they broke and ran for the safety of their camp.



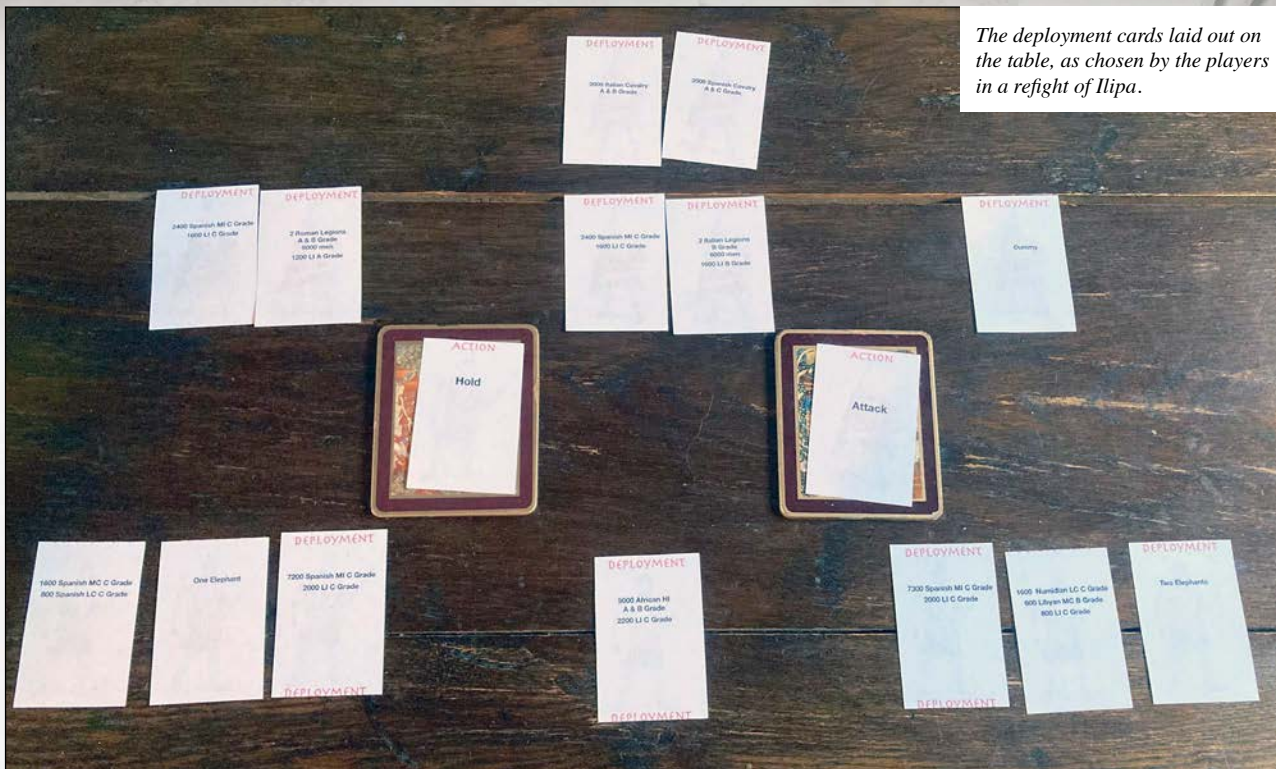
Above: Scipio wheeled his legions out to the flanks, then closed back in on the Carthaginians at Ilipa. The Roman player attempts the same manoeuvre in our refight.



Above: Here, we see parts of the far-left wing of the Carthaginian army during the very early stages of the battle. The younger Scipio has quickly deployed his army first and in reverse order, catching the Punic army off guard. On the far left wing, elephants and skirmishers, still extending farther to the left, are caught out by the rapidly approaching Roman cavalry, accompanied by velites (skirmishers), representing the Roman far right, while the rest of the Roman legion infantry is now deploying into formation, ready to attack the disorganized Iberian line troops. The Punic cavalry is strangely absent, even though they have been present in earlier skirmishes. The Roman right wing, under the younger Scipio, is starting to unfold, revealing line infantry (1), cavalry (2) and velites (3). To the right of the Carthaginian elephants, we see the outer edge of the Punic-allied Iberian fighters in open formation (4), representing the left wing of the Carthaginian army. Instead of having other native troops facing them, they must now fight the best of the consular army. The African troops stationed in the centre are pinned by Rome's Iberian allies, and are thus unable to counter-move. The younger Scipio's reverse formation, with Romans on the wings instead of in the centre, will pay dividends in this battle.

Artwork by Marco Capparoni from *Second Punic War in Iberia 220–206 BC* © Osprey Publishing [www.ospreypublishing.com](http://www.ospreypublishing.com)





The deployment cards laid out on the table, as chosen by the players in a refight of Ilipa.

**AN ALTERNATIVE DEPLOYMENT**

One of the most interesting aspects of the Battle of Ilipa was the way in which Scipio lured Hasdrubal into thinking that he would deploy conventionally, with Romans in the centre, and Spanish allies on his wings. I wondered if this could be replicated in a wargame. My solution was to design a set of cards that would allow for the manipulation of deployment. Seven cards each represented the major contingents - Roman legions, African infantry, Spanish infantry, Numidians, and so on - and each side also had a dummy card.

The night before the game, each side laid out their deployment cards face down

in left, centre, right, and reserve sectors (with certain restrictions). With this done, they placed an action card - either Attack or Hold - and the cards were revealed. If both sides played Hold, no battle would take place, and another round would be played. If one or both played Attack, then the battle would take place with the deployment that was revealed by the cards. If only one side played Attack, they would get a free move on the first turn of the game, replicating the way Scipio stole a march on Hasdrubal. The Romans were instructed that they had to play Hold on the first round, while the Carthaginians had to on the first and second rounds. By ensuring at least two rounds, both sides could see how their

opponent had intended to deploy, and think about how to counter this or how to trick the enemy, just as it had been with Scipio and Hasdrubal at Ilipa.

Although we never played a game with the historical deployment, it did very much feel like Ilipa, with the players able to game one of the Ancient general's most important roles: how to fool his enemy, and deploy his army to best advantage.

The full scenario, with complete orders of battle, may be downloaded for free at [legio-wargames.com/blank](http://legio-wargames.com/blank). This also includes a link to a PDF of the cards used, which can be printed off and cut to size.



There were three significant battles that saw Roman legionaries up against Macedonian pikemen: Cynoscephalae, Pydna, and Magnesia. The Romans are by Rapier, and the Macedonians Heroics & Ross.



# PARTIZAN MAY 2024



**Team Wi had a great time at the Lead Belt's premiere wargaming event, held at Newark Showground. We show off some of the brilliant gaming in this report.**

After this year's Salute - a show that was big on attendance, bursting with exciting hobby activities, but a little lacklustre when it came to gaming options - we wondered how Partizan would fare in comparison. We're pleased to report that the Newark Irregulars' show was brilliant, and perfect for gamers seeking the inspiration and fun they might have felt missing from Salute! Record numbers of attendees (just shy of 1,400 at the final count) enjoyed 23 passionately run participation games, 36 stunning demo games, the always buzzing Lard Zone (an area that shows off the games of TooFatLardies), and could spend their hard-earned coin at 40 well-selected traders.

Partizan (and it's October follow-up, the Other Partizan) is solidly at the top of Wi's list of favourite UK wargaming shows. Look through this report, which represents just a small slice of the action, and you'll see why!



*Above: Forlorn Hope Wargames Group brought vast, cathedral-like space vessels from the world of Warhammer 40,000 to the show.*



*Above: An epic clash on one of James Morris' Midgard tables.*

*Below: A beautiful small scale board from Anschluss Wargames.*





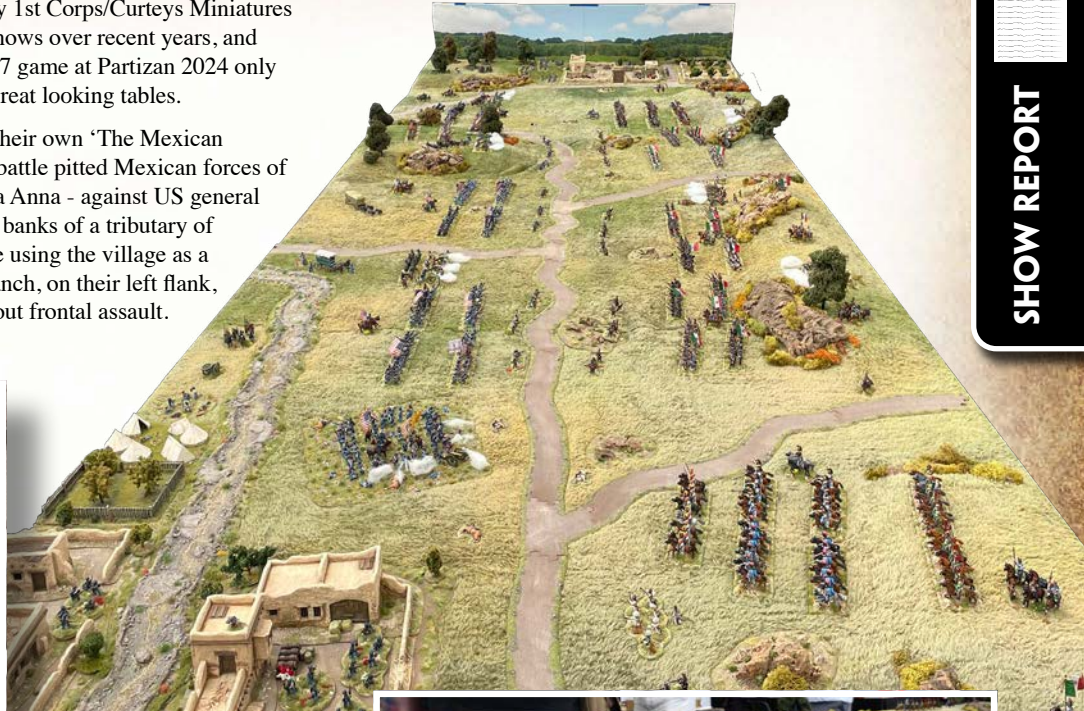
# 1ST CORPS: THE MEXICAN - AMERICAN WAR

Impressive demo games presented by 1st Corps/Curteys Miniatures have become a staple of many UK shows over recent years, and their Mexican American War 1846-47 game at Partizan 2024 only helped enhance their reputation for great looking tables.

