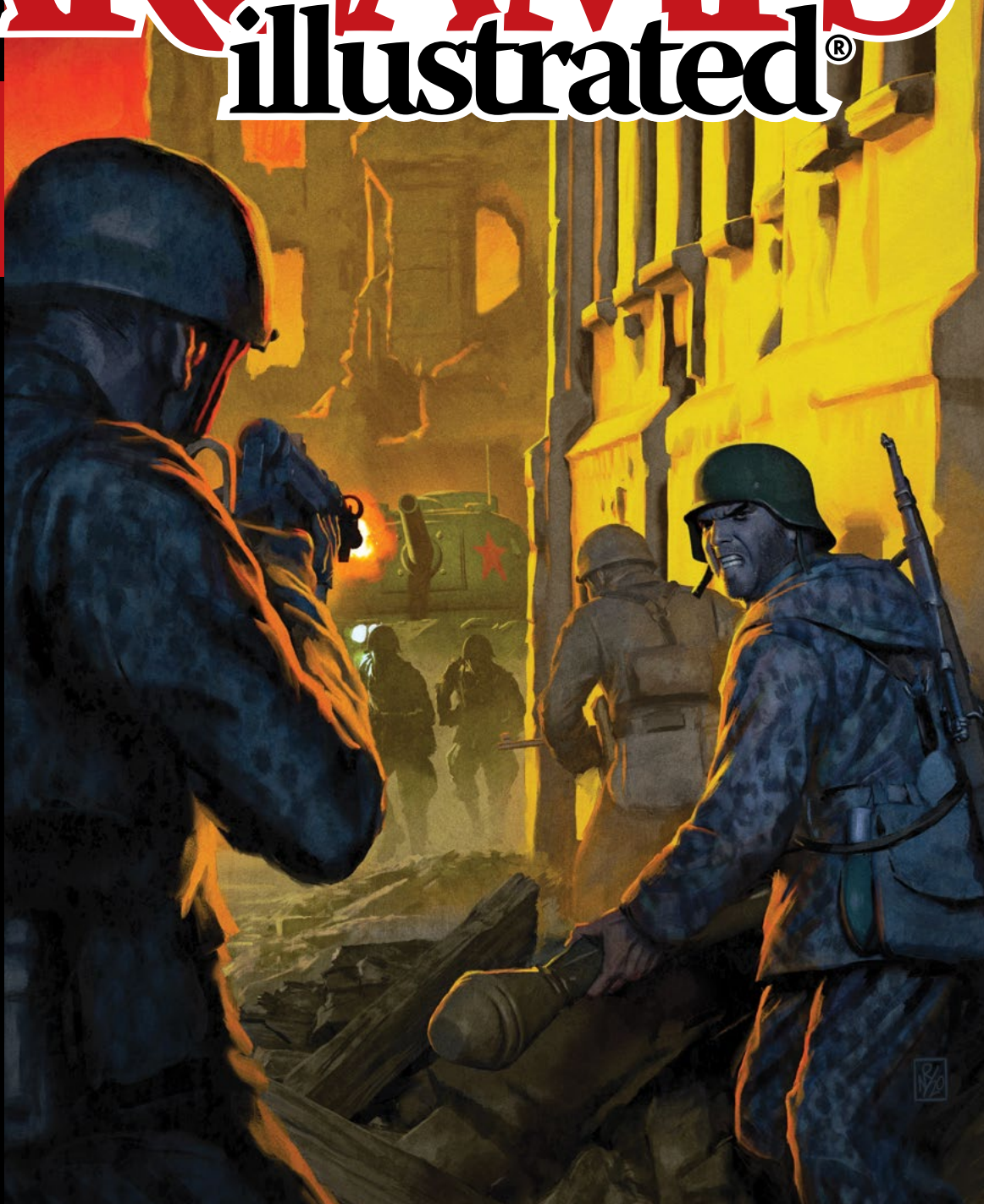


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▲ **PAINTING SWEDISH INFANTRY** 78



▲ **FOR THE LAST TIME - THE FALL OF BERLIN** 82

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CONTENTS

FROM THE EDITOR

Hello ... is there anybody out there? I sincerely hope so. I hope that after two months of forced absence you are pleased to be able to grasp the glossy paper of *Wargames Illustrated* between your fingers and read through its pages in eager anticipation of wargaming entertainment and enlightenment.

It's been trying times for small publishers like ourselves but thanks to some hard work from the Wi team and interesting innovation in the form of Wi Bite-size we have come out the other side of the Coronavirus Crisis (fingers crossed!) raring to go.

If this is the first time you have heard from *Wargames Illustrated* since the April issue i.e. you have not seen any of our online posts, here's what you have missed –

- Production of *Wargames Illustrated* ceased with the April issue of the magazine.
- Subscribers had their subs frozen – they will still receive the total number of magazines they paid for.
- During the course of the lockdown we produced a weekly online/PDF magazine called Wi Bite-size, which was free to all print subscribers and WiPrime members, or available to purchase for anyone else (with the money going to the UNICEF Coronavirus Crisis fund).
- *Wargames Illustrated* print is now back in regular monthly production.
- We will be bringing you as many 'bagged' freebies as possible throughout the rest of the year, however that schedule has taken a bit of a battering due to the pesky virus.

We had great fun producing the weekly Bite-size version of the magazine during lockdown, but at the end of the day only 5% of our regular readership were downloading or viewing it online. This first post-Corona magazine contains some of the same content seen in those bite-size mags plus brand new material. We also have a bumper Observation Post for you this month – ten pages of new releases you may have missed under lockdown.

It continues to be a challenge producing (and selling!) a magazine in these turbulent times but we are very much on an onwards and upwards curve – your *Wargames Illustrated* magazine is now back and looking forward to another 33 years!

P.S. "What's this month's theme?" I hear you think. Well, there isn't one. Theme content is another thing that took a battering during lockdown, but following your response to the "Should *Wargames Illustrated* continue to have themes?" question in our recent survey, in which 83% of readers said they "liked our broad themes and wanted them to continue" - they will be back.

Happy reading.

Dan Faulconbridge
Editor and Owner

CREDITS

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CONTENTS

OBSERVATION POST 6

A bumper look at some recent product releases in the hobby.

THE BEST OF BANTER 20

Wargamers from around the globe share their in-lockdown on-table activities.

PAINTING THE CHAMBERLAIN BROTHERS 32

Ben Macintyre shows us how to put paint to metal on the figures in the latest release from *Giants in Miniature*.

DESIGNER'S NOTES: STALINGRAD 38

Author Alexander Smith introduces us to the latest *Bolt Action Campaign* book.

PARTIZAN IN THE CLOUD 44

Partizan organiser Laurence Baldwin talks us through the concept, prep and presentation of their virtual version of one of the UK's favourite wargames shows.

RULES SHOWCASE: OATHMARK . 48

Oathmark author Joseph A. McCullough joined us at WiHQ for a game of tabletop high fantasy. His report provides a great introduction to the mechanics of the game.

PROJECT SHOWCASE: "GOD, HONOR, FATHERLAND" 56

Modelling and gaming the Panzergrenadier Division Grossdeutschland.

PUERTO PRINCIPE 64

Glenn Clarke charts the process he used to create a Caribbean harbour and fort for *Black Seas*.

"A MERE MATTER OF MARCHING!" THE WAR OF 1812-15 70

David Bickley introduces us to the War of 1812 via his expanding collection of figures for this colourful conflict.

PAINTING SWEDISH INFANTRY 78

Pete the Wargamer shows us how to do something a bit different with the WWII Winter Germans that are included with this issue of the magazine.

"FOR THE LAST TIME ..." THE FALL OF BERLIN 82

Neil Smith provides a guide to wargaming the dying embers of the "Thousand-year Reich" - the Battle for Berlin.

DESIGNER'S NOTES: VICTORY AT SEA 88

Victory at Sea author Matthew Sprange shares the design philosophy behind this new set of naval rules.

FIGURE SPOTLIGHT: WOFUN MINIATURES 92

Peter Dennis makes the move from paper to plastic with this new range of figures.

PROJECT SHOWCASE: "HUNDE, WOLLT IHR EWIG LEBEN?" 96

Having seen the work of Jürgen Horn via an email shared by the friend of a friend, we contacted this talented German painter/modeller and asked him to tell us about the force he is putting together from the Bolt Action Stalingrad book.

NOT APPEARING AT SALUTE - SCHLOSS ITTER 100

Following the postponement of Salute 2020, *Wargames Illustrated* put out a call to all clubs, groups and traders who were planning demo and participation games for the show. We asked if they would like to 'display' their tables in our 'not-appearing at Salute' feature in *Wi Bite-size*. Over the course of the lockdown we displayed five such games. We present our favourite here as a 'Best of not appearing at Salute'.



▲ DESIGNER'S NOTES: VICTORY AT SEA 88



▲ WOFUN MINIATURES 92



▲ PROJECT SHOWCASE: "HUNDE, WOLLT IHR EWIG LEBEN?" 96



▲ NOT APPEARING AT SALUTE - SCHLOSS ITTER 100

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OBSERVATION POST

NEW AND FORTHCOMING 'WARGAMES STUFF'
YOU NEED TO KNOW ABOUT.

After several months of disruption caused by that pesky virus, Observation Post is back. We're using this month as a 'catch-up' on what you might have missed out on since April.

MORTEM ET GLORIAM: COMPENDIUM

FLIPTHROUGH

Mortem et Gloriam (MeG) is an increasingly popular set of wargames rules which aims to cover the ancient period from Biblical times through to late medieval. Their author, Simon Hall, was a big fan of the various iterations of the *DBM* rules and was involved in writing their successor, *Field of Glory*. I believe *MeG* was his first venture into writing rules "solo" and, although the first edition of these rules is very different from both *DBM* and *FoG*, fans of these rules will certainly see similarities. First edition *MeG* came in a snazzy ring binder that was very useful for leaving the rules open at a particular page, but also came with numerous quick reference sheets that actually meant you often didn't need to refer to the ring binder at all.

So what can players expect from the updated "Compendium Edition" of *MeG*? Well, in terms of rule changes and amendments, not a lot. Simon has made some small changes to flank charges, break offs and several other rules brought about by feedback from *MeG* players to remove some of the more beardy loopholes that people were exploiting, but if you have played *MeG* before then there will not be much here that changes your game experience.

What is new is the layout and the presentation of the game.

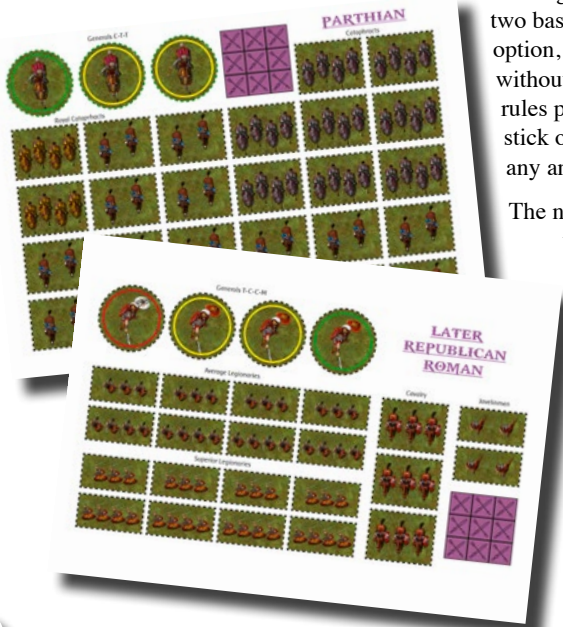
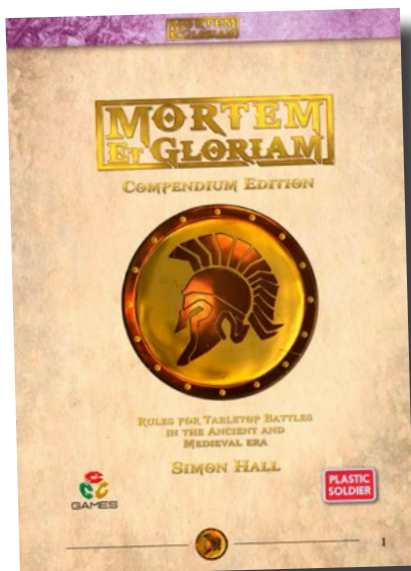
It is in full colour and contains excellent

artwork depicting various ancient armies as well as numerous photos of wargame armies deployed for battle. There is a much better contents page, making finding rules that much easier, and I thought the rules just flowed better than the original.

For the uninitiated, armies in *MeG* are made up of "bases." Each base will have three or four figures on it of the appropriate troop type and a certain number of bases will be combined to make a unit, or Tactical Unit Group (TUG). Each base costs points, dependent on its skill level, with well-armoured veterans costing considerably more than unarmoured militia. They are designed for any scale of figures, with the number of bases being the key factor, but most games seem to be played using 15mm miniatures. In the compendium edition, suggestions are included for playing *MeG* at three different levels: Maximus, with a huge number of bases, through Magna, which has fewer bases in each unit but retains the same number of units, to Pacto, where each

unit might be represented by only one or two bases. Using the "Pacto" or compact option, players can get started with *MeG* without needing huge Ancient armies. Indeed, these rules provide some images of units at the back of the rules for you to print out and stick onto bases, allowing new players to try out the rules even if they do not own any ancient miniatures, which I thought was a great idea.

The new edition retains the innovative pre-battle system, where the terrain for your wargame is decided by playing out a short game that represents the movement of the opposing armies in the five days prior to battle. Armies with good scouting ability and light horse can do well here, forcing opposing armies onto ground of their choosing. Once the pre-battle manoeuvres are finished, the key terrain features are placed and other terrain diced for. This is a really clever idea and aims to replicate a part of campaigning that is often ignored in wargames rules.



The Command and Control system in *MeG* is unique as far as I am aware. In essence, in order to move your units you need to have cards to do so. A deck comes with the game in which the cards are coloured black, white, green, yellow and red. In the latest deck, Simon has also put numbers on them for people who have difficulty seeing different colours whilst the backs of the cards now match the game mats so as not to look too out of place on the wargames table. The number of cards you get depends on how good your general is, with Legendary generals such as Alexander the Great getting five and mediocre generals getting two. Players take it in turns to activate a unit using the cards, with drilled troops needing green or white cards to manoeuvre and tribes of barbarians needing the much rarer red or yellow cards to do anything other than going straight forward. I really like this system, and Simon hints in the body of the rules that this “Colour Command and Combat” system is being adapted for other periods.

The combat system is similar, using custom coloured dice to obtain the result of shooting and melees. These dice have a skull result, which removes a base, a wound result, which is recorded against a base, a blank side for no result and an “S” which allows the unit to use a special ability if it has one, such as shieldwall. The deadly red dice, which might be rolled by charging medieval knights for example, has lots of skulls and wounds, with numbers of these reduced on the yellow, green and white dice until you reach black, which might be rolled by militia or unarmoured skirmishers, and which has mostly blank faces. You simply work out what colour dice your troop type gets, which might go up a colour if you’re charging or down a colour if you’re in one rank and so on, and then roll that dice to get the result.

At 240 pages, you certainly get a lot of bang for your buck with this new edition. There are enough new bits and pieces here to make it worthwhile for established players of *MeG* to pick up this new copy. As with any set of rules designed for tournament play, some of the rules have to be explained in intricate detail with clear diagrams to illustrate what can and cannot be done. New players may find this level of complexity in the rules intimidating, but fortunately there is some great online support for this game, with video tutorials on YouTube and on the *MeG* website, as well as FAQ and examples of play. The army lists for the game are also provided free of charge along with a great deal of other material on the official *MeG* website.

If you are an ancients gamer, either one with 15mm *DBM* armies gathering dust in a cupboard, or you’re buying into the new figures in support of *MeG* from PSC, I would encourage you to have a look at these rules. Whilst probably not everybody’s cup of tea, they do contain genuinely innovative ideas, such as the “Colour Command and Combat” system or the pre-battle set up, which make them stand out from the herd.



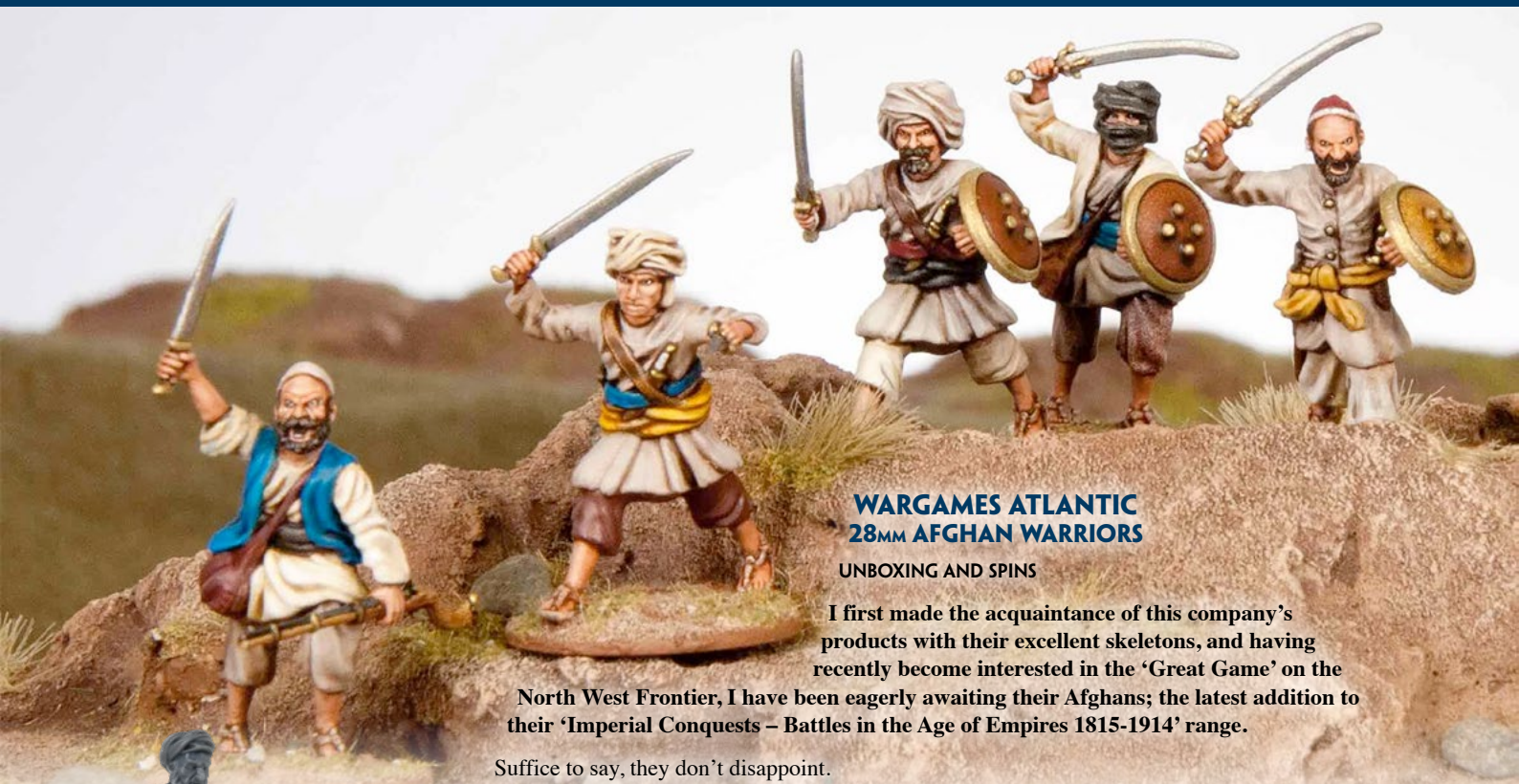
UNBOXINGS, FLIPTHROUGHS AND SPINS

You will notice that our *Observation Post* features sometimes include in their titles sub-headings of ‘Unboxing, Spins or Flipthrough’. These are terms taken from our online *Primetime Bulletin*, which our Prime members will already be familiar with.

WiPrime members get to see video unboxings of games and miniature box sets, along with video ‘flipthroughs’ of new rulebooks. Plus interactive ‘spins’ of figures - using the wonder of modern technology all the miniatures you see on the pages of *Observation Post* spin around at the swipe of the mouse, providing a 360 degree view of the figure.

To find out more about WiPrime visit wargamesillustrated.net





WARGAMES ATLANTIC 28MM AFGHAN WARRIORS

UNBOXING AND SPINS

I first made the acquaintance of this company's products with their excellent skeletons, and having recently become interested in the 'Great Game' on the North West Frontier, I have been eagerly awaiting their Afghans; the latest addition to their 'Imperial Conquests – Battles in the Age of Empires 1815-1914' range.

Suffice to say, they don't disappoint.

For around £25/\$35 you get eight identical sprues each containing five figures, twelve different heads with very expressive faces, various arm and weapon combinations including a push dagger, wide bladed Khyber swords, muskets, jezails and some Martini-Henry rifles, to provide plenty of individuality, and all produced to a very good standard.

To aid assembly the various left and right arm combinations are numbered to match eg. 2L and 2R; a simple but effective method, to avoid the frustration of struggling to match up arm combinations correctly on the first attempt.

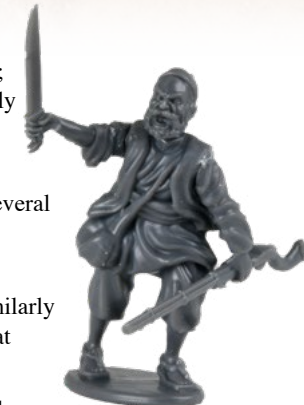
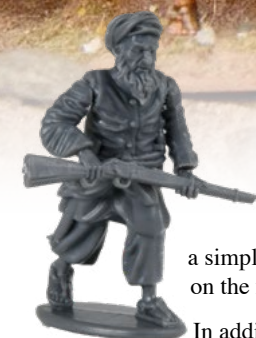
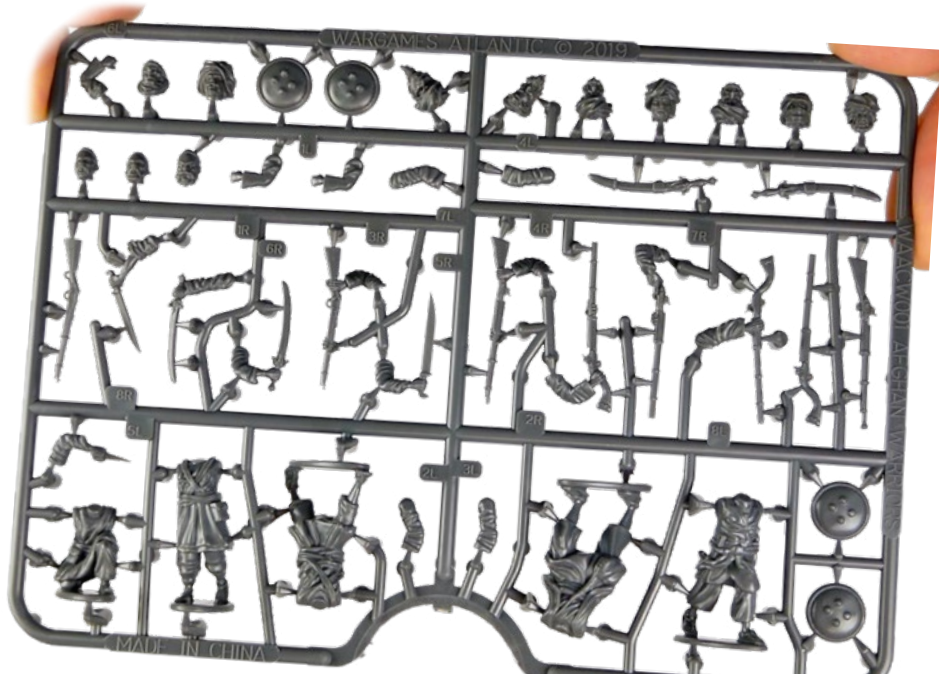
In addition to the edged weapon and firearm arm combinations, one separate musket, jezail and Martini-Henry rifle are also included on each sprue so they can be attached to the shoulder straps moulded onto several of the figures for more variation. And there are also scabbarded swords that can be added to firearm armed figures to increase their battlefield versatility.

I did notice one very minor issue, namely that the right arm identified as 8R has a rolled up sleeve but there is no similarly rolled-up left arm. I suppose it doesn't matter because you can conceal the mismatch by giving the figure a shield that covers most of his left arm, but it would have increased the already generous pose options if one had been included.

The only figure I didn't like was the one in the running pose because his legs are so wide apart that his right foot will overlap the 20mm round bases that I normally use, but as they are likely to be classed as Irregular or Tribal infantry in my rules for this period - *The Men Who Would be Kings* - I can always put them on slightly larger bases and in larger movement trays to resolve that problem.

I should add that I was pleased that the sprues had been designed so that at the points where the sprue connected to the figure there was minimal details that might be damaged when removing components.

So, to sum up, for around £25/\$35 you get 40 good quality figures perfect for your core troops and with plenty of options to individualise them. You will need to purchase some metal command figures, but given the savings made by buying these core plastic troops, that shouldn't 'break the bank', so if you have any interest in the period, or in some 'what-if' scenarios, I recommend that you give these figures a try.



28MM DARK AGE IRISH

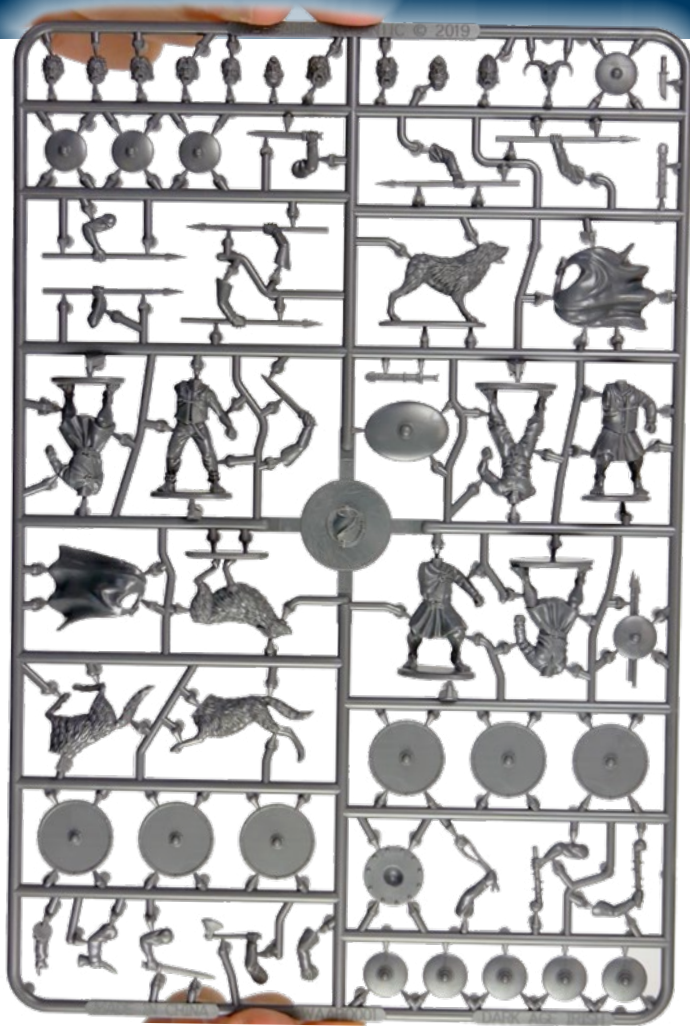
UNBOXING AND SPINS

As the proud owner of a Dark Age Irish army and currently in the process of collecting more warbands to refight the classic Irish battle of Clontarf, I was particularly pleased to see this new box of multi-purpose plastic miniatures drop through my letterbox for review. The advertising blurb declares that you get enough parts to make 30 warriors and ten Irish wolfhounds, so what do you actually get for your money?

Inside the box you will find five identical sprues, each one containing six warrior bodies with legs and left arm attached. Three of these bodies are depicted in a knee length tunic, one bare-chested with trousers, one in waistcoat and trousers and one with a waistcoat over his knee length tunic. There are ten separate heads and sixteen different right arms, modelled holding a variety of weapons, including spears, swords and slings, as well as a horn to make a musician and an arm pointing, presumably to create a noble or commander. There are also nine small buckler style shields as well as six large round ones and one oval wicker shield. Most of the shields have flat faces and are thus suitable for painting your own designs or to use transfers to decorate them. There are some nice touches here, with one of the shields coming with a raised Celtic design on it and another modelled to look as though the holder is carrying extra javelins. There are also two cloaks that can be added to your warriors as well as a spare dagger and scabbards to attach to the belts of those you choose to be wielding a sword.

Finally on each sprue are two war dogs, each modelled in two halves so you can mix them up. The dogs themselves are nicely designed, with deep fur that will allow them to be easily drybrushed. My only problem with them is the numbers. With two on each sprue, you get ten in a box meaning that if I buy four or five boxes to create my

Clontarf army, I will end up with forty or fifty dogs! One on a sprue might have been sufficient, but this is nit picking really, as the lads from the club have already stolen some of the dogs to add to their Napoleonic command bases and civilian vignettes, so I am sure they will not go to waste. Unlike some plastic boxed sets, bases are not included in this box, but again this is a fairly minor issue as most people use their own bases anyway.



The tunic and waistcoat array shown on these models was very distinctively Irish and was worn by common soldiers from the Dark Ages all the way to the Elizabethan era, making this a very versatile boxed set. The variety of head options and weapons allow you to make every miniature different whilst also allowing you to make skirmishers as well as warband warriors. This is a really nice boxed set and well worth a look if Irish armies are your thing.



28MM PERSIANS

UNBOXING AND SPINS

Wargames Atlantic are launching a series of boxed, multi-pose, plastic miniatures which will, their website states, cover: “a wide swath of time starting with the first civilizations of the eastern Mediterranean through to the conquests of Alexander.” First amongst these is a box of ancient Persian Infantry.



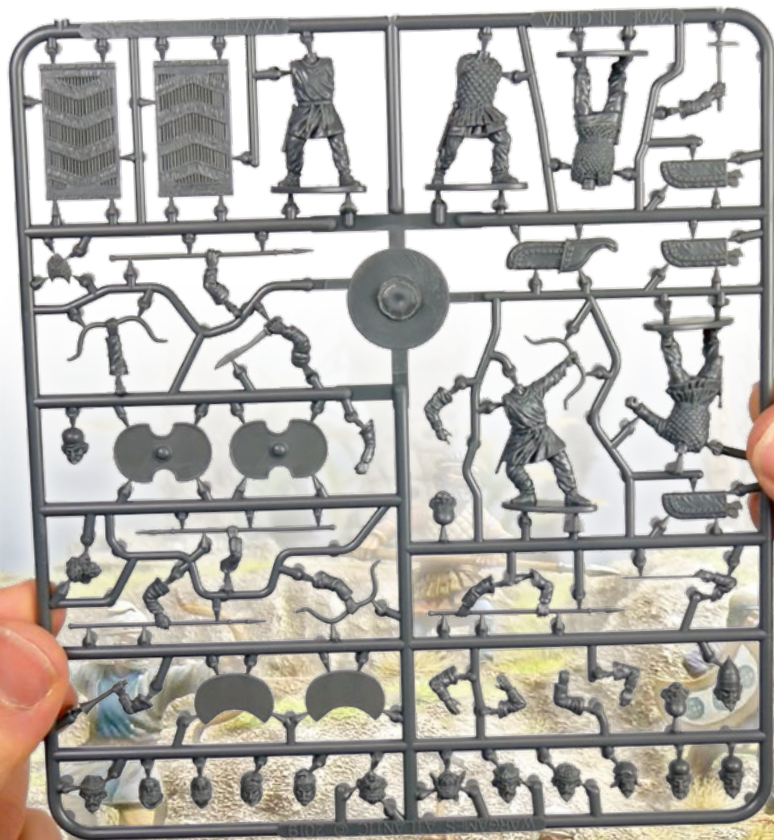
The box contains eight identical sprues, each of which contains enough parts to make five Persian warriors, giving you an impressive 40 infantry in each set! The first two bodies are wearing tunics, with one headless, posed shooting a bow and the other with separate arms and head. There are two further left arms holding bows on the sprue, two right arms “releasing” and one right arm holding an arrow, allowing you to make up to three bow armed troops should you wish to do so. There are also four bow cases included on the sprue, allowing you to equip your three bow armed soldiers with quivers but also giving you the option of adding a bow case to a more heavily armed soldier as well. Given the propensity for bow armed troops in the Persian army, it is great to see all of these options included in this set.

