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# WARGAMES illustrated®

## HIT THE BEACH



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ISSUE 395  
NOVEMBER 2020  
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# FEATURED THIS MONTH

WARGAMES ILLUSTRATED ISSUE WI395 NOVEMBER 2020

# CONTENTS

## FROM THE EDITOR

If you are holding a Wi direct subscriber or mail/web order copy of this month's *Wargames Illustrated* then you have something exclusive in your hands - a twin-cover version of Wi395, featuring both US Marine landing and Japanese Imperial Army defending artwork, by Neil Roberts. Pretty cool, huh?

If you have a shop-bought copy of the magazine, you will be looking at a 'classic' cover and will be wondering what you are missing out on. Check out the pic below to see.

Our twin-cover celebrates this month's theme of 'Hit the Beach' which coincides with the release of two World War Two supplements focused on the war in the Pacific (from *Bolt Action* and *Battlegroup*) as well as this month's freebie of a *Bolt Action* US Marine frame.

Although World War Two in the Pacific gets generous coverage in this magazine (including a Frame Focus article in which we show you something innovative you can do with your freebie figures) we also feature beach-hitting action from less obvious periods: Dark Ages, Horse and Musket and Napoleonic.

It's perhaps also worth pointing out that as various Covid related lockdowns continue to ebb and flow around the globe we continue to serve you up more than your usual share of model making articles, in an effort to keep you hobby focused when meeting up across the tabletop with your regular gaming opponents may not be possible.

Happy reading.

Dan Falconbridge  
Editor and Owner



▲ OBSERVATION POST ..... 12



▲ BILLHOOKS FIELD DEFENCES AND STAKES ..... 44



▲ MARLBOROUGH'S IRISH INVASION, 1690 ..... 52

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## CONTENTS

### QUICK FIRE! ..... 6

Our readers 'take aim and fire' in posts about their current hobby projects.

### OBSERVATION POST ..... 12

From the Dark Ages to World War III, we look at some recent releases in the wargaming world.

### FULL PAPER JACKET ..... 20

Your monthly book preview column.

### THEME: IN AT THE DEEP END - INTRODUCING 'HIT THE BEACH' ..... 24

Regular contributor and amphibious enthusiast Pete Brown introduces this month's 'Hit the Beach' theme, taking a deep dive into the ocean of wargaming possibilities.

### DESIGNER'S NOTES: LION RAMPANT: THE CRUSADER STATES ..... 32

Co-author of the new *Lion Rampant* expansion supplement *The Crusader States* Dr Gianluca Raccagni gives us his Designer's Notes on the latest edition to the Rampant stable.

### THEME: INVASION SUSSEX! ..... 38

Games Designer Dan Mersey introduces us to some early Saxon battles that begin with beach-hitting action on the south coast of England.

### BILLHOOKS FIELD DEFENCES AND STAKES ..... 44

This month model-making maestro James is making field defences and stakes, adding flexibility and defensive potential to his *Never Mind the Billhooks* army.

### THEME: WHAT A CORKER! MARLBOROUGH'S IRISH INVASION, 1690 ..... 52

Barry Hilton provides the words and (glorious!) pictures for this 'Hit the Beach' article in which John Churchill, 1st Duke of Marlborough leads his forces into Ireland.

### WARGAMING CRÉCY ..... 60

Simon Macdowall tackles one of the most famous battles of the Hundred Years War and throws in a bit of *Billhooks* and *Zoom* along the way.

### THEME: THE BRITISH INVASION OF EGYPT, 1801 ..... 68

The beach landing at Abu Qir Bay led to the defeat of the French in Egypt - a not widely known action within the Napoleonic period. That relative obscurity didn't stop Alan Perry designing an entire range.

### HOW TO ... BUILD AN AFGHAN GATEHOUSE AND WALL ..... 76

Paul Davies builds a gateway and walls which could be used as the starting point for a fort or even a walled town or city. The Kabuli Gate at Fort Rohtas in the Pakistani province of Punjab provided his inspiration.

### THEME: ANGUAR ISLAND AMPHIBIOUS INFANTRY, 1944 ..... 82

Our pals at Warlord Games have provided us with an unused scenario from their latest *Bolt Action* book *Campaign Mariana & Palau Islands*. There's also a new special rule for a Preliminary Airstrike!

### FREE FRAMES 'HIT THE BEACH' ..... 88

Taking inspiration from this month's free US Marines frame, along with Neil Roberts's 'Hit the Beach' cover art, James has created a set of models landing in the Pacific.

### HOW TO ... BUILD AN IRISH ROUND TOWER ..... 92

Turn a Pringles tube into a model of an Irish Round Tower! Glenn Clarke show us how.

### THEME: HIT THE BEACH (MAT) ..... 96

If you want your wargames figures to go hitting the beach, you are going to need some beach to hit - we look at the ready-made options available.

### LITTLE BIG HORN - FROM BOARD TO BATTLEMAT ..... 98

John Hart takes a trip down Memory Lane, turning a much-loved childhood boardgame into a retro wargame.



▲ WARGAMING CRÉCY ..... 60



▲ THE BRITISH INVASION OF EGYPT, 1801 ..... 68



▲ HOW TO ... BUILD AN AFGHAN GATEHOUSE AND WALL ..... 76



▲ ANGUAR ISLAND AMPHIBIOUS INFANTRY, 1944 ..... 82

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# QUICK FIRE!

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

## HOW SMALL BALLS MADE ME A BETTER PAINTER

By Bill Witthans ([historicalhobbies.com](http://historicalhobbies.com))

Being a painter for over 30 years and reaching a level some consider to be pretty good, I've learned that being a decent painter comes through a combination of both talent and time. It takes time to develop your talent and then applying the talent is dependent on the time you have to paint! Simply, you can have plenty of talent but without the time to apply that talent your mini will not look as good as it could.

So, while constantly trying to expand and improve my painting 'talent' I'm also always looking for ways to speed up the process. Better work bench layout, improved lighting, cleaning and priming, are all areas where saving time is possible. One I looked into recently was the time I spend stirring, shaking, and mixing up my paint bottles before use, especially those seldom used or old bottles.

My collection of paints has become large and frankly valuable. Some of my paints get limited use and this can lead to a settling or separation in the bottle's contents. Stirring, shaking, and mixing up paints before use is a must and I have started using a little trick to make it easier. This is not a new trick, it's one that has been around for many years, primarily used by the 'rattle' or spray can manufacturers where they put a marble or two in to increase the mixing action and reduce the time and effort needed.

Miniature painters can do the same by putting a few small marbles, beads, BBs or steel bearings into our paint pots. I've found that small stainless steel bearings of  $\frac{3}{16}$  to  $\frac{1}{4}$  inch (5mm to 8mm) work the best for me. The key is non-rusting/corrosion material or you risk ruining your precious paints. I use one of each size in my bottle or tin as I've found the difference in size and weight produces an excellent mixing action. I chose Stainless Steel because it is unlikely to react to most paint types, including lacquers.

Stainless Steel balls are sold by some hobby stores and can be found online and come pretty cheap. You don't need high end balls!



### Top tips:

- Don't forget to remove your old balls when you switch from an empty bottle to a new one.
- Be careful with glass bottles and thin paint (such as washes) as a heavy marble or bearings could shatter the glass. In this case more but smaller balls will work better and be safer.
- You don't need to add them to every bottle immediately, I put them in paints as I use them and will also fill a few additional bottles during a paint session.

Now go save some time!



**BRITISH TANKS IN A FLASH!**

**By James Glen**

I've been painting Battlefront WW3 *Team Yankee* kits recently, from the new British Starter Force. I've painted up the Challengers, Chieftains and Warriors using a quick, simple but effective scheme.

A spray basecoat of Army Painter Army Green does a lot of the work, then the camo is painted in with MIG Ammo NATO Black, followed by a wash of Reikland Fleshshade.

I follow this with a drybrush of Death Guard Green and a line wash of Army Painter Quickshade Dark Tone. This gives a lot of depth and form to these sharp edged, detailed models.

Tracks were painted with Corvus Black, which gives a black-grey finish to them. Finally, a heavy drybrush of Vallejo Light Mud along the treads, bottom edge and rear quarters of the bazooka skirts brings a touch of battlefield realism.



**MORE QUICK FIRE! PLEASE!**

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

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

Send your emails to:  
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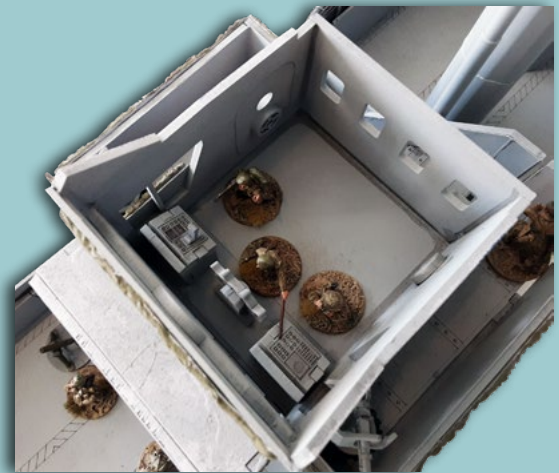
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## FROM CARGO SHIP TO FIGHTING SHIP

By Adam Dews

For a few years I've wanted to make HMS *Campbeltown* and after watching Little TV's "Bolt Action St. Nazaire Wargame" video I was further inspired. Seeing photos of fellow modeller Vicente Vidal Sarrio's superb gaming board was the final push - I bought the Pen & Sword book *Operation Chariot, The Raid on St. Nazaire* by Jon Cooksey and the project was underway.

HMS *Campbeltown* is a gaming board centrepiece, with interiors to battle through. HMS *Campbeltown* is known for the raid on St. Nazaire's dry dock (Operation Chariot) and was originally USS *Buchanan*, before becoming a Royal Navy ship and being renamed.



Above: Detail of the bridge.

### THE BITS

I scoured the internet for the main body of the ship and settled on the cost-effective TT Combat Cargo Ship. I didn't fancy having to scratch build the whole thing and with this laser cut kit I didn't have to! Here are all the bits I used on this project:

1. TT Combat Cargo Ship and three Cargo Ship Expansion kits – I also used the deck accessories that come with it.
2. Mount board (available at art shops) – For the Hull / deck superstructure and 20mm gun shields.
3. Corrugated carboard – To make the bow internal structure.
4. Carboard tubes (from tin foil rolls) – To make gun platform towers.
5. Plastic jar lids (from curry spice jars) – To make gun platforms.
6. Plastic tubes (I used the legs from a kitchen cupboard as I was doing a complete kitchen refit!) – For the ship's funnels.
7. Northstar Miniatures Pulp Era Adventures Light Deck Weapon – for the main deck gun.
8. Spares from my spares box – for the 20mm cannons.
9. Anyscale Models Dinghy/Assault Boat – for the life rafts.
10. Air drying clay – for the splinter mats on the outside of the bridge.
11. MDF and carboard – for the hull base.
12. Various paints and glues (including Mod Podge).





### THE BUILD

Once the ship was laid out, I made a template for the bow to turn the TT Combat kit from an ocean-going blunt nose cargo ship to an ocean-going warship. Using corrugated cardboard and hot glue I built up the bow then clad it in mount board.

Moving along the ship, bow to stern, I clad the rest of the ship in the mount board to increase the hull height and add protection for the commandos and Navy troops aboard. This included the addition of the air-drying clay, rolled out and moulded to represent splinter mats on the outside of the bridge.

The only large part I had to fabricate after refining the hull and hull base was the aft deck house, which included two gun platforms. This was made with mount card and a couple of industrial panels from my bits box.

Before painting all of the cardboard was coated in Mod Podge. I know this is an expensive way to coat it, however I've had some bad results with PVA glue causing card to wrinkle, so I didn't want to ruin hours of hard work!

### PAINTING

With this being a Navy ship painting was quite standard.

The stand/base is a simple black to draw attention to the model and the main hull was sprayed with grey primer (inside the bridge and storeroom as well) then brush painted with a tester pot of light grey emulsion. This is a great way to keep costs down on large models.

HMS *Campbeltown* was painted originally for the raid in 'Mountbatten, Plymouth Pink'. This off-pink colour was supposed to make the ship more difficult to see; I mixed up some tester pots and very lightly sponged this subtly on the hull, as I didn't want to end up with a pink ship. I then added a deep navy blue with the sponge to help break up the large areas of grey. The splinter mats were then painted with Citadel Death World Green before everything was then given a darker wash in the recesses to add definition.

### WHAT'S NEXT?

I think this turned out well and is a great centre piece for a wargaming board, or as a gaming piece for a boarding raid or skirmish in its own right. But I'm probably not done! The dockside, including the pumping house, south winding house, the dry dock gate (both complete and rammed), and the factory buildings in the immediate vicinity are calling out to me.

*Below: Detail of the interior.*



*Right: Detail of the splinter mats.*

## FROM HUMBLE BEGINNINGS ...

By Stephen M.

When you first start painting, “you suck!” is not the advice you’re going to want. After putting down your first blotchy base coat and highlights thicker than a good gravy, you’re going to know this already and might seek a little motivation instead.

However, when discussing newbie painting, I’ve come to appreciate people saying, “you suck!” I wish someone had done the same to me when I first started. It sounds a bit cruel, but we all sucked once. It’s a universal truth that our first attempt is going to be pretty bad - we haven’t developed the brush control, the paint thinning experience, or an eye for how shading works on small objects yet. These are all skills you develop as you paint more, learn not to repeat your mistakes, and grow as an artist.

Every good painter has their history of bad paint jobs, many of them building blocks in developing a library of skills that have grown from those early failures. A bad dry-brush on one model can evolve into the perfect weathering for a tank later down the road. A library of failures is a great learning tool.

Telling people their first paint job is fantastic (if it’s not) or giving vague feedback like “thin your paint like milk” isn’t helping them develop their library of mistakes. If people only applaud a poor job it may drive a painter to keep doing that same poor job. Admitting we all sucked when we first started and that we grew from novices into experts (or at least experienced painters) gives a new painter a realistic perspective on where they’re heading. They may never want to get to the top tier of painting, but a little honesty goes a long way in moving beyond terrible into some nicely painted toy soldiers.

On the flip side, I don’t want expert painters to lose sight of where they came from and turn into malicious jerks bullying newbies because they’re “just being honest”. At least one of the first ten models you paint should never leave your collection. That badly painted Space Marine or man-at-arms should always remain handy, to slap you down when your ego gets a bit bloated.

You may be a non-metallic metals expert now, but you slopped paint on with a brush far too big once, you tried lime green and blood red colour schemes, you left chasms of grey plastic visible in the recesses. When you switch genres or try a new type of model you may be right back to sucking again, thinned paint or not. Camouflage is difficult to paint on small models, horses can give people fits, you may get rusty and discover you’ve taken a few steps back.

The important part to remember is that we all suck sometimes, given enough time those paint jobs become things to laugh at, but only after we have become good enough to realize they suck.

### POSSIBLE ALTERNATIVES TO “YOU SUCK!”

There are loads of approaches you can take when giving feedback. While “you suck!” is well justified here by Stephen, it’s always going to be at risk of causing upset, especially if it’s online to someone you don’t know!

Management training has provided us with countless ways to give constructive criticism – most costing thousands and taking up days of training. Here’s the far cheaper, far quicker *Wargames Illustrated* guide!

- Don’t be a jerk – you can point out flaws without making it personal.
- Ask yourself if this might diminish someone’s passion – if you think it might, zip those lips shut.
- Consider a compliment sandwich – the compliment sandwich wraps your tougher constructive criticism in positives. Say something good about the work first, then bring in your constructive criticism, before ending on a final positive.
- Try a softening statement – perhaps even better than the sandwich technique, because it doesn’t have the risk of people just focusing on the positives, this lets the person getting feedback know you care and want them to improve. For example, instead of just “You suck!” try to justify it: “I’m going to say something I wish I had heard when I started painting, it would have helped me get so much better so much faster ... you suck! But we all did, so don’t worry, here’s ways to improve.”



Examples of Stephen’s early models that he checks whenever he needs to remember he sucked.

## ON WITH THE PUNIC WARS

By David Bickley

Back in the October issue of *Wargames Illustrated* I shared some pictures of the Republican Roman Legion I had painted for my Punic Wars Project. With the exception of one Agema Miniatures Tribune they were all sourced from Aventine Miniatures. After completing the Legion I turned first to the supporting cavalry arm. Never numerous in the army organisation of the period I represented the citizen cavalry by two bases of four figures each. I also added a single figure as a commander. The cavalry were mounted on 80mm x 40mm MDF bases from Warbases, while the command figure was mounted on a 40mm round MDF base from the same source. Again the figures were from Aventine Miniatures but I have to confess their multipart nature, two part bodies, separate heads and some arms, almost defeated my aged hands and eyes! No doubt better and younger modellers amongst our number would do much better than I did!



*Above: Supporting cavalry and commander.*



*Above: Skirmishers - Balearic slingers.*

After completing the cavalry I wanted to work on something which was a little more suited to my mediocre talents as a modeller and painter, so I next tackled several bases of lightly armed skirmish figures including Balearic slingers, archers and javelin armed levy. My reasoning in choosing these for the next stage was that they could happily be deployed by both my Republican Romans and by my Carthaginian army, when I got around to them!

Once again I sourced my figures from Aventine Miniatures. I have found their figure ranges very painter friendly and needing very minimal cleaning up before spray undercoating, mostly just smoothing out casting runs from beneath the bases and the odd small intrusion behind sword scabbards, the latter possibly the result of wear in the production moulds. The service from Aventine has also proved to be first class, with immediate order confirmation by email followed by a progress email and finally a message when the order has been posted.



*Above: Skirmishers - archers.*

Other, bigger companies might take note here! For the above bases of skirmishers I chose quite muted colour schemes, at least for the archers and slingers. For the javelin armed levy I chose to use mostly whites rather than the same red scheme as for the Roman Legio VI, reasoning that they could be added to the bases of velites if the need arose in a game without spoiling the overall look of the army. With the completion of these elements my initial orders were all painted.



*Above: Javelin armed levy.*

Next up would be figures for the start of the Carthaginian army. Like its cosmopolitan historical predecessor these would be sourced from a variety of manufacturers, though the veteran infantry and southern Italian hoplites would be from Aventine Miniatures once more.

# OBSERVATION POST

NEW AND FORTHCOMING 'WARGAMES STUFF'  
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## RULES, SUPPLEMENTS & FIGURES

### BATTLEFRONT: WORLD WAR THREE THE COMPLETE STARTER SET UNBOXING

A new Starter Set from Battlefront is always a reason to be cheerful, both for the established player, of in this case *Team Yankee*, and for the newbie. For the former it represents a great value way of getting hold of more models, and for the latter, a clear inroad into a new hobby or period.

Lifting the lid on *World War Three. The Complete Starter Set* we are met by sixteen tanks frames. The Complete Starter Set is all about tanks (and a few Infantry Fighting Vehicles), some old in the form of Soviet T-64s and US Abrams but some brand spanking new in the form of four T-80s and two BMP-3s – the first time and place these last six frames have been seen anywhere and all to the very high standards of design and production we have come to expect from Battlefront. Team Yankee tread heads will be interested to learn the rules for the T-80 feature ERA or Explosive Reactive Armour, which as the rules state make the tanks “even more survivable.”

Plastic frames of tanks commanders are also included for that classic *Flames of War* ‘out the hatch, even when on the attack’ look. And then we get into the printed matter, firstly in the form of the ‘Start Here’ guide which introduces new players to the different vehicles of the two forces, with stats and assembly instructions. And then the *World War Three Team Yankee A5* rulebook – the cut down version of the 2019 hardback edition of the rules. There are also dice and Unit Cards relevant to all the vehicles in the set.

For those *World War Three Team Yankee* players who are looking to extend their forces, the price of this set is probably key, so you will be pleased to hear it retails at only £35 or \$50 US Dollars for the lot, making your new T-80s and even old Abrams incredibly tempting, with a free A5 rulebook to boot.



### UNBOXINGS, FLIPTHROUGHS AND SPINS

You will notice that our *Observation Post* features sometimes include 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 some of 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](http://wargamesillustrated.net)



## PLASTIC SOLDIER COMPANY: EARLY IMPERIAL ROMAN ARMY AND GALLIC ARMY BOXED SETS

### UNBOXING

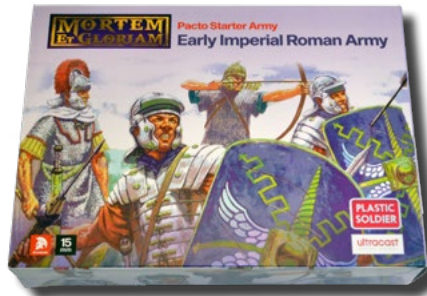
We are diving into the latest boxed sets from The Plastic Soldier Company, designed to provide purpose made armies for *Mortem et Gloriam*, the popular ancient wargames rules. Each box has enough infantry, cavalry, and light infantry within to create a starter army for the smallest level of MeG games, but these models can obviously be used by anyone wargaming with 15mm Ancients.

The sculpts are based on a previous range of metal miniatures produced by Corvus Belli and are now being released in Ultracast under license.

### THE EARLY IMPERIAL ROMANS

This box contains:

- 3 command (mounted)
- 6 command (on foot)
- 14 veteran legionary infantry
- 28 legionary infantry
- 12 auxiliary infantry
- 12 cavalry



The command figures consist of an officer, standard and musician, with nice detail on the signifer's wolf pelt. The veteran legionaries are in advancing poses, shield up, gladius drawn and wearing the iconic *lorica segmentata* armour. The regular infantry are in a standing pose, carrying their pila and rectangular scutum shields.

The auxilia are carrying oval shields and gladius and are wearing mail and trousers, with the cavalry similarly dressed but carrying spears. These are all nice sculpts with an impressive amount of detail for 15mm. There are at least two variations of each troop type, so it is possible to vary the look of your units.

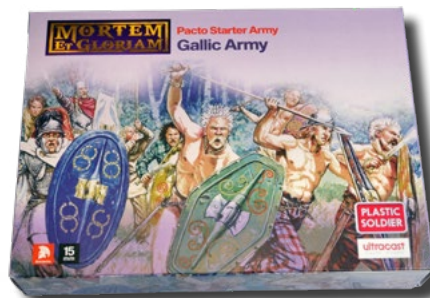
Right: Early Imperial Romans.



### THE GALLIC ARMY

This box contains:

- 3 mounted command
- 7 foot command
- 21 Soldurii/noble infantry
- 42 warrior infantry
- 6 noble cavalry
- 12 unarmoured cavalry
- 4 slinger infantry
- 4 javelin infantry



The mounted command consists of a General, standard bearer and musician, whilst the odd numbered foot command has three standards, three generals and a further General wearing an impressive cape. There is a good mix of poses, arms and armour within each troop type, which will allow you to create an irregular warband look to your army. Even the four slingers have three different poses, whilst all four javelin men are also differently posed.

Within the miniatures there are some real characters, including the bare-chested commander, who is displaying his beer belly, or the warriors holding severed heads. Again, all these figures are nicely posed and have a great deal of detail; nothing seems to have been lost by releasing the Corvus Belli range in Ultracast.

### ABOUT ULTRACAST

Ultracast itself has pros and cons. The pros are that it looks like hard plastic but, if bent, will spring back into its original shape. Also, paint should not flake off as it often does on soft plastic miniatures. Some of the poses mean that the figures will not stand up once cut from the sprues but this should not be an issue, as they will almost certainly be glued to bases.

The only problem I found was that occasionally there was some prominent flash on the miniatures that, because Ultracast is so strong, took a really sharp knife and some patience to get off!

Whatever you may think about Ultracast, at £35 each, these boxes represent good value for money. The diverse and high-quality contents make them an ideal option for someone who wants to quickly put together an ancient army.



Above: Gallic cavalry.

## BATTLEGROUP: PACIFIC WAR

### FLIPTHROUGH

*Battlegroup Pacific War* by Plastic Soldier Company is a 204 page hardback with six additional pages of removable reference material, it covers the whole World War Two Pacific campaign from start to finish. Thirteen chapters provide you with a history overview, new rules, scenarios, and army lists for the combatants. The book is further divided between the island-hopping US experience and the jungle foot-slog of the British and Commonwealth forces.

First up the book provides a history of the Pacific War - a comprehensible synopsis of the overall progress of the war. As well as a standard narrative it has small box outs that highlight some interesting aspects of the campaign. The Alamo Scouts and Private Kiyoshi Kamiko being two that stood out.

After the history lesson comes the first of the game additions - special rules that apply to the Pacific War. This section is named Downfall, after the Operation to take the Japanese home islands. It is here that the Japanese lack of material but surfeit of bravery is modelled, from the Banzai Charge to the Love for Emperor - which allows the Japanese player extra Beyond the Call of Duty rolls. Japanese models will often need to be rooted out to a man while the Allied player is trying to cope with less than eager War Weary troops.

Of course it wouldn't be the Pacific theatre without an Amphibious Assault or several! These kinds of scenarios are more prevalent here than any other campaign book and there's a lot to digest in a very short space in the book - the amphibious assault rules being designed to work with the existing rules rather than replace them. One stand out point is that swimming infantry are in real danger of taking casualties and players should note they will lose all special weapons other than small arms.

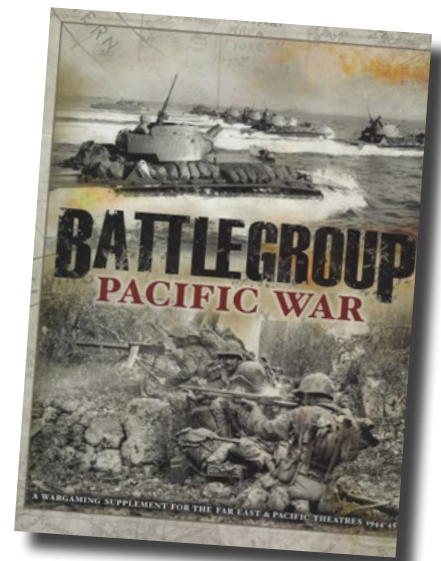
The shortest section of the book details the new counters. There are three new ones that trigger effects for the Japanese player. Two of these, the Anti-Tank Booby Trap and Banzai, are of some benefit to the Japanese player. The other affects the Japanese off board artillery and the Japanese supply problems that severely affected their whole war.

At page 54 we begin the Army lists intro, and we note that the Japanese player is allowed a maximum of nine platoons in a battalion sized game, have fun moving those around!

Of the army lists themselves the Imperial Japanese Army is up first. Beginning with a discussion of the forces and equipment used, we then move onto the army lists proper.

This is split between the Japanese Infantry Division (with adjustments for Burma actions) and the Japanese Island Garrison. Both have access to lots of defences, with the Island Garrison getting some extra coastal ones to make things even trickier. The Last Remnant Platoon is here with the infamous unarmed squads, but they can only be taken if you have taken the HQ option of *Kofuku Shinai*. Interestingly you won't know how many troops you have in the unarmed squads until the start of the game as you roll 2D6 for each squad.

Hot on the heels of the Japanese (in more ways than one) are the US,. Following the same format as the Japanese list there is discussion of the Army and US Marines along with their equipment. After this the first list is the US Marines and the Fire Team structure which is very interesting, giving the Marine player a lot more flexibility in roles and equipment than most infantry get. The Infantry Division doesn't get as much flexibility, but does get access to a self-propelled howitzer which will be very useful for clearing holes.



Terrain is covered next, with descriptions of the various types of terrain that can be expected to be found in the Pacific including the famous jungle and infamous coral outcrops. Your battles will be fought over some very difficult terrain at times, yet also might be devoid of any cover when attacking from the beach.

All that terrain is going to be used in the following scenarios: five in all, detailing actions from the Pacific War. There are two from Peleliu, two from Okinawa, and a generic amphibious assault scenario. The historical ones include suggested forces, while the Amphibious Assault scenario provides some extra rules for assaulting via the beach. This final scenario could easily be adapted for other theatres, and any what-ifs you wish to fight. And remember at the start of the war it was the Japanese invading, not the US!

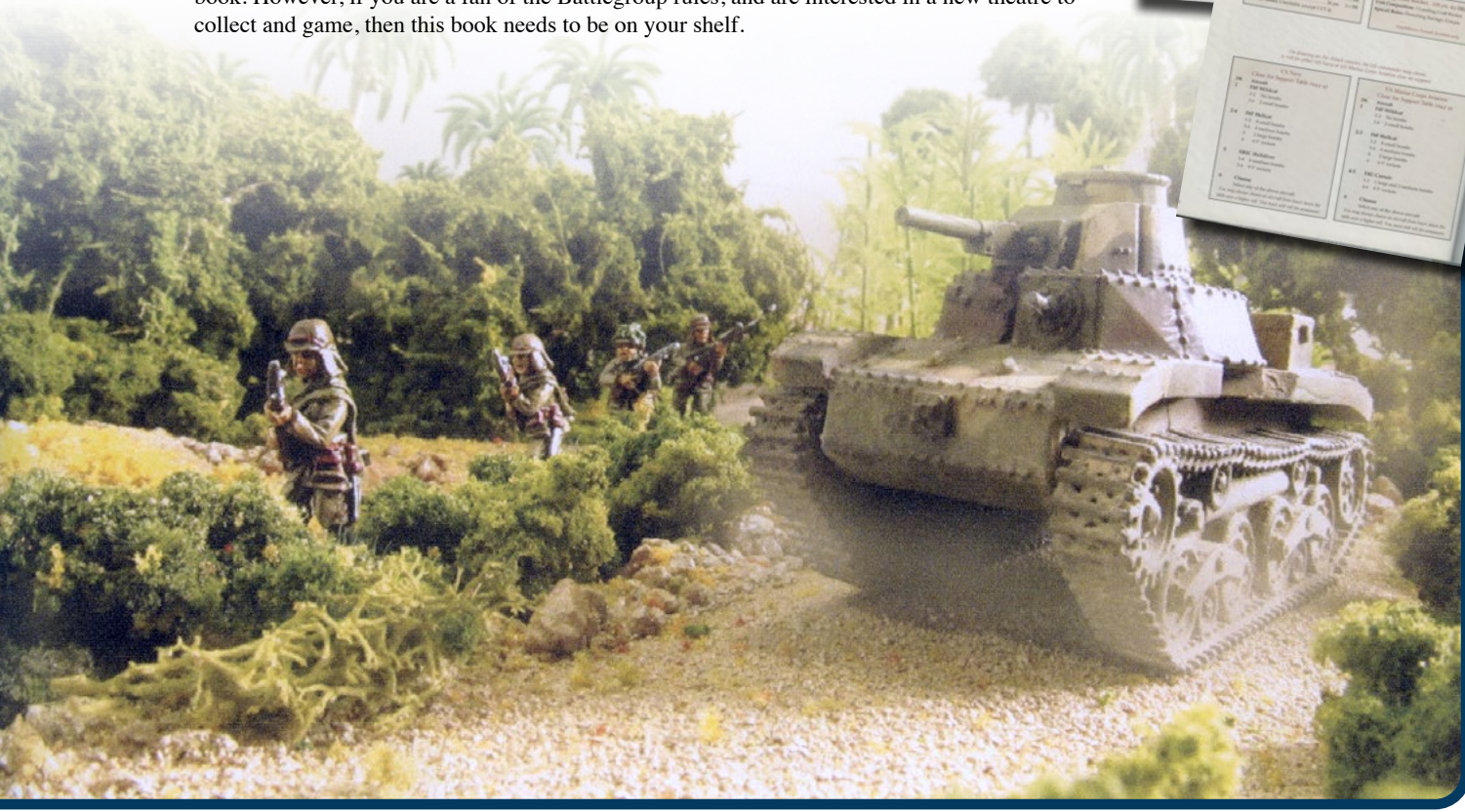
You may have wondered where the rest of the Allies are and we now get to Burma, with a potted history of what went on from 1944. Sadly, the earlier fighting is not covered.

The Army Lists start in 1944 as well. There are Gurkhas and Veteran Assault troops if you want to add them. And there are adjustments on the final two pages of the Army List for fielding an Aussie themed force, like the Aussie Infantry Platoon - which surprisingly doesn't have a Veteran option.

Almost at the end we have the Appendix, which is more a series of appendices. These cover the various bits of equipment the combatants used. Tanks, guns, aircraft - they are all here. And it is here you notice where the Japanese had their deficiencies - their armour is certainly the worst of the three forces.

The book concludes with six pages of pull out sheets which provide you with vehicle cards for easy reference, tokens for use in the game and a card reference sheet. I would laminate the reference sheet for longevity as I'm not sure how long the tokens will stand up to use. One small error is the use of "British Small Arms" on the Japanese players pull out sheet, although I am sure we can find evidence of the British using a Type 96 LMG somewhere!

Overall this is a comprehensive very well-researched book, Warwick Kinrade certainly knows his stuff. It does seem somewhat skewed towards the US Marines Corps, even though the Army did more of the fighting. And I would have liked to have seen Chinese information to cover that part of the Eastern fighting, especially as they are unlikely to get their own campaign book. However, if you are a fan of the Battlegroup rules, and are interested in a new theatre to collect and game, then this book needs to be on your shelf.





Above: One of the sheets before punching out the troops.

## WOFUN: RENAISSANCE

Renaissance Italy is the latest battle ground for Romanian company WoFun. They are continuing their mammoth project of converting all the Peter Dennis paper soldiers to plastic, printing them pre-cut on 2mm thick clear acrylic sheet.