Using several hundred figures from their own 'The Mexican American War' range, this fictitious battle pitted Mexican forces of the hero/villain of The Alamo - Santa Anna - against US general Zachery Taylor, in a battle set on the banks of a tributary of the Rio Grande. The Americans were using the village as a supply depot while foraging in the ranch, on their left flank, when the Mexicans launched an all-out frontal assault.



*A wonderful vignette of locals husking corn.*



*The rules used on the day were General D'Armee by Reisswits Press.*



## JIGSAW JUNCTION

These 'jigsaw fit' flexible resin roads are soon to be released by 1st Corps. They sit very neatly on most mats/tabletops, and the join mechanism - whilst clearly visible - alleviates the issue of road sections sticking up and creating ugly ramps or coming apart as troops are moved.

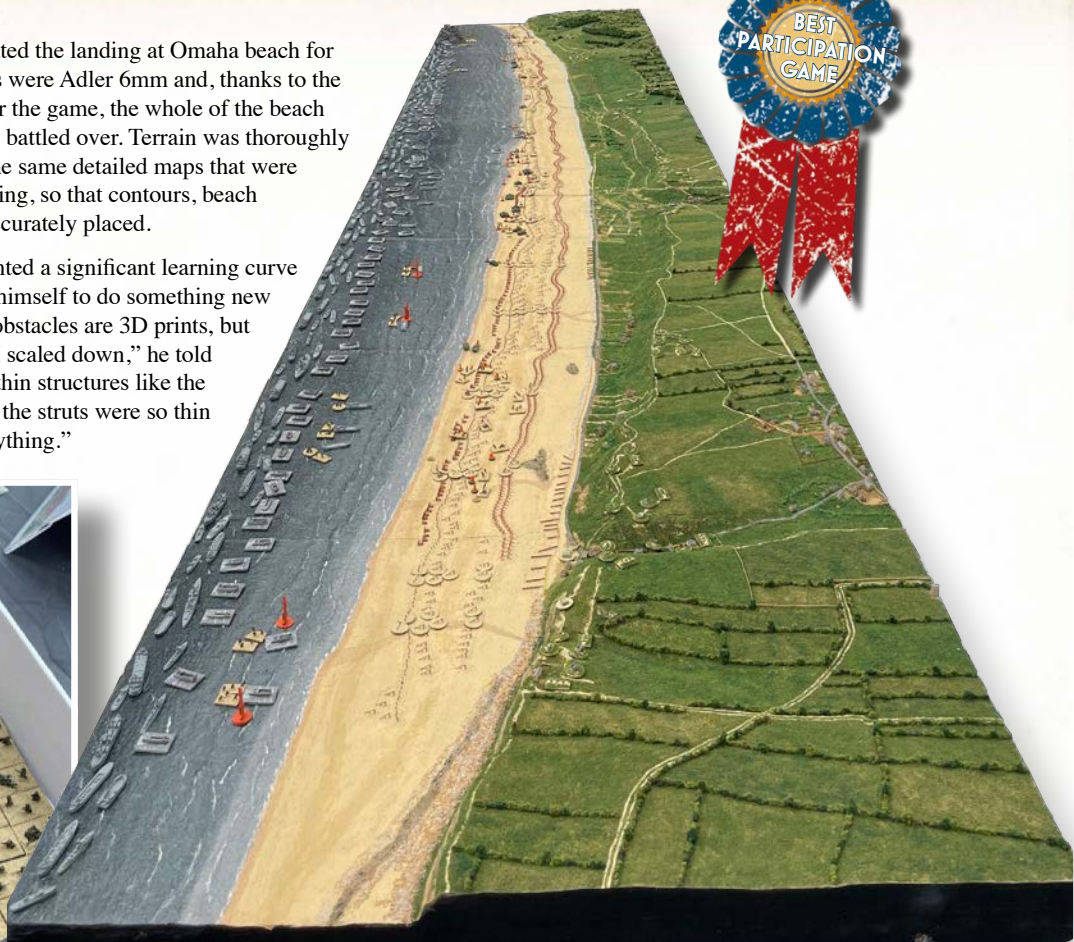




# ALL HELL LET LOOSE - BLOODY OMAHA

Charles Rowntree meticulously recreated the landing at Omaha beach for his participation game. The miniatures were Adler 6mm and, thanks to the many connected 3' x 2' boards built for the game, the whole of the beach assault was on display and ready to be battled over. Terrain was thoroughly researched, with Charles examining the same detailed maps that were issued to troops on the day of the landing, so that contours, beach obstacles, and watermarks could be accurately placed.

The introduction of 3D printing presented a significant learning curve for Charles, who always tries to push himself to do something new with each creation. "All of the beach obstacles are 3D prints, but they are actually 28mm versions that I scaled down," he told us. "This scaling down was tricky, as thin structures like the Belgian gates initially failed. Some of the struts were so thin that I had to go back and thicken everything."



Reinforcements ready to enter play. Figure stands each represented about 20 men and different base shapes helped players quickly identify unit types. Infantry, shown here, were mounted on rectangular bases, while engineers were on trapezoids, and mortars and heavy machine guns on rounds.

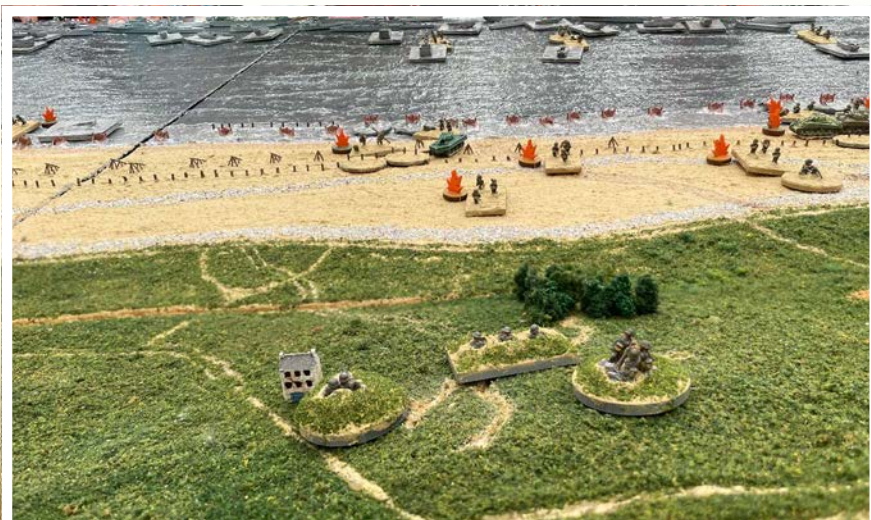
Charles is no stranger to extreme detail, historical accuracy, and carefully considered gameplay in his boards, and he has won Best Participation Game awards at previous shows with similarly scaled down battles. The Partizan judges clearly appreciated the efforts this time, awarding Charles another Best Participation Game trophy!

Despite the recognition for his work, the creator was keen to put the focus back onto the historical event and those involved: "It's the 80th anniversary of the landings this year and you've got to be very, very conscious that there was an enormous cost. I wanted players to understand this by incorporating casualty markers and leaving them in place as the game progresses, so they don't just vanish off the board. After I played a practice game with my sons before Partizan, I sat them down and showed them the opening to *Saving Private Ryan*, so they would get an idea of the reality. And that's just 15 minutes, the landing went on all day."

The game played out with no dedicated German players, so Charles and his sons acted as GMs, reallocating German fire to react to the ever-changing participants' progress. It was up to show attendees, sitting on the Channel side of the display, to decide where that fire would land on their bold Allies, and what it would cost them in their advance. Landing craft were gradually impacted by the changing tide, too, which was progressed over time to make defences more of a challenge for the engineers.



Sand is too large at this scale so was represented with textured paint. It was detailed to mimic Omaha Beach's appearance. "I watered paints down and applied them to simulate how the water would have affected the surface," the creator said, adding that Google Earth images made for useful reference.





# PHIL OLLEY - THE ACTION AT AKSHUN



Partizan regular, Phil Olley, was on a modest mission to prove that wargames don't have to be big to be impressive. His fictional Eastern European encounter, set sometime in the 17th Century, featured a Tartar incursion into Muscovite territory and a raid on the village of Akshun. The Tartars were accompanied by a small force of Ottomans, with the local Cossack 'garrison' relying on support from regular Muscovite forces.

The game featured miniatures by The Assault Group, Wargames Foundry, Front Rank, and Fireforge Games plastics. The buildings were mainly by Hovels.

Phil's small, but perfectly formed, efforts were rewarded with the Duncan Macfarlane Shield, for Best Demo Game (seen below). Duncan was the previous Editor and founder of *Wargames Illustrated*, and with his extensive photographic coverage of Partizan, he helped to attract the fantastic calibre of games we see at the event year-on-year. We can only hope that we continue to do his legacy justice with our ongoing show coverage in *Wi*.



*Phil puts the final touches in place before the game gets going.*



**PRESENTED IN PICTURES**

Phil's Project Journal made for an interesting addition to his demo table. It explained his sources, references, painting approaches, and other ephemera relating to the game and his wider collection.

You can find out more about Phil's hobby going on at: [philswarcabinet.blogspot.com](http://philswarcabinet.blogspot.com)





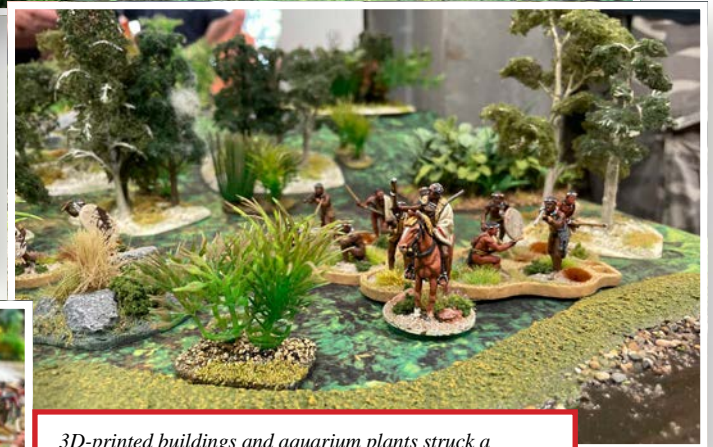
# GENTLEMAN PENSIONERS - SHARP PRACTICE ON THE CAPE FRONTIER

South Africa in 1846 was the setting for the Gentleman Pensioners' game, with settlers attempting to make their way through the Waterkloof Mountains during the seventh Xhosa War.