The other three bodies wear armour, one modelled with left arm attached to take a shield, the others with neither heads nor arms. The right arm options include three spears, a sword and an axe as well as a trumpet should you wish to turn one man into a musician. Included are an amazing 17 different head options, which, Wargames Atlantic claim, are: “suitable for several satrapies and allied tribes.” They are not kidding. No matter what look you want for your Persians,

I am pretty sure the appropriate head will be here somewhere. Finally, there are six shields; two crescent moon style, two oval style and two of the large *sparabara* style, again giving you plenty of infantry options. There is only one other object on each sprue that, I have to admit, took a little bit of working out but I think I have identified it as an extra beard, which you could use to turn some of your short bearded heads into longer bearded officers? I assume it has to be this, as the addition of a merkin on a sprue of Ancient Persians would seem bizarre and unnecessary. As with other Wargames Atlantic sets, there are no bases included in the box.



Overall, this is a great boxed set. The miniatures go together easily, with a huge number of options to allow you to personalise your army. The shield and weapon options allow you to create a skirmish force for games such as “Men of Bronze”, or to create lines of bow and *sparabara* armed infantry for bigger battles. This is a great start to the “First Empires” range and I look forward to future releases.



BATTLEGROUP NORTHAG BRITISH AND SOVIET STARTER ARMIES

UNBOXING AND SPINS

‘Cold War goes hot’ gaming in the 1980s. This is where my wargame journey started when I spied the collection of a neighbour while being babysat by his mother. Eleven year old me was very excited to see the huge number of tanks he had on neat little bases. It is a period I have wanted to game for a long time. Battlegroup Northag is going to give me the chance to do so. Especially seeing as I have two starter armies sat in front of me; British and Soviet.

Both armies come in a small cardboard box containing the sprues. The covers have a great retro feel to the art; I initially thought they were test printings but I now think it is deliberate and I’m a fan. The sprues contained within are made with Ultracast, which is a new material from Plastic Soldier Company. This seems to be a plastic that can be injected into soft moulds rather than the steel ones of traditional plastic figures. The box art claims you can paint these without undercoating! That can be left for someone else to test out. I will be undercoating mine. The sprues do not seem to have any mould release residue on them but I will be washing them anyway.

BRITISH VEHICLES

The British box contains four Chieftains, four FV432, two Scorpions or Scimitars, and 34 infantry. All are produced in 10mm scale which, judging by the infantry, is measured from ground to eye level. The vehicle detail is good without being very crisp; the Ultracast is softer than traditional plastic and it seems this is softening the edges a little on the smaller details. Given the scale this is not really an issue but be aware of it. It affects the infantry more so but once these are painted and based no one will notice unless they look very closely.



Each Chieftain is formed of four pieces: two tracks, main body, and turret. There is a choice of two turrets, the standard and the extra armour Stillbrew variant. I am not sure which is which so I need to check up. The Scorpions are the same set up, with the turret allowing the Scorpion or Scimitar variants. The barrels of the ones I have were not completely straight so some treatment will be needed. They do lend themselves to magnetising to give you more options if you are so minded. The FB432 comes in three parts, two tracks and one main body, and is handily marked on the underside of the hull with its designation. I would have liked the other armour to have the same as I am not au fait with armour of the period.

SOVIET VEHICLES

The Soviet starter army is much larger; ten T-64, ten BTR-60, two BRDM-2, and 108 infantry. Unlike the British there are no different turret options for any of the armour. This lack of choice means I would suggest gluing the turrets on the Soviets so that you do not lose them. The T-64 goes together in the same way as the British Centurion, consisting of two track pieces, a main hull, and a turret.

The BTR-60 and BRDM-2 are different as they are wheeled vehicles. The BRDM-2 has four individual wheels that need to be attached, along with a small turret. The BTR-60 has two, four-wheel pieces that attach; do split the wheels apart! They go in as a section, the ones I have are going to need some heat treatment as the wheels are not straight. From the side they look alright but from beneath you can see where they are slanted.

The tracks for the British armour only go on one way so fitting is easy. The Soviet ones can go on either side so you do need to make sure they are the right way round: the sprocket wheel, the one with teeth, goes at the rear.



Above: Soviet Vehicles and Infantry.

INFANTRY

The infantry I received had quite a bit of flash but this seems very easy to remove. So easy I used my fingernail at one point rather than any of my hobby tools to see if I could. And I could, but hobby tools are a better idea for the job. However, when I did use my hobby tools the soft material bent out of the way! Turns out a fingernail might be the best tool for removing the flash. Plastic glue doesn’t seem to hold them together so you will need to break out the superglue to put things together.

The Soviet infantry have a lot of options and I need to do some figuring out what they are; there are definitely some RPGs, GPMGs, and other hardware.



British Infantry.

SUMMARY

Both sets are what they say they are, starter armies that will get you going. For a full game you will need some extra models for both armies as they are very limited builds as they stand of around 300 points. The flash is not insurmountable and easy to clean up. The figures and armour are good enough once cleaned, wonky barrels notwithstanding, and have a nice feel to them. Cleaning will be a chore and sometimes won’t be worth the effort. I would have liked an instruction sheet for the infantry so I can tell what the various figures are (I still have not identified which are the snipers). Overall decent starters that provide the base of your chosen Cold War army.



GREAT WAR MINIATURES

SPINS

Great War Miniatures already have an extensive Crimean War range in 28mm and we have received some new releases to bolster your British army. These miniatures represent the 21st, or Royal North British Fusiliers, who were the only regiment in the campaign to be issued covers for their shakos that included a quilted Havelock style neck cloth.

Included with our review pack are two officers, one with sword extended, leading the way, and the other with sword upright and looking along the line of his brave lads. Also included is an NCO with his Sergeant stripes and NCO sash clearly visible on the miniature, again posed looking along the line and directing the men. The drummer is carrying his drum, rather than playing it, and the designer has gone to the trouble of casting all of the lace decoration onto the sleeves and coat of the miniature for you. Having just finished painting British drummers for another period, painting the chevron lace on the sleeves and coat was a nuisance, and seeing it cast in a manner that allows washing techniques and dry brushing to lift it is a delight.

There are two different standard bearers, cast with very determined looks on their faces, and three different private soldiers, all in advancing poses. Again, their facial expressions are great, with a really determined look to go with their mutton chop sideburns.

Overall, this is an excellent range. The quilting on the Havelock covers is clearly visible whilst there is excellent detail on the buttons on the tunics, the ammo pouches and backpacks. These figures will be a pleasure for anyone to paint and will look great in any Crimean War army. If you haven't already got the 21st, now is the time.



Above: Great War Miniatures figure on the left, Warlord Games Crimean War figure on the right.

FOOTSORE MINIATURES

SPINS

After having been suitably impressed by the first wave of Barons' War figures from Footsore, I was looking forward to getting my hands on 'wave two' to see if this second tranche lived up to expectations.

I was handed nearly 30 figures in total, a cross section of those being made available in wave two, and divided between packs of: Spearmen, Peasant Levy, Crossbowmen, Footknights, Footknights with Great Weapons and Mounted Knights.

Anyone new to this range should note we are looking at models designed with the Barons' Wars of 13th Century England in mind, although anyone with an interest in the medieval period from the late 12th to early 14th century in Europe should definitely take a look at what's on offer.

All the figures I was given for review are made of a high quality white resin; Footsore make some of their figures available in resin, others in metal. These boys were very well produced with few tell-tale resin blow holes and a very smooth finish, apart from the bottom of the bases, many of which had very big ugly chunks of flash on which I had to wrestle with to remove, breaking one of the models in the process.



Right: Footknights.

CROSSBOWMEN

Look at the face on that! Great expression on these figures across the board, as exemplified by the grimace on this crossbowman's face.

It's always nice when the weapon, in this case a separate crossbow, fits neatly into its intended position without the need for cutting, filing or even gluing.



Below: Crossbowmen.



SPEARMEN

These lightly armed soldiers would have been prevalent in any army of the period and whilst I'm not a big fan of drilling tiny fists to accommodate the metal spears (provided) it does mean we get some very animated poses and, when done well, secure weapons.



PEASANT LEVY

Once you get deep enough into the rabbit hole of medieval military study you will need to pick sides on the "did peasants fight?" debate (along with What actually is a peasant? What were they armed with? How many fought etc. etc.) Some say they did and some say if they did they certainly weren't armed with agricultural tools like the men below. But, as I say, it's debatable and quite rightly wargames tend to be liberal with their idea of who took up arms in their quest for different 'troop types'. If peasants did fight, or if you want them on your tabletop, whatever - they should certainly look like these fellas who appear to have just walked off the pages of *The Luttrell Psalter* – the sculptor having managed to really capture that fashionable "illuminated manuscript" look.

Below: Peasant Levy.

KNIGHTS

Bundling together all the figures that fall under the banner of 'knights', we have some great looking chaps clad in various armour of the period (the 'Knights with Great Weapons' are sporting a cross-section of different great helms) and armed with an array of weapons, including a falchion and, a particular favourite of mine, the footknight charging with what looks like a French vouge.



Below: Footsore Footknight with Great Weapon standing side-by-side with a Crusader Miniatures Footknight.



Above: Mounted Knights.

SUMMARY

Suffice to say this is another great 'wave' of figures in the Barons' War range, well worth checking out by those already into the period and offering the potential to draw in many more.

FULL METAL MINIATURES

SPINS

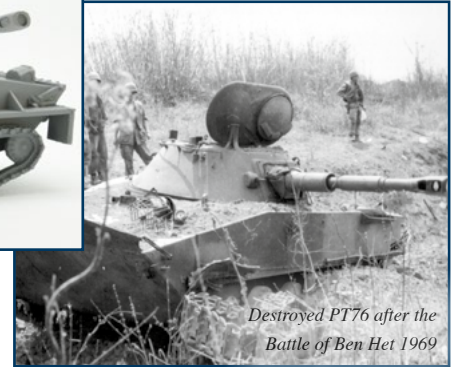
Full Metal Miniatures already have an impressive range of vehicles (at least ten at the last count) for the Vietnam war. They describe them thus “These vehicles are 1/56th scale and are designed to be handled and used for wargaming!” so they fit right in with the current crop of 28mm Nam figures.

The latest model sent for review is the PT-76. This Soviet made amphibious tank was used extensively in the Vietnam War by the Communist People’s Army of Vietnam. This model is equipped with the standard 6.2 mm D-56T series rifled tank gun and DShk Machine Gun.

As well as in Nam, the PT-76 also saw action during the Indo-Pakistani Wars, Six Day War, Yom Kippur War, Angolan Civil War and during the Yugoslav Wars of the 1990s.

The model’s (separate piece) armaments and tracks are made of metal, while the hull and turret are made of white resin. A magnet in the hull aids the fitting together of these latter two pieces. Our model has been sprayed grey for photography.

The model measures 120mm in length and 40mm in height (base of track to top of turret). It’s a substantial piece of kit with smooth lines and pleasant weighty feel in your hands. All the parts fit very neatly with the minimum of fuss and retailing at £25/\$30 that’s a good price for a resin/metal model.



If you are looking to add armour to your NVA forces, particularly if you have aspirations to re-fight the only tank vs tank battle between the NVA and US forces during the Vietnam War - the Battle of Ben Het in 1969 (when the NVAs PT-76 light amphibious tanks faced off against US M48 Patton tanks) - then this model is for you.

P.S. We asked Simon from Full Metal Minis “what’s next?” and he told us -

“Ok so up and coming releases will include some more USMC for Vietnam, but not your usual figures! Some more VC and more vehicles for the US, ANZAC and NVA.

Plus I will be releasing a brand new range in the next couple of months! Keeping it under wraps at the moment, but when it happens you guys will be the first to know!”

For more information www.fullmetalminiatures.com



OATHMARK: ELF LIGHT INFANTRY CHARACTERS

SPINS

For those of you who have been living under a mossy stone for the past few months (or self isolating in your own home for some unknown reason) “Oathmark” is the new fantasy mass battle game from Osprey. With full sized units of troops, these rules have everyone dusting off the Warhammer Fantasy Armies that they thought they would never use again! North Star are supporting the rules with a range of boxed sets of plastic miniatures for the main races (Elves, Dwarves, Men and Goblins) as well as metal miniatures for the characters and support elements of these armies.

Which brings me to the current batch of Elven characters that I have been sent for review. These are all metal miniatures and include a musician, with hunting horn and sword, four warriors and a mage. The warriors are armed with swords and two also have bows, making them ideal for cross-over use as characters in your RPG game or in skirmish games such as “Rangers of Shadowdeep.” The detail is excellent with lots of creases and folds in the tunics and cloaks that will reward the use of washes or which would even come up well using GW contrast paints. Two of the characters carry the teardrop-shaped shields which are also present in the plastic boxed set, allowing these to be mixed with your plastic troops but also allowing you to make use of the shield transfers North Star are producing to complement this range. My personal favourites are the warrior standing with shield and sword, his face covered and the hood on his cape up, and the elven mage, again hooded but posed in the middle of casting a spell. They both exude cool and if they don't end up in an “Oathmark” army, I will ensure they are included on my next dungeon crawl. If you have an elf army, the miniatures in this pack are well worth including to lead your forces to victory.



The models on this page are shown larger than actual size.

RANGERS OF SHADOW DEEP: CHARACTER PACK

SPINS

Rangers of Shadow Deep (RoSD) is a fantasy skirmish game written by Joseph A. McCullough, who has already authored the successful *Frostgrave* and *Ghost Archipelago* games. Because this is a skirmish game, you do not need many miniatures to get started and this also means that you can afford to invest some time in collecting and painting the miniatures you want to use in your warband.

The latest release in North Star's dedicated miniatures range for RoSD is a character pack, and full of character they are too. As well as a standard ranger type, wearing a hooded cloak and with sword drawn, there is also a female ranger with a bow and a hairstyle that reminds me of Merida from the Disney movie *Brave* (but maybe that's just me...). Next is a dapper looking chap in cape, floppy hat decorated with a feather and posed in an *en garde* position that would not make him look out of place in a game of *Carnevale*.

Finally there is scary looking heavy sporting a double-handed axe, whose tattered cape and breeches suggest he is down on his luck or has just been through a hard couple of weeks in the wilderness.

These metal miniatures are all excellent sculpts with really clear facial definition and lovely folds and creases in the cloaks and tunics which allow you to show off your painting skills. Another great pack to add to what is becoming an excellent range of miniatures.



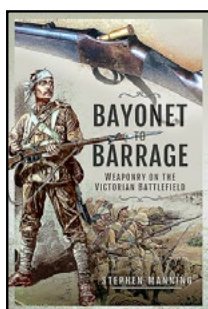
ON THE BOOK SHELF BY NEIL SMITH

While in lockdown, this column became a weekly update for *Wargames Illustrated* Bite Size. To make that work, I broke the column down into themes rather than the usual chronological approach. As the compiler, I enjoyed the challenge of that, and I think it is useful too for making connections across historical periods that otherwise might not be obvious. Given that many of use flit across historical periods like nervous butterflies, perhaps this new approach to “On the Shelf” will provide some inspiration. We shall see.

The difficulty with putting military history into themes is there are so many crossover points and any number of themes available. But I will stick to three themes that appeal to wargamers even if I need to shoehorn some books in that could just about fit anywhere. With that in mind, I shall start with Weapons.

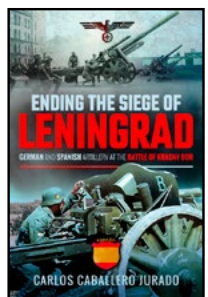
WEAPONS

We blast across the centuries for our first book in this theme to the reign of Queen Victoria. While she sat on the throne for a very long time, it is still remarkable



how much warfare changed during that period. Stephen Manning surveys a significant reason for that in *Bayonet to Barrage: Weaponry on the Victorian Battlefield* (Pen & Sword). Almost inevitably, it seems, World War II

floods the publishing horizon when it comes to weapons. But just to mess with expectations, I'll start with something unusual, namely Norman Friedman's *British Naval Weapons of World War Two: The John Lambert Collection, Volume III - Coastal Forces Weapons* (Seaforth). In coastal naval warfare rules, I have not seen much consideration given to that aspect, but maybe now it will? Similarly, submarine warfare is still consigned to board wargames, but if we are putting ships on the table then why not put on the thing they feared most? The most obvious submarine force to consider features in David Jordan's *U-Boat* (Amber), but let's not forget other navies deployed submarines too, such as those sailing from *Betasom: Italian Submarines in the Atlantic 1940-1945* (Mushroom Model) as recounted by Marek Sobski.



Circling back onto land, Carlos Caballero Jurado's *Ending the Siege of Leningrad: German and Spanish Artillery at the Battle of Krasny Bor* (Pen & Sword) looks interesting, and again highlights a periphery on our wargames tables that perhaps

should be more central. If those guns are not big enough for you, what about Marc Romanych and Martin Rupp's *World*

War II German Super-Heavy Siege Guns (Osprey)? Now that is some off-table fire support! Definitely on-table, and a must-have for too many wargamers if I'm being honest, is depicted by Wolfgang Schneider in *Tigers in Combat* (Stackpole). Or you could try fielding *Jagdpanzer IV: German Army and Waffen-SS Tank Destroyers: Western Front, 1944-1945* (Pen & Sword) as described by Dennis Oliver in the always excellent “Tank Craft” series.



From tanks to warplanes, beginning with Mark Wilkins' *British Fighter Aircraft in WWI: Design, Construction and Innovation* (Casemate). This

is fascinating stuff as the warring powers tried to figure out how to use these new-fangled machines. By World War II, however, they knew exactly what to do with them. David Baker takes us through that in *The Aerial War: 1939-45: The Role of Aviation in World War II* (Arcturus) to set the tone. For the engineering types, you will find Graham Hoyland's *Merlin: The Power Behind the Spitfire, Mosquito and Lancaster: The Story of the Engine That Won the Battle of Britain and WWII* (William Collins) interesting. While those named warplanes get all the glory, spare a thought for the RAF workhorse in Michael Napier's *Vickers Wellington Units of Bomber Command* (Osprey). I am a Pacific Theatre enthusiast, so I am happy to welcome Michael John Claringbould's *P-47D Thunderbolt vs Ki-43-II Oscar: New Guinea 1943-44* (Osprey) to my bookshelves. And I am sure I can find room for Adrian Stewart's *Kamikaze: Japan's Last Bid for Victory* (Pen & Sword). Taking us into the new jet era, James Neal Harvey brings us *Sharks of the Air: Willy Messerschmitt and How He Built the World's First Operational Jet Fighter* (Casemate). Could German jets really have turned the tide of war? You decide.

Some books span wargaming periods, such as *The World Encyclopedia of*

Bombers (Lorenz) as described by Francis Crosby. That leads us into modern warplanes and those who fly them in Brad Elward's *TOPGUN: The US Navy Fighter Weapons School: Fifty Years of Excellence* (Schiffer). And, of course, the warplane most associated with Topgun is introduced by Dave Baranek in *Tomcat Rio: A Topgun Instructor on the F-14 Tomcat and the Heroic Naval Aviators Who Flew It* (Skyhorse). Bringing us bang up to date with modern air warfare is Babak Taghvaei's *Guardians of the Ukraine: The Ukrainian Air Force Since 1992* (Crecy). Not related except chronologically, but I will sneak this in here, is Dewald Venter's *South African Armoured Fighting Vehicles: A History of Innovation and Excellence, 1960-2020* (Helion). I think African wars don't get enough play, so maybe that is a place to start. And finally, for this theme, we come full circle and discuss small arms with James Edmiston and Peter Laidler's survey of *A History of the Small Arms made by the Sterling Armament Company: Excellence in Adversity* (Pen & Sword), though for some reason that reminded me of Dr. Who rather than historical warfare; you old-timers will probably know why that is.

COMMANDERS & SOLDIERS

Our second theme this month covers those who wielded weapons. Now we can get into some ancient history, starting

with those fine upstanding gentlemen, *The Spartans* (OUP Oxford) described by Andrew Bayliss. Who better to follow Spartans than the Romans with Jonathan Eaton's *Leading the Roman Army: Soldiers and Emperors, 31 BC - 235 AD* (Pen & Sword), though I suspect some of those had easier jobs than others. Then there is the 5th Century AD when you would certainly not want to command Romans, or play them on the table, with enemies like *Alaric the Goth: An Outsider's*



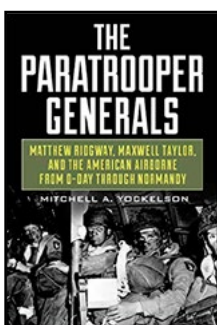
History of the Fall of Rome (W. W. Norton) running around. Douglas Boin brings you his story. The Fall of Rome ushered in the long mediaeval era. Footsore Miniatures have just brought out a range of figures for the Barons Wars, so do try to keep up with



Nicholas Vincent's **John: An Evil King?** (Allen Lane). Or you could go out on the Crusades with Geordie Torr and *The Templars: The Legend and Legacy of the Warriors of God* (Arcturus). Moving into the Renaissance and Early Modern

periods, we keep with the knightly theme with Frederic Chauvire's *The New Knights: The development of cavalry in Western Europe, 1562-1700* (Helion).

Take a further leap forward to join one of the American Civil War's most remarkable generals, among a crowded field I hasten to add. Brian Holden Reid narrates *The Scourge of War: The Life of William Tecumseh Sherman* (OUP USA). Another maverick commander is described by Nicholas Saunders in *Desert Insurgency: Archaeology, T. E. Lawrence, and the Arab Revolt* (OUP). World War II this month produces two books based on forces under construction. Paul Dickson's exploration of an understudied part of the war in *The Rise of the G.I. Army, 1940-1941: The Forgotten Story of How America Forged a Powerful Army Before Pearl Harbor* (Atlantic Monthly Press), holds great promise, as does Frances Wilkinson's *The Territorial Air Force: The RAF's Voluntary Squadrons, 1926-1957* (Air World). But WWII produced heroes too. For examples, Philip Kaplan's *Sailor Malan: Battle of Britain Legend* (Pen & Sword) is coming out in a revised paperback edition. Catch up on the other side through Neil Page and his *Day Fighter Aces of the Luftwaffe 1943-45* (Casemate). Nikolaos Theotokis takes us into a new form of warfare that emerged in WWII in *Airborne Landing to Air Assault: A History of Military Parachuting* (Pen & Sword), and you can follow that theme



more narrowly in Mitchell Yockelson's **The Paratrooper Generals: Matthew Ridgway, Maxwell Taylor, and the American Airborne from D-Day through Normandy** (Stackpole). Another elite force is described by

Jocelyn Pereira in *A Distant Drum: The story of the 5th Bn Coldstream Guards 1944 - 45* (Uniform). Finally, for this theme, two books that bring us out of WWII into the Cold War; although it would not have felt that cold for the *Baker Bandits: Korea's Band of Brothers* (Casemate) as told by Cynthia Shelton, or the man at the centre of John Lang's *A Final Valiant Act: The Story of Doug Dickey, Medal of Honor* (Casemate).

WARS & BATTLES

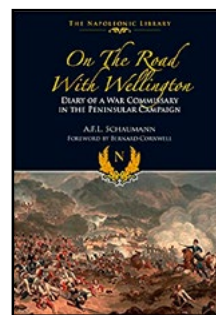
We move on to what all those soldiers were actually doing to make them worthy of publishing books about them. These are also the books that are mostly likely to stimulate wargames. But first a book we might all need: Rob Johnson, Michael Whitby, and John France bring you **How to Win on the Battlefield: The 25 Key Tactics of All Time** (Thames and Hudson), and no the answer is not 'roll lots of 6s!' Justin Swanton gets more specific with *Ancient*



Battle Formations (Pen & Sword), which is likely to spark some lively debates. Or venture into the imaginary world described by Paul Chrystal in *War in Greek Mythology* (Pen & Sword). From there, we progress through the ages, skipping over the mediaeval world to Geoffrey Plank's overview of western warfare and its meaning in *Atlantic Wars: From the Fifteenth Century to the Age of Revolution* (OUP). We detour, though, into the 17th Century and the increasingly popular wargaming afforded by the war that upended all of Europe in Zachary Twamley's *For God or the Devil: A History of the Thirty Years War* (Winged Hussar). We should also not overlook that little 'in-between' period that affords some interesting wargaming opportunities, such as *1652: The Cardinal, the Prince, and the Crisis of the 'Fronde'* (OUP) by David Parrott. It is a truism that major philosophical changes produce changes in warfare, or maybe it is the other way around? Ponder that while reading Eugene Miakinkov's *War and Enlightenment in Russia: Military Culture in the Age of Catherine II* (University of Toronto Press).

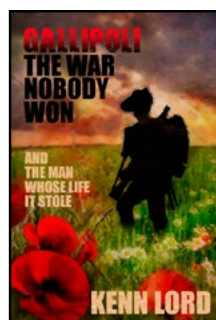
The Nineteenth Century experienced fundamental changes in warfare. See for yourself with John Gill's *The Battle of Znam: Napoleon, The Habsburgs and the end of the 1809 War* (Greenhill), and

any commander of any period would sympathize with August Schaumann in



his memoir **On the Road With Wellington: Diary of a War Commissary in the Peninsular Campaign** (Frontline) – some great Napoleonic skirmish ideas in that book. But

all warfare brings change, so perhaps our next book signalled the end of cavalry, or is that just hindsight argued from a one-off event? Nick Thomas brings us *Into the Valley of Death: The Light Cavalry at Balaclava* (Pen & Sword). We skip across 'The Pond' to round out the Nineteenth Century with Cal Schoonover's *Wisconsin at Antietam: The Badger State's Sacrifice on America's Bloodiest Day* (The History Press). Then for something a wee bit different, try *John Finerty Reports the Sioux War* (University of Oklahoma Press) by Paul Hedren. I will tack on the Twentieth Century books here as there are few of them this month for this



theme. Kenn Lord examines a battle that should never have happened in **Gallipoli: The War Nobody Won: And the Man Whose Life It Stole** (Luminosity Publishing). Then we move to the Eastern Front with a difference in

Robert Forczyk's *Velikiye Luki 1942-43: The Doomed Fortress* (Opsrey). Peter Harmsen takes us out to the Far East with the second volume in his trilogy, *Japan Runs Wild, 1942-1943* (Casemate). Finally, we circle back to theory, concluding with *Official U.S. Army Tactics Field Manual* (Stackpole), fittingly produced by the Department of the Army. How tactics matched the actual experience is the question in reality and on our tabletops.

And that's your lot for July. Happy Reading!

And if you are looking for reviews of some of the latest books on military history, check out my reviews on hamsterwangler.com/beatings-tsunami/.

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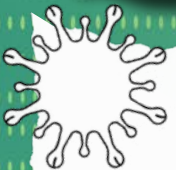
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The Best Of

BITE-SIZE BANTER



During the Coronavirus lockdown we published a weekly PDF magazine for all our subscribers, *Wi Bite-size*, in which one of the most popular features was 'Bite-size Banter'. Wargamers from around the globe shared their on-table activities with their own photos and text. For those who didn't get to see it and those who want to relive some of the highlight - here's all the best bits.



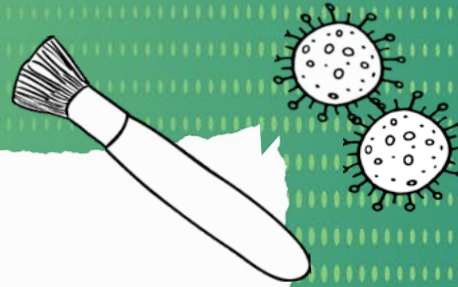
RUBBLE PILE BASES

Koen Windels finds a good use for scrap MDF.

I know quite a few gamers have purchased one or more of the myriad of MDF kits that are available these days. Though these kits are 'optimised' in order to get the maximum amount of model from the available surface, there is inevitably some left-over scrap material. The straight bits are easily recycled for your own scratch-building projects, but a good use for the more irregular parts is not always so easy to find. I decided to use them as bases for rubble piles, even sticking two bits together with the straight edge to enlarge the available area.

The rubble piles themselves are very easy to make: build up the area with wood filler, press different sizes of grit, small stones and the occasional broken coffee stirrer into the filler, prime, paint and - hey presto! - nice irregular shaped rubble piles.





TOMAHAWKS LOCKED AND LOADED!

James Morris returns to tell us more about his locked down activities.

With some North American heritage in my family, I'd been thinking about a project for a while so it was fortuitous (or possibly expensive) that *Muskets and Tomahawks 2* appeared just as the lockdown period started. I've enjoyed all of Studio Tomahawk's previous offerings and wasn't disappointed with the *M & T* rulebook, which also happened to be full of gloriously-painted miniatures that just made me want to buy some. (Coincidence? I think not.) Despite having future plans for something obscure and Canadian, I had already decided to go with the flow and get some French and Indian Wars miniatures to get started. With my interest in tribal cultures, I knew I was going to get Indians to start with,

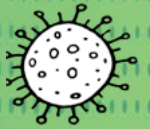
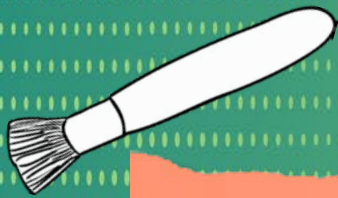
While there are many lovely miniature ranges out there, one name keeps coming up amongst the 28mm French and Indian Wars enthusiasts: Galloping Major Miniatures. A quick visit to the website gave me enough confidence to get an order in and I wasn't disappointed. A one-man band run by designer Lance Cawkwell - a skilled designer with a lifelong interest in the French and Indian Wars and a background in re-enactment - GM turned out to be a great place to get started.

As well as containing photos of every pack and an inspirational customer gallery, Lance's website has volumes of reference material, including a detailed painting guide. Being a newbie to 18th century costume, this was exactly what I needed. It guided me easily through getting the correct colours on my Hurons and Canadian militia.

The warpaint was probably the most challenging aspect; rather than the Pictish tattoos that were my only previous experience (which I just added with a fine brush after painting the skin), Huron warriors often painted large parts of their bodies in geometric patterns. This, I found, was best done by painting the warpaint area in its relevant colour during base coating, rather than painting over a finished area of flesh. The Galloping Major painting guide mentions black, red, green and violet as possible colours, but I decided to stick with just black and red to tie the models together.

When it came to basing, I had a plan; one of the most inspiring visuals for me of the French and Indian Wars is the opportunity to stage battles in the snow. I had some good memories of seeing Nick Buxey's 'Battle on Snowshoes' game which featured at the shows and in *Wargames Illustrated* a few years ago, but wanted my figures to be useable in both grass and snow settings. The answer was to use a dark brown forest floor colour that could pass as frozen earth with some added rocks and light tufts that wouldn't look out of place in the winter, but steering clear of verdant pasture and spring flowers. I added brown scatter material and a dusting of some Canadian sand that I picked up on holiday. (Nothing like a bit of native colour!) In the photos, I've temporarily used a little Woodland Scenics soft snow scatter to add to the effect.



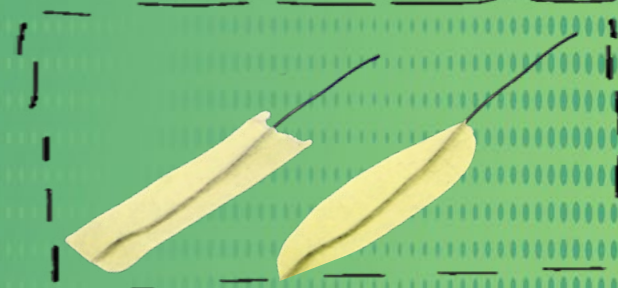


MAKING PALM TREES

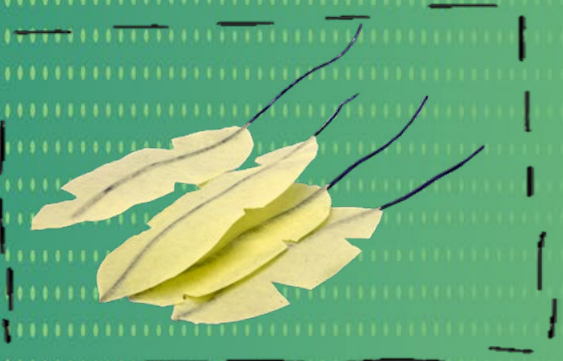
"How did you make those palm trees" says we to Mega-wargamer Ron Ringrose. "Like this" says he....



