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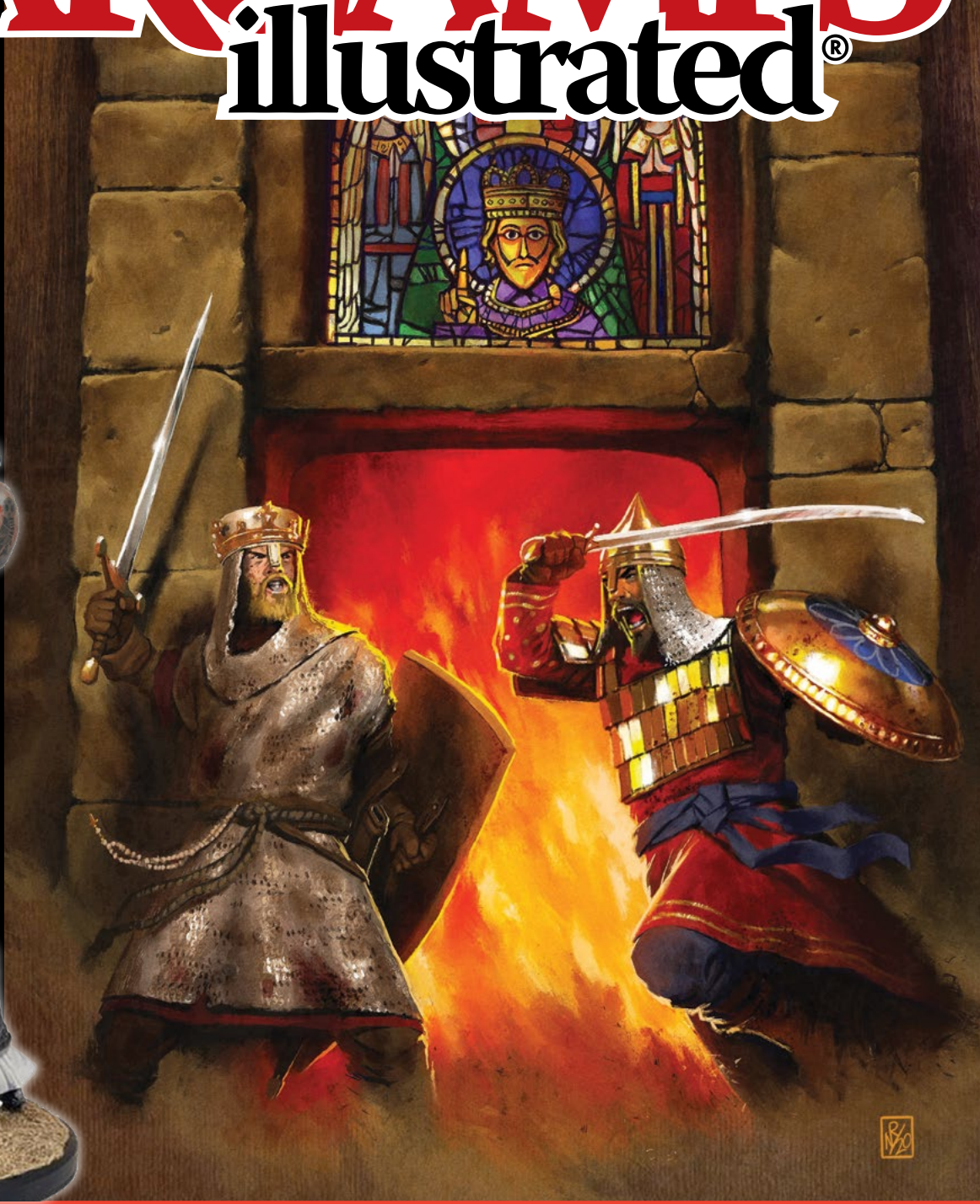
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**GREEK  
HOPLITES**



**HOLY  
WAR**



RYO

ISSUE 398  
FEBRUARY 2021  
UK £5.25



**REBUILDING ST. NAZAIRE**

The setting for a mini commando raid



**THE WI AWARDS**

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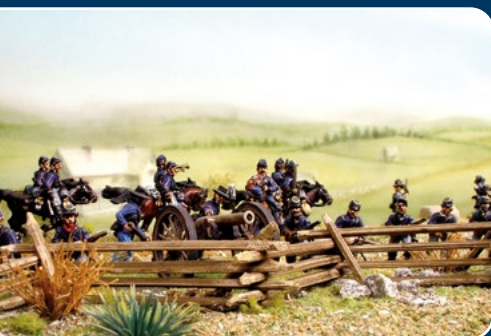
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## WARGAMES illustrated

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### FROM THE EDITOR

I sincerely hope that your monthly copy of *Wargames Illustrated* magazine whisks you away from the stresses and strains of a Coronavirus ravaged world and into your miniature 'happy place' for some quality immersion, inspiration and escapism.

So, it is with great pleasure that I invite you to sample the delights of a multitude of wargaming periods and systems via this month's 'Holy War' theme as well our other non-theme articles and features, which take you from the Crusades to World War Two, via the battlefields of the American Civil War and several other places in between.

Back in the present world, like all small businesses around the globe, *Wi* continues to be affected by the knock on effects of the pandemic. One of those being the difficulty in planning ahead – something that has become a given in 2020-21. For *Wargames Illustrated* this means planning the next issue (and the one after that) is proving to be a big challenge.

The above pre-amble is building up to a pre-emptive apology for when, over the next few months, things don't quite turn out the way they are supposed to e.g. cover mounts not appearing when planned, postal disruption causing subs to arrive late, themes not being 'as advertised' etc. The precise reasons for these things will be myriad, but all come back to Covid-19 conundrums.

Please bear with us, we guarantee the whole team, including our merry band of contributors, are constantly striving to deliver the best content and service regardless of what form it takes.

Anyways, without further ado and excuses, please dive into and enjoy this month's content along with your free plastic Greek hoplites – ideal for the new version of Warlord Games' *SPQR* but super suitable for any Classical painting and playing action.

Happy reading and rolling.

Dan Falconbridge  
Editor and Owner

*Cover artwork: Richard the Lionheart versus Saladin by Neil Roberts.*

*Below: Figures by Gripping Beast from their 'Age of Crusades' range.*



### CREDITS

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# QUICK FIRE!

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

## LAND OF THE RISING GREEN STUFF

By Kern Schmid

I was fortunate enough to visit Japan with my wife before COVID hit, and with that trip came cravings for new projects (not that I have finished any of my current ones, a true wargamer's fate!). My interest for little known or less explored historical events and conflicts, as well as my newly acquired copy of *Black Powder*, culminated in a full-blown delving into the Japanese Boshin War of 1868 - 1869.

The pleasure I derive from the hobby mostly comes from the laborious research one usually undergoes before launching into new endeavors, as well as sourcing the minis and reference material. With time on my hands, due to confinement, I painstakingly scoured the scarce available resources for visual material, uniform designs, contemporary photos, and etchings, which are few and far between.

Then came the important questions: what scale and which minis? There are unfortunately very few options when it comes to this relatively unknown conflict, and despite some remarkable 28mm scale minis, I thought it best to go with an old acquaintance: the plastic 1/72 American Civil War figures that my brother and I used to play with.

As Japan was modernizing its armed forces at the time, with the heavy involvement of France, the United Kingdom, and the United States, uniforms for both Shogunate and Imperial forces were being adopted in the European style, and thus rather close to American Civil War and other Victorian-era accoutrements.



This meant that combined with the smaller scale of the Esci, HaT and Italeri miniatures, any slight variation could escape anything but the closest historical scrutiny. Top that with the fact that some of the uniforms looked extremely snazzy!

The execution of the project required patience and a lot of Green Stuff. Backpacks, "Jingasa" war hats, havelocks for cavalry kepis, and officers' awesome "Shaguma" bear hair wigs had to be made from scratch, as well as the merciless slicing of any canteens, bread bags or other accessories not appropriate to the uniform. I also decided to spare myself some pain and only include five minis per 4cm x 3.5cm card base, for a total unit frontage of 20cm. Cavalry used the same size bases, with two horses per base.

As there are still many regiments to finish, I am looking forward to cracking open my new box of Zvezda "Ashigaru" and continuing this fascinating and relatively cost-effective journey through a time of Samurai and Gatling Guns!



## WORLD WAR OF THE ROSES

By Chris Breese

There are lots of things I'll be glad to see the back of post-pandemic but I certainly won't let go of the new wargaming friendships I've developed through our love affair with the awkward video call!

Among my new-found digital comrades are fellow Wars of the Roses enthusiasts Gareth Lane (aka Raglan) and Paul Baldwin. Together we've come up with an internet painting challenge, designed to ensure fans of late-15th century miniatures are ready to come out fighting and playing when the bulk of restrictions finally lift, somewhere in 2021.

'World War of the Roses' has a simple aim: get as many people as possible, wherever they are in the world, painting WotR minis, ready to get gaming with them. We will all then play, simultaneously, on the weekend of May 22 and 23.

We're hoping to see plenty of *Never Mind the Billhooks* players, but all systems are welcome.

Here's how to take part:

1. Pick a side - Yorkist or Lancastrian - and paint WotR miniatures. Post pictures of them on social media, or on a thread we have set up on the Lead Adventure Forum website. If on social use the hashtag #worldwarroses to get maximum visibility.
2. If you can, organise a game for May 22 or 23 and tell us about it on social media. Search the hashtag to find us or see my feed on Instagram and Twitter - @winston\_ab\_rees.
3. Play the game on the day(s) and join our group Zoom chats at the start and end of the weekend. At the end of the last game on the Sunday we'll total up 'scores' for Lancastrian and Yorkists winners across all of the games to declare an overall 'winner' - York or Lancaster.

We're also launching a vignette painting competition - the winner will be announced ahead of the weekend and will get a decent prize of WotR minis. Details of how to enter can be found online.

Remember, we don't mind what rules you want to play with. Small, imaginary scenario games played with the likes of *Billhooks* are welcome, but so too are whopping 1,000-figure plus re-fights with your favourite big battle system.

Some people might want to pick a particular battle and that's great too. The three of us are playing a 1,000-figure First St Albans re-fight.

We've already had lots of people taking part in the painting and games are confirmed for the May weekend already, in Wales, the US, Australia, Canada and Spain - but we want more!



### 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:  
wi@wargamesillustrated.net

Use the subject title 'Quick Fire!'.



## PRODUCING PACIFIC ISLANDS

By Anthony Cousins

I've been playing *Victory at Sea* since I got the starter set; it's really a fun game and I thought I'd build some scenery based on the real Pacific Islands.

The first job was to work out a scale, which I tried to do by thinking about range, speed etc. It needed a brain the size of Stephen Hawking's to do that, so I asked on the VAS Facebook page instead and soon had the answer - 1 inch to 1000 yards according to the rules' author - which is what I used. I'm not claiming these scenery pieces are 100% accurate, but they should be close to the size, shape and terrain features of the islands. They add a little something to fight over and around.

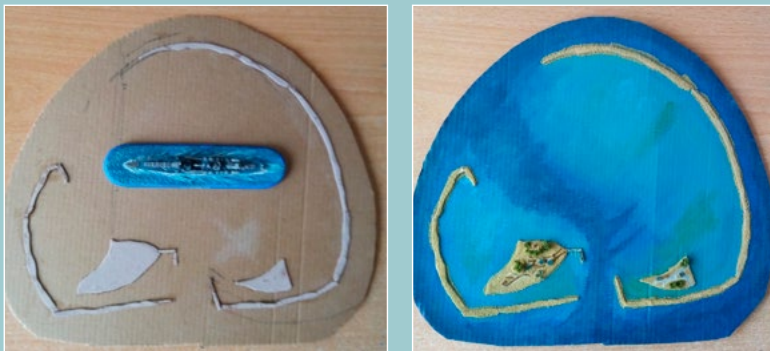
After getting the scale I created a list of the islands and, using Google Maps, copies of battle maps, and occasionally Wikipedia, I worked out the sizes. Iwo Jima is about 8 ½ inches long, a good size in this scale, while Okinawa is over 9 feet long! I tackled Savo Island first by scaling a map to the right size, cut a lump of insulating foam (scrounged from a building site) into the right shape, and stuck it on a card base. A bit of paint, some model railway scenic, and I soon had a reasonable approximation of the island.

My next build was Midway atoll. It's nearly flat and rather small at this scale, so I didn't use much other than card and paint. I'm pretty pleased with the result.

*Below: Making Savo Island.*



*Below: Making Midway atoll.*



I'm working on Iwo Jima now - Mount Suribachi is about half an inch tall at this scale. I plan to make Hubuson Island (for Surigao Strait battles) and some pieces of the surrounding islands, Betio, and possibly the rest of Tarawa Atoll. Some are way too large to make the whole island - Guam would be 4 feet 5 inches long, Guadalcanal is a gigantic 12 feet 5 inches - I may just have to settle for portions of those.

An interesting side effect of this project - putting the islands next to the ships brought the sacrifices made and the casualties suffered on both sides that fought over these tiny specks, into focus.





## THINKING ABOUT INKING

By Stephen M

One of the most confusing parts of miniature painting comes with the lack of universal terminology for washes. While being a part of almost everyone's toolbox, there are no hard and fast categories for each style of wash. When reading tutorials or shopping for new paints we often come across confusing messages, where one brand's wash is closer to another brand's ink.

I've come to split acrylic washes into four types - I find this more useful for tutorial writing and explaining how to use them. Hopefully this little guide will be helpful to others writing and reading tutorials, to know what kind of wash is being used.

### INKS

Inks are the strongest type of wash, they're very heavily pigmented and will overpower any paint job they are applied to. Outside of edge cases such as panel lines, inks will almost always be thinned to make washes or glazes instead of being used straight from the bottle.

Examples of inks are Vallejo's ink line (unsurprisingly) and P3's washes. Some inks will be called washes on the bottle, so this is about intensity rather than name. Inks are more like a wetter paint than a thinner paint and will dominate any colours they are put over, drastically changing them.

### WASHES

Washes are thinned ink, either by the user or as a pre-sold product. They behave similarly to water and find the recesses to collect in. They give a softer shade to the recesses and will tint higher areas universally.

Washes were pretty standard for many decades, sold by almost every paint company at some point. From Vallejo's giant bottles, to P3 and Coat d'arms standard sizes, washes are easy to come by or make yourself. Thinning one drop of ink with 3-5 drops of water or a medium creates a medium strength wash similar to the bottled products. If you're planning to do a very large project with washes it's a good idea to buy artist inks and make your own bottled washes, making quite a large saving.

### TONES

Tones are named after the Army Painter range of Quick Shade washes. They're formulated to be clingier than a normal wash and will coat an entire area instead of just the recesses. They give more of a gradient of tint, instead of the harder shaded area the aforementioned washes do.

These have become the standard for many companies today, including Games Workshop. The infamous Agrax Earthshade (and now the Contrast line) are this style of wash. They don't like being thinned very much with water and instead require custom mediums, otherwise they will lose their clinginess.

They're sort of a next generation dip style of painting. They're very good for getting models onto the tabletop quickly and when they first appeared got the nickname "pro painter in a bottle" for a good reason.



Above: Ink applied to figure.

### GLAZES

Glazes have become popular in painting circles recently and are closer to washes than traditional layering paints. They work similarly to washes but are thinned even more, using a medium to suspend the pigment when water would start to break the paint apart.

Many companies sell glaze mediums that include retarder, to slow down drying times and make smooth blending easier. These are not exclusively for glazing and can be used to make washes or thin regular paint if you want it to dry slower.

Glazes are used to subtly tint what they are painted over, applicable in many ultra-thin layers. While the other washes on the list are used mostly for shading, glazes are more commonly used for highlighting or colour transitions.



Above: Wash applied to figure.



Above: Glaze applied to figure.



Above: Tone applied to figure.



# OBSERVATION POST

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

## RULES, SUPPLEMENTS & FIGURES

Right: Soldiers armed with Panzerfausts.

Below: HQ figures.



Right and below: A couple of the prone figures.



Below: Some of the twelve Riflemen.



### PSC - WAFFEN-SS GRENADIER PLATOON 1944-45 SPINS

Ostensibly designed and released with 20mm World War Two rules *Battlegroup* in mind, but usable with any 20mm system, this boxed set of 27 figures made from Thermo Plastic Resin, (aka 'Ultracast') does exactly what it says on the cover and provides an entire late war Waffen-SS platoon.

In the box you have: twelve Riflemen, three NCOs, three HQ, three soldiers with Panzerfausts and six armed with LMGs, these last either prone or walking.

It's worth mentioning the price early doors, because at £19.95 (\$27 US), the figures work out at only 74p each - good value and good quality. All the figures are well kitted out with appropriate gear and the well-planned spread of weapons and poses in the set is a credit to the brains behind PSC/*Battlegroup*.

Initial concern for the 'state' of the stahlhelms, was allayed when we realised, they were cast with integrated wire camouflage, which makes them look a bit rough in the raw, but great when painted up.

These add to the many Waffen SS options out there, and offer a great value for money, good looking, well composed option.

### UNBOXINGS, FLIPTHROUGHS AND SPINS

You will notice that our Observation Post articles 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 boxed sets of miniatures, 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)





## NORTH STAR MILITARY FIGURES - FROSTGRAVE: THE RED KING SELECTION

### SPINS

New metal miniatures for the ever expanding (and just voted best Figure Range in the Wargames Illustrated Awards 2020) *Frostgrave* range. These are for *The Red King*, the game's first supplement since its second edition.

#### THE HERALD OF THE RED KING

The Herald - right - (and the rest of the stuff here) is quite tall - fitting for a powerful demonic character. A one-piece metal model, the Herald is cast to a good standard, needing minimal clean up; the only slight issue is some minor pockmarking on a few robe recesses.

Its long, flowing robes are finely sculpted, as is the bronze helm, hiding any trace of the Herald's true features. It's like some sort of demonic, faceless cardinal, with an upright metal staff in one hand, and a gnarled one in the other, covered with bone fetishes. The bone staff is the only slight quibble we have - it's not quite gnarled enough, so looks a little like it's accidentally bent. We found that with a little pressure we could accentuate the curvature more, to make it better fit the art.



#### NULLMEN

Two Nullmen (left) come in a pack; once more they're single part metal models and taller than a standard Frostgrave human by about a head. These are weird ones in both their background and their three-dimensional miniature form! They have the look of an androgenised, featureless, alien-like creature. They are weaponless and baring it all (not that they have any 'all' to show) despite the cold of the Frozen City.

#### HRUT STINGERS

Two Hrut Stingers - a new race for *The Red King*, seen on the right - come in this pack. These metal models come in two parts (the crossbows are separate) and look far more imposing than the plastic demons available, due to unfurled wings and poses atop conveniently placed rocks. We really like those poses - the Hrut who is leaping back is particularly dynamic. Nice details are present too - detailed mail with armoured pieces hung over it, sharp edged pauldrons (shoulder pads), and a defined gorget. The wings may be a bit undersized for practical flight, but we'll excuse it as it's the tradition in fantasy miniatures!



#### FOULHORN

Finishing things off is the four-armed Foulhorn (right) - a mighty beastie that, despite looking like some demonic manifestation of destruction, is a naturally occurring creature in the mountains to the north of Frostgrave. The bulk of this metal model is the body piece - all four arms present in a squat pose - with the huge horned minotaur-like head and two heavy, sword-like arm appendages making up the other parts of the kit.