The new range contains 35 sheets of figures covering all the different troop types for Imperialist, French, Italian, Spanish and Swiss armies of the time including artillery and such exotica as sword and buckler men and Stradiot light cavalry.

A typical sheet contains approximately 40 infantry or 20+ cavalry, and costs 14.50 euros (slot-in MDF bases are available as optional extras). WoFun sell them as complete collections, individual sheets or Starter Packs (two small armies, with a set of simple rules by Andy Callan). All orders are print-on-demand and can be tailored to customers' requirements.

If you could never face painting all those 28mm Landsknechts, now you can have your wargames army painted by Peter Dennis.



## CRUSADER MINIATURES: DARK AGE MERCENARIES

### SPINS

The Gripping Beast boys coined the phrase "Generic Hairies" when they released their plastic 'Dark Age Warriors' box set a few years ago and I would say this pack of six figures soon to be released by Crusader Miniatures also match that description.

Fitting seamlessly into several different Dark Ages armies or warbands these six warriors would also make a nice addition to your SAGA 'Swords for Hire'. Four of the models wield a two-handed axe as their main weapon, whilst one is bow- and the other sword-armed. Most of the figures also carry a second weapon in the form of a sword. Two of the warriors are wearing mail, with all having a classic Viking 'winter collection' look to their clothing.

All nice sculpts and casts and fitting well with other figures in the Crusader Miniatures range as well as those of many other modern manufacturers e.g. Gripping Beast and Warlord.





## WARLORD GAMES: WARLORDS OF EREHWON - DAIMYO & RETINUE AND ONI OGRES

### SPINS

We don't get to talk about the stuff that lurks in the 'Other Games' section of Warlord Games' website as much as we'd like, so this is a real treat - especially when the figures are as nice as these!

First up we'll look at the more fantastical models - the Oni Ogres. Three metal models and their 40mm plastic bases are included in the £18 (\$24 US) set. Though the range is 28mm scale these are bulky, tall models, close to 40mm from base to eyeline. That makes the £6 (\$8 US) per-model price tag rather good value.



Above: Oni Ogres.

We really like these designs - based on the Oni of Japanese folklore they are clearly fantastical models, but they are firmly rooted in the cultural history of real-world Japan too. All the elements you'd expect from these *yōkai* are present - horns, crushing *kanabō* clubs, and (in Warlord's studio scheme) loincloths of tiger pelt. They feel weighty and dangerous without being hulking.

Two are single part models while one has arms which are easily fixed in place to make for a slightly more dynamic pose.



Above: Daimyō and Retinue.

Not to sound like a broken record here, but we really like these designs too! Unlike the Oni Ogres there's good crossover potential and these could nicely fit into a force for *Test of Honour*. In fact, with the quality of miniatures across that range and the more historically accurate offerings from the *Warlords of Erehwon* Samurai range fans of wargaming in feudal Japan have never had it better!

What we really like about these models is they just feel right. They look dangerous but in a realistic way (at least to the eyes of an interested amateur in sword fighting). The sword positions and stances are largely practical and strong rather than some wild dramatic flailing strike. It brings gravitas and controlled danger to them.

At less than £4 each (\$5.50 US) these are decent value too and given some brush attention from a capable painter will look outstanding.



Above: The unpainted Oni Ogre and Daimyō.

## GRINGO 40S - VIET CONG FEMALE SOLDIERS

### SPINS

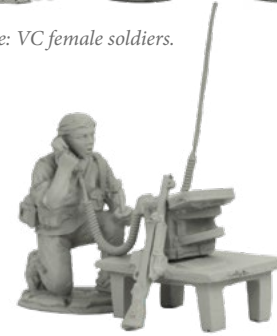
These 28mm metal models are part of Gringo 40s Vietnam War 1968 range, cast to a good quality, representing some of the VC's numerous female soldiers. The three basic VC are cast as one-piece models, armed with the five-shot, bolt action, Mosin-Nagant rifles that were common in the Viet Cong. Two are at different paces of advance while another is reloading. It's great to have diverse options to add to the VC and these are fine quality, combat ready sculpts at the very reasonable price of £1.75 (\$2.25 US) each.

The final model, the VC/NVA Radio Operator, has a fair few bits! She is a two-piece miniature while the table and radio element she is crouched by is made of six different pieces – the table, rifle, radio, lid, aerial and cable. We drilled a pin hole to make the aerial connection more secure, but the overall build isn't too bad – maybe a bit fiddly for those with larger hands. If you're one of those people we recommend tweezers to get the parts in place.

The Radio Operator is a more expensive kit at £3.95 (\$5.00 US) but for that you get a mini diorama of the operator taking call notes while using her Type 63 backpack radio placed onto the map table. A great piece for adding detail and character to your army, painting as a display model or, perhaps, the inspiration for starting a VC collection.



Above: VC female soldiers.



Above: VC/NVA Radio Operator.



## PSC: BRITANNIA BOARDGAME

### UNBOXING

It's not often we review boardgames in Observation Post, but we are going to take a look at *Britannia* by Plastic Soldier Company for two reasons 1) It's by PSC who are in the main a Wargames company and 2) It's really, really good, oh and (3) it's about war.

This version of *Britannia* is the third incarnation of the game, but the first to include two versions of the game; Classic and Duel Britannia. The rules for both are contained in the weighty 58-page rulebook – you will gather *Britannia* isn't a game for the faint hearted!

Four players are required for the classic game (more on Duel Britannia later), with each player controlling several different nations which come and go during the course of a game. When a nation is active it's controlling player

scores victory points for achieving certain objectives. These are mainly in the form of taking and holding land, but can also include destroying opposing armies, becoming king, or building forts.

Each of the 16 turns of the game represents a number of years, in certain years/turns invasions will bring different nations into play. For example in turn six 430 – 485AD there is a Major Invasion of Saxons led by Aelle (coincidentally, see our article on page 38) who begins in the Frisian Sea and (hopefully) sweeps across the land destroying enemies, taking land, securing a base for future expansion and scoring points for the player who controls the Saxons. The same player had previously controlled the Celtic Brigantes, Irish, and will later control the Norsemen.

The genius of *Britannia* is that the game keeps everyone involved by mirroring the rise and fall of the nations of early medieval Britain and whilst some nations like the Romans or Normans score players big points, smaller nations e.g. the Caledonians or Jutes, can only ever provide a player with a small number of points.

It's a ridiculously ambitious subject for any boardgame to tackle and you have to applaud the designer for trying, let alone succeeding.

Don't expect to pick up all the rules on your first or even second game. But you can do a mini fist pump in your third game when, for example, you remember that the Norwegians gain "one additional reinforcing army in the North Sea for each area they occupy"...

As well as the rules for Classic Britannia - which remain pretty much unchanged from the second edition – there are also 14 pages of rules for Duel Britannia.

Duel Britannia is a new way of playing *Britannia*, designed specifically for two players and taking significantly less time to play than the classic version - with a playing time of around two rather than five hours.

The rules are very similar, but significantly, the period covered in 'Duel' is 350 to 1050AD, so there's no Roman or Norman invasions, and only 13 turns.

The rulebook concludes with a relevant 'Historical Notes' section – so you can read up (for example) on exactly why the Welsh get so many points for taking York in turn 8 or 9!

The game comes with several play sheets which contain information concerning scoring, the order of play and the Timeline. You will need these close at hand at all times as they are your guide to what you score points for and when.

The game board is a splendid piece of kit – both durable and fantastically illustrated – showing on one side the expanse of Britain from Cornwall to Orkney and on the other the Duel Britannia board, which includes Ireland. I had feared that the inclusion of miniatures, as opposed to tokens, in this version of the game would mean that the board would be too crowded, but my first game on this expansive board allayed those fears.

As well as all the dice you need to play, the game also includes 210 plastic miniatures, representing the infantry, cavalry and leaders of the different nations, resplendent in purple, red, black and blue. This is an innovation for *Britannia* 3rd edition, previous versions had only featured card tokens.

Designed by wargames figure sculptor Bob Naismith these are great little models with plenty of character whilst remaining nice tough playing pieces. We can forgive the manufacturers for making (for example) the Irish and Scots the same figure in different coloured plastic if we consider the cost involved in the production.

Hurray for the return of *Britannia* I say! It's a great game - a fine epic mix of fun and endurance test.



No matter what the manufacturers say you're doing well if you can get a game of Classic finished in less than five hours, but it's worth it. You really do feel the history of Britain opening up as you play the game, or at least the bits where people are hitting each other with swords and spears. And every game tells a different story leaving you thinking "if only I had done this, rather than that" which is the measure of a good game in my book.

Well done to PSC for breathing new life into this much loved game.

### DIDN'T WE HAVE A LOVELY TIME THE DAY WE INVADIED BRITAIN?

By DAN FAULCONBRIDGE

What could be better than four like-minded individuals spending five hours drinking, eating and playing out the history of Dark Age Britain in the form of dice rolling and pushing miniature figurines? Turns out nothing.

For our review playtest of Britannia that's exactly what myself and my muckers, Rick Priestley, John Stallard and Pete Brown did. And what fun we had.

As the only one of our quartet who had any idea how to play I took on the "most complicated" nation in the form of the Romans. Pete began with the Brigantes (northern Celts), Rick the Welsh and John the Belgae (southern Celts). Over the course of the next five hours the story of Britain was played out before us on the superbly illustrated map board. Several rules were ignored. ("Let's not bother with tribes submitting to Rome, that sounds too complicated"). Several rules were missed ("oh, the Saxons can build forts!") and several rules were not fully understood (Says Rick: "so if I'm a raider does that mean I can't land?"). Says I: "yes, that's definitely the case". Says Rick: "so how is it I get points for occupying territory then?" Says I: "... never mind that. Right, who's turn is it next?")

Along with the rules machinations there is the added danger of 50+ year olds struggling with similarly coloured pieces in a dimly lit room – John: "Rick why are you moving the Picts, you're not the Picts?" Rick: "I thought they were the Caledonians, these pieces are black aren't they?" Everyone: "No, they're blue!" And just as deadly as the rules pitfalls are the dangers of distractions in the form of funny videos being What's App'd and jokes about a Chinaman's favourite Cliff Richard song.

All that aside the game rolled along at a jolly pace and waves of Irish, Scots, Angles, Jutes, Danes and more rose and fell as the evening wore on. Before finally, in Turn 16, 1066, the menacing blue miniatures of the Norman invasion force crossed the Channel and the purple Norwegians led by Harald Hardrada landed in East Yorkshire. The Saxon defence of England led by Harold Godwinson/Pete Brown turned out to be one unit of Saxons cowering in 'Downlands', whilst John's Normans and my Norwegians squared up against each other somewhere north of London. Battle was met and mutual destruction was the result.

At the climax of our Britannia story we were left with decimated Norwegians, a Norman conquest that failed to reach beyond Watford Gap, a Saxon England that amounted to one 'square' and a Wales that extended as far as present day Birmingham, all of which led to a victory for the 'blue player' - John Stallard. He had valiantly led his Belgae, Picts, Angles and Normans with his familiar war cry of "I haven't got a clue what's going on!" to victory. And we all agreed we'd spent a delightful evening battling for Blighty, before heading home to bed.



Left to right: Rick Priestley, John Stallard and Pete Brown, gaming responsibly with glasses of water, Ribena and shandy respectively.

# FULL PAPER JACKET

## BOOK PREVIEWS FOR THE BUSY WARGAMER

BY NEIL SMITH

Researching this month's books reminded me how wargaming is a wonderfully broad hobby. At its heart, wargaming is playing with toy soldiers, but that almost demeans how much effort goes into just getting them onto the table to fight recognizable battles. Beneath that work is the research required to give our games meaning, which in itself has multiple avenues we can navigate to achieve our understanding. With that in mind, this month's books are an eclectic mix, but all of them are useful in one way or another for what we do.



### SWORDS & SPEARS

When we think about the Romans, we tend not to look to the East. But, as Lee Fratantuono reminds us in *Roman Conquests: Mesopotamia & Arabia* (Pen & Sword), we are missing out on a lot of action, and unlike most of their battles in the West, the Romans did not have it all their own way. Arabs, Parthians, and later the Sassanids all gave Rome major headaches on its eastern frontier. They also had colourful armies that look great on the table and will give you a fighting chance against the mighty legions.

The mediaeval world is our next stop, but we remain in the East with Brian Todd Carey and Joshua Allfree's overview of *Warfare in the Age of Crusades: The Latin East* (Pen & Sword). As with the Romans, and earlier into the Hellenistic and Greek periods, the clash between Western and Eastern modes of warfare provides opportunities for great wargames.

Carey's books can be a bit hit or miss, but he generally gets us close enough to the starting line for a wargaming project with sufficient background knowledge to know what we are doing and why.

By the 15th Century, the idea of a Crusade had become thoroughly corrupted into becoming almost any campaign by Christians against the heathen, even Christian heretics. Fighting Muslims was still the main aim, though, as Andrei Pogăciaș highlights in *John Hunyadi and the Late Crusade: A Transylvanian Warlord against the Crescent* (Helion), but the battlefield had changed. This

crusade took place in the Balkans and Eastern Europe with some large set-piece battles against the Ottomans. The latter are quite popular amongst wargamers looking for a colourful Middle Eastern army with many potential enemies, though finding Hunyadi's army might be more difficult: 15mm is probably the scale to go with if this Crusade interests you.

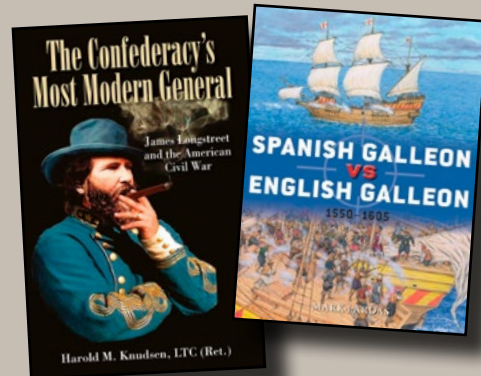
### RENAISSANCE

Our trip into the Renaissance this month takes us out to sea to actions I have never seen wargamed, and I am unsure why that is. The book that prompts that thought is Mark Lardas's *Spanish Galleon vs English Galleon: 1550-1605* (Osprey). This was England's golden age of sail, highlighted by the defeat of the Spanish Armada, but there was also Drake and Raleigh chasing the Spanish galleons around the Caribbean. Lardas delves into how these great ships fought with some famous examples of engagements, which has inspired me to google appropriate models and work out some rules. I will need an Errol Flynn figure though to complete the deal!

### HORSES & MUSKETS

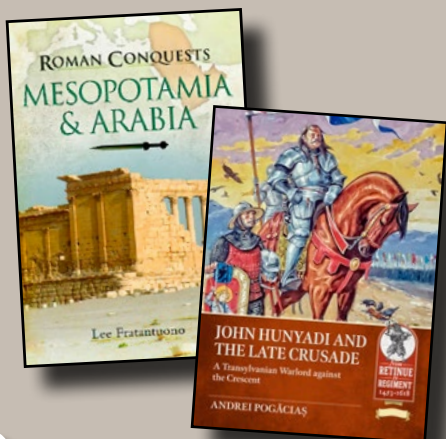
Most American War of Independence wargames focus on the battles between the American 'Patriots' and the British army. The French are usually an adjunct to those at best and often ignored altogether. But, as Norman Desmarais's *The French Campaigns in the American Revolution, 1780-1783: The Diary of Count of Lauberdière, General Rochambeau's Nephew and Aide-de-camp* (Savas Beatie) reveals, the French involvement went much deeper than being mere cheerleaders to the American victory. Reading the Count's diary brings greater appreciation to the French efforts in founding the United States of America. Diaries are also great sources for establishing the background and context for our campaigns and battles, which for those of us at the simulation end of the wargaming spectrum is a major part of why and how we play.

The French are also the subject of our next new release, but in a very different



context. Marek Tadeusz Lalowski and Jonathan North bring us *Polish Eyewitnesses to Napoleon's 1812 Campaign: Advance and Retreat in Russia* (Pen & Sword). Most of us know about this disastrous campaign, launched in pomp and circumstance but ending in drab and dreary defeat a few months later. Less well known is that the campaign kicked-off in Poland and that thousands of Polish soldiers took part. This book uncovers their experiences, often horrific, of the big battles and small skirmishes that sapped the French army's strength. That should inspire new ways of looking at old battles and maybe freshen up some of our Napoleonic wargames.

For the American Civil War this month, we have four books covering command and character. Without those two facets, the ACW might be seen as rather an amateurish affair, as many European officers thought of it at the time, but they are crucial to understanding how the war was fought. We start at the top with Charles Knight's *From Arlington to Appomattox: Robert E. Lee's Civil War, Day by Day, 1861-1865* (Savas Beatie). As the title suggests, we can now follow Lee through the war, gaining valuable insight into his campaigns and battles. If you are not a fan of Lee, you will be interested in Harold Knudsen's *The Confederacy's Most Modern General: James Longstreet and the American Civil War* (Savas Beatie). The ACW certainly was a transitional war from Napoleonic to modern, but how far Longstreet was responsible for that is for you to decide. The opposite of Longstreet is Sean Michael Chick's subject in *Dreams of Victory: General P. G. T. Beauregard in*



*the Civil War* (Savas Beatie). Beauregard drew his inspiration from Napoleon and won significant victories in the ACW. He lost the big one at Shiloh in 1862, however, and his 'interesting' personality does not engender compassion. Stephen Davis's *Into Tennessee and Failure: John Bell Hood* (Mercer University Press) also exposes a thoroughly unlikeable General and one who led the Army of Tennessee into disaster. Taking these books together, you can see that the accusation that ACW wargaming is just blue vs grey and nothing much else founders when playing the commanders historically.

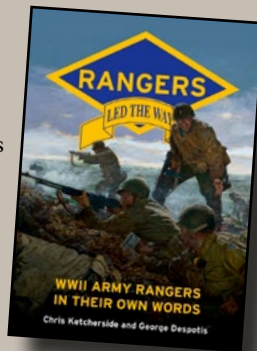
#### WORLD WARS

The French reappear in our World War I books this month. We join them on the offensive with Christina Holstein's *Verdun 1917: The French Hit Back* (Pen & Sword). Yes, 1917! This is not the famous charnel-house battle of the previous year, and it took place after the mutinies in the French Army in May 1917. I cannot see me playing this level of warfare in any scale greater than 6mm, maybe 10mm, but it has possibilities worth exploring. And this book is in the Battleground series, so there are lots of maps and photos to help set things up. Our other publication is unusual in that it focuses on a single location, though one that became synonymous with the American Expeditionary Force in 1918. Richard Merry's *The Great War in the Argonne Forest: French and American Battles, 1914-1918* (Pen & Sword) covers all the battles fought in that great wood. This set my wargaming antennae twitching at the idea that instead of a campaign where the armies are mobile, what if the terrain stayed the same and the armies changed? The Argonne would be perfect for this given the amount of warfare that it has seen over the centuries.



World War II is always the most difficult selection to make for this column. There are just so many new books to choose from, covering such a diverse range of activities. But we have a little extra space this month to squeeze more in than usual in this new format. No matter the era of warfare, I enjoy the recollections of those who fought, be that diaries, letters, or

memoirs. With that in mind, I am looking forward to George Despotis and Chris Ketcherside's *Rangers Led the Way: WWII Army Rangers in Their Own Words* (Schiffer).



That should kick up some useful skirmish scenarios. A single soldier's story is told in *I Marched with Patton: A Firsthand Account of World War II Alongside One of the U.S. Army's Greatest Generals* (William Morrow) by Frank Sisson and Robert Wise. His name was Frank Sisson who did not join up until 1944 but saw some serious fighting in the European campaign. I am curious about this, not just from the wargaming angle, but because the only man I ever met who served under Patton hated him because he did not subscribe to Patton's lust for glory.

Writers are piling on the unit histories for World War II, which is fine with me. We start with a hybrid personal and unit history with the reprinted anniversary edition *From Texas to Rome: Fighting World War II and the Italian Campaign with the 36th Infantry Division* (Savas Beatie) by Fred Walker. Walker commanded the 36th Infantry Division in the highly controversial Italian campaign, which is too often seen as a sideshow when it contained some of the most dramatic fighting of the war. I would love to wargame Anzio, Monte Cassino, and the Rapido River on a big table, and this might be the cue needed for that.

The more usual theatre for wargaming the Americans in Europe is from Normandy to the Rhine, especially if you want to roll out some shiny tanks. To that end, you will not do better than pick up Daniel Bolger's *The Panzer Killers: The Untold Story of a Fighting General and His Spearhead Tank Division's Charge Into the Third Reich* (Dutton). This is the story of Maurice Rose who commanded the 43rd Armored Division from the front as it battered its way into Germany via the D-Day landings and the Battle of the Bulge. Bolger also commanded tanks in combat so provides illuminating insights into how they fight.

Our last book on units this month shows that in November 1944, the Allies still had some hard fighting to do. *All Souls Day: The World War II Battle and Search for a Lost U.S. Battalion* (Potomac) by Joseph Pereira and John Wilson tells the poignant story of a unit of young and inexperienced American soldiers who had been thrown into an assault on the

Belgium-Germany border but were routed in a German counter-attack. Many of them remain unaccounted for. As a wargamer, it is the detailed account of the combat that grabs my attention – too many rules just have clumps of soldiers running around when the reality was quite different. Also, the deteriorating quality of the soldiers on both sides towards the end of the war is worth pondering.

Finally, for WWII, we head out to sea. Simon Read's *The Iron Sea: How the Allies Hunted and Destroyed Hitler's Warships* (Hachette) covers Britain's efforts to destroy Germany's four capital ships - *Scharnhorst*, *Gneisenau*, *Tirpitz*, and *Bismarck* - that threatened to scupper the vital supply convoys to the Soviet Union. Britain sent warplanes and warships after them, sinking three and crippling the *Gneisenau* while in dock. The pursuit of these ships makes for exciting wargames, particularly as co-op games with smaller Royal Navy vessels pitched in against the behemoths. Angus Konstam's *North Cape 1943: The Sinking of the Scharnhorst* (Osprey) serves as an excellent case study in this context in how to sink a battleship. Who could resist that?

#### MODERN

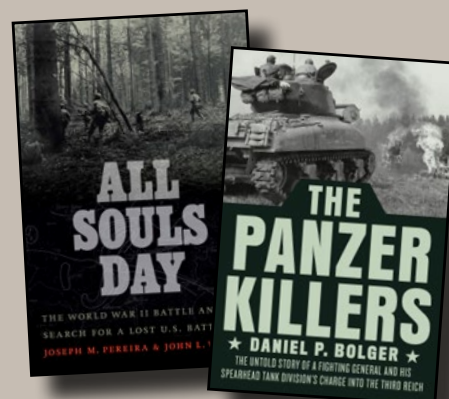
One modern publication of note this month, but it is an important book that also offers opportunities for wargames.



Ben Barry, an ex-Brigadier, provides an overview of the two most critical wars so far in the 21st Century in *Blood, Metal and Dust: How Victory Turned into Defeat in Afghanistan and Iraq* (Osprey).

This is at the operational level, which I haven't seen on a wargames table yet, but it would be interesting and a change from the skirmish games we usually get.

That's your lot for this month. If you have enjoyed these previews, check out my military history reviews on [hamsterwrangler.com/ beating-tsunami/](http://hamsterwrangler.com/ beating-tsunami/).



# WARGAMES<sup>®</sup> 2020 illustrated Awards

AS VOTED FOR BY YOU

It's that time of the year again. We're asking for your votes for the 2020 *Wargames Illustrated* Awards. Which companies, rules, accessories, games and models in our illustrious hobby are worthy of your tick in the box?

Not only will the award winners receive a no expense spared trophy, which (from a distance) looks like it is made from crystal, they will be able to display the covered Wi Award crest on their website and can spend the whole of 2021 walking with their heads held high in the knowledge that they have been voted 'best of the best' by thousands of fellow hobbyists.



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

1. Best Wargames Rules/Game
2. Best Miniature Manufacturer
3. Best Range of Miniatures
4. Best Wargames Terrain, Accessory or Building Manufacturer
5. Best Customer Service (from any business within the hobby)
6. Best New Rules/Game (2020)
7. Best Issue of *Wargames Illustrated* (2020) - *No award for this one - just interested!*
8. Best *Wargames Illustrated* Article (2020) - *Award goes to the contributor concerned.*



You can vote in any one of four ways -

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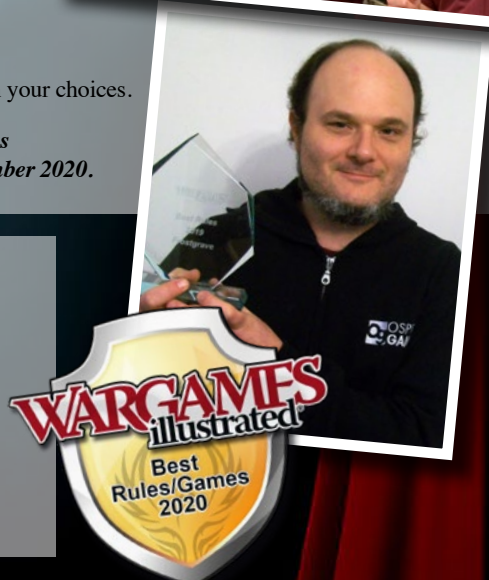
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*Only one vote allowed per person. You can vote for any or all categories (just leave off any categories you don't want to vote in). Voting closes 1st December 2020.*



Here's a reminder of 2019's winners

1. Best Wargames Rules/Game - *Frostgrave*
2. Best Miniature Manufacturer - *Perry Miniatures*
3. Best Range of Miniatures - *Bolt Action*
4. Best Wargames Accessories - *Sarissa*
5. Best Customer Service - *Warlord Games*
6. Best Wargames Convention/Event - *Salute*
7. Best New Rules/Game - *Black Seas*
8. Best Issue of *Wargames Illustrated* - *Wi384 October*
9. Best *Wargames Illustrated* Article - *By Dan Faulconbridge*



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# IN AT THE DEEP END

## INTRODUCING 'HIT THE BEACH'



**Regular contributor and amphibious enthusiast Pete Brown introduces this month's Hit the Beach theme, taking a deep dive into the ocean of wargaming possibilities.**

An experienced gamer once told me that if you were ever going to win a prize for a display game at a show, you stood a much higher chance if it featured some water. Looking around the show circuit last year I could see his point. There is something about games that have large water features, or feature boats, ships or landing craft, that immediately catches the eye and fires the imagination. I am sure that we have all cast a jealous eye toward an amphibious game at some time or other and considered collecting one ourselves, but to be honest, it often looks like a massive undertaking for what might turn out to be a one-off game.

This article aims to make this inspiring gaming addition more achievable. First, I discuss how amphibious elements can be incorporated into existing collections, then there's extra advice for those of you who want to get a fresh collection for an entirely new amphibious based game.



*Above: Operation Taifun - The Battle for Ceros, 1943 by the podcast team of A Few Brits & the Hobby - See more in Wi368.*

*Left: US Marines disembark from their LVT. Model by Warlord Games from their Bolt Action range.*



## DIPPING YOUR TOE

So, you're beginning to tentatively paddle into this ocean of possibilities – get yourself acclimatised first! Add nautical elements to an existing collection, start off small, and you'll soon be on the mariner's way!

Using ships or boats purely as eye candy, parked in a harbor or at the banks of a river, might be a manageable start. In my Dark Age game of *Clontarf*, the Viking ships are pulled up on the beach by the town of Dublin, where the battle took place. Although they took no part in the battle itself, a row of dragon prowed longships do look rather impressive.

Alternatively, small boats could provide offshore artillery support to a side during the game, with even the smallest ships having bow guns. Gunboats in a Sudan campaign could provide fire support for British troops on shore. There were similar ships in the American Civil War, and Alan Perry discusses the British fleet bombarding the French at Abu Qir Bay in this very issue of *Wargames Illustrated*.

Having purchased and painted a couple of ships to get started, you can then introduce small-scale amphibious elements to games, such as landing support troops downriver, or behind an opponent, to outflank him. I already owned a large French and Indian Wars collection and it was relatively straightforward to collect some canoes, bateaux and small row boats to use in my games. Initially, I only had a couple of the Warlord Games canoes, but soon I had built and painted enough to start using them in games.



Above: Vikings 'hit the beach' (or the shore at least) in our 'Viking Jarl' game – See more in Wi339.

Below: French naval landing craft from the Battle of Danholm, 1807 by Dalauppror – See more in Wi380.



These became a means by which Indians could land anywhere along the edge of a lake or river section to outflank the enemy. Before long, I was contemplating buying the large British landing boats produced by Redoubt Enterprises, to

play out Wolfe's abortive landing at Montmorency, in 1759. There are also entirely waterborne battles such as Sabbath Point.

### WHAT IF YOU'RE LANDLOCKED?

If you don't already own a collection that lends itself to the addition of an amphibious element (Swiss army owners, I am looking at you) then all is not lost. There are a number of skirmish games you could consider that would allow the purchase of boats and ships without the need to "push the boat out" financially on a huge army.

As mentioned above, this could be Dark Age Viking raids, Ottoman Turkish landings on Malta, *Sharp Practice* or *Black Powder* Napoleonic raids by British or French troops in Egypt, and many more.

The addition of a couple of small boats, even a small ship, to a game can enhance its look, add interest, and introduce a new tactical element for players to tackle. Even a small game, perhaps pirates or smugglers landing on a beach defended by Government forces, can look impressive if it has jolly boats pulled up on the sand, or maybe a larger sailing ship anchored offshore.



Above: A *Blood and Plunder* game in full swing!

## TAKING THE PLUNGE

What if you're determined to push out past the breakers and into the ocean proper? Well, if you're planning an opposed beach assault, you are probably already thinking of a modern era. You must turn to World War II or later periods if you want to collect really sexy AFVs, speed boats and landing craft. Systems such as *Bolt Action* and *Battlegroup* have both recently released books that enhance the beach landing possibilities with their *Campaign: Mariana & Palau Islands* and *Pacific War* books respectively.

But what should we consider before starting to collect for our amphibious landing game? Well, fortunately, from Gallipoli to D-Day, from Tarawa to Inchon, games based on opposed amphibious landings have a lot in common.

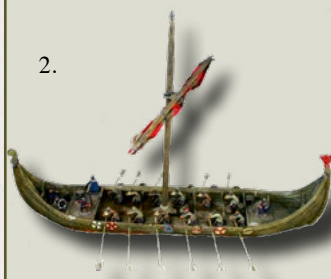
*Below: Vikings arrive to attack Hrams-a (Ramsey).*



## BOAT BUILDING FOR ALL BUDGETS

Model ships for earlier periods are much easier to come by than they used to be. Various companies create excellent products at several different scales. For example, Gripping Beast make a great Viking warship in resin, while many other companies also make them in MDF. Thomarillion do some lovely caravels and cogs, Ainsty make pirate ships and row boats, whilst Sarissa produce a wide range of ships from the Far East for your Samurai landings in Korea to colonial paddle steamers for ACW boards.

Half an hour spent on your favourite search engine will throw up lots of different options, from row boats and canoes to full size ships of the line.



2.



3.



1.

1: Sarissa Colonial Paddle Steamer.

2: Gripping Beast Osberg Style Longship.

3: Ainsty castings Man-o-war.

## NOT ALWAYS LANDING ...

When amphibious operations are mentioned you might immediately think of the marines landing during World War II in the Pacific or major landings such as D-Day. However, it is worth remembering that rescuing troops from beaches is also an amphibious operation and can make for just as enjoyable a game.

The most obvious beach rescue of World War II took place at Dunkirk, but British troops were also rescued from western France, during Operation Aerial, and from Norway in similar circumstances.

Such beach rescues are not restricted to World War II. During the Seven Years War, British troops raided French ports in an effort to pin down enemy troops to protect the coast. During a successful raid on Cherbourg in 1758, a substantial British force was hard pressed by an advancing French force and had to be rescued by the Royal Navy. Whilst some battalions, including the Foot Guards, fought off advancing French troops, the remainder of the force was lifted from the beach by row boats and taken to the fleet waiting at anchor. However, over 400 British troops were captured, including their Commander General Drury.

Rescue operations present the players with a difficult tactical dilemma, as they decide how many men to commit to the defence and how many to evacuate, as you can rarely save everyone.

### 1) BEACH-READY BOARD LAYOUT

Your board will probably require a sizable space to be given over to the sea, especially if you want to replicate the danger that landing craft face as they approach the beach. If your game is more about the landing itself, with the attacker's aim being to push inland and take certain objectives, the beach may need to be a large part of the board. The basic aim of the game can inform the way the table is laid out.

On a 6'x4' board you might choose to play from one short table edge to the other. Three feet of sea would allow the defenders to shoot at the approaching landing craft, three feet of beach might allow the attackers to push well inland, taking enemy command bunkers, maybe even seizing part of an airstrip.

A game like this would only represent a small section of a Pacific island, or of one of the D-Day beaches, rather than trying to replicate the whole landing, especially if you're playing in 28mm. Leave it to the Perrys when it comes to making full beach landings!

### 2) TIDAL TOPOGRAPHY

Having decided on the size and orientation of the board, it needs some dimension added before being bedecked with terrain details.