1. Here's everything you will need.



2. Begin with a length (depending on how big you want your trees) of solder wire. Stick some masking tape to both sides of the wire. Trim the tape into the shape of an oval leaf.



3. Cut 'nicks' into the leaf/tape. Duplicate this process four times.



4. Attach the leaves to your stick/tree trunk by wrapping the wire around the top of the stick.



5. Tightly wrap your string around the stick.

Thanks Ron!



6. Here's a finished example 'in action'.



THREE TOWERS IN ONE

James Morris gives us some top towering tips.

The start of the lockdown signalled an almighty clear-up of my painting area and, like everyone else out there, wondering what on earth was going on. Once it was clear that the right thing to do was stay at home and that the usual diet of gaming and shows were going to be out, I got down to work on a terrain project I'd been struggling to find time for.

I also joined the Facebook group, 'The Isolation Painting Challenge' [Ed: See below]. Having established that this included terrain projects, I got down to work and posted a photo of work in progress for the first fortnight. I had had a plan to build a tower for fantasy/mythological gaming on the boil for about 18 months and had bought some foam cylinders in preparation. Remembering making my first gaming tower as a teenager - a rather utilitarian cuboid constructed from polystyrene ceiling tiles and painted flat grey - I fancied doing something better this time!

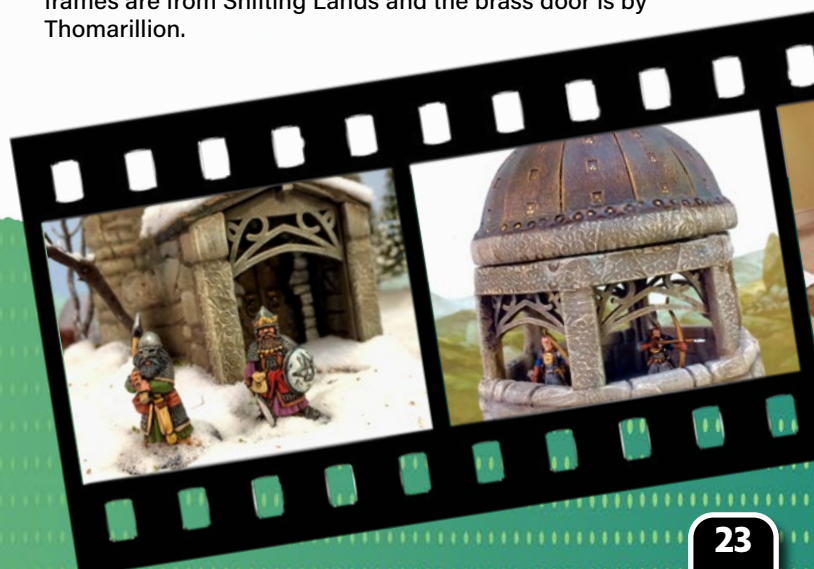
So, I wanted to create a tower suitable for Tolkien's Middle Earth, the warped folk-tale world of the Red Book of the Elf King, and perhaps Norse or Celtic



mythology as well. I was struggling with the roof: pointy, domed, or open battlements? Then, I realised, if I made the top storey removable, I could do all three. So, I did. Here it is.

Top towering tips:

- All the stonework was scored and shaped with a blunt pencil; the 'elven designs' were simply created by pressing a small piece of cheap Celtic jewellery into the foam surface.
- With a tall model, some good weighting in the base is essential to avoid mid-game calamities. I hot-glued a load of old metal figure parts - broken miniatures and the remnants of old conversions - into the base to achieve this. (Stones or plaster would probably do just as well!)
- Storage and transport is much easier if you design your model to fit into a specific container - all the parts of my elf tower fit into a 9-litre Really Useful Box. While building, I checked the size of components to make sure that it all still fitted.
- To create the different towers, I designed components that looked quite varied but were easy to swap over. The removable roofs of my tower simply plug in with a foam cylinder; the snow on the base and porch roof is created with a piece of white fleece fabric cut to shape. The trees are twigs with a 5mm neodymium magnet (from Ebay or Magnetic Supplies) hot-glued onto the end of the trunk; with several washers hidden on the scenic base, I can place trees in multiple positions, or remove them altogether.
- I used parts from other models to customise my own: the windows and dome are adapted from the TT Combat 'Elven Pavilion' MDF kit; the Celtic triskele frames are from Shifting Lands and the brass door is by Thomarillion.





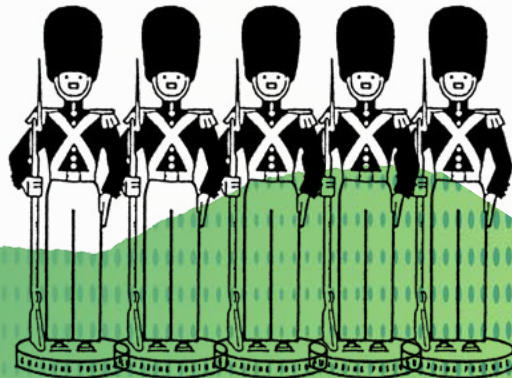
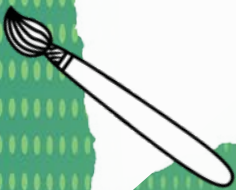
BARRY'S BANTS

Regular contributor and men-in-lace enthusiast Barry Hilton has been hard at play with a new range of bite-sized scenario packs.

What have you done during lockdown Daddy? (Well, my son wouldn't actually say that because he's thirty-one). I have written, played and photographed twenty-four wargaming scenarios for imminent publication son (that's me talking now). This came from a bants idea in a conversation with the editor of this virtual mag. I thought, hang on a minute, there's a germ of an idea in playing limited-time, limited-unit wargames on a 2 x 2 table. I'll have a go at theming and linking the games in a format that would be both visually and practically attractive. And so, the 4Play concept arrived. It works very well. four units per side with a four game-turn limit, played on a 2 x 2 table (a terrain tile effectively). Of course, the focus is very much on the period 1660 - 1720 but then, you'd expect that!

Built around the WordTwister rules canon of *Beneath the Lily Banners*, *Donnybrook* and an imminent new set of 17th century naval rules, I got to play every game and include a one-page, tabloid style AAR as a guide for players. Hang on, I'll add in some background info on the conflict in question and participating units together with scenario and victory conditions, a scoring system and a further reading list. That works. Okay, what about lots of nice colour photos too? Those will sprinkle a little dusting of bling over the stats and lists. Voila! Fourteen pages of condensed wargaming fun - three linked scenarios per pack and a chance to humiliate your 31-year old son repeatedly with masterful tactics and razor-edged bants. I have enjoyed more gaming in the last four weeks than the last four years and the scenarios are still emerging faster than the value of my pension is dropping.

A free taster pack is available now at www.leagueofaugsborg.com shop and, the first nine scenario releases will be available next week. If this lasts till the end of the summer, I might have managed to get a game with every model in my collection. I hope it keeps raining. Then, I won't be able to mow the lawn either!





HOBBY

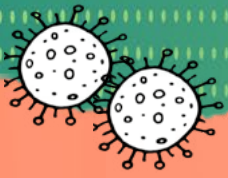
FANCY SOME CLANCY?

Daniel B got in touch via the Lead Adventure Forum to tell us about his latest painting project.



I've been working on some ultra-moderns from Spectre Miniatures for a campaign I'm putting together based on the video game series Tom Clancy's *The Division*. The latest expansion added in five new bad guys, and I have replicated them in 28mm scale (see above and below), working from the artwork from the game (see right).





TABLETOP SIMULATION

Gary Weston writes to extol the virtues of a lockdown gaming experience which is helping to fill the wargaming void.

Firstly can I congratulate you on the bite-size format. Having a weekly online 'magazine' was a terrific idea and it has been excellently executed. Full marks for something I now look forward to every week.

I have always found 'virtual' gaming very unfulfilling - as is mentioned in Bite-size #4 - it's the banter, social camaraderie, the look and physical feel of the table and models that make our hobby so enjoyable. But like most, our club has shut down during this epidemic and therefore what do we do?

Whilst I had known of its existence many years prior to the lockdown I had never bothered to explore apps such as Vassal or Table Top Simulator, however when fellow wargamers started to sing their praises it seemed churlish not to investigate. I am so glad I did. Whilst the quality varies from game to game I'd like to highlight two games which are as close to actual physical wargaming as it is possible to get. I'm referring to Star Wars Legion and Star Wars Armada from Fantasy Flight Games.

The work that has gone into the creation of these games on the TTS platform is nothing short of incredible. The models are 3D rendered, you move them as you would physically and all of the supporting tokens, upgrade cards and data cards are all presented just as they would be on a tabletop. Such is the success of the medium that we have managed to transfer our regular Scottish Legion League from club to desktop. The league was played monthly and moved from city to city for hosting and access purposes. We would get on average 10/12 players for the day, playing three rounds of competitive games.

Now that we have a virtual league and rounds are played during a seven day period we attracted 18 players to our first monthly event. Distance is no longer an issue! There is no question that we are all keen to get back to the table but in the meantime this is a wonderful substitute - you can play with the latest releases, treat it as a test ground for army compositions and all for free (there is a cost for TTS but the Legion and Armada modules are free).

Yes, the controls take a bit of getting used to but in every way it genuinely is a tabletop simulation and as a bonus removes arguments around range, movement distance, line of sight etc. It's all there for you. Initially cynical I'm now an evangelist and for gamers in every period I'm sure you will find something as all these 'modules' have been created by gamers for gamers. Even the dice roll as badly for me here as they do on the table - ten blanks? Oh yes!



WWII IN REAL TIME

Peter Donovan wanted to nudge fellow readers towards a great YouTube series.

Having moved to Norfolk, England and left my old gaming mates in Essex, we have decided to keep in touch via the wonder of 'Zoom' - to show what modelling and painting we have been getting on with. The truth is we are probably in more regular contact than before the Pandemic! Potential games via Zoom are being discussed but the lockdown has postponed games of Battlegroup rules and an Old School Quatre Bras using Hinton Hunt and other 1/72 figures we had lined up.

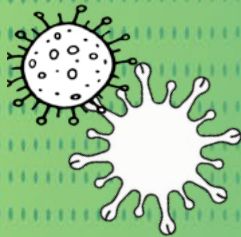
The main reason I wanted to write however was to point WI people towards "World War 2 in real time". It's a YouTube show that averages 10 minutes each episode. There is one episode a week and they are currently up to April 1942. I have been catching up and it has inspired me and fellow WWII gamers into potential new games from China to East and West Africa. For example in Asia a game idea that has me chomping at the bit is the Thai army versus Vichy French.

It really is an entertaining and inspiring watch: [World War 2 in Real Time](#)

Stay safe and keep painting and modelling.



Wash
your
HANDS



WARGAMES STUNNING ACHIEVEMENT AND MORE

Dan Faulconbridge, Editor of Wargames Illustrated and shameless publicist writes to say -

Ordinarily, Wi Digital Designer Mark fills his days busily preparing Wi Primetime (and eating biscuits), but whilst things have been slack on the 'stuff for review/Primetime' front, Mark has been pulling videos from the old Wi Interactive archive adding a jazzy intro and moving them over to the Wargames Illustrated YouTube channel for your viewing pleasure. Don't miss out on these mini-movie wargaming gems, and several more like um.



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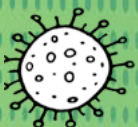
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PAY DAY

Simon Chick tells us about a highly impressive vignette he's been working on.

One of Charles the Bold, Duke of Burgundy's famous defeats was at the battle of Morat (Murten) on 22 June 1476. The duke had spent his enormous wealth on building a 'modern' army. He'd hired professional soldiers from across Europe, including Italians, Germans and English, and created a military structure based on Companies, with written instructions on arms, training, tactics and discipline. Yet he was comprehensively beaten by a confederation of Swiss cities and cantons at Morat for one single reason – most of his troops were waiting to be paid!

The Burgundians had been besieging the walled town of Morat and Charles expected a Bernese - led Swiss force to attack for several days. For largely unexplained reasons, on the 22 June he decided that no attack was likely and so decreed that his Companies' Captains should make arrangements to pay their troops. Unfortunately this was the moment when the Swiss suddenly attacked from nearby woods, in significant numbers, and overwhelmed those left on the defensive lines.

There is a plan afoot for The Bodkins* (a loose affiliation of gamers comprising Dave Andrews, Matt Bickley, David Imrie & myself) to put on a demo game of Morat in the near future. I love adding small vignettes for games, especially to populate those areas of the table where the main gaming is not happening. They add interest and help create a flavour for the period or specific battle. For Morat the table layout needs to include the Burgundian siege lines and encampment and so adding a group waiting to be paid, seems an ideal piece.

The soldiers waiting in line were selected for their passive poses and most are Perry Miniatures metals from their Labourers and Italian Carroccio packs. Most figures have had some form of minor conversion, as I wanted to depict them not waiting in full battlefield kit. So the addition of sunhats, covered longbows and a crossbow seemed appropriate and these items were selected from different Perry plastic sets. A couple are conversing and another

holds his coin bag tightly, whilst gazing at something in the distance, near the woods. At the end of the line is a crossbowman swigging from a pottery cup - a Foundry figure sculpted by Dave Andrews.

Moving to the Company's clerk and his table set up for the payments: the seated clerk is made of three parts – his body is a cut-down Foundry medieval figure holding some parchment, his replacement head is from Perrys' WotR Mounted Knights box and I extended his body that sits under the table with Knedatite putty. The soldier receiving his wages is another Foundry Swiss figure – spot on for this vignette. Another Perry metal clerk and guard from the Ducal Household look on and ensure all payments are made according to instructions. The furniture is 1/48 dolls house MDF Tudor pieces by www.petitepropertiesltd.com, who make lots of useful bits and pieces. On the table are coins I made, from fine slices of a plastic axe handle from another Perry plastic boxset.

So, a little narrative group that will one day be something to spot within the Burgundian camp at the battle of Morat.

You can see more of Simon's Burgundian army on his blog: je-lay-emprins.blogspot.com.



ODDS BODKINS*



Check out the amazing Bonkins' Battle of Crecy game in The Wargames Illustrated Vault and on our YouTube channel. Just search both for 'Bodkins'.





MDF'IN IMPRESSIVE

Andrew Ramday wrote to inform us (and you) about a new modelling guide he's very impressed with.

There is absolutely no commercial connection here, but I just wanted to let WI readers know that if they were impressed by the series of articles you guys ran on making MDF buildings by Garry Faulkner [Ed: WI368 – 373. Find them in The Vault] then I'm sure you will be interested in the new book Gary has penned on his amazing MDF work: *A Guide to Making and Painting Laser Cut MDF Model Kits*. It's fantastic, just what I've been after. Give it a Google.



MORE BANTER??

We would love this feature to continue in the print magazine with a monthly roundup of what our readers have been getting up to. Please get in touch with a photo or two and less than 500 words about anything similar to what you have seen in this Best of Bite-size Banter article.

Send your emails to: wi@wargamesillustrated.net

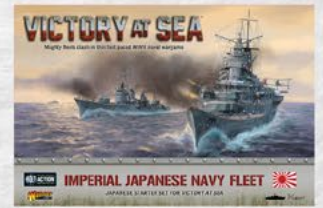
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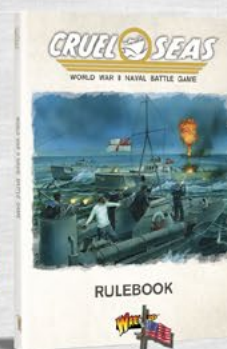


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Giants IN Miniature



CHAMBERLAIN BROTHERS

The latest release in the Wargames Illustrated Giants in Miniature range is a set of two figures representing brothers Joshua and Thomas Chamberlain. They found fame initially at the Battle of Gettysburg in 1863, then again in 1993 as stars of the Ron Maxwell movie about the battle.

Painter Ben Macintyre show us how to get the Chamberlains battle-ready.

Start out by removing any mould lines or flash, and priming your miniatures. Prepping your miniatures is a very important step as it will help make the painting process much smoother and more enjoyable.

I've used Vallejo paints for these miniatures but you can use any brand of paint. Just make sure that you are thinning the paints properly before you apply them and that you use an

appropriately sized brush. I generally work with a size 1 brush for most things, however there are elements that will require a smaller brush such as a size 0 or 00.

First up we need to block in all of the base colours, using the darkest version of each colour to be used on the miniatures.

These form the shadow colour for each area and they give us the starting point for giving the paint job a 3D appearance.

PAINTING GUIDE



All paints used are by Vallejo.

Left: Joshua
Right: Thomas



1 It's best to start with the areas closest to the centre of the miniatures and to the "skin". This will make it easier to keep the colours neat and help prevent any slips.

1. Dark Sea Blue and VMA Blue (2:1 mix)
(Tunic)
2. Luftwaffe Uniform
(Trousers)
3. Nato Black
(Boots and webbing)
4. Tinny Tin
(Gold)
5. Dark Fleshtone (Gamecolour)
(Skin)
6. Chocolate Brown and Black (1:1 mix)
(Hair)
7. Dark Prussian Blue
(Flag)
8. Gunmetal Grey
(Swords)



2 Next up is to start adding more depth and contrast to the different areas with a layer of highlighting. We want to pick out the areas and edges that catch the most light. Focus on applying these colours to the upper edges of cloth folds, the edges of belts, and on the cutting edge of their swords.

1. Dark Sea Blue and VMA Blue (1:1 mix)
(Tunic)
2. Luftwaffe Uniform and Pale Blue Grey (2:1 mix)
(Trousers)
3. Gold
(Gold)
4. Brown Sand
(Skin)
5. Chocolate Brown
(Hair)
6. Blue
(Flag)
7. Oily Steel
(Swords)



3 Next up we will do another layer of highlights to continue to push the contrast of each colour, and focus on bringing out all of the details of the sculpts.

The brighter the colours get the smaller area they should cover, so it's best to apply them with a smaller size 0 or 00 brush.

1. Dark Sea Blue, VMA Blue, Luftwaffe Uniform (1:1:1 mix)
(Tunic)
2. Dark Blue Grey
(Trousers)
3. Nato Black and Pale Blue Grey (1:2 mix)
(Boots and webbing)
4. Gold and Silver (1:1 mix)
(Gold)
5. Dark Fleshtone (Gamecolour)
(Skin)
6. Chocolate Brown and Khaki (1:1)
(Hair)
7. Ultramarine Blue
(Flag)
8. Silver
(Swords)



4 Now we want to do one final layer of highlights for the miniature, really pushing those colours in the areas that the light will catch the most. We can also use this stage to really focus the eye on certain areas of the miniatures such as the face, and the sword blades.

The highlights at this stage are pretty small so you might want to switch to a size 00 or even 000 brush for this bit.

1. Luftwaffe Uniform
(Tunic)
2. Dark Blue Grey and Ivory (2:1 mix)
(Trousers)
3. Pale Blue Grey
(Boots and webbing)
4. Silver
(Gold)
5. Light Flesh
(Skin)
6. Chocolate Brown and Khaki (1:2)
(Hair)
7. Chrome
(Swords)

FLAG

For the furled flag I decided to go with the Stars and Stripes as it's such an iconic image.

The first step is to block out each area in our base colour. We already have the blue in place from our previous steps so we don't need to do anything to that.

- Pale Blue Grey
(This will need two coats)
(White)
- Red
(Red)
- Heavy Ochre
(Yellow)



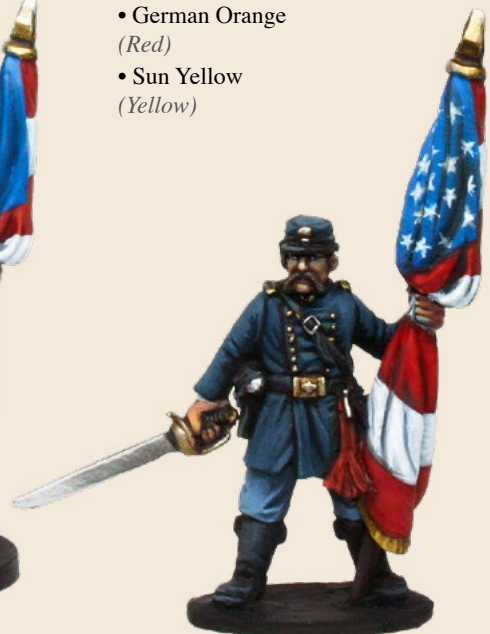
These were then highlighted in the same way as the miniatures.

- White (applied in 2-3 successive coats)
(White)
- Vermillion
(Red)
- Gold Yellow
(Yellow)



Finally, there were given a sharp highlight on the very uppermost areas.

- White mixed with a small amount of Matt Varnish for coverage
(White)
- German Orange
(Red)
- Sun Yellow
(Yellow)



The last stage is to paint on the stars. I used the same colours as for the white stripes, and lightly mapped the whole pattern out before highlighting them. It's best to use a small size 00 for this as they are quite fiddly.

Once the flag is done, we can go back and add some depth to the shadows and recessed areas of the miniatures. Take a small brush (a size 0 or 00 will be fine) and apply the basecoat colours from Step 1 into the deepest recesses and areas where two colours meet.

This technique helps increase the contrast of the miniatures and helps all of the details to "pop", especially at a distance when used in a game. If you want to really push the contrast between different areas you can use Vallejo Nato Black instead.

At this stage I also like to paint in the eyes on the miniatures. This can be a bit tricky but take your time and make sure you use a small brush like a Size 00 with a good point to the bristles.

All that is left to do is to apply a protective coat of varnish to the miniatures (I like to use the Vallejo Satin range) and then base them for your chosen game.

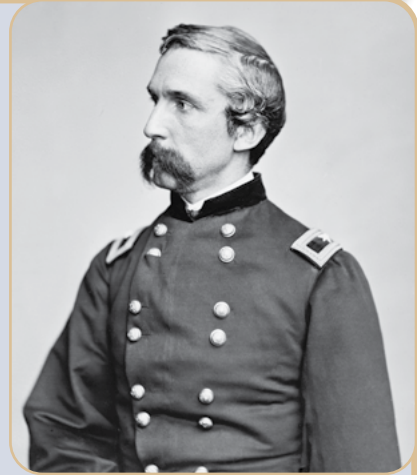


JOSHUA LAWRENCE CHAMBERLAIN

After volunteering to serve in the Union Army, Joshua Lawrence Chamberlain was appointed Lieutenant Colonel of a newly raised regiment from his home state, the 20th Maine.

Though present at Antietam, Chamberlain and his regiment saw their first trial by fire in one of the doomed assaults on Marye's Heights at Fredericksburg but missed a chance to be involved at the Battle of Chancellorsville due to an outbreak of smallpox. By Gettysburg Chamberlain had been promoted to command of the regiment.

On 2 July 1863, the 20th Maine was posted on the extreme left of the Federal line at Little Round Top - just in time to face Confederate General John B. Hood's attack on the Union flank. Exhausted after repulsing repeated assaults, the 20th Maine, out of ammunition, executed a bayonet charge, dislodging their attackers and securing General Meade's embattled left. Though the exact origin of the charge is still the subject of debate, Congress awarded Chamberlain the Medal of Honor for "conspicuous gallantry."



Shortly after Gettysburg, Chamberlain was given command of a brigade in the Fifth Corps and would retain it until the end of the war. Chamberlain would be wounded six times, most grievously at Petersburg in June 1864. Believing this wound to be mortal, Congress promoted Chamberlain to the rank of Brigadier General. However he survived the wound and returned to the front in time to play a pivotal role in the Appomattox Campaign. On 12 April 1865, Brigadier General Chamberlain received the Confederate surrender of arms. Rising to the occasion, the general ordered his men to salute their vanquished foes.

After the war, Chamberlain returned to Maine, where he served four terms as the state's Governor. Prolific and prosaic throughout his life, Chamberlain spent his twilight years writing and speaking about the war. His memoir of the Appomattox Campaign, *The Passing of the Armies* was published after his death in 1914.

Left: Joshua as played by Jeff Daniels in the 1993 movie Gettysburg.

THOMAS DAVEE CHAMBERLAIN

Thomas fought with the 20th Maine throughout the war, ending it with the rank of Lieutenant Colonel. Thomas's star didn't rise to the heights of his elder brother's, and after 1864 he was plagued by alcoholism, but he has since been immortalised in book and film as the energetic, youthful sidekick of Joshua.

Below: Thomas as played by C. Thomas Howell in Gettysburg.



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DESIGNER'S NOTES: BOLT ACTION: STALINGRAD

The *Bolt Action Campaign: Stalingrad* book has been a labor of love nearly two years in the making. In 2018 I was writing historical articles for Warlord Games when Paul Sawyer reached out to me to inquire if I would be interested in writing a campaign supplement. I was, of course, interested and immediately floated the idea of a Stalingrad campaign book. Serendipitously, Warlord had also been planning on a supplement on the topic, so off we went.

Written by Alexander Smith.



My own interest in Stalingrad was sparked when I had stumbled across a copy of William Craig's *Enemy at the Gates: The Battle for Stalingrad* as a boy during one of my trips to the public library to collect a new stack of history books. I was drawn to the cover which depicted soldiers clambering over piles of rubble, with the shells of ruined buildings looming in the background. "What was this apocalyptic place these soldiers were fighting over?" I thought to myself. I read the book cover-to-cover and from that point on I became obsessed, collecting everything I could on the subject.

For those who are unfamiliar with the campaign (or who haven't revisited it in some time), the campaign for Stalingrad was the high water mark of the Axis advance into the Soviet Union. Stalingrad has been rightly considered by many to be the turning point of the Eastern Front, if not the entire war. The six-month struggle for the city and its surroundings caused nearly three million casualties and ended with the Soviet encirclement annihilation of one German and two Romanian field armies - a blow from which the Axis war effort never recovered.

Whilst there is no shortage of material regarding this subject, a challenge did present itself in unraveling the propaganda that had become tacked onto the campaign over the decades from all participants. German and Romanian veterans of the war each blamed the other for the catastrophic outcome of the campaign. In the aftermath of the war some German authors also found

a Cold War audience responsive to dehumanizing portrayals of the Soviets. Meanwhile, the Soviet propaganda machine vacillated between exaggerating the feats of the Red Army and understating their material strength to add further lustre to their already impressive victory. Added to this was the fact that much precious information regarding the battle had spent decades hidden away in Russian vaults, only becoming accessible with the end of the Cold War.

My goal was to produce a supplement that provided a balanced and accurate look at all sides. To accomplish this, I turned to two main sources: primary sources (such as the daily reports of the German Sixth and Soviet 62nd Armies, as well as accounts from survivors of the battle) and recent publications such as the incredible tomes of David Glantz's *Stalingrad* trilogy, which includes documents only available since the fall of the Soviet Union and adds many new facets to the historiography of the subject. Using these, my hope is that this book provides interesting material to both seasoned veterans and newcomers alike.

GEOGRAPHY OF STALINGRAD: DOWNTOWN

Rather than an homogenous mass of dense city blocks, Stalingrad had many distinct districts which greatly influenced how the battle unfolded there.

The southern reaches of Stalingrad held the heavily built-up downtown area. These dense city blocks contained some of the most famous landmarks of the city, including the central rail stations, the towering grain elevator, the main docks, and the legendary Pavlov's House. Despite being the first target of the German advance, it would never be fully captured, as the Soviet 13th Guards would cling to a narrow strip along the river until the very end.





GEOGRAPHY OF STALINGRAD: WORKERS' VILLAGES

All along the outskirts of Stalingrad sat dozens of housing blocks for the thousands of factory workers and residents. These suburbs were similar to those seen in most cities: a sea of geometrically arranged single-family homes and small yards. In Stalingrad, these peaceful neighborhoods were shattered in the first days of fighting when Luftwaffe carpet-bombing ignited raging infernos that swept through entire blocks of the wooden houses leaving a patchwork of houses surrounded by charred ruins.

WHAT IS IN THE BOOK?

The *Campaign: Stalingrad* book centres on the battles between the German Sixth Army and Soviet 62nd Army from August 1942 to February 1943 which are represented through 22 scenarios. The scenarios take the reader from clashes outside the city and the initial assaults, to the grinding war inside the city, and all the way to the Soviet encirclement of the German Sixth Army, the subsequent relief efforts, and the final destruction of the Sixth Army.

Aside from a plethora of new scenarios, the campaign supplement also adds many new options for collectors of Soviet, German, and Romanian armies. Over a dozen new units have been added, including an option to field Jagers and Croatian infantry for German armies, and new sniper and assault options for the Soviets. To represent the many stages of the battle, nearly 20 new theatre selectors have likewise been included.

To cap things off, several new scenario rules have been incorporated into the game, including ongoing artillery bombardments and progressive destruction of the battlefield during a game. Alongside this is a brand new campaign system that allows players to add context to their Stalingrad games by competing for control of the city.



GEOGRAPHY OF STALINGRAD: CENTRAL STALINGRAD

In the centre of Stalingrad loomed the dominating profile of Mamayevo Kurgan - an imposing Tatar burial mound that rose to a peak that gave a stunning view of the entire city. This central hill would see some of the fiercest fighting of the campaign as both sides endlessly shelled one another, eventually turning the hillside into a cratered moonscape criss-crossed by a maze of trenches.



Above: German Heer Kradschützen.

GEOGRAPHY OF STALINGRAD: FACTORY DISTRICT

The north of Stalingrad held the factory district, which held the three enormous complexes of the Dzerzhinsky Tractor Factory, Red October Steel Plant, and Barrikady Gun Factory. Here, German and Soviet troops battled for control of the massive production halls and hundreds of tiny workshops and outbuildings. The last gasp of the German offensive would play out here, as entire battalions of heavily-armed German pioneers were ground to dust fighting for control of the Red October Plant.



NEW ARMY LISTS

No *Bolt Action* supplement would be complete without some new theatre selectors. Selectors are essentially army lists used in certain scenarios or to help players build an accurate force for a specific battle. *Campaign: Stalingrad* includes a plethora of new selectors for German, Soviet, and Romanian armies.

For the Soviets, the earliest selectors represent the Red Army as it fought on the outskirts of the city and during the initial assault. The options in this list are fairly consistent with other early-war Soviet options, with the exception of the first defenders of the city, whose impromptu defences utilized large numbers of militia units, tanks that had just rolled off the assembly line, and re-purposed anti-aircraft guns. As the battle for the city raged on, however, the Soviets adapted more and more to the circumstances of urban fighting, and later lists contain many options for close-range fighting and heavy artillery bombardments. In the last third of the book the Soviets gain access to their Operation Uranus lists which are mainly tank platoons, including a fearsome Flame Tank platoon that will surely strike fear into the heart of any opponent.

German players, likewise, gain many new lists that begin as fairly typical examples of early-war infantry and Panzer platoons. An interesting new addition is the Armoured Kampfgruppe platoon. When tasked with taking an objective, German commanders would often hand-pick a selection of infantry, armour, and support elements from different formations to assemble a group best suited to accomplishing the mission at hand.

In terms of *Bolt Action*, the Armoured Kampfgruppe is a hybrid infantry and tank platoon.



Above: German Panzer Division advances through the outskirts of Stalingrad.

It requires players to take an officer, a mandatory tank selection, and a motorised/mechanised Panzergrenadier squad. While the mandatory selections are expensive points-wise, players have freedom to fill out the rest of their list with a mixture of vehicles, infantry, and support options.

Later in the conflict, the Germans will rely increasingly on assault guns, such as StuGs, and heavily-armed Pioneer squads. Several tank platoon selectors are also included, especially to represent the armoured forces sent to break the Soviet encirclement around the Sixth Army.

NEW GERMAN UNITS

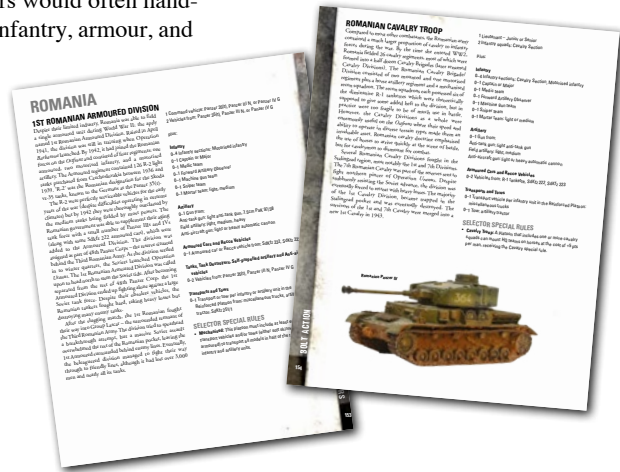
Since Stalingrad was primarily a battle of infantry, new unit options have made their way into the book to allow players to field even more varieties of German

landers. Among the new unit options are early-war Panzergrenadier squads, Croatian infantry, Jager squads, and Alarm troops - units hastily thrown together in emergencies to halt enemy breakthroughs.