## WARHOST: THE BARONS' WAR

### FLIPTHROUGH

*The Barons' War* is an almost pocket sized (if you've got large pockets) softback rulebook, written by Andy Hobday and published by Warhost. The cover features a great Peter Dennis illustration which sets the scene of this 28mm medieval skirmish, during the turbulent years of the First Barons' War of 1215 - 17.

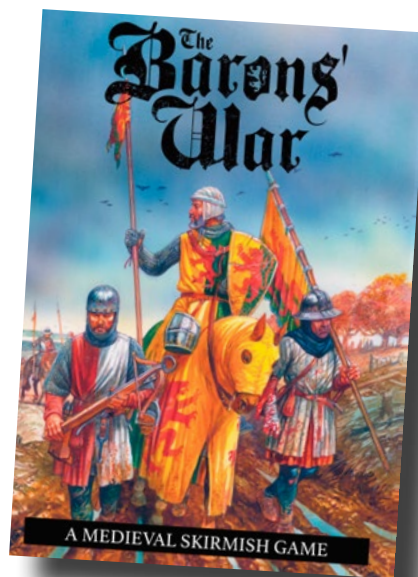
The slightly controversial A5 format (it doesn't sit open for reference on the gaming table) makes it great for an armchair read, and an index at the back of the book increases our in-game referencing appreciation.

The book has "traded acute realism for simplicity and fun" according to the author and will get ongoing support. There's already an excellent range of figures available from Footsore Miniatures.

### GAMING BASICS

Following a brief guide to the historical Barons' War and our first introduction to one of its stars - ultra conservative William Marshall - we are presented with 'What we need to play', the components that make up a game of *The Barons' War*:

- Miniatures - 28mm with between 15 and 40 per side. Single 25mm round bases are recommended for the infantry, 25 x 50mm rectangles for mounted figures - so the same as *Lion Rampant*. Phew!
- Dice - D10s are the main rollers, with one dice thrown per figure in combat. A standard D6 is used for some actions, and another D6 per unit - preferably one with a different face - is used specifically for morale.
- Action Tokens - used on-table to display a unit's choice of action or its 'state' e.g. Attack, Move, Weary etc.
- The other usual bits - something to measure with, Retinue (aka Army Lists), a 4' x 3' table packed with terrain, etc.



Modified dice rules are used in the game - groups or units make combined dice rolls (i.e. a player rolls five dice collectively for a group of five spearmen when they attack) and there are notes on 'Hindering' and 'Line of Sight' that show the level of the detail covered. This is very much a micro or one vs one skirmish level game.

'Miniature Warriors and their Groups' covers how figures of the same type are grouped into units of a minimum of three models, with no upper limit. Your groups of spearmen, knights, etc. collectively form a Retinue. Standard warriors move 6", have attack and defence values (which players are required to roll above for success in combat), morale (the base score needed to pass a test), and actions (usually one, but three if you're William Marshall!). Models cost a varied amount of points and get abilities and equipment.

### GETTING DOWN TO IT

Generally speaking, a group gets to make one action per round. This could be Move, Combat, etc. Carrying out an action may lead to a rival group making a Reaction. Once a group has carried out its action (or chosen not to) play passes to a group under the control of the opposing player to make a similar choice. So far, so standard, but groups can become Weary if they run, become Shocked or Rallying, etc. A token is placed next to the unit and they suffer certain negative consequences accordingly. It's a token heavy game with a very nice, copiable sheet of tokens included at the back of the book; you'll spread plenty of these around the tabletop - great news for token lovers, less so for the haters.

After Movement, which is pretty standard stuff, comes Combat, which deserves more of our attention. It's interesting to note that *The Barons' War* makes an effort to combine all combat - ranged and melee - under one umbrella set of rules. At its most basic you need to roll above your stat to score a hit or defend a blow, but of course there's more to it than that. It's a complex procedure and after the attack is declared there's heavy detail concerning movement and line of sight, morale considerations, and which models can strike a blow; that's before players start rolling dice to hit each other!

All attacks can be deflected by an initially successful Defence roll or a Shield roll (aka Save). The defender may have chosen to Return Fire or Attack Back which will mean they get a chance to clobber the opponent before moving to 'Combat Resolution' which takes in being Forced Back, Regrouping and Morale Checks.

Morale is the last of the 'big rules', getting a chapter of its own, with each group's Morale dice discussed. Rules for Fear, Hatred and Berserk are then covered; for you 40-somethings these are comfortably reminiscent of the early days of *Warhammer Fantasy Battles*.





Above: Figures from Footsore's accompanying Barons' War figure range.

### BUILDING YOUR RETINUE

The Army List section of the book begins with the basics - composition, points implications, and Experience, which introduces four levels of ability: Veteran, Regular, Irregular and Green.

Taking a close look at Knights - by way of an example - stats are present along with Abilities, like Chivalry and Live by the Sword. These are special rules that apply to the group. There's standard and optional equipment available - a list of weapons and armour with associated costs. E.g. +5 points for a large shield, which provides a +7 Save.

Moving through the list of troop types, you will see Sergeants, Crossbowmen, Bowmen, Spearmen, Militant Monks and Levy. All similarly laid out, with some photos of nicely painted minis, as examples.

'Command Groups' are next. A commander is assigned to and fights with any group in the retinue; however his statistics, abilities, and equipment differ from the other members of the group. He's generally superior and is the archetypical 'character' figure in a skirmish game. Up to half of a player's total points can be spent on Commanders, so that's potentially a lot of 'bosses' on the tabletop at any one time. They can be upgraded further by adding better weapons, armour and abilities. You can even create your own bespoke commanders.

### FLAVOUR FROM ABILITIES

We mentioned 'Abilities' earlier when discussing the Knight's profile and there are lengthy lists and descriptions of the multitude on offer. Some can be purchased, some are Inherent. The developers clearly had a lot of fun coming up with imaginative Abilities like Born for War or Wolfhound.

As well as generic Barons the book has historical characters from the conflict, complete with succinct descriptions, profiles and more gorgeous photos of figures. The recently styled 'Greatest Knight' William Marshall looms large, although we would like to point you in the direction of the much more virtuous Merry Men - our local Nottingham heroes.



The penultimate chapter of the book covers Scenarios. These and the battlefield set up are something the developers have put a lot of thought and effort into with clever Deployment Maps randomly generating starting locations. All 14 quick fire scenario ideas are intriguing and inviting. The last pages of the book have a Glossary of terms, an Index, reference sheets, and a page of copiable tokens.

Packed with period flavour, these rules have the potential to expand into other 13th and 12th Century conflicts. Clear, well-written, well-displayed text ensures that a couple of trial runs of *The Barons' War*, despite the complexity of the rules (particularly combat and Line of Sight), will have you ready for a great deal of gaming fun and excitement.



## BENEATH THE LILY BANNERS: A TASTE OF VICTORY!

### FLIPTHROUGH

*A Taste of Victory!* expands on Barry Hilton's *Beneath the Lily Banners* system with 18 new scenarios, covering the period of 1676 to 1693, hopping their way around various locations - largely set in Europe, but also going further afield. Barry's rather keen (some might even say a little obsessive) on this period - there's a 'Holy War' article later in this issue set in 1691 too - so high hopes as we get into this 124-page hardback book!

The layout for each scenario follows the same template, making everything easy to follow. There's a section of background, followed by design notes, objectives, and special conditions, then a detailed deployment map, and orders of battle. Everything is interspersed with some inspirational photos.

#### SCENARIO ONE - A TASTE OF VICTORY!

In the book's first scenario - the Battle of Halmstad, August 17th, 1676 - the Swedes, under King Karl XI, take on and decimate a Danish force that consisted largely of German mercenaries. A pretty straightforward background! It's once Barry tackles the gaming details that things get more interesting.

Objectives and game length are simple conditions for completing the game - in this case the Swedes must push through the Danish army and exit towards Halmstad. If the Danes can stop them and retain half their army by turn ten, they win. Thus, a somewhat more forgiving scenario than the historical "wipe them all out" is created, with something for both sides to fight for.



Special scenario conditions bring more flavour - elements such as reserve timing, command rating, and terrain details are defined, taking historical factors into account. The Scenario design notes, where Barry discusses the choices he made when "gamifying" things, are extremely interesting. Here, clearly, his decision-making was about how to turn a very lop-sided affair into a workable tabletop battle with amendments to numbers of battalions, ratings of some of the Swedish Horse, and the inclusion of protected artillery behind Fyllean Creek for the Danes. This level of detail's great if (like us) you have an interest in the behind-the-scenes processes of game design.

The deployment maps and orders of battle clearly and concisely show the two armies as they set up and some of Barry's trademark awesome photos finish things off.

#### SEVENTEEN MORE SCENARIOS!

And with barely a breath taken, it's on to the next one! There's no through-line narrative to these scenarios - we're in Tangiers next. This is a redux - a composite scenario bringing in elements from the full 23 years of Tangiers' occupation by the English but based around an actual battle from 1664. We like that the book isn't scared to mix things up to make things fresh and fun.

It's unlikely you'll play all of these scenarios, even if you're very into the period, but that's not to say this book shouldn't have wide appeal. There's loads to inspire your own games here, apply to other periods, and to learn from if you want to better understand this time in history.

A few stand out from the other scenarios:

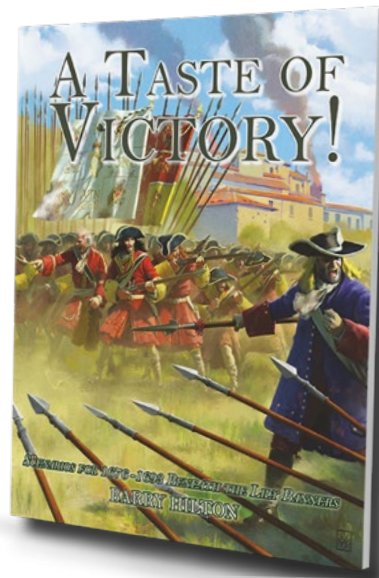
Conquer or Die! looks at Killiecrankie, July 27th, 1689 - Outnumbered, outgunned, and untrained, a Highland army charges down a slope, smashes into a trained and well-officered Williamite army, and sweeps them away in less than 30 minutes!

Par la Bouche de mes canons! is a 'what if?' set in Quebec, October 21st, 1690. New Englanders take on French Canada in fierce fighting.

The Infantryman's Fight covers the Battle of Steenkirke, August 3rd 1692, and the photos here offer serious eye-candy for a scenario that expands on one from the second edition of *Beneath the Lily Banners* (now in its third edition) adding the fighting retreat of the advanced guard battalions from the French.

Lessons in the Art of War (and we feel we've been given some by this book) finishes things up with the lesser-known Battle of Orbassano, October 4th, 1693. Barry zones in on the Alliance right centre as they face a wood defended by French infantry and artillery. He has really done his digging to get extra accuracy for this scenario with special conditions that add interest and flavour, such as Imperial Cuirassiers operating as independent commands.

If this is your period, *A Taste of Victory!* is a must have. If it's not it's still a great book with tons of interesting historical and game design information.





## WARGAMES ATLANTIC - DEATH FIELDS EINHERJAR

### UNBOXING

Inside this Wargames Atlantic Death Fields set are 24 multi-part, hard plastic, 28mm minis. We're not sure of the exact way the name of these stout warriors should be pronounced but we suspect Einherjar may have a soft J to fit the Nordic influences going on here.

Inside the box are eight identical frames, each containing enough parts to build three Einherjar with a wide range of options. And we mean a wide range! Each frame will leave you with ten unused heads, so that's 80 spares to throw into your bits box from the full set. The generosity isn't limited to heads either, tons of weapon options and extras are available.



Above: Models can be equipped for ranged or close combat.

Before we go any further, though, let's address the elephant in the room - yes, these Einherjar will certainly be a great proxy in place of Games Workshop's (mostly) thrown into the archive range of Squats, AKA Space Dwarfs. But, while there are some elements of crossover and style, for the most part these Wargames Atlantic models have their own distinctive feel and design aesthetic. We like that - it would have been easy to do a more direct rip off, but there is something cool about these models that puts them in a world of their own.



Above: Einherjar equipped with heavy weapons.

There's more than just ranged weapons in the kit with axes and shields available too, though in more limited supplies - just one shield per frame. The axes look great and are, again, quite a distinct design choice for the Einherjar. Their sharp lined multi-part construction and cut out heads give them the look of a modern military hatchet.

Because of all these parts, along with other pouches, sidearms, comms packs, and a horn, you can easily create a multitude of Squats ... er we mean Space Dwarves ... um, we mean Einherjar!

The build process is generally easy enough, but there are some points where the fit of parts makes things trickier. No instructions mean some guess work is required for how certain weapons join to the off-hand. We think that we got it right, but even then we felt like they didn't quite line up correctly. Not the worst thing, but it makes construction slightly troublesome. There's also an issue with the fur ruffs that can be added. These are optional but certainly add some extra detail, texture and richness to the finished models. However, we found that they really don't work well with some heads, making it basically impossible to fix some in place correctly (where the neck meets the torso) without some trimming.

That's not ideal, but it doesn't stop this kit from offering a great range of models at a really good price. The box is just £25 (\$33 US) and if you buy multiples from the Wargames Atlantic website the price drops below £1 per model. Not bad at all and we heartily recommend these squat (in stature) combatants!



Above: With so many parts available you'll never run out of new ways to build your Einherjar.



# FULL PAPER JACKET

## BOOK PREVIEWS FOR THE BUSY WARGAMER

BY NEIL SMITH

I keep being reminded that 2021 will see a return to normality, back to doing the things we once did, only better. But I want new things, new projects, and of course, new books to read on new subjects or new takes on old ones. To that end, I present some introductory books for those who feel the same way I do, and new books exploring familiar topics for those who maybe do not.



### ANCIENT

We begin, where else but in the Ancient World, though this month we do not skip directly to the Romans. It seems that the Greeks had issues with their neighbours too. Erik Jensen introduces us to *The Greco-Persian Wars: A Short History with Documents* (Hackett). This is not just Persians bouncing off heavily-armoured Greek hoplites, though there was plenty of that. No, there was much more to it, and besides, a fully-painted, multi-coloured Persian army is a sight to see on the wargames table in whatever scale. This book should get you started on that.

Now we skip to the Romans, and my must-read for this month. Simon Elliott investigates *Roman Britain's Missing Legion: What Really Happened to IX Hispana?* (Pen & Sword). Elliott examines four theories about arguably the most famous Legion of them all when they vanished from the historical record in c108 CE. The two that concern us are that they marched into the Caledonian mist and were never seen again, or that an internal rebellion in Britannia destroyed them. One thing I know about wargamers is that we love to speculate.

### MEDIEVAL

Nothing says medieval like a good crusade, or in the case of Georgios Theotokis' *Bohemond of Taranto: Crusader and Conqueror* (Pen & Sword), a good crusader. Bohemond was the de facto leader of the First Crusade in the late 11th Century, but he did a lot of fighting elsewhere, such as Italy and the Balkans. That gives us a range of enemies to fight against Bohemond. A bit like hoplite

warfare, we have an impression of mediaeval warfare as line them up, charge, and bash heads, but Theotokis argues that Bohemond adopted flexible tactics depending on who he was fighting. That sounds fascinating enough on its own to read this book.

Staying within the general milieu of religion-inspired warfare, Radoslaw Kotecki edits a collection of papers under the title of *Christianity and War in Medieval East Central Europe and Scandinavia* (Arc Humanities Press). This is more in-depth stuff than Bohemond, but no less interesting for that. The areas on the edges of Christendom were battlegrounds every bit as much as the Holy Lands or Western Europe and deserve our attention. There are also quite a few figure ranges out now for these wars, so dig into some serious reading to inform your battles.

### RENAISSANCE

Only one book for the Renaissance enthusiasts out there, but it looks very intriguing. Brian Best surveys *Elizabeth's Sea Dogs and their War Against Spain* (Frontline). These were ships' captains who traded quite happily but then became involved in some nefarious activities and made lots of money. Queen Elizabeth I encouraged them to relieve mainly Spanish ships of their rich cargoes. Some might call that piracy, others entrepreneurship, but whatever the case they made the Queen and England rather wealthy. The question I have is: why aren't we playing this period more? It has everything we need on land and sea yet figures and ships are quite hard to find. Some entrepreneur out there needs to fix that. In the meantime, I'll be mining this book for ideas.

### PIKE & SHOT

We take a quick fly past the Seventeenth Century with Bruno Mugnai's latest contribution to Helion's excellent series *Wars and Soldiers in the Early Reign of Louis XIV Volume 4: The Armies of Spain and Portugal,*

1660-1687. These are armies we do not usually equate with Louis' reign, but they would certainly add some flavour to our wargames tables. The Spanish in particular fought on numerous fronts, including against the Portuguese in their War of Independence.

### AMERICAN REVOLUTION

The American War of Independence gets its own slot this month through three very useful books for wargamers. Robbie MacNiven considers the *British Light Infantry in the American Revolution* (Osprey). This was a crucial war for the development of light infantry, and I am not sure you can understand the nature of the fighting in America without getting to grips with light infantry tactics, so here is a good place to start. But what to do with Britain's *German Troops in the American Revolution: Hessen-Cassel* (Osprey)? Donald Londahl-Smith analyses those veteran soldiers who were feared for their martial abilities, especially the Jägers. They are fun to paint, but are they worth the extra points on the table? Finally, like Elizabeth's Sea Dogs, the naval war in the Revolution is underplayed, yet pivotal for American victory. Perhaps Quintin Barry's *The Battle of the Chesapeake 1781: The Royal Navy and the Battle that Lost America* (Helion) might inspire you to give this fascinating period a second glance, and don't forget the smaller naval actions that were quite common and make for excellent sea 'skirmish' games.

### NAPOLEONICS

We stay across the pond for this month's Napoleonic contribution with another war that is overlooked yet holds great off-the-beaten-track potential for those wanting to try something different with

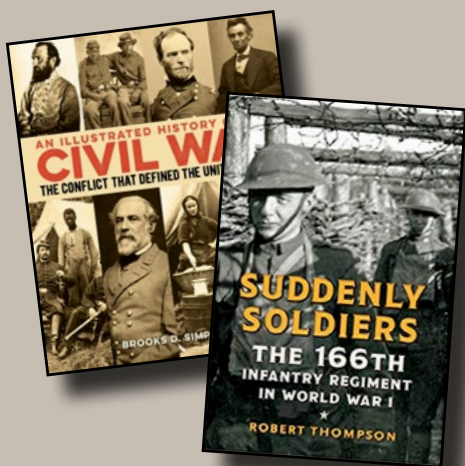




their British infantry. Gregg Adams' survey of *US Soldier vs British Soldier: War of 1812* (Osprey) does the usual excellent Osprey introduction to a new era for most of us, highlighting all the major battles and the men who fought them.

#### AMERICAN CIVIL WAR

Americans have fought a surprising number of wars in their short history. Brooks Simpson introduces the most important one of them all in *An Illustrated History of the Civil War: The Conflict That Defined the United States* (Sirius). This was the war that drew me to study US history with its amazing cast of characters, big battles full of intense fighting, and a wider variety of soldiers than a first glance might suggest. The nature of this war deserves wargamers' attentions and can be fought with very little outlay on the smaller scales. For those already past the introductory stage, why not try Brian Jordan's *A Thousand May Fall: Life, Death, and Survival in the Union Army* (Liveright Publishing)? He follows the 107th Ohio Volunteer Infantry through the war, many of whom were Germans, yet fought for their vision of America too. This is stirring stuff and worth a campaign game, or just take them into Chancellorsville and Gettysburg where they fought with distinction.