The versatile *Sharp Practice* rules worked a treat here, with some additional house rules allowing this lesser-known, but intrigue-packed, period to shine. The figures - mostly Perry Miniatures - included a mix of British and Boer settlers, Cape Town militia ("Who are rubbish and really don't want to be there," the game's creator quipped), native auxiliaries, Fengu tribesmen, Cape Mounted Rifles, and more. They had to defend themselves against an ambush from the local Xhosa people.



*Xhosa in cover on the edge of the table, ready to spring an ambush.*



*3D-printed buildings and aquarium plants struck a balance between high-quality aesthetics and accessibility.*



A key element of the game's appeal was that the Xhosa fought very differently from the more commonly seen Zulus, with a focus on skirmishing and waiting to take advantage of weaknesses, rather than a headstrong, full-on charge.

A mechanic that added more tension and misadventure to the game was the wagon train, which faced logistical challenges from the rough terrain. 2D6s determined the distance moved each turn, but should a double be rolled, a wheel would be lost. If danger was near the wagons could be pushed harder, with an extra 2D6 rolled, but that would bring more chance of breakdown and disaster!





# NORTH RIDING WARGAMES CLUB - JAHDUL WELLS

A desert table, shuddering under the weight of Dave Docherty's collection of figures from the Sudanese conflict, was a real eyecatcher. Dave is a devoted collector of assorted periods and impressively capable of painting vast swathes of figures - a handy combo for bringing together impressive demo games! It was a real treat to observe such massive blocks of infantry and cavalry engaging in fierce combat.

The game centred around Jahdul Wells, near Suakin, with traditional dervish forces clashing with British and Egyptian columns, echoing the historical struggle of the era. The gameplay was streamlined, using the club's own "It's hot here Sir!" one-page rules, with no markers or complex tracking mechanisms. "Morale is really simple," Dave told us, "You need to roll less than the number of stands you've got. If you do, you're fine. The Imperials only test when losing a melee, while the Mahdists check to charge, after receiving casualties, or losing a melee."



*The lethal Bengal Lancers.*



*Being in square ensures the Imperial forces are not classed as outnumbered and their commanders can bolster the troops to provide combat bonuses, but at risk to their safety.*

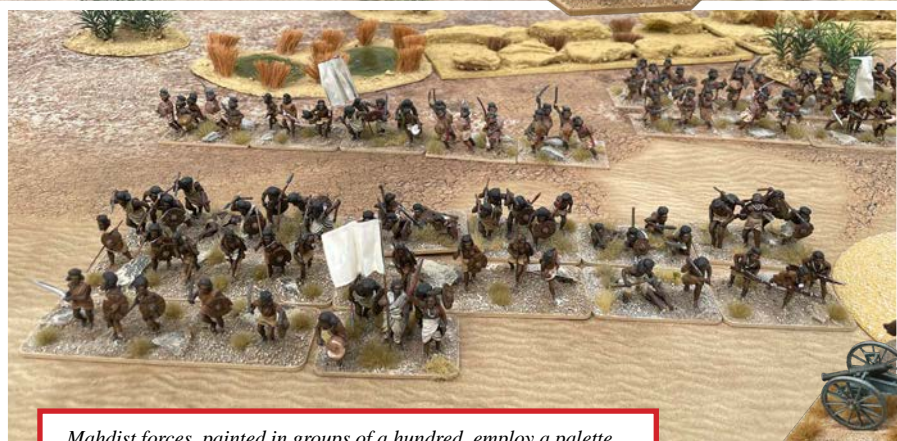


*The figures are mostly from Perry Miniatures with some Connoisseur cavalry.*

The inspiration for Dave's collection started with games at the Wargames Holiday Centre, in Scarborough, during the 1980s. Dave's own Mahdist madness began in 2014 and the labour of love culminated in showcases of his own forces, at the Wargames Holiday Centre and Partizan, in 2018 and 2019. After several years in his cabinets, he thought it was time to give them another outing, and it was a treat to see them ranked up on the tabletop.



*Lovely details, like this regimental mascot, were scattered across the board. Not only are the markings correct, but the breed is spot on too - an Otterhound.*



*Mahdist forces, painted in groups of a hundred, employ a palette of just seven colors. This disciplined approach allows for efficient painting while maintaining visual coherence and detail.*



*They were only on the table for minutes, but Dave ensured artillery limbers were all correct.*



# THE LEAGUE OF EXTRAORDINARY KRIEGSPIELERS - DOWN ON THE ADRIATIC COAST

The Fiume Crisis, 1918 - 1921, took centre stage in this impressive game by The League of Extraordinary Kriegspielers (LoEK). The tiny Adriatic Free State of Fiume became the focus of international tensions immediately after the First World War, following US President Woodrow Wilson's decision that it might be a suitable location for the home of an embryonic League of Nations. Tensions between Fiumian locals and neighbouring states boiled over into conflict; 105 years later the LoEK decided that these events, in the armpit of Croatia, would make for a great modelling and gaming project.

The game was a mash up of real events, and those that nearly happened, between the various competing Nationalists, Italians, Slavs, Germans, and Interventionists (in the form of the USA).

Gripping Beast, Copplestone Castings, Great War Miniatures, Brigade Games, Empress Miniatures, Pulp Figurines, and a whole lot more were all on display in this wonderfully chaotic game, as the various players went in pursuit of six objectives, using the club's own *Setting the East Ablaze* rules to play.



## VICTORIOUS VIGNETTES

The board benefited from the inclusion of vignettes by the talented Mr Mark Hargreaves ([over-open-sights.blogspot.com](http://over-open-sights.blogspot.com)). These two pieces (right), showing the Italian forces at rest and play, feature figures originally intended to be riding in the back of a truck, as well as a repurposed WWII Soviet accordion player from Bad Squiddo, and a wild west figure with a head swap. The Field Kitchen is from Company B Miniatures.



The two Germans with the expansive wine collection won Mark and the Kriegspielers the coveted 'Best Vignette' trophy at the show, although our attention was drawn more to the neighbouring German command stand, which featured a map showing the area of Fiume that was depicted on the gaming table. Mark assured us that the rolled-up maps are of the Adriatic Coast and the Balkan rail system!





# THE BOONDOCK SAYNTES - THE BATTLE OF UNAO, 1857



The Boondocks were back at the Newark Showground with their intermittent gaming campaign, set during the Indian Mutiny/Rebellion. Following the misadventures of Brigadier General Henry Havelock, this game showcased one of the lesser-known battles of the war, which resulted in the second of two swift victories for Havelock's understrength, cholera ravaged force.

The rich tapestry of the Indian landscape came alive on the table, which was packed with scenery of so many varied shapes, sizes, and intentions it confused and delighted spectators in equal measure.

The buildings are a mix of commercial and scratch builds, with conversions and other additions enhancing almost everything.

The Boondock Sayntes are no strangers to gongs, and they picked up the big one this time around - Best in Show.



*It's all gone a bit Life of Pi on the water.*



*Animal and human life goes on around the houses, in its relatively normal way, as the battle unfolds.*

## LOCAL DETAIL

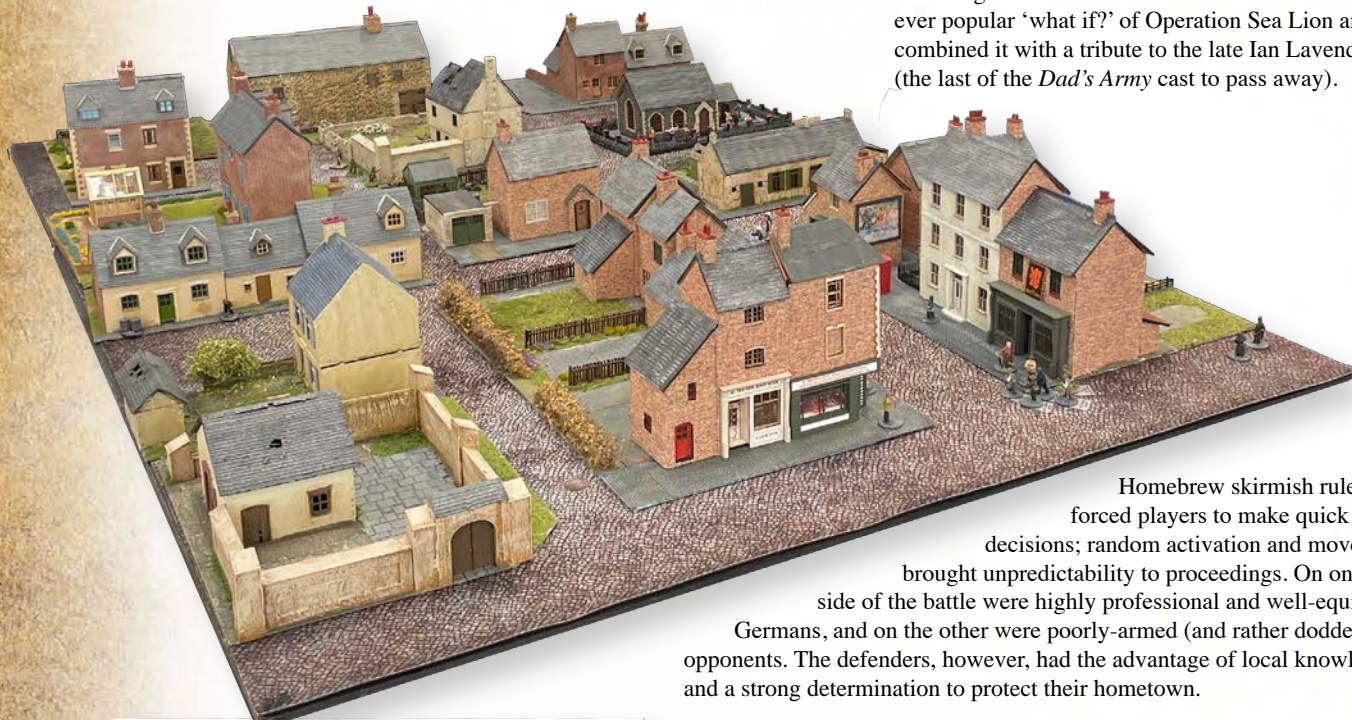
Looking down the main street of the town, following the flow of the British advance, it's interesting to pick out the details on the buildings; like the mud brick platforms most sit on (to guard against flooding), and the blue painted woodwork, signifying the high caste of the occupants.