Panzergrenadiers, formerly known as schutzen, gained their title shortly before arriving in Stalingrad. Thousands of these soldiers accompanied their panzer divisions into the city where they fought in terrain completely unsuitable for the blitzkrieg tactics they had been trained for. Despite this, their high level of training and impressive firepower served them well during the battle.

When nascent Croatia emerged from Yugoslavia in 1941, it quickly joined the Axis powers and recruited an infantry regiment to join the fighting on the Eastern Front. The 369th Croatian Infantry Regiment was sent to Stalingrad where the Germans, typically dismissive of the fighting capabilities of their allies, found the Croatians to be determined and capable fighters. Although the Croatian units were armed with German equipment, they retained a unique esprit de corps and this is reflected in their rules. Croatian units are able to take advantage of the "Hitler's Buzzsaw" rule for machine-guns as well as the brand new "Croatian Pride" rule that allows them to remove two pin markers whenever passing a "Snap To" order!

Another addition to the German arsenal is the men from Jager formations. Jager divisions emerged from the experimental Leichte divisions of the early war. Halfway between a full infantry division and a Gebirgsjager mountain division, Jager divisions were envisioned quickly advancing through terrain that made transporting heavy equipment difficult. Jager units received extra training (although not to the extent of Gebirgsjager specialists) that, in theory, allowed them to move quickly through hilly terrain. In *Bolt Action* this is represented with the ability of Jager units to advance at a run through rough terrain - a very valuable skill in the rubble piles of Stalingrad.



NEW ROMANIAN ARMY LISTS

Of the Axis powers, Romania was second only to Germany in total manpower contributed to the Eastern Front. Despite this, Romania has garnered little attention in most wargaming rules. However, the stalwart Romanians appear in several scenarios in the *Stalingrad* supplement and gain several new army lists, reflecting the important role the Romanian Third and Fourth Armies played in the fighting along the flanks of Stalingrad.

The 1st Romanian Armoured Division selector gives Romania its first tank platoon list, allowing a prospective player to field a force of motorised infantry alongside German and Czechoslovakian tanks. Meanwhile a Romanian Cavalry Troop selector allows an entirely mounted force of Romanians to go into battle supplemented by an array of armoured cars - including the diminutive R-1 tankette, which also makes its debut in this supplement.

BATTLEFIELD DAMAGE

Imagine you're in the middle of a wargame. The spotter for your 105mm howitzer locates a target and calls in the coordinates. The crew of the artillery piece load the heavy shell into the breach, adjust the gun, and fire. The round comes hurtling in on its target. You roll to see if you hit. With bated breath you watch the dice roll onto the table. Alas, it is a miss, so the shell ... simply disappears into thin air?

If you're like me, this outcome can sometimes be disappointing. Even when you miss, you want to see the destruction the massive explosion would surely have created. Since Stalingrad is famous for the level of battlefield destruction caused by the months of fighting, I have included ways for players to model the mayhem caused to the battlefield via artillery, mortars, and flamethrowers. These rules are largely an aesthetic option, but occasionally a stray shell may hit an empty building, reducing it to rubble, or the smoke generated by a barrage may mask the advance of the enemy army temporarily. This adds a new dimension to the battlefield and helps evoke the ambiance of Stalingrad.

NEW SOVIET UNITS

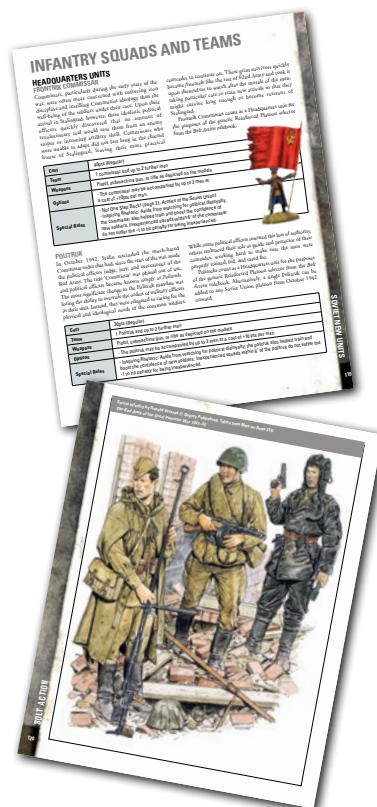
No Stalingrad campaign book would be complete without new units for the Soviet defenders! Included in the supplement are two new Commissar options - one of which, the *politruk*, gives Soviet players a post-October 1942 Commissar option. The *politruk* no longer has authorization to shoot any deserters (losing access to the Not One Step Back! rule that sacrifices the poor NCO to allow nearby units to reroll failed order checks), but gains the power to inspire nearby Inexperienced squads to fight harder.

Furthermore, Soviet lists gain two new sniper options (which will serve Soviet players well in the rubble of Stalingrad), a Student Officer squad, and a fresh-off-the-assembly-line Tractor Factory T-34. Perhaps most exciting of all the new units is the Storm Group.

Stalingrad was rightfully called the "Academy of Street Fighting" and the Soviet Storm Group reflects the pinnacle of their urban combat strategy: using small groups of experienced and heavily-armed men to seize enemy strongpoints. A typical Storm Group would consist of 4-8 men armed to the teeth with SMGs, grenades, and melee weapons. After sneaking close to an enemy strongpoint, the Storm Group would seize the building by hurling a barrage of grenades into the windows, then rush inside and dispatch the stunned enemy with SMG fire or hand-to-hand combat. These fearsome Soviet squads are expensive but deadly - always striking first in close combat when they charge, even when the enemy is behind cover!

CAMPAIGN

Aside from the usual array features seen in all *Bolt Action* supplements (historical background, scenarios, new units, new theatre selectors, etc.) I also endeavoured to work out a campaign system for Stalingrad that players could use to put their individual games into a greater context. My design philosophy was this: in theory, wargame campaigns



usually sound great on paper, but in practice sadly seem to fizzle out fairly quickly. In my experience this usually happens because, as we all know, getting a group together to play wargames regularly is itself a logistical feat worthy of a great general.

To combat this tendency, the campaign system for the Stalingrad supplement was designed around two principles: allowing players to come and go from the campaign freely without disrupting its progress, and keeping the book-keeping aspect as minimal as possible. To play, all one needs is two or more participants, plus the map and VP tracker from the book. The goal is for the German player(s) to seize all eight territories within Stalingrad before the Soviet players amass enough VPs from games to launch Operation Uranus and encircle the German army.

Whenever the players or a club wishes to play a campaign game, all they need to do is consult the map, draw order dice from the bag to determine which side will choose the territory to fight over, pick an appropriate scenario, and play. Afterwards, the VPs of each side are added to the tracker and the map is updated. This "turn-less" campaign system prevents the usual log-jam of waiting for certain players to complete their turns so that everyone else can continue, and also provides an easy way for participants to contribute a battle here-or-there when they're available (or even change sides if necessary).

Three campaign variants are included: a grand campaign for clubs with a substantial number of players, a medium-sized campaign for dedicated wargamers or moderately-sized clubs, and a miniature campaign for two players.

CONCLUSION

Whether you are a veteran wargamer over the Eastern Front or are just putting together your first German, Soviet, or Romanian force, the *Bolt Action: Campaign Stalingrad* book offers something for everyone. All the infamous moments of the battle are represented: the fighting for the Grain Elevator, sniper duels amongst the ruins, the heroic defense of Pavlov's House, the storming of the imposing factory complexes, and the encirclement and destruction of the German Sixth Army. Each page is packed with historical information, new units, new special characters, new army lists, new special rules, and even a campaign. For those who have been waiting for an in-depth look at this battle-of-all-battles, please check out *Bolt Action: Campaign Stalingrad* available now through Warlord Games.

CONSTANT BOMBARDMENT

Many *Bolt Action* scenarios open with a preparatory bombardment before one side launches its attack. In Stalingrad there were sections of the city, like Mamayev Kurgan, where shelling was practically continuous. To reflect this, a new battlefield special rule called "Constant Bombardment" has been introduced in some *Stalingrad* scenarios that allows smaller, targeted, but ongoing artillery barrages to land mid-battle. Essentially, one or both sides add a differently-colored or marked order dice into the bag. Each turn, when these special dice are drawn, any spotters or artillery observers can call down a short barrage of shells on a visible enemy unit. This, combined with the extensive trench networks dug in some places, recreates the WWI style of combat that erupted in certain parts of the city.

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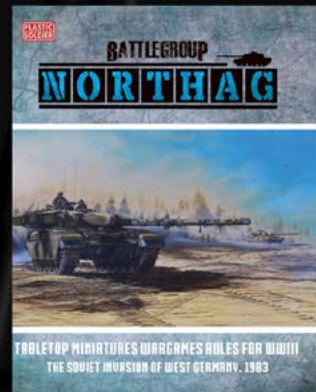
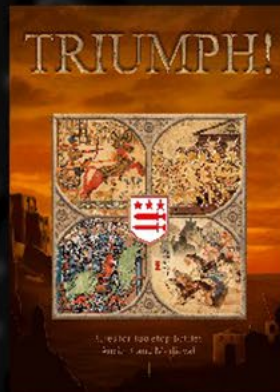
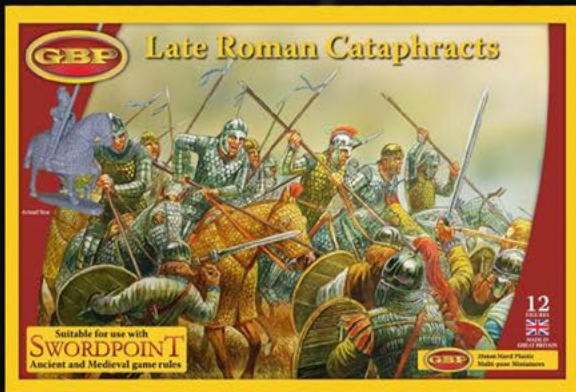
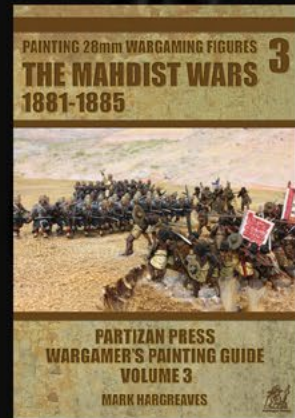
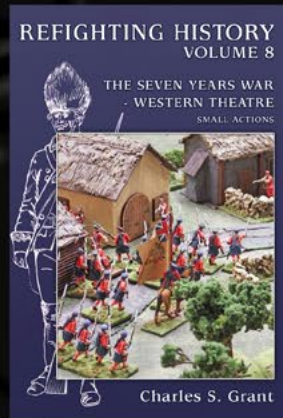
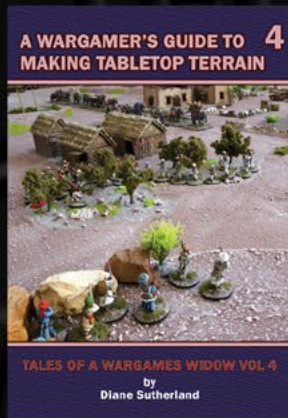
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PARTIZAN

IN THE

😊 CLOUD ❤️

THAT WAS THE SHOW THAT WASN'T

Partizan organiser Laurence Baldwin, with Richard Tyndall and Steve Jones, talks us through the concept, prep and presentation of their flight into the clouds with one of the UK's favourite wargames shows.

As the COVID19 pandemic spread across the world it sadly became inevitable that wargames shows would not be able to run as usual for much of 2020. The venue for the largest UK show, Salute, became an emergency overflow Nightingale Hospital, forcing their cancellation, and as I looked around the hall at Hammerhead at the Newark Showground in March of this year, the same venue that we use for Partizan, I realised that it was unlikely we would be running our show in May as usual. After all, the demographic for wargames shows includes a high proportion of potentially vulnerable people, and it was obvious at that time, at what was probably the last large wargames gathering before the UK lockdown began, that many of the more senior members of our community had already chosen to stay away. Shortly afterwards the UK government announced the Stay Home policy and we had to cancel Partizan's May date.

THE IDEA AND THE CONCEPT

At the time "Tricks" (Richard Tyndall) made a throwaway comment about having a virtual event instead, which I tried to ignore, thinking that maybe a while off the organising gig wouldn't hurt us too much. But, as the lockdown started to wear on, we inevitably started to think a bit more about what we could do, and

bounced some ideas around. Isolation challenge groups started up on Facebook, and there were video blogs turning up. The Perrys started doing tours of their wargames room, and showing how to do wargaming over FaceTime, and it became obvious that the social aspect of wargaming was something that people were missing, and working creatively to overcome. Like many others I was working from home, and using some of the saved commute time to do a little more painting than I am usually able to do, so there have been some positives to the experience, but the sense of community that is part of the show scene in the UK seemed to be missing.

When we looked at moving some of the Partizan show elements online we talked with a few of our friends, and Henry Hyde offered the sage advice that our first thoughts, for a dedicated site with interactive elements and preloaded content, was probably going to need a whole load of work, more than we had initially anticipated, in order to make it work effectively. Given that the main elements of the Partizan crew were all still working full time this didn't seem feasible. (I'm a University lecturer doing everything online, Tricks runs oil operations from his home now rather than from the office in Aberdeen, and Steve is

the Chief Pharmacist for an NHS Trust, and working on the frontline). However we were very conscious that the pandemic was affecting the industry in many ways, and we wanted to ensure that our loyal traders had the opportunity to showcase what they are doing, and the gamers got to share their lockdown progress, as well as people keeping in contact with the societies that we normally promote. Our compromise then was to run something primarily based on our Facebook page, on the date and time of the normal event, which would hopefully still create something of the 'buzz' for people that we try to generate when we can get people together face to face. Again our social media savvy friend Henry Hyde pointed out that Facebook is not universally liked by everyone, so we aimed to replicate some of the links across to Twitter and on Instagram. We made an early decision not to try anything as radical as a Tik-Tok dance on account of all of us being way too old for that particular form of social media.

As we had renamed a previous event, where we were relocated into a marquee, 'Partizan in the Park', we thought we could echo that by calling this one 'Partizan in the Cloud'. Which, because everyone needs a hashtag, became #PartizanintheCloud.

PREPARATION

In preparation for the day we contacted everyone on our traders and gamers list to invite them to contribute, offering a few suggestions as to what they might do, be it progress reports, AARs, blog links or other social media friendly stuff. We were clear that this was something we were trying, and they were free to join in or not, being conscious that everyone is in a different position during these difficult times, and we don't know everyone's home circumstances and ability to spare time to contribute. To be honest, at this stage we had no idea whether people would respond, or if we would be left with a very small affair. In some ways this replicates the show itself (although experience tells us that everyone brings their best efforts for that!), in that we provide the space for the show to happen, and the gamers, societies and traders provide the contents. The uncertainty around this rather different format made us also feel that we might need to provide a bit more of the content this time, rather than just curating the space, as we largely do for the physical show. We also needed to create a bit of anticipation, and a sense of build up, so people were expecting an event, an occasion, again in the same way as we would for a physical show. So we did a small amount of Facebook advertising (although we knew we were going to take a financial hit this year we felt we wanted to keep the presence going, so a small amount of expenditure was justified), and Henry agreed to do one of his Battlechat interviews in the run up, again to raise awareness that something was going on (see links section below). This turned into a chat about the concept, but also about the mental health impact of the lockdown for wargamers and others, mental health nursing being my 'day job', as well as something Henry has been happy to talk about and promote. Others

at this point started to rally round and offer things to contribute to the day. Dan at *Wargames Illustrated* was quick to assist, putting together a compilation video of the video fly-bys that he has done at Partizan over the last three or four years. This was released on the day before the event, as a sort of teaser (see links section). He also kindly offered to do a Q&A session on video and supplied us with a lot of material for a quiz on the day, as well as highlighting the event on the Wi social media channels.

As people started to offer links to blogs, trader offers etc, we then needed to think about how to organise things – releasing everything at 10am wouldn't work, so we decided to spread things out across the day, with different times for the live elements, and for the links and other opportunities to share. The trader offers we did try and release all at the beginning of the day, to give maximum exposure to those deals, but for the rest the trickle feed was intended to feel more like a wander round the show, where you would discover new things through the day at different tables. Facebook pages allow you to schedule posts, so a fair bit of work was done prior to the day to spread out the release of different items across the day. For the Twitter and Instagram feeds this was a bit

BATTLEGAMES, GAME REPORTS, SHOW REPORTS, VIDEOS

Sittangbad and Mollwitz for Partizan In The Cloud

by [henryhyde](#) • 17th May 2020 • [2 Comments](#)



Today would have been the Partizan show at Newark Showground. But of course, whilst we are in lockdown and social distancing conditions due to the Coronavirus pandemic, the show was not able to go ahead as planned – see my recent [Battlechat](#) with Laurence Baldwin, one of the organisers, for an explanation of the decision to cancel, and of the 'virtual' Partizan planned to replace it this year.

Above: Henry Hyde's talks about his old school games at Partizan.

Below: From the archive - Tricks shared loads of photos from past Partizans via Flickr throughout the day.



harder, although there are programmes like Hootsuite which allow you to manage social media across multiple platforms we didn't quite get our heads around this in time. It did, however, prompt us (well, principally Tricks, as he's the only one with a nice camera) to sort through stacks of old show photos and reorganise these onto albums on a photo-sharing site (Flickr - see links section), releasing these at half hour intervals across the day.

THE EVENT

At 9.30am on the day, still not knowing how this would turn out, I posted a warning for our Facebook pages followers, warning them that we were about to flood their feed (with a graphic showing them how to 'unfollow' us for 30 days if they didn't want to suffer this!). At door opening time (10am) I did a short Facebook live introduction, and the live elements turned out to be amongst the most popular elements of the day. Annie Norman at Bad Squiddo games does a regular Sunday morning live chat on YouTube (see links section) which

STILL IN THE CLOUD

One of the good things about running a virtual wargames show is that the content remains available to access at any time after the event. If you would like to view any of the features mentioned in this article your starting point should be the Partizan Facebook page. Web addresses for this and other related pages can be found below.

Partizan Facebook Page: [facebook.com/Partizanshow](https://www.facebook.com/Partizanshow)

Twitter: [@Partizanmeister](https://twitter.com/Partizanmeister)

Instagram: [Instagram.com/partizan_show/](https://www.instagram.com/partizan_show/)

Partizan Blog: thepartizanshow.blogspot.com

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Steve Jones's Blog: paintingshed.blogspot.com

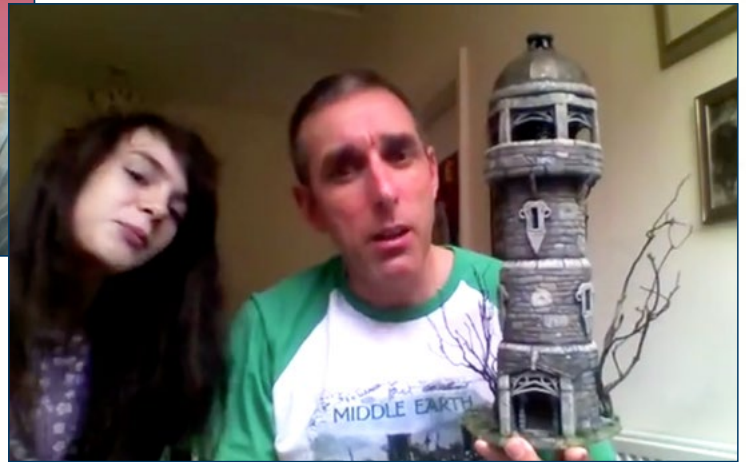
Henry Hyde's Battlegames: battlegames.co.uk

Also search YouTube for: Partizan in the Cloud and Bad Squiddo Game.



Left: Laurence's Facebook Live intro to Partizan in the Cloud.

Below: James Morris, ably assisted by daughter Elfie, talks about his Middle Earth figure and scenery collection.



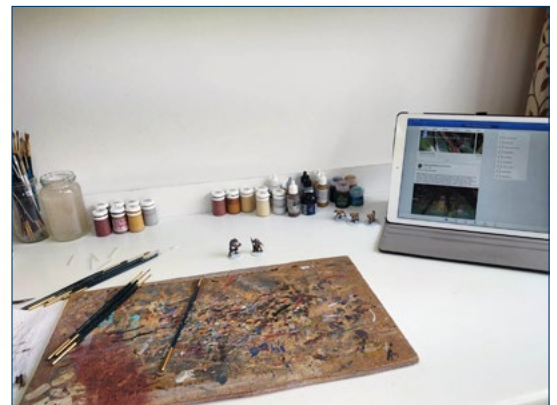
also kicks off at 10am, and this was also followed by the WeeGamers at 11am. We had a couple of other live events lined up too, and looking at the analytics that Facebook provides for engagement these were also amongst the more popular elements. James Morris spent some time talking though his 'Wargaming in the Age of the Silmarillion', with a lot of explanation of his thinking about how he developed the game and worked on some of the figures and scenery. Ably assisted by his daughter during the live stream, this attracted a lot of viewers and comments. Henry also did a live stream describing the background to his old school games at previous Partizans, something we had touched on in the Battlechat podcast. Henry displayed his normal enthusiasm, but I think even he was surprised to find out that this particular livestream lasted for nearly three hours.

Henry's chat used some new software to enable him to demonstrate the background to the development of his games, and this adaption to new software was demonstrated as well by Steve Jones. Steve used iMovie for the first time to give several updates on the progress of one of his beautiful AWI games throughout the day. Although he didn't finish the game on the day, we updated progress in the following days with a further couple of updates via the Facebook page.

HOW WAS IT RECEIVED?

Closing the day with another Facebook Live broadcast allowed me to thank everyone who took part, and it did seem that the live parts were amongst the most popular elements. Even though they weren't interactive, they seemed to be the closest to the experience of being at a physical show. The broad range of links to people's blogs showing their different experiences and lockdown projects also proved popular, with a consistent number of 'clicks' across the day as they were revealed and people discovered new things to read about. The Flickr albums of old shows, some of them going back twenty years, allowed people to reminisce in the comments sections about shows gone by, and games they remembered (and about how dark our previous venue was!). We can't really judge the trader offers, though at least one noted a few sales as a result, so hopefully people were able to find new stuff. Dan's Q&A gave some

Below: Partizan regular Phil Hendry paints whilst watching the Partizan in the Cloud action



interesting answers (take a look on the Wi YouTube channel), and the free Wi Bite-Size was a generous offer too. Relatively few people completed the quiz, which was disappointing, given the amount of effort that was put into setting that up, but I did think that some of the questions were fiendishly difficult, even with the answer sheet in front of me. Apologies to the couple of folks who sent us stuff that didn't get used on the day, due to our normal inefficiencies, these were posted a day or two late!

Hopefully this was just a one-off event and we will all soon be meeting again face to face, but we were pleased with the response from people who engaged with the content and contributed to the day with material and their enthusiasm. We still think the shows, and this event, are primarily about the community of people who share a common passion.



Left: Steve Jones posted updates on with American Revolution game throughout the day.



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BATTLES OF THE LOST AGE



Oathmark author Joseph A. McCullough joined us at WIHQ (pre-lockdown!) for a game of tabletop high fantasy. His report provides a great introduction to the mechanics of the game.

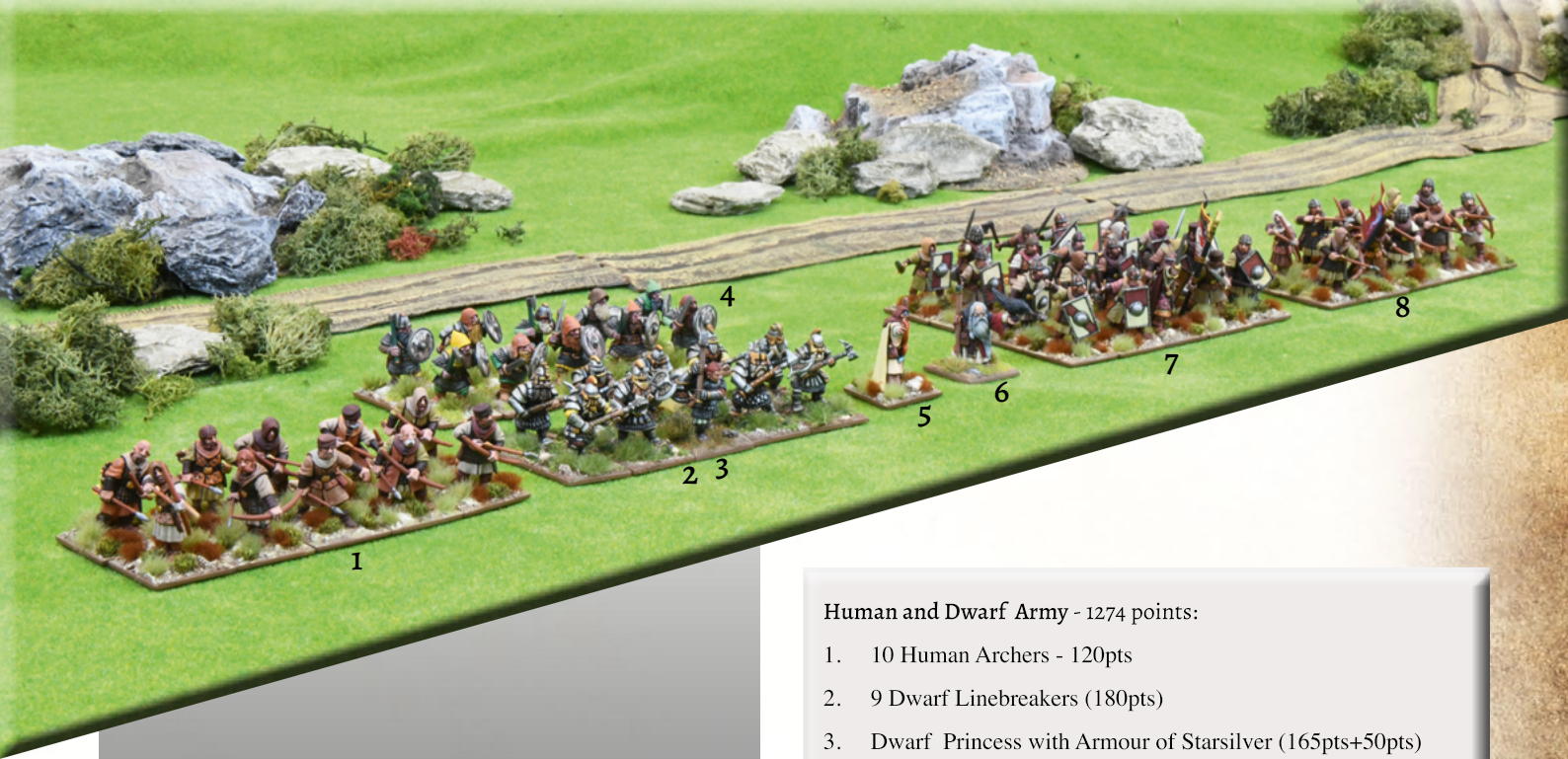
OATHMARK

With *Oathmark: Battles of the Lost Age* hitting the shelves, *Wargames Illustrated* invited Pete Ward – the Osprey Games marketing guru – and myself up to Nottingham for a game. Thankfully, Nick Eyre from North Star Military Figures was also on hand and let us use his painted armies and fantastic table. After the usual preliminary trash talking, the miniatures were set up and we got down to business. It was decided that I would oversee the battle, Wayne from *WI* would lead the combined human and dwarf army, and Pete – already an experienced *Oathmark* player – would command the elves and goblins.

“Elves and goblins, together?” I hear some people ask. That’s right, in *Oathmark* there are no limitations on which races can work together or have units in the same army. Instead of having ‘army lists’, players in *Oathmark* begin by building a kingdom and selecting which territories it contains. This then informs

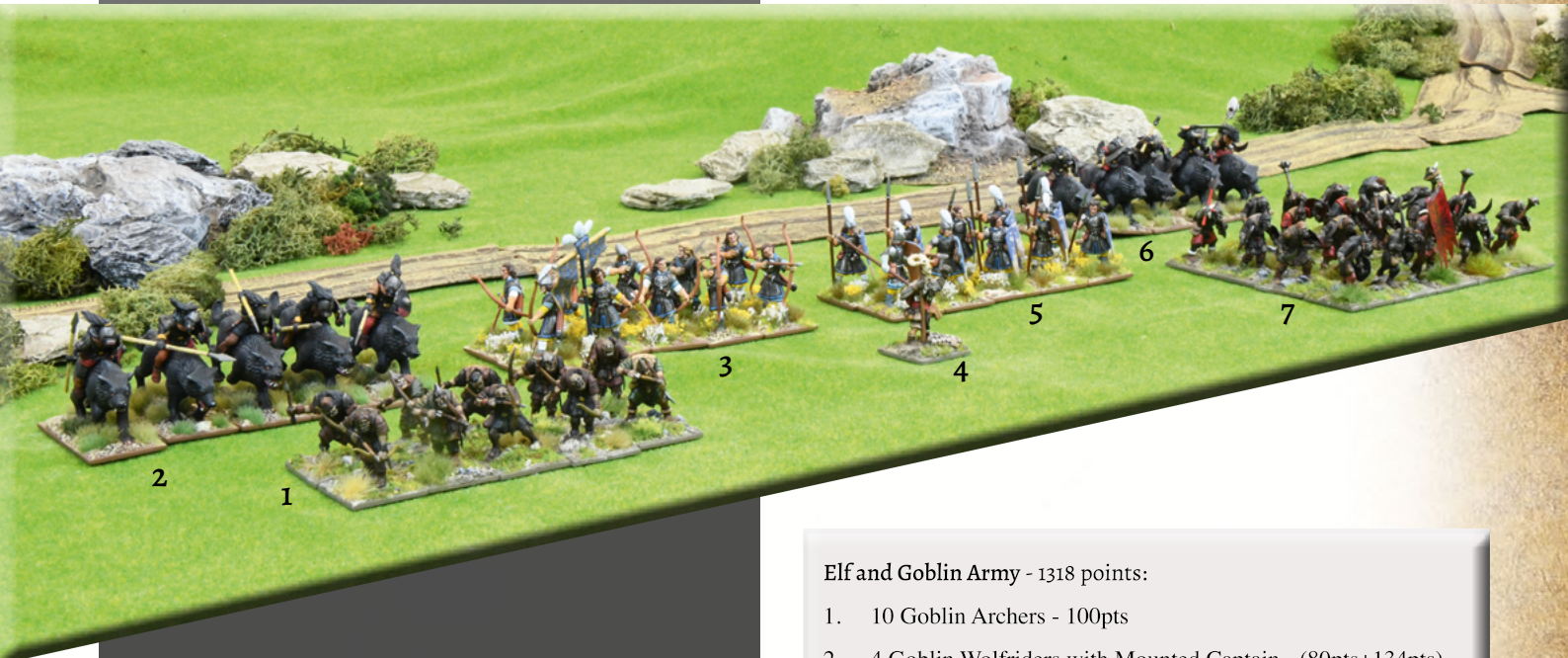
which units can be added to their armies. If you want to make a purely dwarven kingdom, that is fine, but if you want your dwarves to work with orcs, humans, elves, goblins, or even giant spiders, that’s allowed too! These kingdoms also feature heavily in the campaign system for the game, but, for this day, we just wanted to have a fun game to demonstrate the rules. So, with the dust now settled on a brutal struggle, let me recount how the battle unfolded, and see if I can illuminate some of the rules that make *Oathmark* different and distinct.

Now, in truth, we all got a little excited to get the game underway, so we actually skipped the deployment phase of the battle. Normally players would take turns, going back and forth, placing one unit a time on the table. In this instance, we just kind of lined them all up and got ready to march!