#### WWI

Not quite done with American soldiers? They appeared in the Great War too. Robert Thompson takes us into combat with *Suddenly Soldiers: The 166th Infantry Regiment in World War I* (Westholme). These were National Guardsmen taken from their Ohio towns and dumped into the hell of the trenches. The Americans then repeated many of the mistakes of their allies earlier in the war, wasting thousands of lives in the process. As wargamers, the American entry into the war gives us the opportunity to pit early war tactics against late war Germans and with Thompson's book as a guide that could get very interesting.

Two books this month remind us that World War I was truly global. Bakary Diallo's *White War, Black Soldiers: Two African Accounts of World War I* (Hackett) lets us follow a very different group of soldiers, but they faced many of the same military problems as Europeans in addition to racism. The second book is Robert Stevenson's *Australia's First Campaign: The Capture of German New Guinea, 1914* (Big Sky). This is a fascinating little campaign fought as far away from the trenches as you could imagine and certainly worth wargaming - I wrote an article on this for *Wargames Illustrated* in 2015 if you want some ideas how to refigure it.

#### WWII

There are so many World War II books this month for wargamers to enjoy, it is difficult to know where to start. I am curious, though, about Jaap Jan Brouwer's *The German Way of War: A Lesson in Tactical Management* (Pen & Sword). Brouwer answers the question of why the Germans were so good on the battlefield. The tactical management concept of *Auftragstaktik*, developed in the 19th Century, made a huge difference, he argues, and backs that up with lots of WWII examples. I wonder how much weight our rules give to this idea, even though that term isn't used? Has Brouwer turned that on its head? There is only one way to find out.

Most books that help us get our toys on the table are reference books of some description. And they are all usually very good. To that end, I will list the most attractive ones and you can 'ooh' and 'aah' accordingly. First up is Stephen Bull's *German Army Uniforms of World War II: A Photographic Guide to Clothing, Insignia and Kit* (Osprey), which you might need if Brouwer's book inspires you. There was a surprising variety across the war and theatres.

Our trip around new books on vehicles emphasizes that latter point. I am anticipating Anthony Tucker-Jones's *Stalin's Armour, 1941-1945: Soviet Tanks at War* (Pen & Sword) for the Eastern Front. Romain Cansière takes us out to the Far East with *USMC M4A2 Sherman vs Japanese Type 95 Ha-Go: The Central Pacific 1943-44* (Osprey), which is something we don't usually associate with that theatre. Finally, we go into the desert with Gavin Mortimer's *Vehicles of the Long Range Desert Group 1940-45* (Osprey). If you have not tried wargaming the LRDG, it can produce very exciting games.

#### VIETNAM

Two new books this month bracket the Vietnam War. The first is Arrigo Velicogna's *Into the Iron Triangle: Operation Attleboro and Battles North of Saigon, 1966* (Helion). This is the startling story of how the routine



discovery of a cache of rice escalated into a major battle. The rice belonged to the Viet Cong who were planning an assault on Tay Ninh City. The US and ARVN forces launched Operation Attleboro to root them out, but they did not expect to run into an entire Division. The US fed more troops in, and artillery, and air support: the VC, those that were left, slipped away to Cambodia. This I think is the archetypal Vietnam War battle, which works on every wargaming level from skirmish encounters to the big battles with off-table B-52 strikes. And if you have followed the bouncing ball, the escalation would make for a great campaign game as you work through the levels of fighting.

The second work takes us to after it had all gone wrong with Albert Grandolini's *Target Saigon: The Fall of South Vietnam: Volume 3 - The Final Collapse (March - April 1975)* (Helion). The Americans are gone, and North Vietnam takes advantage of their absence by launching a massive offensive that cuts South Vietnam into pieces. ARVN resistance is tougher than some might think, particularly in defence of Saigon, but they could not hold out. Much of this book is strategic, but there is still plenty of scope for wargaming some unusual Vietnam War actions with regular forces pitched against each other. The ARVN was equipped by the US, so we can fudge them easily enough if we need the figures, but the NVA forces are readily available. Morale of course would play a major part on both sides, which might be the main difference from the usual Vietnam fare.

#### MISCELLANEOUS

We just have room to squeeze in Spencer Tucker's *Great Sieges in World History: From Ancient Times to the 21st Century* (Greenwood). Whatever period you wargame, there were likely to have been sieges, yet we tend to avoid them. Tucker covers around 100 sieges that should provide inspiration, however, so why not give one of them a shot?

And that's that for February. For reviews of the latest military history books, visit Full Paper Jacket on Facebook, and Happy Reading!



# “GOD WILL IT!”



For this month's 'Holy War' theme we asked Pete Brown to tell us about some of the less obvious conflicts in which humans have killed each other in the name of religion.

When talk amongst wargamers turns to the thorny subject of “Holy” or “Religious” war, we nearly always think of the crusades in the Middle East or the colossal struggle between Catholicism and Protestantism in Europe that spanned much of the sixteenth and seventeenth centuries. However, I am sure that it will come as no surprise to you to learn that people have been fighting each other since the beginning of time to establish exactly who has the best God or Gods. Although most modern religions encourage the idea of peace and tolerance, historically, none of them have actually been very peaceful or tolerant. What follows are a few interesting religious conflicts you might have previously been unaware of or, in the case of the Roman and Biblical periods, a religious slant on a well known wargaming period.

*“They say there's just enough religion in the world to make men hate one another but not enough to make them love.”*

Robert de Niro *Angel Heart*.



### IN THE BEGINNING ...

People have been fighting about who has the best God since men first invented them, back in mystical pre-history. Back then, most kingdoms were little more than city-states, with the main city settlement ruling the farms and small towns around it. War between city-states was common, but what is less well known is that the victorious city would usually confiscate the statue of the defeated city's God, essentially holding their God hostage to ensure good behaviour and compliance with the peace settlement. This loss was a heavy blow to the defeated people: the statue was the God's representation on Earth and watched over and protected the city, so his abandonment of his city was thought to have a lasting devastating effect. The first recorded case of "Godnapping" occurred in 2040 BC in the kingdom of Ur when the city of Isin recorded a successful victory against the neighbouring town of Ansan during which they had recaptured the statue of their God, Nanna. Clearly, Nanna had been Godnapped as a result of a previous unrecorded battle but had now been successfully restored to his temple. One God who was constantly being Godnapped during this period was the Babylonian God, Marduk. He was first taken by the Hittites when they captured Babylon in 1595 BC and despite having him returned to them, he was lost again in 703 BC when the Assyrian King Sennacherib sacked Babylon as punishment for rebelling against his rule. The Babylonians would not get him back until 539 BC when Cyrus the great conquered Babylon and turned it into part of the Achaemenid Empire. Part of Cyrus's diplomatic success was based on returning captured Gods to their original city-states, both as a peace offering and as a way of quelling future rebellion. From a wargaming perspective, this would certainly add spice to our Biblical era games if the statues of Gods had to change hands between victor and defeated at the end of every game. In a campaign, the loss of a God could have devastating morale consequences for the troops remaining in the army.



*Assyrian King Sennacherib oversees the sacking of Jerusalem - after his Godnapping exploits in Babylon he turned his attention to Jerusalem.*

### WAR AGAINST THE DRUIDS

The Druidic religion that the Romans encountered when they began their conquest of Britain in 43 AD both terrified and appalled them. Tacitus recorded that the Druids "deemed it indeed a duty to cover their altars with the blood of captives and to consult their deities through human entrails." Despite being far from squeamish themselves when it came to worshipping their Gods, the Romans disliked the Druids' use of "magic" combined with their propensity for human sacrifice which made a clash of cultures inevitable. In 54 AD, the Emperor Claudius banned the Druids from practising their religion but it continued unabated. As a result, in 60 AD, Gaius Suetonius Paulinus led his legions in an invasion of the island of Anglesey/Mona, where the Druids were based. Facing the Romans was an army led by Druids who, "lifting up their hands to

heaven, and pouring forth dreadful imprecations, scared our soldiers by the unfamiliar sight, so that, as if their limbs were paralysed, they stood motionless, and exposed to wounds." Despite this the Druidic army was defeated and the Romans set about destroying all aspects of the religion, recording that "their groves, devoted to inhuman superstitions, were destroyed." This was a war not merely to defeat but to wipe out a religion and end its practice completely, something in which the Romans were remarkably successful. Roman and Ancient British warriors are produced by many manufacturers in a variety of scales, with some companies, such as Warlord Games and Gripping Beast, making specific Druid miniatures to lead your force. Use of Druids in our games allows us to consider allowing a little fantasy gaming to creep into our historical games, with the Romans standing frozen with fear or the Britons becoming fearless in defence of their priests.



*Photo from our Hail Caesar The Invasion of Mona, 60 A.D. game as featured in Wi300. Figures by Gripping Beast.*



## WAR IN PARADISE

You might think that you could find a respite from punch-ups about religion in the lovely Pacific Islands. However, you would be wrong. Tonga, for example, had been the setting for on and off conflict between the inhabitants of its three main groups of islands, Vava'u, Tongatapu and Ha'apai, for hundreds of years. However, it was not until the arrival of Christian missionaries John Thomas and John Hutchinson in 1826 that things really got going. The inhabitants of Vav'u quickly converted to Christianity, with many on Ha'apai doing the same. There was push back against the new religion on Tongatapu, however, with chapels being burned and Christians persecuted. On 16 January, 1837, John Thomas wrote of these attacks: 'It must be viewed I think as a war of persecution against God and religion and shows itself in rebellion against and wanton opposition to the King their rightful sovereign and Supreme Ruler.' The Tongan leader, King George, a Christian convert, went to war with the "heathens" on the other islands, a civil war that lasted until 1840 and resulted in the complete forcible conversion of the islands. One missionary called it "a crusade, in which the club and the Bible were linked against the powers of darkness, and no knight errant ever went against the crescent with greater zest than the new converts showed in their quarrel with their heathen countrymen."

Tahiti, on the other hand, had already converted to protestant Christianity but to be honest, you are not a proper Christian country until you have had a fight about what is the best way to worship. To this end, Queen Pomare IV, ruler of Tahiti, took the advice of a British Protestant missionary and expelled all of the Catholic missionaries from her kingdom in 1836. Not surprisingly, the French were not happy about this and in 1844 landed French military forces in Tahiti to make her reconsider. Between 1844 and 1847 the Franco-Tahitian War raged across the islands, with the outgunned Tahitian forces resorting to guerrilla warfare and defending hard to reach fortresses against the invading French. Despite their technological advantages, the French did not have it all their own way, being defeated by Queen Teriitara II at the battle of Maeva in 1846. However, in 1847 Queen Pomare was forced to accept defeat and Tahiti became a French protectorate. Wargames set in the Pacific will find no shortage of palm trees, beach terrain and moai statues from amongst WWII Pacific collections as well as strange statues from many pulp and Cthulhu related collections. Whilst I am not aware of any miniatures specifically for Tahiti or Tonga, Maori, Tupi and generic Amazon tribes are available, with Eureka Miniatures now making Hawaiian warriors as well, so you may find something to fit. The Franco-Tahiti war is certainly a new and exotic take on colonial gaming.



*Pomare, Queen of Tahiti, and her family with the French forces landing in the background, painting by LMS artist George Baxter, 1845.*

## THE NORTHERN CRUSADES



When you mention the crusades everyone immediately gets an image of Knights fighting Saracens in the desert. However, there were just as many crusades launched in Scandinavia as there were in the Middle East. The crusading principle underpinned Danish warfare for hundreds of years throughout the twelfth and thirteenth centuries, as they successively waged war against the Wends, Livonians, Lithuanians, Estonians, Saaremaa and any other pagan peoples they came across on their travels. Not to be outdone, the Swedes also launched a number of crusades against the pagan peoples of what is now Finland. The first of these is supposed to have occurred in the 12th century, the second in the 13th century against the Tavastian people and the last in 1295, led by King Birger Magnusson. Taken alongside the campaigns of the Teutonic Knights, there is just as much crusading to be done in the snow as there is in the desert! Wargames of this period combine 12th and 13th century knights, with all of their livery and bright coloured banners, fighting amongst snowy terrain, which always looks lovely!

*Right: Crusading somewhere in 13th Century Scandinavia. Figures by Gripping Beast.*





Above: *Soldiers of The Ever-Victorious Army. The Taiping Rebellion 1851-66 (MAa 275) by Ian Heath, illustrated by Michael Perry.*  
© Osprey Publishing Ltd.

1. Sergeant-Major of the Bodyguard.
2. Infantryman, summer uniform.
3. Artilleryman.

## THE TAIPING REBELLION

When the Chinese do anything their motto seems to be: Go big, or go home. And so it is with their wars.

In 1843, a Chinese peasant named Hong Xiuquan had a vision in which God revealed to him that he was the younger brother of Jesus and that he had to rid China of the “devils”, which in this case were the ruling Qing Government. He began preaching about his vision in 1844 and soon after his followers founded the “God Worshipping Society,” which blended a number of major religions into its teachings, soon becoming the Taiping faith. The Chinese Government were slow to act initially, but when they did move to quash this new movement, the conflict evolved into a full blown Civil War that lasted over ten years and stretched to every province of China. When it was over, the country was devastated, with the death toll, both from war and the subsequent famines it brought with it, estimated at 20-30 million. It ranks as one of the bloodiest wars in human history. Wargaming miniatures for this titanic struggle are available from Wargames Foundry with many companies producing Boxer Rebellion or Opium War miniatures that will do just as nicely. As always, there was Western involvement in the campaign, with Frederick Ward’s “Ever Victorious Army” fighting for the Government against the rebels at one point, so you are not restricted to straightforward “Government vs Rebels” scenarios for all of your games.

*“Religious wars are just people fighting over who has the best imaginary friend.”*

Attributed to Napoleon Bonaparte (unfortunately there’s no proof he ever said it).





## ROOTING OUT THE HERETICS

Most readers will be aware that as well as invading the Middle East to fight the crusade, there were just as many knights who stayed within Europe to crusade against those who, in their opinion, were not following the Church's teaching and were thus branded as heretics. The most famous of these campaigns was the Albigensian Crusade, fought in southern France between 1209 and 1229, to destroy the Cathar branch of Christianity. Probably less well known is the campaign fought against the Anabaptists in Westphalia from 1532 to 1535, during the Peasants' War.

The Anabaptists emerged in the German city of Munster and had the audacity to propose that the: "Bible called for the absolute equality of man in all matters including the distribution of wealth." Not surprisingly, this was popular with the poor but less so with the wealthy nobles who owned land around Munster. The Anabaptist movement quickly took over the city and in January 1534, their leader, John Matthys, declared it to be the "New Jerusalem." He immediately began to re-baptise the adult population whilst at the same time redistributing the wealth of the city to the poor. An army led by the former Bishop of Munster, who had been expelled by the Anabaptist movement, besieged the city soon after, hoping to starve the inhabitants into submission. With no way to break the siege, John Matthys decided to attack the besieging army. Believing himself to be the second Gideon, he rode out on Easter Sunday, 1534, with just twelve followers against the enemy army. This gallant display did not end well, however, as he was quickly killed, his head placed on a pole and his genitals nailed to the city gates. Undeterred, the Anabaptists elected a new leader, John of Leiden, who then declared himself to be the successor of King David, wore royal regalia and introduced compulsory polygamy, as there were now many more women than men behind the city walls. After months of resistance, the city finally fell on 24 June, 1535. John of Leiden and the other Anabaptist leaders were tortured and then executed in the town square, with their bodies being exhibited in cages hung from St Lambert's church as a warning to others. The Peasants' Revolt pitched enthusiastic but ill armed forces of commoners against the smaller professional armies of the Governments and local Lords. These professional forces did not always have it their own way and these battles are far from foregone conclusions. Plastic "peasants" are now available from Fireforge with other manufacturers, such as Perry Miniatures, carrying generic levy that can easily be adapted to this period.

*Right: Munster under siege by the anti Anabaptist forces, 1534.*

*"Every dead soldier believed that God was on their side regardless of their religion or what they are fighting for."*

Christopher Hitchens.

## THE RISE OF ISLAM

When used in modern parlance, the term 'Holy War' tends to be in the context of a 'jihad' or a war against the enemies of Islam. These have been fought in many places, from the Sudan against the British to Afghanistan against the Russians, and have often been led by charismatic and capable commanders. However, if you really want to talk about the success of 'jihad', you need look no further than the original war of conquest that established Islam on the world stage. Led by the Prophet himself, the armies of Islam began first to conquer and then unite the desert peoples of the Arabian Peninsula between 622 and 632 AD. Despite having no formal military training, Muhammad proved to be a truly great general. In the space of a single decade he fought eight major battles, led eighteen raids, and planned another thirty-eight military campaigns where others were in command but operated under his orders and strategic direction. In 629 he conquered Mecca, and for the last years of his life sent armies against the Byzantine Empire and the Ghassanids. Within two decades of his death, the Arab Muslim Empire spanned three continents and was the dominant military force in the region. Given its influence on the modern world, these campaigns are not often the subject of wargames, which is a shame as the Arab army would be easy to collect in any scale, using generic Arabian peninsula troops alongside armoured horse and select armoured infantry that could be culled from most Ancient army lists. This would be an army not short of opponents either if you chose to collect it for competition!







## FUTURE HOLY WARS

Ongoing troubles in the Middle East between the Sunni and Shia sects of Islam, and their general antipathy toward the state of Israel, alongside renewed tensions between India and Pakistan, show that war between opposing religions is not entirely confined to history. As the war in the former Yugoslavia showed, modern conflicts are unlikely to have religion as their sole cause, but the fact remains that religion will often define the opposing sides and perhaps make the conflict all the more deadly for it.

Equally, false messiahs and charismatic religious leaders have not been put entirely behind us either. Whether it's Marshall Applewhite and the Heaven's Gate Cult, Shoko Asahara and the Aum Shinrikyo or David Koresh and the Branch Davidians, sadly there are people prepared to fight and die for these deranged individuals. If you're thinking about scenarios for your next "Dark Future" game then perhaps a fight against an expanding religious cult might not be too far-fetched after all.