# LEAGUE OF GENTLEMAN ANTI-ALCHEMISTS - "YOU STUPID BOY!"

The League of Gentleman Anti-Alchemists took the ever popular 'what if?' of Operation Sea Lion and combined it with a tribute to the late Ian Lavender (the last of the *Dad's Army* cast to pass away).



Homebrew skirmish rules forced players to make quick decisions; random activation and movement brought unpredictability to proceedings. On one side of the battle were highly professional and well-equipped Germans, and on the other were poorly-armed (and rather dodderly) opponents. The defenders, however, had the advantage of local knowledge and a strong determination to protect their hometown.

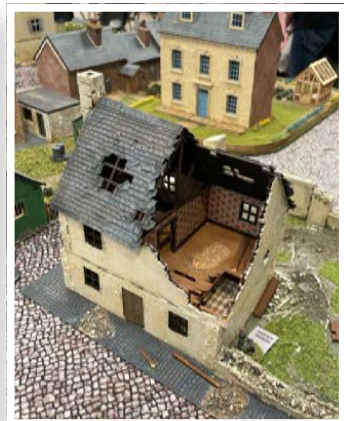
Lavender's character, Frank Pike, took centre stage, armed with his cherished Thompson and wearing a bullet deflecting West Ham scarf, he defended the British coast, along with his Walmington-on-Sea Home Guard co-defenders, taking cover in the dense terrain as they went.



*Folks gather outside of the Red Lion, plotting the defence.*

## INTRIGUING INTERIORS

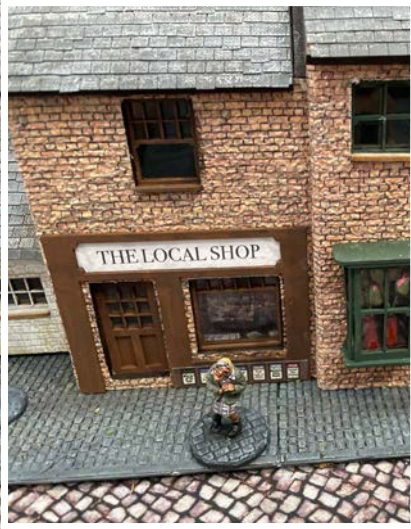
'Lifting the lid' on the buildings revealed all kinds of treats within. Some roofs had been demolished by preliminary German attacks, but it was the surprises in the intact buildings that brought a smile to players' faces. The pub had a full pool table in its upstairs room, while an outhouse featured a chap having some serious difficulty while on the throne!





The terrain was built up over time and some buildings are 15 years old, while others are more recent. There's a mix of MDF kits from Warbases and Petite Properties (a doll's house company). The buildings are painted and then detailed using printed textures and designs, including brick paper from an eBay supplier.

As well as *Dad's Army* locations, there are nods to other TV shows, like *Acorn Antiques* and, fittingly, *The League of Gentlemen*.



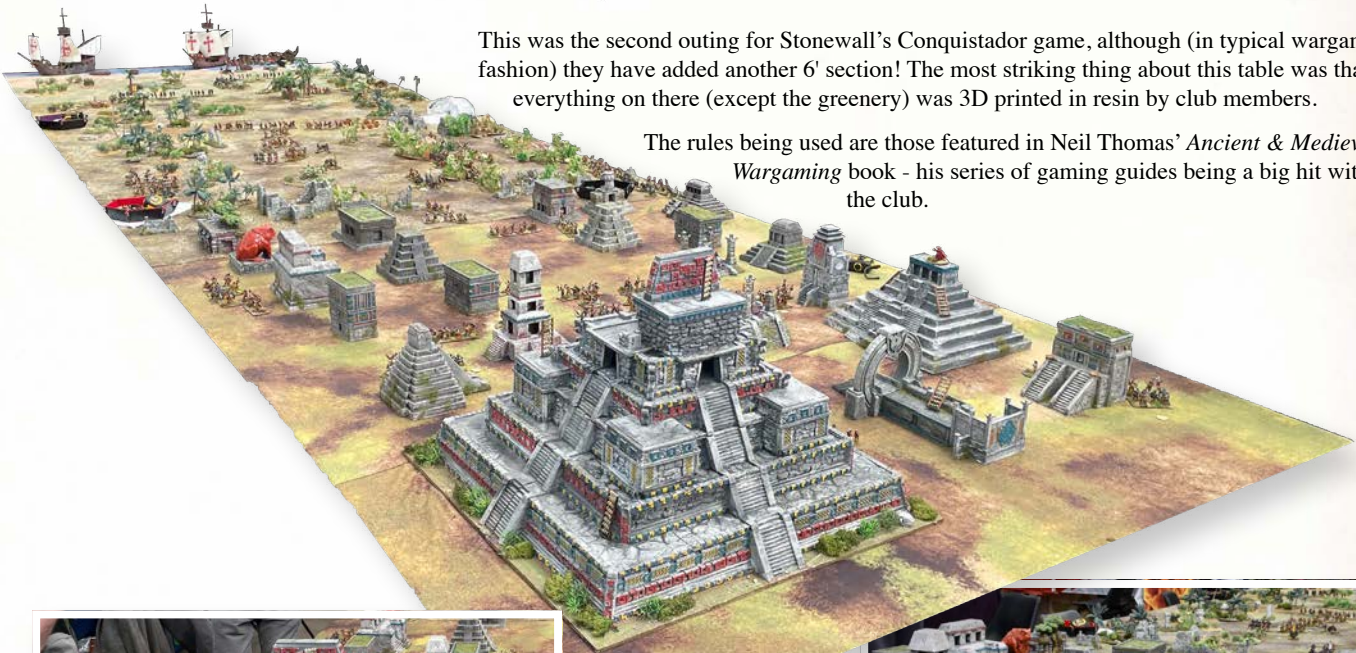
The *Dad's Army* figures are from Foundry, Germans are from Crusader Miniatures, and the civilians are from a mix of companies, including Crooked Dice and Fenris Miniatures.



## LIKE A STONEWALL WARGAMES GROUP - CONQUISTADOR

This was the second outing for Stonewall's Conquistador game, although (in typical wargamer fashion) they have added another 6' section! The most striking thing about this table was that everything on there (except the greenery) was 3D printed in resin by club members.

The rules being used are those featured in Neil Thomas' *Ancient & Medieval Wargaming* book - his series of gaming guides being a big hit with the club.

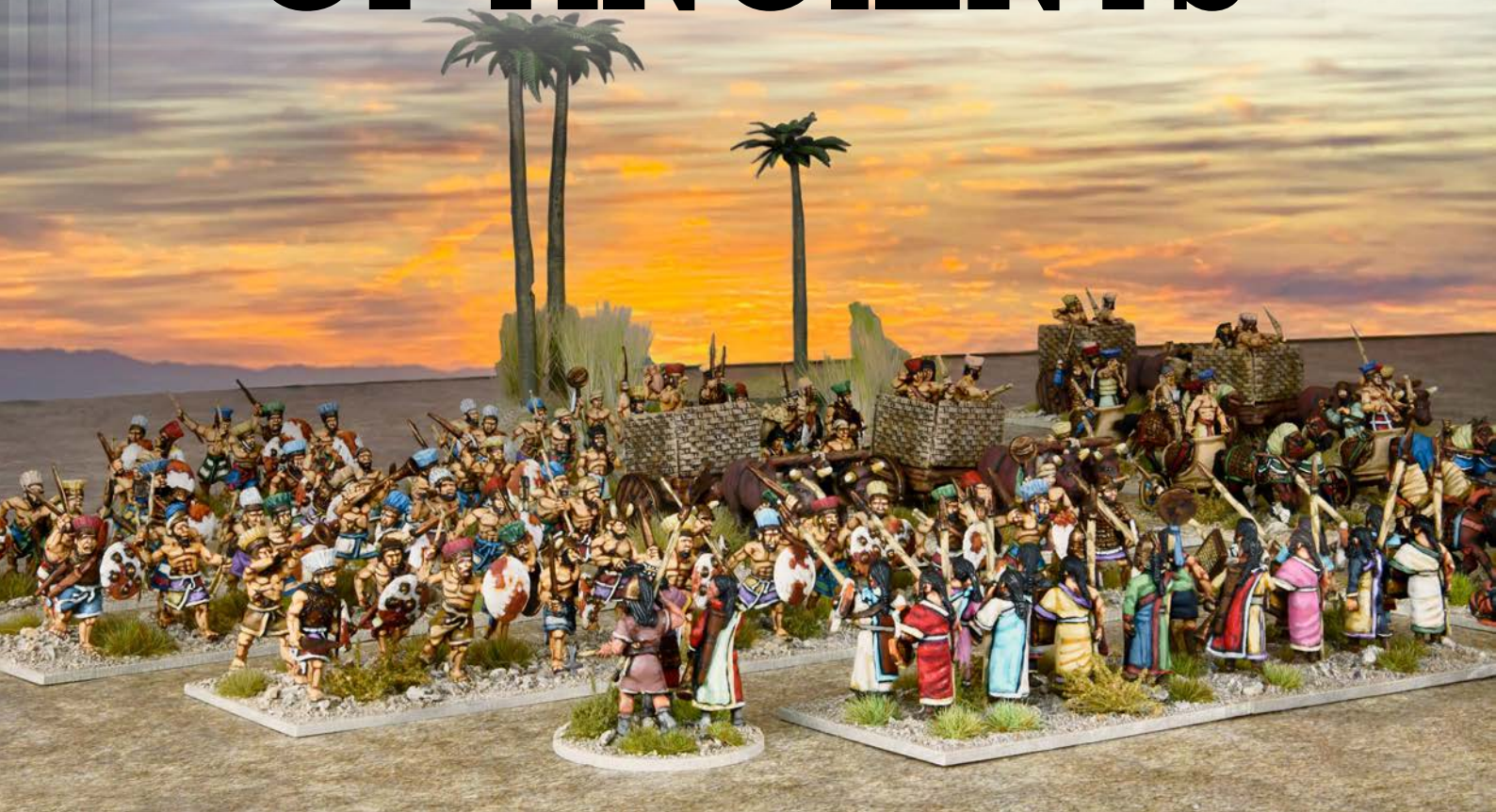


*This impressive Aztec ziggurat/temple apparently took one month to print, from a downloaded STL file. That's around 730 hours of printing!*





# AN ABUNDANCE OF ANCIENTS



Sumerian, Mycaenaean, Scythian, Carthaginian, Hittite... the list goes on. It goes on to 25 armies to be exact. That's the (current) sum total of wargamer Nick Gilmore's collection of Ancient armies. He also collects Mahdist War, American War of Independence, and more, but for our Ancients theme we asked Nick to take us on a tour of his 25 AAs. We picked out several of the highlights to show you, while Nick told us about his passion for pre-BCE armies.