You could choose to make things yourself, creating purpose-built boards for a particular battle or building generic coastline sections to re-use in different games. Water effect gels and paints are readily available from companies such as Woodland

Scenic, although you might also want to consider the 'ripple effect' sheeting. This is popular amongst railway modellers and works well in fashioning the waves on your landing beach.

There are a number of good tutorials on YouTube, showing how to make realistic shore boards, with those provided by TerranScapes a particular favourite.



*Marines wade ashore after their Higgins boat is grounded on coral from CAM 77, Tarawa 1943 © Osprey Publishing Ltd. [www.ospreypublishing.com](http://www.ospreypublishing.com).*

### 3) FROM SURF TO TURF – DEFINING THE TERRAIN

Whether you decide to make your own boards, or purchase mats or terrain tiles, you should think about clearly defining what represents 'deep water', 'shallow water', and the area of the beach where the waves break (in which men can wade ashore).

This is important in games where, if men or equipment jump out of their landing craft, or their craft is sunk, they could be lost in deep water.

A number of amphibious tanks were launched in water that was too deep during D-Day and they subsequently sank, whilst marines often had to ditch their kit and swim ashore during the Pacific campaign due to damaged landing craft or doors that were opened too soon.

Think about representing sand banks, reefs or underwater defences, such as the simple log barriers used by the Japanese in the Pacific. These can pose real difficulties for some landing craft, which may become grounded on them and unable to move, whilst tracked landing craft might cross them more easily. These can often be hidden from the attacker at the beginning of the game and only placed when his craft get close enough to see them or, even worse, become grounded on them.



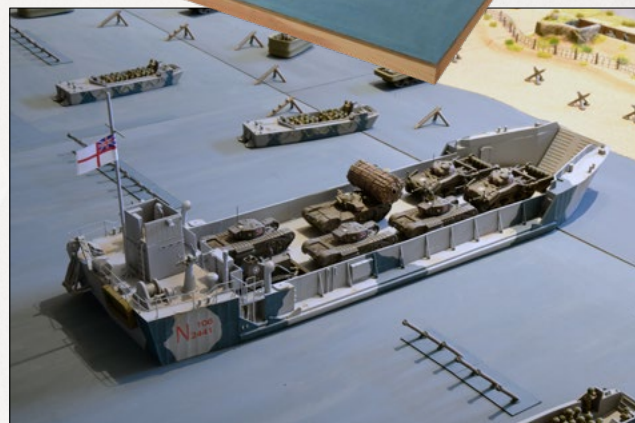
## SHOPPING FOR SEASCAPES

For those of you lacking the time, space, or modelling skills to build your own board, there are several options available. If you already use terrain squares in your games, it is easy to purchase coastline tiles to add to your existing collection. Sally 4th, Total System Scenic and Kallistra, to name but three, all make coastline variant terrain modules for square and hex boards.

Due to the popularity of eighteenth-century naval games, many companies now produce plain blue sea tiles, which can be used to extend the approach to the beach, although the addition of a plain blue cloth can achieve the same thing.

However, probably the easiest option is to purchase a cloth or mat printed with the coastline or landing beach. Again, companies such as Cigar Box, Deepcut Studios and Flames of War all produce mats with printed beach and sea sections designed for use in amphibious themed games. Dan braves these deep waters in his Hit the Beach (Mat) article if you want more details!

*Below: This impressive Flames of War D-Day table shows the comprehensive detail that can be worked into games played at a smaller scale.*



## SAVING PRIVATE ROBIN

Most people will immediately think of World War II or other twentieth century campaigns when amphibious operations are mentioned. This is partly because purpose built landing craft did not become available until World War II, no matter what Hollywood would have you believe. Ridley Scott's *Robin Hood*, starring Russell Crowe, is a terrible case in point here.

Most beach landings in earlier periods had to take place somewhere the attackers would be unopposed. The invading army was attacked whilst it was still unloading its kit or as it camped near the beach, such as at Marathon in 490BC. It could be when they had moved off from their point of landing, such as at Hastings in 1066.



Above: The bizarre sight of *Robin Hood's* landing craft.

Below: A Perry Miniatures flatboat carries a battalion to shore.



Having said this, opposed landings do feature in most wargame periods, from Caesar's landings in Britannia through to the debacle at Gallipoli; it should be possible for all of us to add an amphibious element to our games.

When gaming this the man-powered rowboats of various kinds that are involved bring potential randomness to the speed of approach. This could come from increasing fatigue, diminishing manpower on the boat (as casualties are taken), the direction of tides or power of waves, even the reticence of less experienced rowers to approach the shore!

### 4) BATTERING BACK THE BEACHHEAD – BUILDINGS AND DEFENCES

We're talking about the bunkers, gun emplacements and barbed wire obstacles used by defenders to repel the attack back into the sea here. Consider purchasing and building these separately, rather than building them into your board, as this will allow you to play the same basic game a number of times by moving the defences around. If you're smart about it these man-made defences can work across any games for the period, not just beach landings.

For games such as those set in the Pacific War, you may not want to place the Japanese bunkers until their occupants open fire, as these were often extremely well camouflaged. This will keep the American player guessing. You might also want to place decoys as the Japanese would often give up the beach, choosing to fight further inland. Being unsure when and where the counter-attack might come would cause even more guess-work for the US Marines making their way ashore.

### 5) FLORA AND FINISHING TERRAIN TOUCHES

It is worth remembering that the trees and houses you routinely use for your other games may not necessarily suit a coastline board. Obviously, palm trees and exotic foliage will be required in the Pacific or for your Conquistador landings in Peru, but even landings in Europe may require the purchase of some specific terrain to place your board undeniably 'beside the seaside'.

Below: The 3rd Marine Division lands on Guam in this Bolt Action Pacific battle.



Companies such as Ainsty Castings do small jetties and planked gangways whilst Grand Manner do an entire stone harbor wall. Lots of companies make barrels, crates and generic scatter that you might find near the beach, as well as fishing boats, partially sunken craft and even some 'creatures of the deep' that you may want to include for a bit of fun.

### RULES FOR THE WAVES

At the time of writing I am not aware of any sets of rules specifically designed for amphibious games, but there are supplements and updates available for most of the popular WWII systems.

- Alessio Cavatore has posted *Bolt Action* rule additions for games set

during D-Day on the Warlord Games website and their new *Campaign: Mariana & Palau Islands* book is a 162 page exploration of all things Pacific.

- Battlegroup's *Pacific War* book is hot off the press from PSC, covering the Far East and Pacific theatres in a weighty 204 page hardback tome.
- Flames of War has products such as their *D-Day: American* book, accompanied by a range of cards and terrain packs. Their *Bloody Omaha Ace Campaign Pack* is a narrative card system, used to create heroes and fight on the beaches of Normandy and beyond.

*Below: The Japanese SNLF counter-attacks at Saipan with amphibious tanks (all figures on this page from Bolt Action).*

However, for most games we will have to either make some extra tweaks to our existing rules or write house rules of our own.

As mentioned already, you should implement different rules for movement and the effect of differing water depths. Infantry will move slower when wading through water than on land and the same might be true of AFVs and tanks. Defenders should be able to shoot at the landing craft before they discharge their complement of attacking infantry so you will need to know what happens if a landing craft is hit or destroyed in deep and shallow water.



“Effective command and control of amphibious operations is complicated by the nature of the operating environment, the integration of disparate forces with different but supporting tasks, and the coordination required in optimizing the use of support forces.”

*Below: A LVT(A)-1 37mm AMTANK rolls onto the beach.*

NATO Doctrine.



#### COMMUNICATION BREAKDOWN

Amphibious operations are renowned for their command and control problems. These are usually caused by naval commanders' very different priorities to those of the land commanders.

Naval commanders want to preserve their ships and landing craft, whilst land commanders are willing to sacrifice these assets to get their troops ashore as safely as possible. During the landings at Guadalcanal, for example, Admiral Fletcher withdrew his ships when he heard about the advancing Japanese fleet, leaving the troops that were already ashore marooned without much of their ammunition, medical support and reserves.

To simulate this, you could consider placing your naval and infantry assets under the command of different players, with the naval commander losing points for every boat or landing craft lost, whilst the infantry player loses points for troops lost, creating the necessary friction between the two arms.

#### VICTORY VERSUS THE COST

Make your victory conditions achievable. Amphibious landings were usually very costly in men, especially for the first waves ashore. Your games should be the same, with the defenders' advantages of cover, prepared fields of fire and potential artillery support.



*Above: Japanese defenders let loose on the Marines from well prepared fortifications.*

Make sure that the attackers have enough troops and kit to achieve the goals set for them. It is important that victory conditions do not rely on the attacker driving all enemy from the beach, as this will rarely be achievable in modern games. Instead, set realistic goals, such as getting a squad onto an airfield at the back of the board, or taking out 50% of the enemy bunkers.

Opposed amphibious landings are one of the most difficult operations to complete successfully, so keep this in mind when designing your scenarios.

Wargames that feature ships, boats, beaches or harbors are some of the best-looking games around and provide different tactical and strategic challenges for those lucky enough to be playing them. Collecting amphibious games may look daunting to begin with, but with an organised approach it should be possible for all of us to hit the beach.

Right, I am off to sit in a deck chair and eat some fish and chips!

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# DESIGNER'S NOTES: LION RAMPANT: THE CRUSADER STATES

Co-author of the new *Lion Rampant* expansion supplement *The Crusader States* Dr Gianluca Raccagni gives us his Designer's Notes on the latest edition to the Rampant stable.

I was introduced to *Lion Rampant* by a friend shortly after its publication. It helped me rediscover my love for wargaming but gave it a new historical twist. In my teens I played *Warhammer Fantasy Battles*, collecting Empire and Dogs of War armies. You could already see my historical interests there, because those were quasi-historical factions. I then studied history at university, but in the new millennium role-playing games took over my gaming interests, which is where I started designing my own scenarios and campaigns. Once again, I mainly played relatively low fantasy games, such as *Warhammer Fantasy Roleplay*, or weird historical ones such as *Call of Cthulhu Dark Ages*, creating a sprawling campaign set in 11th-century Byzantium, for instance. In turn, that probably influenced my current wargaming projects: attendees at conventions keep saying that my scenarios remind them of role-playing games.

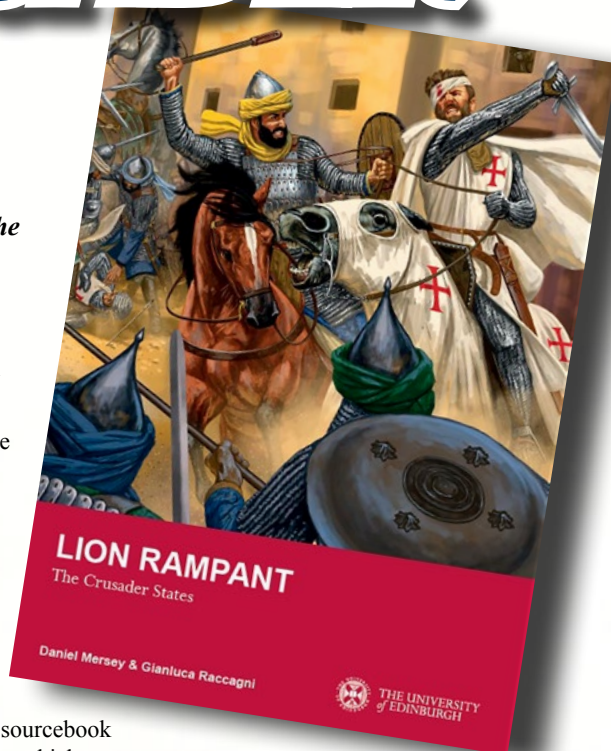
*Lion Rampant* and then *Dragon Rampant* inspired me to recover my miniatures from my parents' attic and prompted a journey of rediscovery that soon took on a life of its own. By this point I had also become a lecturer in medieval history at the University of Edinburgh, and *Lion Rampant* produced a light bulb moment: why don't I gamify my research? Academics are now incentivised to engage more with the world outside academia. Why not do that with games! Not only did that lead to this project with Dan Mersey but it also led to the recent launch of the History and Games Lab at the University of Edinburgh, which encourages collaborations between historians, gamers and game designers.

## WHAT'S IN THE BOOK

*Lion Rampant* is a generic, flexible and easily adaptable set of medieval wargaming rules. Those are its great strengths. Yet the Middle Ages were a very long and diverse period that encompassed many local differences as well.

Therefore, Dan and I thought that it would be interesting to think about a sourcebook tailored to a specific context, which would also provide a solid historical introduction to it. In other words, a historical game book. The resulting *Lion Rampant: The Crusader States* comprises five sections:

- A sizeable historical introduction (13 pages) that summarises the history of the crusader states in their classical period, that is, from their inception in 1097 to the Fall of Acre in 1291, plus an essential chronology and bibliography.
- New general upgrades for units and warbands, which include Religious Fervour, Assassination, Fear, Holy and Unholy Characters (which I see as, essentially, historical battle magic!), Greek Fire, and four categories of Talismanic Objects (which I see as historical magical items). Each of those is historically contextualised.
- Army lists for twelve factions, but some of them include sub-factions too. These feature Frankish factions (the term 'Franks' was used for all Western Europeans at that time), such as Western



Crusaders, Italian Maritime Republics, Frankish settlers, and Christian Military orders (such as the Templars, Hospitallers, Teutonic Knights etc.). There are factions representing Muslim polities, such as the Principalities of Syria and Anatolia, Fatimid Egypt, and Saladin, Ayyubids and Mamluks. Then there are Eastern Christian factions, such as Byzantines and Armenians. Finally, there are the Mongols, not to mention Pilgrims and Marauders, who did not belong to any single religious denomination (Mongols were not very fussy about religion ... just as long as it did not get in the way of their conquests). Subgroups include the leper knights of the Order of San Lazarus within the Christian Military Orders; the Assassins under the Syrian Muslim principalities; Wild Turks under the Marauders; and Sudanese under Fatimid Egypt. Each of them comes with an historical introduction that also serves to justify the features of each faction.



- Last, but not least, the book includes twelve scenarios inspired by real historical episodes found in accounts written by Western, Byzantine, Armenian and Muslim medieval authors, which again come with historical introductions on the authors and the situations that they described. Throughout the book there are also photos of scenarios using miniatures, beautiful illuminations depicting scenes of battle and Greek Fire from medieval manuscripts, and colour photos of Islamic weapons, etc. This helps to supply real-life examples of weapons mentioned in the army lists and adds historical flavour/colour.



Above: The First Annual Walter Scott Roundtable on the Middle Ages and Popular Culture: *Gaming with History* back on October 2016. Gianluca Raccagni introduces the event, held at Blackwell's bookshop in Edinburgh. (In the foreground Dan Mersey feverishly does some last minutes cribbing of his notes!)

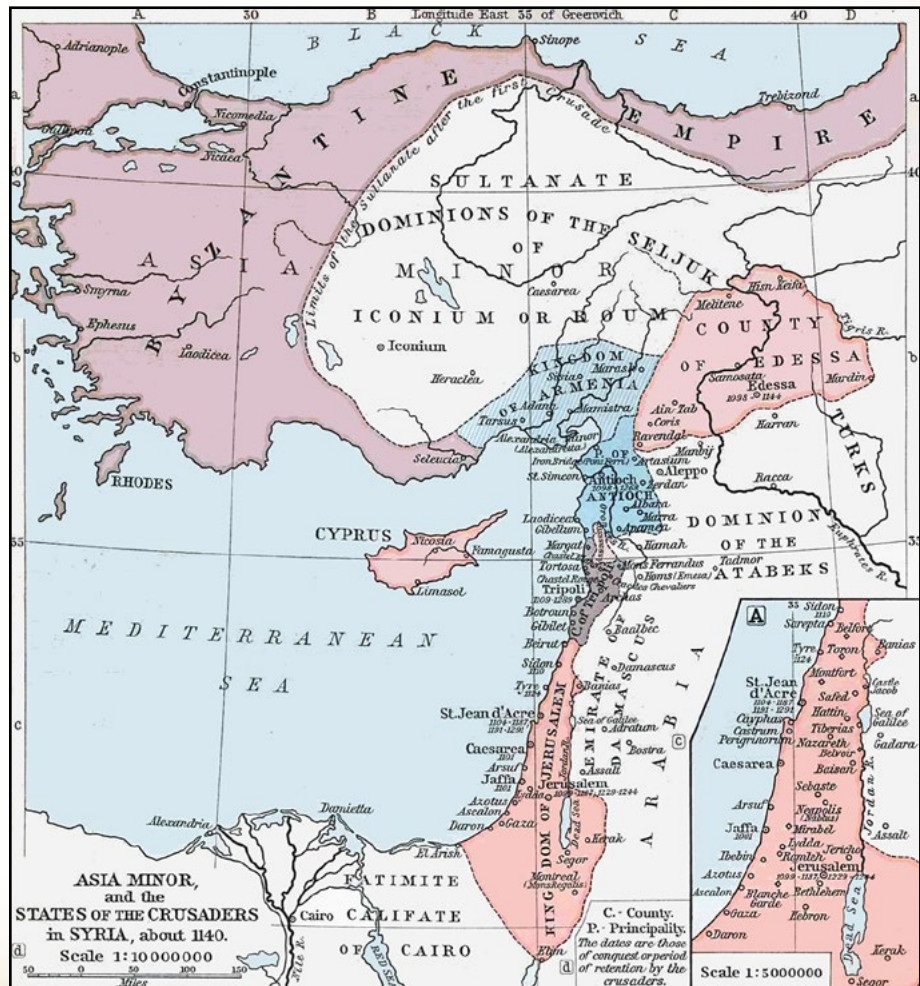
## WORKING WITH DAN(S)

I am a medievalist by profession and *Lion Rampant: The Crusader States* is my first wargaming publication, but fortunately I co-authored it with a veteran of wargaming - Daniel Mersey. The idea was born at a roundtable on history and gaming I organised at Blackwell's bookshop in Edinburgh (pictured above), where *Wi Editor Dan* was a member of the panel. During the social side of that event we were drawn together by our mutual interest in medieval history and warfare. Food and drinks helped to fuel the idea of starting a project together!

### ARMY LISTS

Why did we choose the crusader states? The starting point of the project was a chat about expanding on the brief suggestions for historical army lists that were already included in the original *Lion Rampant* book. I wanted to connect this project to my academic research, and, after years working on the Italian city republics of the High Middle Ages, I was researching their participation in the crusades. One option was to do a sourcebook on the Italian cities, but their forces were quite similar to one another, and we wanted to do something more varied than that.

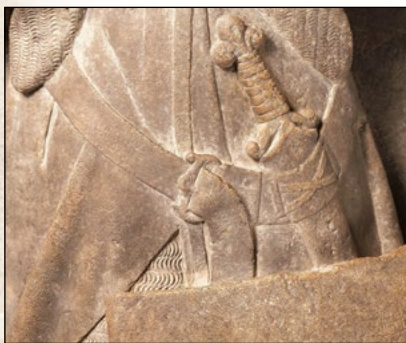
The crusader states fit that bill much better because they were one of the most varied medieval battlegrounds (and included the Italian city republics too!). It is a coherent and specific setting that covers the coastal area between modern Turkey and Egypt between 1098 and 1291. Yet it brings together people and military forces from all over Europe and the Middle East, and as far afield as Asia (the Mongols, and Chinese Nestorian Christian pilgrims) and



East Africa (the Nubian troops of Egyptian rulers, and Ethiopian pilgrims), with all their different cultural features and styles of warfare.

Yet it is not just a matter of stark contrasts between opponents, because there was a lot of cultural mixing in and around the crusader states. There were certainly strong divides, which peaked when crusades or jihad were called. Yet we wanted to show daily warfare, which often saw alliances, friendships, and mercenaries trumping cultural borders. For example, native Christians intermarried with Franks and fought for them alongside Turkopoles. Vice versa, Western Europeans fought as mercenaries or allies for Muslims (including Saladin!), Byzantines, and even Mongol rulers.

So with this sourcebook it is perfectly possible to have mixed multiplayer games as well as culturally varied warbands, although the latter is more applicable to some factions than others. It does not really go with freshly arrived Western crusaders or the Assassins, for example (but our scenarios include the classic exception that proves the rule, featuring a mixed Frankish and Assassins warband versus a Templar one). That is why we have different factions for Western crusaders and Frankish settlers, with the former often criticising the latter for “going native”. In turn, there were differences between those two and the military orders, or the Italian maritime republics that relied more on marines and crossbowmen.



Above: Detail of the tomb of a Frankish knight with Chinese sword.

Yet even the Muslim world was not a monolithic block: the military forces of the Turkish-dominated principalities of Syria and Anatolia were far more mobile than those of Fatimid Egypt, which, conversely, employed a lot of Armenians and Nubians. Saladin and the Mamluks brought those two traditions together. Then, of course, there were the independent Eastern Christians, such as the Byzantines (who played a little known but important role in the crusader states until the Fourth Crusade), who extensively employed Frankish and Turkish mercenaries, and the Armenians,



Above: Mongol face mask.

who could be found across the Middle East, but especially in the honorary crusader state of the Kingdom of Cilicia.

Since the terms that were used in the original *Lion Rampant* were distinctively European ones, we used more generic terms here, such as Heavy Cavalry instead of Mounted Men-at-Arms, and Light Cavalry instead of Mounted Yeomen.

## MARAUDERS!

From a visual point of view, the faction that probably allows for the most flexibility and colour is that of the Marauders, which refers to local bandits. They were a scourge across the Middle East and could form sizeable bands. Many came from culturally coherent groups, such as the Bedouins, or Turks from Central Asia who had not found employment as mercenaries. Yet bandits could also form motley collections of renegades and deserters from across the cultural and political spectrum, including Franks. Jacques of Vitry (who was bishop of Acre and then a cardinal in the early 13th century) wrote that the Holy Land was a magnet for wicked people who ‘changed the sky above their head, but not their character’. He provided a list of those that included (I am quoting) ‘criminals, corsairs, whoremongers, homicides, minstrels, drunkards, mimes and actors, apostate monks, prostitutes and nuns that were common harlots’. The equipment of these bandits would also be a colourful assortment of looted items. Their natural prey were pilgrims, who were not necessarily defenceless (hence the idea to give them their own army list).



Above: Perry Miniatures Bedouins.

## DIVERSIFYING FACTIONS

We diversified these factions in two ways, to replicate the feeling of their historical details.

Firstly, for each faction we suggested restraints on the availability or use of unit types. For example, the heavy cavalry was the “signature dish” of the Franks, whose charge could ‘punch a hole in the walls of Babylon’, as the Byzantine princess Anna Comnena wrote. Accordingly, we limited its use for other factions (including the Italian republics). Vice versa, Western crusaders used mounted skirmishers far less than Frankish settlers and the military orders, while the best skirmishers were the Turks and Mongols, which convinced us to introduce a new type of mounted skirmisher that only a few factions can use.

Then we gave special abilities and special weaknesses to each faction according to their characteristics. Those include the possibility to reroll certain tests, to apply bonuses and penalties in other tests, to have some free activations, or to have easier or more difficult access to certain upgrades.

Finally, for each faction we supplied a typical suggested warband.

## THE LIVING DEAD

The faction which I had most fun designing was that of the military orders, and specifically the subgroup of the leper Knights of St Lazarus. They were sometimes known as ‘the living dead’, possibly because of the physical appearances of the disease. Leprosy took some time to take a toll on the body after detection, and once they were diagnosed, knights could move to the Order of St Lazarus and continue their military career for as long as possible. Leprosy was surrounded with fear and superstition, and sources report how the knights of St Lazarus were often wiped out in battle, which suggests that they recklessly sought death. We portrayed that by lowering the armour of their heavy cavalry (leprosy was still a physical disability), but gave a free Fear upgrade, and allowed them to buy the Religious Fervour upgrade, not allowed for other military orders. The latter could be seen as a counterintuitive rule, but that upgrade helps with Wild Charges, while the military orders were the most disciplined among the Frankish forces. Their religious zeal is manifested in the game by enhancing their morale resilience, instead.



Above: Perry Miniatures bodies with Games Workshop Zombie heads. From the collection of Willie Anderson - [theandersoncollection.blogspot.com](http://theandersoncollection.blogspot.com)

## NEW UPGRADES

The idea of including new upgrades was inspired both by the abilities and weaknesses that we gave to each faction, but also by the Fantastical Rules of *Dragon Rampant*. We thought to create something along those lines, but of an historical kind.

Some upgrades come directly from *Dragon Rampant*, such as Fear (to which the Mongols have easier access, for example), while others came from our medieval sources. The inclusion of Greek Fire was a late addition inspired by the siege of Acre of 1291, where the Franks used it. That source also suggested making its use potentially dangerous for the user too. Another upgrade is related to the Assassins: Richard the Lionheart was famously accused of having employed them against Conrad of Montferrat, hence the idea of offering their skills to third parties.

Nearly half of the upgrades have something to do with the supernatural. This is partly because these are additions to the upgrades that are already available in the original *Lion Rampant*. Yet we also felt that the supernatural is often overlooked in historical wargames, probably to differentiate that genre from fantasy. The supernatural, however, did play a significant role in medieval warfare. That was especially the case in settings like the Holy Land, which had competing religions.

You can also find plain wizardry and shamanism (in the sense of non-religious supernatural practices) in medieval sources too, which is usually what your enemy did to you, rather than vice versa. Magic had negative connotations, which



Above: Muslim 13th century hand grenade from Wikimedia Commons.

means that medieval authors generally did not attribute it to their side, and they mentioned it to demonize their opponents (literally speaking too, because magic usually meant summoning demonic interventions).

Then there were items that were imbued with supernatural powers, or which were supposed to connect the owners to those powers. Those included relics (most famously the True Cross or the Holy Lance), charms, icons, religious images, verses from religious texts that could be painted or carved on military equipment, or even parchments or miniature copies of religious texts that were attached to battle standards.



Above: Turkopoles escorting Frankish infantry.

## THE WITCHES OF JERUSALEM

One of the starkest examples of wizardry during the crusades comes from the siege of Jerusalem during the First Crusade. According to the Christian William of Tyre, the Muslim defenders employed witches and their acolytes to cast spells against the siege engines of the crusaders. Luckily for the crusaders, those witches were killed by projectiles thrown by those very siege engines just before they finished their incantation. What a shame! It would have been interesting to read a description of a demonic attack against siege engines!



Miniature copies of Koran.

How do you translate all that into a historical game without adding fantasy elements to it? Obviously, we did not include fireballs etc. On the other hand, even the most sceptical person would accept that belief in the supernatural could influence friends and foes. In terms of game play, we manifested the supernatural with bonuses and penalties of various kinds, depending on the perceived power of the items (we have four kinds of talismanic objects), or the active intervention of practitioners of the supernatural (whose holy or un-holy status was quite subjective). Players are invited to be creative in role-playing colourful curses and blessings.

### SCENARIOS

For the scenarios we scanned medieval sources for interesting episodes to gamify. The scenarios are scattered throughout the history of the crusader states, from their foundations during the First Crusade to the fall of Acre in

1291. Their choice is meant to show the evolution of the crusader states and highlights in their history, as well as to cover all the factions of the sourcebook. We started each scenario with an historical introduction on the specific event, its sources, and their authors, which are followed by set-ups, special rules, and victory conditions.

We set the first two scenarios during the First Crusade, representing episodes that belonged to crucial junctions such as the sieges of Antioch and Jerusalem; the next four scenarios represent the heyday of the Crusader States in the 12th century, including attacks against pilgrims, the brief period of Byzantine hegemony around 1150, and a curious case involving Templars and Assassins. That golden age ended with the Battle of Hattin in 1187, which brought the fall of Jerusalem and is the topic of a scenario showing how some Franks escaped the massacre. Then we did some experimentation, including a “vertical”

scenario that takes place entirely inside a keep in the aftermath of Hattin. The last four scenarios take place in the 13th century and feature border raids; civil wars among the Franks; the arrival of the Mongols; and, finally, a sally during the siege of Acre of 1291, whose fall is generally accepted as the end of the crusader states.

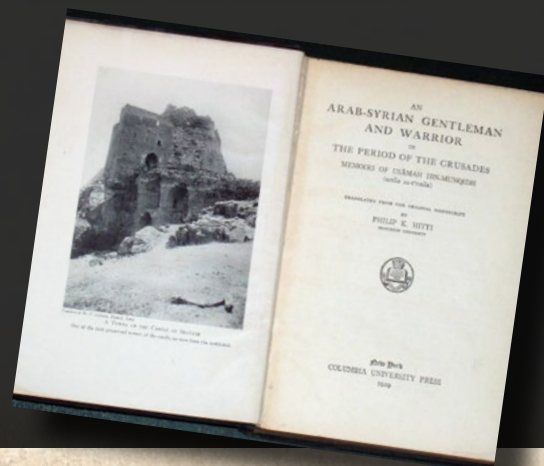
As in the original *Lion Rampant*, it is possible to link the scenarios into a campaign by simply de-contextualising them, perhaps setting them in a border area. Raids were a way of life in that region (as often across the medieval world in general).

### CONCLUSION

The History and Games Lab is meant to foster collaborations between historians and game designers. *Lion Rampant: The Crusader States* is its first output, and planned to be the first of a series of sourcebooks for *Lion Rampant* that will provide entertaining ways to engage with history.

## MEMORIES OF AN ARAB-SYRIAN GENTLEMAN

My personal favourite author is Usama ibn Munquidh (1095-1188). He was a knight, diplomat and writer from the Syrian castle of Shaizar, which his family had taken from the Byzantines in the 1080s. His memoirs are full of skirmish actions and colourful vignettes from his long and adventurous life. He spent his youth fighting Christian and Muslim neighbours, but he also entertained European guests in Shaizar. Usama was then exiled by his uncle and travelled extensively in the Middle East, often taking part in plots and conspiracies, until he retired under the patronage of Saladin, which is when he wrote his memoirs. They are available in English and are a very good read!





Above: Knights destroying a (Sarissa) trebuchet.



Above: Last stand.

You can find more about the H&GL here:  
[historyandgames.shca.ed.ac.uk/](http://historyandgames.shca.ed.ac.uk/).

And more about *Lion Rampant: The Crusader States* here: [facebook.com/crusadercastle/](https://www.facebook.com/crusadercastle/). We have a flipthrough of the book on the *Wargames Illustrated* YouTube channel.

And if you wish to have a chat about the History and Games Lab and its projects feel free to contact me at: [gianluca.raccagni@ed.ac.uk](mailto:gianluca.raccagni@ed.ac.uk).

## WILDBEASTS

In the scenarios we included non-player units (such as villagers, captives, and peasants defending their property), and even wild beasts. The latter are often mentioned as a common danger in chronicles as well as in pilgrims' guidebooks. Those included lions, leopards, bears, and wolves. There were even crocodiles in the marshes around the city of Caesarea.



Above: The Emir orders his men to attack.

# INVASION SUSSEX!

## EARLY SAXON BATTLES WITH DUX BELLORUM



### Games Designer Dan Mersey introduces us to some early Saxon battles that begin with beach hitting action on the south coast of England.

As the lights went out on Roman Britain at the beginning of the fifth century AD, new rulers and their dominions emerged. According to tradition, one such leader was the Saxon Ælle, who is credited with the foundation of the Kingdom of Sussex on England's south coast before the end of the century.

The *Anglo-Saxon Chronicle* tells us:

*AD 477: Ælle and his three sons, Cymen and Wlencing and Cissa, came to the land of Britain with three ships at the place which is named Cymenshore, and there killed many Welsh and drove some to flight into the wood called Andresweald.*

*AD 485: Here Ælle fought against the Welsh near the Mearcresdesburn.*

*AD 491: Here Ælle and Cissa besieged Andresceaster, and killed all who lived in there; there was not even one Briton left there.*

(A little note on names here: various versions of the Chronicle and later authors use a variety of spellings; in this article I've opted for those I find easiest to read!)

Now, the Anglo-Saxon Chronicle throws up many levels of academic debate and discussion, especially when it comes to earlier entries such as those about Ælle. They may accurately reflect true events, hold an element of truth within layers of half-memories and confusion, or be wholly fabricated (in the case of Ælle, this would be used as a foundation myth for the Kingdom of Sussex). Even if accepted as true, the accuracy of the dates are questioned; some recent thinking suggests a landing 20 years earlier, others put forward dates up to a century later than written in the *Anglo-Saxon Chronicle*.

From a wargamer's point of view, however, these chronicle entries throw up new battles to play through based on plausible (if not historically robust) scenarios. It may even be that the battles themselves were historical events, later pinned to Ælle's name to add authenticity to the foundation story of Sussex.

Taken at face value, Ælle and his three sons, in their three ships (granted, this is so poetic that it is hard to believe), landed within a short march of Noviomagus Reginorum, modern day Chichester. This was a walled Roman city, and possibly remained a seat of British power, although little in the way of archaeology supports this theory. Over the course of a decade and a half, Ælle gained control of the area, presumably from an existing British ruler, and spread his influence further east toward Kent. Andresceaster is Ælle's final listed battle; the scanty detail of the Anglo-Saxon Chronicle implies that this completed Ælle's conquest of what was to become Sussex. His son Cissa is noted as a significant leader who continued to be mentioned in later years; presumably Cissa inherited Ælle's army and land when Ælle died. We do not know what became of his other two sons, Wlencing and Cymen; their names sound suspiciously like extrapolated origin myths derived from the Sussex town of Lancing and from Ælle's recorded landing site, and they do not feature in the *Anglo-Saxon Chronicle* after 477. If they were real warriors, perhaps they died at Cymenshore?