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1. 10 Human Archers - 120pts
2. 9 Dwarf Linebreakers (180pts)
3. Dwarf Princess with Armour of Starsilver (165pts+50pts)
4. 10 Dwarf Soldiers - 150pts
5. 1 Human Spellcaster (Level 2) - 100pts
6. 1 Dwarf Spellcaster (Level 3) - 110pts
7. 19 Human Soldiers with Human Champion - (228pts+51pts)
8. 10 Human Archers - 120pts



Elf and Goblin Army - 1318 points:

1. 10 Goblin Archers - 100pts
2. 4 Goblin Wolfriders with Mounted Captain - (80pts+134pts)
3. 9 Elf Archers with Elf Champion (Magic Bow) - (216pts+74pts+50pts)
4. 1 Goblin Spellcaster (Level 1) - 40pts
5. 10 Elf Spearmen - 220pts
6. 5 Goblin Wolfriders - (100pts)
7. 19 Goblin Soldiers with Goblin Captain - (190pts+114pts)

Let battle commence!

TURN 1

The battle begun quietly, with a general advance. Wayne had won the initiative roll, which meant he activated the first unit. Then Pete activated one, and so back and forth. Most of the units took advantage of the 'Forward Unto Battle' rule, which allows units on the first turn to advance their full movement without having to make an activation roll. The goblin archers, who were the only missile unit in range drew first blood when they shot a volley into the dwarven linebreakers, slaying one. The dwarven spellcaster attempted to answer with a fireball at the advancing goblin soldiers, but it accomplished nothing.



TURN 2

This is where things started to get interesting, and activation really began to matter. In Oathmark, every unit has an Activation Stat, for example most elves have Activation of 3 while most goblins have an Activation Stat of 6. Whenever you want to activate a unit, you roll two dice (D10s, always D10s in Oathmark). If either of those dice are equal to or higher-than the Activation Stat, then the unit gets to activate as normal and can perform two actions such as move and shoot, move and manoeuvre, manoeuvre and shoot, etc. If the unit fails its Activation Roll, it may only perform one Simple Action, such as a move or manoeuvre, but crucially, cannot move into combat.

The turn started with an exchange of missiles, the goblins and elves poured arrows into the dwarven line-breakers, taking down another four (including an extra one thanks to the magic bow carried by the elven champion). Even with these casualties, the dwarves remained undaunted. The same could not be said of the large unit of goblin warriors on the other flank. Having taken a few casualties from both the human archers and another dwarven fireball, the unit was disordered.

This left Wayne with a really interesting option. If the goblins could be hit hard again, before they had a chance to rally, they could potentially be routed from the table. However, to make the attack, Wayne would have to use his human soldiers, which would both pull them out of the centre of the battle line, and potentially leave their flank exposed. Well, Wayne decided to go for it. His soldiers charged forward, tearing into the goblin flank.



The human soldiers clash with Pete's goblins.

(TURN 2 continue)

In Oathmark, whenever two units move into contact, a round of combat is fought, in which both sides can potentially cause casualties to the other. Put simply, a player takes his opponent's defence (9 in the case of the goblins) and subtracts his Fight value (2 for human soldiers). This gives a player the target number. The human target number was 7, but this was further reduced because he had three full ranks of figures after the first (-3) and he was attacking a flank (-1), meaning his final target number was a 3. The player then takes a number of combat dice (which will usually be five, but can vary) and rolls all of them. Any die that rolls higher than the target number is a hit, and any that rolls more than 5 higher causes two hits. Each hit will kill a normal human or goblin. When the dust settled on the fight, the humans had inflicted four casualties at a cost of no humans.

By all rights the unit of goblins should have broken but Pete picked up his dice and rolled his morale. Morale is also based on the Activation Stat, though the roll is modified by casualties taken and a few other factors. The upshot, Pete's goblins needed to roll a ten on one of his two dice or they would all be removed from the table. He rolled, and there it was, a single ten!

Wayne, momentarily stunned, elected to push the goblin unit back 6" since he had won the fight (he could have also pushed them back 1"), but he knew he was in big trouble. A unit of goblin wolfriders leapt upon the flank of the human soldiers, killing five, and disordering the unit, while suffering no casualties in return. Pete was rubbing his hands in glee,

calculating how he could finish off the hapless humans, when Wayne made an unexpected move, and activated the unit containing the dwarven princess.

In Oathmark, figures with the Command Special Ability, such as the dwarven princess, can attempt to activate two (or even three) units at the same time. Wayne used this to activate the dwarven linebreakers and the human wizard together. He then used the wizard to cast 'Stolen March,' giving the dwarves a free move. They then used their own actions to wheel, and charge into the flank of the goblin wolfriders. Although the dwarven linebreakers had been whittled down by bowfire, they were still an impressive force. In the end, they only managed to kill one wolf rider, but they elected to only push them back an inch, meaning they could potentially follow up with another flank charge next turn.

Again, however, Wayne had left his flank exposed to another unit of wolfriders. Unfortunately, just when Pete needed them most, the wolfriders failed their Activation Roll, so instead of a potentially devastating charge, they simply advanced toward the human archers. The opportunity to crush the dwarven linebreakers (and give us a very unusual four flank attacks in one turn) was lost. Just to add insult to injury, the human archers managed to shoot down one of the wolfriders and disorder the unit.

So, as the turn ended, Pete had two disordered goblin units in the middle of the table. Not only did this make them vulnerable to breaking, but it also meant that none of them would be able to charge in the coming turn!



Dwarven linebreakers hit the wolfriders.

The goblin archers are about to attack the dwarven linebreakers.



TURN 3

Pete won the initiative, and drummed his fingers on the table nervously. He knew the order that he activated his units this turn was going to be critical. By attempting to activate any of the disordered units, he could potentially rally them and remove the immediate threat of breaking ... but which unit. In the end, he surprised us all, by not activating any of them. Instead, he activated his goblin archers and charged the dwarf linebreakers! For a moment, we were all perplexed, but then we realized what he was doing. By charging the dwarves and engaging them in combat that would count as the dwarves' activation for the turn. Although

he was risking the archers, he was saving the wolfriders from another flank attack. It was a great example of how important seizing the initiative, and the order you activate units can be.

In the end, Pete's boldness paid off. The dwarves, apparently weary, failed to kill any of the archers, while two linebreakers fell in return, leaving only the princess and a single linebreaker remaining.

Of course, this move meant that Wayne now had his pick of targets. Moving up his completely fresh unit of dwarven warriors, he smashed into the large group of disordered goblin warriors. Although another slew of them died, reducing the unit to less than half the twenty they started with, they once again made an improbable Morale roll and failed to break. (This was aided greatly by the goblin captain being in the nearby wolfrider unit. If a leader is in range, units get to roll an extra die when making Morale Tests).

In retaliation, the goblin captain led his wolfriders on a charge straight into the human soldiers. An entire rank of soldiers were slaughtered, for the cost of a single wolfrider. However, when the Morale Rolls were made, both units became disordered. The other unit of wolfriders attempted to rally, but failed, and continued to slowly advance.

Meanwhile, the human wizard seeing that the elven archers hadn't activated yet, cast sunblind on them, preventing them from using their deadly bows that turn. All spellcasters is Oathmark are rated level 1 through 5. Their level both determines how many spells they know, and how many dice they roll when casting a spell. Every spell has a casting number, and a spellcaster must roll over that number on at least one die to cast the spell.

Goblin wolfriders hit the soldiers hard.





The last of the wolfriders are about to flee.

TURN 4

Things looked a little grim for Pete. He now had three units of disordered goblins in his front line, and Wayne had won the initiative. Wayne opened with a volley of arrows on the disordered wolfriders. It only caused a single casualty, but it was too much for the beleaguered unit. They failed their Morale Check, and already being disordered, they broke, meaning that the remaining two figures were also removed.

The breaking of this unit triggered the 'Cascading Panic' rule, which meant all of the nearby units had to make Morale Checks. The elves and goblin archers passed easily, but the other unit of wolfriders, standing in front of the human soldiers and already disordered, also failed. They too fled the battle, taking the goblin captain with them!

In response (or maybe just more in spite) Pete activated his elven archers who turned on the now isolated human wizard and filled him full of arrows! (At this point I realized I probably should have told Wayne that wizards can cast spells through one friendly unit - oops!)

After a few more volleys of arrows were launched, Pete played his final card. His completely fresh unit of elf spearmen, their banner waving proudly, ploughed into the human soldiers. Although they caused serious damage, slaying another five, taking them down to six men from the original twenty, they held firm. In response they inflicted four casualties. Not quite what Pete was hoping for, and then, to add insult to injury, the Dwarven Princess, the last survivor of the devastated linebreakers, charged into the rear of the elven spearmen. Normally, charging a unit with a lone figure, even a princess

isn't a great idea, but with the elves backs exposed it might well pay dividends. The dice proved to be with Wayne. The elves couldn't penetrate the princess' magic armour, and three more elves fell. In the course of two fights they had gone from ten figures to three, and accomplished very little.

Amazingly, the disordered goblin soldiers survived another round of combat with the dwarven soldiers, though only three goblins remained.



The elven spearmen attack the unit of humans but pay a high price.

TURN 5

The fifth turn began with the human and dwarf army rolling doubles for their initiative, which triggered a strange event! The optional rule for Strange and Catastrophic events can add a little narrative randomness to your game, and in this instance an oathmark was discovered. The oathmark grants a bonus to morale checks for friendly units within 6", and so it was fittingly placed beneath the brave Princess who had given so much to her army. Unfortunately, the bonus to Morale didn't protect her from the volley of elven arrows that opened the turn and finally brought the brave princess down.

In truth though, the turn was just a mopping up operation. Wayne finished off the three elf spearmen, and reduced the remaining goblin unit to a single figure. Pete had nothing left but two units of archers, and a goblin wizard. You can gather by how often he's been mentioned how effective the goblin wizard was!

And so the battle was called at this point, as the remaining elves and goblins ran for the hills.

In the end, it was a pretty clear victory for Wayne and the combined human and dwarf army. While Pete actually had some good luck with his Morale Rolls (and some really bad luck with his goblin wizard), he perhaps suffered somewhat from attacking his enemy piecemeal and always at his strongest points. Almost all of Pete's attacks were against either the dwarven linebreakers or the big unit of human soldiers. He never got near the two units of human archers, and the weaker dwarven soldiers got to batter his already depleted goblin soldiers. If Pete had managed to bring his elf spearmen into play earlier, either using them in concert with the goblins, or to threaten the weaker archers, things might have gone differently. Or maybe not. We'll also never know what might have happened if those wolfriders had pulled off their flank attack against the exposed dwarven linebreakers in what was clearly the defining turn of the game.

All-in-all, it was a good game that lasted about two hours with a new player (and no movement trays!) As you can see in the box, we were using 1,300 point armies, or thereabout. This is a great points value for new players. Once you've got a bit of experience with the game, you'll probably want to go higher, which allows for more high-powered units, such as heavy cavalry, high-level spellcasters, and monsters.

I hope you enjoyed this report of the battle, and learned a little something about warfare in the Lost Age!

All figures used were from the official *Oathmark* range by North Star/Osprey.

The human and dwarf mopping up exercise.



The dwarf princess gave her life to the cause! BTW - the figure is actually a "Dwarf Champion".

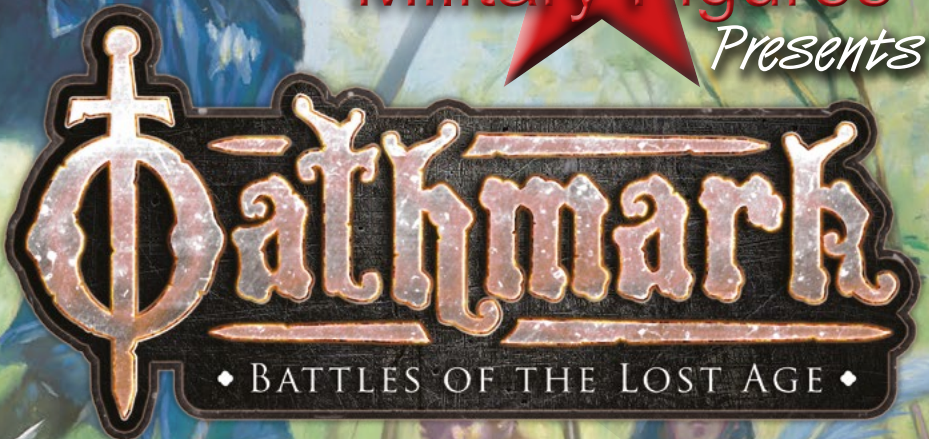


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“GOD, HONOR, FATHERLAND”



Modelling and gaming the Panzergrenadier Division Grossdeutschland.

Here at *Wargames Illustrated* we love hearing about and sharing readers ‘force-building’ projects. In this showcase from Kreighton Long we learn about his World War Two Grossdeutschland company, how he pieced it together and what inspired him along the way.

I began painting miniatures back in 2006 and have come a long way since then. Over the years I’ve learned a thing or two and decided that my beloved, but aged, Wehrmacht army needed a reboot.

After deciding to take on this project the next step was to pick which historical unit to base my army on. Knowing that I shamelessly wanted my army to have access to all the fun German toys (MG42s, STG44s, Tigers, panzerfausts, etc.) I began my research of the better armed German units of WWII. This search often brought up SS units, but playing the SS was a step too far for me, so I was left with the Wehrmacht Panzergrenadier units – quite a small pool of options. Among which I saw one I recognized from the book *The Forgotten Soldier* by Guy Sajer: Panzergrenadier Division Grossdeutschland (GD). Additional research yielded a few engagements in 1944 - 1945 that would historically put my force up against any late war Soviet list. So that was settled and it was time to put brushes to plastic.

PLANNING THE FORCE

I assembled and painted the infantry to look like veterans who had seen their fair share of action on the Eastern Front. I gave my infantry a generous allotment of MG42s, assault rifles and a sprinkling of panzerfausts to keep those pesky T-34s at bay. I also made a point of including some captured Soviet weapons such as PPSHs and SVTs. On the armor, I applied weathering effects and mud (... maybe a little heavy on the mud) to give my machines a worn, battle-weary look. Like most wargame projects this one is ongoing and I have no doubt in the future I will acquire and paint all manner of German weapons and vehicles for this list.

PAINTING THE FORCE

How to paint German infantry is a topic that has been covered many times by various sources so I won’t attempt to reinvent the wheel here. I will instead highlight a few assembly and painting options that I chose to use to make my frames of German Grenadiers unique, wherever possible.



Left: Photograph from *God, Honor, Fatherland: A Photo History of Panzergrenadier Division "Grossdeutschland" on the Eastern Front 1942-1944*, showing heavily armed grenadiers dismounting from a halftrack.



Above: My vehicles were given the GD insignia of a white German *stahlhelm* (helmet). Seen here on this halftrack.



Photograph from *God, Honor, Fatherland: A Photo History of Panzergrenadier Division "Grossdeutschland" on the Eastern Front 1942-1944*, showing (soldier on the left) the embroidered GD on the shoulder boards and the cuff title and a Tank Destruction Badge on the right sleeve.

During assembly, I pillaged my leftover sprues and bits from other projects to find body parts and weapons that I could mix into the plethora of potential options the Grenadier sprues already provided. These included odds and ends from the US Army Infantry, Soviet Infantry, and the Blitzkrieg German sprues.

One of the most obvious painting details I needed to deal with was the cuff titles worn by elite formations. The cuff titles for Wehrmacht units were worn on the right sleeve halfway between the elbow and the wrist while their SS counterparts wore their cuff titles on their left. In addition to the cuff titles, GD infantry often had a stylized "GD" embroidered onto their shoulder boards. While my hand isn't steady enough to paint the "GD" on my infantrymen's shoulder boards, I did dab some paint where they should be to honor their elite status.



Above: Panzergrenadier with the cuff title painted on the lower right sleeve.

As a veteran formation, GD soldiers had opportunities to accumulate combat accolades of all kinds. To reflect their experience, I added a few Iron Crosses as well as Tank Destruction Badges sprinkled in among the models. Tank Destruction Badges were worn on the upper right sleeve of soldiers who destroyed an enemy armored vehicle with a hand-held anti-tank device such as a panzerfaust or anti-tank mine.

My vehicles were given the GD insignia of a white German *stahlhelm* (helmet) in line with historic evidence found in various books listed at the end of this article. Photographs show the GD vehicles with either the full white *stahlhelm* or a simple white outline of the *stahlhelm*. I chose to paint my vehicles consistently with the full white *stahlhelm* when applicable.

*Below: The ever reliable assault gun.
Modeled here as a StuH 42.*



Above: Panther of the 3rd Company. Panther tanks of the GD were organized into the 1st through 4th Companies of the Panzer Regiment.

Below: Tiger of the 9th Company. Tiger tanks of GD were organized into the 9th, 10th, and 11th Companies of the Panzer Regiment.



Above: Panzer IV of the 6th Company. Panzer IV tanks of GD were organized into the 5th through 8th Companies of the Panzer Regiment.

and infantry across a broad front. The veteran soldiers of the GD allowed the tanks to drive over their defensive positions and engaged the lagging infantry. The Russian tanks, now without infantry support, were systematically engaged and destroyed by concealed anti-tank guns and assault guns. Ten T-34s survived running this gauntlet and found themselves in the assembly area of the panzer regiment. They were quickly dispatched by the German tankers once they recovered from their surprise.

Around this time the Soviet IS-2s began engaging German tanks from a range of over a mile. Lieutenant General von Manteuffel, the GD's commander, delegated a company of Tiger tanks to engage the IS-2s, knocking out four from a range of 2,000 meters. Three IS-2s escaped the Tigers but were pursued by a company of more nimble Panzer IVs. The lighter tanks advanced through cover and fired into the rear of the escaping Soviet tanks from approximately 1,000 meters away, knocking out another three. Meanwhile, the Fusiliers on General von Manteuffel's right faced a similar assault. Again, the GD infantry allowed the Soviet tanks to roll over their positions and engaged the infantry following behind. Once the infantry threat was dealt with, the Fusiliers hunted down the roaming steel monsters with infantry anti-tank weapons, aided by Panzer IVs rushed to the scene from the Grenadiers' end of the line. In the afternoon of 2 May, German air support began to arrive and fell upon the Soviet vehicles and artillery positions wreaking havoc.

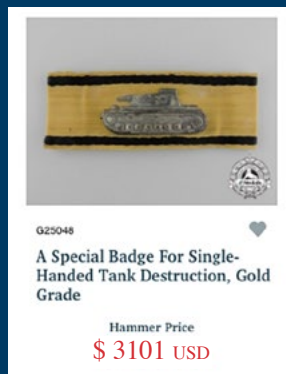
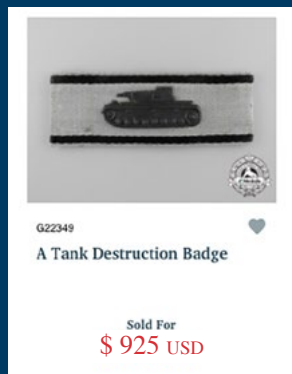
During the night of 2/3 May, the German defenders repositioned their Panthers and Tigers closer to the front and relocated anti-tank guns to surprise the Soviet attackers from new positions. With daylight, on came the Soviets. This time the Soviet tankers who penetrated the infantry screen were immediately met with the relocated tanks, assault guns, and anti-tank guns. Surprised by the new German tactics, the Soviet tanks were beaten back. The close of fighting on 3 May left dozens of burning fighting vehicles littered across the field and the Germans in relatively the same positions in which they began the day.

The morning of 4 May brought a renewed attack with a change in tactics from the Soviets. Over the previous two days the Soviets advanced across a broad front; now they concentrated their artillery, tanks, and infantry on specific sectors, hoping to punch through the German lines. Soviet and GD infantry fought over small villages and hills throughout the day with the fighting at close and deadly ranges. Typical of the Eastern Front, no quarter was given to surrendering soldiers by either side. By the end of the day, aggressive counterattacks by GD commanders, often assembling ad hoc units, had stabilized the line. On 7 May, GD infantry and armored vehicles drove the Soviets off Hill 256 resetting the lines to their 1 May status quo.

THE EDITOR INVESTIGATES...

Have you ever wondered how much an original Wehrmacht Tank Destruction Badge goes for at auction? No neither had I until I read this article. So I looked. It turns out you will need around \$900 to get your hands on a silver badge and \$3,000 for a gold.

After receiving four silver badges a recipient would receive a single gold badge. As you can see by the photo below, hot-shot Oberstleutnant Gunter Viezenz began to run out of arm on his sleeve after single-handedly taking out 21 enemy with “hand held explosives”.



Between 2 and 4 May, over 200 Soviet tanks had been destroyed by the division's serviceable tanks in the Panzer Regiment including 8 to 10 Panthers of the 1st Battalion, 22 Panzer IVs of the 2nd Battalion, and the 6 to 7 Tigers of the 3rd Battalion.

Targul Frumos went on to serve as a case study on the effectiveness of combined arms in defense against superior numbers as late as the 1980s among NATO commanders. The effective use of combined arms, tactical flexibility and trust among local commanders, as well as the infantry's skill and grit, proved to be an effective counter to the massed formations of the Soviet Union almost a year after Operation Citadel, the Third Reich's last great offensive, on the Eastern Front.

PLAYING THE FORCE

Choosing which options to use for individual games can be as frustrating as it is stimulating. As mentioned above, Grossdeutschland had a plethora of equipment options to supplement the infantry. Often it comes down to a flavor of the day, rotating between a Tiger, Panther, Panzer IV, StuG III, and if I feel like knocking down houses, a StuH 42! The first four vehicles on that list are in fact historically accurate for the division while I haven't actually come across any primary sources validating the existence of a StuH 42 on the GD roster (yet!).



Above: Panzergrenadiers with their unarmored transport.

My infantry squads and teams are routinely veteran to reflect the experience and skill of the men of the division in 1944. This allows me to bring to battle more MG42s than my opponent can shake a die cup at. For support I typically use snipers, panzerschrecks, or a flamethrower, though mortars and medium machine guns would also be historically accurate as well. My infantry often ride into battle on trucks and halftracks to reflect the various vehicles used by the division. Unlike the waves of halftracks some people perceive Panzergrenadiers using, only the first of the three battalions of Grenadiers were mounted in halftracks. The other two battalions rode in trucks, often dismounting before contacting the enemy.

By the time my army is deployed on the table, it is a compact force that must rely on maximizing its strengths while looking

to exploit my opponent's weaknesses or risk being overwhelmed by superior numbers. Mobility in the form of halftracks and trucks enables me to take key objectives or terrain features early and the veteran/two MG42s per squad combo can make them difficult for my opponent to dislodge.

When counterattacking, my assault squad moves in close in a halftrack, then uses its STG44s to lay down fire while advancing into charging range. Similar to the historic GD, my force is almost always outnumbered by its adversaries but like many a German player, that no longer phases me and I've come to consider it normal.

I hope you enjoyed taking a look at my Panzergrenadier Division Grossdeutschland, it's back to the painting table for me now - as you know more reinforcements are always required.



Above: Medium machine gun laying down suppressing fire on the enemy.



Above: Mortar laying down suppressing fire.



Above: A couple of my GD infantry.



Above: Pak40 to keep those pesky T-34s at bay.

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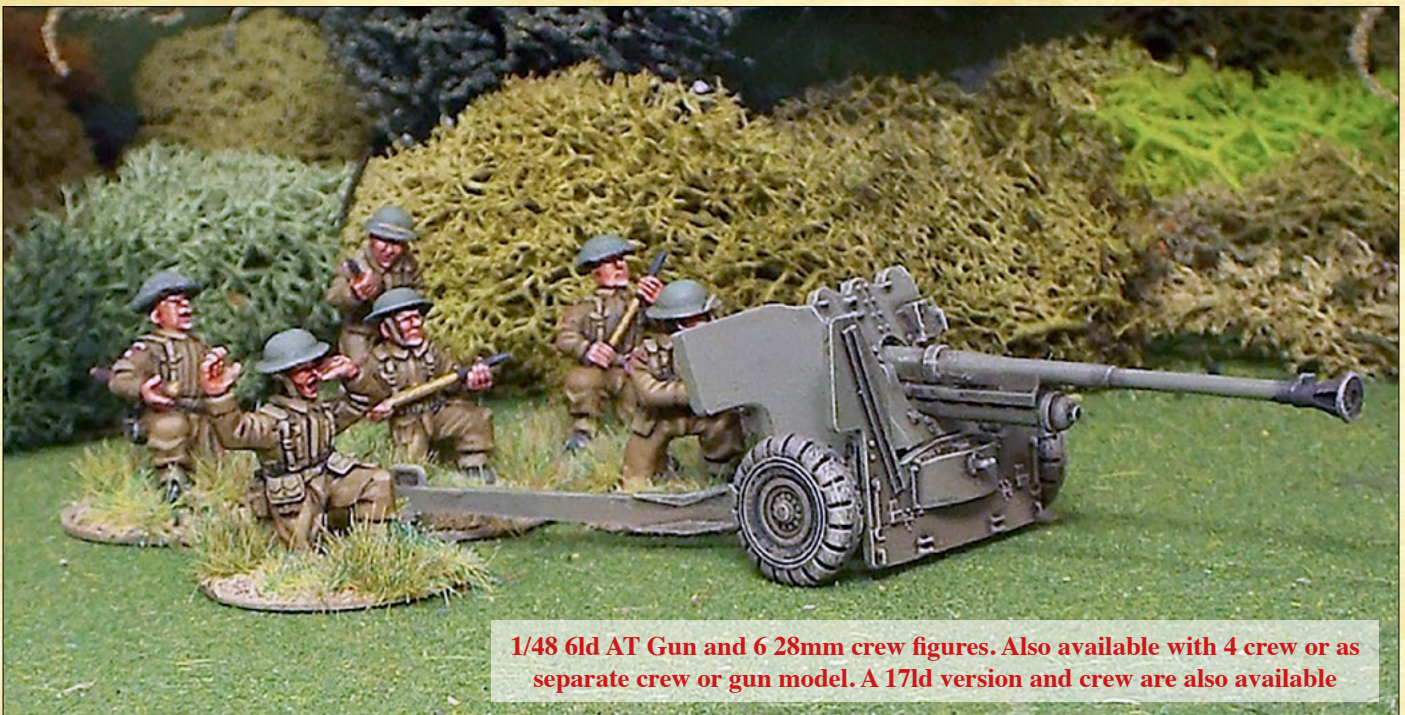
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PUERTO PRINCIPE



Glenn Clarke charts the process he used to create a Caribbean harbour and fort for *Black Seas*.

When Warlord Games released their *Black Seas* game in October 2019, I was immediately interested in the possibilities offered by this unique game system. What attracted me most were not encounters in the English Channel or the Mediterranean but the possibilities of conducting actions in the Caribbean. One could of course simply lay out a gaming mat and declare that this was the Caribbean Sea off the coast of Jamaica or the islands of the West Indies, but I wanted a little more than that. Hence, I came up with the idea of producing a typical Caribbean harbor and fort. Since there was nothing available in the 1/700th scale chosen by Warlord Games I was going to have to scratch-build anything that I needed; I decided to keep photographs of my progress and also to write up my ideas to share with other wargamers.

RESEARCH

I wanted to produce terrain that could comfortably sit on the edge of the gaming table whilst providing a scene that was pleasing to the eye and enhanced the game.

The internet provided many photographs of suitable designs and

locations - I was spoilt for choice. Eventually I settled upon a very compact and simple design.

I aimed to protect my diminutive harbor with a fortress of some sort but I particularly wanted to avoid building one of the extremely angular Vauban type fortresses more typical of Western Europe. Laser cut coastal batteries and Vauban fortresses in the correct scale are already available and I therefore opted for something with an altogether more Spanish design.



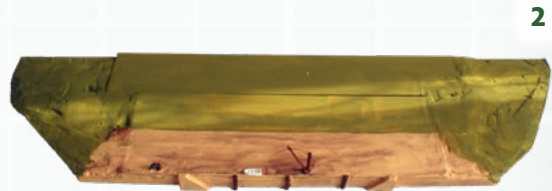
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THE HARBOR

Let's deal with the harbor first. For my baseboard I chose a piece of MDF one centimeter thick and cut it to a size of 40 centimeters by 12 centimeters overall (1). Two of the corners would be roughly sawn and shaped to give an irregular edge.

This would leave a seaward-facing edge 25 centimeters in length which would become the harbor wall. I sanded the shaped edges and applied some filler to them to give a more rough looking and natural effect. (2)

I added detail in the form of steps down to sea level, buttresses supporting the wall, a derrick and other odds and ends. (3)



The jetties or piers themselves could not have been simpler to make. I took a piece of strip wood and cut two 25 centimeter and one 15 centimeter length - the strip was a square section of 12 millimeters. (4)

All of the piers and the harbor wall were painted in a stone colour using paint from small and very cheap match pots. When the paint had thoroughly dried I added weathering and various bits of detail. This included further timber buttresses supporting the facings of the piers and more triangular scraps of plastic card to provide steps down to the sea. A small tower, made from dowelling, was added to one end of each pier and this was followed with a couple of derricks or cranes made from plastic rod found in my "bits" box. (5)

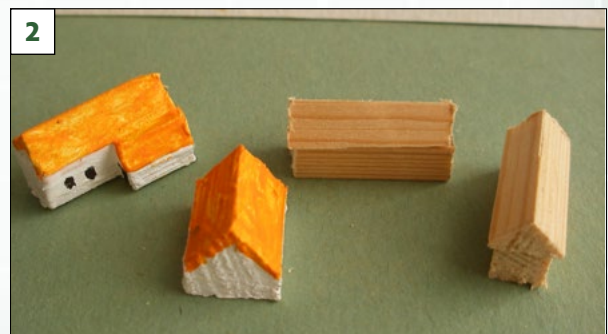
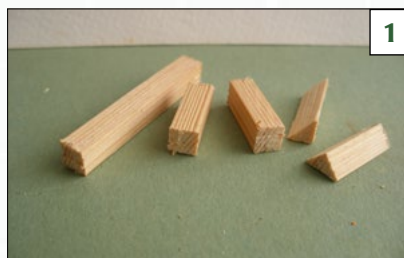
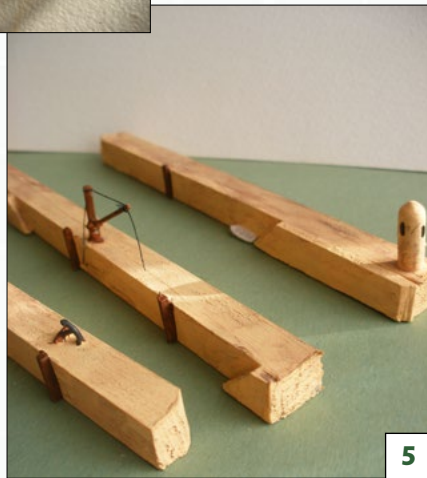
Finally, I added a couple of anchors and longboats from the Warlord Games kits and painted everything up. (6)

THE TOWN

The buildings were essentially what would give the project its character and whilst they were a little more complicated to make they are well within the capabilities of the average wargamer. I used the same 12 millimeter square section of strip wood for some buildings and many more lengths of smaller six millimeter square section. All of the timber came from the local B&Q store where you will find a rack containing a huge variety of timber strips in all shapes and sizes - I reckon the whole lot cost me about six pounds!