It was a set of home grown rules by my friend Darren Smith that pulled me into the period. Prior to that, I had been focused on gathering a large Napoleonic collection.

The appeal of the armies comes from the different troop types on offer within any given force, and how that then affects gameplay. For example, my Sassanids have lots of heavy cavalry with substantial armour, plus elephants. It's then interesting to see how they perform against Middle Imperial Romans with their elite infantry. With Ancients, you can get a lot of variation across a relatively small force.

My armies are around 12 to 15 units in size, all multi-based, with each fitting into two or three box files. Every wargamer will tell you that space and storage are really important factors in their hobby, and I have a conveyer belt system of one army in, one out, with the whole collection being contained in my wargames room, neatly boxed, stored, and accessible, and not spilling out into the rest of the house... apart from a few in the garage... and the loft.

Despite my emphasis on the playability, unlike some Ancient wargamers (stereotypically *DBA* players) I am also really keen on tabletop aesthetics. I base my figures to make sure they look consistent across the armies, and that they fit in with the colour/texture of the mats I play on.



Nick's New Kingdom Egyptians all neatly packed in colour coordinated boxes.



Some of Nick's 25 different Ancient armies, filed away, but ready for action.



# MIDIANITE/AMALEKITE ARABS



# PALMYRANS



*Palmyran Camel Catafracts,  
A&A miniatures.*



*King Odaenathus of  
Palmyra, A&A.*



*Queen Zenobia of  
Palmyra, A&A.*



# CARTHAGINIANS



*Carthaginians with Spanish mercenaries.*



*Carthaginian Elephants by A&A miniatures.*

# ALEXANDRIAN SUCCESSORS



*Thracian Peltasts by Wargames Foundry.*



*Successor elephants from Aventine miniatures.*

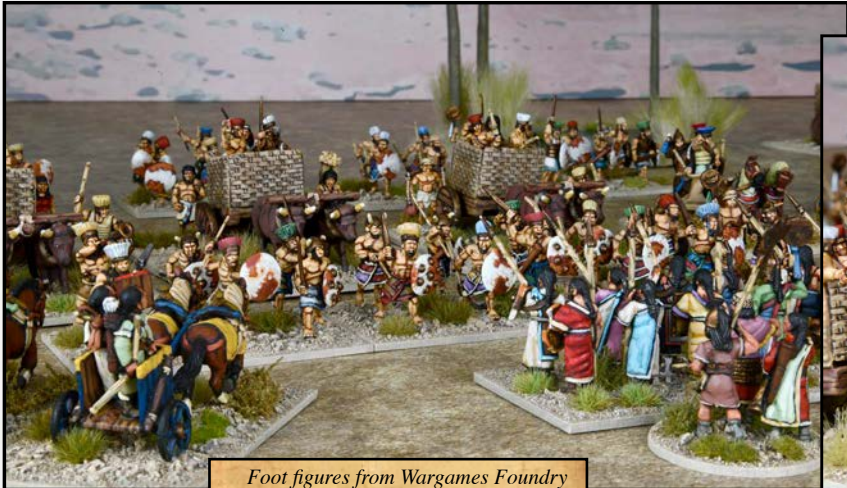


*Greek Hoplites by Wargames Foundry.*



# SEA PEOPLES VS HITTITES

Sea Peoples (left) battle with Hittites.



Foot figures from Wargames Foundry and Miniatures Design Studio.



Wagons by Newline Designs.





## NEW KINGDOM EGYPTIANS



*New Kingdom Egyptians by  
Wargames Foundry.*



## SASSANID PERSIANS



*Figures by A&A miniatures,  
painted by Peter Walker.*





# LATER ACHAEMENID PERSIANS



*Carthaginian Elephant by A&A miniatures, painted by Nick Gilmore.*



*Seleucid scythed chariot by Gripping Beast, painted by Darren Smith.*



*Achaemenid Persians by Wargames Foundry.*

*Nick and his collection.*





# WHAT A CARTEL!

John Savage discusses the game he ran at Partizan 2024, which showed off the versatility of his *What a Cowboy!* rules by transplanting them to drug-busting battles of the 1980s.

Inspired by the flexibility of his own *What a Cowboy!* ruleset, which was released in 2023 by TooFatLardies, John Savage made quite small modifications to his rules in adapting them from Wild West gunfights to modern skirmishes.

“I tend to get inspired by a range of figures,” he told us, “and when I got hold of some wonderful Spectre cartel figures, that was it. I mixed in some Hasslefree figures, and there was no going back. Suddenly, I was thinking about how to make a cartel hideout.”

But how did he go from six-shooters to the perilous world of South American cartel bases and Special-Forces raids in the jungle? The concept (and name) for this alternate period - *What a Cartel!* - emerged when he began seeing how his rules could be adapted to suit other periods. It started with prohibition firefights in his *What a Gangster!* spinoff, showcased at a previous Partizan, and evolved into this splendidly fun new game, presented for the first time at Partizan 2024. The easy-to-pick-up rules and visually striking board for *What a Cartel!* drew crowds of excited participants, eager to send their Special Forces operatives or cartel defenders into the unknown dangers that lurked in the jungle.



Above: Choppers swooping over the board were included as eye candy.





## REWORKING THE RULES

How did John ensure that the gameplay experience in this alternate version of his rules felt fresh, even to those who had played his original ruleset? The main adjustment was the inclusion of automatic weapons: “In *What a Cowboy!*, you’re tracking ammunition from six-shooters, but I removed that mechanic for these automatic weapons. Players have a choice to fire deliberately, rolling to hit with positive modifiers from aiming devices like red dot sights and thermals, or they can fire automatically, rolling multiple dice without modifiers. This represents less accurate - but more suppressive - fire.”

This adaptation of the rules leads to interesting tactical decisions for players, and circumstances will vary, depending on the side of the drug war for which they choose to fight. Special Forces operatives, equipped with advanced aiming devices, often get bonus aim dice. They can make precise shots that will cause serious wounds. Some of the cartel henchmen, on the other hand, are limited to automatic fire, so they rely on the volume of bullets they pump into their surroundings.



Above: Profiles for characters are like those in *What a Cowboy!*, but with slight tweaks.

Through this simple mechanics modification, the game takes on a play dynamic that mimics real-world combat. “Special Forces fire deliberate shots, aiming for critical hits, while the cartel henchmen are rolling lots of dice, but without modifiers,” John explained. “That means that they can’t get critical hits on targets, but they can suppress them effectively, causing lots of shock.”

Add in bonus cards for body armour (which allows the wearer to change wounds to debilitating, but less deadly, shock), or other weapons (which bring different firing abilities), and there’s a lot of tactical flexibility, especially for the well-equipped Special Forces figures.

### ROAD/RUNWAY TILES

The runway parts, originally post-apocalyptic road sections, were originally self-adhesive floor tiles, which John cut into. “They carve really well with lino cutting tools, and give you quite a nice, ruined effect,” he said. “With a bit of texture added, and a painted finish, they have all the details of cracked tarmac.”



Above (right to left): ‘El Limon, Heavy Support, and Sicario Team Leader.

Below: A technical fitted with a ZSU-23 autocannon.







Above: El Fuego and cronies advance past a Cessna.

The game's modified design was complemented by a fun approach to its characters. A notable cartel member, who proved very popular on the day, was El Fuego. Equipped with a fire-retardant suit and a flamethrower, he added a unique flavour to the gameplay, and is just one example of the creative loadouts that can be made in the game.

#### TABLE TERRAIN

"Most of the work on the table is mine," John told us during a lunchtime break in play, in between bites of his sandwich. "I bought a lot of the jungle terrain, because, while it's not difficult to make, it's time-consuming to do, but the buildings were fun to construct."



Above: The Cessna airplane was an Amazon toy find, repainted to blend seamlessly into the scene.

Left: This Hasslefree figure makes for a great thug.





Above: Broken windows, scattered papers, and excellent chipping and grime painting make for brilliant interiors.



Above: Discarded mattresses on rooftops bring a sense of extra life and realism to the tabletop.

### WELCOME TO THE JUNGLE!

The board is packed with great little details, ensuring every nook and cranny is a treat for the eyes.



Above: Printed signs add visual flair and, unless you really think about it, you probably won't question the Vietnamese on them (they're swiped from John's Vietnam War gaming!).



Above: Thatched textures add a touch of remoteness to some of the buildings, making them more suited to the jungle location.



Above: Sheets of corrugated card, painted with a simple metallic drybrush then weathered with rust make for realistic warehouse roof sections.

“They are a mixture of kits, but mainly MDF. Much of it is from Sarissa, and I’ve tarted things up a bit, and there are a few pieces from The Last Valley. The diecast vehicles, repainted to fit the theme, were originally sourced for a post-apocalyptic game. I try and cut down on work where I can by repurposing terrain elements across boards. The damaged runway here was originally road sections in that same post-apocalyptic game, while a lot of the jungle sections come from my growing Vietnam collection. I’m playing *Chain of Command*, but in Vietnam there.”

### YOUR OWN CARTEL?

John plans to share his adapted rules in the *Lard Annual* at some point, allowing others to enjoy playing the modified game, now that it’s been tested and proven in a modern context. From cowboys to gangsters and Special Forces, the core rules have shown they can be tailored to provide rich and engaging gaming across periods. The question now is: where to next?