The circumstance of Ælle's death – assuming he ever existed! – remains unknown. It is sometimes stated that he died fighting Arthur at the famous Battle of Badon. However and whenever he died, cemetery evidence from the sixth century indicates that Noviomagus Reginorum came under Saxon control, and someone presumably changed its name around this time to Chichester ("Cissa's camp"). Even so, no sources claim that Cissa was a king.

Let's look at the three battles fought by Ælle.

### THE BATTLE OF CYMENSORE

Cymenshore is traditionally described as a headland to the south of Chichester (itself a Roman city, assumed to be a power base for a British leader in the fifth century despite limited evidence), now lost to the English Channel. A more recent argument has been made, based on the location of early Anglo-Saxon cemeteries in Sussex, for Cymenshore being much further east, around the mouths of the Rivers Cuckmere and Ouse close to Seaford.

Despite the temptation to embrace the theme of this issue we can probably discount a D-Day type landing with Saxons storming the beaches under a hail of arrows and javelins. More likely, Ælle's ships will have 'hit the beach' and a camp will have been established. Scouting and raiding could have lured the local military ruler into battle at a site close to Ælle's coastal camp, or a few miles inland – possibly on an approach to the walled city of Chichester.

Figures seen here and elsewhere in this article (unless stated) are by Gripping Beast.



### SCENARIO

Unless you choose to re-enact D-Day but without the tanks (please feel free to go there!), a straightforward encounter battle can be fought. In *Dux Bellorum*, my rules for this period published by Osprey, this would be an Annals Battle. However, Ælle will automatically be the Aggressor (holding the initiative) without dicing for it.

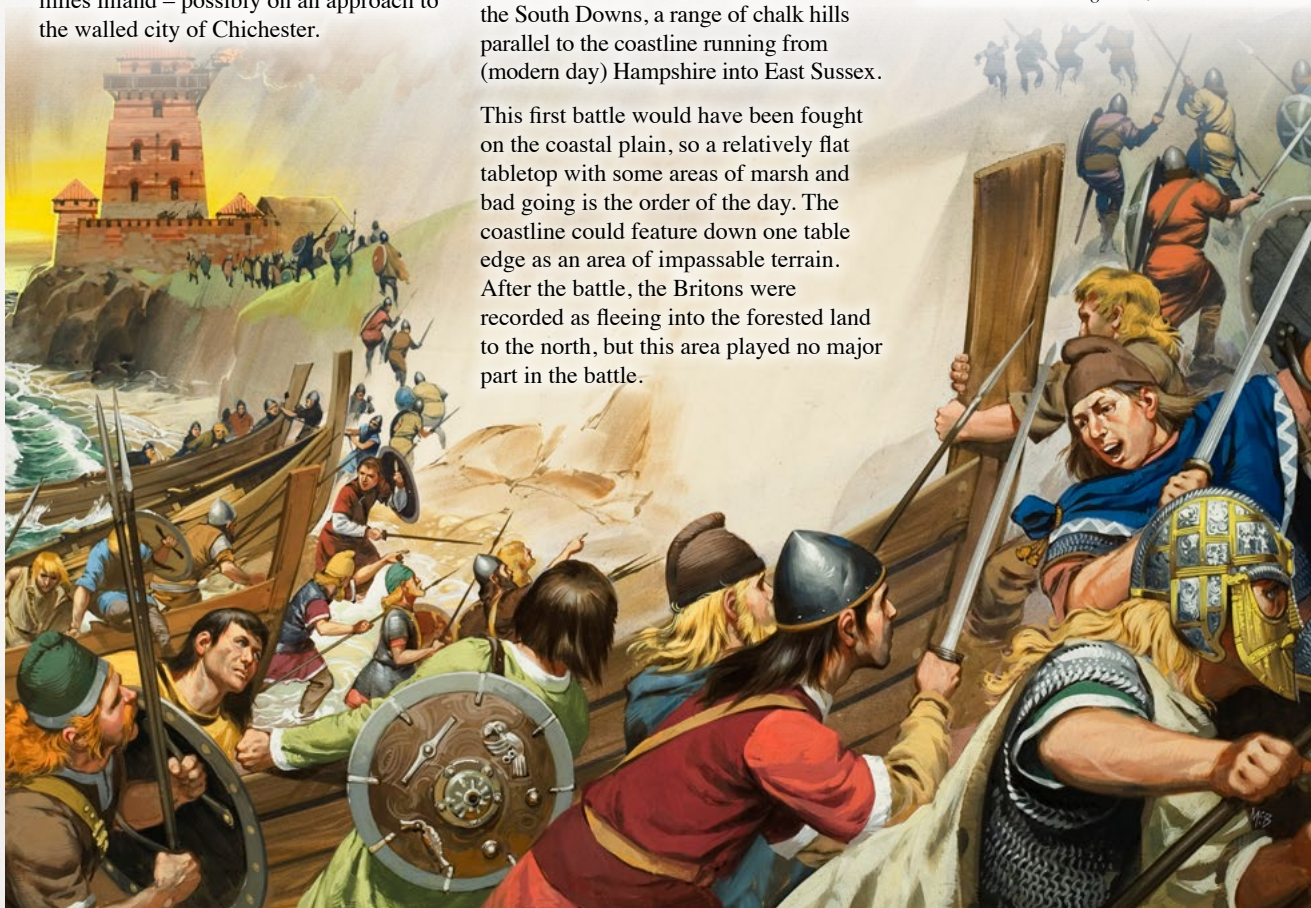
Geography plays a part in the terrain you should lay out for each of these scenarios. Sussex has a flat coastal plain, in the fifth century assumed to be quite marshy and with many inlets, spreading inland for a few miles before touching the foot of the South Downs, a range of chalk hills parallel to the coastline running from (modern day) Hampshire into East Sussex.

This first battle would have been fought on the coastal plain, so a relatively flat tabletop with some areas of marsh and bad going is the order of the day. The coastline could feature down one table edge as an area of impassable terrain. After the battle, the Britons were recorded as fleeing into the forested land to the north, but this area played no major part in the battle.

### SUGGESTED ARMIES

Fresh off their ships, as the Anglo-Saxon Chronicle would seem to suggest, Ælle's warband most likely comprised a small number of high-quality, well-motivated professional warriors. In *Dux Bellorum*, a Sea Raiders warband makes sense for this ship-borne warband. If you're using other rules, *Dux Bellorum*'s army lists are straightforward enough to rework as necessary; higher Leadership Points values (LPs) represent better command and control, so again work this into your preferred rules' gameplay.

*Below: Illustration by Angus McBride from Look and Learn magazine, used under license.*



### ÆLLE'S SAXON LANDING (32 ARMY POINTS)

- Leadership Points: 8 (4 Army Points)
- 1 x Foot Companions (Warriors) @ 5 Army Points
- 3 x Noble Warriors @ 15 Army Points

#### Strategies & Tactics:

- Experienced Warlord (2 Army Points)
- Loyal (3 Army Points)
- Veterans (3 Army Points)

Against Ælle's warband, the Anglo-Saxon Chronicle describes a 'Welsh' force, by which it means British. A south coast British army is represented by the Romano-British army in *Dux Bellorum* – I envisage a British army of this area to be cavalry-light and shieldwall-heavy.

### BRITONS OF NOVIOMAGUS REGINORNUM (32 ARMY POINTS)

- Leadership Points: 6 (0 Army Points)
- 1 x Mounted Companions @ 5 Army Points
- 1 Noble Riders @ 5 Army Points
- 5 Ordinary Shieldwall @ 15 Army Points
- 1 Foot Skirmishers @ 1 Army Point

#### Strategies & Tactics:

- Hurlled Weapons (3 Army Points)
- Veterans (3 Army Points)

### THE BATTLE OF MEARCREDSEBURN

Eight years after Cymenshore, Ælle led his army into battle at Mearcresdesburn. Fought on the banks of a river, we have several suitable choices in Sussex (assuming that Mearcresdesburn was a major water course). Given the generally agreed sites of Ælle's first battle and the later battle at Andredesceaster further east, most commentators theorise that Ælle gradually took land to the east of his landing point near Chichester, forcing another battle close to this unidentified river.

Interestingly, the Anglo-Saxon Chronicle does not confirm that Ælle was the victor at Mearcresdesburn. Most commentaries assume that he was, but the chronicle was rarely shy in announcing victories by the Saxons over their enemies. So it is possible that Mearcresdesburn was a setback for Ælle's expansion.

Likely battle locations could be on the River Arun (a good candidate in my opinion – the later Anglo-Saxons built a burh several miles upstream from the coast near to Arundel, and the Normans built a major castle there – clearly a site of strategic significance); the River Adur (on the hills above an Adur crossing just north of Shoreham-by-Sea is Slonk Hill ('slaughter hill'); or the River Ouse (possibly near to Lewes – another burh and later castle site, with the hillfort Mount Cadburn close by).

### SCENARIO

If you wish, the action at Mearcresdesburn could see one army having to force a river crossing to win the battle (*Dux Bellorum's* River Battle scenario will work just fine), but most translations of the Anglo-Saxon Chronicle suggest the battle took place 'near' the river rather than over it.

### ALTERNATIVE ARMIES: SAXON VERSUS SAXON AND OTHER VARIANTS

The fifth century AD being somewhat of an historical and military minefield in the British Isles, there's no reason that Ælle's army fought only against British opposition. Here are a couple of options for mixing the scenarios up somewhat:

1. Ælle is brought in to fight for the Britons of Noviomagus Reginornum against other Britons or even Jutish settlers along the south coast. Use the Cymenshore scenario's British army with 15 army points replaced with three units of Saxon Noble Warriors (Ælle does not led the army – yet!); this is an exception to the usual allies rule in *Dux Bellorum*. The Jutish army can be based on the Saxons in the Mearcresdesburn, and other Britons as the Cymenshore scenario's Britons (without Saxon allies). The Jutes may use the Hurlled Weapons rule, due to their probable link to the continental Franks.



2. Ælle has landed further east along the coast and fights Jutish settlers from surrounding areas, not Britons (this is only really likely if he landed later than the Anglo-Saxon Chronicle suggests). In which case, see the note on Jutes above (option 1) for the opposition.

3. Ælle's British enemies were already using Jutish or Saxon mercenaries, so the British opposition can include such troops to fight against Ælle's army (the Britons will be composed in a similar way to the Britons of Noviomagus Reginornum in option 1 above).

You may well come up with some other plausible variations depending on your interpretation of the period's history. Enjoy fathoming it all out!



Left and above: Romano-British Warriors by Warlord Games, possible residents of Noviomagus Reginornum.



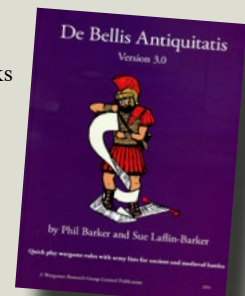
Once again, we'll make Ælle the Aggressor, although this is not certain (you could dice for it – if you're not using *Dux Bellorum*'s rules for this, Ælle is the Aggressor on a roll of 3–6 on a six-sided die).

Terrain on the tabletop will depend on whether Ælle's army fought along the coastal plain or took a route further inland, either on or north of the South Downs. On the coastal plain, Sussex's rivers would have been tidal and winding, with mud flats and heavy reed beds. One interpretation of the name Mearcresburn suggests a reedy river, and rewilded land around Arundel shows high reed beds sitting in shallow water, which really reduces visibility. Much of the tabletop could therefore be bad going! A battle further inland, where the rivers cut through the chalk hills, would require hills rising either side of the river valley – an ideal position for a defending army to sit, needing the attacker to force a way uphill. Both possibilities present interesting scenarios a little out of the ordinary.

## ÆLLE AND DBA

The most recent edition of *De Bellis Antiquitatis* (DBA 3.0) works especially well for early medieval British warfare. I'm a fan of *DBA*, so shake things up from time to time by using these rules instead of *Dux Bellorum* in some of my games. Below are the armies I'd recommend using if you wish to forge the Kingdom of Sussex using *DBA*, even if the dates aren't 'DBA approved':

- Ælle and other Saxon armies – II/73 (Early Anglo-Saxon)
- Britons – II/81a or c (Sub-Roman British)
- Britons with Saxon allies (Ælle or other) – II/81b



## SUGGESTED ARMIES

Eight years after Ælle's arrival, and presumed success in establishing some form of regional control, it's fair to assume that his army could have moved away from the Sea Raider list, to be represented by a fledgling Saxon Warrior-based warband rather than a better established kingdom's Shieldwall warband in *Dux Bellorum*. The army is now larger, but with proportionately fewer high-quality warriors.

### ÆLLE'S SAXON KINGDOM (32 ARMY POINTS)

- Leadership Points: 8 (4 Army Points)
- 1 x Foot Companions (Warriors) @ 5 Army Points
- 1 x Noble Warriors @ 5 Army Points
- 5 x Ordinary Warriors @ 15 Army Points
- 1 Foot Skirmishers @ 1 Army Point

### Strategies & Tactics:

- Experienced Warlord (2 Army Points).

The Britons will be similar to the army at Cymenshore.



## HEY! WE THOUGHT YOU SAID “EARLY SAXON”?

The photographs accompanying this article may lead you to believe we are portraying Saxon warfare from the 11th Century – what with all that mail armour and the proliferation of helmeted heads on display. You would be right to take us to task on the lack of simpler looking Saxon warriors, more akin to the depiction of the late 5th Century Thegn seen right. But sometimes ‘needs must’ when it comes to getting figures on the table, particularly in lockdown. There are however several ranges of ‘Early Saxons’ out there which you should take a look at when looking to collect Ælle’s Army.

In 15mm check out: Essex Miniatures, Forged in Battle, Splinted Light Miniatures, Peter Pig and Ancient and Modern Army Supplies.

(As an added bonus, when shopping online with the above you also get to see what a website would have looked like in Early Saxon times!)

In 28mm check out: Gripping Beast, Footsore, Warlord Games, Curteys, and Foundry.

*Right: This is a composite figure reconstructed mostly from two warrior graves at Dorchester-on-Thames in Oxfordshire and at Ford in Wiltshire; both areas were part of Wessex in the early 7th century. This warrior represents either a senior ceorl or a lower ranking gesith.*

*His main weapon is the spear, about 6 feet (2 metres) in length, with a splitsided socket. As a secondary weapon he carries a seax slung at his waist; although only 12 ins. (30 cm) long, this is an item of considerable value having a pommel plated with silver and set with a garnet and leather scabbard reinforced with a copper alloy strip. His shield is built up from limewood planks butted together and bound at the rim with hardened leather; the shield face is covered by four pieces of leather sewn together. The metal boss turned the shield into a secondary offensive weapon.*

*The long tunic is somewhat stained from the rigours of campaign, but was originally a fashionable garment. It is gathered at the waist and has decorative woven bands at neck, cuff and hem. The shoes are made of leather and the ‘puttee’ calf bindings (or winingas) are of undyed linen. His purse would contain small valuables and the odd coin, though his main item of portable wealth is a silver arm ring, perhaps a gift from his overlord for some notable act of loyalty.*

*Around his neck he wears a string of millefiore beads made of twisted, coloured glass.*

*Illustration by Gerry Embleton. © Osprey Publishing Ltd. Taken from Anglo-Saxon Thegn AD 449–1066.*



## THE SIEGE OF ANDREDESCEASTER

There’s general agreement that we’re on safer ground identifying Andredesceaster (finally – phew!); Pevensey in modern day East Sussex, where the walls of the late Roman Saxon Shore fort of Anderida or Anderitum still stand. This would suggest a general push to the east across several rivers, sticking to the coastal plain, to remove a major threat (a still-fortified British site) to both the nascent kingdom of Ælle and to Saxon shipping in the English Channel. Unless the place name is very misleading and the battle in fact took place at Portchester (to the west), there is no other good candidate for Andredesceaster.

So Pevensey it is for the sake of the scenario and Ælle’s final victory!

Ælle is noted as besieging the site, but what this meant in the early medieval period is somewhat open to interpretation. Although described as a siege, the Chronicle does not state that the walls of the fort were stormed. Just as likely, Ælle advanced on Andredesceaster and sat tight, waiting for the defenders to crumble due to hunger or fear, and possibly fighting took place outside the walls. If Ælle’s army did storm the walls or crash through the gate, they would have done so without the benefit of later medieval siege gear, so this could have been an incredibly tough (and unfavourable) way to proceed, using fire, ladders and felled-tree battering rams only.

When resistance faltered, whatever the cause, Ælle’s warriors took the fort and left ‘not even one Briton’ inside.

## SCENARIO

Once again, we have two viable options for this scenario. In both, Ælle will be the Aggressor. The first is a set-piece battle outside the walls of the fort. This can be fought as a standard *Dux Bellorum* Annals Battle and the fort itself need not feature. The other option is to game the storming of the fort – for which you will of course need some walls on your tabletop! Plans or aerial photos of Pevensey Castle can be found online; the wall of the Saxon Shore fort is the larger, outer perimeter wall. *Dux Bellorum* includes notes for setting up a Siege scenario.

Although Pevensey sits inland from the coast today, the shoreline has changed and at the time of Ælle, the fort sat beside the sea. Having one side of the tabletop as bad going gradually edging into impassable terrain (“Caution: drowning hazard!”) would present some interesting possibilities for your warriors to get their feet wet.

## SUGGESTED ARMIES

As per *Dux Bellorum*’s siege notes, the Aggressor’s army is the full 32 Army Points, compared to the Repeller’s 20 Army Points. If you decide to fight an Annals Battle, the Repeller’s points are raised to the standard 32 and the army should take an increased number of Ordinary Shieldwall units.

Ælle’s army will be similar to the force that fought at Mearcresdurn; they may buy Ladders at a cost of one Army point per unit. The defenders of the fort are best represented as a lower-quality Romano-British garrison (there’s no strong evidence for the fort having been a seat of power, despite its substantial walls):

### BRITONS OF ANDREDESCEASTER (20 ARMY POINTS)

- Leadership Points: 6 (0 Army Points)
- 1 x Foot Companions (Shieldwall) @ 5 Army Points
- 2 x Ordinary Shieldwall @ 6 Army Points
- 4 x Levied Troops @ 8 Army Points
- 1 x Foot Skirmishers @ 1 Army Point

### Strategies & Tactics:

- Levied Troops (see above).

*Right: Ælle as he appears in the Britannia boardgame, in which he leads a “major invasion” somewhere between 485 and 560AD. More about Britannia on page 18.*





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# BILLHOOKS FIELD DEFENCES AND STAKES



Last month our in-house model-making maestro James created movement trays for his Bows and Bills. This time round he is making field defences and stakes, adding flexibility and defensive potential to his *Never Mind the Billhooks* army.

One of the (admittedly multitudinous) things I like about *Billhooks* is that there are simple extras you can bring into your force to expand its tactical potential. As well as upgrading or downgrading your Infantry you can provide them with varied defences: pavises for Crossbowmen or Handgunners, stakes for a Company of Archers, and field defences to protect an Infantry Company.

In this article I show you how I built some stakes and defences (available as additions to your units at +3 points each) to bring protection to my vulnerable Infantry. Even if you don't play *Billhooks*, these defences can be used as terrain pieces in many games and tuned to fit whatever period you are passionate about. The simple techniques can also be used in larger, more complex terrain pieces too.

## BASES

I used two materials for basing - 2mm plasticard for the stakes and 5mm foamcore board for the field defences. All the methods here are interchangeable on the different materials and you could, if you wish, also use MDF for extra sturdy bases. The key is that you want to be able to create an easy bevel around the edges, to soften the blend against the gaming table. For me the easier to trim options of plasticard and foamcore are better and still more than rigid enough to survive multiple games once they are textured and varnished.

I measured out and cut a rectangle from plasticard for the stakes, ensuring it would neatly sit against my ranked archers. I methodically applied an angle to three of its edges with a sharp blade and progressively sloped cuts. The final edge is left flat so I have the option of butting it up against my unit's front rank. (1)



For the field defences I cut more random 'lozenge' shapes from foamcore board and bevelled the edges. The foamcore is deeper so it allows for more graduated or stepped edges. I didn't put a flat edge on my defences because I knew I'd get use from them in pretty much all of the game systems and periods I play. (2)

2.



## SIMPLE STAKES

For my first set of stakes I grabbed some spare Renedra chevaux de frise from my bits box and trimmed some of the points from them, making sure that the side being attached to the base was angled so they would point forward. I fixed these stakes in place with superglue, taking care to measure the placement so it looked like each of the twelve archers could have planted them side-by-side. (1)

The second set are an even cheaper option - cocktail sticks cut in a similar way and fixed in place with superglue. (2)

It could be argued that neither of these options are quite thick enough to represent the size of stakes that bowmen would have planted. Fair enough, but once these bases were textured (with a mix of sand and small stones), painted and detailed with tufts they looked just fine to me, so I saved the trouble of whittling down wider rods.

1.



2.



### TACTICAL TRICKERY

*Never Mind the Billhooks* designer Andy Callan visited the *Wargames Illustrated* office recently - the very day the final painted details were drying on my stakes and field defences, in fact. We chatted about the game's release, the growing community of players, and filmed a demo playthrough; all of this is viewable on our YouTube channel - [www.youtube.com/user/WargamesIllustrate](http://www.youtube.com/user/WargamesIllustrate).

During our talk Andy mentioned tactics for the placement of defences that I had not considered, relating to one of the movement penalties on page 14:

"If a Unit crosses an obstacle (hedge, etc.) it takes one Disarray Token AND it ends that action, no matter how far the Unit has moved."

I had intended for the flat back of my stakes to prop directly against the front of my archers. Re-reading this rule changed my plans. Instead, I'll probably leave a gap between my unit and the stakes. This area will become a mini no man's land of trouble for my opponent.

Any unit that wished to charge my archers would have to either:

- Awkwardly manoeuvre around to attack the unblocked flank or rear of the unit,

or

- charge through the stakes, take a Disarray Token, then end its action in an incredibly vulnerable position (within short range of arrows, vulnerable to counter-charges and weakened by the Disarray Token).

The possibility to create 'murder holes' around your battlefield with stakes and defences might be tweaked in a future *Billhooks*\* erratum. For now the nasty possibilities are yours to consider and the flat back of my stakes will sit nicely against the rear of any foolish unit that decides to charge through them!

## BRING IN THE BARRICADES!

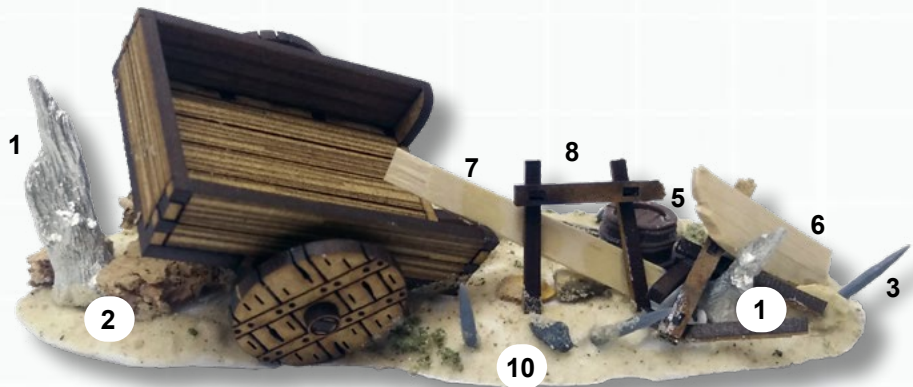
The field defences were a lot of fun to make and I created three different bases of them, varying the size and complexity. I tried to get into the mind of an infantryman and think “if I was on the field, what would my defences look like with the things available to me?”

The *Billhooks* rulebook inspired one element – the cart (discussed in more detail in ‘Upset the oxcart!’) – but beyond that I went for other options that I felt made logical and thematic sense.

1) Woodland Scenics tree stumps came from my terrain-building bits-box and were placed as supporting elements. I can envision the men using these as natural areas to begin constructing their defences, propping things against them. They also give a sense of place to the scene created.

2) Cork tiles are a useful scenery and basing tool that I often apply to create texture and height. I’ve used them to give areas of height, break up the flat ground, and to enable the cart to rest at an angle, which makes it look more like it’s been pushed into place in haste. You can get cork sheets in different thicknesses from hobby shops – perfect for neat, layered bases. For larger ridges like these ones you’d do well to check out a certain Swedish flat-pack furniture giant’s cork pot stands – you’ll get a bulk load cheap!

3) In places spare staves are inserted into the foamcore. Make sure you use PVA glue rather than superglue for this. As soon as you break through the card ‘outer sandwich’ of foamcore board the softer foam in between is revealed. Superglue will aggressively melt this, which can create an interesting texture effect, but is not something you can control and will kick out rather unpleasant fumes!



### UPSET THE OXCART!

I made use of 4Ground’s excellent little Peasant’s Ox Cart MDF kit to add details to my defences. This is a cheap model anyway (available for about £5 or \$6.50 US) and because of its extra parts provides an excess of bits to bulk out the barricades.

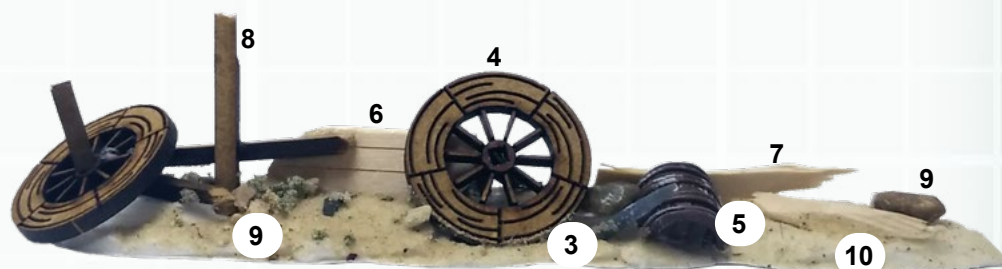


I built the cart in its basic form, with the solid wooden wheels and low sides, to go on one of my defensive bases. This left me with lots of spares. Building and breaking up the optional cart sides provided several wooden ‘frame’ details. I fixed the spare spoked wheels to some of the offcuts to make smashed axles. Other leftover bits from the frame were used to fill gaps in the defences.

You could easily cut the cart itself in two with a rotary tool or jeweller’s saw, to double up the value of the main part of the kit. I will probably do this if I need more defences.

- 4) Spare cartwheels from the oxcart add detail to another base of field defences. Only one side of the wheels is textured so I have added an axle to the front of one and rear of another, then placed them accordingly.
- 5) Plastic barrels are another easy feature from my bits-box, adding realism, and because these are two-part, I have easily trimmed one down to look as though it is resting in the mud.
- 6) I made simple doors from the ends of wide lolly sticks, available from craft stores. The rounded end was the perfect shape to act as the top of a simple timber door and after scoring some lines to represent individual planks and roughing up the edges it was fit for purpose. I can envisage several men ripping this from the front of a nearby building and hauling it to the barricade. One of the doors was split in two, allowing me to use it across two of the field defences.
- 7) Lolly sticks are my go-to for quick-fix planks of wood too. They are more resilient than balsawood, can be cut easily along their grain for neat planks, or torn against it to create natural looking split ends.
- 8) More oxcart spares add further detail, creating a more structured type of hasty wood barricade than the lolly sticks, adding varied interest when the eye scans the defences.
- 9) Before final texturing I placed some large (at least in scale terms) rocks down, making piles around the bases of certain details to create transitions or hide joins.

10) I went to my 'bag of random leftover sprinkles from previous projects' and applied them to a layer of PVA glue. This mix is whatever is left over after texturing previous projects; although it is largely fine sand, it is flecked through with all kinds of other detritus – larger stones, torn up bits of cork, some moss, etc. For areas like this it mostly feels right and if anything doesn't sit well, I remove it then sprinkle on some sand to fill the gap.



## PAINTING

I used this project as an opportunity to try some Ammo by Mig Jimenez paints. The full range contains a wide selection of natural colours, they come with agitator balls in the dropper bottles for quick shaking, consistency is good, and the high pigment content makes for good coverage.

You can, of course, substitute your own preferred range of paints in this guide and get similar results. I applied much of the paint with an airbrush – my go to tool when painting terrain – but it is easy to use a paintbrush instead. To simulate the graduated blends an airbrush creates simply apply layers of soft drybrushing, stippling the colours to the lighter tone over several applications.



Left to right: Light Gray, New Wood, Earth and NATO Brown.

## AIRBRUSHING APLENTY

The bulk of my painting was done with an airbrush; just the final details were added with a paintbrush. I use an airbrush on almost everything I paint, even down to rank-and-file troops, which comes as a surprise to some – there's an element of doubt about the possibilities but that doesn't usually remain when people see the quality of results that can be achieved very quickly!

You certainly do not need an airbrush to paint well, or to paint fast – there are many amazing painters who have never picked one up and get great results – but as with any hobby tool it's worth giving it a try to see if it might be a positive addition to your repertoire.

With that in mind, I will do my best to bust the various mysteries and myths of airbrushing in future issues (as well as online through Wargames Illustrated Prime and our YouTube channel). There are various great guides already out there that cover the initial basics, but I will try and divulge my own methods, various shortcut techniques, and some neat airbrush effects that you can easily produce.

If you remain cynical, still somehow resisting the lure of the airbrush compressor's calming hum, rest assured that many of the airbrushing tricks have applications you can transfer to a paint brush; you will still pick up plenty of information to improve your painting!

These airbrushing 'How Tos' will start in 2021.

## BASIC COLOURS

- 1) The pieces got a coat of Vallejo Black Primer, which not only acts as a great base for future painting but also helps the texture materials to remain firmly fixed to the model.
- 2) A layer of Ammo NATO Brown is then applied, leaving hints of black in the areas that would have the deepest shadows.
- 3) Ammo Earth follows – applied to lighten up the areas that would naturally catch the light and create depth.



## ADDING 'POP'

- 4) Final 'hot spot' highlights accentuate the paint job. Mine were applied with Ammo New Wood, a light beige tone that needs to be applied sparingly. I put this on quite selectively and with subtlety so as not to make everything too pale. You can see that I generally focus on top or bottom areas of the different forms. This creates strong volumes and adds to an illusion of natural light



## NUANCES, TONE AND SATURATION

- 5) The very edges of elements and the texture of the ground was then picked out with an Ammo Light Grey dry-brush. If you overdo your 'pop' elements don't worry too much, you can bring things back with the next stages.
- 6) At this point I go to some of my most regularly used paints - Citadel's Shade and Contrast ranges. I use these paints for a multitude of reasons but here their main task is to quickly enhance the interest of the piece with different tones while removing any of the 'chalky' look that quickly applied airbrushing or dry-brushing can create.
- 7) Small areas of Citadel Shade Biel Tan Green brings variation to some of the wooden parts and ground textures. The same colour changes the tree stumps into a more natural looking variant colour.

- 8) And Citadel Contrast Snakebite Leather pops up the saturation on some of the other areas, notably the barrels and some of the wood of the oxcart. Note that this isn't applied as a full coat – rather it is put in patches then blended in by stippling around the edges with water and a sponge.





## FINAL DETAILS

8). Now the fun bit – tufts! It is worth building up a collection from different manufacturers with varying tones, lengths and styles. A dab of glue, then a tuft gradually brings more realism and by covering most of the ground the barricade details start to ‘pop’ more.

9). Finally the metal details are added in Vallejo Gunmetal, highlighted with Vallejo Silver, and given a rust tarnish with the same Citadel Contrast Snakebite Leather that I used earlier.

The stakes were painted with the exact same paints and techniques. The notable difference is that I painted the entirety of the stakes with Citadel Contrast Snakebite Leather after completing steps 1 to 6.



*Below: Figures by Perry Miniatures from Steve Wood's collection. Buildings by Gale Force Nine.*



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# WHAT A CORKER!

## MARLBOROUGH'S IRISH INVASION 1690



**Barry Hilton provides the words and pictures for this glorious ‘Hit the Beach’ article in which John Churchill, Earl of Marlborough leads his forces into Ireland.**

*A contested amphibious landing on the south coast of Ireland is not something most people immediately associate with John Churchill, Earl of Marlborough. In 1690 he delivered two strategic towns to the cause of William III in the space of a month.*

The Good Duke is not in need of my support. He receives that in heaping measure from his fans. However I have often thought that one of his greatest triumphs is carelessly overlooked by hardcore followers. He was a man of action and a contributor to many significant events during a very full life, but this one seems to have been left at the back of the trophy cabinet and that oversight does not serve his memory well.

### ON THE TOUCHLINE

Until the autumn of 1690 John Churchill, Earl of Marlborough had played no part in the Irish campaigns. Distrusted by King William as a man of shifting loyalty and questionable integrity, he had been deliberately sidelined following a brief appearance during 1689 in Flanders. William's 1690 summer campaign had not gone to plan. Limerick

proved an impossible nut to crack and Sarsfield's daring raid on the siege train at Ballyneety bought the city another season's grace. Imminent shortages of forage loomed on the horizon. The horrors of Dundalk in 1689 continued to haunt both commanders and men. Ireland was generally hostile territory. Overall, the strategic situation was not conducive to a settled winter without further restricting Jacobite points of supply from France. To recoup something from a year's hard campaigning an unexpected option had to be considered. Amphibious assaults and combined army and navy operations were known and understood within the English military. During the Cromwellian era, successful combined land and sea operations had been conducted in Ireland. It was a risky but potentially rewarding gamble. The general idea had already been

floated at the highest levels by the time Marlborough approached the English Privy Council with a scheme.