To make the simplest house in the typical shape of a child's drawing cut three equal lengths of the six-millimeter section; stand one piece on its end and split it diagonally with a craft knife. (1)

Stick the two triangular pieces onto the uncut pieces to represent roofs and there you have two houses! (2)



Most of the examples in the photographs are 20 millimeters long and other buildings were constructed in exactly the same way except for orienting the sections in slightly different directions and using a variety of different sizes. A careful look at the photographs should give you plenty of ideas; in order to obtain the cluttered look of my seaside town you will need about 30 or so buildings. (3)

Besides the houses and a few warehouses I decided to add a couple of more imposing structures including a church and a rather large mansion or Governor's Palace. (4)



4



5



These were built using the same sections of wood and short lengths of quarter round, or quadrant, sections to form the roof. (More about this section of timber later.) The church cross was made from plastic scrap and the mansion was walled in with strips of plastic card. The fountain, if you can spot it, was made from a button with a figurehead from one of the Warlord Games ships providing the centerpiece. (5)

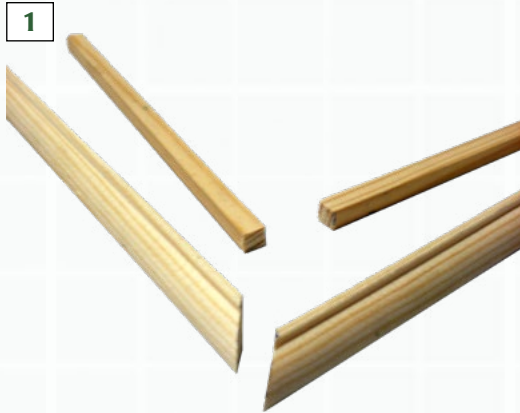
6



All of the buildings were given two thick coats of ordinary white emulsion which had the added benefit of acting as a filler and smoothing out the rough saw cuts which were so difficult to remove from the cheap softwood that I was using. The roofs were finished off with a terra cotta coloured match pot before windows and door openings were added with a water and fade proof, pigment ink fine liner. With everything done I then experimented with placing the buildings on the baseboard and altered the layout until I had one that seemed pleasing. I glued them in place, marked out and painted some pathways, added a little greenery and some rocks, then lightly varnished the whole thing with a matt spray. (9)

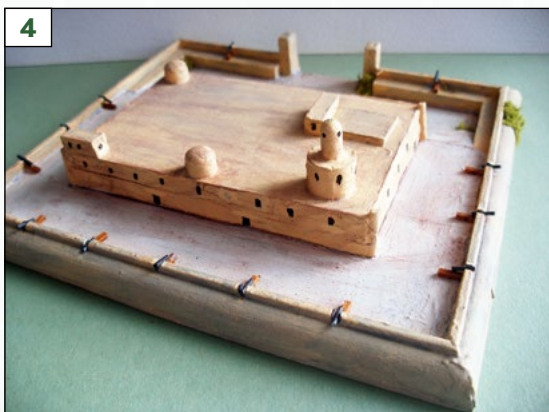
THE FORT

The fort was made in much the same way starting with a baseboard 17 centimeters square to which I attached five lengths of glass beading and matching lengths of the same six millimeter square section that I had used for some of the buildings. The quadrant pieces had carefully mitered corners to ensure a neat fit. (1)



Glue the glass beading into place to provide the walls of the fort and then use the square sections of strip wood to provide a walkway on the inside facing wall. A block of wood which is the same thickness as the walkway was used to provide the basis for the main building inside the fortress. (3)

I put another block on top of this one and topped the whole thing off with a watchtower and a few random pieces of plastic to provide a little texture and interest. When all of these components were secure and dried I made saw cuts wherever I wished to place a gun on the battlements. Finally I added any other detailing that took my fancy and I made guns from scraps



The quadrant sections are actually glass beading referred to as Ovolo. They are basically a quarter section of a circle and are nine millimeters by nine millimeters with one raised edge. Saw cuts on this raised edge provide the perfect apertures for the placement of guns. (2)



of plastic card and plastic rod. I painted the finished piece to match the rock-coloured walls of the harbor and applied suitable weathering and even a little greenery here and there. (4)

The fort could be abutted directly to the harbor edge but I decided to place it just outside and surrounded by sea on all sides. (5)

I therefore needed to connect it to the mainland with a very simply constructed bridge. (6)

You could just as easily opt for an even more basic causeway or simple spit of land if you prefer.



BRIGHTENING UP AN EMPTY SEASCAPE

There you have it, Puerto Principe ready for action.

What is my verdict on the project? Well the result is perhaps a little whimsical or even a slightly romantic depiction of a typical Caribbean port in the eighteenth and nineteenth centuries. But, on the positive side, the models undoubtedly enhance what could otherwise be a bland and empty seascape; to that end I am pleased with the result!



Beyond simply being used to enhance the look of a game the harbor and fortress can also be used to introduce more interesting scenarios. As the centre of an action designed to capture the harbor the model adds a considerable amount of interest whilst the large guns in the fort allow an inferior force to defend themselves against a more powerful enemy. Additional MDF strips can easily be produced to sit on the edge of the gaming table and extend the coastline to either side of the harbor. Larger pieces might furnish secluded coves for an enemy fleet to form up and small islands may also be made in the same style very simply and very cheaply. As manufacturers gear up to the new game and the unusual scale that has been chosen I am sure that they will produce additional resources including merchant ships and the like which will allow the development of many different and interesting scenarios. Now, "All hands on deck! Steady...wait for the roll of the sea to increase your range ... and fire!"





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OR IF YOU PREFER, THE WAR OF 1812-15

The late Stuart Asquith in one of his many magazine articles once described the War of 1812-15 between Great Britain and the USA as ‘Napoleonics with Indians’. (Today it might be better to say ‘with First Nations’ participants, but we can agree to let that slip past, at least for now, I hope. It was of its time and no offence can be ascribed to it or him today).

I venture to suggest that not everyone reading this piece will know that Britain and the USA fought a war alongside the Napoleonic War raging across Europe between 1812 and 1815, I know I certainly didn’t back in the day. How I came to develop an interest and then a wargames collection in the latter decades of the 20th Century for this somewhat obscure conflict, on this side of the Atlantic at least, forms the subject of the first part of this article, leading on in its turn to raising armies and fighting battles across the tabletop here in GHQ – my gaming room.

When I was first bitten by the wargaming bug back in 1973 the club I joined, the Alumwell Wargames Society, offered a number of possible periods to draw me in, but as I was already painting 54mm and then 25mm Napoleonic figures it was a natural progression into Napoleonic gaming. My first collection was Hinchliffe 1815 British Napoleonics, mainly because the local model shop in Walsall sold them! Later I branched out into French, Prussian and Russian armies in 25mm and later 15mm, only to sell them all as new periods made their siren call. I drifted back into the period almost by chance through a combination of Stuart’s writing and Foundry moving their businesses into Nottingham all under one roof. My gaming buddy Phil and I used to go over to Nottingham periodically, taking our wives with us to go shopping and leaving us free and with a clear conscience to visit the Foundry factory shop and buy a few toys! Just as now, Foundry had periodic sales and offers in those days, my favourite of which was the blister of 20 or so figures for £5.00. I started my War of 1812 -15 collection on a whim as a result

David Bickley introduces us to the War of 1812 via his expanding collection of figures for this colourful ‘Napoleonic’ conflict.



US Artillery in fatigues.

of one such offer. That partly explains the eclectic look of one or two of my early units! Moving forward more years than I care to contemplate with the move to GHQ Mk2 with a slightly deeper table for gaming it soon became apparent that the original collection was a bit limiting when it came to scenarios. As I had previously expanded my SYW collection for the same reason it seemed like a good idea at the time to expand the War of 1812-15 collection too! Foundry still offered many, if not all, of the range Aly Morrison had sculpted, so it seemed natural to at least begin with what I knew. Of course, that stage didn’t really last all that long. More of the subsequent developments later though. For now, a brief historical introduction seems appropriate.

RECRUITING YOUR TABLETOP ARMIES

It is no secret to anyone who knows me that I am by and large a wargamer who favours 28mm scale figures. As I mentioned back at the outset of this piece, my initial armies for the period were sourced from Foundry almost exclusively, although I do have some Old Glory personality figures on the American side, along with a conscripted French surgeon and patient! As I write this at the beginning of the year the Foundry range is still available to purchase, although somewhat annoyingly it does not appear to me to be complete, in the sense that I have a number of figures in my original collection which are not in any of the packs on sale. It is possible of course that Foundry’s ongoing ‘rediscovery’ of missed or lost figures, packs and even ranges may yet see these lost boys reunited with their fellows. One such is the American gun crew in fatigue or summer dress. Another oddity with the Foundry range is the pack contents of the American Volunteers: specifically, the inclusion of the one Kentucky Mounted Rifle figure in a pack of otherwise mixed foot figures. Additionally, the hunting shirt coated figures in top hats are mixed with others when many gamers might like them in a separate pack. However, please don’t think that it’s all gloom with Foundry’s range as the majority of the packs are much more suitable for building up the required units if budget concerns are to the fore.



US High Command. Mounted Old Glory, foot Foundry.

In the years since I embarked on this collection there have been other 28mm manufacturers offering ranges of varying depth, in addition to the range available of course from Old Glory. Both Brigade Games and Knuckleduster Miniatures offer a range of figures. The former, sculpted by Paul Hicks, is the smaller range but has most you will need to get you started, especially with the Canadian and American militias and volunteers. The latter's range is larger in the scope of its offerings, particularly with some Canadian mounted types and a choice of figures in winter wear for some types. Brigade Games figures are available by mail order form the USA while Knuckleduster are available in the UK from Caliver Books. I have ordered from both during the course of 2019 and was pleased by both company's communication and service. When it comes to fielding the American forces, I feel these three manufacturers are your only viable choices in 28mm, unless of course you want to go down the plastic/conversion pathway. (Those who know me well will understand I don't look at this option myself!) For the Anglo-Canadian forces the field of choice is a little more open: most Peninsular War British can be pressed into service for British Regular infantry, some Canadian Militias, artillery, and Light Dragoons.



Knuckleduster Kentucky Rifles.

Some of the recent Perry Miniatures British in Egypt range can also be useful, especially the top hatted figures as Canadian Militia.

If your gaming preferences lie in 15/18mm figures then Old Glory, in their Blue Moon offerings, have a large and growing range available in both the USA and the UK. Minifigs, available from Caliver once more, have a small range of



US Militia by Brigade Games.



Glengarry Light Fencibles.

Sergeant, 10th Royal Veterans Battalion, 1812. The 10th was formed in Canada just before the war as a place to use men too old or infirm to fight. The battalion first received these gaiters and trousers and, although ordered into grey trousers in 1811, were allowed to wear them until worn out. This sergeant differs from most British Army sergeants, who carried swords and pikes, by his more practical, for the frontier, use of a musket.

From MAA 226 The American War 1812-14 © Osprey Publishing www.ospreypublishing.com.



old style figures (along with a few 28mm types by the way). Once again suitable British Peninsular War figures can be co-opted, as can later figures wearing the Belgic shako for the latter stages of the war.

COMPOSITION OF ARMIES FOR THE TABLETOP

THE CROWN'S FORCES IN THE WAR OF 1812-15

The British regular units serving or additionally deployed in the Canadas at the outbreak of hostilities with the United States in 1812 were spread thinly over a vast territory. They comprised in 1812 the following units: 1st Foot, the Royal Scots; 8th Foot, the King's Regiment; 41st Foot; 49th Foot, the Hertfordshire Regiment; 100th Foot; 103rd Foot; and the 104th Foot, New Brunswick Regiment. They were supplemented by the 10th Royal Veterans Battalion and in addition a number of Militias raised from the Canadian population, units it should be remarked of differing levels of service and competence. Well known examples of these are such units as: the Royal Newfoundland Fencibles; the Canadian Fencibles; the Glengarry Light Infantry Fencibles; the Canadian Voltigeurs. In addition to these more widely remarked units there were, as I pointed out, numerous Militias, many of whom provided sterling service as the war progressed. In addition to the infantry, the Royal Artillery had nine companies deployed in Canada, alongside volunteer artillery companies.

Over the course of the war, from 1813 onwards, with the Napoleonic wars drawing towards a positive conclusion for Britain, further regular units were despatched to the theatre, including some regular cavalry in the form of the 19th Light Dragoons in 1813 and the 14th Light Dragoons in 1814, while the 6th Inniskilling Dragoons served also in 1814 during the Chesapeake campaign. From 1813 infantry units deployed to the Canadas included: 13th Foot, the Somersetshire Regiment; 64th Foot, the North Staffordshire Regiment; 70th Foot; 89th Foot; and the 102nd Foot. But with Napoleon's defeat in 1814 many more units could be spared for the ongoing conflict, including: 3rd Foot, the Buffs; 5th Foot, the Northumberland Regiment; 21st Regiment, the Royal Northumberland Fusiliers; and the 88th Foot, the Connaught Rangers. In addition Britain deployed at least two foreign regiments from 1813, namely the Regiment de Meuron and the Regiment de Watteville, and four of its West India Regiments in the Georgia coastal region and in the New Orleans campaign.

The composition of the Crown's forces in the Canadas during the course of the war allows the interested gamer to build up a tabletop force which is both colourful and varied - and at least for me - without having to field great numbers of mounted troops, as I loath painting horses! When I embarked on the project information on the conflict was not so widely available as today, so my initial organisation came through what I could find tempered by the figures available in the Foundry range. Starting again



British Colours.

today, with a greater wealth of information and the growing availability of figure ranges, I think that my army would look a little different. Indeed, as I've been adding new elements in 2019 and early in 2020 from other manufacturers as well as from the venerable Foundry range the look of my army has been evolving steadily as the photographs accompanying this article will I hope serve to illustrate.

One immediate advantage for the established Napoleonic gamer with a British army of the Peninsular War period lies in the fact that several units may be able to serve immediately as the core of the force with little more than an issue of different regimental colours! Cheap is always a good place to start for wargamers after all. Regimental colours are available from a variety of sources, including: Flags of War; GMB Designs and Hadrian's Walls amongst others. Some colours can even be downloaded from the internet source Warflag or found with a little time invested in Google searching! In fact, in the early years of building up and gaming with my collections, I sourced all my units' colours from Warflag.

DISPOSITIONS OF ROYAL ARTILLERY IN CANADA, 1812

Bn/Coy	C.O.	Posting	Period
2/27	W. Payne	St John's, Newfoundland	Jan-Dec
2/57	B. Fenwick	Halifax, Nova Scotia	Jan-Dec*
4/36	C.C. Bingham	Quebec	Jan-Dec**
4/41	J.T. Caddy	Quebec	Jan-Dec
4/54	J.S. Sinclair	Quebec	Jan-Sept
		Montreal	Oct-Dec
4/58	W.H. Holcroft	Fort George	Jan-Dec
5/65	H. Phillott	Halifax, Nova Scotia	Jan-July
		St John, New Brunswick	Aug-Dec
6/63	G. Crawford	Halifax, Nova Scotia	Jan-Dec
7/93	J.P. St. Clair	Halifax, Nova Scotia	Jan-Dec

*Bingham promoted Major in March; P.M. Wallace promoted Captain as replacement C.O.

**Fenwick died in Feb. D. Story succeeds - promoted Captain in June.

Holcroft's company (or Details therefrom) present at capture of Mackinac (16 July 1812), capture of Detroit (16 August 1812), & Battle of Queenston (13 Oct 1812).

Source: Lt-Col. M.E.S. Laws, Battery Records of the Royal Artillery, 1716-1859.

Initially I experimented with figures from two Foundry ranges and utilized different sizes and forms of basing for my units, mainly to distinguish between Regular and other units in the Crown's army. I used Foundry's early British in the stovepipe shako for the regular units with four figures on 40mm square bases and five bases in a regiment, while for the Militias I used 60 x 40mm bases with various numbers of figures depending on the unit's type. As we moved over to *Black Powder* as our rule set of choice here in GHQ I embarked on a rebasing

Private, 16th US Infantry Regiment, 1812. The 16th was organized 11 January 1812 in Philadelphia, Pennsylvania, and served at the captures of York and Fort George and the Battle of Cryslers Farm. The regiment received black instead of the regulation dark blue coatees, due to typical American supply problems, as its initial issue. Other regiments without blue coats were the 8th (black and brown coats), 10th (blue and brown), 12th (drab), 14th (drab and brown), 15th (grey or mixed), 17th (blue, brown, drab, and black), and 20th (drab and brown). Trousers came in a variety of colours, including green, brown, and grey.

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Royal Artillery.

programme with my British and Canadian units all being placed on 40 x 50mm bases, mainly to protect the older figures in firing poses whose bayonets might be more easily damaged during the heat of battle! The very few cavalry that I have I left on the original card bases for the present, with figures being three to a base and three bases to a unit. Generals and their staff I rebased on round bases of differing sizes to distinguish Brigade from the Army command base. The ADC figure for use in the second edition of *Black Powder* I sourced from an odd figure left over and mounted it on a small round base. All my MDF bases of course come from Warbases, whose service at shows and by post I have always found first class, though of course bases are available from a number of other manufacturers.

THE ARMY OF THE UNITED STATES IN THE WAR OF 1812-15

As I've already indicated, when I started out on this project back in the day, sourcing figures in 28mm for the forces of the United States was really restricted to the Foundry range sculpted by Aly Morrison or the Old Glory range, available from Old Glory UK at many shows and by post. Raising your American army can be a little more complex even, as the uniform and headgear of the US regulars differed by both season and years, changing as the war changed the army's numbers and needs. I'll return to those issues in a little while though if you will bear with me for now.

At the war's outbreak in 1812 the regular army of the United States numbered about 7,000 all ranks and arms, spread thinly across the nation's ports and frontiers. The Founding Fathers, and those who followed on from them, had a deep distrust of standing armies, not to mention an eye to the budgetary costs incurred, and a reliance on State Militias which was to prove all too naïve in some situations as the war unfolded. By the war's conclusion in 1815 the regular army had swollen to 35,000 all ranks and arms, supplemented by over 3,000 Rangers and almost half a million militia. Alongside these also served units of US Marines and seamen, although this article does not really concern itself with the naval side of the war - which is fascinating in its own right and a suitable subject for further articles by those who like to game this element of the War of 1812-15. What these figures show us is that our tabletop United States army will have different compositions as the war developed, with Regular units increasing in number alongside the various State Militias.



US Regulars.



US Militias (left to right), Canadian Volunteers, 5th Maryland, 113th Pennsylvania, NY Militia.

with simple colour illustrations perfect for the wargamer looking for painting guides. An added bonus is they can be found easily through a Google image search if budget does not stretch to buying the book. My own militias fall into uniformed and civilian dress types which give an added dimension, from uniformed New York and Maryland Militias to hunting shirt clad Ohioans and Kentuckians. The newest recruits from Brigade Games fall into the latter dress category though they have yet to feel the brush and hence their allocation!

Not only does the composition of the armies in the field develop over the course of the war, the appearance of the men themselves changed in both the style, ornamentation and even colour of the uniform alongside a change in the headgear. What it does mean for my collection, as I'm not driven so much by refighting historical battles nowadays as by enjoying a game loosely based on history with my friends, is that the United States regulars can look quite different one unit from another before even getting to consider the uniform or otherwise of the various militias and volunteers. The forces put into the field by the United States were frequently much larger than those of the Crown but their quality was often poorer, though as the war progressed the Regular Army acquired a well deserved reputation for disciplined and steady action on the battlefield. Not only did the forces suffer from differing levels of competence, they also suffered from very varied abilities when it came to their officers and especially their Generals, where political credentials often outweighed military experience or competence! We'll come back to the implications of that when we consider the tweaking necessary in *Black Powder* when developing army lists and characteristics.

If you are not fixated on refighting a particular battle or campaign, then the look of your American army can be quite colourful. My own collection tends towards the early war period in the main, though does include figures for Scott's Brigade in the later period. From 1810 US Infantry wore a tight fitting short coat, by regulation of dark blue faced red, with musicians wearing reversed colours. These were laced in white in 1812. Trousers were either white or grey and boots black. Beginning from 1813 the lace was discontinued, and the red facing colour replaced by the dark blue of the coat. The yeoman crown or stovepipe shako of 1812 was gradually replaced by the tombstone type, derived from the British Belgic shako design. Now, I did say colourful didn't I? Well, as ever in wartime, shortages led to different outcomes from those prescribed by regulation! In particular a shortage of blue cloth led to infantry uniforms being provided in black, brown, drab and even the grey favoured by militia units. When you add to this variety officers wearing round hats or chapeau you begin to see how the American army can look quite distinctive on the tabletop. Again, the pictures accompanying this article should show the reader the variety possible.

In addition to regular infantry, riflemen in green or in grey served with distinction before even moving on to look at the myriad styles of uniforms and dress favoured by the many State militia units. Esposito's *Armies of the War of 1812* gives a comprehensive overview of militia uniforms and is overflowing

FIRST NATIONS IN THE WAR OF 1812-15

'Napoleonic warfare with Indians!', what's not to like? No War of 1812-15 collection can be considered complete without at least one complement of First Nations participants. Over the course of the war some 10,000 First Nations warriors rallied to the defence of the Canadas and to resist American expansion in the Niagara region, the western Great Lakes and along the St Lawrence river. A large number of the Six Nations peoples fought in the early battles under the leadership of Tecumseh until his death in 1813 at the Thames River. Although most had sided with the Crown out of perceived self-interest, some did side with the Americans such as about 600 under the command of the Seneca chief Sagoyewatha, otherwise Red Jacket, at Chippawa in Brown's 1814 campaign on the Niagara front. These included elements of the Stockbridge tribe from the Algonquin nations and others from the Iroquois nations.

The style of fighting of the tribes who rallied to either side was adapted to both the terrain encountered and the historical experiences of the participant nations. More accustomed to ambush and raiding than to set piece battles, they provided both sides with effective options in battle and in scouting the enemy. Yet under Tecumseh they also proved able to stand in line of battle, most noticeably repulsing a mounted charge at the Thames, a charge which had broken their British allies! However, the tribes had their own agenda in the war, focused on preserving their territory and way of life, so where this did not mesh with the agenda and strategy of their allies they often proved reluctant. This led to them often being considered unreliable, when rather it was their ally who had failed to understand the situation they faced. The recent Warlord Games supplement for the French and Indian Wars, *A Dark and Bloody Ground*, has an interesting mechanism for controlling tribal allies which could be useful in 1812-15 games in some scenarios.



Canadian Militias.

They certainly present the wargamer with the chance to field colourful and different units as a part of the tabletop army. Ranges of Native American figures can be sourced from 28mm manufacturers, my own being from the earlier period ranges of Redoubt, Front Rank and Dixon Miniatures, while I am sure there are other equally suitable figures offered by other manufacturers. Indeed, Stockbridge tribe figures are to be found in Perry Miniatures AWI ranges. It is best remembered that the majority by this period would be armed with the flintlock musket when selecting figures for your force, but some armed with tomahawk or knife are surely permitted to reflect the fury of hand-to-hand combat.

RESOURCES MOST READILY AVAILABLE

The interested wargamer can readily access a number of reasonably priced books dealing with the armies and the battles of 1812-15. I've taken the liberty of listing a few here at conclusion of this piece, together with the number of the back copies of this magazine featuring scenarios I wrote for the period.

<i>Essential Histories: The War of 1812</i>	Benn	Osprey Publishing
<i>The War of 1812</i>	Asquith	Partizan Press
<i>The American War, 1812-14</i>	Katcher	Osprey Publishing
<i>The United States Army</i>	Kochan	Osprey Publishing
<i>The Chesapeake Campaigns, 1813-15</i>	Sheads	Osprey Publishing
<i>Niagara, 1814</i>	Latimer	Osprey Publishing
<i>New Orleans, 1815</i>	Pickles	Osprey Publishing
<i>The United States Army, 1812-15</i>	Kochan	Osprey Publishing
<i>Armies of the War of 1812</i>	Esposito	Winged Hussar
<i>Scenarios for the War of 1812</i>	Asquith	Partizan Press
<i>Scenarios in Wargames Illustrated</i>	Bickley	Wargames Illustrated

- #187 Push on the York Volunteers -The Battle of Queenstown Heights
- #194 The Battle of Stony Creek, June 1813
- #195 The Battle of the Thames River
- #198 A War of 1812 Mini Campaign Game
- #201 The Battle of Cook's Mill, October 1812



Above right: Sidney Smith cheers on his brave boys.

Above left: Wounded in the Butthawks!

Below: Table shot.



ADAPTING *BLACK POWDER* FOR THE WAR OF 1812-15

Not only did the forces in the field change their appearance over the course of the war, both they and their commanders also changed and were replaced or encouraged to develop. In drawing up the necessary stats for the forces we need to take this into consideration when allocating special characteristics to individual units and command ability to each commander deployed. In this final section I hope to illustrate how we can go about this taking developments into account.

THE CROWN'S FORCES

British regular infantry in 1812 can be Reliable, giving +1 to Command Rolls and enjoy the First Fire characteristic, giving extra firing dice in the first volley.

British and Canadian Light Infantry companies and Rifles can of course Skirmish and a few may enjoy the Sharpshooter attribute. Incorporated Militia can be pretty much considered the equal of regulars as the war wore on, giving them at the very least the First Fire attribute. Other Canadian Militia units can be less able, perhaps being Untested as fighting on the frontier was rather different from the more formal field of battle.

British Light Dragoons of course enjoy Marauder status and the ability to Skirmish. Artillery meanwhile can take their stats straight from the rule book as written whether they be regulars or militia. Firing a field gun is a complex and risky business, so we can assume the level of training and competence was pretty much the same. I suggest though that the number of gun models is restricted to a ratio of one model and crew to each infantry brigade unless a specific historical scenario dictates otherwise.

THE UNITED STATES' FORCES

Regular Infantry increased over the war's duration in both number and performance and this needs to be reflected in their stats. It can be argued that in 1812 they should enjoy no extra characteristics at all, but that seems a trifle harsh to me. I am inclined to at least let them enjoy the Mixed Formation. By 1814 they can be Steady and Scott's Brigade at least can then also enjoy the First Fire bonus.

American Militia defy a 'one size fits all' approach, but I feel they can enjoy some, but not all, of the following attributes. Some should certainly be Unreliable, making no move on an 'equal' Command roll. You can vary this if you like with either the Freshly Raised or the Untested characteristic, both randomising either Firing and Melee ability or Stamina. Perhaps Kentucky militiamen can be Sharpshooters, though to employ this they must remain in Skirmish order for the whole game. After all, there has to be a limit to the effectiveness of their training and battlefield performance. As for the Crown's forces, I feel Artillery can simply take their stats from the rule book as written, though the numbers deployed in a game are best limited to reflect the essentially small nature of battles during the war to a ratio of no more than one gun model and crew to each infantry brigade.

THE NATIVE AMERICAN NATIONS

While I don't expect most armies to field enormous numbers of these, they do need to figure in our considerations for some scenarios. They should certainly enjoy the Skirmish and Blood Thirsty attributes as written, though I do like the rules for Command included in the *A Dark And Bloody Ground* F&IW supplement recently released by Warlord Games. You might consider whether they could also make use of the Terrifying Charge attribute occasionally.

Commanders of both protagonists were a mixed bunch, though I feel that we should err towards the distinctly Average for most of them, especially early in the war on the American side. While



Scott for the Americans and Drummond for the Crown might justify a rating of 9, a Command rating of 7 or 8 should suffice for most, or even 6 for the likes of Dearborn and Van Rensselaer for the Americans and Proctor for the Crown.

AFTERWORD

Hopefully the preceding piece will have wetted the appetite of the wargamer seeking inspiration for a new direction for their interest in Napoleonic gaming, or perhaps have tempted some among the readers into the theatre and period when considering the relative small scale of encounters when set against those taking place in contemporary Europe. For readers who already have terrain and buildings for the AWI or the ACW the attraction might lie in the reduced outlay for just the armies, and for the storage of some of course! The demands made on the tabletop general in managing such mixed forces with such varying capabilities also seems to me a plus for many gamers for whom the challenge is more important than the victory as an attraction to an army or period. Though I do confess, it is nice to win!



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CONVERTING AND PAINTING A WWII SWEDISH INFANTRYMAN

Looking for something aside from the obvious when it came to a colour scheme for the WWII Winter Germans that are included with this issue of *Wi*, we got talking to ace brush-worker Pete the Wargamer about doing a simple head swap job with one of the figures to convert him from an Axis German to a 'neutral' Swede.



What's the point in that!? I hear you think. Well, in May 1945 Sweden had 60,000 soldiers and more than 6,000 vehicles mustered in the southwestern province of Skåne, they were about to take part in operation *Rädda Danmark* (Free Denmark),

which involved crossing the border and forcing the lingering German forces out of their neighbour's territory. *Rädda Danmark* is the focus of an article in next month's issue of *Wi*, but for now let us spark your interest with this painting guide.

1 CONVERSION

Conversion being a rather elaborate term for a simple head-swap. Perhaps surprisingly the standard Swedish helmet of WWII, the M21, was very similar (at least at 28mm scale) to the standard Italian M33. So rather than plumbing for one of the German heads on the Winter German frame, you need to invest in some *Bolt Action* Italian heads for your Swedish soldiers.

When you have a suitable helmeted head on the shoulders of your figure, it's time to move on to painting.



2 PRIMING

Before you can start to apply paint to your miniature, it's important to add a primer. This first layer will not only create a uniform colour to work from but it will also allow your acrylic paints to properly adhere to your miniatures surface. This will not only result in a better finish but also a much easier painting process.

The choice of primer colour and application method is often down to personal preference. I prefer to use aerosol or airbrush based primers for ease and speed of application. Additionally, you can also use this step to achieve some zenithal shading, which is a technique to create the illusion of light on your model. It's a very simple effect to achieve and involves priming your model first with a dark, preferably black, primer before spraying a lighter grey or white from directly above your model.

The result is what you can see in the photo. You can see that the upper parts of the model are lighter whereas the lower, more recessed areas, appear darker. Much like a full sized person appears when they're standing outside on a bright day.



All paints used are by Army Painter.

3 BASECOATS

Now that we have our primer we can begin our painting by first applying each of the basecoats. This will allow us to block out the areas of colour first and then apply the later washes over several areas at once.

For my basecoats I like to mix my paint with a little water or acrylic medium. These will thin down the mixture, reducing the amount of pigment in each brush stroke and make the paint easier to work. Additionally it allows us to apply thinner coats of paint that will allow that zenithal shading to show through. The result is a more realistic, and less flat looking surface colour.

Another tip for tackling the basecoats is to approach the order that you paint them in by focusing on the harder to reach areas first before moving outwards. This ensures that you don't accidentally overspill onto the parts you've already painted when trying to reach into those more awkward spots.

1. Field Grey
(Coat)
2. Cultists Robe
(Helmet)
3. Dirt Spatter
(Webbing, straps, boots)
4. Castle Grey
(Gaiters)
5. Kobold Skin
(Skin)
6. Necromancer Cloak
(Weapon and metal areas)



4 WASHES

Once the base coats have been completed we can then start to boost the shading of the model by making use of some washes. These pigments are suspended in a less viscous medium than your regular paint which allows washes to flow into and then settle within the recesses of your model.

As the wash pools into these dips and begins to dry it will create darker areas representing the shadows on a full scale surface. The result is the illusion that the miniature is more detailed than it actually is.

However, before we start to apply these washes we need to thin them down a little further. Applying your washes straight from the bottle can sometimes darken your base coats too much. So, to remedy this, I'll be mixing in some of the Army Painter Quickshade Mixing Medium in a 1:1 ratio of wash to medium.

The medium is essentially a wash without the pigment which, much like our earlier thinning, will reduce the amount of pigment that you're applying. Once your washes have been thinned you can then apply them across your miniature. Generally speaking, I'd recommend tackling the lighter tones first before working your way to the darker ones.

1. Flesh Wash
(Skin)
2. Strong Tone
(Webbing, straps, boots and helmet)
3. Dark Tone
(Coat, gaiters, weapon and metal areas)



5 HIGHLIGHTS

Once your washes have dried we can move onto the highlights. These are a great way to finish off your model as they allow you to further emphasise the details that the washes and zenithal shading started to pick out.

Highlighting involves applying thin lines of a lighter shade so you will need to use a paint that is of a similar hue to your basecoat but lighter. Once you've found a suitable paint, load up a fine tipped brush with just little paint. With this, you can begin to lightly drag the tip along the raised edges and corners of the model.

Concentrate your application to the upper edges of your model, using your zenithal shading as a guideline. The result of applying these lines of lighter paint along those raised areas is an improvement to both depth and definition, achieved by creating contrast between the lighter edges and the darker recesses.

1. Combat Fatigues
(Coat)
2. Commando Green
(Helmet)
3. Fur Brown
(Webbing, straps
and boots)
4. Stone Golem
(Gaiters)
5. Corpse Pale
(Skin)
6. Gun Metal
(Weapon and metal areas)



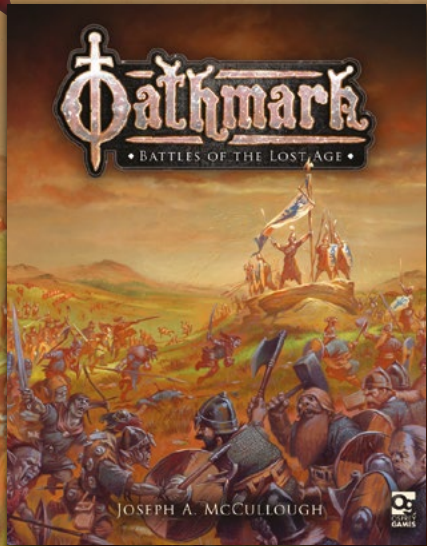
6 FINISHING TOUCHES

With the painting completed, all that's left to do is those finishing touches. These include a simple basing scheme using a textured paint, followed by a wash to bring out the detail. Once this has been achieved, I'd recommend a coat of a matt effect varnish. This will not only help to seal and protect your paint work, it should also remove any glossiness created by your paints. With this completed, a small grass tuft glued to your base will leave your miniature ready for the battlefield.