“There could be insurgencies in Middle Eastern countries, or World War Two commando raids,” John speculated. “The core mechanics are broadly applicable, and flexible enough for lots of different stuff. I know one player’s used the *What a Gangster!* variant to play *Batman* battles, and is considering using *Cartel* for that now. Other gamers have talked about *Star Wars*.”





# EDGE OF EMPIRE



A wargame inspired by the novel *Warrior of Rome - Fire in the East*.

The Bodkins are a collection of like-minded and highly-talented hobbyists; they have presented a small but perfectly-formed number of demo games at the Partizan Wargames Show over recent years. This year, they took inspiration for their game from the historical novel *Fire in the East*, authored by regular Partizan attendee Harry Sidebottom.



*Fire in the East*, first published in 2008, is the first in Sidebottom's *Warrior of Rome* series which focuses on the exploits of Marcus Clodius Ballista, a fictionalised version of the Roman general Balista (died c.261). The Bodkins' game, *Edge of Empire*, is centred on a battle near the town of Arete, based on the historical city of Dura-Europos in modern Syria.



## THE STORY SO FAR...

On the eastern frontier, the borders of the Roman Empire are under threat from the growing ambitions of the ruthless Sassanid king Shapur I. Emperor Valerian has appointed the distinguished eques soldier Ballista *Dux Ripae* - military commander of the Empire's eastern frontier - and tasked him with defending the small, fortified town of Arete, a strategically-crucial fortress on the banks of the Euphrates.

Upon arriving at Arete, Ballista finds the city in a state of disarray. The garrison is undermanned and poorly equipped, and the city's defences are in desperate need of reinforcement. Ballista quickly sets about organizing the defences, and rallying the troops. He also forms alliances with local leaders and tribes, understanding that their support will be essential in the coming conflict.



Above: The Roman army sent to relieve the siege of Arete. Between the baggage and the Roman lines stands Ballista's good friend, Gallienus, identifiable by his purple drago banner.



Above: Marcus Clodius Ballista, hero of the books. Instantly recognisable by the black raven emblazoned on his shield, and his ornamental raven helmet - a nod to his Angle/Barbarian heritage. Like most of the figures on the table, Ballista is by A&A Miniatures, with added Victrix Celtic raven!

Accompanying Ballista are his bodyguard, Maximus (infamous for his love of wine, women, and song), and Romulus, a Batavian who carries Ballista's white draco banner.

## THE BODKINS

Partizan has become the agora for The Bodkins. They tend to plan and coordinate their projects virtually, then bring everything together each year at the handy confluence that is the Newark Showground. In previous years, the Bodkins wowed the crowds at Partizan (and the readers of *Wi*) with medieval and ACW games, including their interpretation of the Battle of Crecy, featured in *Wi361*.

The Bodkins behind the Edge of Empire game are Simon Chick, Dave Andrews, Nick Murray, Andy Milligan, and David Imrie.



As the Sassanid army approaches, the tension in Arete mounts. King Shapur I is determined to capture the town, and break the Roman hold on the region. The siege that follows is brutal and relentless, featuring the horrors of terrifying siege engines and desperate hand-to-hand combat on the city walls.

Throughout the siege, Ballista's leadership is put to the test. He must not only contend with the external threat posed by the Sassanids, but also manage internal strife and treachery within the city; traitors threaten to undo all of Ballista's good works at every turn.



Above: Ballista and his guard, positioned behind a unit of Roman Legionaries from *Armorum & Aquila* (A&A Miniatures' Middle Imperial Rome range).

Left: The baggage train of the Roman relief force, with slaves driving the oxen carts of food and other supplies.



ANCIENTS  
3000BC - 500AD





Above: The battle lines are drawn, with Gallienus and his army to the left, and the Sassanids to the right.

Despite the overwhelming odds, Ballista and his men put up a fierce resistance. The defence of Arete becomes a symbol of Roman resilience and determination.

#### A TWIST OF FATE

In the novel, a promised relief force never arrives, and Arete is lost. However, the Bodkins' game is a 'what if?' scenario based on the arrival of that relief force.

As the early autumn mist from the Euphrates and Tigris rivers clear, the Sassanids become aware of the newly-arrived Roman Army drawing up into battle formation. Seeing that the forces of Rome have come to lift the siege, Marcus Clodius Ballista leads what remains of the garrison forth from Arete to join the battle.



Above and left: "You've got to see Dave's Roman Camel Corp!" exclaimed David Imrie excitedly, pointing out this group of A&A (again) Roman Armoured Camel Riders. They certainly are wonderfully turned out.



Left: Emperor Gallienus - leader of the Roman relief force. In the books he has a purple draco standard.





Above: Elephants - always a delight to see on the wargames table. These Sassanid elephants are again by A&A Miniatures and come with driver, crew, and howdah. Behind the nellies, driving the beasts and the rest of his army forward, is Sassanid leader and Warrior of Rome baddie King Shapur the 1st. First-time Bodkin Andy Milligan painted Shapur; the rest of the figures were painted by Messrs Andrews and Imrie. The terrain boards are a modified version of Citadel Miniatures' defunct Realm of Battles gameboard.

The game was played using Warlord Games' *Hail Caesar* rules. Following the show, we got in touch with David Imrie to ask, "who won?". His answer was typical of demo-gamers at Partizan: "we think the Sassanids won, but we did so much chatting to the public who were interested in the game, we kind of lost track!".



Above: A group of brave/foolish Roman and Numidian light cavalry ride out to skirmish with the pride of King Shapur's cavalry. Most of the figures used in the game were by A&A, with others by Aventine Miniatures.



# SALUTE 51

# PAINTING COMPETITION WINNERS



The quality of entries in the Salute painting competition gets increasingly spectacular, as the winners here show!

A team of experts (seen above) huddled around the best of the best in painted miniatures as they judged this year's competition. Deliberation in some of the harder fought categories went right up to the wire, but the judges eventually managed to reduce around 500 entries to just a gold and silver winner in each of the competition categories.

Once gathered at the main stage, the winning painters were revealed, with well-known regulars and new winners getting their chance to hold aloft their competition medals (sponsored by Wayland Games) and bask in the glory of being supreme brushwielders... at least for this year!

Here we cram the Salute 51 Painting Competition Winners into just six pages, along with an 'under the microscope' look at Jiazhou Guan's Best of Show winning Fireslayers, which earned him the Salute Shield.

## HISTORICAL SINGLE FIGURE

**1st** - Christopher Tasker

Trumpet Major of the 27th Dragoon Regiment

**2nd** - Paul Mackay

Napoleon I in his coronation





### HISTORICAL UNIT

**1st** - Sébastien Clément  
The Shieldmaidens  
(more on this entry in *Wi438*)  
**2nd** - Graham Green  
Vendal War Band



### HISTORICAL UNIT (OTHER)

**1st** - Bernard Roberts  
Viking Warriors  
**2nd** - James Rudd  
KV-1 Tank "First Signs of Spring"



### JUNIOR

**1st** - Christoph Zwart  
Lone Survivor  
**2nd** - Torin Smith  
Space Marine  
Terminator Captain





**SCI-FI UNIT**

1st - Darren Latham

Seer Council

2nd - Paul Norton

Cadian Command Squad



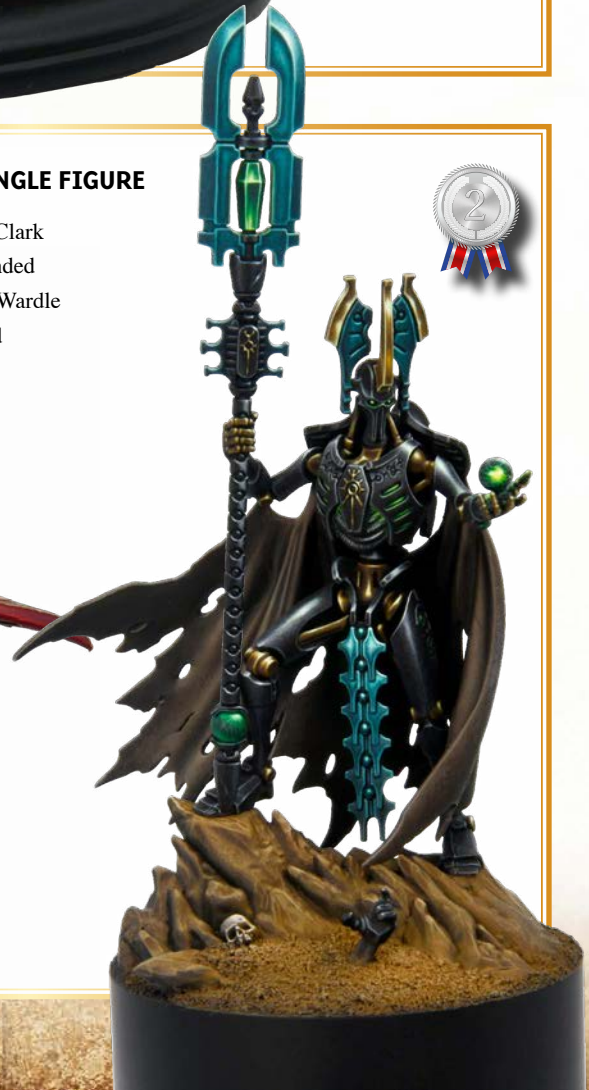
**SCI-FI SINGLE FIGURE**

1st - Aaron Clark

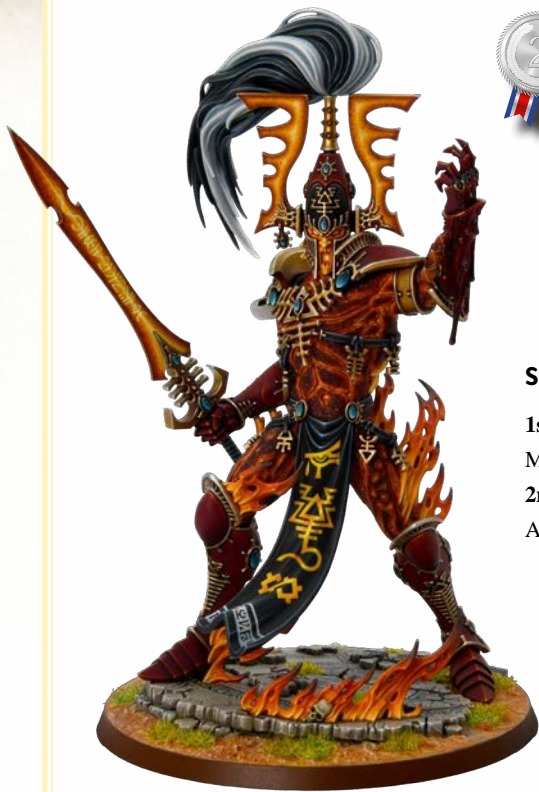
Horus Ascended

2nd - Andy Wardle

Necron Lord







### SCI-FI CREATURE OR VEHICLE

1st - Adam Skinner

Mortarion

2nd - Darren Latham

Avatar of Khaine



### FANTASY SINGLE FIGURE

1st - Andy Wardle

Elrond

2nd - Jamie Cordwell

Woodsman



### FANTASY CREATURE OR VEHICLE

1st - 1st - Kevin Collier

Hunty (Mushroom)