The entire operation was conceived, signed off and implemented with great haste. Between Marlborough's first presentation to the Privy Council and embarkation, only twenty-three days had elapsed. For an operation of this magnitude involving the English army at home, the field army and the navies of both England and Holland, set against a backdrop of plot, distrust, suspicion and the imminent threat of French invasion, the speed of decision making is jaw-dropping.

The armada consisted of forty-two warships, ten fire ships and seventeen Dutch merchantmen as transports. Marlborough took 5,000 men consisting of six full regiments of Foot and two of

Marines with detachments from two other regiments of Foot and a further Marine regiment. As artillery was in short supply in Ireland the King had directed the Earl to bring his own. The objectives of the mission were to capture the two southern harbours of Cork and Kinsale, deny the French these points of replenishment to their Irish allies and gain access to the relatively rich hinterland that was the county of Cork.

### ATTACKING CORK

Adverse weather delayed the planned departure from Portsmouth on 30 August until 17 September. Marlborough's fleet reached the Lee estuary on 20 September. The Jacobites manning blockhouses near Crosshaven and further north at the narrow channel known as Passage West were quickly chased away. The English infantry landed at Passage West on 22 September and marched for Cork. Marlborough was short of men and had no cavalry. The King had promised reinforcements. Danish and Dutch troops were en route from various points. He did not wait and used 600 sailors who, together with the marines, hauled his siege guns overland. The two nearest reinforcing columns amounted to 1,200 Horse and Dragoons and two battalions of Danish Foot. By the 24th, these had arrived and were conducting coordinated supportive manoeuvres. Wurttemberg, overall commander of Danish forces in Ireland, was marching from the north with more men.

The garrison of Cork had been reinforced from Kinsale by two regiments of Foot. In command of the city was Governor Roger MacElligott. With the Danes to the north and Marlborough to the south of Cork, a bombardment commenced around 26 September. Marlborough had at his



*Marlborough inspects his own regiment of Fuzileers.*

disposal thirteen mortars, eight 24pdrs, eight 18pdrs, six 12pdrs, eight 9pdrs and three 36pdr battering guns. Breaches were made in the Elizabethan fortifications in preparation for assault. The two-pronged attack prosecuted by 1,500 English infantry from the south and 400 Danes from the north on 28 September forced the garrison to sue for terms. The English attack was led by 200 grenadiers under Colonel Richard Savage. This was followed by 300 fusiliers most likely from Churchill's own regiment.

### TAKING KINSALE

By land, Kinsale lies about 17 miles south of Cork. It sits on the estuary of the Bandon River and its harbour provides protection from the Atlantic. In 1690 its defences were less impressive than those of Cork and relied for the most part on two pentagonal star forts. The town's

ramparts were in an advanced state of disrepair and partially collapsed. The older and smaller strongpoint known as James Fort sits atop a north facing headland defending the town from the south. The much larger Charles Fort, built in the 1670s, sits on the eastern shore of the estuary. Both fortifications had the primary purpose of coastal defence and were weaker from the landward direction. Marlborough set out with his force on 1st October from Cork which was very late in the campaign season. The weather was at that time particularly wet.

In advance of the main army, Colonel Edward Villiers and 500 Horse arrived at Kinsale to demand the garrison surrender. Sir Edward Scott refused, ordered the burning of Kinsale town and marched his garrison of 2,000 men into the two forts. Four hundred and fifty went to James Fort with the remaining 1,500 moving to

*The English infantry prepare to attack James Fort, Kinsale.*



the eastern Charles Fort. Villiers acted quickly and his men doused the fires thus saving the town. Marlborough and Wurttemberg's main force arrived on the 2nd with a view to attacking on the following day. In the mistaken belief that the defences of James Fort were incomplete on the southern face and held by a mere 150 men, von Tettau took 800 men across the Bandon and attacked. His mixed English and Danish column was surprised by the intensity of resistance. It is said the English troops led by Colonel Edward Fitzpatrick faltered and the Danes led by grenadiers, took over. Using grenades and ladders, these men stormed the outworks. The fort's magazine accidentally exploded causing massive casualties to the garrison. They lost heart and sought terms. Jacobite losses were upward of 200 whilst the attackers lost 60 men. Charles Fort was too large to be taken without a preliminary siege. The train would not appear at Kinsale until 11 October taking ten days to be dragged a distance covered by the infantry in less than two.

The garrison made a limited but unsuccessful sally on 4 October but this was chased back into the fort by Danish Horse. Separate English and Danish saps were started in a race to reach the ramparts first. The heavy artillery was not in place until 12 October with the Danes using 24pdrs and the English, mortars. On the night of 13 - 14 October, Wurttemberg organized a probe to check enemy resolve. Scott's men were very alert and reacted aggressively. With further bombardment by both Danish and English manned guns, a general assault was assembled for 15 October. On seeing this the garrison sued for terms. Twelve hundred men marched out of the Danish breach on 17 October after the defenders sustained 200 casualties.

## THE FORCES

Marlborough's little army allows gamers to use units which do not normally appear in Williamite orders of battle for Ireland but which did serve there briefly. He took the following regiments with him: Duke of Bolton's, John Churchill's (Fuzileers), David Colyear's, Edward Fitzpatrick's, John Hales's, Ferdinando Hastings', The Earl of Monmouth's, Charles Trelawney's, The Earl of Pembroke's Marines and The Earl of Torrington's Marines. These were supplemented by Danish, Dutch and English regiments already in Ireland.

Jacobite regiments identified at Cork and Kinsale include the Earl of Clancarty's, Earl of Tyrone's, Roger McElligot's, Sir Heward Oxburgh's, Daniel O'Donovan's, Marquis de Boisseleau's and John Barrett's. Information on these regiments can be found in various sources including a guide to the campaigns I produced a while back.

## GAMING POSSIBILITIES

The Cork and Kinsale campaign lends itself very well to small battles and skirmishes as no large field engagement took place. There was a considerable amount of action and this piece sets out two scenarios using the 4PLAY format which will allow gamers to put together something similar. 4PLAY is a system I developed during lockdown. I wanted to produce small scenarios playable in four turns on a 2"x2" table using four units per side. I think you might be getting the 4Play theme now! Although this started as a bit of a wheeze it caught on and I am now releasing these scenarios at a rapid rate. They seem to have hit a little vein of interest for gamers holed up in their bunkers during our recent travails. The idea was quickly expanded to use 4"x4" tables, eight units per side over

eight game turns (see what I did there?) and the latter version has been used for the scenarios here. I used the 3rd Edition *Beneath the Lily Banners* for the games, but any rule set for the period is fine. The scenarios would transfer very well to Cromwell's war in Ireland.

## PASSAGE WEST – THE ENGLISH COME ASHORE, 22 SEPTEMBER 1690

Passage West is a narrow channel which connects Lough Mahon to the sea. It runs north to south and is part of the River Lee which meets Lough Mahon at Cork, flows through Passage West and enters the Irish Sea. The width varies between 250 and 500 metres and it is less than four kilometres from the exit of Lough Mahon in the north to the entrance into a wider bay which meets the sea. Although the size of the blockhouse which guarded Passage West is not known, the scenario uses log defence works overlooking the passage in which the Jacobites have placed guns. These could easily hit passing ships. For this reason, Marlborough has put ashore infantry detachments to neutralize any interdiction of his invasion fleet as it enters Lough Mahon and drops anchor off Cork.

### OBJECTIVES

The English must neutralize both the artillery pieces and chase off the Jacobite 'Passage Guard' to win. The Jacobites must protect their cannon and maintain some credible presence to claim victory. The game lasts eight turns.

### BRIEF FOR MARLBOROUGH

You have ordered an attack on the enemy positions overlooking Passage West. Transports have come about in the narrow channel and now face seaward to allow disembarkation. You have used

long boats to get about half of the infantry ashore. These are forming up whilst the remainder are ferried in. The enemy is well entrenched and prepared to fight. You may be forced to attack before your entire force has landed. The channel is very tight and congested and it is not possible to bring many more ships close to the west bank to offer fire support although the Dutch transport fluyt *Bruinvisch* has several guns aboard which will offer covering fire. You must clear the enemy artillery positions and force their infantry back towards Cork.



The attack on James Fort, Kinsale is led by grenadiers.

# FORCING PASSAGE WEST

22 SEPTEMBER 1690

## WILLIAMITES



## JACOBITES

### BRIEF FOR MAJOR SWINEY

The enemy has sailed up the Lee with a massive fleet of near seventy sail. These fill the horizon in a column stretching out to sea for several miles, backed up in the channel leading to Passage West and your positions. Troops are now coming ashore on your bank and are deploying to engage. The position is not robust. You command 500 men and two cannon. Your orders were to fulfil a role primarily of observation but now Governor McElligot has ordered you to stand and fight this huge fleet and hold the enemy out of Lough Mahon. Cause as much damage and delay as possible to the invader and allow the Governor in Cork to be reinforced from Limerick and Kinsale.



*Colonel Scott and his men stand defiant on the ramparts of James Fort.*

# ORDERS OF BATTLE

## ENGLISH ORDER OF BATTLE

### 1ST WAVE

A & B	Duke of Bolton's Regiment (4 companies)	Raw	12 + 12 models
C	Edward Fitzpatrick's Regiment (2 companies)	Drilled, flintlock	12 models
D	David Colyear's Regiment (2 companies)	Drilled, flintlock	12 models

### 2ND WAVE

	Edward Hales's Regiment (2 companies)	Drilled	12 models
	The Earl of Monmouth's Regiment (2 companies)	Drilled	12 models
	John Churchill's Regiment (2 companies)	Drilled-Elite, flintlock	12 models
	<i>Bruinvisch</i> (fires as a battering gun)	Drilled	-

## IRISH ORDER OF BATTLE

5	Earl of Clancarty's Regiment (2 companies)	Drilled	12 models
3 & 4	Roger McElligot's Regiment (2 companies)	Drilled	6 + 6 models
8	The Earl of Tyrone's Regiment (2 companies)	Raw	12 models
2	Field gun	Drilled	-
7	Field gun	Drilled	-
1	Lord Clare's Dragoons mounted (1 company)	Raw, flintlock	6 models
6	Lord Clare's Dragoons dismounted (1 company)	Raw, flintlock	5 models

### NOTES

The model to man ratio is 1:10. All troops are armed with muskets. If using *Beneath the Lily Banners* the 'All musket' modifier can be dropped. *Bruinvisch* has the range and power of a battering gun and can fire every turn. Jacobite artillery can shoot at the ship. It will sustain ten hits before checking morale and will automatically raise anchor if it sustains 15 hits. For morale checks, treat it as Drilled. A shaken result reduces its fire dice to Raw status, a retreat or rout result means it sails away. Log defences are hard cover. Use the trenches rule from *The War of Three Kings* for the entrenched Jacobite infantry. The small hillock on which the 'blockhouse' redoubt sits is steep-sided. Infantry attacking it move at half rate and are disordered. Hedges are linear obstacles, woods block line of sight and disorder all troops except the dismounted dragoons. One of the six-model Jacobite detachments can be given flintlock muskets.

### ARRIVAL OF ENGLISH 2ND WAVE

For each of the three reinforcing units, throw a D3 at start of the game. On a score of 1, the unit arrives on turn 3, on a score of 2, it arrives on turn 4, on a score of 3, it arrives on turn 5. Arrivals can be anywhere on the bank of the player's choosing between points X and Y.

## ATTACK ON JAMES FORT – KINSALE, 3 OCTOBER 1690

Keen to get the business done, Wurttemberg hastily crossed the Bandon River with a view to capturing the older Jacobean Fort James on the Park headland. Erroneously, he believed the southern defences were in disrepair and was shocked to find the enemy dug in and ready to fight. After the English infantry was repulsed the Danes attacked. It is thought the fort's magazine exploded causing huge casualties amongst the garrison and this forced a surrender.

### OBJECTIVES

The Williamites must reach the postern gate on the south (long) wall of James Fort and overrun that position to win. If the Irish are still defending the gate at the end of turn 8, they are victorious.

### BRIEF FOR VON TETTAU

You crossed the Bandon River to attack the smaller of the two enemy forts on the headland only to find the defences in much better condition than assumed.

The assault must go ahead now that you have committed to the venture. Reach the postern gate and eliminate all enemy outworks beyond the fort itself.

### BRIEF FOR COLONEL EDWARD SCOTT

Your position is much stronger than the enemy imagined. Defend your outworks and repel any attempt to reach the postern gate in the south wall of Fort James.



# ATTACK ON JAMES FORT, KINSALE

3 OCTOBER 1690

JACOBITES



WILLIAMITES

## ORDERS OF BATTLE

### WILLIAMITE ORDER OF BATTLE - COMMANDED BY COLONEL VON TETTAU

#### DANISH CONTINGENT

A	Regiment Prins Frederick (2 companies)	Drilled, flintlock	12 models
B	Regiment Sjaellandske (2 companies)	Drilled, flintlock	12 models
C	Regiment Jyske (2 companies)	Drilled	12 models
D	Regiment Funen (2 companies)	Drilled	12 models

#### ENGLISH CONTINGENT

F	Edward Fitzpatrick's Regiment (3 companies)	Drilled	18 models
G	John Churchill's Regiment (3 companies)	Veteran-Elite, flintlock	18 models
E	Combined grenadiers (2 companies)	Drilled-Elite, flintlock	12 models
H	Field gun	Drilled	-

#### NOTES

The model-to-man ratio is 1:10. All infantry are armed with muskets. If using *Beneath the Lily Banners* the 'All musket' modifier can be dropped. Log defences are hard cover. Woods block line of sight and disorder all troops. Although no Jacobite cavalry was mentioned at Kinsale I have included two squadrons of Horse which may have been used for scouting purposes by the garrison.

### IRISH ORDER OF BATTLE - COMMANDED BY COLONEL EDWARD SCOTT

1, 3, 4, 5 & 6	Sir Heward Oxburgh's Regiment (5 companies)	Drilled	5 x 6 models
2	Light gun	Drilled	-
7 & 8	Sutherland's Horse (2 squadrons)	Blade-Drilled	2 x 6 models

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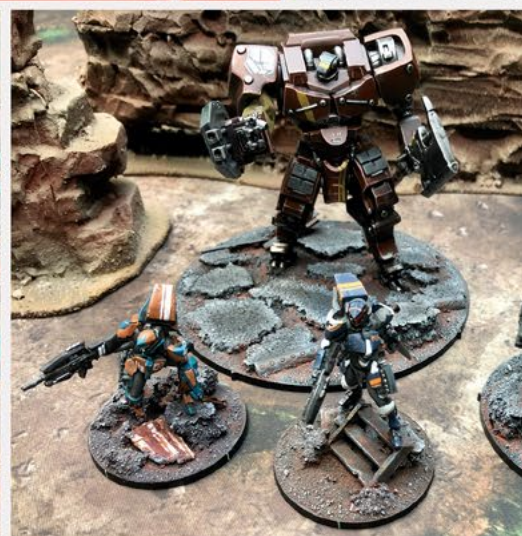
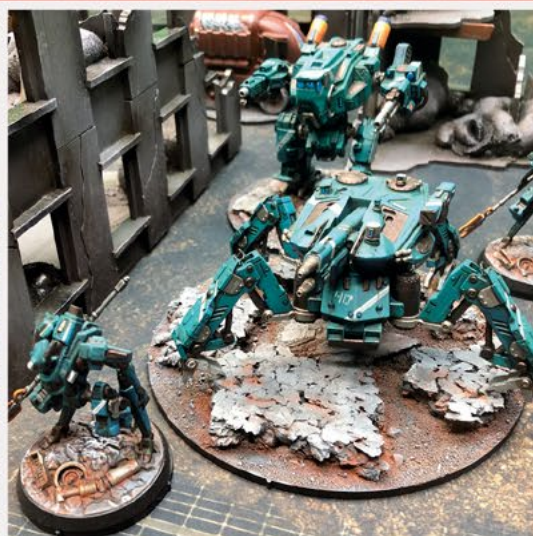
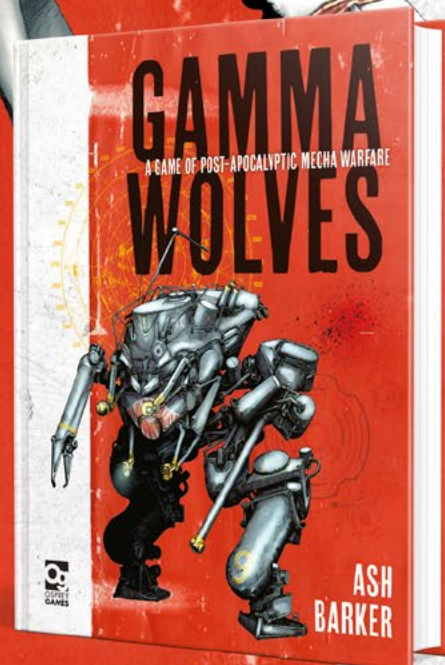
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# WARGAMING CRÉCY



**Simon Macdowall tackles one of the most famous battles of the Hundred Years War and throws in a bit of *Billhooks* and *Zoom* along the way.**

*Above: Battle of Crécy 1346, the second French charge. Illustration by Graham Turner. © Osprey Publishing Ltd. Taken from *Crécy 1346* by David Nicolle, CAM 71.*

Hindsight is usually a wonderful thing. In historical wargames, however, it can be a positive nuisance! If players know the outcome of an historical battle and know the mistakes the generals made, they can avoid them in a way that the original combatants could not.

Take the Battle of Crécy (1346). Never having experienced the power of massed longbowmen, the mounted French knights, who vastly outnumbered the English knights facing them, charged frontally. They were mown down by archery so that by the time any of them reached the dismounted English knights, they had no chance of success. Adding in the consideration that the English archers had dug pits in front of their positions,

and that the French attacks were piecemeal, uncoordinated and uphill, an English victory seems inevitable with 21st century hindsight. On the other hand a French victory would have seemed inevitable to all of the Frenchmen and probably many of the Englishmen when battle commenced on 26 August 1346.

I have always loved the colour and spectacle of the early Hundred Years War when the knights still carried shields of arms. Yet the effort required to paint up so many intricate designs means that it will take time to build up sufficient forces to fight out the battles of the mid 14th century in France and Spain. I first started painting miniatures for the Crécy

campaign many years ago. The Coronavirus lockdown gave me the time to finally amass enough little men to re-fight that famous battle in which the English archers achieved their first great victory over the chivalry of France.

There were many engagements in the early years of the Hundred Years War ranging from skirmishes to sieges and not only in France. The Black Prince's campaign in Spain offers even more possibilities. Yet I have always had a desire to re-fight Crécy, not least because I have painted up the knights who were present at this seminal battle.

## CHIVALRY AND PRESTIGE

Wargaming Crécy offers some interesting challenges.

After scouting the English positions, the French king was advised, “*that you and all your company rest... Your people be weary and out of array, and ye shall find your enemies fresh and ready to receive you. Early in the morning ye may order your battles at more leisure and advise your enemies at more deliberation, and to regard well what way ye will assail them.*” (Jean Froissart). The king accepted this advice but his nobles did not. Eager for glory and confident in their prowess, they insisted on attacking immediately. Riding through the Genoese crossbowmen deployed in front, the French knights charged the English again and again, each time to be decimated by archery before they closed with the enemy knights. The result was a complete disaster for the French

How can we replicate this on the wargames table?

Any sane player with 21st century hindsight would not do what the French did that fateful afternoon in 1346. I have given this much thought and was recently inspired by the remembrance of an old set of rules for wargames set in the American Wild West. The concept was that the Plains Indians and Americans were fighting for very different outcomes. While the Americans were aiming to destroy their opponents, many Indians (at least in the early years) would be looking for chances to win prestige by ‘counting coup’ or striking a blow against an enemy without necessarily killing him. Therefore a game would involve various players taking on the role of Sioux or Cheyenne warriors competing with each other for greater prestige while umpire controlled Americans simply shot them down from a static position.

Could the same concept be applied to 14th century France?

Instead of a conventional game between the French on one side and the English on the other, what about having two or more French players competing with each other to see who is the bravest and most chivalrous knight? The English in their static positions could be umpire controlled while the players take on the roles of the great French, German and Bohemian nobles fighting for the French king and vying with each other for prestige. To win the game you would need to accumulate more prestige points than your rivals, regardless of the overall outcome of the battle.

Prestige can only come from chivalrous combat with worthy opponents (ie: men of equal or higher rank). Therefore,



Above: French charge through Genoese.



Below: Black Prince contingent.

the English archers are irrelevant even though they probably pose the greatest threat. There is no honour to be gained by defeating mere archers, blows need to be struck against knights, earls and princes - even better if you can get one of them to yield, providing you with a lucrative ransom when his family pays up to secure his release.

### WHAT YOU NEED TO PLAY

To start with you need at least three players - two French plus one umpire.

The two players on the French side represent Charles, Comte d’Alençon, and Johan von Luxembourg, King of Bohemia. Each should ideally have around 24 mounted knights, but you could play the game with half that number. If you have more mounted knights available, divide them equally between the two players. The French king and the infantry militia don’t come into play but the French will have as many Genoese crossbowmen as there are knights. The Genoese, however, will be umpire controlled.

The English will also be umpire controlled. They should have as many

archers, ¼ as many spearmen and ¼ as many men-at-arms as the French knights facing them. So if there are 48 French knights the English should have 48 archers, twelve men-at-arms and twelve spearmen (my units are in multiples of six!). The English also had a number of cannon deployed in the centre between Northampton’s and the Prince’s battles. These could be represented by one artillery model.

The English should be divided more or less equally into two battles under the Black Prince and the Earl of Northampton. Historically the Black Prince had more men than Northampton so you may wish to have an unequal split. All the English should be dismounted. King Edward III’s battle, which was in reserve, can be left out.



Above: King Edward III.



MEDIEVAL  
1000AD-1500AD

## DEPLOYMENT

*“As soon as they saw the Frenchmen approach [the English] rose upon their feet, fair and easily. Without any haste they arranged their battles. The first, which was the Prince’s battle, the archers there stood in manner of a herse (see inset) and the men of arms in the bottom of the battle. The earl of Northampton and the earl of Arundel with the second battle were on a wing in good order, ready to comfort the Prince’s battle, if need were.”*  
(Jean Froissart)

The English should be deployed uphill with the Black Prince forward and on the right. Their right flank and rear were protected by woods. In front of their positions they had dug hidden pits to break up the French cavalry charge. These could be represented by a scattering of lichen and not revealed to the French players (although hindsight may well make them aware). In any case, a brave and chivalrous knight would not be put off by a few pits! The men-at-arms and spearmen should be in the middle of each battle with archers on the flanks in herse formation (see inset). There was a third battle (King Edward III) in

## THE HERSE

*Crecy - misleurs arciers a maniere d'une herse  
et les gens d'armes ou fons de leur bataille.*

The ‘herse’ described by Froissart has been variously interpreted over the years without a firm consensus yet being found. The traditional view is that it was formed by wings of archers angled forward on each side of the men-at-arms and spearmen. In this way the archers could engage as the enemy approached and then enfilade them as they closed with the men-at-arms. This assumes that the French knights would bypass the archers in an attempt to seek hand-to-hand combat with more worthy opponents. The other view is that the archers formed up in front. After shooting at the advancing enemy they would fall back behind the men-at-arms. Both are entirely possible and at various times the archers might be on the flanks and/or in front of the men-at-arms.

reserve. They do not come into play in this scenario but they could be deployed to the rear for visual effect if players have sufficient miniatures.

Although the French vastly outnumbered the English, they attacked piecemeal from column of march. This scenario recreates the initial attacks by the two lead contingents only. The rear knightly

contingents and the 10,000 or more militia who followed up behind them, do not come into play.

The French should be set up with the Genoese in front, deployed in line, within bow range of the foremost English. Behind them, in column of march, are first Alençon’s battle followed by Luxembourg’s.



## THE GAME

The idea of the game is for Alençon and Luxembourg to compete with each other for prestige. Each gains or loses 'chivalry points' for the following actions in which they are personally involved:

Each charge against enemy men-at-arms	+2
Each round of combat with enemy men-at-arms	+1
Forcing enemy men-at-arms to retire	+5
Routing enemy men-at-arms	+10
Capturing the Black Prince	+10
Capturing an enemy Earl	+5
Capturing an enemy Knight	+2
Being captured themselves	-5
Killed in hand-to-hand combat with men-at-arms	-1
Killed in other circumstances	-2
Forced to retire from combat	-1
Routed	-15

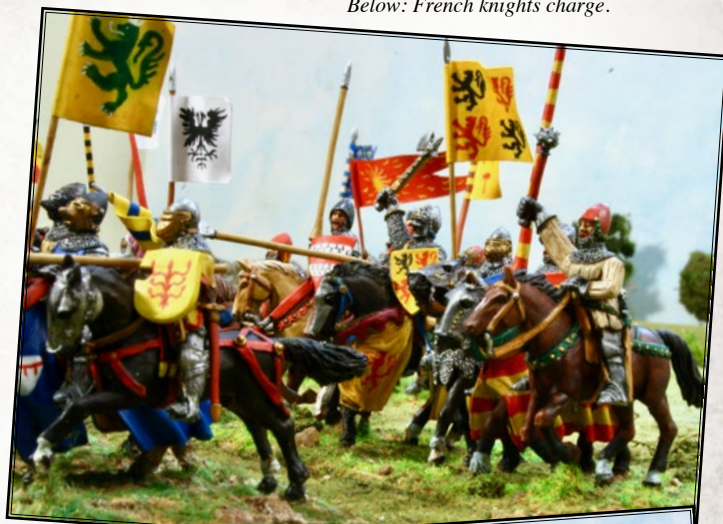
Additional points could be awarded or taken away at the Umpire's discretion for chivalrous or unchivalrous conduct by the players!

The idea is that prestige can only be gained through hand-to-hand combat with enemy men-at-arms. Combat against spearmen or archers does not count as they are not worthy opponents. There is only one way for a French player to beat his rival and that is to ignore enemy arrows, not worry about losses, and get stuck in as soon as possible with enemy men-at-arms. If forced back then turn around and charge again. This would naturally encourage the behaviour of the French knights.

Both Alençon and Luxembourg can move as they wish. The other contingents will be controlled by the umpire under the following conditions:

- The Genoese crossbowmen will remain halted and shoot at the enemy. If they get the worst of an archery duel with the English they may retire at umpire discretion or on a die roll. Otherwise they may not move.
- The English may not normally move unless forced to as a result of action with the French. If one English battle is under greater pressure than the other, the umpire (at his discretion) may move troops from the other battle to reinforce it.

Below: French knights charge.



Above: Luxembourg vs Black Prince .

The game ends when any one of the French players has 50% casualties or is no longer in a position to engage enemy men-at-arms. If the player-character is killed prematurely the game can continue with his son taking over to continue to bring honour to the family name.

My rules (*Tree of Battles*) have a mechanism to test for risk to the leader each time his unit is in combat or is shot at, this also allows for the possibility of capture. If your favourite rules do not have a similar mechanism then you should introduce one each time a notable leader is at risk (shooting or combat).

1	Killed.
2/3	Wounded. Captured if within 2" of formed enemy.
4/5	Light wound. Lose 1 CP.
6	That investment in expensive Italian armour paid off - no effect.

Wounded leaders reduced to 0 CPs are killed.

English men-at-arms should test after every round of combat to see if any of their notable men are captured. The test could be modified so that on a 2/3 the most senior leader is captured (Prince or Earl) and on a 4/5 a knight is captured.

## VARIATIONS

If you have enough troops and players available the game will be even more fun if there are more than two French nobles competing for prestige. After Alençon and Luxembourg other senior nobles were: Louis de Nevers, Comte de Flandres; Louis de Chatillon, Comte de Blois; Jean, Comte d'Hainault; Raoul, Duc de Lorraine; and Charles, Comte de Evereux (King of Navarre).

Another interesting possibility would be to have one player take on King Philip VI. He could command a unit of knights as well as the Genoese crossbowmen. Rather than competing for prestige his objective would be to actually defeat the English with minimal losses. His game could be a little frustrating as he tries to undo the mess his nobles are getting him into. You could also add some militia to the king's battle.

If boosting the numbers of English proportionately, other key nobles were: Thomas Beauchamp, Earl of Warwick; John de Vere, Earl of Oxford; and Sir John Chandos (with the Black Prince). Richard Fitzalan, Earl of Arundel fought with Northampton. You could also consider adding King Edward III's rear battle.

## ORDER OF BATTLE

### ENGLISH

Vanward, Edward of Woodstock, the Black Prince	
3000	longbowmen
1000	men-at-arms
1000	spearmen
Mainward, William Bohun, Earl of Northampton	
2000	longbowmen
500	men-at-arms
500	spearmen
Rearward, King Edward III	
500	longbowmen
500	men-at-arms
2	cannons

### FRENCH

Vanward, Charles, Comte d'Alençon	
6000	Genoese crossbowmen
2000	men-at-arms
Mainward, Johan von Luxembourg, King of Bohemia	
2000	men-at-arms
Rearward, King Philip VI	
2000	men-at-arms
10,000	militia



Above: Hainault and Flanders.



## CRECY WITH BILLHOOKS

Inspired by the arrival of *Never Mind the Billhooks* with *Wi393*, I decided to try to adapt the rules from Wars of the Roses to the Hundred Years War for my Crécy reflight - further adapting them to suit my element based armies.

I made up suitable HYW cards and order tokens, used casualties as daunted markers, arrows on counters to keep track of archer shots, and small pebbles to record 'casualties' on my element-based units. I left the mechanics of the rules as they were on the assumption that the mechanics of European warfare had not changed hugely.

It is the bonus and special event cards that help to give *Never Mind the Billhooks* a real Wars of the Roses feel. I replaced these with events and possibilities to bring out the flavour at the time of Crécy.

The game was played remotely via Zoom. I umpired and moved the miniatures while the two French players interacted remotely, making their decisions and rolling the dice for their actions.

The game played out much like the historical battle. Both Alençon and Luxembourg surged forward, anxious to gain glory in combat with enemy men of rank. The English archers and cannon made short work of the Genoese crossbowmen and shot apart the lead units of French knights.

When the French first managed to charge home across the hidden pits in front of the enemy positions, the English archers held their ground rather than falling back behind the supporting men at arms (determined by a die roll). This deprived the French of honourable combat against worthy opponents. Instead they had to contend with exchanging blows with mere peasants and the ignominy of then being forced to retire when the peasants held their ground.

By this time most of the French knights were retiring and the game had come to a natural end with Luxembourg in ascendancy and Alençon licking his wounds. Despite suffering enormous casualties (while very few English died) moral victory certainly went to the French. Not only did the English knights cower behind peasants but they also used smoky, filthy cannons which spoke of witchcraft!

There is still work to do in adapting *Never Mind the Billhooks* for my element based armies, but generally it worked well for the Hundred Years War, giving us a fun remote game that came to completion in three hours.

At time of going to press there was also some talk with *Billhooks*' author Andy Callan about 'Billhooks v2' an all singing, all dancing version of the *Never Mind the Billhooks* rules which expand gameplaying into different conflicts, so somewhere down the line *Billhooks* HYW may get the official stamp of approval.

### SPECIAL EVENT CARDS

Sudden heavy rain	No shooting this turn.
French King intervenes	At umpire's discretion he will immediately either personally intervene or release reinforcements to a hard-pressed wing.
English King intervenes	He immediately releases one unit (at umpire's discretion) from reserve or other wing to reinforce the most hard-pressed.
English traps spotted	French may move through pits/stakes without taking casualties. This turn only.
Strong wind	Dice for direction, Archers and crossbowmen shooting into the wind reduce range to 10"; +1 to saving throws of target hit at beyond 6" range.
Show of Valour	One unengaged, non-activated French unit of knights without leader (dice which), is anxious to demonstrate its valour. It makes an immediate double charge move towards nearest enemy and fights melee if it contacts.



Above: Zoom game.



Above: Game adaptations for Billhooks.

### BONUS CARDS

Re-Roll	Any one die or a whole hand of dice. May be played later.
Genoese move	Take one action of your choice with a Genoese unit during your turn. No need to activate. May be played later.
Forfeit	Play on an English unit when it is activated. It can take only one, not two, actions.
Free move	Take one free action with any non-activated unit in your battle. May be played later.
Arrow supply	Reduce ammunition supply of one English archer unit of player's choice.
Special Event	Immediately roll on the special event table.