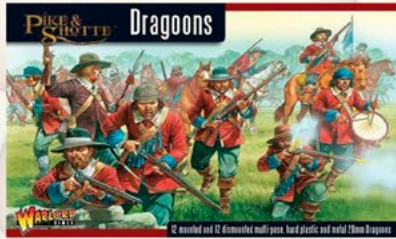


*Figures by Gripping Beast, from their Armies of Islam range.*

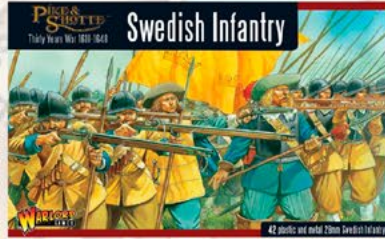


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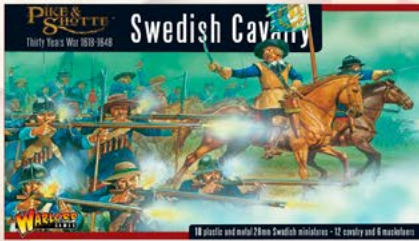
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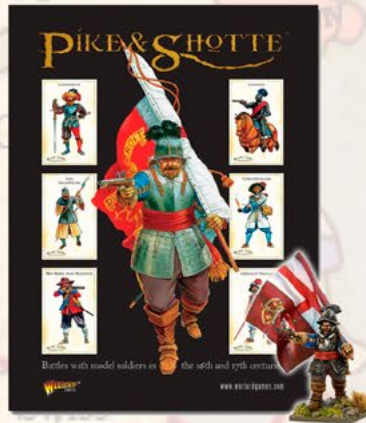
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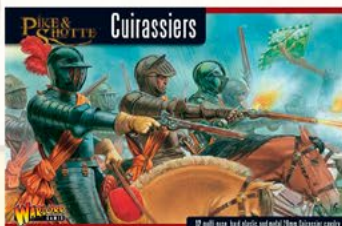


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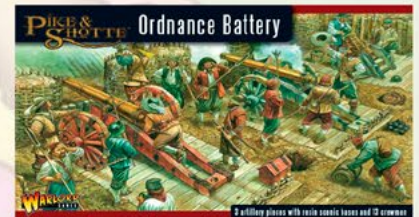
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# RESULTS 2020

# WARGAMES

## illustrated

# Awards

Ladies and Gentlemen, boys and girls, please be upstanding for the winners of the 2020 *Wargames Illustrated* Awards.

The year MMXX is probably best summed up by this review: "One star. Wouldn't recommend". But, at least amongst the depression and despair caused by Coronavirus there were some great new wargame rules, figures, accessories (and magazines!) released, and according to you - dear reader-, along with the other 1,800+ who voted, these were the best. Please stand to attention and salute the winners and runners up in the fourth annual *Wargames Illustrated* awards.



We begin the awards ceremony with a shock. From out of nowhere comes the Ancient era skirmish game, which here at *Wi* we're slightly embarrassed to say we have given next to no coverage to in the magazine - *CLASH of Spears*.

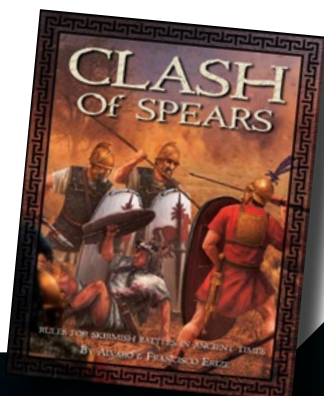
Nudging perennially popular *Chain of Command* into second place and spearheading (literally!) the charge of a new wave of Ancient

and Medieval games *CLASH of Spears* was joined by *Mortem et Gloriam* at number three in the charts. There was a mad dash at *WiHQ* to make contact with the men behind *CLASH*, congratulate them on their award and get this reaction -

"At Fighting Hedgehog we are thrilled and honored to receive *Wargames Illustrated's* 2020 Best Game award!"

"As a new publishing company, releasing its first game in the middle of a pandemic, we were worried that people would not have a chance to try it out and join the tribe. But the incredible support and advocacy of our first adopters gave us massive reach and our family keeps growing rapidly with a highly engaged player base. To receive this award is the best exemplification of both the growth and engagement of the *CLASH* family."

Look out for more *CLASH* coverage in *Wi* soon!



There were no such surprises in the 'Best Manufacturer' category. Keeping their 100% record in this category - having won it four years in a row - were Perry Miniatures. That pesky virus meant we missed out on our traditional award presentation ceremony at 'The Trip to Jerusalem' pub in Nottingham, but we did airlift the trophy over to the boys, drop it in via a sanitised crane and got this reaction -



"Thanks to all for voting for us again, and thanks to *Wi* for the gong. Hopefully we will be able to impress you again in 2021 with our forthcoming releases for *The Franco Prussian War - both French and Prussians in plastic - and our new Napoleonic releases - Prussians, Russians and Saxons.*"

Well done to *Victrix* who came second and *Bad Squiddo* third - *Annie Norman's* legion of fans making a good fist of supporting and acknowledging her figures as usual.

Elsewhere in the top ten were: *Games Workshop*, *Footsore*, *Warlord*, *Atomic Mass Games*, *North Star* and *AB Figures*.





This category always causes some confusion with several votes for Perry Miniatures, Crooked Dice, Warlord, etc. But what we were looking for here was specific ranges by those manufacturers, and others of course, after wading through the non-eligible entries the clear winner in this category, and returning to the top spot after a year away, was *Frostgrave* by North Star/Osprey. In second place we had *The Barons' War* by Footsore and *Burrows and Badgers* by Oathsworn in third, with *Bolt Action* and *Flames of War* also scoring highly.



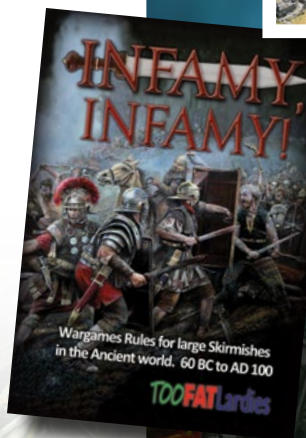
If it was a shock that *CLASH of Spears* won the Best Game Award then it's perhaps a counter shock that it didn't win the Best New Rules award - as it was released in April 2020! *CLASH* was pushed into a very respectable second place by *Infamy, Infamy!* - the latest set of rules from the Too Fat Lardies stable. We caught up with one half of the Lardies, Rich Clarke, and nudged him into telling us what's coming up from TFL in 2021.



*"2020 was a busy year on Lard Island, with not just the release of Infamy, Infamy! but also preparation for a whole host of new releases for 2021. Our sister company, Reisswitz Press, will be publishing the latest set of rules from veteran game designer, Dave Brown; 'O'Group is a game designed for battalion-size actions in WWII, with the option for multiplayer games of brigade size, each player commanding a battalion. 'O'Group breaks new ground with a real emphasis on realistic command decisions at this level and will be an excellent addition to our catalogue. The Far East Handbook for Chain of Command, the perennial set of WWII rules for platoon size actions, will be going to press early in the New Year. This has been a huge undertaking, covering the war in the Far East and Pacific theatres from 1941 to 1945 and we have been fortunate to have worked with a range of historians and jungle warfare specialists to bring this to fruition."*

*"The second part of Infamy, Infamy!, focussing on the Western Mediterranean, with the Punic Wars, Rome's Civil Wars, Servile Wars and other conflicts in North Africa will be the headline project for the rest of the year. There's also "What a Cowboy" and "What a Fokker" rules in development for Wild West gunfights and dog-fighting in the Great War. We hope to be able to resume some of our more exciting activities with Lard TV, with several battlefield trips in planning as well as an ongoing release schedule for Pint Sized Campaigns throughout the year."*

Here at Wi we were very chuffed that *Never Mind the Billhooks* came in third in this category, mainly because we designed it and gave it away free with the September 2020 issue of the magazine, but also because author Andy Callan deserves the plaudits.



Another of our regular winners, returning to take top spot in this category for the fourth year, were the hard working and ever smiling friendly Customer Service boys at Warlord Games.

Well done to the team at WG and congrats also to second placed Bad Squiddo Games and third Pendraken - both companies placing highly in this commendable category every year.





Having been writing for *Wargames Illustrated* for 14 years, mainly in the form of his 'How to...' modelling articles, we were brimming with pride and joy to present Paul Davies with the award for 'Most Popular Article'. His 'How to Improve MDF Buildings' piece from Wi388 picked up the top gong, with 'Wars of the Roses Wargames Armies' by Simon MacDowall, from Wi393 coming second and 'Building a Ruined City' by Alan Sheward (remember that great Stalingrad table?) from Wi387 third.



All three winning articles are available to download for free from the *Wargames Illustrated* website.



In this category it was as you were in 2019, with Sarissa Precision getting 100 votes more than their nearest rival 4Ground, who were followed closely by TT Combat. All three companies serve our hobby superbly with MDF buildings and accessories.

Steve from Sarissa gave us this reaction and look forward to the next 12 months:

*"A huge thanks to everyone who voted. It's a great feeling to know that we managed to stand out among some quality competition. To do so for the third year in a row is only down to the amazing team we have here who work hard every day to up their game and bring you cool new stuff."*

*"2020 has been a crazy year but we have managed to keep going in difficult circumstances when for many it has been very hard, so we count ourselves very lucky. Looking back through COVID we managed to release a book along with lots of new kit, including running and fulfilling a Kickstarter. We had our extended team increase with two babies born in lockdown to AJ & Lauren and also Hayley & Jamie. We did our first live online show (PATMOCON) plus started a weekly lockdown video chat with live painting demos, Q&As and sneak peeks; which was as much about keeping us sane with some face-to-face chat and contact as it was about giving something to the hobby when we were all locked up at home."*



*"So, what's up for 2021? Well hopefully some of what was planned for 2020. Our book featured seven brand new kits, four of which are part of large yet-to-be-released ranges. Our cool little brother Dark Ops will be going off in an exciting new direction. We've got a number of projects we are working on with other companies including 'Epic' for Warlord Games, an awesome Kickstarter we worked on with Crooked Dice and our new (and rapidly expanding) range of full colour tokens and templates."*

*"Thanks again from Steve, AJ, Tricia, Gary, RichC, Andy, Hayley, Lindsay, Josh, George, Dave, Mark, Charlotte, Tony and Ruby the Dog."*



## BEST ISSUE OF WARGAMES ILLUSTRATED

WI393 (JUNE)

Things get a bit self-indulgent now as we present an award to ourselves for the best magazine of the year. The June issue Wi393, with its theme of 'Wars of the Roses' and free copy of *Never Mind the Billhooks* was voted the best, hardly surprising because you lucky people got a free 32 page ruleset with that magazine. Wi390, Assassins and Spies theme, was second and Wi387, February, Urban Conflict, was voted third.



## WARGAMES ILLUSTRATED AWARDS 2020 - THE RESULTS!

### BEST GAMES

1. *CLASH of Spears*
2. *Chain of Command*
3. *Mortem et Gloriam*

### BEST MANUFACTURER

1. Perry Miniatures
2. Victrix
3. Bad Squido Games

### BEST RANGE OF MINIATURES

1. Frostgrave (North Star/Osprey)
2. Barons' War (Footsore)
3. Burrows and Badgers (Oathsworn)

### BEST WARGAMES TERRAIN, ACCESSORY OR BUILDING MANUFACTURER

1. Sarissa Precision
2. 4Ground
3. TT Combat

### BEST CUSTOMER SERVICE

1. Warlord Games
2. Bad Squiddo
3. Pendraken

### BEST NEW RULES

1. *Infamy, Infamy!*
2. *CLASH of Spears*
3. *Never Mind the Billhooks*

### BEST ISSUE OF WARGAMES ILLUSTRATED

1. Wi393 - Wars of the Roses
2. Wi390 - Assassins and Spies
3. Wi387 - Urban Warfare

### BEST WARGAMES ILLUSTRATED ARTICLE

1. How to Improve MDF Buildings - Paul Davies, Wi388
2. Wars of the Roses Wargames Armies - Simon MacDowall, Wi393
3. Building a Ruined City - Alan Sheward, Wi387

### CONGRATULATIONS ONE AND ALL!

Well done to all 196 manufacturers, publishers and contributors who received a vote this year, reflecting the wealth of variety and quality in our hobby. Let's do it all again next year with fingers crossed that as well as buying and painting we're also playing and clubbing.



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# THE CRUSADES AS WARS OF RELIGION:

# ARCHETYPE OR ANOMALY?



What if the crusades aren't actually the archetypal religious wars? Dr Steve Tibble puts forth his case and deals with the unusual problems this creates for wargamers.

We all know that the First Crusade was proclaimed in 1095 to liberate Jerusalem, the Holy City, and bring it back into Christian hands. In doing so it triggered a convulsive series of conflicts with the local Muslim powers that spanned over 200 years. The reverberations of these religious wars are still with us today, in conflict in the Middle East, and in the headlines of our daily newspapers.

The crusades are obvious, archetypal wars of religion - if there is a 'religious wars' genre, they could almost be said to have invented it.

But what if none of this is true? What if the crusades were, at their core, anthropological and social wars rather than religious conflicts? If that is the case, what does it mean for us as wargamers, and how we simulate warfare in a period which is superficially familiar but, as we shall see, simultaneously alien?

## A PRIMAL SOCIAL WAR

It is important to try and step back from our current labels, perceptions, and cultural assumptions; to look instead at what the underlying dynamics might have been at the time.

We often define conflict in this time and place in terms of religious affiliation. In the West, we talk about 'crusading warfare' and 'crusading armies', implying that spiritual beliefs were the defining pivot around which we need to describe military activity. Others, for similar reasons, might look to explain the warfare as 'jihadist' in nature. Contemporary politics would encourage us to extrapolate further, and describe this warfare as being between religious cultures in a broader sense: perhaps, say, the clash of an Islamic civilisation with that of Western societies born out of very different social and political traditions.



But it is entirely possible to write a broad history of the crusades from a wargaming perspective without mentioning religion. An anthropologist, examining the vast ebbs and flows of human development, might perhaps be unaware of the detailed religious background to the crusades. If so, he or she would not necessarily jump to the conclusion that the root of the conflicts in the region lay in a clash of religions.

This has a huge impact on how we as wargamers need to work with the period.

### SAME BUT DIFFERENT?

Religion was undoubtedly a powerful proximate factor in determining patterns of conflict - it had an obvious immediate role to play - but the ultimate explanation of the crusades, the higher-level cause, is to be found elsewhere. Ironically, the root causes were more topical than ever, but not the ones we might naturally assume. As we shall see, climate change and massive migration crises were fundamentally far more important than religion in shaping warfare in the region during the period of the crusades.

It was the eruption of nomadic tribes into the region, rather than the views of popes or imams, that changed everything. And that migratory tsunami was dictated by climate change rather than religion.

### TRIBAL TROUBLE

In the middle of the eleventh century, a loose confederation of Turkic warbands, led by the Seljuk family (very recent and only skin-deep converts to Sunni Islam), left their tribal steppe-lands north of the Caspian and Aral Seas. They moved south, capturing much of modern Iran and northern Syria. By 1055 the Seljuks had taken Baghdad and their leader adopted the title of Sultan ('power'). The settled lands of Byzantine Anatolia, to the west of this new 'Seljuk empire',

## MUCH MORE THAN CHRISTIANS VS MUSLIMS

Religion was not necessarily the prime mover; battle lines were never neatly drawn between 'Christians' and 'Muslims'. The sedentary societies were not all Christian. The Fatimid state, one of the leading sedentary powers in the region during the first half of the twelfth century, was led by a Shi'ite Muslim government. Moreover, on the other side, many of the nomads were pagans, Christians, or individuals with only the vaguest understanding of the precepts of Islam.

Saladin, like Zengi and Nur al-Din, the Muslim strongmen who preceded him, spent the majority of his military career fighting his co-religionists. Far more fundamentally, nomadic-heritage warlords conquered all of the local (sedentary) Muslim states long before they were able to overcome the major Christian societies.

inevitably proved attractive. During the course of the 1060s groups of nomadic warriors began to push into the heartlands of what we now know as Turkey, raiding and destabilising the local communities. The Byzantine authorities were overwhelmed, on the defensive as they struggled to keep the nomads at bay.

The Byzantine defeat at Manzikert opened the floodgates for further nomadic penetration. With imperial forces shattered, nomadic groups, nominally under Seljuk authority but in practice often acting independently, had a much freer hand to push into Syria and Palestine. By the 1080s nomadic warlords had taken over most of the Syrian city states and much of Palestine - the stage was set for the crusades.

And in this context, it is more realistic to envisage the crusades as a duel between herders and farmers, rather than as a purely religious conflict between Islam and Christianity.

### HERDERS AND FARMERS

It would be entirely wrong to suggest that religious belief was irrelevant, or that leaders of the period were just cynically exploiting religious rhetoric for their own ends. These were deeply religious times, and the majority of the population, on all sides and at all levels of society, were true believers. Religion

was a consistently powerful rallying cry to pull disparate interest groups together, and a motivating force for the many genuinely devout people of the period. Religious symbols were powerful: fragments of the True Cross, mobile shrines and leadership from the clergy were all important features in raising morale and maintaining cohesion on the battlefield. But these were the trappings of recruitment and morale-building: symbols rather than fundamentals, symptoms rather than causes.

Nomadic activity was at the centre of the crusades and the defence of the crusader states. Nomadic invasions created the environment in which the crusades were made necessary.

Beyond the religious rhetoric, albeit often very genuine and inspirational, the crusades were fundamentally a movement to defend the sedentary Christian population of the region from nomadic incursions. Nomads created the situation in which the crusades could, initially at least, be successful, as they destabilised all the existing political entities in the region, replacing them with a volatile patchwork of small warlord-dominated city-states. Nomads determined the pattern of conflict in the region: what we rather egotistically call 'crusading warfare' was to a very large extent dictated by the very real dangers posed by nomadic light cavalry.



*"In the middle of the 11th Century, a loose confederation of Turkic warbands, led by the Seljuk family, left their tribal steppe-lands north of the Caspian and Aral Seas and moved south."*

All the figures seen throughout this article are by Gripping Beast.



HOLY WAR





*“The sedentary societies tended to field heavy cavalry and blocks of close-order infantry.”*

### FORCES FOLLOWING THE FEATURES OF THE PEOPLES

It was this axis of conflict, the primal struggle between nomadic and sedentary groups, that shaped not just the causes of the warfare, but also its conduct. As one would expect, the sedentary societies tended to field heavy cavalry and blocks of close-order infantry. This was true of the Muslim Fatimid state just as much as the Latin Kingdom of Jerusalem or the County of Tripoli. These were armies that had their roots in the towns or settled rural infrastructure of Europe and the Middle East.

Similarly, their main opponents had their origins on the steppes: nomadic or nomadic-heritage cavalry, led by an elite group of warlords with similar cultural roots in the hardships of life on the Eurasian plains. They tended to field armies based around high-quality horse archers, increasingly focused, as time went on and they became more settled, around a core of heavier 'askar cavalry (the more regular contingents of the Turkic-Syrian city states), though even they were still armed with bows as well as lances.

These nomadic or quasi-nomadic armies were no more familiar to the local peoples of Syria and Palestine than the knights or heavy infantry of the crusaders. They were poor by the standards of sedentary societies, they lacked technology or material resources beyond the animals they rode and herded. But they were mobile where the sedentary populations were fixed,

robust where the farmers were fragile. They were easily, almost inherently, militarised and they always had far less to lose.

The skills that a life of hardship and conflict gave them turned nomadic groups into natural warriors of the highest quality. Members of sedentary societies could learn to fight, but nomads were born to it. There would always be more villagers than nomads, but demilitarised peasants were hardly more effective in confronting them than the domesticated animals they were born to herd.

### REDEPLOYING CRUSADERS - PROBLEMS FOR THE WARGAMES TABLE

Visual appearance of armies is just one way we must adjust our crusader armies to fit this more realistic and less 'religio-centric' approach. We still have to deal with the far deeper issue of how to field wargames armies from an 'anthropological' rather than religious perspective - how do we revise our thinking to reflect a sedentary/nomadic axis to the fighting and simulate some of the most fundamental but fluid battlefield manoeuvres of the pre-industrial age?