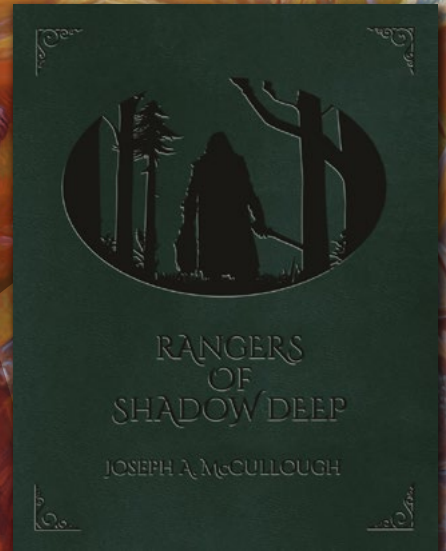
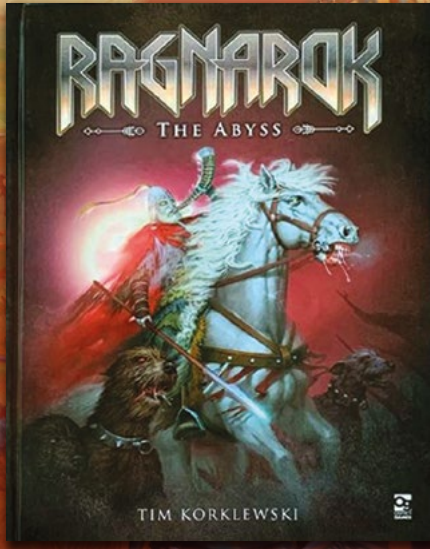
Check out Pete the Wargamer on YouTube to see a video tutorial for painting your freebie Winter German Infantry figures as actual Germans.





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“FOR THE LAST TIME…” THE FALL OF BERLIN, MAY 1945

As the 75th anniversary of the end of WWII approaches, Neil Smith provides a guide to wargaming the dying embers of the “Thousand-year Reich” – the Battle for Berlin.

“Berlin remains German, Vienna will be German again, and Europe will never be Russian.”

Führer Order, 15 Apr 1945

I have wargaming friends who like nothing better than to game hopeless situations. Surround them with thousands of Zulus or Mahdists, no problem. Take them through the dark, Germanic woods with a handful of Roman legionaries: a mere picnic. But even they would surely balk at the situation facing the German defenders of Berlin in April 1945, surrounded by more Soviet soldiers than you could shake a stick at, or a panzerfaust if you were lucky enough to carry one? (My wargaming friend Dom says he would love that: long live the weirdness in this hobby of ours!). And when they take stock of the forces they command, mostly old men and young boys, even a string of sixes isn’t likely to help them out. But we are wargamers; since when is certain defeat going to stop us? Besides, the aforementioned Order of 15 April provides a ‘winning’ condition for the Germans to defeat the Soviets that we can follow: “He must and shall bleed

to death before the capital of the German Reich.” Alternatively, of course, you could take the side of Uncle Joe Stalin’s finest, bearing in mind that if you mess up a firing squad awaits. What fun! With all that in mind, let us enter the bomb and artillery shattered Berlin and see what we can do.

THE HISTORY BIT

The current conventional wisdom is that the Soviet victory at Stalingrad in February 1943 turned the tide of war inexorably against the Germans. I opt for Kursk fought later that year, but whatever the case, the Germans found themselves



Soviet artillery at the Seelow Heights, April 1945.



General Gotthard Heinrici.

in an ever more desperate situation on the Eastern Front from 1943 onwards with very little room for optimism. The Soviets advanced through 1944, including the massive Operation Bagration in June that broke the back of the German defences in the East, with a few hiccups along the way, so that by January 1945 they were ready to push through Poland and on to Germany along a broad front. On they went, crushing a German counter-offensive for good measure, until they reached the River Oder at the end of February. The Soviets had already taken Budapest despite fierce resistance, and they drove into Austria, bringing down Vienna on 13 April, prompting the Führer Order two days later. Despite Hitler's defiance, Berliners knew what was coming. The Americans and British had relentlessly bombed the city by day and night through March and well into April.

Even though the German Army had taken a beating for month after month, they were still not quite beaten. They needed to hold on and buy time for a political settlement, or pitch the Allies against each other, such was the delusion among the highest ranks. On the ground, General Gotthard Heinrici took command against the Soviets on 20 March. He immediately abandoned the River Oder line, withdrawing to the Seelow Heights where he built three heavily fortified defensive lines, the first overlooking the line of Soviet advance and the third around East Berlin. Inside the city, Lieutenant General Helmuth Reymann prepared a warm welcome for the Soviets if they got that far.

The same day that Hitler released his Führer Order, the Soviets were putting the final preparations together to assault the Seelow Heights and the surrounding areas. They had gathered a force that appears biblical in its proportions: over 41,500 artillery pieces with 3,250 Katyusha multiple rocket launchers lined up to open



Soviet tanks steamroller forward on the Seelow Heights, forcing the Germans to withdraw. Warlord Games Bolt Action figures.

the attack; 6,250 tanks sat behind the guns ready to roll; 7,500 warplanes revved their engines ready for the signal; and 2.5 million soldiers took up their jump-off positions. On the morning of 16 April, the Soviets began their attack on the Seelow Heights with about half that force. Facing them, the Germans could muster only 100,000 men and less than one-sixth of the artillery available to the Soviets. It is perhaps to their credit that the Germans lasted three days, forcing the Soviets into a meat-grinder of well-placed artillery and tank fire. But they broke on the fourth, fleeing their tormentors, and leaving the road to Berlin wide open. The Soviets also broke through to the south, sweeping the Germans from the field. The Soviet encirclement of Berlin proceeded apace, and all the while Berlin trembled under the almost constant drone of Allied bombers.

TO THE REICHSTAG

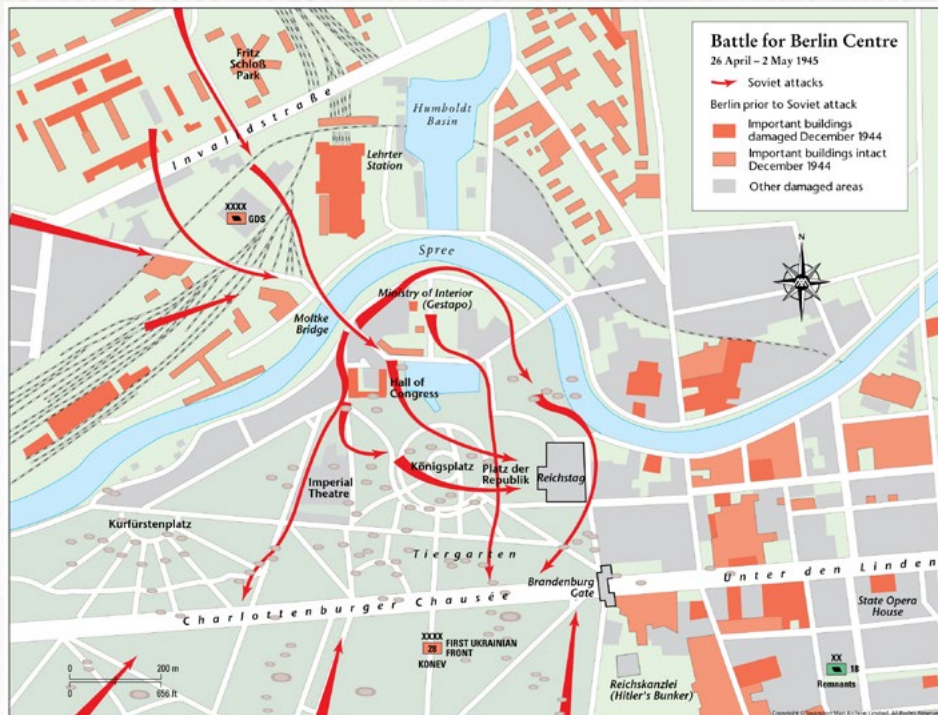
Berliners reeled under the Allied bombing, but much worse was to come. On 20 April, the Soviet artillery bombardment began. And the storm of shells rained down, day and night and day again. In the meantime, the Soviets north and south of Berlin drove around and through any remaining resistance, swatting aside counterattacks, forcing the Germans into the city. By the 22nd, Soviet field artillery units were shelling the centre of Berlin, adding to Hitler's increasing despondency. The city was fully surrounded two days later, but by then Soviet units had already probed Berlin's outer defences and found them weaker than expected. With German army efforts to break through from the outside thwarted at every turn, the Soviets were ready for the final push. The Germans



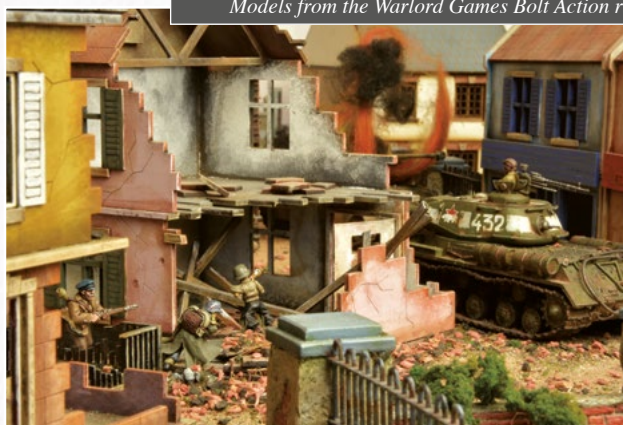
Red Army T34 tanks break through the defensive ring around the imperial capital. Warlord Games Bolt Action figures.

had little enough inside the city to stop them: about 45,000 regular soldiers, including some foreign SS contingents that could be relied on to fight to the death, and 40,000 men in the Volksturm; old veterans of WWI and boys of the Hitler Youth. General Weidling organized Berlin into eight districts, A-H, and spread his regulars around to stiffen the defences. He left one Panzergrenadier division in the centre as a reserve. They all dug in and waited.

The Soviets attacked from the southeast on 23 April and within 24 hours had made significant advances to the S-Bahn railway inner ring defensive line. On 26 April, Soviet tanks and infantry rampaged through south Berlin then launched an assault on Tempelhof Airport inside the S-Bahn. The next day, two understrength German divisions fought a rearguard action in the southeast that barely constituted an organized retreat against five Soviet armies. The Soviets pushed in from all sides, cramming the Germans into the last of their inner defences. The Reichstag was now in sight for the invaders and combat grew ever more intense. The battle was down to house-to-house fighting along shattered streets. On 29 April, the Soviets crossed the Moltke Bridge into the government buildings area but met stiff resistance that only artillery could dislodge. That arrived overnight and the relentless assault began again until the Soviet soldiers entered the disused Reichstag that evening and room-to-room fighting ensued. On 2 May, the Reichstag, the symbolic heart of Nazi Germany, fell and the Soviets planted their Hammer and Sickle flag on top. By then Hitler had already taken the coward's way out and committed suicide, but 10,000 German soldiers with a few Tiger tanks still held out in the city centre. An attempted breakout on the night of 1-2 May failed: surrender was now the only option. The entire final operations had cost the Soviets about 80,000 dead, but they could afford the losses; the German defenders lost about 100,000 and another 125,000 civilians: they couldn't.



German Tank Hunter teams crawl through the ruins of the capital, desperately trying to stymie the Soviet assault. Models from the Warlord Games Bolt Action range.



Above: Volksturm with panzerfaust. 28mm Bolt Action figure.

TANK HUNTER

In their desperate efforts to stop the Soviet tanks, the German defenders formed Tank Hunter teams. This was a hazardous mission to say the least, but not always for the obvious reason. One example was Harry Schweizer's little group of four men (*Bloody Streets*, 271); one armed with a panzerfaust, one with a bottle of milky fluid, which when opened could be used to stop a tank engine, and two with rifles to shoot the tank crew when they bailed out. Schweizer's men sneaked up on a T-34 across the street from the cellar in which they were hiding. It was firing down Keithstrasse watched by a Soviet infantryman with a sub-machine gun. The debate was who to attack first: "Comrade Hitzinger fired at the tank with a panzerfaust and hit it, but at the same time cried out with pain as he had not taken the back blast into account and was burning all over. The Russian in the doorway had vanished... We put out the flames with our jackets, and then took him back to the hospital."

WARGAMING BERLIN

At first glance, the Battle for Berlin looks similar to city combats across the Eastern Front: Warsaw, Leningrad, Budapest, and of course Stalingrad. It was, however, the most one-sided of all of them. That in itself does not fire the wargaming imagination, but there are a couple of unique facets of this battle that might change your mind. The first is that this was do-or-die for the Third Reich: all their options had evaporated, and they could only bleed the Soviets to a standstill and hope perhaps that the Americans would come to their rescue. And they were going to try and do this with a hardcore of fanatics and a bunch of what can barely be described as militia. The Soviets, on the other hand, were at the limits of their endurance, but Stalin drove them on in a fashion every bit as maniacal as Hitler exhibited for defending his city. This should make for some tense wargames, especially for my friends who like fighting lost causes!



OPEN SPACES

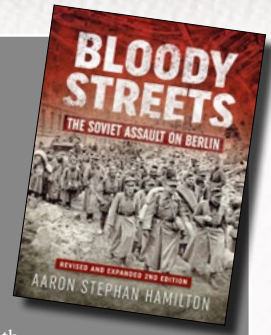
The Germans made crossing any open spaces a virtual suicide mission for the Soviet attackers. The Soviets had to pour artillery and tank fire into the German defences just to gain some impetus. A typical example took place at the Alexanderplatz where the Germans had dug in to defend the U-Bahn Station (Bloody Streets, 341). A Soviet artillery officer was ordered to prepare an assault, but he could only do so through direct fire. Under heavy covering fire from machine guns and assault rifles, his crew rolled out their howitzer and opened fire. For 90 minutes, their gun poured shell after shell into the Germans. Then he heard engines. It was a Soviet tank assault speeding across the square, machine guns blazing: "But they did not manage to cover half the distance before a barrage of firing shattered down upon them from the semi-destroyed buildings and the subway. Germans firing from new positions. One minute later, the square was covered in clouds of smoke." Another Soviet attack had failed, but the relentless assaults would continue until the Germans cracked.

BLOODY STREETS

Aaron Stephan Hamilton, *Bloody Streets: The Soviet Assault on Berlin* (Helion, 2020)

I referenced Hamilton's expanded new edition of his book in the article, but it deserves some more space than that. This extraordinary coffee-table style book, with separate map book, is divided into three parts: Prelude, Battle, Aftermath. Prelude covers the strategic decision making that led to Berlin; Battle is written as a day-by-day account with after action-reports from different perspectives (my favourite section); and Aftermath takes us through the last desperate hours of Berlin's struggle. Hamilton also provides the full Orders of Battle for both sides and casualty estimates in his appendices.

This book can be read in a variety of ways. As an operational history you will find out who did what, when, and to whom – the map book that you can open alongside the text is excellent for this. The photographs and detailed captions reveal the destruction of Berlin that no text can truly capture. This is equally superb as a social history of men in combat with direct quotes and accounts from all levels on the battlefield. Taken together, those reading strategies must make this book the definitive account of the Battle for Berlin. If you have a serious interest in the battle, then you will need to get this book: it's that good.



Above and below: Last ditch Nazi defenders on the streets of Berlin. 15mm figures and scenery, including those seen on the first page of this article, by Battlefront/Flames of War.



RULES

We can fight the Battle of Berlin at many levels. The *Spearhead* WWII rules have been around a long time now, but they are still my favourite for very big battles using 6mm forces. These are Division level rules, but multiple players make for multiple Divisions, which is ideal for those army battles fought north and south of Berlin and against the Seelow Heights back towards the city limits. *Spearhead* also had a useful supplement for war on the Eastern Front: *Where the Iron Crosses Grow*.

Speaking of rules supplements for this battle, none are better than *Flames of War's Berlin*. *Flames of War* has been around for a while too and is still very popular. The rules are aimed at Company level actions but they scale up easily enough. With *Flames of War*, you can refight the battles for Berlin in a bit more detail at the 15mm figure scale, and you can get properly into the city, all the way to the Reichstag. The supplement provides the forces you will need in easy to understand graphic layouts and includes great photographs and a handy painting guide.

Moving down a notch into Company/Platoon sized games, we have three contenders all with their own attributes. The Too Fat Lardies' *Chain of Command* rules gets you into Berlin with a Platoon of infantry, about 40 soldiers, with support. That works well for Berlin, especially for the Soviets who often had to resort to blasting the Germans out of their positions with direct field artillery fire. Lots of dice throwing too, which is the current trend in wargaming; you will need bunches of them.

If dice throwing is your thing then *Bolt Action* will not let you down. This is a points-based game where armour and stronger support weapons reduce your infantry contingent, but it is still essentially platoon level combat. The method of picking dice out of a bag to determine who plays also adds an element of unpredictability that works well for urban warfare. *Bolt Action* also has an excellent campaign supplement, *Road to Berlin*, which is chock full of scenarios, colourful artwork, and some weapon guides. Of particular note is how the forces' points lean heavily towards the Soviets with the Germans receiving the bonus of better defences, a factor that should be present in all Berlin games.

The final game in this category is *Battlegroup*, which features a similar combat scale but designed for 15-20mm figures as opposed to the 28mm scales of *Bolt Action* and *Chain of Command*, though *Battlegroup* works well in 28mm too. With *Battlegroup*, you command a Platoon divided into squads with support and you roll dice for the number of units you can order, which is much more difficult in practice than theory. Pinning your opponent is vital to winning, as it was in urban warfare during WWII. *Battlegroup* also has a variable damage element to it that can have you as high as a rampant Soviet stormtrooper one minute then as low as a Hitler Youth carrying a faulty panzerfaust the next. But that's why you roll the dice, right?

FIGURES AND TERRAIN

Urban warfare works best as a skirmish game, and 28mm figures are usually the most suitable figures. There are so many manufacturers for 28mm figures that I won't waste your gaming time by listing them, though I should note here that Warlord Games produce an admirable but pricey boxed set for the Battle of Berlin that will do more than get you started. The decision you will need to make for 28mm figures is between plastic or metal, which is always a good way to start an argument, so I will leave it there. However, 20mm and 15mm figures work for urban warfare too, particularly if you like loading your table with terrain as you should for Berlin in its death throes; barely a building



Above: Great Escape Games' Hitler Youth.

remained untouched by Allied bombing and shelling, and the streets should be full of rubble and debris. With 15mm buildings, you can construct a very chaotic battlefield - the more anarchic the better - and you can display some of the more iconic buildings such as the Reichstag. Again, smaller scale manufacturers abound for figures, but I am old enough to remember the 1/72 soft plastic soldiers of Airfix, Esci et al. and they might just be the affordable way of throwing a lot of Soviets on the table.

STUFF TO READ

Anthony Beevor's social history orientated, *Berlin The Downfall: 1945* (Penguin, 2002) is pretty much essential reading for the Battle of Berlin to get the feel of the action and horror on the ground. *Bloody Streets The Soviet*

Assault on Berlin by Aaron Stephan Hamilton (Helion, 2020) has just been released with 300 pictures inside for terrain inspiration along with 500 pages of text to keep you reading into the wee sma' hours. Richard Overy's *Russia's War* (Penguin, 1997) covers the Eastern Front and explains just why these two enemies fought so ferociously. Ian Kershaw's brilliant *The End* (Penguin, 2012) takes a broader look at Germany's collapse. Roger Moorhouse's *Berlin at War: Life and Death in Hitler's Capital, 1939-45* (Vintage, 2011) surveys the city, providing more background and flavour for your wargames. Osprey has a book for this battle too: *Berlin 1945: End of the Thousand Year Reich* by Peter D. Antill. And, of course, they do their usual bang-up job on uniforms and armour in various books for your big fight.

SITUATION CRITICAL

The Soviets attacked day and night through the streets of Berlin. As they pushed towards the Brandenburg Gate, one noticed that, "the unceasing hum of gunfire hung over the centre of Berlin where the surrounded Hitlerites continued to resist. The streets were beaten down by our tanks, self-propelled artillery and convoys. No one saw any infantry: they were going hunting in the buildings and courtyards." (*Bloody Streets*, 382-3) His unit charged another large building: "Hand grenades flew into the entryways and windows. On the upper floors, our artillerymen and machine gunners beat away without interruption, not allowing the enemy to aim before firing. Bricks and plaster poured down... After covering the vestibules with grenades, they rushed into the interior of the building. For a few minutes there was a heated struggle." And the German resistance crumbled, building by building, just like their Capital city.



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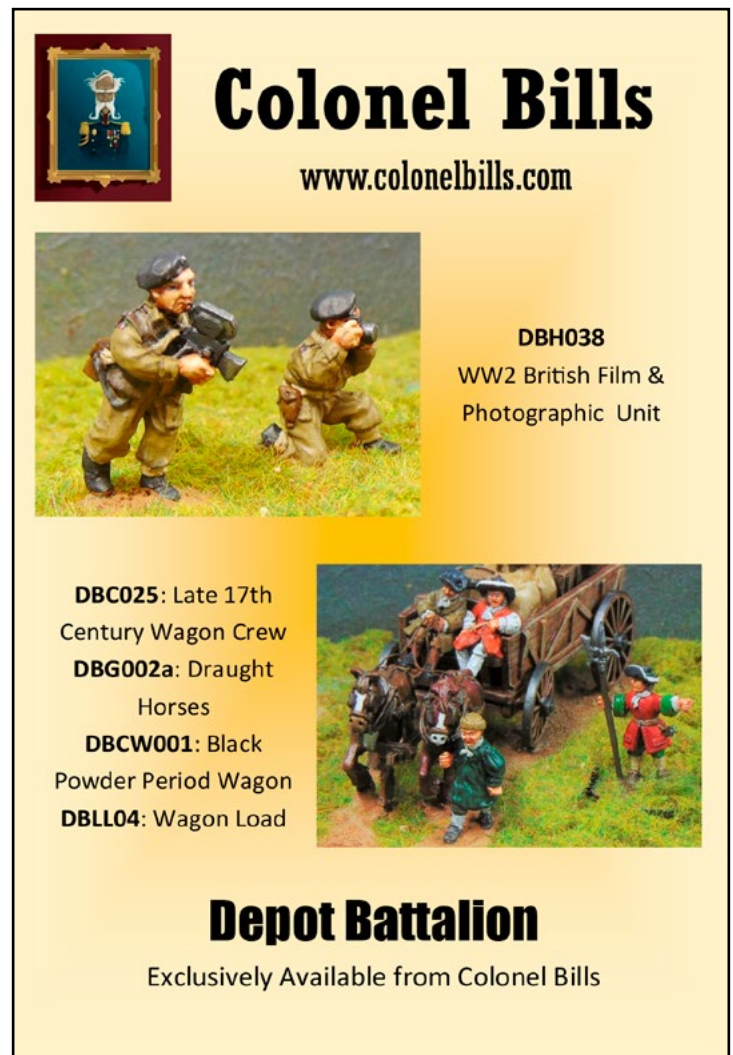
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DESIGNER'S NOTES:

VICTORY AT SEA



Author of *Victory at Sea* Matthew Sprange give us the story behind the latest collaboration between Mongoose Publishing and Warlord Games and the design philosophy behind this new set of naval rules.

Way back in the mists of 2006, an idea was brewing in the offices of Mongoose Publishing....

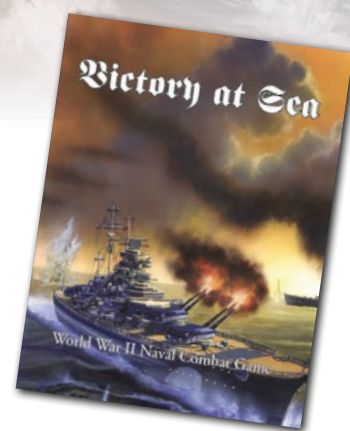
It began with an experiment. We had just released our first space combat game, *A Call to Arms: Babylon 5*, and it had been greeted with no little acclaim. We were running semi-regular tournaments at our office and it was obvious that people were having a lot of fun with it.

Then the thought occurred ... could *A Call to Arms* work as a naval game? We pushed a few rules together, built some

famous ships using the mechanics, and released a print-sized version for people to freely download and try out.

The answer came back quick - yes, *A Call to Arms* could work very well on the high seas. *Victory at Sea* was born.

We released the first edition of the game, thinking we might sell enough in the first six months to cover our costs, but it seemed as though there was a deep-rooted need for a rules set like this as we were reprinting the main rulebook in the first three months. *Victory at Sea* went on



to spawn an expansion book (*Order of Battle*) and a First World War rules set, *Age of Dreadnoughts*.

And then began the long wait for a second edition – a wait that, now in 2020, is finally over!

SECOND EDITION GOALS

We had two main goals for the new edition of *Victory at Sea*. First, we wanted to increase the historical accuracy ten-fold. We had managed to hit the target of accuracy in the first edition but now the aim was to get the bullseye.

Second, we wanted it to be comprehensive. For a long time in development, we joked that we were looking to include everything that ever floated during the Second World War though that, alas, proved a little ambitious. As you will see, however, we managed to get a long, long way to reaching that goal.

We also needed to find a publisher for the game. As we moved towards 2020, Mongoose Publishing was moving back towards roleplaying games that had always been at its core, with games such as *Traveller* and *Paranoia*. The choice of publisher for *Victory at Sea* was, for us, obvious – it had to be Warlord Games. We had known both Paul and John since their Games Workshop days and they have really made Warlord 'WWII Central'. To sit alongside the likes of *Bolt Action* was *Victory at Sea* just had to be.

So, we had a chat and everyone proposed a few things. We said yes, they said yes ... and *Victory at Sea* had a release date!

HISTORICAL ACCURACY

Throughout the design and development of the first edition of *Victory at Sea*, staff members at Mongoose had developed a certain level of knowledge of the fighting on the seas of WWII but, however much we might have enjoyed that research, we would never go as far as to call ourselves experts. We were looking for a group of people who could take the deep dive in terms of research, getting right into the nitty-gritty of each individual ship within each class, as well as be capable of taking the wider view of the war when it came to the 'background' text.

Thus, our Official Naval Boffins (the ONB) were born. We have had a few members over the years, but the current line up is formed of Richard Bax, Raymond Becker, and David Manley. These gentlemen have been responsible for ploughing through books, photographs and deck plans, as well as applying their titanic level of knowledge and expertise to every word written in the new rulebooks. If they did

not know the answer to any question we posed them, they would spend countless hours figuring it out from a wide variety of sources.

The level of detail they went into was awe-inspiring. For example, you will find several ships in the new edition that ostensibly have the same guns, but their mechanics in the game are different.

This is because the ONB researched the ammunition used in the guns, figuring out the differences between warheads (for instance) and then working out how that should be applied to the game.

They also added a lot of their own efforts to the direction the rules took. The

crowning achievement here (and one that Mr Bax in particular was responsible for pushing) is the Refits listed for pretty much every ship in the game. Whenever a ship was called back to port, notes were taken as to what changes were made to the ship, from bolting on a new set of radar or adding a few new AA guns to swapping out entire turrets. This has resulted in a truly massive list of every change made to those ships.

In a nutshell, you can pick any ship in any year of the war, and not only see what refits had been made to it, but actually play the ship in the game with those refits.

For pretty much every ship in the game. I still, after all this time working with the ONB, stand open-mouthed in wonder at that achievement.



THE MODELS

We asked Head of Product Development Paul Sawyer from Warlord Games how they were going to be supporting VaS with model releases.

"Alongside the *Battle for the Pacific* starter set will be fleet boxes for the Japanese, US, British and German navies (Italian and French to follow) - a great start to your new force. Extra vessels will be released for all manner of ships - from MTBs up to the famous battleships and carriers such as *Bismarck*, HMS *Ark Royal*, *Yamato* and USS *Missouri* as well as merchant ships so you can protect or hunt convoys. All models are made from Warlord Resin or regular resin."

"Whilst there will be a great offering going out to stores we'll also have plenty of aircraft and ships only available via the Warlord Games website to give even greater level of depth to the game. Following up on the heels of the starter set will be expanded rules in a slipcase - a rulebook and a fleets book which will contain loads more depth for the likes of submarines, hundreds of extra ships and all their refit options during the war."

"We're super excited about all this and can barely contain ourselves whilst we wait for the lockdown to be over so we can launch (!'ll get me coat ...) the game!"



Above: Display of Victory At Sea starter set.

THE KITCHEN SINK

We wanted *Victory at Sea* to be the ‘last word’ in WWII naval wargames, making it as comprehensive as possible and hang the page count! Now, as it turned out, page count is a very physical thing that could not be simply ignored, and we had projected the rules to end up as a three-volume slipcase – Warlord Games, the clever people that they are, figured out some formatting tricks to bring this down to a more manageable two volumes, along with a boxed starter set that literally contains everything needed to begin playing, including two starting fleets.

Nevertheless, we managed to get an awful lot in, and not just by expanding the fleet lists to include new vessels (we did a lot of that, obviously...). We wanted the game to be able to handle all manner of battles across what was the changing face of naval warfare over the entire war.

The first thing we did was take a good long look at aircraft. The focus in the first edition had been on the ships and aircraft - while useful - were a little lacklustre. In this edition, we made them as potent as they were in real life. We also, and this was a design aim right from the start, made them useable as fleets unto themselves – or, put another way, one player can take a normal fleet of ships while the other takes only aircraft, and both can still have an enjoyable game. This allowed us to present both Pearl Harbour and Taranto as historical scenarios within the main rulebook.

We also created two ‘sub-games’ within *Victory at Sea*, expanding the type of battles players could bring to the tabletop and thus tackle different aspects of naval warfare in the period.

The first of these was the use of submarines. In the first edition, they were simply used alongside main fleets, which was not really what happened in the war! Now, we have broken them away from ‘standard’ games and they now use their own set of scenarios that emphasise a cat and mouse approach of submarines sneaking up on unsuspecting convoys and escorts, while those same escorts try to hunt them down.

The second sub-game covers Coastal Invasions. Within the new edition you can now sail your fleet right up to the coastline, bombard the defences, and then launch your landing craft to deploy troops and armour. The defender manages his coastal defences and own troops across several strategic points such as HQs, AA batteries and airfields, combining those with his own fleet if present, aircraft, and motor torpedo boats.

You are going to have some truly eye-catching battles as you move across the Pacific, taking on the enemy island by island!



Above: *USS Essex* shielded by a protective screen of destroyers.

IT IS ALL ON FIRE!

In terms of mechanics, we have revised, tweaked and modified... well, everything!

The Official Naval Boffins spent a great deal of time vigorously arguing many, many points, giving me long lists with reference material attached that explained just how, for example, radar could not possibly work the way we wanted it to in the game or just how a humble torpedo would really ruin a battleship’s day and not just bounce off (well, unless it was American, but I digress!).

On the other side of this great divide, at Mongoose we were making detailed counterproposals demonstrating just why we could not have a 47-step mechanic that accurately reflected radar use in rough seas, and that it really needed to be boiled down into a single D6 roll.

The new edition is a melding of this process. At each stage, we knew we could not turn our back on historical accuracy to any extent whatsoever. If it could happen in real life, that needed to be reflected in the mechanics. However, the guiding principle for doing this was simple – it always had to be fun. If at any time a playtester’s eyes started to glaze over when presented with a new rule, we knew it had to change.

A good example of this is in the damage rules.