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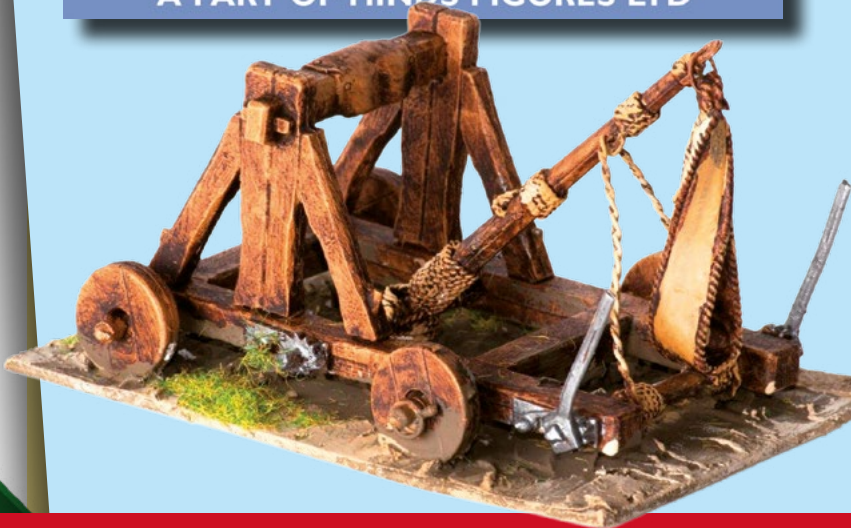
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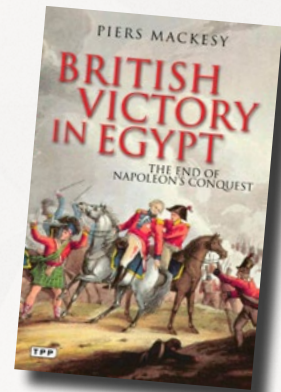


# THE BRITISH INVASION OF EGYPT 1801

The beach landing at Abu Qir Bay (and the Battle of Alexandria that followed) led to the defeat of the French in Egypt - an important but not widely known action within the Napoleonic period. That relative obscurity didn't stop Alan Perry designing an entire range, including a flat boat and crew, to recreate its beach landing!

"I knew about the British invasion of Egypt already but my deeper interest really kicked in after reading this book, which was quite a few years ago now" Alan brandishes a copy of *British Victory in Egypt The End of Napoleon's Conquest* by Piers Mackesy and fidgets with excitable energy as he talks. He is in his element here and seems very comfortable, despite the microphone and camera pointed at him (check out *Wargames Illustrated's* YouTube channel to see the full interview and an in-depth tour of the troops featured on this outstanding board).

We have been invited into the building that is Alan's home, workplace, and self-made gaming heaven. Uniforms and military paraphernalia line the walls downstairs, thousands of painted miniatures push the capacity of shelves to their limits, and there are countless more armies stashed in boxes that are squirreled away in every nook and cranny. Upstairs Alan creates the models that make up one half of Perry Miniatures' releases; here, in this converted garage, he reaps the rewards of a lifetime in the miniature industry.



Above: The book that fully-fledged Alan's Egypt 1801 obsession.

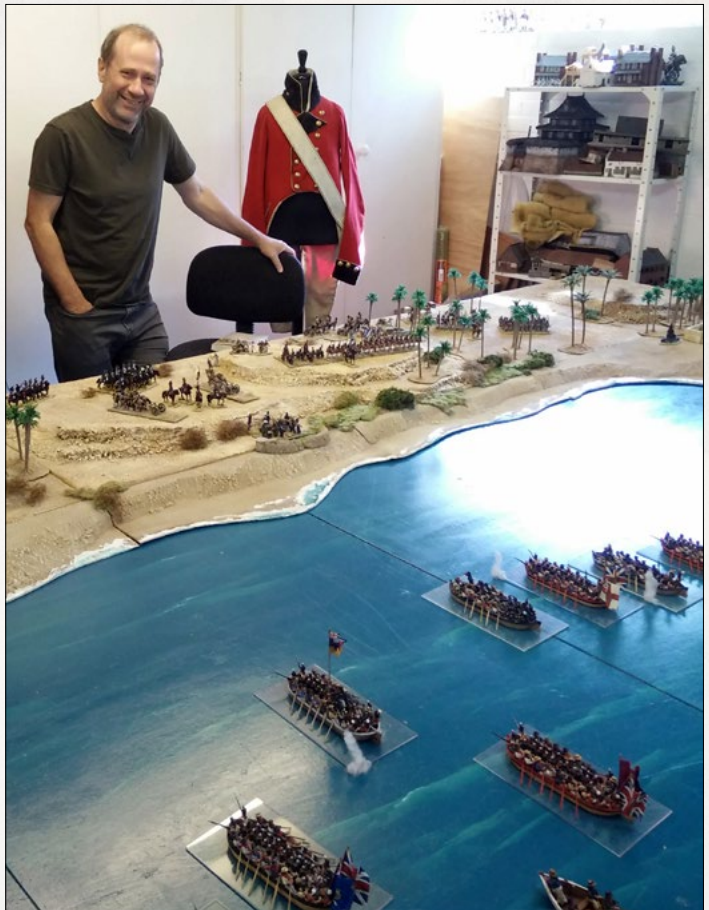


Between us is a 12-foot-long gaming board that brims with terrain and miniatures. This is inspirational stuff – the Battle of Abuqir is majestic in its glorious three dimensions and vibrant colours. The British push forward, rowed to shore in their flat boats, while the multicoloured French troops rush into defensive positions.

It is the kind of project most of us will only ever admire in pictures or from afar, the stuff wargaming dreams are made of. For Alan it is just one of many incredible gaming tables that he, his brother Michael, and his talented friends have created from scratch over the years. Despite this level of experience, the sculpting legend is anything but jaded. There is a palpable buzz about him as he sets up troops and terrain that have been tucked away in boxes for a while with childlike enthusiasm. I'm not sure which of us is most at risk of losing control and starting to push battalions around the board first!

### A TRUE PASSION PROJECT

"I thought I really needed to do a range covering the British fighting the French in 1801. You could also include Mamluks and everything else; I will do eventually, but this is a nice and tight area to focus on." He looks out over the miniature shoreline and troops "I started from scratch with the British and French, in their slightly weird uniforms. Playing on this board was my end goal, along with gaming the other battles that occurred after it. I couldn't have just stopped halfway through this project."



Above: Alan Perry on the shores of the Mediterranean/ in his games room.



## HOUSE RULES

*Black Powder*, Alan's game of choice for this period, isn't exactly designed for large scale beach landings! With that in mind he made some simple house rules to add flavour to the game.

- Boats move in the same way as *Black Powder* but 6" instead of 12".
- Randomised rolls can represent that some oarsmen hold back; others go in unperturbed.

"During the historical assault it went off rather well. The British had rehearsed the invasion and though the three invasions they had done elsewhere (in Holland and Cádiz) went disastrously this went off like a parade ground. Well, other than one flank, which held off a bit because they were rowed by merchant seamen rather than Royal Navy crew."

- Ten dice rolls each turn, over the first two turns, hitting on sixes (they are at long range) represent the naval barrage that was aimed at the beach.

"There was a barrage from the fleet beyond these flat boats, anchored out at sea. They bombarded the dunes from long range although they didn't really do a lot of damage."

- Disembarked troops count as unformed and must form up on the beach.

"This can be quite difficult when there's cavalry around and artillery firing at you; it is what they found in the real assault too!"

- As each boat holds a battalion, which normally has three hits - if you hit the boat three times it counts as the boat sunk or scattered.
- Artillery are at -1 to hit boats - it is not a standard line of troops, so counts as a small target.



Above: The centre nears the shore while the left flank, rowed by merchant seamen, falls behind.

To what degree is this a range made to satisfy Alan's personal demand, rather than that of his customers, we wonder? He laughs, "Oh, the audience didn't know it was coming. I think Michael got a surprise too! This is certainly a niche within the Napoleonic period. It has been done a few times before, I think, but not on such a grand scale."

The board before us is a couple of years old, but Alan's kindly given it a fresh outing for our 'Hit the Beach' theme. It displays much of his 1801 range, which he also finished a couple of years ago - since then, has it become more than a self-indulgence? "Oh, I think that these sell quite well, and you can use the British for other things up to about 1806 with naval assaults. The boats sell very well."

"A board like this helps people to visualise the battle. You might have seen a few paintings but even as I was laying it out, I started to feel 'ah yeah, this feels right'. It's probably not 100% accurate, but going by images of the period it's about as close as I can get."

Looking down at this diverse array of models is certainly getting us inspired.



Above: The right flank and centre face massed volleys and close range artillery fire!

Glancing from the fleet of flat boats, packed with troops, artillery hits scudding into the water around them, then up to their friendly-faced creator behind the beach, it's hard to fathom how a mere mortal might begin work on something like this. The scale of the project is intimidating but Alan's been doing this for decades; he talks about the process with a confidence earned by sculpting literally thousands of miniatures.

### ITS ALL IN THE RESEARCH

"As with all of our ranges we try and research as much as we can before we start on the models. At the time I was getting a lot of information from a nice French bloke, so that helped me add lots of details to the troops. But you always slip up. Often, when you start to present a new range, an expert or two will see it, contact you, and start to send you loads of new stuff."

Clearly Alan is hugely appreciative of this feedback. His sculpting process is quite iterative, meaning that expertise from passionate fans can progressively improve Perry Miniatures' models.

"By that point you can't really go too far wrong. In the '70s, '80s, even '90s, it would be difficult. You could get a range out, but it probably wouldn't be spot on. Now, with social media, it is much easier. I love doing research; I do a lot of my own as well as other people sending me stuff. Probably about 50% of the range is research."

And with the research done, what's the next stage? "Well I had to start from scratch, because the British Army in 1801 looked different to the British Army in the Peninsula. It's only a few years later but they nearly always wore britches instead of overalls, so the whole look was slightly different. The shako was similar."

Sometimes the Perrys will use previous models or parts and build onto them, allowing them to quickly recreate elements before adding specific new details. That these are all fresh sculpts makes the diversity of the models, and Alan's commitment, even more remarkable.

"The French needed a completely new range because normal uniforms from the late 18th century wore out within a month of arriving in Egypt. From 1798 they went through a few changes of uniform and ended up in 1801 with a varied coloured army of reds, purples and browns, with different headgear as well."

You only need to glance at the real uniforms behind him to see that Alan's a man who appreciates a good bit of military finery. Was this variation a draw? "Oh yeah, I love the randomness of the French in the period. It's colourful.



Above: *The 75e Demi-brigade break!*

Really colourful. There's a load more French – the thing with this particular battle, there were only 2,000 French, but there were another 3,000 back in Alexandria. They could have sent them, but they didn't think it'd be worth it. They thought the British wouldn't land in front of them and, if they did, 2,000 would be able to hold them off." He looks down once more at the troops ranked up before him "The flags are pretty good too!" He's not wrong, those are some epic flags!

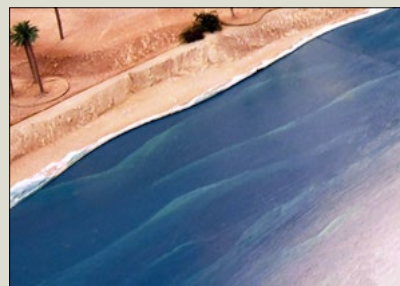


Above: *The awesome sight of the packed boats approaching.*

### DOWN BY THE BAY (DOWN BY THE BAY) WHERE MODULAR BOARDS GO

"Obviously, you can get seascape mats now which are great. I had a rather large area to cover and this was made before those mats came out so I painted the table. Standard 2 foot modular boards go on top of this, making the beach, and a sloped additional piece that makes the transition."

Alan mentions this in passing but it's a beautifully simple way that you could use to create your own beach boards. What often seems like a huge undertaking, requiring a load of new and space consuming terrain boards, is made easier with this quick fix that uses existing boards you probably already have. Even if they are grass you can make your slopes transition to the dunes of a small beach.



## FLAT BOATS HIT THE BEACH!

The landing at Abu Qir couldn't work without some period-ready boats; Alan rose to the challenge, making a detailed flat boat kit that is available from Perry Miniatures. The boat itself is relatively simple, a two-part resin hull with six sailors affixed. It's the extra sailors, midshipman, seated infantry and seated command that change the boat into a true centrepiece. Not one to rest on his laurels, Alan's game features eleven of these packed flat boats, a mission in modelling and painting in itself!

"I mean they are difficult to do and get all the troops in." Alan tells us as he gazes across the landing craft with a look of pride. "There's 40 figures in every boat, that's 440 figures on this setup. Each of the boats here represents a battalion. I think it would have been more like 20 boats in reality. For this scenario it works well - when one boat hits the beach a battalion gets out."



It sounds like this was a part of the project that pushed Alan's patience and skills the most, even at the sculpting stage. "I'd never made a boat before and then fitting the figures in is quite a challenge as well. The boats must be a certain size, they're reduced slightly more than they should be, but not much." His attention to detail has led to a phenomenal kit and that thoroughness doesn't end there on this board "There's also some little cutters at the back, behind the flat boats, that were sent to pick up survivors and men overboard if they could."

And if people somehow aren't sold on this particular battle after seeing the images? "Well, these flat boats were used all over the place." Alan tells us, delving into his intimidatingly packed brain-



Above and left: Converted boats carrying carronades.  
Bottom: Captain Cochrane's command boat (conversion).



bank of Napoleonic knowledge. "They were used in America in 1812 up rivers and on lakes, a huge amount in the assaults up the Potomac would have been with the same types of flat boats and barges. Loads of other places all around the world too - Java and the East Indies - the same boats and the same amount of troops."

## COLOURS OF BATTLE

With the sculpting gradually completed there was still much to do before Alan's recreation of these battles could be played using the *Black Powder* rules. Painting is something that Alan treats as relaxation time and around a third of these models were touched by his own brushwork. However, it wasn't all a joy. "When I have time, I do like painting but the boats ... after the third one I was a bit 'urgh' and wanted a change. Luckily, around the same time, I was contacted by a very nice Italian bloke, Maurizio Amadori." Alan bravely attempts to wrap his tongue around the painter's non-native name and, with his usual politeness, adds "I hope I'm saying that right, I'm probably not! He was up for painting quite a lot of boats, as well the troops to go in them. Steve May and John Morris did fantastic jobs as well."



Above: The British reach the French artillery.



The boats are mounted on clear Perspex, to aid their 'pushability' and avoid damaging the many oars. There are two with minor conversions: "There's a small artillery piece, a carronade, at the front. They'd have used that on the flanks of their particular brigade to help keep the French's heads down. It wasn't too much of a conversion. The barrels are from one of our kits and the rest is bits from a Navy block carriage."

Looking down, at a board that takes wargaming close to an art piece, we wonder just how many hours have gone into this creation? "Well the whole range and board is, I think, two and a half years of work. That includes getting the range made; at the same time, I was getting them painted, painting them myself, and doing some of the boards. Some of the terrain is Michael's that he was using to represent the Sudan, but bits and pieces had to be made, like the separate coastline parts slotted onto the side of the modular boards."

*Below: Cutters row the water behind the main assault, collecting men overboard.*



*Above: The British centre disembark and meet stern resistance ...*

*Bottom: But soon battalions begin to form up on the beach.*





## GAMING THE BATTLE OF ABU QIR

"I've played this battle three times, but it's part of a trio of games," Alan tells us. "A couple of German friends came over for a long weekend; we did the three consecutive battles. The landing, here at Abu Qir Bay is first; the next battle is going down the peninsula towards Alexandria - a battle in-between, Mandora. This was a parade of British pageantry down the peninsula, with the French firing at them before running back and firing again. It's a proper battle though, one we recreated. Then there's the major battle of Alexandria at the end. There are other battles at places like Cairo, but we focused on this section at the peninsula."

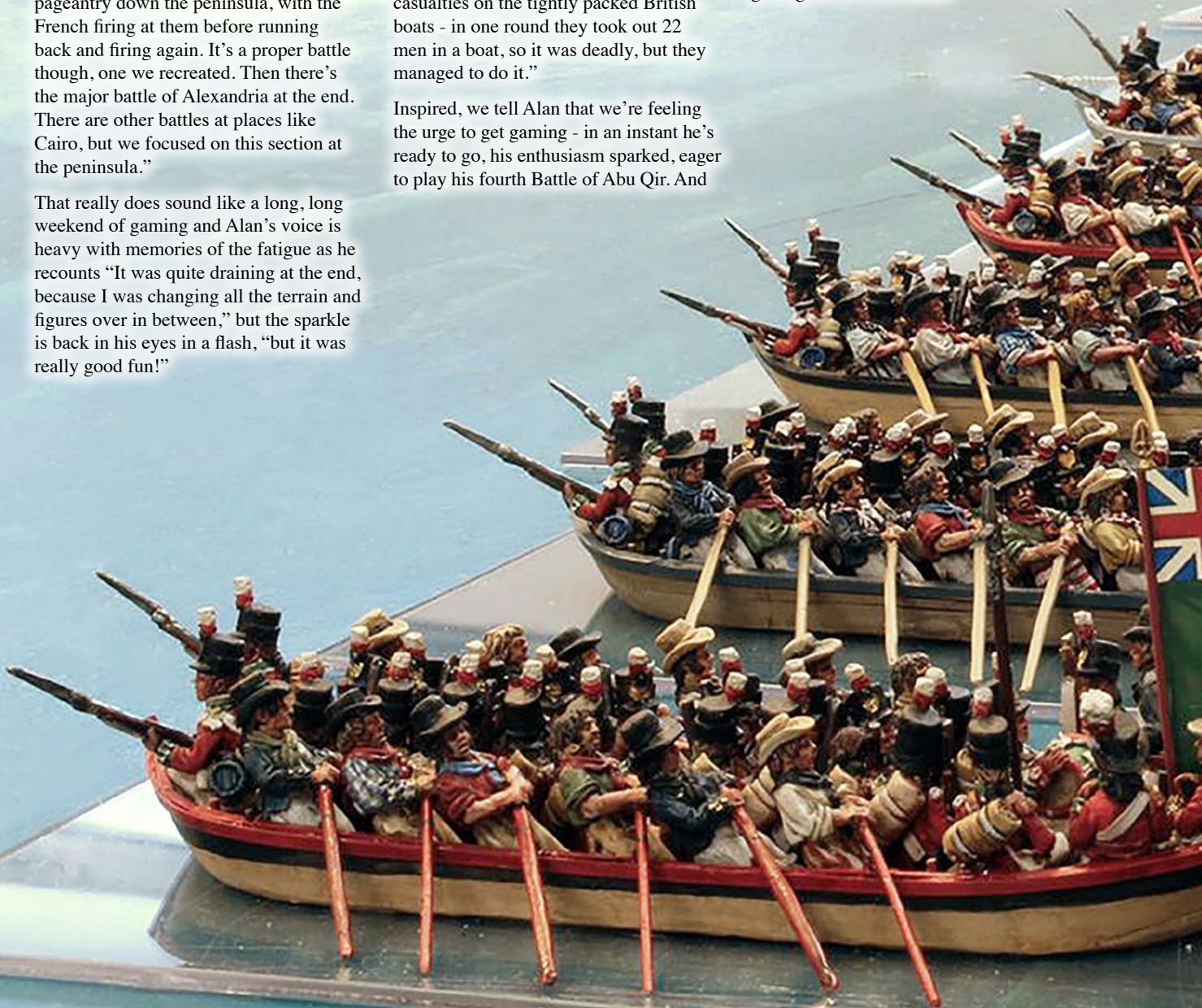
That really does sound like a long, long weekend of gaming and Alan's voice is heavy with memories of the fatigue as he recounts "It was quite draining at the end, because I was changing all the terrain and figures over in between," but the sparkle is back in his eyes in a flash, "but it was really good fun!"

You can see more about the beach landing modifications that Alan made to *Black Powder's* rules in the box called House Rules. But how did his games at Abu Qir Bay go? "It's been quite close each time, but the British have just done it. In the actual battle there's 2,000 French and about 5,500 British troops. The French cause huge amounts of casualties on the tightly packed British boats - in one round they took out 22 men in a boat, so it was deadly, but they managed to do it."

Inspired, we tell Alan that we're feeling the urge to get gaming - in an instant he's ready to go, his enthusiasm sparked, eager to play his fourth Battle of Abu Qir. And

that's Alan Perry - researcher, history buff, sculptor - par excellence but at heart a truly passionate gamer, just like us. Is it any wonder he keeps creating such incredible gaming tables and armies?

Next time we'll make sure we do the interview in the afternoon, so we can join him in a game, without the worry of getting back to the office!





SEE MORE ON



YouTube

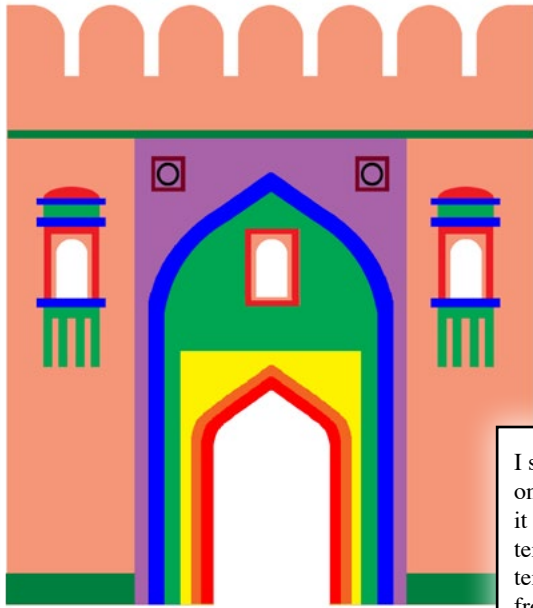
# HOW TO.. BUILD AN AFGHAN GATEHOUSE AND WALL



When both Wargames Atlantic and Perry Miniatures announced plans to produce some plastic NW Frontier Afghan figures, Paul Davies decided to create his next 'How to ...' on a similar theme; in this case a gateway and walls which could be used as the starting point for a fort or even a walled town or city. The Kabuli Gate at Fort Rohtas in the Pakistani province of Punjab provided his inspiration.

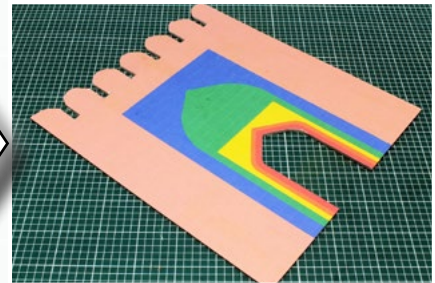
## BUILDING THE GATEWAY

Having identified what I considered to be the most important various elements of the gateway, I created a drawing using different colours to represent the wall layers of the gateway entrance.



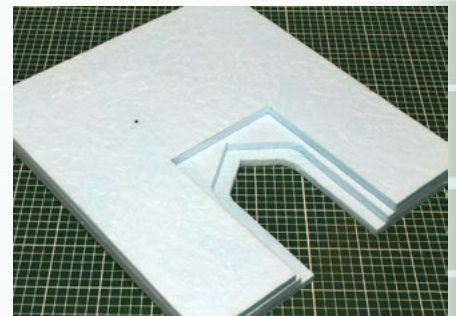
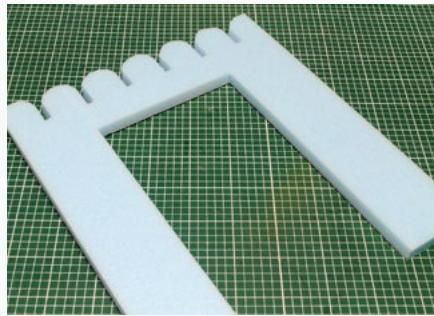
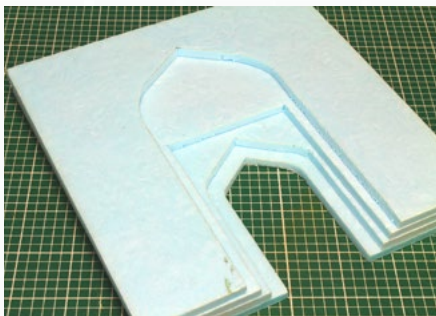
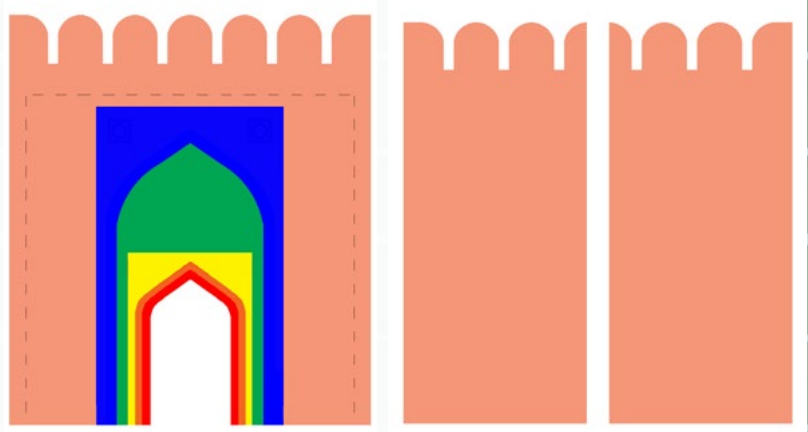
PAINTING & MODELLING

I simplified this, printed it onto card, and cut around it to create the master template. I needed TWO templates; one for the front wall, one for the rear.



First I traced the outermost 'layer' with the crenellations onto 10mm styrofoam; (the remaining layers used 5mm). I then cut away the red area to create the next (orange layer) template; traced this shape onto styrofoam, cut away the orange to create the next (yellow layer) template and so on, cutting away a colour until the layers are completed. The styrofoam I used had previously been giving some texture, by scrunching thick aluminium foil into a ball and rolling over the surface, but in the end I applied a filler/PVA/fine sand mix all over the building and walls.

Each layer, apart from the outermost with the crenellations, creates a 'step down' towards the entrance and is narrower because they fit between the front and side walls, and lower because they don't have the crenellations and support the battlement floor. The dotted lines are a guide to the outer dimensions of these layers.

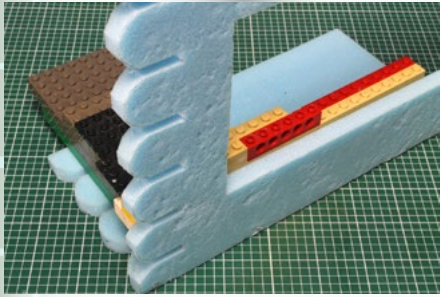


The layers for the gateway front were glued together.

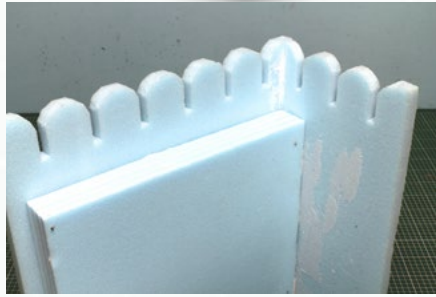
The final layer was the outermost layer which included the crenellations.

The rear wall followed the same basic steps but I simplified it by having only three layers, stopping after cutting out the yellow layer.

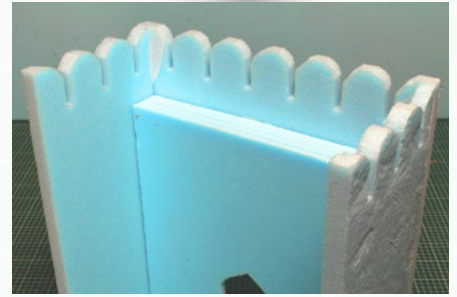
The left side wall was cut out and glued to the front wall using Lego® bricks to hold them at a right angle.



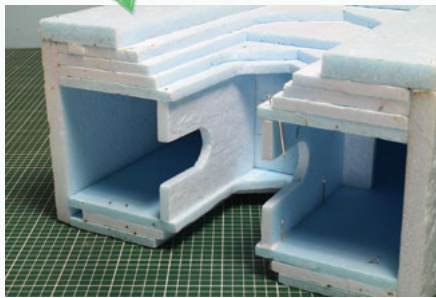
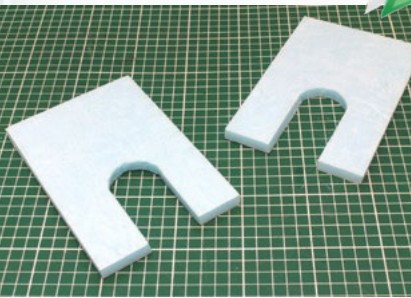
The inner wall assembly was glued to the front (crenellated) wall and the left side wall.



And the other side wall was glued in place.



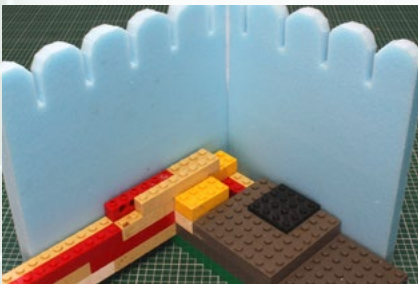
The rear wall assembly was glued between the side walls. Measurements were taken from the model and a styrofoam battlement floor was cut out and glued in place. I added some strips and squares of styrofoam around all four sides of the gateway to represent floor supports.



Both sides of the inner passage were lined with styrofoam into which I cut doorways. Pins were used to hold these walls in place whilst gluing.

I then set aside the gateway until later.

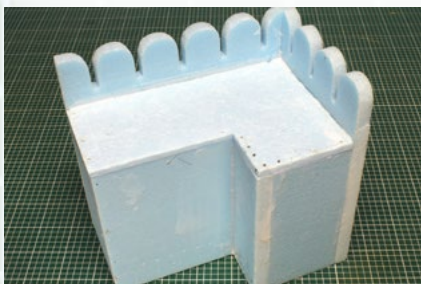
## WALLS - CORNERS



I made a crenellated length of wall, and cut it to make the corner pieces and glued them together.

Next I added battlement floor supports.

And then added the end walls ...



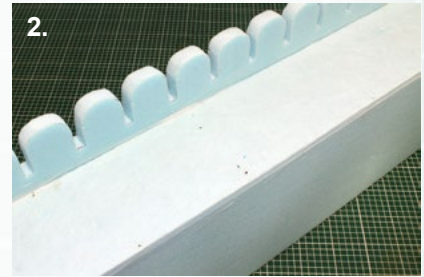
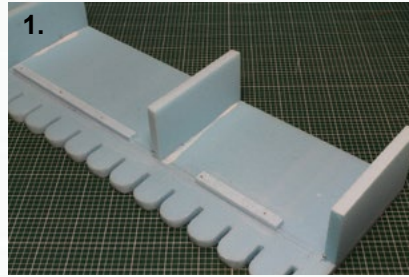
Styrofoam strips were added representing the outer edges of the floor and 'supports' corresponding to the floor level.



...followed by the rear walls and the floor.

## WALLS - STRAIGHT SECTIONS

1. Before determining wall length, think about where you are going to store them. Remember a 20" long wall will need a 20" long storage box! Straight wall construction was similar to the corner sections. The longer length of crenellations was created by adapting the gateway template. Floor and wall supports were pinned and glued in place.



2. The battlement floor and inner wall were added.

3. On the front of the wall I glued a strip of styrofoam of the same thickness as the floor to correspond with the level of the floor, and 'supports' were added.

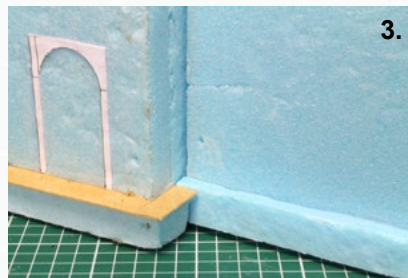


## EXTRA DETAILS



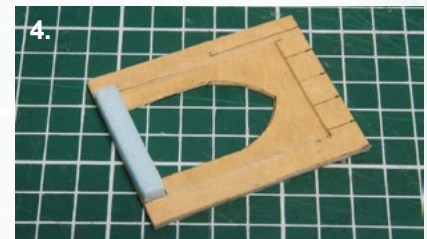
1. At this point I could have left the basic components 'as is' and moved on to finishing off and painting, but I decided to add more details, primarily to the gateway starting with a styrofoam strip with 'supports', to suggest another inner floor that was level with the wall and corner piece battlements.

2. A styrofoam plinth around the lower edge of the gateway with an overlapping sill from thick card were added, and a card frame to suggest where a window had been before being 'bricked in' and plastered over. If you intend to apply 'plaster' or similar texturing material to the walls it will probably cover up the 'bricked in' windows, so you could omit this step.

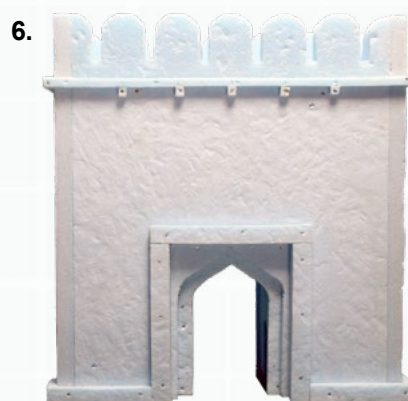


3. I also added a ground level plinth to the wall and corner sections, ensuring that the plinths on gateway and walls matched.

4. I ignored the large canopied windows on each side of the gateway and only included the central window. Using a knife with an extending blade I carefully cut out the aperture, and made a simple window surround from scrap card to which I added a styrofoam windowsill.



5. I also added some horizontal layers of card between two levels of the gateway front, and glued the window surround in place.