*“The nomads tended to field armies based around high-quality horse archers.”*



## RE-VISUALISING THE CRUSADES - NON-RELIGIOUS 'WARS OF RELIGION'

Taking much of the religious fervour out of the equation has immediate implications for how we visualise (and therefore paint) our wargames armies for the period. Ethnicity and the visual signals that we associate with particular religions are far less clear cut than one might imagine:

### TURN UP THE TURBAN PRESENCE

There was a huge 'Arab' component in most of the ostensibly Western armies of the crusader states. This showed in their appearance - there were far more turbans in 'crusader' armies than you would expect.

### ARMENIANS APLENTY

The massive Armenian contribution to Frankish forces is often overlooked. Although these men were mainly Christians, they were also seen as 'heretics' from the perspective of Western Europe.



Their ethnicity was inevitably reflected in the ways they were employed, and the way they dressed - their characteristic small turbans should dominate the appearance of northern 'crusader' armies.

### SLIP IN SOMETHING SUB-SAHARAN

There was a very substantial sub-Saharan African (and Christian) component in most Egyptian armies.

### MERCS GONNA MERC

With Frankish knights fighting for the Turks, Turkic light cavalry in crusader armies, Bedouin fighting for everyone (and no one but themselves!), there was a widespread use of inter-religious mercenaries on both sides. Business was business, regardless of religion.

Religion was often not the major consideration for desperate recruiting sergeants, and this was apparent in the look and feel of crusading armies.



Reassessing the crusades as anthropological wars, rather than religious ones, is a far from theoretical procedure, particularly on the tabletop. Fundamentally, it means that there are two quite different types of game to play - each of which needs us to use very different mechanisms.

We would never dream of conflating the Battle of the Little Bighorn (a sedentary versus nomads conflict) with the Battles of Antietam or Shiloh (sedentary versus sedentary conflicts) in 19th century North America. Quite rightly so! But in the crusades that is what we traditionally do.

For our wargaming purposes there are therefore two very distinctive kinds of anthropological conflicts in the Age of the Crusades and we can broadly apply them.

### SEDENTARY VERSUS SEDENTARY

There are far more sedentary versus sedentary (SvS) conflicts than one might imagine. Typical configurations could include:

#### BYZANTINES AGAINST CRUSADERS

Generally allies, but relationships often took a turn for the worse, particularly with the northern crusader states, which had, in effect, been carved out of old Byzantine lands.

## ON THE TABLETOP - SEDENTARY VERSUS SEDENTARY

These are not intrinsically difficult conflicts to simulate. The main characteristics of sedentary versus sedentary warfare were the same, regardless of the religion of the participants, whether they were Catholics, Shi'ite Muslims or Orthodox Greeks:

- There were large numbers of infantry involved - they should be the majority of all sedentary armies.
- Archery should similarly be focused on the infantry arm, rather than the cavalry, though there are, of course, exceptions.
- Armies should be slow to manoeuvre, usually operating around a central, semi-fixed core where the main commanders and baggage train take up their positions.
- The cavalry, regardless of how much protective clothing they wear, would normally operate as what we would describe in wargames terms as 'medium' or 'heavy' cavalry.

Heavy, medium, or light are, of course, very problematic terms to use in a more generalised sense, but do convey a view of how such troops might feature on the tabletop. Such cavalry operate in compact groups - lines rather than swarms - and seek victory through definitive close contact with the enemy.

All very familiar territory. So far so good?







*"Crusaders against Crusaders."*

### CRUSADERS AGAINST CRUSADERS

This was not common, but it did happen - the Latin Kingdom of Jerusalem was the senior of the crusader states, but the others occasionally took advantage of a regency or similar period of weakness to exert a bit more independence.

Similarly, headstrong lords occasionally went into rebellion - these tantrums were usually short lived (no one could sustain the luxury of disunity in the face of overwhelming numbers of Muslim enemies for too long), but there could be some nasty clashes in the short term.

### FATIMID FIGHTING

There could be fighting between the Fatimid Egyptians and either the Byzantines (particularly before the arrival of the First Crusade) or the Latin Kingdom of Jerusalem, especially in the first decade of the twelfth century when the crusader states were woefully under resourced and still taking shape.

### SEDENTARY VERSUS NOMADS

The less conventional, and far more problematic to simulate, nomads versus sedentary (NvS) scenarios are amongst the most difficult of military situations to recreate accurately on the table.

Although these are by no means the only kind of set piece encounter in crusading warfare (as we have seen), they were in many ways the most archetypal - it was, after all, the eruption of Turkic tribes into the Near East in the second half of the eleventh century that sparked the entire crusading movement. And it was the Turkic tribes' social composition as nomads (rather than their fairly lukewarm adherence to Islam), that gave warfare in the region its main thrust.

This anthropological mismatch presents profound challenges for the wargamer - but it is in trying to meet that challenge that we get closest to the dynamics of the warfare of the period. And it is these

dynamics that make wargaming the crusades so fascinating and so distinctive.

The nomads will tend to be largely cavalry armies, and although their elites will be more heavily armoured than the majority of their troops, they will generally be able to operate as what we would characterise as bow and javelin armed light cavalry. Even the heaviest of their troops would not be able to repel a charge by unbroken Frankish knights.

### SWARMING AND FLANKING

They would operate as swarms, moving quickly to envelop the flanks and rear of enemy formations, inflicting cumulative casualties with archery. Perhaps even more damagingly than actual casualties, this method of attack would cause their enemy's unit cohesion to break down. Their greater manoeuvrability was the key to unnerving many enemy units, particularly those of lower calibre troops, even before the fighting had got fully underway.

The other key to the success of nomadic armies was not, perhaps surprisingly, their numbers. They were frequently described as 'hordes' but this was often down to their manoeuvrability making them appear far more numerous. Their success often lay in the high quality of their individual skills as warriors, completely counter to the horde perception.

They might have preferred, entirely reasonably, to inflict damage and disorientation on their enemies from a distance, but they were never scared of closing in for the kill, fighting fiercely with swords, maces and light spears.

It is this combination of disorientating manoeuvrability, long-range weaponry, and high morale which makes them such hard opponents to face on the wargames table.



*"The nomads will tend to be largely cavalry armies ... They would operate as swarms."*



## ON THE TABLETOP - SEDENTARY VERSUS NOMADS

There are three key difficulties in conveying the strength of nomadic armies in your wargaming, and in developing practical mechanisms to recreate how this plays out.

### 1) EDGE OF THE TABLE FLANKS

Possibly the most daunting aspect of fighting a nomadic army was their ability to move quickly around their opponents, and to envelop them in a matter of minutes. The space limitations of the tabletop could mean that non-nomadic armies always have the luxury of impenetrable table flanks - anything to mitigate this will be extremely helpful and it is suggested that players attempt to artificially 'broaden' those flank areas by allowing the nomadic player to 'move off the table' if a flank can otherwise not be reached.

### 2) ENVELOPMENT

The process of, and the effect envelopment had on sedentary troops, is not just about casualties. The archery of a swirling, fast moving nomadic army will usually produce cumulative but relatively limited casualties - largely because they are being kept at a distance by archery from the large numbers of foot bowmen to be found in many sedentary armies.

Combined with the hugely disorienting effect of quickly surrounding an enemy, however, nomadic cavalry armies were able to degrade the effectiveness of an unnerved sedentary army to the point where it would be at risk of breaking - despite having absorbed relatively few casualties up to that point.

The really heavy casualties, of course, were inflicted once individual units (or the entire army) had broken. Creating this process of 'dissolution without casualties' in a game, however, is tricky - rules don't tend to be written with it in mind. Players might want to establish a modifier that can be applied to any damage an enveloping unit causes, allowing it to inflict more of a morale reduction than standard for each wound it inflicts - two successful hits would still only cause two



wounds, so the unit's strength wouldn't be largely diminished, but from a morale test perspective each wound could cause the equivalent of two wounds when it comes to morale tests on the first turn of envelopment. This could increase to the equivalent of three wounds in the next turn, and so on. Therefore, even if the enveloping unit only inflicts a total of four wounds in their second enveloping turn, it will have a far more catastrophic impact on morale, impacting that check as if the unit suffered 12 casualties.

### 3) THE TIPPING POINT

Nomadic armies, having disoriented and surrounded their enemy, would try to judge the right moment to move in for the kill. If their judgement was correct, their performance in hand-to-hand combat, as they transitioned

from long-range mobility to short-range contact, could be strangely effective.

Once again, this is tricky to recreate in games - how does the impact of lightly armed men on small ponies differ so, under the right circumstances, their melee effectiveness is temporarily enhanced? Again, we can look to enemy morale as our starting point. Take the morale modifiers from above (Envelopment) and, if they fail a 'tipping point test' they fight as if those 'morale casualties' are real casualties - much of their unit will be unable to partake in the combat.

You should, of course, bear in mind that these nomads were not supermen; high quality sedentary armies always had a good chance of defeating them if they could maintain sufficient discipline.

## RELIGION AS A RALLYING CRY - ANTHROPOLOGY AS DRIVER

Wargaming the crusades is fundamentally about reflecting this changing dialogue between nomadic and sedentary societies, rather than about theological niceties. If we can detach ourselves from our Eurocentric tendencies, it is clear that the crusading armies were actors in, as opposed to directors of, the drama that unfolded in the Middle East from the late-eleventh century onwards.

All the major changes in the pace and direction of warfare in the region were dictated by nomadic and nomadic-heritage states, with their powerful cavalry armies, rather than being driven by sedentary societies.

Religion had an interesting part to play and was always important to the players on the ground. But we need to keep a sense of perspective about its overall significance.

Dr Steve Tibble is the author of *The Crusader Armies* (Yale 2018), now out in paperback, and *The Crusader Strategy* (Yale 2020).



*"The crusades were fundamentally a movement to defend the sedentary Christian population of the region from nomadic incursions."*



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# REBUILDING ST. NAZAIRE



My name is Vicente Vidal and I am a Spanish professional sculptor and model maker who has also been wargaming for quite a few years now. I am interested in a variety of games covering different periods of history, but lately I have been focusing more on World War II and *Bolt Action*.

What we enjoy more than anything at my gaming club is to develop deeply thematic games. To that end, we have now wargamed many World War II big battles, always concentrating on getting the details as close as possible to the historic environment. My passion is for creating and painting scenery and I have built many gaming tables in the past. However, I have always wanted to make one that included ports and boats in its theme and, if possible, a U-boat too. When I recently watched a video on Little Wars TV about the raid on St Nazaire - Operation Chariot 1942 - inspiration struck! This was exactly what I had been looking for because it had every element I required, and it was an appealing military operation. I knew, however, that I would have to exercise some artistic license to make the table playable.



Above: The modular table dismantled.



## RESEARCH & DESIGN

The first thing I did differently from Little Wars TV was to adapt the size of their huge table to something I could work with at 48" x 72". My priority was to make it modular because it needed to be easily transportable while occupying the smallest amount of space once dismantled. I also wanted it to be as light as possible but durable. I opted to use cardboard of different thicknesses and strengths for construction; from very thick ones, which are almost like wood, to wafer thin ones similar to paper. I used expanding foam to make the rocky parts of the table.

With the materials decided upon, I gathered as much information as possible and began drawing the plan. I wanted the table to show the old entrance for the U-boats after the impact made to the dock gate by the HMS *Campbeltown* (1). This was the moment when the British Commandos disembarked to conduct their designated missions. With that in mind, I planned out the sections I would need to reproduce and calculated how they would fit together. I also decided to use as many scenery pieces as I had readily available to speed up the project and add character. That meant adding some generic houses, wooden crates, barrels and drums etc. The pumping station on the dry dock was an exception to that because it was a building characteristic of St. Nazaire. I researched photographs and built it from scratch (2, 3, 4).





# OPERATION CHARIOT

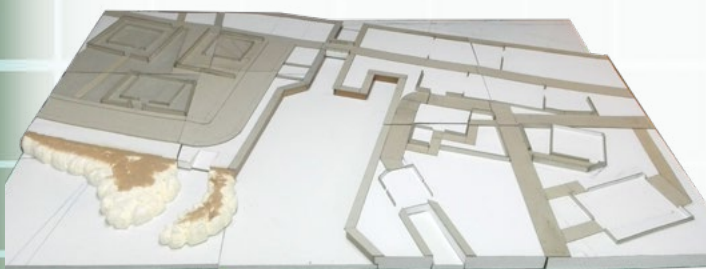
On 28 March 1942, at 01:22hrs, German searchlights illuminated the Loire estuary in front of the St Nazaire dry dock in occupied France. The bright lights uncovered a small flotilla of ships heading towards the dry dock gates. The alarm went out to the incredulous German defenders who quickly opened fire, peppering the incoming ships. On the receiving end was HMS *Campbeltown*, stripped down and modified to carry British commandos and little else. She was also packed with explosives and concrete. Accompanying the *Campbeltown* were 17 smaller vessels used to deploy men and run interference on the defenders before picking up the survivors for the voyage home.

The plan was to ram the gates, disembark the commandos, then detonate the explosives. Despite some hiccups, the plan went well initially, and chaos enveloped the port. The Germans rallied, however, killing and capturing many of the commandos in some tough street-fighting through the docks and into the town, though not without significant losses. The *Campbeltown* did not detonate at 04:30 as planned, so when daylight arrived the Germans began inspecting the ship and the damage to the gates. At noon, however, the *Campbeltown* blew up, killing more Germans and putting the dry dock out of action for the rest of the war. Mission accomplished, but at a terrible cost with only 228 men returning to England from this stunningly audacious raid.

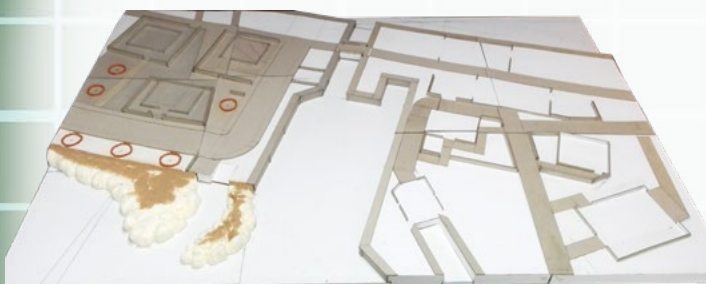


*Above: The table on its first stage.*

I soon had each part of the table ready with spaces for houses, trees, and other generic scenery pieces. I was now ready to build the bigger individual pieces: the boat, crane, U-boat, and rail track. That proved to be the hardest but most rewarding work in the project, and though it was not my intention to spend much time on each of these elements, in my excitement, I kept adding more detail. The importance of getting these pieces right is that they provide the sense of realism and uniqueness that tables with only generic scenery pieces do not have.



*Above, left and right: The table with spaces for the houses and other terrain features.*



*Above: Spaces for the trees have been marked on the table.*

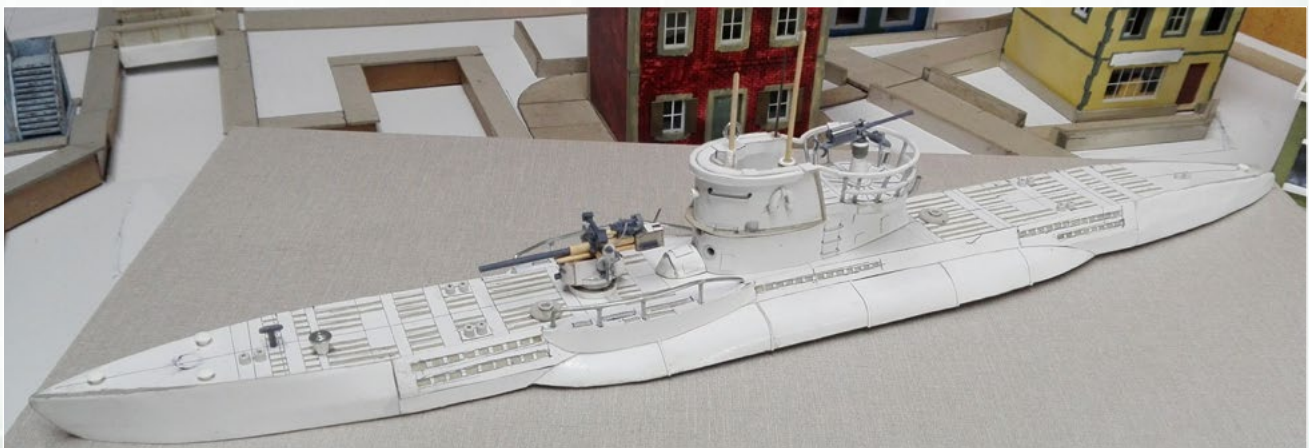
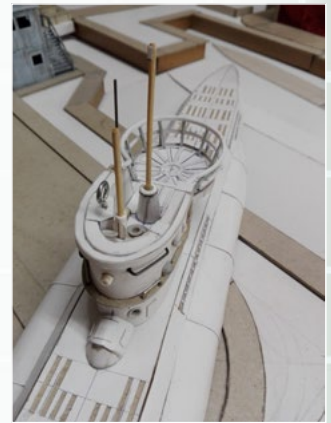


*Above: The table primed in grey, ready for adding further details.*



## THE U-BOAT

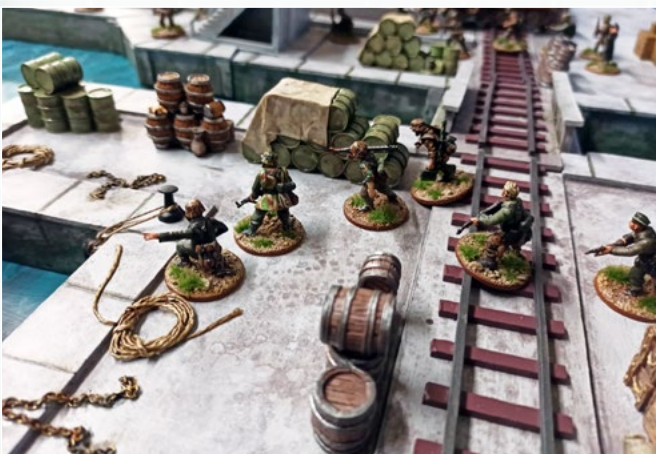
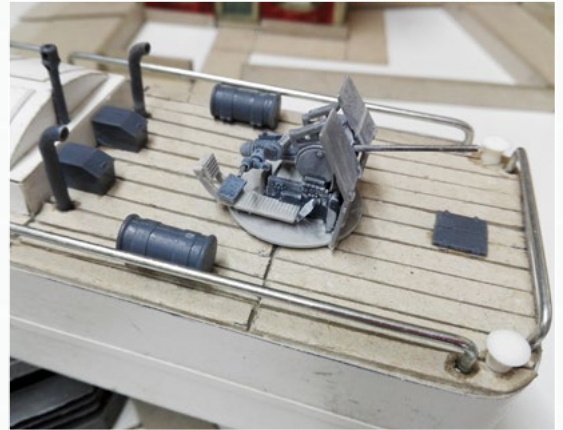
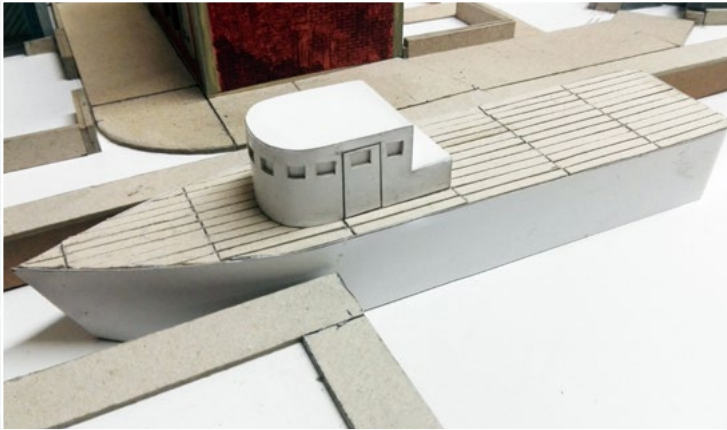
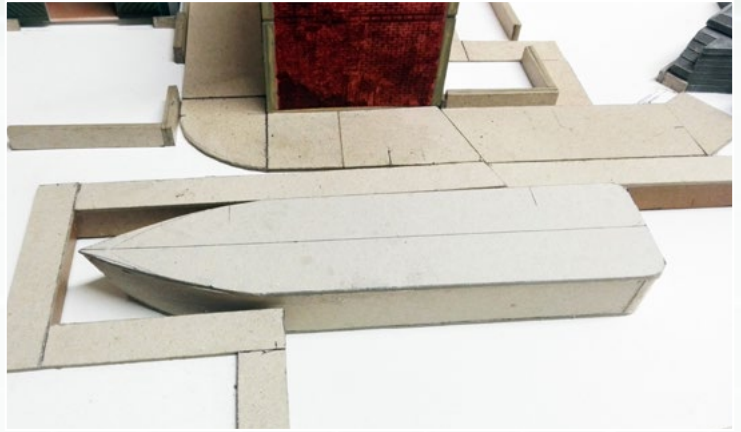
I researched real and model U-boats, studying them from every angle. I tried to build it to scale for 28mm figures, but the main priority was to achieve an aesthetic result that would look great on the table while still being playable. Therefore, it was not built exactly to size with specific dimensions, though the details had to be as accurate as possible to make it appear authentic. In addition to cardboard, I used wooden sticks, screws, plastic cubes, staples (used on the conning tower staircase) and other plastic elements, especially for the cannon and the anti-aircraft gun. Regarding those two weapons, I initially considered using some artillery pieces from my German army, but in the end, I decided to build them from scratch.