2nd - Matt Whetherly

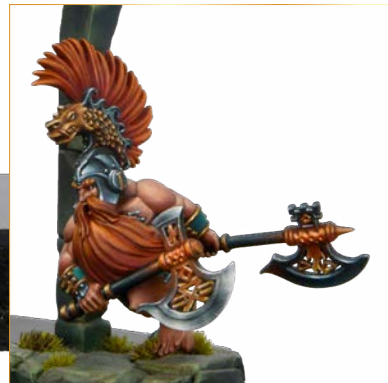
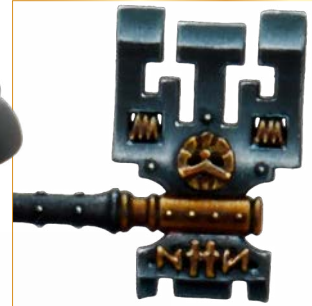
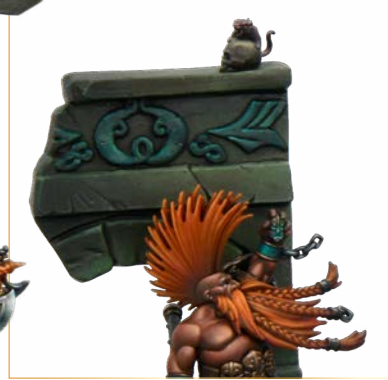
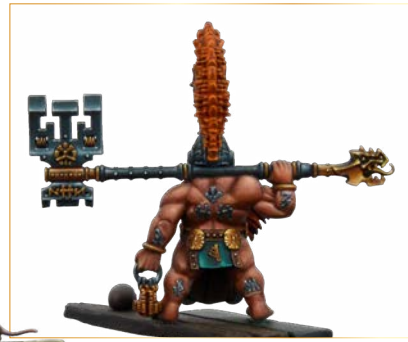
Vampire Lady





**FANTASY UNIT**

1st - Jiazhou Guan  
Fyreslayers  
2nd - Hedley Coppock  
Bushido Inari's Judgement



**SALUTE 50 FIGURE**

1st - Roman Grundkiewicz  
2nd - Graham Green







**MISCELLANEOUS**

**1st** - Darren Latham  
Witchhunters vs Vampire  
**2nd** - Tom Hugues  
Ork Boy



**1st** - Lucas Williams  
Lumberjack  
**2nd** - Martin Collier  
Pig Man





# “I KNOW HOW TO DEFEND MY OWN KEEP!”

## BUILDING MIDDLE-EARTH: HELM’S DEEP

Mark Clayton poured his love of *The Lord of the Rings* into this impressive Helm’s Deep model.

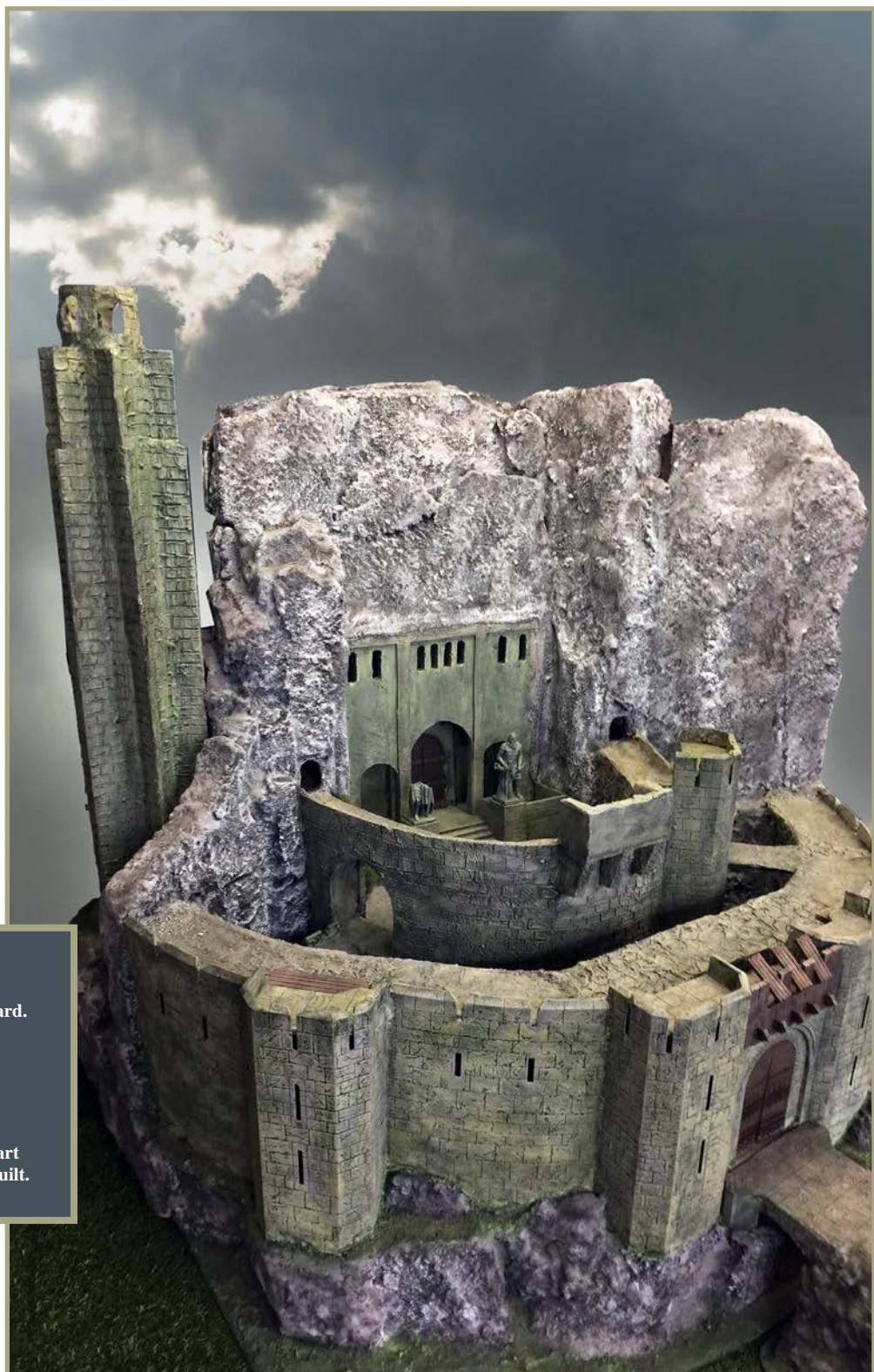
I must confess, I am slightly obsessed with *The Lord of the Rings*. I first read Tolkien’s amazing book at age 14, and I am one of those people who read or listen to it every year. I was wargaming Middle-earth from about the same age, using Minifigs’ range of very solid dwarves and Ral Partha’s elves and orcs, with Norman and Saxon figures standing in for the men of Gondor and Rohan. The Strategy Battle Game range from Games Workshop then became the core of my collection, with additions from *Frostgrave* and *Oathmark*.

The movie trilogies of *The Lord of the Rings* and *The Hobbit*, with their stirring battle scenes and spectacular CGI, were inspiring to any fantasy wargamer. For me, they became something of an authority for how things in Middle-earth should look, especially as they were based on the artwork of renowned Tolkien artists Alan Lee and John Howe. As I tried to make scenery for my Middle-earth games, I drew inspiration from the movies, the artists’ sketches and paintings, and Tolkien’s vivid descriptions of the places in his epic story.

*“I have fought many wars, Master Dwarf. I know how to defend my own keep!”*

### THE BASICS

- The Keep of Helm’s Deep rests on a 100cm x 80cm board.
- The tower reaches 99.5cm.
- The mountain cliffs project up to 95cm.
- The front wall parapet is 9cm deep.
- Two Play Along toy sets provided the front wall and part of the entrance ramp. The rest of the model is scratch built.





## GETTING STARTED

In *The Two Towers* film, Theoden was justifiably proud of Rohan's ancient fortress, Helm's Deep. Though his words of confidence on the previous page didn't hold true when faced with an army of Uruk-hai and the explosive surprise Saruman had devised, this iconic castle was still my first Middle-earth project. It presented a considerable challenge, as I am far from a skilled artist, modeller, or sculptor, and had a very modest budget. Nevertheless, thinking of myself as 'the artful bodger', I was determined to have a go, and to make use of scrap materials wherever possible.

I decided to re-make a rather crude model that I had made for my sons, using two licensed plastic Battle of Helm's Deep playsets, by Play Along. While they were designed for 1/32 scale figures, these did not look too far off in scale and height for 28mm figures.

I considered the Games Workshop resin Helm's Deep set, but found it too small and too pricy for my limited pocket. The Play Along set (still available second-hand) captured the look of the Helm's Deep keep from Alan Lee's painting, which went on to inspire the design of the 'bigature' (the name given to large models filmed for scenes in the films) used in *The Two Towers*. Being made of thin plastic, the curtain wall had to be thickened in order to look like a real castle wall, with the addition of an inner wall face made from some spare lino. I chose this somewhat unconventional model-making material as it was easily moulded to the curve of the outer wall. This mimicked how real castle walls were usually built, with two thin walls being constructed of cut and shaped facing stone, and the interior space filled with rubble.



Above: The semi-circular plan of the fortress has an immensely strong outer wall, and thinner, but significant inner wall. The courtyard, or inner bailey, provides a very secure, but rather dreary space for the defenders.