6. I added a simple surround to the rear wall opening.



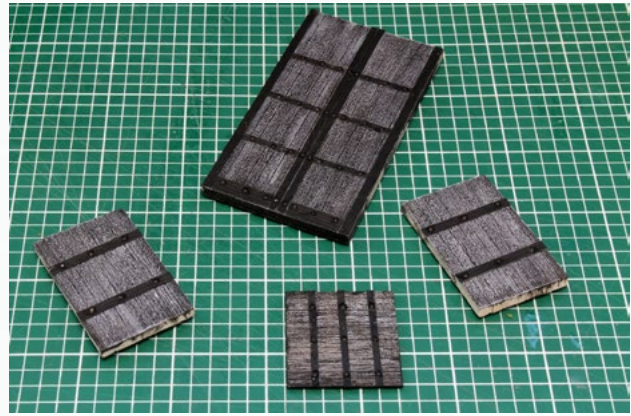
7. Using ready mixed filler, I filled pin holes, joins and any gaps as necessary.

## MAIN GATES, DOORS AND HATCHWAYS

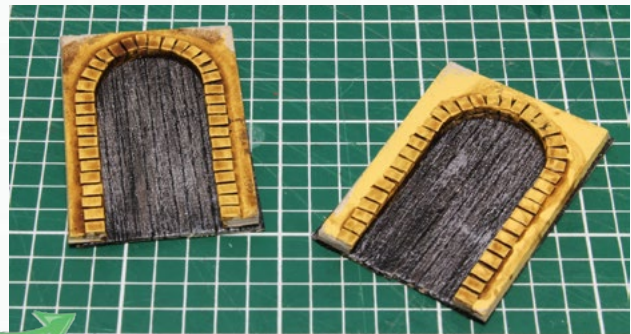
To represent wood, I used balsa into which I scored plank lines using an old 0.1 Fine point marker. The balsa was painted Matt Black and drybrushed Light Grey.

Strengthening beams were simulated using thin black card strips which were glued to the 'doors'. A series of small holes were drilled in the card through which pins were inserted and glued from behind with superglue. The excess was snipped off flush. Take care doing this because you don't want small sharp pins flying around. Ideally wear goggles. I trimmed mine with the pin ends pointing down into a rubbish bin.

The pin heads were painted black and the doors and hatchway set aside for installation after the gateway was painted.



For the doors accessing the battlements from the gateway I adopted a different approach. I cut a door surround from thick card; cut some card into small rectangles and glued them around the aperture to suggest a 'brick' surround. I painted the inside of the surround with Coat d'Arms Buff and then brushed over it with Army Painter Quickshade – Soft Tone to pick out the gaps between the 'bricks', and this was glued to a wooden door made as previously described.

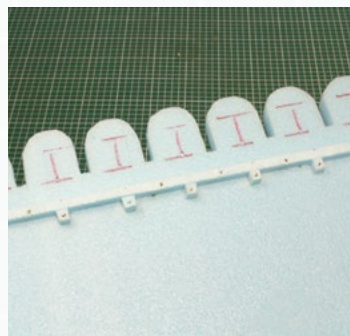


The doors were glued to the sides of the gateway, ensuring that the corner and side walls would fit underneath them (left).

## THE BIG DECISION

I could have moved on to the 'Painting The Building Stage', but I decided to go a bit further. Most photographs of this type of building showed the merlons of the crenellations with one or two slots in them, and undoubtedly, they improve the overall look. I decided on just one slot as I felt that I would have been 'pushing my luck' trying to accurately make two slots side by side in an area less than an inch wide. As it was, I still had over 70 apertures to cut ... which meant 70 opportunities to ruin what I'd already made ... Anyway, I marked out the areas to be cut; fitted a sanding attachment to my craft drill and 'got stuck in', starting with a wall length.

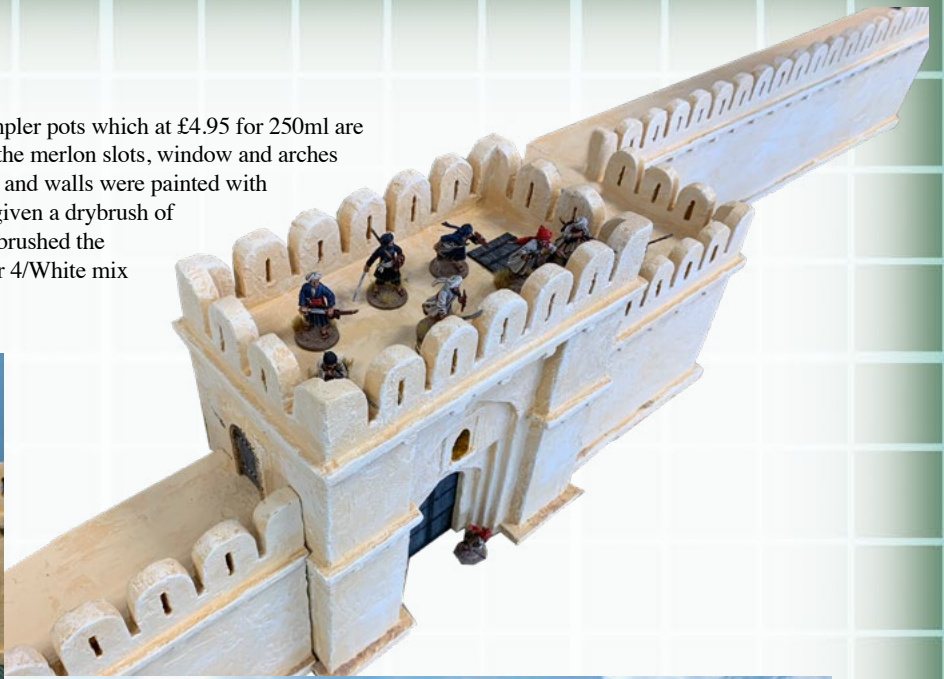
I then made a mixture of thinned filler, PVA glue, water and chinchilla sand and applied this to the gateway and walls. This was a slow process and I had to avoid making the mix too thin to avoid it creating 'runs'. The chinchilla sand was to add a subtle bit of extra texture when it came to the dry brushing stage later.



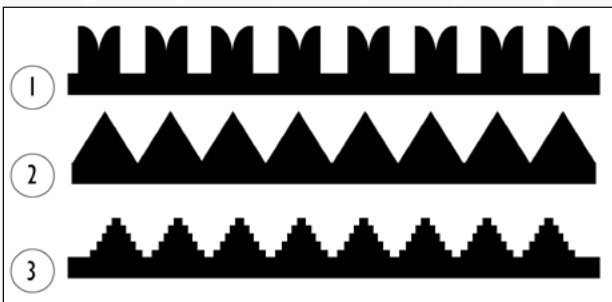


## PAINTING THE BUILDING

I painted my building using Dulux Colour Sampler pots which at £4.95 for 250ml are extremely good value. I painted the insides of the merlon slots, window and arches with Golden Umber 1. The rest of the gateway and walls were painted with Golden Umber 3, and the entire building was given a drybrush of Golden Umber 4, and finally I very lightly drybrushed the gateway and walls with a 50/50 Golden Umber 4/White mix and added the main gate, doors and hatches.



## CONCLUSIONS



(Above) *Styles of Crenellations:*

- 1 - Italian
- 2 - Assyrian (seen in reconstructions of Troy)
- 3 - Persian

The elements in this 'How to ...' are just a starting point. You don't have to limit yourself to a North West frontier location. One of the geographical identifying features of fortifications was the style of the crenellations because they varied according to where in the World the building was located. Alter those and you can easily change the geographical location .

As with most of my 'How to ...' articles this one is just a starting point and the possibilities with this particular building are considerable. I'm sure that an internet search will provide plenty of inspiration, so over to you.

# SCENARIO 20.5

# ANGUAR ISLAND

# AMPHIBIOUS INFANTRY

## 17 SEPTEMBER, 1944



Our pals at Warlord Games have provided us with an unused scenario from their latest *Bolt Action* book *Campaign Mariana & Palau Islands*. There's also a new special rule for a Preliminary Airstrike!

On 11 September the battleship *Tennessee*, four cruisers, and forty Douglas SBD-5 Dauntless dive bombers from the aircraft carrier *Wasp* began the bombardment of Angaur. Underwater Demolition Teams checked and cleared the invasion beaches on 12 September; on 16 September Admiral George H. Fort and General Geiger deemed the situation on Peleliu sufficiently satisfactory to release the 81st from floating reserve.

The invasion began on 17 September. At 0530 the first Landing Vehicle Tracked (LVTs) trundled down the ramps of the landing ships into the sea and formed six waves. After crossing the line of departure it would take around 20 minutes to reach the beach. G (or George) Hour - the time of the landings - was set for 0830, Fox Day. Escort carrier planes attacked areas behind the beaches from 0748-0800. Seven rocket firing Landing Craft Infantry Gunboats (LCI(G)) saturated the beaches ahead of the LVTs on Blue Beach. On Red Beach it was two conventional LCI(G) and four LCI(M) (with the M being three 4.2" mortars).

At 0830 five amphibian tanks armed with 37mm guns and five LVT(A)-1s landed on Blue Beach; six minutes later the first wave landed on Red Beach. Within a span of 20 minutes all the waves had landed.



The 2nd Marine Division hits the beaches at Saipan.

### OPPOSING FORCES

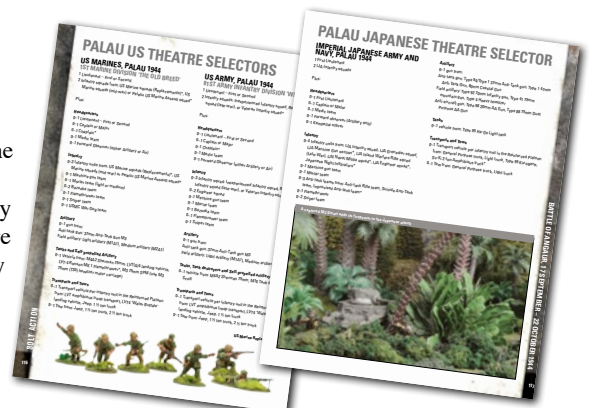
The Japanese player has one third the points of the US player but receives one medium sized emplacement and two small ones, an anti-tank ditch and two free small minefields.

This scenario represents the landing of the 82nd Division on Blue Beach and they use the 81st Infantry Division 'Wildcats' selector for Palau US theatre (page 116 of *CM&P*). The US player can buy any troops in the selector apart from on table artillery.

The Japanese player represents the Anguar Sector Unit and uses the Imperial Japanese Army and Navy selector for Palau Japanese theatre (page 117 of *CM&P*) and can buy any troops in the selector.

### WHY SCENARIO 20.5?

In the *Campaign Mariana & Palau Islands* book the landing on Anguar Island does not get a scenario of its own. The book jumps to the assault on 'the bowl' (a depression made by the phosphate pit mine on the island) and numbers it 21. Therefore, we have numbered the Amphibious Infantry Assault as scenario 20.5, to sit just before it and become the penultimate mission of the book's already weighty offerings.



## DEPLOYMENT

The Japanese player sets up in their half of the table and uses the Hidden Set-up rules (page 131 in the main rulebook) and places a token to represent a unit plus six dummies that are placed on the table with a note of what the unit represents and the fortification it is in. The player could use pieces of paper explaining what the units are, written on the reverse. If the force is particularly large, increase the number of dummies in proportion so for 1,250 points add an extra dummy and for 1,500 add three dummy counters, etc. Japanese units cannot Outflank. Snipers, scouts and forward observers may Forward Deploy.

The US player before setting up his units has a Preparatory Bombardment to represent the naval bombardment. The Preparatory Bombardment is described in the main rules but always happens.

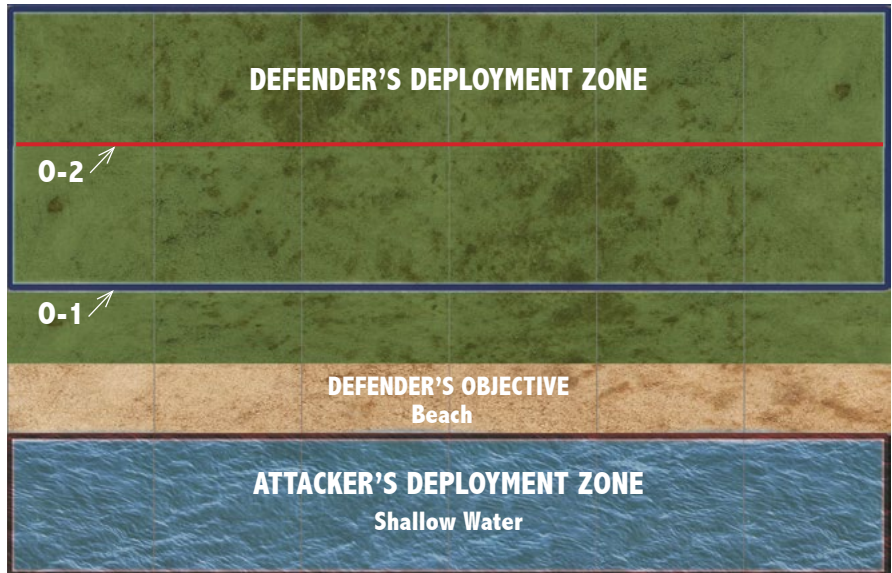
The Dug in vs Preparatory Bombardment rule means the Japanese do not get any modifier for being in cover.

After this there is a preliminary air strike by a regular Douglas SBD-5 Dauntless dive bomber on the Japanese forces, using the Special Rules described later. It may expose some Japanese units at this stage.

The US player then sets up his forces along the beach and may set up in LVTs or be dismounted. Shermans will enter the beach on the second turn. US units cannot be outflanked.

## SPECIAL RULES

The game uses the following special rules, located within the main *Bolt Action* rulebook or *CM&P*: Dug In, Hidden Set-up with Dummy Units, Preliminary Airstrike, Preliminary Bombardment, Pre-Registered Fire, Shallow Water, Spider Hole Networks.



## OBJECTIVE

The US player is trying to destroy Japanese emplacements and at least reach the O-1 line (objective) and even better the O-2 line. The Japanese player is trying to delay the American advance and make it as costly as possible.

## DURATION

Game duration depends on the number of points being used - the game could end on turn 8 for 1,000 points, turn 9 for 1,500 points or turn 10 for 2,000 points. At the end of this turn roll a D6 - on a 4+ play one further turn.

## VICTORY!

At the end of the game, the US player scores:

- One point for each Japanese unit destroyed.
- One point if a unit is past the O-1 line.
- Two points if a unit is past the O-2 line.

And the Japanese player scores:

- One point for each US Marine unit destroyed.
- Two points for each US Marine Command unit destroyed.
- Two points if they have a unit within 1" of the beach.
- One point for each emplacement still operational.

If one side scores at least two more victory points than the other, that side has won a clear victory. Otherwise the result is deemed too close to call and honours are shared - a draw!

## AFTERMATH

The 322nd Regimental Combat Team (RCT) landed on Beach Red and 321st RCT landed on Beach Blue; both met light resistance from small arms and mortars. The Beach Blue attackers encountered fire on both flanks from Japanese emplacements at Rocky Point on the left flank and Cape Ngatpokul on the right. The 323rd RCT remained afloat and conducted a feint off Beach Green.

US Marines and M4 Sherman sweep through a deserted village.



## BLUE BEACH

Company B had the tough assignment of occupying the O-1 line and pushing further south (about 500 yards around Rocky Point) reducing Japanese defensive fortifications along the way. Companies A, E and F moved in a westward direction to occupy the O-1 line. Company G, on the right flank of Blue Beach, moved northward to achieve a linkup with the 322nd RCT.

As soon as they pushed inland the Wildcats found themselves snarled up in dense scrub forests infested with Japanese machinegun positions and snipers. The advance was slow – 100 yards in the first hour – and an anti-tank ditch and wall was found just beyond the beach.

Airstrikes were called in against pill boxes that blocked Company G's progress, but they were not knocked out. Mines and the tangled debris the prebombardment had made of the wood also slowed the Wildcats. Bulldozers and tanks finally arrived and helped form a passage off the beach. By 1000 the Wildcats were 200 yards inshore and resistance remained light.

## DEMOLISHING THE DEFENCES

Companies A, E and F in the centre had the least resistance and by 1200 had reached the O-1 line, some 300 yards inland. Company B, pushing along the coast, hit gun and mortar emplacements at Rocky Point on Green Beach; strafing runs did not slow the fire from these positions.

Sergeant Norton Brown and his demolition squad from the 321st Anti-tank Company, attached to Company B, took on the mission of clearing these bunkers. They would crawl up to a bunker and place a 20lb satchel charge. Flamethrowers would then be used to finish off any survivors. For this action he received the Silver Star Medal for gallantry – the US Armed Forces' third-highest personal decoration for valour in combat.

This could make for an excellent game in itself – most of the attacking force drawing enemy fire to distract from the advance of the demolition squad. Simple house rules could be used to simulate this:

- Each turn Sergeant Brown's squad can advance towards the bunker, however, you might want to reduce this total by the number of casualties or pin tokens the rest of their force took on the previous turn, down to a minimum of 3".
- Each turn defenders must test to spot Sergeant Brown's squad, otherwise they cannot shoot at it. This is successful on a D6 roll of 12 – impossible initially but for each turn that has passed +1 and +1 for each defending unit that chooses to take a Down action in the previous turn (but not as a reaction to shooting).
- Once spotted Sergeant Brown's squad can be attacked as usual.
- If any model from the demolition squad reaches the bunker the attacker wins. Otherwise the defender wins.

Map of Anguar Island © Osprey Publishing Ltd. Taken from Campaign 110: Peleliu 1944.



In the afternoon, the Wildcats moved inland. Lieutenant Colonel Lester Evans sent out patrols which received only light sniper fire and it appeared that the centre of the island was open. The 321st RCT had one man killed and nine wounded on the morning of Fox Day.

#### RED BEACH

The 3rd battalion on the left flank faced similar conditions to Blue Beach - debris from the bombardment blocked movement and there was an anti-tank ditch just off the beach. Company L moved southeast along the coast while Company I tried to move southwest. It formed tank-infantry teams with the Shermans that had landed at 0958 and raced inland, pushing 150 yards beyond the O-1 line by 1100.

General Mueller, sensing there was little resistance, ordered the 1st Battalion 322nd RCT to the O-2 line, about 400 yards further on. Snipers proved to be deadly foes, hidden in the jungle canopy, secured by ropes to the trees.

At 1415, Colonel Venable ordered the 1st battalion to advance to the O-2 line north of Lake Aztec, accomplished in two hours, encountering rough terrain but little Japanese opposition. At 1530 both regiments were ordered to the O-2 line. By the end of the day, Company K had almost made it, but Company L, moving along a more difficult route, was several hundred yards short.

At nightfall, the 322nd RCT was near the O-2 line and 321st RCT were generally near the O-1 line. The 316th and 906th artillery batteries maintained steady fire all night and formed a defensive perimeter while the inexperienced troops had itchy fingers and fired at dancing shadows caused by night illumination rounds.

Both RCTs were twice counterattacked during the night and early next day but the Wildcats set-up a new defensive line and held. Major Goto's focus shifted to defence at the Bowl and Romauldo Hill (Scenario 21 in CM&P).

## NEW ACTION SPECIAL RULE

### PRELIMINARY AIRSTRIKE

If a Preliminary Airstrike is listed in a scenario's Special Rules it will always happen. The Preliminary Airstrike occurs at the start of the game, before the first turn.

The controlling player starts their warplane in the centre of one edge, moving it in a straight line across the table. Use a tape measure to find the first three markers within 15 inches. The warplane positively identifies a target on a 1D6 roll of 6:

- If identified - the target is revealed, placed on the table, and attacked as normal.
- If not identified - roll as if attacked by the Preparatory Bombardment rules.

### AA FIRE

Preliminary Airstrike warplanes may be fired upon by:

- AA guns that choose to expose themselves. They are no longer hidden and are placed on the table.
- Infantry that have already been identified, with weapons capable of doing so.

Warplanes may fire back against the AA firers if they come within range and front aspect.

### DIFFICULT TARGETS

Only two types of weapons can be fired against Preliminary Airstrike warplanes:

- Any weapon with the Flak special rule (this includes all pintle-mounted weapons).
- All small arms with a range higher than 12" carried by infantry units (not by artillery or vehicles, unless the weapon also has the Flak rule).

Any other weapon is considered too slow and cumbersome to target a strafing warplane.

In addition, when firing against Preliminary Airstrike warplanes, all units always hit on a 6, ignoring all to hit modifiers.



### LINE OF SIGHT

When shooting at a warplane, units ignore all intervening terrain that is more than 12" away from them – this represents the fact they are firing at a target that is high above the terrain.

Warplane models never block line of sight themselves and are always ignored when working out line of sight, so any unit, friend or foe can simply shoot through them as if they were not there.

### EFFECTS OF DAMAGE

All warplanes count as soft-skinned vehicles, so the basic chance of scoring a point of damage against them is a 6+. However, damaging them does not destroy them automatically (as in the case of normal soft-skinned vehicles).

Any point of damage scored simply translates into one additional Pin marker. Only if you score exceptional damage (i.e. you rolled a natural 6 for damage followed by another natural 6), is a warplane destroyed straight away.

If the number of pin markers on the plane reaches six, the warplane is removed and counts as destroyed, representing the fact that the pilot has decided to pull out of the 'heavy flak' zone and go back to base.

Remember that each time a Run order is given, removing the warplane from the table, all its Pin markers are removed too – so you need to get six pin markers in a single turn to drive off a warplane!

## GROUND ATTACK!

When the warplane opens fire:

- The fire on the move modifier always applies - its basic chance of hitting is 4+.
- Weapons are never in long range - they always shoot from 12" or less from their target
- Weapons are never in point blank range.
- Cover modifiers apply as normal.
- Work out the line of sight of the plane from its guns as normal.
- The target unit can go Down as normal.
- The negative modifier from Pin markers applies.

Note that Recce vehicles cannot use their Escape ability when attacked by a warplane.

When rolling to damage ground vehicles, warplanes always hit the target's top armour, regardless of their position (which makes them particularly good against open topped vehicles!).

Some warplanes have weapons called bombs or rockets, followed by a number in brackets. These weapons count as a howitzer that can be only be fired up to the number in brackets, either simultaneously or in separate turns. Bombs count as medium howitzers, rockets count as heavy howitzers.

Example: a bombs (2) weapon can be fired twice during the game, either both at the same target in the very same turn, or once against a target in a turn, and then once against another target in a later turn.

### CLOSE QUARTERS

Warplanes can never assault or be assaulted.

## USING PRELIMINARY AIRSTRIKES IN OTHER SCENARIOS

Preliminary airstrike rules are not designed to be used in standard point games between players and certainly not in competition games.

Preliminary airstrikes can enrich historical scenarios and should be used in scenarios that, for historical reasons, would include such a preliminary strike. The following planes are experimental rules – feel free to devise your own historical scenarios that include them but note that these points costs have not been thoroughly playtested and balanced.

### GRUMMAN F6F-3 HELLCAT FIGHTER

<b>Cost</b>	180 pts (Inexperienced), 220 pts (Regular), 260 pts (Veteran).
<b>Weapons</b>	Six HMGs and bombs (2). All covering front.
<b>Options</b>	Upgrade bombs to rockets for +25 pts.



F6F-3 Hellcat BuNo 40807/white 33 flown by Lt (jg) Everett C 'Connie' Hargreaves.  
© Osprey Publishing Ltd.



P-47N-1 44-88211/Lil Meaties' MEATCHOPPER of Lt Oscar Perdomo.  
© Osprey Publishing Ltd.

### P-47 THUNDERBOLT (Army's 318th Air Group)

<b>Cost</b>	208 pts (Inexperienced), 260 pts (Regular), 312 pts (Veteran).
<b>Weapons</b>	Eight HMGs and bombs (2). All covering front.
<b>Options</b>	Upgrade bombs to rockets for +25 pts. Upgrade bombs to Napalm for +40 pts.

## NAPALM

The napalm bomb spreads over an area 2.5 inches wide and 4 inches long. Any unit in this area is attacked as if by a flamethrower, including the morale effects.

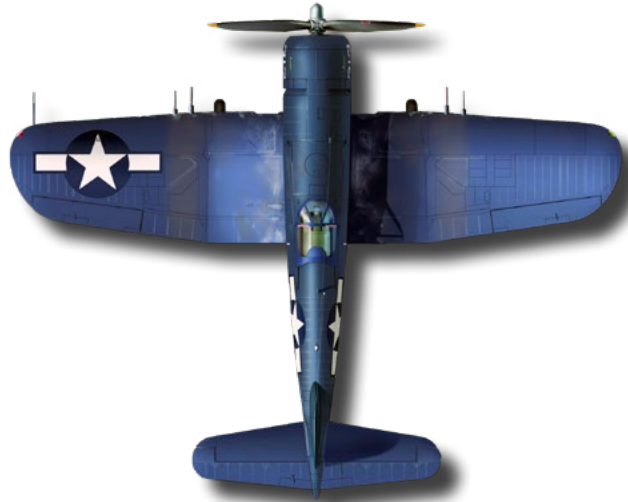
- Soft cover such as bushes are burnt away on a D6 roll of 4+.
- Wooden houses are set on fire on a D6 roll of 5+. At the start of the following turn they are destroyed, as per the rules on artillery barrages.
- Any units moving out of the house into the napalm are attacked as normal.
- Caves and Concrete Fortifications are not affected by this type of napalm attack.

Historical note: On Peleliu, the napalm was not initially ignited to give any US troops caught in the area time to withdraw and give the napalm time to seep into caves and other fortifications. It was then ignited by mortars firing white phosphorus rounds.

To represent this in your game: If a mortar hits the area containing the napalm it ignites on a D6 roll of 2+. Troops in caves or other concrete fortifications are attacked as if by a flamethrower, including the morale effects.

*F4U CORSAIR*

<b>Cost</b>	180 pts (Inexperienced), 220 pts (Regular), 260 pts (Veteran).
<b>Weapons</b>	Six HMGs and bombs (2). All covering front.
<b>Options</b>	Upgrade bombs to rockets for +25 pts.



F4U-1C Corsair.

*CURTISS SB2C HELLDIVER*

<b>Cost</b>	128 pts (Inexperienced), 160 pts (Regular), 192 pts (Veteran).
<b>Weapons</b>	2 × Light Auto Cannon and bombs (2) covering the front. 2 × MMG covering the rear.
<b>Options</b>	Upgrade bombs to rockets for +25 pts.

*DOUGLAS SBD-5 DAUNTLESS*

<b>Cost</b>	118 pts (Inexperienced), 150 pts (Regular), 182 pts (Veteran).
<b>Weapons</b>	2 × HMG and bombs (2) covering the front. 2 × MMG covering the rear.
<b>Options</b>	Upgrade bombs to rockets for +25 pts.

*GRUMMAN TBF OR TBM AVENGER*

<b>Cost</b>	140 pts (Inexperienced), 170 pts (Regular), 200 pts (Veteran).
<b>Weapons</b>	2 × HMG and bombs (3) covering the front. 1 × HMG and 1 × 1 MMG covering the rear.
<b>Options</b>	Upgrade bombs to rockets for +25 pts.



Achtung Jabo! An American fighter strafes a German column.

# COVER MOUNT

## FOCUS

Packaged with this month's magazine you will have found Warlord Games' US Marines. Why not take on a modelling project and apply some conversions to them?



## FREE FRAMES 'HIT THE BEACH'

Taking inspiration from this month's free US Marines frame, along with Neil Roberts's Hit the Beach cover art, James has created a set of models heading onto the Pacific island of Betio.

The beach landings of the Second World War are some of the most fascinating, intense, and iconic combat operations we are ever likely to see. Complex strategic operations meet individual stories of bravery and trauma, making for something incredibly impactful.

The drama can be seen in Robert Capa's grainy photographs of the Omaha Beach landing (taken until his hands were shaking too much to reload the film) through to the visceral opening of *Saving Private Ryan*; there are the stories of the Japanese's relentless resistance, played off against the 'surprise' opening of HBO's miniseries *The Pacific*; and, of course, we can recreate all of these in our wargames.

The Pacific theatre is particularly intriguing to me. There is something visually exciting about the idyllic island environments and inviting seas, contrasted against the combat that took

place there. With the *Bolt Action* release of *Campaign: Mariana & Palau Islands I* have never had a better excuse to get gaming in the Pacific.

This mini diorama/squad of a progressive advance, from the sea to the sand, is where my inspiration took me. Except for a spare bare head, the models are completely made with parts on this month's free frame.

### BEACH DEFENCE?

Japanese strategy at many beach landings was to give up the beach, then instigate combat further inland. *The Pacific*'s opening episode plays with



Above: One of just eight final photographs that Capa, the only photographer to land on Omaha Beach, managed to develop.

this and defies expectation, building the tension and anticipation of battle as the Marines approach the shore. When they disembark, they are met with a friendly "what took you so long?" from men already relaxing on the easy beachhead that was attained at Guadalcanal.



This case was not always the case though, as the war continued troops met far sterner resistance. The Battle of Tarawa is a particularly notable and costly operation. Over 1,600 US troops were KIA and another 2,000 wounded, while the 4,500 Japanese defenders died almost to a man in just three days of fierce combat.

My scene represents a snapshot of troops landing on the small island of Betio in the Tarawa Atoll, where a neap tide made the water above the surrounding coral reefs shallower than expected. The Higgins boats couldn't clear it, bottomed out, and had to disgorge the men far further from the beach than was intended when the operation began.

### PLANNING, TELLING A STORY, AND BUILDING

My first task was deciding how to build the six models on the frame; I let the positioning of the legs guide me. I determined that rather than a fixed squad or Fire Team I would make them a ragtag bunch - men who have scrambled together as best as they can in the confused slog to shore. This would look interesting and make use of the wide array of weapon options on the frame.

The kneeling body represents a Private with a slung Thompson SMG, already on the beach, doing his best to take cover as he draws attention to the location of enemy fire. The crouching body is viewing the same enemy defences through field glasses, representing a Sergeant, carrying an M1 Carbine and a holstered pistol.

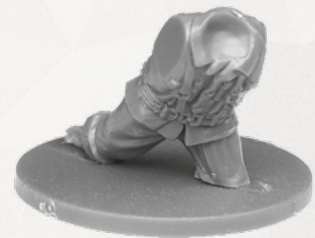
This left me with the braced, advancing, running and prone bodies. The three standing Marines would all go in the water at different depths, churning through the sea toward shore. I cut their legs at different points to represent this, using a modelling saw, but before making the cut I placed the edge of a sheet of foamcore over the legs (representing 'the sea') and moved it around until I was happy with the overall positioning.



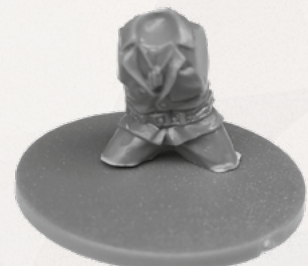
The running body is in a forward lean as he breaks from the sea to the shore with his Thompson SMG - just the shortest parts of his feet were removed.



I gave the advancing body a quite extreme forward lean, to look like he is surging on, trying to carry himself through the ocean. A bayonet affixed to his rifle is perhaps unlikely at this point of advance... but it looks good and those were the best posed arms for his position. I carefully bent the strap to hang lower.



The braced body is chopped practically at the waist, to be the most submerged of the three. I have posed him keeping his weapon (a Winchester Shotgun that I imagine he keeps for emergencies, replacing his lost rifle here) raised above the sea. To do this I took the arms that are firing a shotgun, cut off the front of the weapon, then added the front of the spare Winchester Shotgun. This left his left arm free to go low to the water, guiding him through somewhat.



## BAG IT UP

To keep the water away from weapons during beach assaults, troops were provided with waterproof bags. These were made by the Goodyear Tire and Rubber Company from a material called Pilofilm - a glossy, rubberised, moistureproof material. The Pilofilm bags came in various sizes (pistols, submachine guns, and long guns) and could be wrapped around weapons until they needed to be used.

They can be seen prominently during the D-Day landings and many men fell before they had a chance to unwrap their guns. They were initially a semi-transparent white, but a darker green was later introduced.

Not as widely used in the Pacific, some troops did, nevertheless, apply the bags to their weapons. I haven't added any to my squad, but you can replicate the bags by

wrapping your miniature guns in a thin rectangle of green stuff (or other putty, but the elasticity feeling of green stuff is helpful). Flatten the putty against a moistened shiny surface, pick it up with some tweezers, then wrap the gun. Using a modelling tool you can add final details and make it look gripped. If you want clear bags you could use a small section cut from a sandwich bag and actually wrap the already painted gun.



With the builds done I could place the models, see how they looked as a group, and test if the illusion of emerging from the gradually shallower sea worked. It did, so I added stones and sand to the bases where appropriate.

As a final element I took one of the removed feet and put it in the water – inspired somewhat by the brutal effects of artillery hits from *Saving Private Ryan's* opening battle. I also trimmed the front off a spare Marine head and placed it on the waterline, along with the tip of a weapon, to make a sobering image of a dead, semi-submerged Marine being advanced past.

## FREEZE FRAME - MAKING MODELS DYNAMIC

The prone Marine was the most static body of all, but I saw an opportunity to change that and have him as an Automatic Rifleman who is falling forward after being shot. With a little bending and some chopping of his right leg I added an arch to his body shape. Placing this at an angle on the base meant he took on the form of a man who is tumbling headfirst.

I used the only non-Warlord part in my build here – a spare plastic Frostgrave Knight head - and put it at a canted angle. The position and pose are exaggerated, almost impossible in terms of the bend of his limbs, but that is to enhance the movement.