## THE BOAT

I built the boat using a composite of pictures from different models. I did this focusing more on the aesthetic angle than attempting to create a realistic representation of a specific model. Therefore, mine is a mix of different boats; patrol boats, gunboats, etc. I also chose not to add any German markings because I wanted to use it for other games. For the deck, I achieved the wooden look by cutting strips of cardboard to represent the planking. As with the U-boat, I used wire and small pieces of plastic for the AA gun.



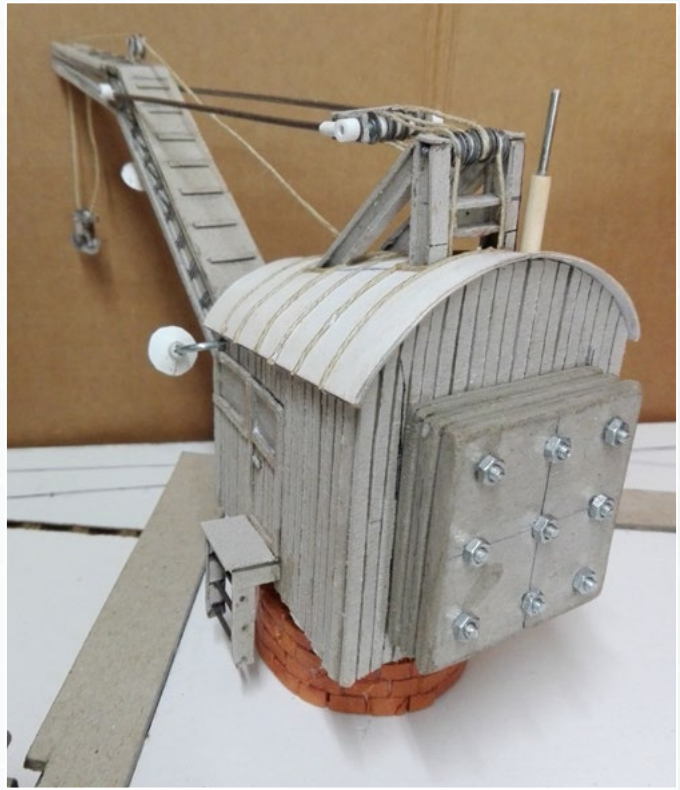
## THE RAIL TRACK

I created the rail track using strips of cardboard. It had no functionality for the game, but I liked this detail and might build a train for it in the future.



## THE CRANE

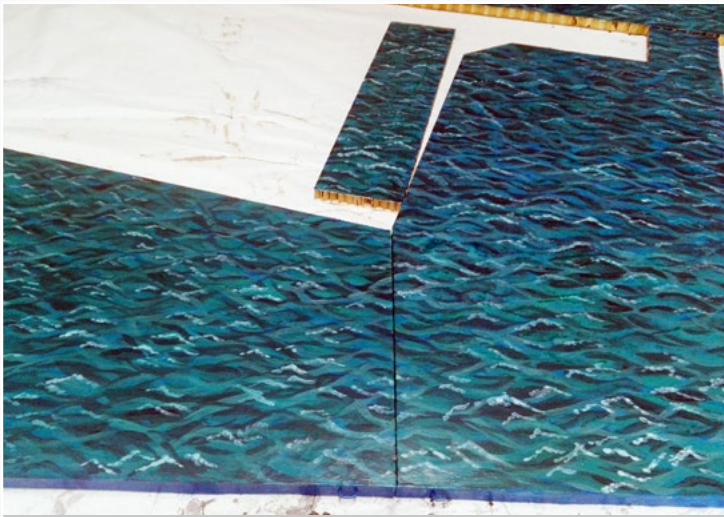
When I started this project, I had no intention of including a crane, but after giving it some thought, I realised a port without a crane is not really a port. Once again, I researched information and pictures of cranes for that time period. I included as many details as I could, paying special attention to the wooden parts and the hoist and ropes to create the impression that it could function as it would have in real life. I also added a magnet to its base to make it turn correctly.



## FINISHING TOUCHES

Once all the elements were built it was only a matter of painting them. I used acrylic paint applied with brushes, rather than an airbrush. I took my time painting effects on the sea, which occupied considerable space on the table, because I did not want it to be just a monotonous blue surface. I then glued sand, grass, and flowers to the dockyard, and I added some details like ropes and chains laying on the ground, along with bollards made of pins for the boats to tie-up on.

In a future article, I intend to explain how the table worked for this specific scenario.















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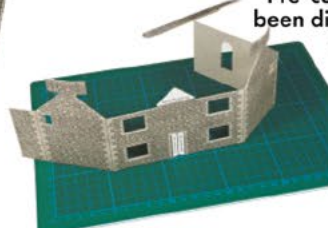
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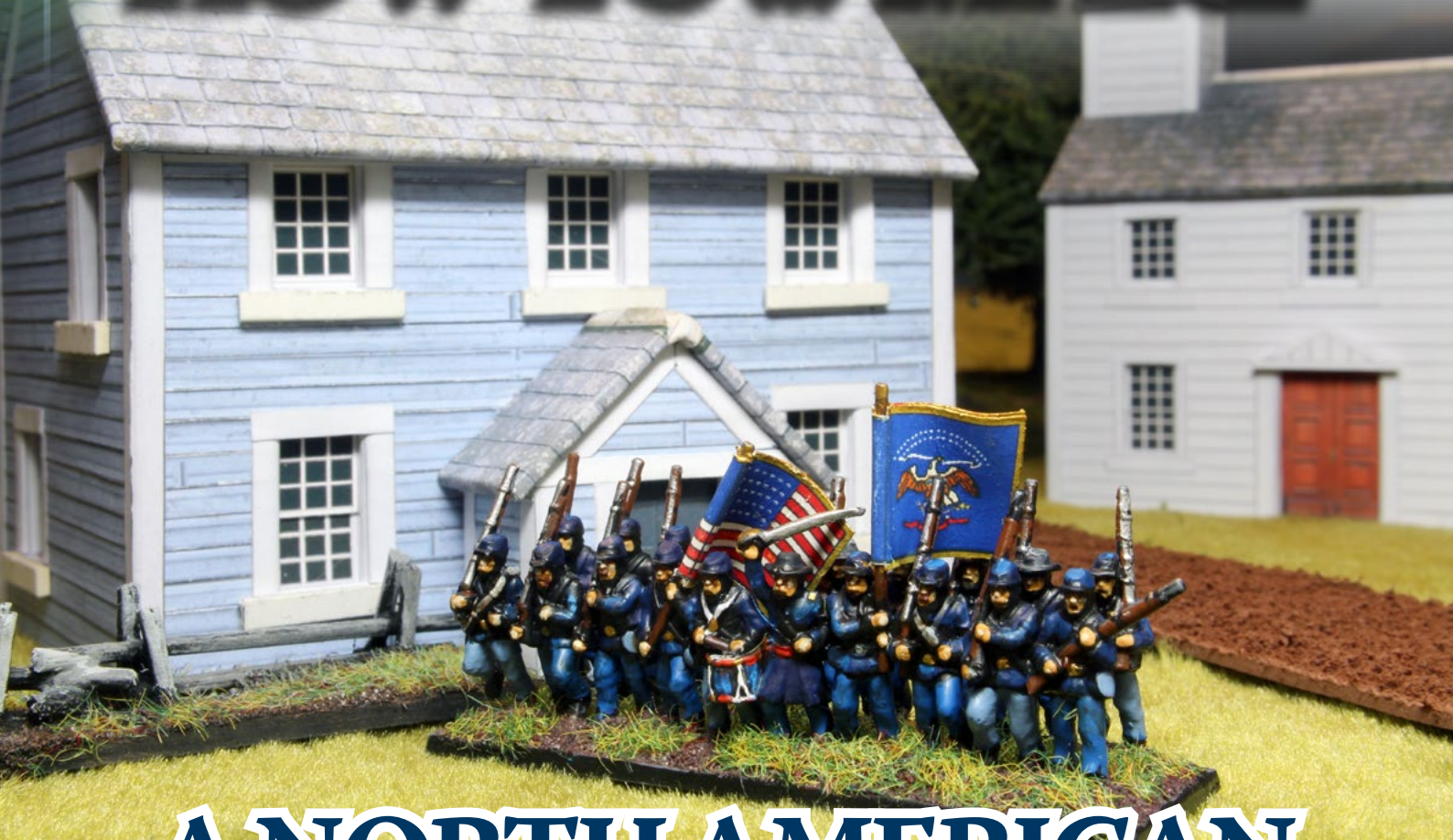


Size as shown:  
50cm. x 40cm.

A simple square castle like this can be made using 1 x Castle Hall 1 x Gatehouse, 2 x Watch towers and 2 x Curtain wall kits.



# HOW TO... MAKE



## A NORTH AMERICAN MEETING HOUSE

In line with this month's 'Holy War' theme Paul Davies demonstrates how he created a simple 15mm building inspired by the Friends Meeting House at Old Sturbridge in Massachusetts. He also explains how by using the same basic techniques, you can adapt the building further.

Meeting houses were a common sight during both the American Rebellion and the American Civil War.

They formed a focal point for communities and could be used as places to worship, discuss local issues or conduct business; a cross between a church and a town hall, and were generally of simple wooden construction comprising timber frames clad with overlapping wooden planks - clapboard.

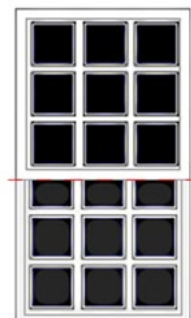
### REPRESENTING CLAPBOARD

To simulate the appearance of clapboard I found a suitable image from the CG Textures web page, ([textures.com](http://textures.com)) which I then cut, pasted and re-sized using *Adobe Elements*. The image was printed

onto Chiltern Wove self adhesive matt photo paper, and applied to mount board walls in overlapping strips. Simple and effective; I think it worked quite well. Shop around for the paper though - I bought a packet of six A4 sheets from my local Poundland. I won't say how much, why spoil the surprise!

### WINDOWS

If you can't face making your own windows, take a look at ready-made ones from the model railway market such as those produced by Wills, Ratio, Scale Model Scenery and available in plastic, etched brass or even pre-printed onto acetate. The best technique to use them is to cut the apertures to match the windows. As an approximate comparison



Cut the window in half. Then, glue the top half onto another window.



between gauges and scales, 00/H0 is 1:76th/1:87th; TT is 1:100th and N is 1:148th, but ideally you need to either see the products first hand and measure them, failing that, obtain accurate measurements from the manufacturer.

For this particular project however, I decided to create my own windows using *Adobe Elements*, and then printed them onto matt ink jet photo paper and 'layered' them to create a 3D effect as indicated in the image seen on the opposite page.

## PLANNING AND RESEARCH

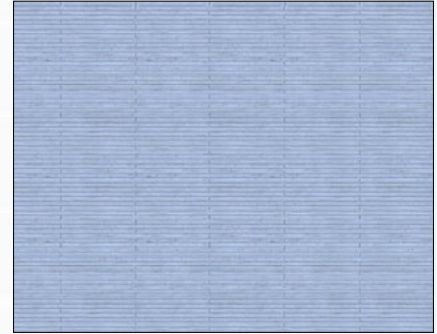
For this project a Google search for 'US Colonial Meeting House' provided more than enough material from which to create my basic plan and I decided to base my meeting house on the Friends' Meeting House, Old Sturbridge, Massachusetts, because, as the plan below shows, it was a straightforward shape and so a good subject on which to try out a few different techniques.



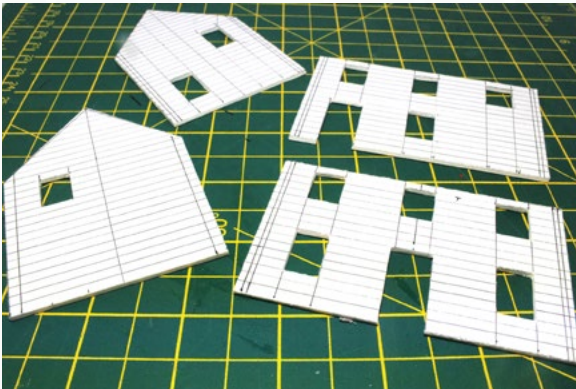
I scaled the plans to match my figures, in this case 15mm, ensuring that the doors looked as if a based figure could pass through, and transferred the dimensions to mount board, and drew guidelines for positioning the clapboard onto the walls. I cut out the window and door apertures before cutting out the walls themselves.

Above: Building One plans. Below: Light blue clapboard.

Inspired by the Friends Meeting House, I decided to make my clapboard a pale blue and printed out my master image onto matt self-adhesive photo paper.



The paper was cut into strips, and applied to the walls, each strip overlapping the previous to create the clapboard effect. The clapboard over the windows and doors was folded back through the apertures. The window and door edges were trimmed with strips of printed white clapboard, and the windows were glued to the back of the mount board.



Above: Building pieces cut out.

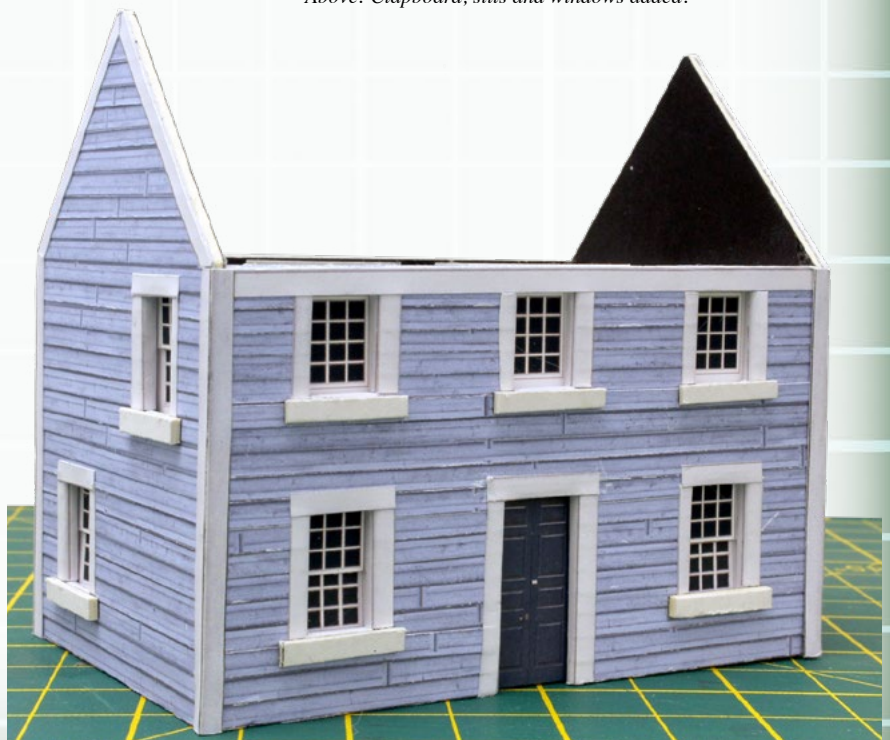


Above: Clapboard, sills and windows added.

The doors were sourced from online images, re-sized, printed onto self-adhesive matt photo paper, affixed to mount board and glued in position.



Next step was to glue the walls together, and apply strips of white clapboard to edges and corners and also the edges of the gable ends.





Taking measurements from the model, the roof was cut from mount board and lightly scored along the ridgeline to ensure a neat fold. Supporting triangles matching the angle of the gable ends were cut from mount board and glued in place.

I sourced a suitable roof tile texture image (seen below), printed it onto self-adhesive matt photo paper and affixed it to the mount board roof, wrapping the edges around. I printed out the ridge tiles again and glued this strip to the ridge to enhance the 3D effect.

And that was all there was to it! Simple. Making Building One used basic techniques, and its easy to add individuality. For example using the same techniques as for the main building, I constructed a simple porch.