## ENHANCING THE BUILD

The wall had to be set on a rocky plateau. The fortress, like many real medieval castles, is built on a natural rock escarpment, as it lacks a sufficient water supply to create a moat. This was one of the intriguing issues I faced during the build; there are different levels. The inner bailey is higher than the narrow outer bailey and must be reached by a ramp, and the doors of the keep are at the top of a flight of stairs.

For the plateau, the access ramp, and the mountain into which the fortress is set, I used 50mm polystyrene. 8' x 4' sheets of insulation polystyrene can be purchased quite cheaply from builders' merchants, but don't forget to take a serrated knife, in case you need to cut them up in the car park to fit them into your vehicle.

I used Celotex insulation foam because, once you have peeled off the silver backing paper, it is easier and denser to carve than basic polystyrene. Something to keep in mind is that when the backing paper is removed, the foam seems to shrink over time, which leads to lots of small cracks emerging in the model. This was not something I was aware of when I started the project, and, although it's not the worst thing to happen to rock formations, polystyrene is a much more controlled material to work with, and a good bit cheaper too.

To achieve the rock effect, and to give the model great strength and durability, I painted the polystyrene with PVA (which can be diluted), then sprinkled it liberally with kiln dry (paving) sand, allowing it to dry hard. Three coats of this created a concrete-like surface that looked great for rock or groundwork, was easy to paint, and was very hard-wearing. I use this method for all my terrain builds now. To give the back of the build a neat finish, I glued and pinned black fleece material over the ragged ends of the polystyrene.



Above: The Great Gate. The ramp was made to be detachable, in order to reduce the base board size.



Above: The inner courtyard and steps to the doors of the Great Hall. Not exactly as depicted in the movie, but recognisably similar.





Above: "You'll have to toss me!" Aragorn and Gimli exit the sally port to take the Uruk-hai in the flank. The figures are based on 25mm metal washers, rather than the higher plastic bases.



Above: The narrow outer bailey is little more than a passage and ramp to the inner bailey courtyard.

## BRINGING IN THE FEATURES

For the higher inner bailey wall, I used a left-over piece of hardboard, which I soaked and bent so that it followed the right curve, and once again backed and topped it with lino. I then smothered it in wall filler, into which I carved stones using a nail as it dried.

A scrap of high-density foam formed the observation platform, and steps were made from LEGO, covered in filler.

The rear wall and entrance to the mountain was cut (rather crudely, I admit) from a scrap of chipboard. I compromised on the width, and I know that it is a little too high (it was originally cut for 1/32 scale figures), but I reasoned that this is a fantasy castle, and should reflect the grandeur of Numenor and the magnificent architecture of Tolkien's Second Age. My model was never going to be an exact copy of the one made for the movie, as my modelling skills are nowhere near good enough, but I wanted to make it at least recognisable by capturing its key features.

I observed that the tower was round with buttresses, like Conisbrough Castle in Yorkshire. I made it from a poster tube, with card strips folded for the buttresses. I covered it all in filler, and scored the stonework.

## PAINTING HELM'S DEEP

Painting began with an undercoat in cheap black matt emulsion. When that had dried fully, I drybrushed the rock of the mountain with different shades of grey, highlighting in white. I initially painted the fortress' stonework with Army Painter Fortress Grey, but decided it did not stand out sufficiently from the grey of the rock. On watching *The Two Towers* again, I saw that in bright sunlight the stone appeared quite green. After some further experimentation, I settled on Army Painter Necrotic Flesh, with Green Tone over the top to pick out the cracks and details in the stonework.

## WHAT'S NEXT?

The Deeping Wall is a project for the future. I am finding it difficult to achieve the curve of the wall and the very particular shape of the merlons on the battlements. Before that, I will be returning to the pages of *Wi* in the near future to share my Bag End modeling.

I constructed the original model I made for my boys in two halves, dividing at the back of the courtyard/inner bailey. This created a join line, which always irritates me on large models and displays, so in remaking the model I decided to build it on one 800mm x 1000mm board. All the work was done in an outdoor lean-to at the back of my house, but I neglected to consider the height of the mountain and tower on top of the plateau, so when trying to bring the finished piece inside, it would not go through the patio door! Lesson learned! Thus, the model currently lives in my classroom (I'm a history teacher), and it is used by my students for siege games, as well as helping to demonstrate methods of castle defence and attack. On reflection, I think it could come home and live in the garage - or inside, if I take the handle off the patio door to give me a few more centimetres!



Above: The tipping point in the siege, when the Uruk-hai break through the gate with their ram.



Above: The men of Rohan defend Helm's Deep and their families, who are hidden in the mountain caves.



Above: Theoden and Aragorn ride out together, leading the last desperate charge against the Uruk-hai.



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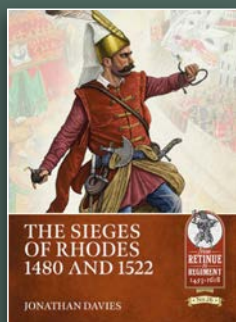
History books for the enthusiast and gamer

### The Sieges of Rhodes 1480 and 1522

Jonathan Davies

The Sieges of Rhodes 1480 and 1522 provides accounts of the two epic sieges of Rhodes when the Hospitallers of the Order of St John faced the might of the Ottomans. Photographs and maps included in the book fully illustrate what a nearly impossible task the Ottomans faced in both sieges. The two sieges illustrate the changes in warfare in the 40 years between them and the revolution in artillery that was taking place. The Sieges of Rhodes contains grand tales of the greatest heroes and the worst of villains, stories of ingenuity, bravery, cruelty and cowardice, tales which echoed across Christendom.

The sieges are also of great technical interest to military historians because of the extensive use of pyrotechnics and mining. Fire was an especially horrible addition to the Hospitaller's arsenal, and the book summarises what flame weapons were available and how they were used. The mining and counter-mining that took place in the second siege was an epic in its own right. Recent groundbreaking research has highlighted why the war underground was so extensive and became the most effective Ottoman strategy.



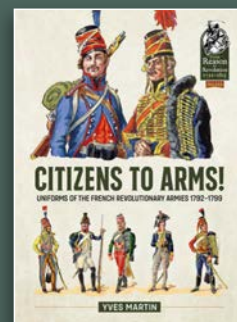
### Citizens to Arms!

Uniforms of the French Revolutionary Armies 1792-1799 Yves Martin

Napoleon's army was born from the multiple French revolutionary armies. These were a merger of the old royal troops and a mix of volunteer and conscripted units. Raw recruits filled with patriotic enthusiasm marched forward alongside royal veterans and rogue adventurers eager for loot. By 1799, the French armies had been battle-tested and hardened. They provided the human material with which Bonaparte put an end to the revolutionary wars and prepared for his future imperial successes.

The bewildering array of uniforms worn by the revolutionary soldiers is much less documented than those of their imperial successors. In 1943, Henry Boisselier produced a series of 56 plates providing a broad coverage of the troops which fought from 1792 to 1799.

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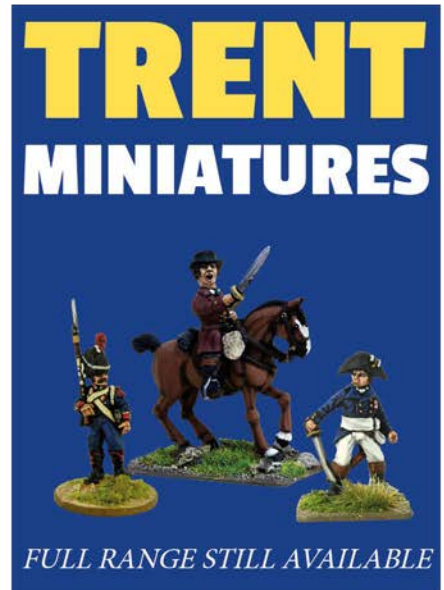
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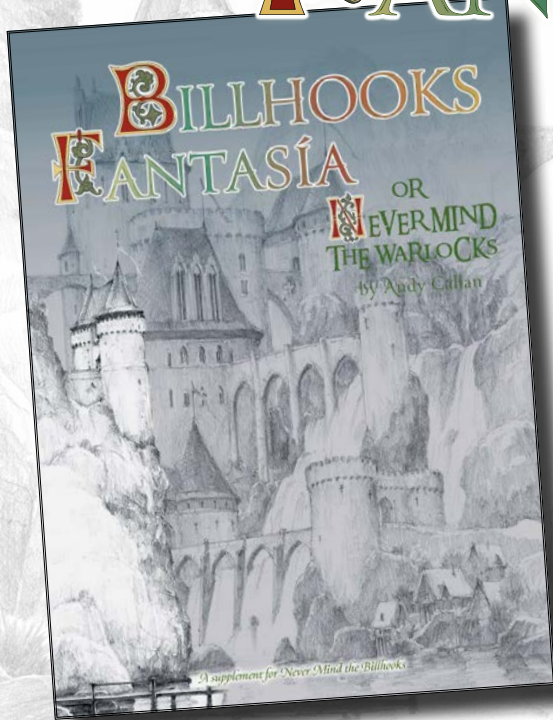


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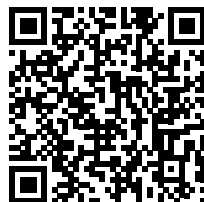


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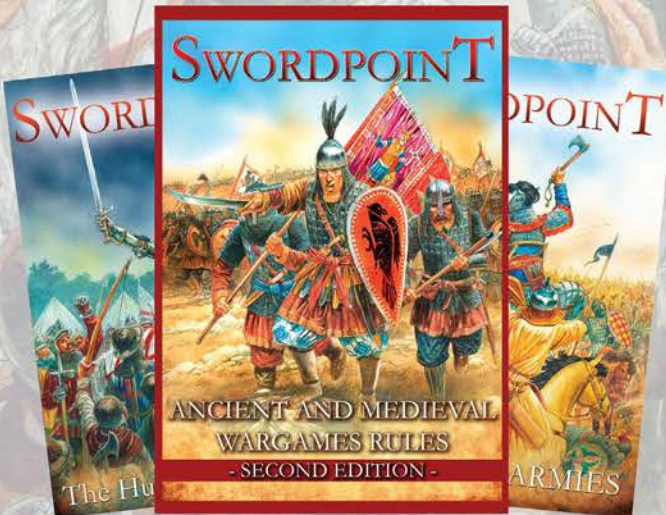
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