Momentum is something historical models can often lack, partly because they are a part of a ranked unit, sometimes through the limitations of casting - one-piece models must be produced on quite a flat plane, so there is frequently less dynamism in our ranks. Adding movement and drama to squads, even with the occasional model, particularly in a game like *Bolt Action*, feels right to me.

Final additions – the spare helmet and M1918 Browning Automatic Rifle that are placed scattering from him – enhance the drama and add even more momentum. The rock and debris is just beneath his head, but not touching it, so it looks like his skull may have just bounced up after crashing into it.

I made sure to give this Private plenty of equipment – he'd need to stay hydrated lugging his heavy BAR, so he got a water bottle, and he has the pack with entrenching tool to show he was ready to get dug in.



## BEACH LANDING PAINTING EFFECTS

Rather than detail my overall approach to painting I will highlight some details and the techniques behind applying them.

I've kept the uniforms on the Marines fairly accurate and applied some strong highlights in places, the intent is to give the impression of the sun blazing down on them.



*The top of the models are brighter than the underside.*

To look like they're still damp from the water I've added a subtle tonal shift on the models' lower uniforms. A controlled wash of the basecolour, mixed with some darker green, was painted to the top of the 'submersion point'. Once dry, gloss varnish made the surface look wet.



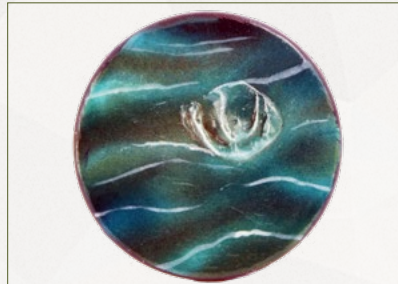
*Detail of the painted wet legs.*

Rather than use water effects to create the waves I've applied acrylic resin pigment fixer. Normally mixed with weathering pigments to make effects like wet mud, I find this bottled resin can quite easily be shaped and pulled as it thickens, allowing the easy creation of waves, crests in the water, and splashes from bullets. The ocean is churned up around the Marines' advance.



*You can make the water look really choppy with the acrylic resin.*

The water is painted in a warm blue green, with colour shifts going to paler blue and green. Off-brown is also added as washes. I have painted white lines to create the look of sun glints. A topcoat of gloss varnish makes the water shine.



*Detail of the painted base before applying the water effects.*

The beach has a damp line across the sand to represent where the waves have lapped the shore, painted in with a glossy brown ink.



*Detail of the sea meeting the shore.*

The submerged foot and Marine were painted in a more desaturated tone, to look like they are fading away slightly. My 'arty' approach to bringing some emotion to the models, I suppose.



*One of the many unfortunate souls to lose his life wading to the shore.*

There's a hint of blood in the water around these parts, applied with Tamiya Clear Red paint. Less is more with blood effects like this though: gory splatter that Sam Rami would be proud of doesn't look right at all so I've taken it about as far as I think I can!



*A hint of blood splatter on the rock.*



# HOW TO... BUILD AN IRISH ROUND TOWER



Pringles tubes were recently nominated as the most un-environmentally friendly food packaging, basically because they are unrecyclable, but clearly the people who shamed Pringles didn't account for turning an empty tube into a model of an Irish Round Tower! Glenn Clarke show us how ....

The recent release of a band of Dark Age Irish warriors by Wargames Atlantic sparked my interest and I ordered a box straight away. Before they even dropped through the letter box I began to consider what terrain I had that might be suitable for this period; hills, trees, hedges and so on were no problem but buildings were more difficult to deal with. Round huts with turf or thatch for the roof were a distinct possibility and I did have a small medieval chapel that I decided I would like to use. A little research showed that many Irish chapels were accompanied by a very distinctive slender round tower with a conical roof. The towers date from the early Medieval period and are thought to have been built by Catholic monks. The Gaelic name – *Cloigthe* – literally translates as bell houses which hints at their original purpose. But they were also used as watchtowers and as a place of refuge and safe storage during raids. So my challenge was set; selecting my favourite brand of crisps I enlisted help in emptying the tube and I was on my way!

1. The lid was discarded and the metal end was cut off before also being discarded. The edge which had not been cut was going to be the base of the tower since it was wider, bulkier and could more easily be glued to the base board.



2. I drew a straight line from top to bottom of the tube and marked a point 15mm to either side of the line. These points were then joined to the opposite end of the line to give a long, thin triangle.



3. The triangular section was cut away and discarded. A piece of MDF 10cm square was selected for the base board and the sharp regular edges were hacked away in places to give a rougher outline.



4. A long cardboard tab was glued to one edge of the tube where the triangular section had been removed.



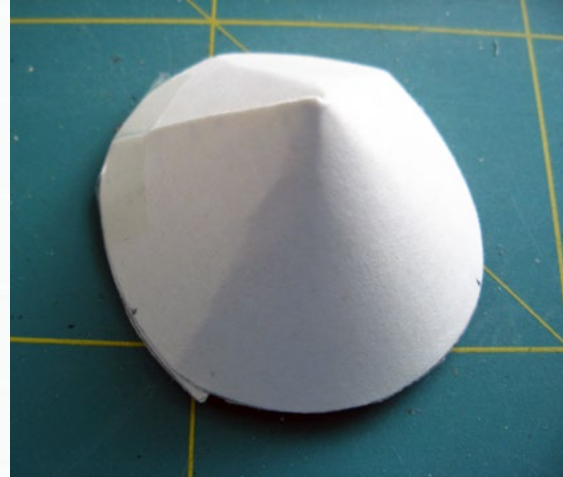
5. When the tab was firmly fixed in place it was glued to the opposite edge of the tube and held in place with rubber bands and pegs until it dried. This produced the distinctive, slender and gently sloping outline that I wanted.



6. To make the roof I drew a 65mm radius circle on a piece of card. Cut out the circle and also cut a line from its edge to the centre point. Remove a section of the circle in order to make shaping it a little easier.



At this stage of the construction it struck me that the basic shape has a number of possibilities: too narrow and tall for a Martello Tower but very useful as a windmill or a lighthouse. If you prefer fantasy games then it presents fabulous possibilities for a Wizard's Tower or similar!



8. When you have a shape that you are happy with cover it with PVA and individual card tiles. At this stage I also made the windows and door by drawing them on card; several pieces were laminated together and other pieces were added to give them some texture.



7. I gently curved the circle into a conical shape and glued the edges together. There is no easy way to do this, it is just a matter of trial and error and you will simply have to persevere!

9. Windows and doors were added at appropriate points. Notice that I also added a few bands of card at the floor levels, again giving texture and interest to the model. In the same manner I have begun to add odd and irregularly shaped stones to hide any ugly joints or marks. Finally I needed to fix the tower to the base - I found the hot glue gun most effective for this - and similarly fix the roof in place.





10. When everything was dry, I sprayed the tower with an undercoat to blend everything together and provide a key for following layers of paint. This was followed with a thick coat of ordinary household emulsion which has the advantage of filling any minor irregularities in the surface.

11. The final step was to apply weathering with a darker grey wash followed by a little drybrushed highlighting. Finally, the base was finished off with flock – emerald green of course – and a few clumps of shrubbery.



I hope that you found this to be of interest and are able to grace your own games with similar pieces. All that I need now is for the Covid-addled postage system to deliver my figures and I am set to go!

# HIT THE BEACH (MAT)

Our theme for this issue of the magazine is 'Hit the Beach'. If you want your wargames figures to go hitting the beach, you are going to need some beach to hit. So we thought we would have a look at the ready-made options available for gamers who want to represent that area of the battlefield where sea meets land.

## DEEP CUT DEEP DETAIL

As the many battle mat manufacturers seek to expand their ranges of roll-out landscapes beyond "green grasslands" they will inevitably be inspired to create something which works for beach landings. Our first ready-made shoreline under the microscope comes from Deep Cut Studio (DCS). The boys from Lithuania have created a coastal mat with the catchy title of 'Game mat - Beach' available in either 4' x 4' or 6' x 4'.

As with most DCS mats 'Beach' can be ordered in several different materials: cloth, mousemat or PVC. With prices starting at 39.90€ for a 4' x 4' PVC, up to 64.90€ for a 6' x 4' mousemat. Once you've had mousemat it's hard to settle for anything else frankly – it's the best of the three materials.

'Game mat - Beach' can be combined with Deep Cut's 'Grass' and/or 'Waterworld' mats to create a larger setting. In the UK their mats are also available from Warlord Games.



Above: Game mat - Beach.

## BATTLEFRONT'S BUDGET BAYS

As you would expect from Battlefront/*Flames of War* their beach mat is designed specifically for 15mm World War Two and more specifically for D-Day/Normandy. Complete with tank traps, shell holes and defensive banks and walls their 'D-Day Beach Landing Mat' is ideally for, well - a D-Day beach (in 15mm). This mat is 4 1/2" x 16" (40cm), made of vinyl and you can pick one up for around just £15.00.

If you are looking to create a 15mm D-Day landing tabletop you might also want to consider the *Flames of War* 'D-Day Beach Assault Mission Terrain Pack' which is dirt cheap at around £12 and comes with a mission rulebook and punch-out terrain pieces. The mat in this set is the same design as the 'D-Day Beach Landing Mat' but be aware it is made of folded thick paper, which does the job, but isn't the most aesthetically pleasing when laid out.



Above: D-Day Beach Assault Mission Terrain Pack.



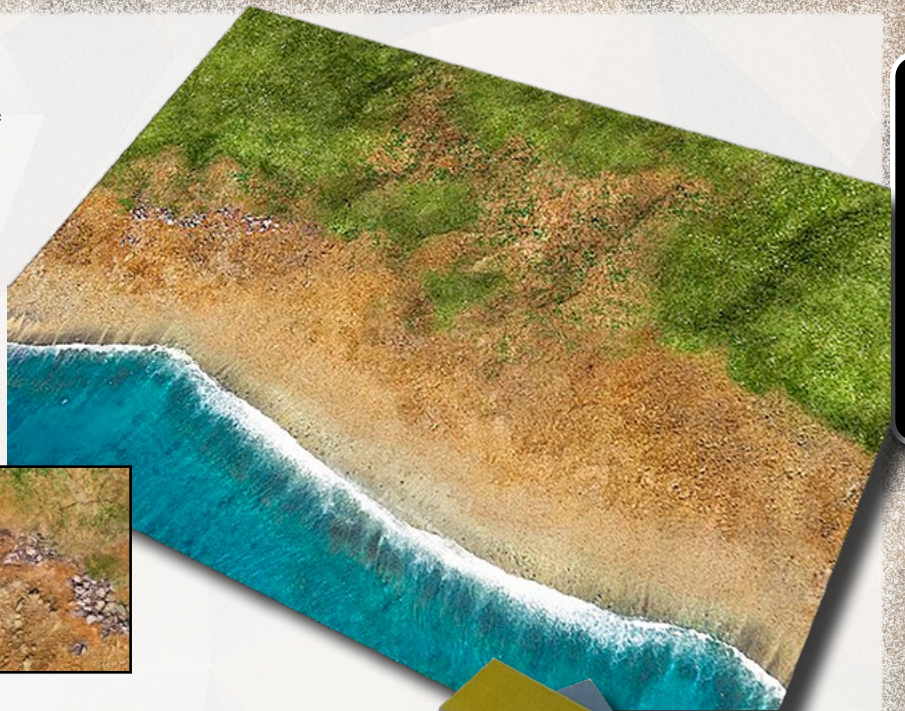
Above: D-Day Beach Landing Mat.



## PWORK SHARP WORK

The 'Overlord - Wargames Terrain Mat' is the suitably dramatic title for a sea-beach-land mat by Pwork Wargames of Italy. It comes in five different sizes and three different materials: vinyl, neoprene and cloth. The 6' x 4' neoprene weighs in at 69.90€.

This mat is heavy on eye-catching detail, including inviting white surf and photorealistic rocks. In fact that sharpness of focus might not be to everyone's taste, but it does have a certain appeal.

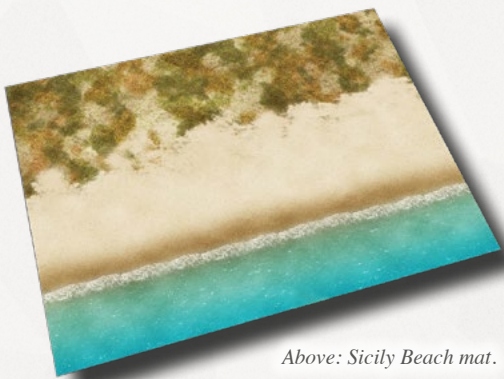


Right: Overlord Wargames Terrain Mat.



## 3D FIGHTBACK

Away from all those 2D tablecloths it's worth taking a quick look at a 3D shoreline option from TSS tiles. TSS have been serving the UK (and beyond) wargames hobby for over 20 years with their flock covered polystyrene tiles and they offer several options in their 'Coastline' range for gamers looking to create modular 3D terrain. The 'Cliff and Beach Pack' at £30 is an obvious starting point, and they also produce coves, and 'plain water' tiles with which to knock up a shoreline.



Above: Sicily Beach mat.

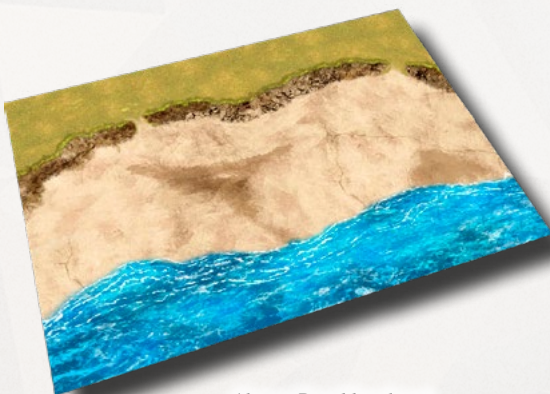
## CIGAR BOX BATTLES

Cigar Box Battles (CBB) are the kings of the fleece battle mat and they produce three that are suitable for beach based battles.

The 'Sicily Beach' mat takes in a stretch of brilliant blue Mediterranean coastline, with sand and arid scrub set beyond the beach.

The 'Beachhead' mat features a rocky strip (or possibly a short sharp cliff), with the 'Caribbean Beachhead' being very similar but displaying more (Caribbean Blue) sea. All the afore mentioned mats are 6' x 4' and retail at \$75.

CBB also produce a 'Supplemental Cut-out Terrain Set' which includes a stretch of sea and dunes.



Above: Beachhead mat.



Left: Caribbean Beachhead mat.

We hope you feel informed by this whirlwind tour of the tabletop coastlines and don't hesitate to get in touch with 'Quick Fire!' (see page 6) to tell us what we've missed and why it's worth a mention.



# LITTLE BIG HORN FROM BOARD TO BATTLEMAT

**John Hart takes a trip down Memory Lane, turning a much-loved childhood boardgame into a retro wargame.**

The Battle of the Little Big Horn, commonly known as Custer's Last Stand, took place on June 25-26, 1876 and has ever since been idealised in popular culture as one of the most iconic and heroic military actions in American history. As part of a campaign to force Sioux and Cheyenne Indian tribes back to reservations during the so-called Sioux Wars, Custer's US 7th Cavalry Battalion (US7C) with its twelve companies of troopers numbering around 700 men was sent out as part of a larger force to subdue the non-reservation 'hostiles' of the Lakota and Dakota Sioux, Northern Cheyenne, and Arapaho, who were led by several major war leaders, including Crazy Horse and Chief Gall.

Custer, unaware of the size of the enemy and reportedly replying that the 7th Cavalry 'could handle anything' when refusing reinforcements, divided his twelve companies into three battalions under the command of Custer himself, Major Marcus Reno and Captain Frederick Benteen, and prepared to attack.

Myself and my gaming buddies recently played a series of games based on the beautiful and brilliant Waddington's board game *Battle of the Little Big Horn*, produced in 1964. Its simple play, colourful board and hand-coloured figures attracted many youngsters, including me, into the world of wargaming. So, I unashamedly decided to revisit it - a visit long overdue - for a bit of fun, rather than a serious historical recreation. The key difference this time, however, was the scale I adopted - a 6ft by 4ft gaming mat reproduced from the original game board was used, with the

glorious Timpo 1:32 scale injection-moulded figures plus a few Britains (at least for the distinctive figure of Custer with his two weapons) - you could of course, use smaller scale miniatures.

In our version, we tried to maintain a fair balance between the opposing sides in terms of numbers and weaponry in line with the original game, but to be able to focus on Reno's role in the battle I wanted to include horse on both sides, additional weapon choices, the possibility of reinforcements and the ability to dismount and remount, and of course to use more figures!

## RENO'S ATTACK

Our initial games were based upon the attack by Major Reno at around 3pm on 25 June 1876, whose second detachment of A, G and M companies, led by Captain Moylan, 1st Lt. McIntosh and Captain French respectively, comprised



*Above: Reno charges the Indian camp.*

about 140 men. Reno's orders were to attack the Indian village from the south to (supposedly) secure women and children as hostages and force the warriors to surrender, while Custer with five companies intended to cross the Little Big Horn River farther north and come into the village from the opposite side. Custer ordered Benteen with three companies to move below the Sioux camp to block the Indians from escaping to the south. Reno's attack was reported to have been indecisive and he quickly ordered his troops to dismount and form a skirmish line even though the Indians were still reportedly 1000 yards away. Reno was quickly outflanked and fell back across the river and up the bluffs on the other side, where he was met by Benteen. By this time 40 of Reno's 140 men had already been killed and seven were wounded.

Rifle volleys were a standard way of telling supporting units to come to another unit's aid. In a subsequent official 1879 Army investigation requested by Major Reno, the Reno Board of Inquiry (RCOI), Benteen and Reno's men testified that they heard distinct rifle volleys as late as 4:30 pm during the battle. Both Reno and Benteen later claimed that they never heard the nearby gunfire indicating that Custer was under attack, nor did they investigate, which gave rise to charges that they had abandoned Custer. In 1879 Reno was exonerated by a court of inquiry of charges of cowardice and drunkenness at the Little Big Horn. In 1904, a story in the *Northwestern Christian Advocate* claimed that Reno had admitted to its

former editor that 'his strange actions' during and after the Battle of Little Big Horn were 'due to drink'.

Some testimony by non-Army officers suggested that he was drunk and a coward but the court found Reno's conduct to be without fault. Reno's conduct continued to be questioned due to his hastily ordered retreat, but Reno's defenders at the trial noted that, while the retreat was disorganized, Reno did not withdraw from his position until it became apparent that he was outnumbered and outflanked by the Indians. Contemporary accounts also point to the fact that Reno's scout, Bloody Knife, was shot in the head, spraying him with blood, possibly increasing his own panic and distress.

**THE GAME**

In our games Reno's three companies were represented by 30 mounted troopers (including figures representing each company commander, Reno himself and Bloody Knife), deployed along the right edge of the board on the squares marked with red triangle with horse's head, plus the unmarked square (i.e. ten deployment zones). If you are familiar with the original game, you will know that this is where the mounted Indians would normally deploy. Each mounted figure (whether US7C or Indian) can move up to three adjacent zones per turn in any direction, but may not move through or into cover. No more than three figures can occupy the same zone.

*Below: Captain Moylan advances.*



The combined Sioux and Cheyenne tribes were represented by 15 mounted braves and 30 braves on foot, including three chiefs, deployed along the left side of the board.

Indians on foot are placed on zones marked with a red triangle. Each zone may contain no more than three figures. Mounted figures are placed as close to the left edge of the board as possible in zones not marked as in cover. Each mounted figure can move up to three zones per turn but may not move through or into cover. Indians on foot and dismounted US7C (see below) may move one adjacent zone in any direction.

Each US trooper (including any standard bearer or bugler, if used) is supplied with a Springfield single-shot army issue rifle or a Colt revolver. Both are long-range weapons with a range of up to three squares. All US7C may attack once per turn (except Custer who has two weapons).

Indians were supplied with a range of weapons including single-shot and repeating rifles, bows, spears and tomahawks and other hand weapons.

The core rules of the original game have been respected and largely unchanged out of deference except for a few tweaks to make the combat more realistic and cover more effective. A D6 throw of 5 or 6 is required for a kill and a 4 for a retreat.

When he realised the full extent of the village's width, Reno quickly suspected what he would later call "a trap" and stopped a few hundred yards short of the encampment. He ordered his troopers to dismount and deploy in a skirmish line, according to standard army doctrine. In this formation, every fourth trooper held the horses for the troopers in firing

## TIMPO TOYS

If you are a crusty old wargamer or a 'veteran', as we like to call ourselves, you may already be familiar with Timpo. Toy Importers Ltd (also known as Timpo) was an English company formed in 1938. After WW2 it moved into producing its own toys, initially made of wood and diecast metal, but in the mid 1950s the company started to produce plastic figures. This culminated in arguably its main achievement - the first injection moulding machine (created in 1962) able to melt several different parts together to produce colourful, 'Swoppet-style' figures. This led to various Timpo series and boxed sets which have always been popular with toy soldier collectors and now command high prices in good condition. My childhood favourites were the Romans, remember them? and the US cavalry, probably the best present a small boy in hospital could ever receive. By 1971 the company had more than 1,000 employees, 72 large moulding machines and about 100 over-moulding machines operated 24 hours a day. But over the intervening decade interest waned and production ceased in 1981.



position, with five to ten yards separating each trooper, officers to their rear and troopers with horses behind the officers.

We allowed both sides to dismount as part of their normal movement phase and fight on foot.

In one of our games, Reno ordered his men to dismount and take cover just as he had done during the battle, but, unsurprisingly, the end result was the same - he was outflanked and unable to reach the village.

### CUSTER'S 'LAST STAND'

Of course, we couldn't do all this without having a go at Custer's 'Last Stand' on Custer Hill, based upon the original boardgame and ruleset, but with the modifications outlined above. The precise details of the battle are very unclear, but Custer's five companies of approximately

210 men clearly seem to have put up a strong, but brief, defence. We set up 48 US7C in the centre of the board and 60 Indians on foot plus 24 mounted Indians. The balance of weapon types was kept the same as this had provided a good, balanced fight. If you remember the game, you will know that Custer could win by taking a stand and fighting or by taking the flag to a blue arrow in a corner of the board.

In our battle, Custer decided to stay put and use all available cover, but was eventually wiped out, but with higher Indian casualties than expected. All the results went the same way. The Indians were victorious every time but all the games were close and hard fought, so the balance seems about right, and a lot of fun.

It was great to bring back some happy childhood memories.

*Below: Reno's battalion is outflanked ...*



## RE-RE-VISITING LITTLE BIG HORN

Regular readers will remember (!?) that we featured the Waddington's *Battle of Little Big Horn* game back in W156, September 2000. Find that article in the vault.



SEE MORE IN

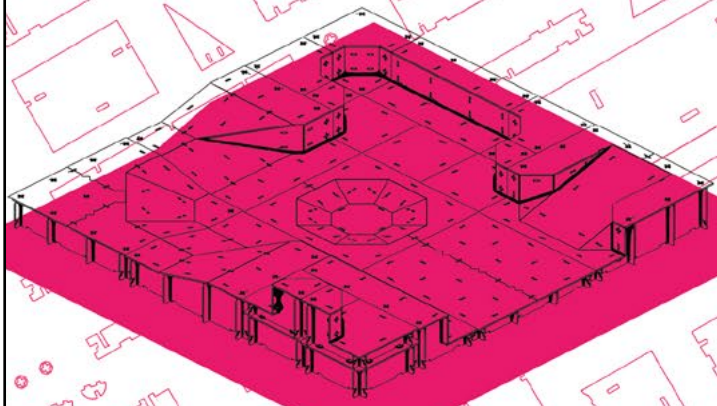


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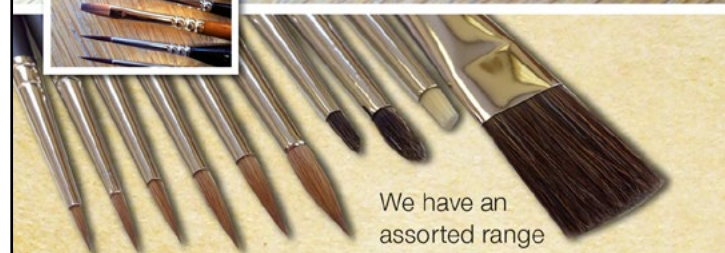
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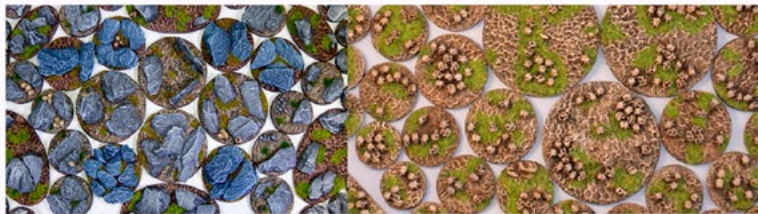


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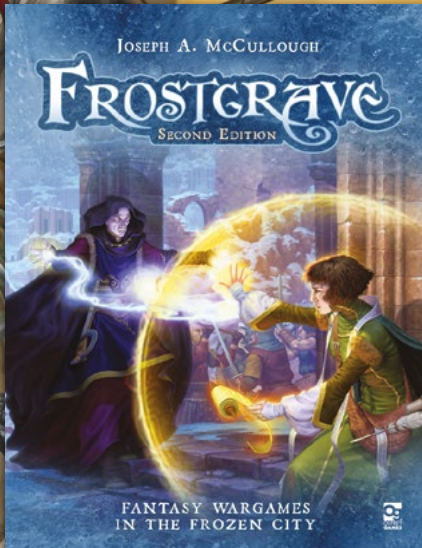
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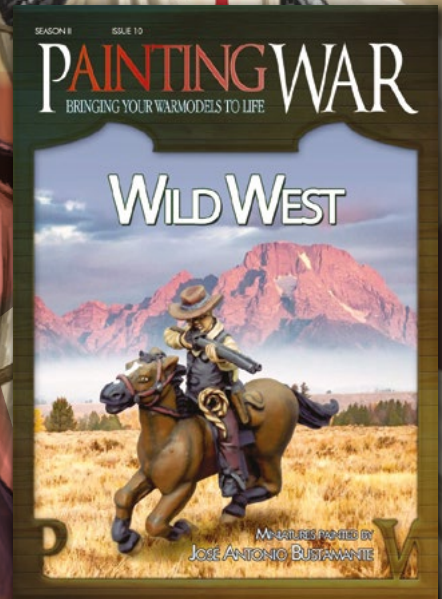
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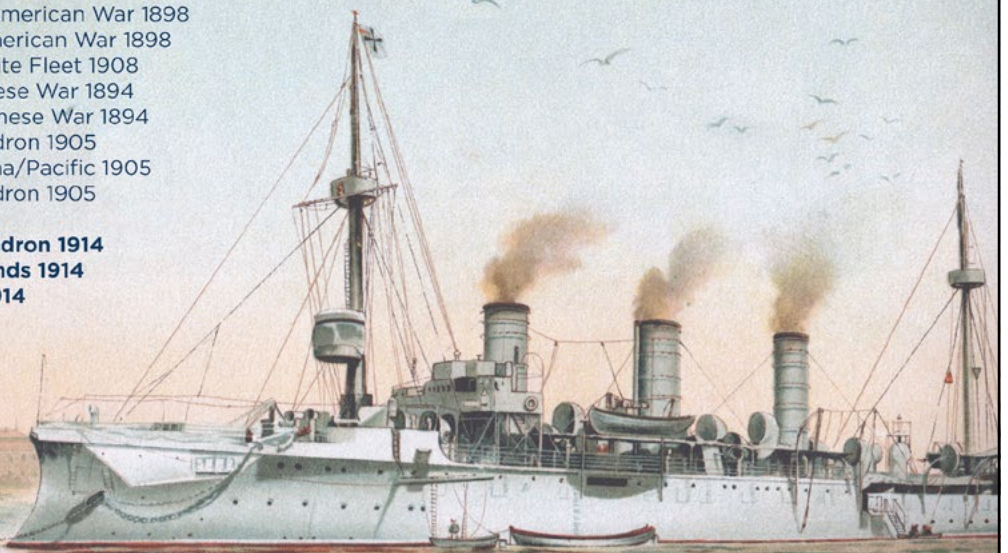
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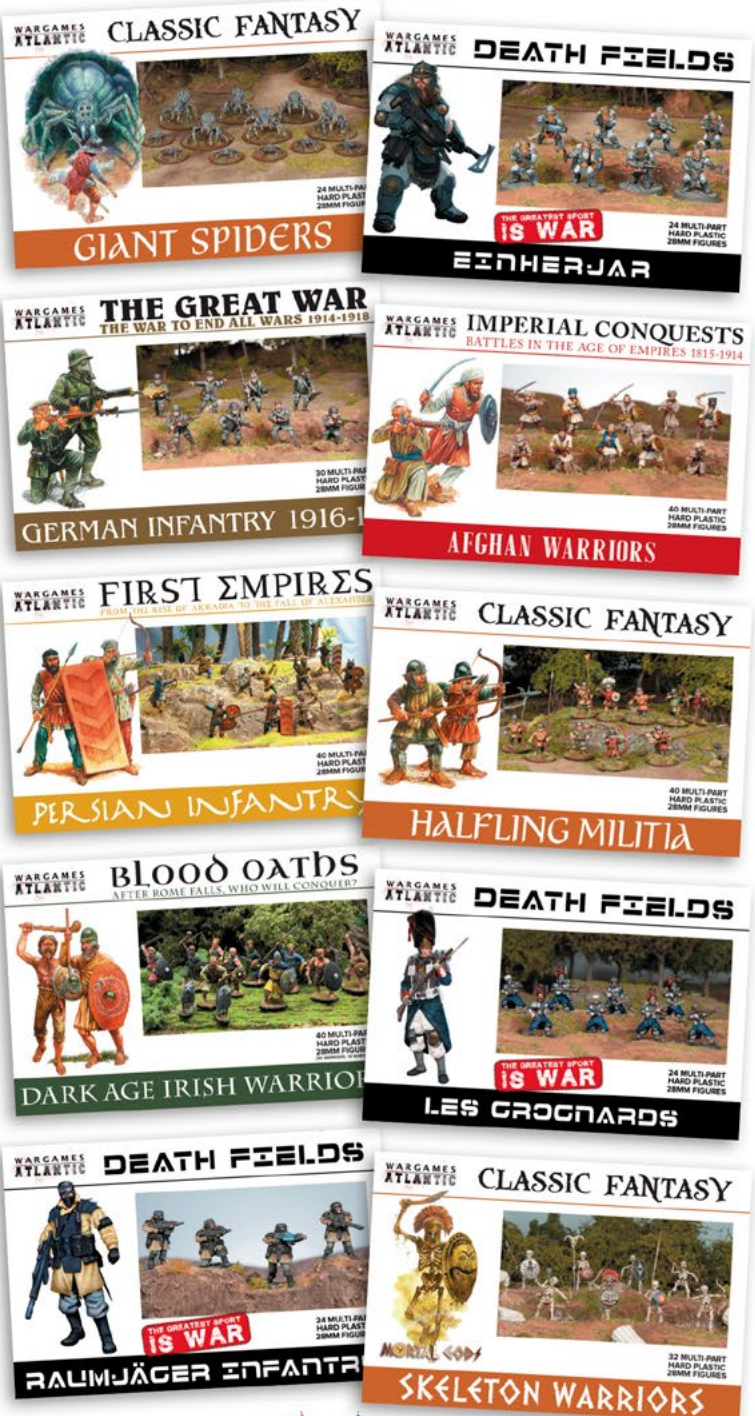
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- Your Warband always counts as a Contingent.
- You also have your Contingents, troops serving Carthage in hopes of monetary, political, or territorial rewards.
- And finally your worst troops, your Levies.

The different equipment options, as well as their affiliation (Citizens/Contingents) is indicated in the troop table below.

Example: The Carthaginian Heavyguards are Citizens, and can be mounted on horses. Warriors can be Citizens (with that equipment option) or be part of a Contingent. In this case, they can choose to have no equipment options, to be mounted on horses, or be mounted on horses and armed with javelins.

Several advanced abilities on the Carthaginian board have different effects depending on the affiliation of the unit that triggers them, or can only be used by one or the other of them. Mercenaries recruited by a Carthaginian warband do not count as Contingents in the context of advanced abilities. Like Levies, they are neither Citizens nor Contingents.

When you recruit a point of Warriors, you can divide the eight figures between units of Citizens and Contingents as you wish, as long as you follow the rules for organising the warband (the rulebook, Organising the Warband, p. 47).

You must include at least one unit of Citizens (other than your Warband) in your warband.

### FACTION SPECIAL RULE

#### HEAVY CHARIOTS

Phoenician in origin, these chariots are heavily armed and are used to break through enemy lines.

Saga Dice	Armour	Aggression	Equipment
1	5 (5)	6/2	-
Special Rules			
Impact, Mounts (horses), Presence, Resilience (1)			

\*The reduction in Armour is included in the profile.

#### Impact

A heavy chariot's Aggression is 5 if it is the attacker in a melee, and 2 if it is the defender. If a unit of chariots charged, it inflicts an automatic hit on the enemy unit for each chariot in the unit. These hits are added to those scored by their attack dice.

Heavy chariots count uneven terrain and dangerous terrain as being impassable.

Each chariot counts as 2 Heavyguard figures when calculating victory points.



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