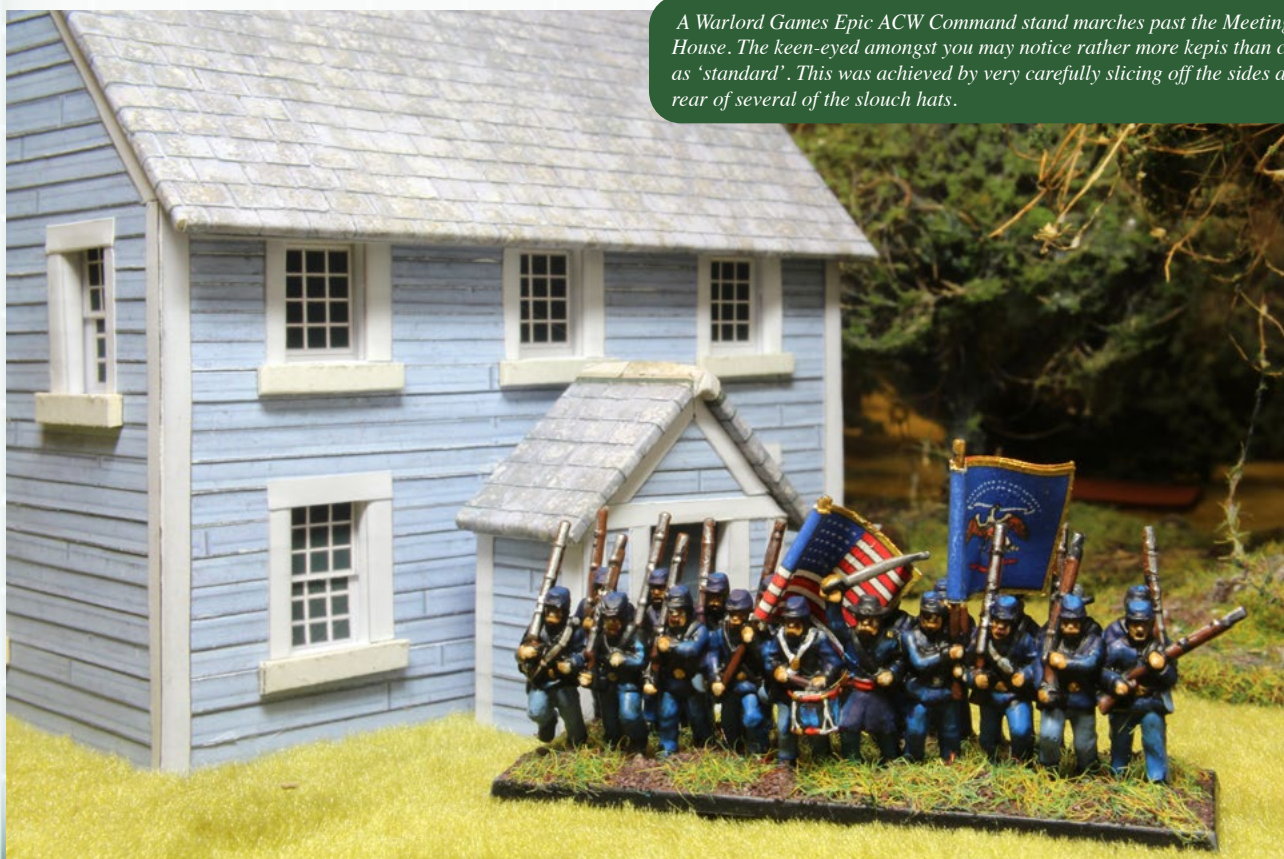
*Below: The porch with roof.*



I decided not to glue the porch to the building so it could be used with or without it.



*A Warlord Games Epic ACW Command stand marches past the Meeting House. The keen-eyed amongst you may notice rather more kepis than come as 'standard'. This was achieved by very carefully slicing off the sides and rear of several of the slouch hats.*





## BUT WHY STOP THERE?

Once you have got the hang of these simple techniques, you can easily make other buildings.

Building Two was a generic North American church; the most obvious difference to Building One being the addition of a small 'tower' with cupola, which required the angle of the gable ends to be reduced slightly as the slightly adapted plans on the right show.

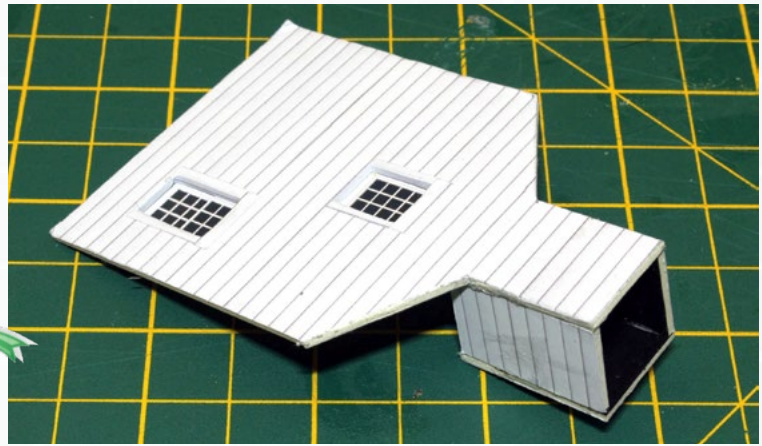


For Building Two, I created a different colour clapboard (seen below).

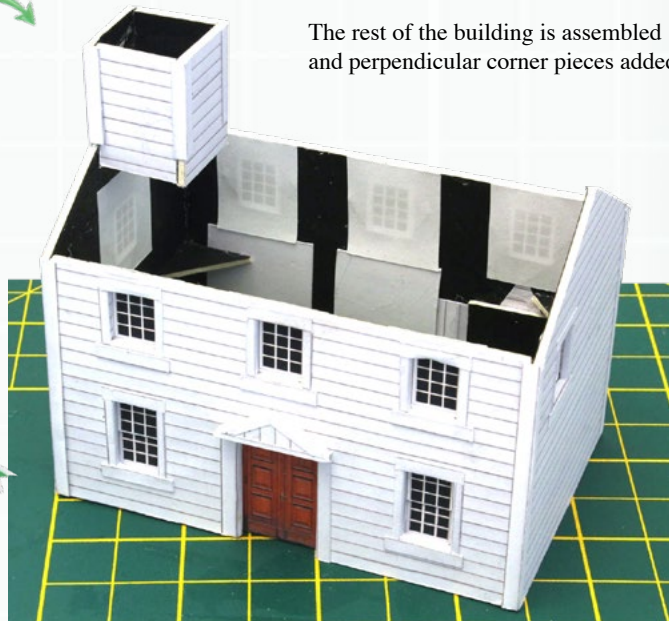


A small porch top was constructed from mount board covered with clapboard effect paper and glued in place.

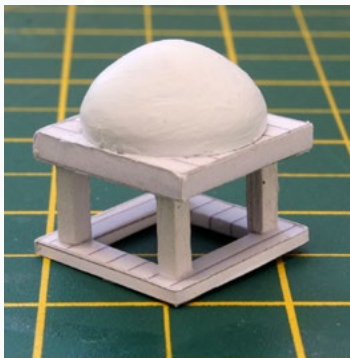
As with Building One, the walls, doors and window apertures were cut; windows were glued in place, sills and frames added. And then three sides of the tower were glued to the amended end wall.



The rest of the building is assembled and perpendicular corner pieces added.



To complete the tower I constructed a cupola assembly from mount board and balsa and glued a suitable hemisphere on top.



A roof was made as per Building One, with supporting triangles, to hold the roof at the required angle and a suitable tiled roof printed onto self adhesive photo paper was added. The only difference was that a notch was cut out for the tower.





And that completed Building Two; a very simple development from Building One.



So, two simple buildings constructed using techniques that can easily be applied to similar projects to expand your collection of battlefield buildings, both cheaply and effectively.

SEE MORE IN



THE W<sub>i</sub> VAULT

Over the years Paul Davies has taught us 'how to' build numerous religious buildings.

Check them out via [The Wi Vault](#).



Above: WoFun 18mm American Revolution troops on the march.



With the UK in another Lockdown we've decided to extend the deadline of our Five-Year Anniversary painting competition. We will now accept entries until midnight on Sunday 28th February.

The rest of the competition remains the same - here are the basics. Full details, along with the terms and conditions, can be found online at [wargamesillustrated.net/gimcomp](http://wargamesillustrated.net/gimcomp).

## MAIN CATEGORIES

Each of the four Main Categories have these fine prizes available!

- Winner - £100 North Star Voucher, one year Wi Print and Prime subscription, choice of ten GiM.
- Four runners up - 3 month Wi Prime subscription, choice of three GiM.

### 1. BEST SINGLE MINIATURE

The winner here will apply a clean, pristine, accurate, technically excellent paint job. Conversion and basing skills will be considered in the judging but the model can be as is if you prefer.

### 2. BEST DIORAMA

A diorama, with a size limit of 30cm by 30cm. Convert, scratch-build, create, and feel free to include miniatures produced by other companies as long as at least one GiM miniature is the focus of the scene.

### 3. BEST UNIT/SCENIC

This is a creative photography category as much as it is a painting challenge. We want to see a GiM in situ - it could be on the battlefield or at any relevant (or irrelevant) location. Models from any manufacturer may be included if at least one GiM features prominently.

## SUB-CATEGORIES

We'll put your submissions into any relevant sub-categories. This gives you more chances to win!

- Winner - three month Wi Prime subscription, choice of five GiM.
- Four runners ups - choice of a GiM.

#### A. KEEPING IT OLD SCHOOL

Your entry includes any of the first ten Giants in Miniature to have been released. Some of these are sold out, others are still available in extremely limited numbers.

#### B. FROM THE SILVER SCREEN

Your entry includes any of the Giants in Miniature that are a take on characters from the movies (and we'll include other forms of media too).

#### C. RARITIES

Your entry includes any of the Giants in Miniature that are sold out on the Wargames Illustrated webstore. If you can't see the model on our store pages but it's lurking in your pile of shame, it's eligible!

#### D. I DESERVE LOVE TOO!

Your entry includes one of the five Giants in Miniature that are, bless them, currently the least far through their limited number run (excluding the last five GiM releases): GiM 21 Pulp Agent, GiM 32 Presley Neville O'Bannon, GiM 48 'JT' (The Survivalist), GiM 38 Unknown Soldier, and GiM 40 Johnny Clem (Civil War Hero).

#### E. LIFE BEGINS AT 50

One of the most recent Giants in Miniature - from GiM 50 onward.

### THE BIGGIE!

#### WI READERS'S CHOICE GIM

After all the entries have been assessed we will post our favourites online (the winners, runners up, and other commendable entries). You will be able to choose your favourites and determine the Reader's Choice winner.

#### WINNER - BE A GIANT IN MINIATURE

- Your likeness, sculpted to fit whatever period and army you prefer, will be released as a GiM!
- 10 copies of your GiM.

- A Harder & Steenbeck Infinity CR Plus 2-in-1 Airbrush.

- A Broken Toad Mk3 Brush Set.

#### SECOND PLACE

- A Harder & Steenbeck Infinity CR Plus 2-in-1 Airbrush.

- A Broken Toad Mk3 Brush Set.

#### THIRD PLACE

- A Broken Toad Mk3 Brush Set.



*Sergeant John M. Stryker,  
the first GiM from Wi336.*

### HOW TO ENTER

This is a submission by email competition; send entries to [competitions@wargamesillustrated.net](mailto:competitions@wargamesillustrated.net) with the Main Category name you are entering in the subject. Attach as many images as you would like (tips for taking great photos can be found at [wargamesillustrated.net/contributions](http://wargamesillustrated.net/contributions)) and we will do the rest.



# ON HALLOWED GROUND: AMERICAN CIVIL WAR BATTLEFIELDS



Following his enthusiastic introduction to playing the American Civil War at ‘epic’ (or thereabouts) scale in the last issue, this month Neil Smith talks ACW battlefield topography considerations.

A famous historian once said that to truly appreciate history you have to go where it happened. Of course, he did not have access to the internet, but he still makes a valid point. Take the American Civil War, for example, and stand on the Confederate artillery line and see what was expected of Pickett’s Division, attempting to advance over wide open ground with thousands of Union soldiers firing at you, or cross Burnside’s Bridge at Antietam and feel the exposure of being under fire that must have seemed like the soldiers were on the Lake Pontchartrain Causeway. While there are many aspects of the American Civil War that make it worth wargaming, one of the most underrated is the terrain over which great battles were fought. Within a few hundred yards, soldiers could find themselves going from open ground with little cover to claustrophobic cauldrons of combat with no room to move. This article highlights some of the terrain features that American Civil War soldiers had to contend with, and that you can recreate on your miniature battlefields.

## BEING SEEN AND UNSEEN

The single biggest surprise when visiting American Civil War battlefields is that they are not flat. They may have flat sections, but they tend not to be expansive. The best example of a flat plain is the centre of the Gettysburg battlefield where, on 3 July 1863, 12,500 men under General George Pickett advanced up a flat, gentle slope for three-quarters of a mile against a barrage of artillery and musketry. The result was an almost inevitable disaster. A similar fate befell the Union troops that crossed the Rappahannock River at

*“Orchards, while not much of an impediment, saw severe fighting at Gettysburg.”*





Fredericksburg the previous December, though the town's buildings ameliorated some of the damage when the Federals crossed open ground towards the Confederates ranged along Marye's Heights. The last hundred yards or so before contact was usually flat, however, which is one reason why casualties could sometimes be so extreme as two lines of relatively fresh soldiers squared off to exchange musket volleys at close range.



The battlefield of Antietam highlights the typical undulating nature of ACW battlefields.

The best word to describe American Civil War battlefields is undulating. The land, particularly in the Eastern theatre between and around Washington DC and the Confederate capital of Richmond is often rolling terrain. The battlefield of Antietam, fought over on 17 September 1862 in Maryland, highlights this, particularly when the marching routes are viewed from the side. The fields slope gently up and down, but without causing too many tactical problems; although longer range artillery would have been impeded in some places. Nevertheless, even the gentlest of slopes could dip out of sight, providing some temporary relief for advancing troops, such as at Malvern Hill on 1 July 1862. More tangible folds in the ground occurred on other battlefields causing problems for defenders and attackers, for example, in some parts of Spotsylvania Court House, 8 May - 21 May 1864, and Cold Harbor, 31 May - 12 June 1864, where intense fire at close-range broke up assaults with heavy casualties. These dips and hollows cause problems for wargamers because our tables are flat - we play a 3D game on a 2D surface. One way to get around this is the 'old-school' method of placing books under the battlefield cloth to create slopes; or put down lots of hills and declare them as hummocks or knolls. Either way should prevent long-range firing and bring the combat up close and personal as often happened during the War.

Battle of Cold Harbor, 1864. Tangible folds in the ground and intense fire at close-range broke up assaults with heavy casualties.



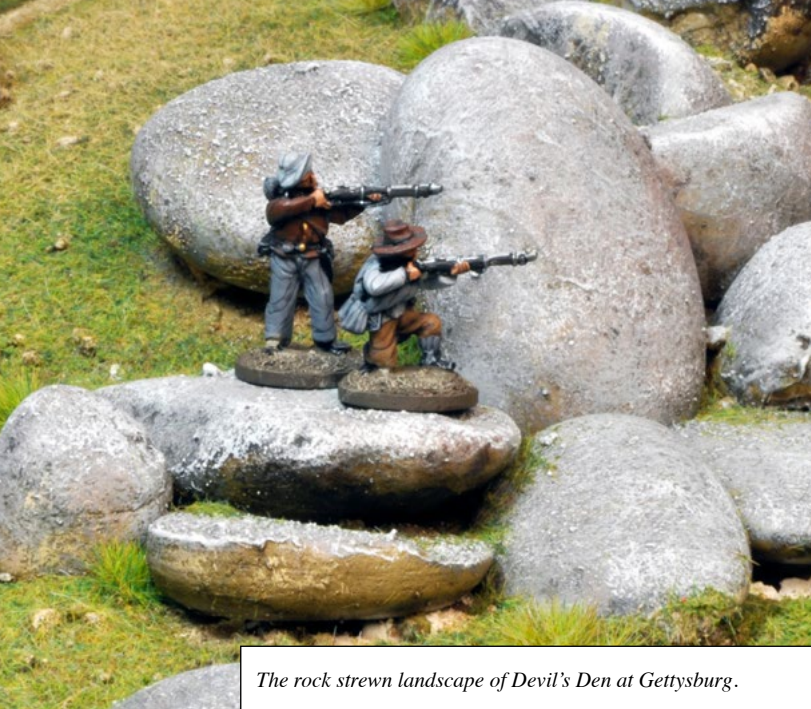
**WHY WOULDN'T YOU?**

At the beginning of the American Civil War, a common theory of honour and manliness dictated that men stood in open ground to exchange fire even if there was suitable cover nearby. This was how the Napoleonic Wars were fought, they argued, and that was how Americans should fight too. The ever-pragmatic Americans quickly dumped that idea, though it lingered into 1862, leading to the avoidable carnage at Shiloh on 6 - 7 April. Part of the reason for the change in philosophy, which was driven by soldiers not generals, was simply the amount of cover available, particularly in the more cultivated Eastern theatre. Foremost among ad hoc field defences were the almost ubiquitous snake or split-rail fences. These were unique to North America, especially in frontier regions where wood was plentiful, and took their name from their distinctive zig-zag construction of stacked cross-poles. While these were not going to offer much protection, they provided some, and they were useful to rest your musket on for better aiming. The good news is that these singular fences are very easy to make for your American Civil War battlefield. For my 15mm battles, I used a box of beheaded matches painted light grey and my fences look exactly like those at Antietam, honest!

Snake-rail fences take their name from their distinctive zig-zag construction of stacked cross-poles.







*The rock strewn landscape of Devil's Den at Gettysburg.*

Walls occur less frequently than fences in accounts of battles, primarily because there were fewer of them to stand behind. But as the Union soldiers found advancing out of Fredericksburg, an enemy line behind a stone wall became an immovable object; although it should be noted that walls are useless when outflanked. Gettysburg also features stone walls, the most famous of which was the low stone wall at Little Round Top that the advancing Confederates could not cross. These were dry-stone walls and are also easy to construct with kitty litter and glue. No wall? No fence? No problem. American Civil War soldiers were adept at constructing their own defences. The simplest method was to dig a trench and rampart - note, we are discussing

at Beaver Creek Dam and shot down the advancing Confederates at a ratio of three to one. Perhaps the best example of temporary fieldworks was at Chancellorsville where both sides used them, though the Confederates were more careful at covering their flanks. In the Western theatre it is worth looking at the fieldworks for the battles around Chattanooga in late 1863. By 1864, when Grant took command of all Union forces, creating temporary fieldworks was widely accepted. When it comes to our battlefields, do as they did, and grab what you have to make field defences, while a trench is best suggested by a rampart: digging a hole in your dining room table will not go down well.

temporary fieldworks here not the well-prepared defensive positions around towns and key points. The second method was to reinforce a position using whatever was to hand. On 26 June 1862, Union soldiers dug and constructed temporary fieldworks

### YOU KNOW WHERE YOU'RE AT?

A striking factor for many American Civil War battlefields is that they are usually remembered for some peculiarity of terrain, whether that be natural or man-made. Some features are common to some; for example, sunken roads, which as the name suggests are roads running beneath the level of their surrounding terrain. The classic example is at Antietam, which also had the benefit of a snake fence running along its embankment. The famous wall at Fredericksburg also had a sunken road running behind it. Woods were also a common feature. The Battle of the Wilderness, 5 May - 7 May 1864, is perhaps the most famous example, being fought almost entirely in woods and clearings, but woods featured prominently at Chancellorsville and Spotsylvania too. Orchards, while not much of an impediment, saw severe fighting at Gettysburg and Antietam, and the famous Peach Orchard Hill of the Battle of Nashville, 15 December 1864. While we are in the produce section, we should take note of fields as battlefield terrain given many battles were fought in farming country; for example, Brawner's Farm at Second Manassas, 29 August - 30 August 1862. The most famous cornfield was Miller's Field at Antietam, which was the scene of astonishing carnage. At Gettysburg we had a wheatfield or the 'Bloody Wheatfield' as it came to be known after over two hours of back and forth fighting. Crops of all shapes and

*The famous low stone wall on Little Round Top, Gettysburg. As seen on the Wargames Illustrated Salute game table Wi xxx.*





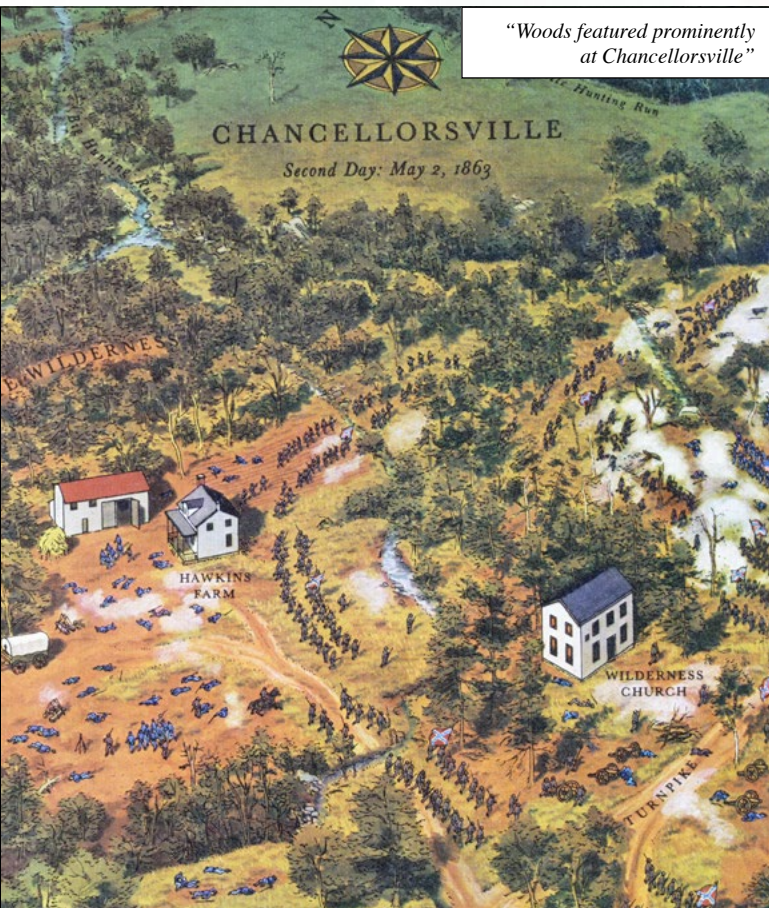
Some of the buildings in the Warlord Games/Sarissa Epic ACW range.