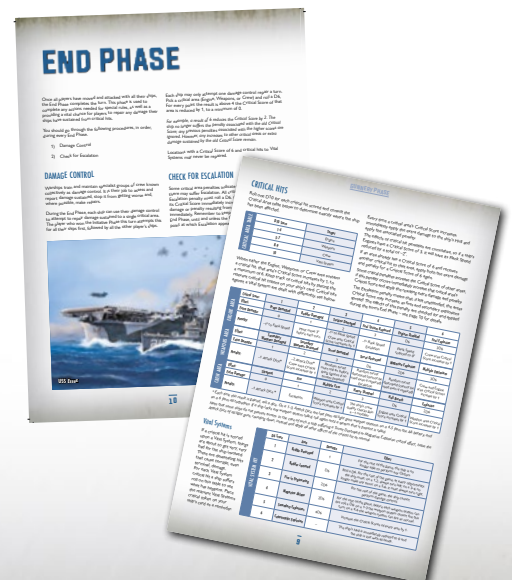
At their heart, big ships pound away at one another, gradually knocking bits off, while smaller ships launch their own attacks and hope they do not get noticed. In the first edition, we reflected this with the critical hits rules, a table that gradually eroded the speed and fighting capability of a ship. So, if you keep hurling shells at the *Prince of Wales*, you would start to see it sailing at a slower rate and its smaller guns would gradually be silenced, before

bigger things happened. And, of course, we always kept in the possibility of the lucky shot that could instantly annihilate the biggest battleship – we called that the Hood Effect.

We have all of that in the new edition, as this gradual erosion of the fighting capabilities of a battleship or cruiser is readily apparent in the description of any eye witnesses in the real world battles. However, this time around, we added the Escalation rule.

Basically, when you get a critical hit, it starts off at a low level with you losing an inch off your speed or something similar. Those you will likely ignore and simply rely on the normal damage control rules to eventually counter them.

However, buried in the critical hit severity rules of each location that can be hit (engines, weapons and crew) is an Escalate marker. When you hit that, the critical hit has a 50/50 chance of becoming worse if it is not fixed. It is also around that time that the critical hits sustained in one location will have knock on effects and generate new critical hits in the other locations.



This represents secondary explosions and fires spreading. The effect in the game, however, is very noticeable on players – they had originally been happy to take incoming fire and shrug off the effects but now they have fire on multiple decks, magazines exploding, and their ship is in a great deal of trouble!

They can counter this by taking advanced damage control measures, but that can temporarily erode the fighting capabilities of the ship and players always seem to want to launch just one more salvo before doing that!

CHOOSING YOUR FLEET

Another aspect we wanted to tackle was the idea that people should be ‘getting into’ their chosen fleet, becoming actually excited to paint up their vessels and start pushing them around a table. This is something that fantasy and fiction games understand very well, and we wanted to translate that into *Victory at Sea*.

However, by the same token, we did not want to appear like a dry history book, laboriously listing out what happened to whom and when, there are plenty of history books around already, especially for WWII. But if we could ‘hook’ people into this era and get them to go on and do their own research, well, that would be a definite plus.

This took two directions. To begin with, we have several ‘background’ chapters in the rulebook that take a broad look at the causes of the war at sea, how policy shaped the forces being used, and then we gradually drill down into theatre and individual battles. However, we keep it light-hearted and easy to read at all times, and we hope that veterans of WWII naval games will find something of value and interest here. We even have a chapter entitled ‘Battleships – Which Was Best?’, wherein we take an almost *Top Gear* approach as we consider a variety of vessels and try to figure out which deserves the ultimate crown.

OUR FINAL ANSWER MAY SURPRISE YOU ...

The second approach we took was to introduce some ‘global’ rules to each fleet to further separate them from one another. Again, this is something fantasy and science fiction games take for granted but an issue that historical games often have is that units tend to have similar (within a certain ballpark at least) levels of training and technology expressed through weapons and equipment. Take your average British soldier in the mid-war period, compare him to the average German soldier of the same period and you might not find all that much different, especially if you are using a D6-based system.

So, we wanted to provide some characterful rules for each fleet that would give or remove a little edge in some specific areas of fighting without making them superhuman in the process. This is what we ended up with.

Royal Navy: British motor torpedo boats can make depth charge attacks against surface ships, and all vessels gain the use of variable timing fuses on their shells (from 1944 onwards, of course), meaning they are far more effective when shooting down aircraft.

Kriegsmarine: German radar was not all that hot, it has to be said, and even when their technology started to catch up, operational procedures served to hamper its use.

Regia Marina: We have three rules in play for Italian fleets – a marked lack of co-ordination between the Regia Marina and Regia Aeronautica (meaning you will have to be careful when units from both are in the same battle), old artillery being placed on the decks of ships to fire star shells, and unwilling sailors who do not really share Il Duce’s dream of a new Mediterranean empire.

US Navy: US-made torpedoes in the early to mid-war period were, to put it bluntly, bloody awful. And we will make you pay for trying to use them before 1944. On the other hand, US Navy ships also gain the same variable fuse timing technology as the Royal Navy.

Imperial Japanese Navy: Japanese carriers react really badly to fires which, in this edition, can be a bit of an issue. However, they also get the long lance torpedoes and can launch them in pre-game fan salvos – it is really unlikely that any one torpedo will actually hit anything but if you launch enough



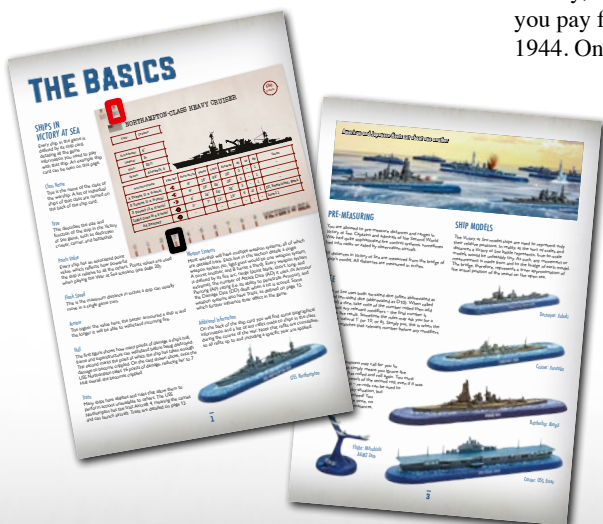
A GAME FOR ALL NAUTICAL COVES

Our ultimate aim for the new *Victory at Sea* was the melding of historical accuracy with a game that was truly fun to play. When you fire your *Warspite*'s guns at a distant Italian battleship, we want you to have the feeling that the effect that attack has is believable – that the number of shells that just plain missed feels right, and the amount of damage caused by those that hit reflects what really could have happened.

At the same time, we want you whooping when a sneaky enemy cruiser is finally sunk, and getting really frantic when you realise that the escalating fires on your favourite battleship may have just passed the point of no return.

We wanted to provide you with a ruleset that handled every aspect of naval warfare in World War II. From the smallest destroyer skirmishes to the largest heavyweight fleet actions, from a single subsurface trying to sneak into a harbour undetected, to a massed combined force launching a full on invasion on that same harbour. We wanted waves of aircraft on the table flying high above a fleet desperately trying to avoid oncoming motor torpedo boats, or a large convoy slowly plodding on across an ocean while keeping a wary eye out for the Wolf Pack they know is in the area.

You can do all of this with the new *Victory at Sea*. Come and join us – the water is lovely!





WOFUN MINIATURES: WARGAMES ARMIES YOU DON'T HAVE TO PAINT

Many of you will already be familiar with the Paperboys series of cut-out-and-construct armies illustrated by Peter Dennis with rules supplied by Andy Callan, but have you heard of the Palsticboys? Andy explains

WoFun Games have launched a unique range of 28mm and 18mm figures pre-cut and printed in colour on 2mm clear plexiglass. Simply press them from their sprue, slot them into their bases and you are ready to go. Now you can have affordable, battle-ready wargames armies, with no painting.

Wargaming with miniature figures on a tabletop battlefield is an attractive and absorbing hobby. Readers of this magazine don't need to be told that, but perhaps they do need reminding just how difficult it is to get into the hobby in the first place. The newcomer faces the daunting

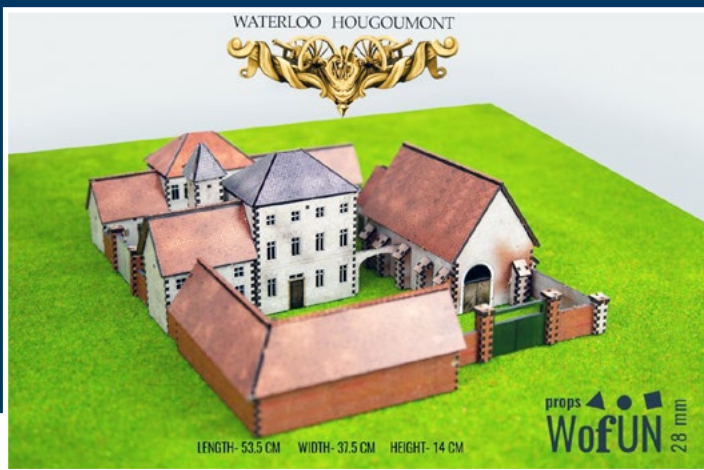
prospect of having to spend weeks, if not months, painting the armies before they are ready for action. As a result, many people don't even start or they lose interest before they ever get to play a game.

It wasn't always like that. H.G. Wells bought his armies ready-painted, courtesy of Britains Ltd. and those of us old enough to remember them were happy with the rudimentary paint jobs on our childhood Timpo and Lone Star soldiers (Britains were still unaffordable for most of us!). Even when the 1/72 Airfix figures came along, gaming with untouched blue plastic Union and grey plastic Confederates seemed perfectly acceptable.



PROPS

As well as soldiers, the WoFun range also includes an expanding selection of MDF buildings and other scenery, collectively entitled 'Props'. Individual dwellings for the Napoleonic and American Civil Wars are currently available, plus a whole cowboy town, Tombstone and iconic buildings like Hougoumont and Roman Forts.



for the paper armies and I wrote the accompanying wargames rules. Peter has continued to expand the scope of this project and his followers around the world can now purchase and download his artwork for *Paperboys* in an ever-increasing range of historical periods at www.peterspaperboys.com.

But while the *Paperboys* are attractive and cheap – all you need is a colour photocopier to print-off as many as you like – you still have to fold and glue them back to back and then carefully cut them out with scissors. It's a darned sight quicker than painting – once you get the knack, you can knock out a big regiment during an evening sat in front of the TV – but there is still that initial hurdle of getting started which you need to overcome. Many people have admired Peter's artwork on the *Paperboys*, but find they just can't face the effort involved in putting them together.

Which is where WoFun comes in. They have taken Peter's artwork and, thanks to a brilliant (patented) process they have devised a way of printing it onto clear

But once those books by Donald Featherstone and Brigadier Peter Young appeared we all came to believe that for a proper, "grown-up" wargame we needed painted figures, hundreds of them. And then? Well, we mostly got hooked for life after discovering the slow, contemplative joys of painting our regiments and lining them up – sometimes to be played with, more often just to be gazed at.

But however much you enjoy painting, you can't deny that it's still a lot of effort. What if you just want to get on with playing wargames? In my time, in a bid to cut down on all the preparation, I have made armies out of such things as matchsticks, hair rollers and Jenga blocks. But always in the back of my mind there was the Brigadier's stern admonition "You will not, we suppose, be so lost to all feeling as to represent your units and formations by counters, blocks of wood or cards". So it's still a commonly held view that a wargame without lots of painted figures is not to be taken seriously.

Only now, WoFun Games have come up with a genuine technological breakthrough in this labour-intensive, craft-based hobby of ours. Armies without the painting. But first, here's the back-story.

The 2-D, paper soldier has been around for almost 200 years but has only rarely been used for wargaming in the modern

sense of the word. Then, in 2017 Peter Dennis, the well-known military artist (who amongst the WI readership doesn't have an Osprey illustrated by Peter?) invented his *Paperboys* - paper soldiers, printed in ranks, face-on and designed specifically for the element/stand-based "big battalion" tabletop wargames of today. They were launched in the April 2017 issue of this magazine and then followed by a series of books published by Helion in which Peter did the artwork



PROPER ARMIES

BY PETER DENNIS

I couldn't possibly count the number of armies I had begun with high hopes and much enthusiastic reading in my wargaming career. As a rule I would muster two or three famous regiments and a cannon before some new enthusiasm swept in. It wasn't until Heroics and Ros 5mm soldiers came along that I managed to field half-decent forces, organised along military lines. They were quicker to paint.

Discovering a way to make paper soldiers that worked for Wargames brought the preparation time down considerably, but it also brought the dizzying realisation that I could make any army I wanted to. So if I can do anything, what am I going to do?

What followed could be compared to fantasy football. In the Helion 'Wargame' series I revisited many of the armies that I dreamed of building as a youngster, re-reading my old books and indulging in all those regiments and details I never managed to do before. I devoured every new subject greedily. My plan was simple: if I could think of it, and there was room for it in the book format, it went in.

Making armies for the website required a firmer grip on my megalomania. Freed from the 48 page limit I could simply please myself, although by now a sizeable and knowledgeable band of scrutineers on the *Paperboys* page was keeping a close eye on proceedings.

During the time that dozens of Wargames armies were being given the *Paperboys* treatment I settled on a system. I covered all the types in the subject army that the most demanding gamer might expect, then checked my order of battle against published army lists, and tried to include suggestions from readers of the *Paperboys* page. 'Paper armies, proper armies' is the *Paperboys* motto, and I was assembling armies of a satisfying completeness. Then along came Lucian and Marius with their World of Fun.

What Wofun are doing is simply reproducing whole armies using their remarkable system. With great care and considerable speed they are working through the lists bringing the *Paperboys* to instant and rather more solid life. Andy - who coined the name '*Paperboys*' dubbed them 'Plasticboys' - which won't quite do, somehow. Whatever we eventually call them though, I like 'em.



2mm plexiglass, so the front and the back of the figures are precisely aligned – every bayonet, every sword is an exact match. Even better, the figures come pre-cut so all you have to do is just pop them out of their sprue before slotting them into their special MDF bases (printed in grass texture). A typical 28mm Infantry sprue contains around 40 figures, usually with an officer, musician and standard-bearer, enough for a very respectably-sized wargames regiment. You get twice as many figures on an 18mm sprue. And the cost? Rather less than a box of unassembled, unpainted 28mm plastics.

It will take you no more than three or four minutes to put together a full regiment. Line it up and the quality of the printing stands out – the colours are brighter and the details seem sharper than when printed on paper. And unlike their paper equivalents, they also have a pleasing solidity and robustness to them. The wargaming potential is immediately obvious. All the hard work has already been done for you so, for the first time, this new technology offers the wargamer affordable, battle-ready armies. Deploy an army of these figures and in no time your mind's eye will forget they are

“only” 2-D. Facing your opponent across the tabletop battlefield, especially in the more “linear” periods, the illusion is extraordinary.

One day (and who knows how far-off that will be?) we might have full colour 3D-printed miniatures. But until then, WoFun have surely come up with the next best thing, offering the impatient wargamer a genuinely game-changing product.

WOFUN GAMES, WHO ARE THEY?

They are a new company, based in the Carpathian mountains of Romania.

The co-founders, Lucian Ocolisan and Marius Zdrengea, spend two years refining the technology and researching the wargames market before obtaining their patent and launching the product in 2019. Thanks to a successful Kickstarter campaign Wofun have already distributed over 100,000 figures in their “WoFun Classic” range to their initial backers. These have proved especially popular for skirmish level games and for use on figure-based boardgames such as Richard Borg’s *Command and Colors* series.

But the beauty of the technology is that WoFun can produce figures based on any original artwork. Now, working in a new partnership to produce their *Peter Dennis Signature Editions* the company is moving into its next stage of development. They have already (May 2020) produced their Texan War of Independence (1835-6), Jacobite ‘45 and Punic Wars ranges, with the English Civil War, Roman Empire, Renaissance and many more to follow. Once the artwork for any period is done – and Peter already has a massive “back-catalogue” – a new collection can be in production in a matter of weeks and simply printed on demand.

The website www.wofun-games.com and Facebook page www.facebook.com/wofungames/ contain full information on the company’s current products and future plans. These will include a range of different options such as initial “Taster” packs for new customers, “Add-ons” (single sprues), full Army Collections and “Starter Packs” with all you need to get going in a new wargaming period - two armies and a set of Introductory-level rules (my own contribution to the Wofun project).



PROJECT SHOWCASE:

“HUNDE, WOLLT IHR EWIG LEBEN?”



Having seen the work of Jürgen Horn via an email shared by the friend of a friend, we contacted this talented German painter/modeller and asked him to tell us about the force he is putting together from the *Bolt Action Stalingrad* book.

When *Wargames Illustrated* asked me if they could do a ‘Project Spotlight’ on my Stalingrad Army Project I was of course delighted ... and also a bit scared because (like every wargames project) this army is still ‘work in progress!’

Before we proceed, a word of warning - I am a painter first and foremost, not a historian, and not a ‘power player’. So when I plan an army, I try to avoid any big historical mistakes, but give very little thought on how good a unit will perform on the tabletop. I prefer only to paint what I like, in keeping with the general theme of what I’m working with. To get the right feeling for an army I always (re)read some books on the topic or listen to audiobooks

while painting. And of course with this project there are quite a few movies about the Battle of Stalingrad one should watch. I was mostly influenced by the old German movie “*Hunde, wollt ihr ewig leben*” (*Stalingrad: Dogs, Do You Want to Live Forever?*). That’s why I decided for this Army I was going to paint a platoon from an Infantry Division; the poor footsloggers who always get overlooked by players for the Panzer units with fancy names. Also I wanted to use only the models from the German Infantry (Winter) box from Warlord Games for the whole army. This presented the challenge of converting and combining different kits into new miniatures - something I really enjoy greatly.



For example, I converted the Panzerbüchsen-Team (anti-tank rifle) using the arms and weapons from the Soviet infantry sprue. The Germans used plenty of Soviet equipment to overcome their supply difficulties.

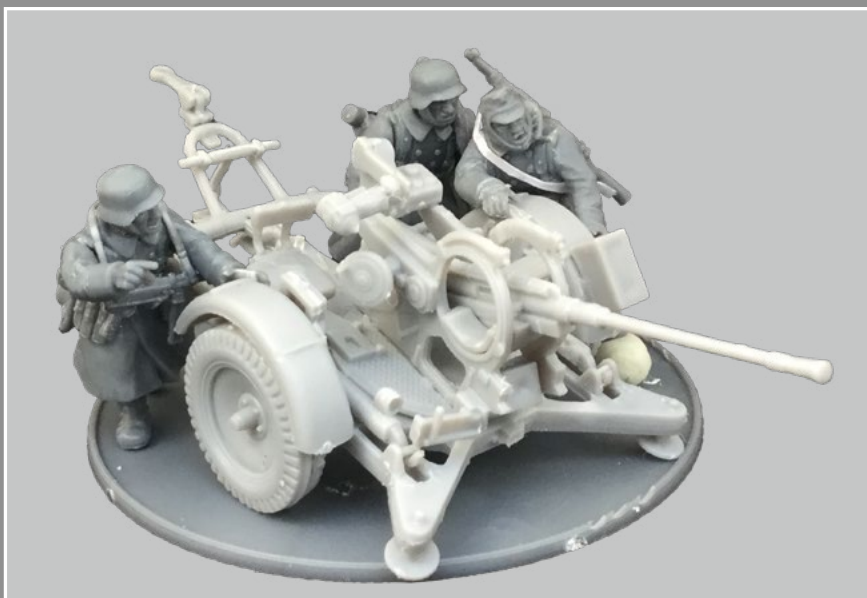
The Machine Gun (MG) and the Mortar Teams also used arms from the Soviet infantry - the design of the coat is so similar

there is hardly any difference. I had so much fun converting these models, that I also started to build a crew for an Acht-Acht (8.8cm Flak Gun). With this model (above) you can see a vital step of my painting process - I used a black wash over the whole model after I applied all the base colours (this gives a "colder" finish to the final result) then a brown wash. I found this more fitting for the winter theme.





I have already converted and painted a Flamethrower Team (above), that will be expanded into a third Infantry Squad (right and below) festooned with captured Russian SMGs and Schmeissers.



And three guys pushing a limbered 2cm Flak 38 around (left), like in *Saving Private Ryan*, only in greatcoats, are way too cool to miss out. I know that I can't have two artillery guns in one platoon, but remember what I said earlier – painting first, gaming second.

During any army building project I am very easily distracted (aren't we all?!). For example, in order to build the mortar I bought a Sd.Kfz 251/8 because I knew that I could build a normal Sd.Kfz 251/1 and a dismounted mortar from that kit (right). But it's the D variant, that was not used in Stalingrad, so (naturally!) I had to build a little diorama with it. And while building it I also painted some Late War Germans (bottom of the page) to go with the Stalingrad boys. This would enable me to use the Army for other battles (Hürtgenwald, Ardennes, Charkow) later in the war as well. Luckily the German Infantry (Winter) Box has the options for this as well.



Erratic as this approach may seem, it helps me avoid the dreaded painter's blockage. When I don't feel like painting infantry, I paint a tank, or vice versa. This way I always get something done.

So, a start has been made, and the next steps are planned:

1. Build and paint the storming party (I will use the rules for pioneers for this).
2. Finish the Acht Acht. That will give me 800 points worth of models, so room enough for a nice little Sturmgeschütz ...

If you are interested, maybe I will get a chance to show the finished Army!



**NOT APPEARING AT
SALUTE 2020**
but apparently at Salute 2021!

Following the postponement of Salute 2020, Wargames Illustrated put out a call to all clubs, groups and traders who were planning demo and participation games for the show. We asked if they would like to 'display' their tables in our 'Not Appearing at Salute' feature in *Wi Bite*-size. Over the course of the lockdown we displayed five such games. We present our favourite here as a 'Best of Not Appearing at Salute'.

THE BATTLE FOR SCHLOSS ITTER

Surely this game, the work of Michael Awdry and James Walters, would have been a contender for 'Best Game' at Salute 2020! Hopefully it will still be in contention come Salute 2021. Michael provides the background info to this massive miniature construction project and he and James have also provided the photos of the game for you to feast your eyes on.

James and I had shared similar childhood memories of Airfix models suspended from bedroom ceilings, armies of plastic soldiers littered across the floor and reruns of classic war movies on Sunday afternoons. Whilst both of us still had tangible connections to WWII through ageing relatives, ours was a sanitised war where capturing a bridge too far in the local park, armed with little more than a stick and a steely determination was not only accepted, but actively encouraged. As we got older, if not wiser, our outlook on war perceptively shifted and we became aware of the terrible loss, the suffering and sacrifice that was endured so that our freedoms could be secured. It was this reflection that we wanted to share with the pupils, but from our own uniquely eccentric perspective and so the castle was devised to illustrate a lecture on one of the strangest battles of the war as part of a larger celebration of the 75th anniversary of V.E. Day, 8 May 2020.

The Battle for Schloss Itter, is the incredible story of a group of German soldiers, American G.I.s and French prisoners of war that fought alongside each other in the final days before the War in Europe came to an end. This really is the stuff of Hollywood, but we felt that this remarkable true story would be perfect for a lecture for our pupils and would provide us with a wonderful modelling challenge - Austrian schloss anyone?! Keen to push ourselves that little bit further, and just because it would be an awesome thing to do, we registered with the South London Warlords and were thrilled to receive the news that we had bagged one of the Early Bird slots for 'Salute 2020'; we were now starting down a totally unfamiliar path - game design!

ALL ABOUT THE CASTLE

The project was, in many ways, all about the castle, but for the game to work the narrative needed to be driven by some form of rule set. Whilst I started scribbling down ideas, cobbling together elements from my favourite games, James set about realising the architecture as computer aided drawings. As the first test pieces were cut, we were immediately staggered at just how big this project was going to be! We were relishing the creative challenge of each and every development, balancing James's strive for

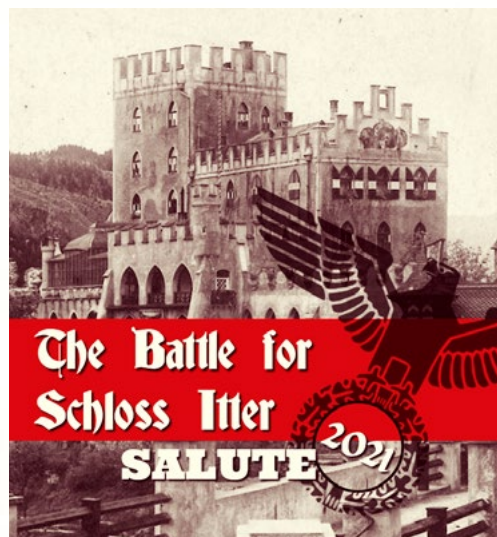
accuracy with my obsession for aesthetic detail. In the run up to Christmas the pace quickened as our immediate working

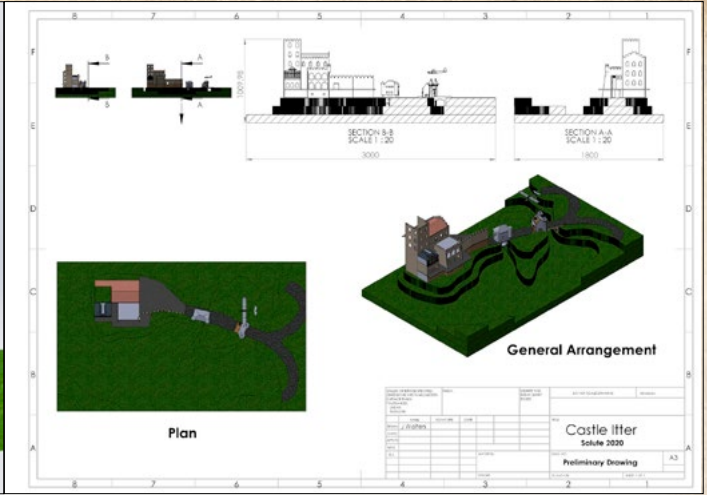
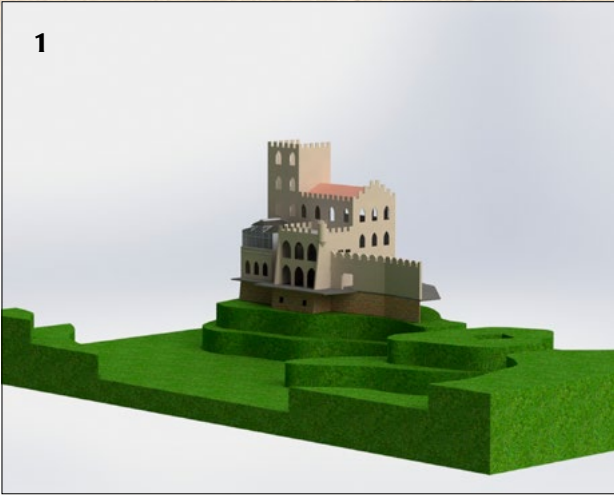
relationship changed, but we resumed with gusto in the New Year, determined to see the project to completion in time for the show. At this point we were producing our best work to date, with James's mastery of the software used to drive the laser cutter so secure that no matter how obscure the request from me, there would be a drawing by the following day and a test piece by the end of the week! We were becoming genuinely excited about what we were creating, not least because it had been a truly collaborative adventure, not just utilising James's and my own skills, but those of others around the blogosphere. James had coined the phrase 'the castle the internet built' and on reflection never had there been a truer statement. The constant encouragement from our peers, the sharing of ideas or even actually physical pieces is what kept us going, until we could go no further.

A GROWING SENSE OF DREAD

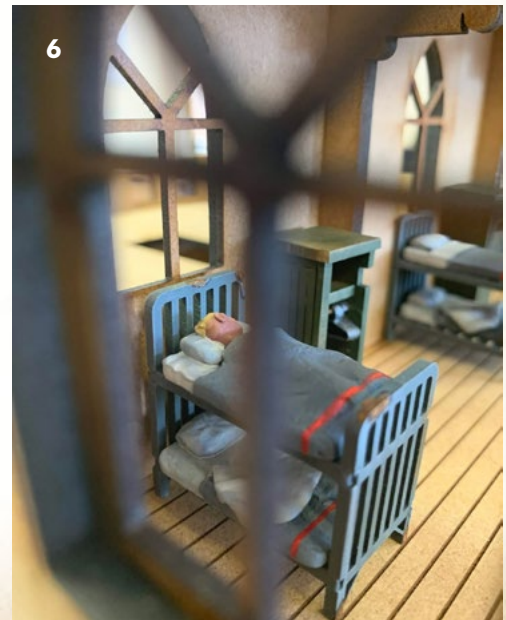
As the Coronavirus started to take a foothold in the UK, we began to dread the inevitable news that Salute 2020 was to be postponed until the following year. In the final days before the enforced closure of the schools, finishing touches were made to the last board and that is where we have had to leave it. The four boards, currently residing in two counties, are waiting it out before our project can be reunited and shared as it was intended.

Roll on Salute 2021!





1. Using CAD software James mapped out the table, with the Schloss in pride of place.
2. Construction of the castle is well under way.
3. The Gatehouse and some of the other table 'scatter'.
4. The Gatehouse and causeway are added with the castle raised.
5. Lashings of expanding foam filler and loft insulation boards.
6. Internal detail - The Barrack Room.





7. View of the board with paint added and trees under construction.

8. The castle gets its first lick of paint.

9. Some outbuildings.

10. The finished gatehouse model and photo of the original.

11. Detailing in one of the interior rooms of the castle.



8



9



10



11



12

12. Board detail.

13. The board near completion.

See loads more photos and the information about the Schloss Itter project at 28mmvictorianwarfare.blogspot.co.uk or [make it miniature](http://makeitminiature.com).



13

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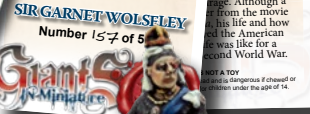
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GiM06



STEAMPUNK VICTORIA

GiM08



SIR GARNET WOLSELEY
Number 15-7 of 5

STRYKER
hit and you
any man that
rate, I'll make
er been born.
Stryker is, in
make example
of a great leader.
Others were
the epitome of
of the United
He is a hard,
a very human
enough for his
in training harsh
easy. A combat
from the front
range. Although a
er from the movie
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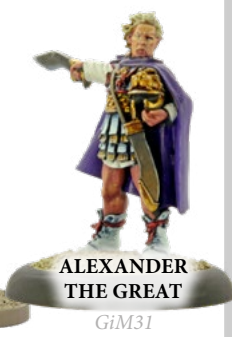
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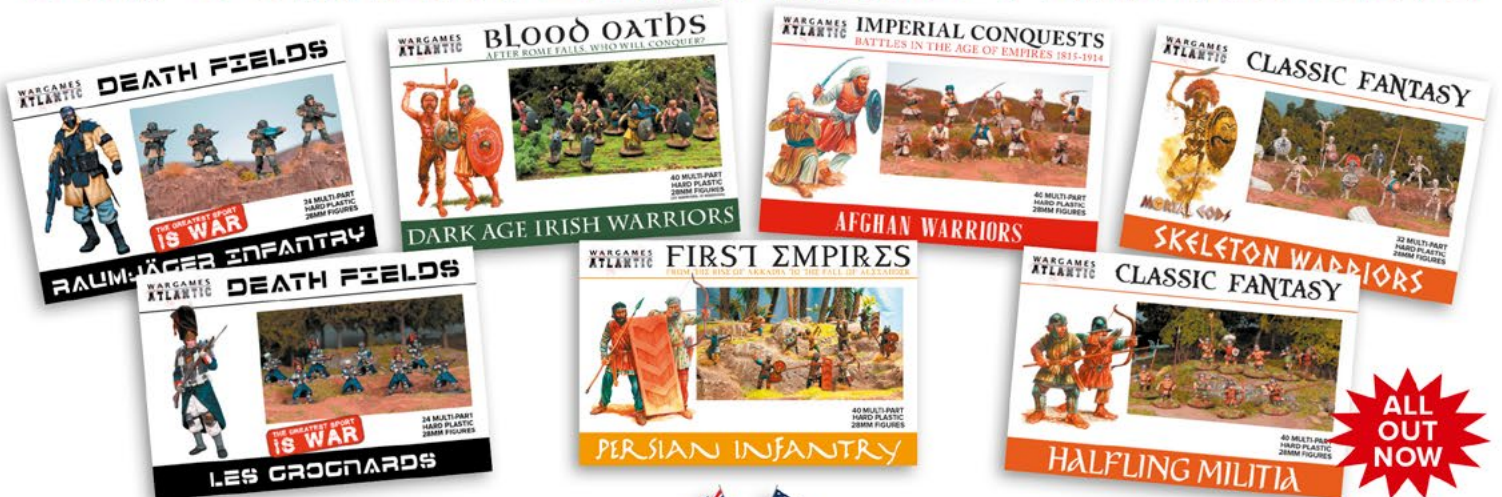
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