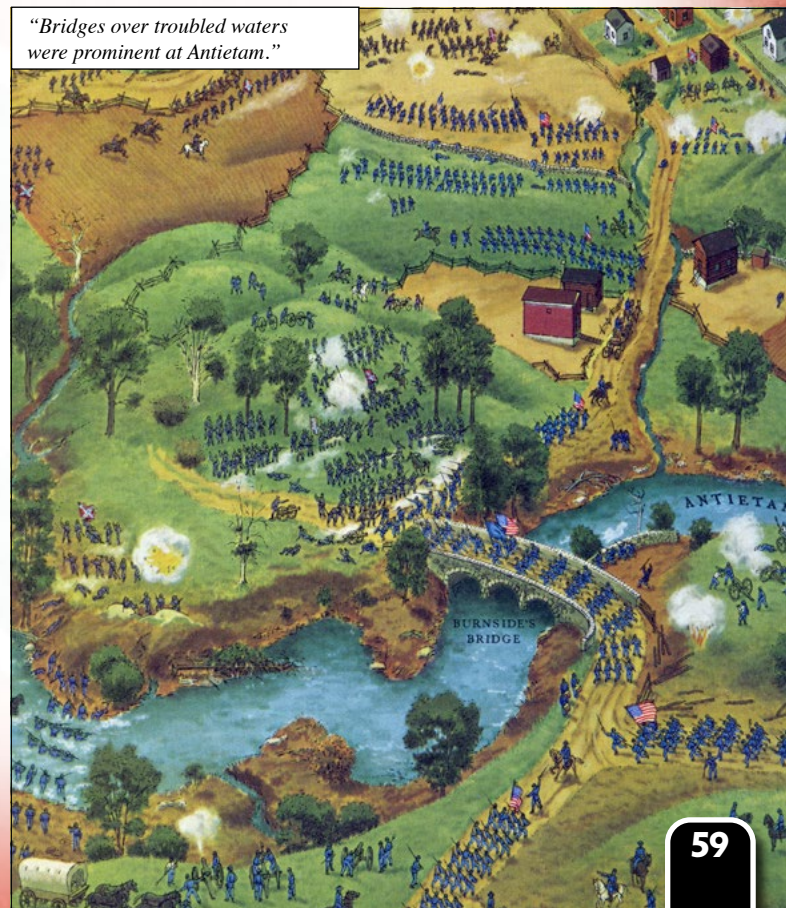
sizes were fought over during the Civil War and several manufacturers make corn, wheat and other cereals for your consideration, or you can always turn to the ubiquitous door mat for help in this department.

I am not sure how to categorize the rock-strewn slope of Little Round Top at Gettysburg leading down to Devil's Den, but we will sneak it in here under geological features.

Buildings and constructions are our last stop in this tour of American Civil War battlefield terrain. Churches were a very common sight in 19th Century America and it is no surprise they were a visible feature on our battlefields because their spires were obvious rallying points. Again, Antietam has the Dunker Church, but there was the Battle of Salem Church, 3 May - 4 May 1863, and the Battle of Old Church, 30 May 1864, and not to forget Shiloh Church on that battlefield. Bridges over troubled waters were prominent at Antietam (Burnside's Bridge) and the stone bridge at Second Manassas. Finally, we come to houses, which are not so frequent out in the country, but spare a thought for the unfortunate Wilmer McLean who lived quietly at Manassas until the war found him. He then moved further into the country to a small village in Virginia called Appomattox where Lee surrendered to Grant, ending the war. His final indignity was seeing his house stripped bare by souvenir hunters immediately after the surrender!



"Woods featured prominently at Chancellorsville"



"Bridges over troubled waters were prominent at Antietam."





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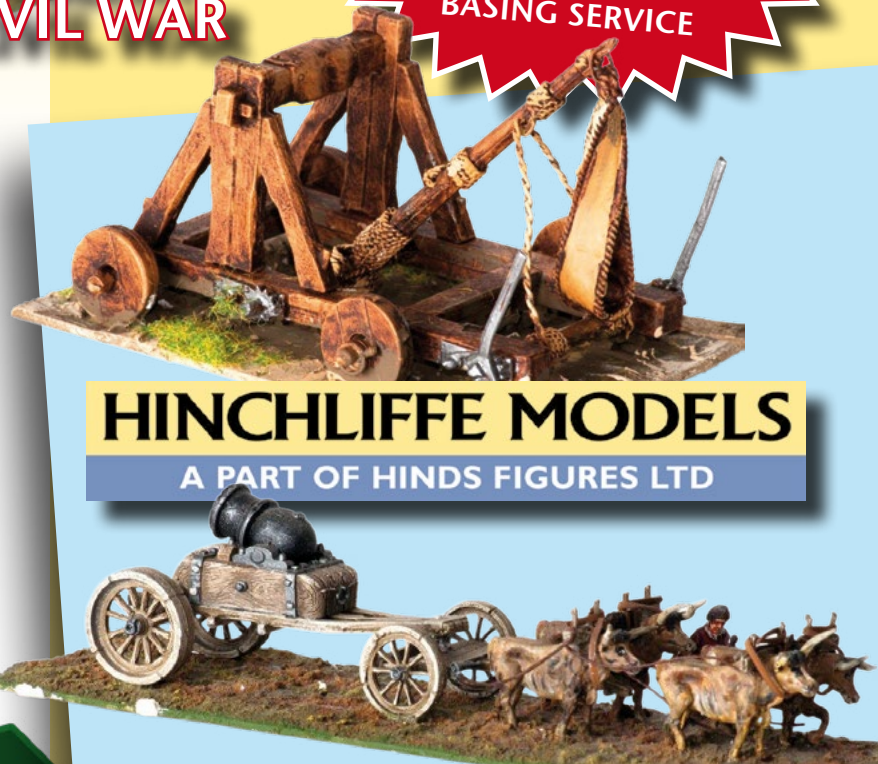
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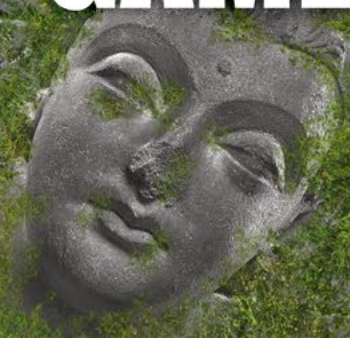
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# LE CROIX DE GUERRE

Noel Williams examines the roles of churches on the wargaming table.

Whenever we watch an action movie or TV thriller in which a stained glass window features, my wife cringes. She is very fond of stained glass and knows that sooner or later something is going to crash through that window! In a similar way, whether it contains stained glass or not, if there's a religious building on a wargames table you can be fairly sure you're looking at an objective that's going to see some serious fighting in its vicinity.

And this is fair enough! Churches, chapels, cathedrals, temples, and abbeys were often the dominant and most resilient buildings in their area, stoutly built, offering sturdy defence. Placed on elevations or in central positions they might physically

dominate and, as well as being religious centres, may operate as social, educational or political centres too.

Often symbolic for the cultures engaged in a conflict, they might strongly motivate whichever side possessed them and they could be heavily defended for psychological as well as tactical reasons (although tactics probably came first).

## IT'S JUST THERE: THE CHURCH AS A CHURCH

Churches were often central in ACW battles, simply because the fighting centred on a populated area, and the heart of that area was its church. The fighting around the Dunker Church at Antietam (1862) and the battles of Ware Bottom Church and New Hope Church (both

1864), seem to have focused around the churches simply because they were so well sited.

Religious buildings may just dominate battlefields because they provide a focal point for deployment - St Peter's Church at Radway stands high on the ridge above Edgehill, but played no significant part in the battle. They may be in the vicinity of conflict, but too small to serve any real purpose, as with St Mary's, Lead, which sat just beyond the "stream which ran with blood" marking the furthest extent of Towton battlefield.

However, they often fulfilled specific roles on historical battlefields, so it's worth considering the different military functions they may have when you're planning terrain.



## THE IMMACULATE CHURCH ACTION?

The siege of York (1644) is a good example of the many options in this article. There were so many religious buildings in the town that they could have served all of the purposes examined in this article: 45 Parish churches in 1300, of which 20 survive today in some form.

Historically some buildings were cleared to create fields of fire, some became munition stores, some were used as watchtowers and some became gun platforms (I particularly like the name "Bitchdaughter Tower", though this was not a religious building, unsurprisingly!)

City defences and religious buildings amounted to the same thing - churches were so thick on the ground that the Parliamentary bombardment inevitably destroyed several. However, the city held out until after Marston Moor. Only one serious assault took place, demolishing St

Mary's Tower within the spectacular defensive walls of St Mary's Abbey (which had been originally built to protect the monks from the citizens) and battling across its grounds. The assault was repulsed.



*A Renegade Miniatures Saker gun.*

### MISSIONARY POSITIONS: THE CHURCH AS AN OBJECTIVE

As a simple objective the possession or destruction of a church may itself be enough to define a game. For example, a skirmish game in which people of one belief system defend their physical centre against the depredations of another is, sadly, all too easy to make plausible - think of the bitterness of Huguenot struggles in France, the conflict between Christianity and Islam in the Reconquista, the Tudor enforcers of Henry VIII's dissolution of the monasteries, or the Puritan destruction of 'high church' artefacts in the ECW, following Laud's reforms.

One very obvious example is the Temple of Jerusalem, attacked by the Romans in 70 AD. For the Jews, the Temple was the centre of their lives, and so was fiercely defended. The Romans, it seems, intended to capture it to rededicate it to Roman gods, but when the Temple caught fire, the attackers made sure it was completely destroyed. This became a pivotal moment in the Siege of Jerusalem and, more generally, symbolically within Jewish history.

#### IN WARGAMING ...

Such events may so dismay defenders that their resolve begins to crumble, or it could cause such strong feeling that the desire for revenge enhances the defenders' determination.

This may seem a simple coin toss, but its potential significance in a game becomes more meaningful if each defending unit is checked individually, with each test sensitive to the nature or current status of that unit, especially if a scenario is constructed around such tests.



*Above: Roman attackers fall prey to the defending Jews' 'fire trap' during their assault of the Temple Mount in Jerusalem, 70BC. The Jewish Revolt AD 66-74 (CAM 252) by Si Sheppard, illustrated by Peter Dennis. © Osprey Publishing Ltd. ospreypublishing.com*

For example, zealots would surely seek revenge, where reluctant co-opted militia might see such crucial destruction as a precursor of their own fate, and run.

To cover such cases, the morale, command or break test (as appropriate) would need possible outcomes linked to, and suitably weighted for, such differences in how units see circumstances.

### THE EYE OF GOD: THE CHURCH IN RECONNAISSANCE

Often on elevations and typically with towers, a church can serve as an excellent observation post (Napoleon at Eylau, Frederick at Kolin or the Newark Royalists on the spire of St Mary Magdalene in the ECW).

#### IN WARGAMING ...

Here are instantly interesting skirmish scenarios or even linchpin elements for a mass battle. Placing a general in a tower, to spy out the land or direct crucial operations, raises several possibilities. It may, for example, extend his command radius, allowing more troops to fall under his direct command, or it may expose previously hidden enemy units to his view. Conversely, it may expose him to fire, or turn him into an objective for enemy attacks, in which case he gains more tactical importance, and the need to protect him becomes more significant.

This, in turn, foregrounds his bodyguard and the defences of the terrain immediately surrounding the church. Is it worth placing Napoleon



in the exposed tower, to extend his command at the crux of the battle, if a Prussian battery can immediately turn its howitzers onto that tower, which we suspect has been badly repaired?

### THE CHURCH AS INSPIRATION AND INTIMIDATION

*“The church of God hath had a great favour from the lord, in this great victory given us.”*

Oliver Cromwell

To our ancestors the church or temple was the religious, moral, and spiritual core of existence. The church was His house and woe betide anyone who tried to mess with that!

Churches influenced morale and behaviour to incredible degrees. A particularly extreme example involved building the heads of defeated Danes into the wall of St John’s Church, Gamrie, after the battle of the Bloody Pits (1004). Subsequently known as the Church of the Skulls, this gruesome activity is (hopefully) pushing the limit of what we, as modern day historical wargamers could imagine, if it hadn’t actually happened. It seems more like the type of architecture you’d find in the latest skull bedecked Games Workshop release.

### IN WARGAMING ...

A church on the battlefield may serve other functions beyond merely being an identifiable objective, an object of religious tension, or an observation tower. It may provide a morale boost to its defenders or deplete the morale of attackers. Units subscribing to its religion, who are within 12 inches, might gain a morale or break test bonus, while attackers, opposed to it, might be less capable in combat, or more prone to fleeing, in the shadow of such imposing spiritual edifices.



*Above: Citadel Skulls, ideal for creating your own Church of the Skulls.*

### THE CHURCH AS A SOURCE OF UNUSUAL SUPPLY

At the Battle of Springfield, New Jersey, in the AWI (1780), the Reverend James “Fighting Parson” Caldwell ripped pages from his church’s hymnal to provide wadding for the defenders’ muskets. Whether or not such holy weapons caused the Brits to retreat, they nevertheless found time to revenge themselves by burning the church to the ground. (Holy wadding, Batman! Can our rules cope with such an eventuality?)



*Above: Reverend James Caldwell the 'Fighting Parson' offers assistance.*

### THERE CAN BE ONLY ONE: THE CHURCH AS A POLARISING FORCE

Combatants’ attitudes to a church may be strong in their differences. In the American Revolution, for example, the political position of ministers, and potentially their congregations too, could depend on their religious views. Anglican ministers served a Church whose head was the King of England, so any minister siding with revolutionary forces would necessarily have divided loyalties and effectively become apostate. Many gave up their religious vocation in order to support revolt with a clearer conscience.

On the battlefield, therefore, one may well find the church of such a pastor attempts to maintain independence from the conflict around it, as commitment to either side would entail taking an unwanted religious or political position.

One can imagine similar dichotomies facing the leader of any religious body, from Imam to Cardinal, where there’s a tension between the survival of their place of worship and what others take that place to represent. We shouldn’t underestimate the power of symbolism in buildings where revolution, resistance, or religious belief is involved. In such cases, a building can become the physical embodiment of a hated power, a monument to enemy ideology, and worthy of destruction for that fact alone.



## OTHER USES FOR A CHURCH IN GAMES

- Headquarters - e.g. Robert the Bruce's fortification of St Cuthbert's, Norham, when besieging Norham castle.
- Field hospitals - e.g. Spotsylvania.
- Rallying points - e.g. Shiloh church.
- Military prisons - e.g. Cromwell's use of St John's church, Burford, or the 3,000 Scots imprisoned in Durham cathedral in 1650 after Dunbar.
- Magazines - the explosion of Royalist gunpowder in the church of St Michael and All Saints, Torrington in 1646 killed three prisoners held there.

Adding one or more of these functions to a church on the wargames table may change its tactical significance. Enemy forces may wish to secure the release of prisoners, they may want to destroy or capture a magazine. Each action could potentially alter the supply they have - available troops or ammunition.

A hospital may be given a wide berth, in which case subterfuge becomes a possibility (e.g. a church appears to be a hospital but is really the HQ). You could even build ambiguity about a church's role into your scenario - the discovery of its true function could be an objective.

*Below: Field Hospital outside Plancenot Church on the Waterloo Battlefield. Photo by Joe Dever.*



### IN WARGAMING ...

The presence of an independent force can create a headache for both sides. Perhaps there is a cleric, lacking sympathy for both combatants but protecting their church (passively or actively). Should one seek to avoid such problems, contain them, or class them with the enemy? Should one move aggressively against them, quickly taking care of the problem, or move with diplomatic caution, perhaps hoping for their assistance? The divided loyalties of a conflicted congregation may lead them to operate against both sides, or to change their minds during the game, as circumstances influence their wavering views.

Here one would need rules for the behaviour of neutrals, conditioned by the way their sanctified building was

being treated. In turn, then, a scenario might be sensitive to the possible uses a supposedly neutral church might be put.

### THE CHURCH IN DEFENCE

*"My refuge and my fortress"*

Psalm 91

The most obvious way a church generally features in a battle is as a defensible strongpoint. From the Norman Conquest to the English Civil War, the church might be the only stone-built building in a village; its narrow windows, solid doors and overlooking tower are easy to defend.

Many churches across Europe were explicitly fortified, especially in disputed border regions. The French-Belgian border district of Thiérache contains over 60 fortified churches featuring keeps, watchtowers, murder-holes and

crenellations. In Transylvania, there are more than 150.

Even small parish churches could act as strongpoints, such as the fortified churches on the Anglo-Scottish border. There are several instances where a village church became a centre of fortification, reinforced with earthworks to strengthen the existing protections. The possessor could then dominate the locals, in the same way that, in a wider context, a castle might control the population living nearby.

Walled churchyards also seem well designed for defensive purposes. Examples include the Austrian defence of the churchyard against the Prussians at Leuthen (1757) and the back and forth of French and Prussians around the church of Plancenot at Waterloo in 1815.



Occasionally, such a strongpoint may be a cornerstone of an entire battle, as with the central importance of the church at Hochkirch in the 1758 battle of that name. Not only did the 5am church bell effectively launch and coordinate the unexpected Austrian attack, the unflinching Prussian defence of the churchyard was probably the most significant event in the battle, repelling seven separate Austrian assaults. The church tower still carries an embedded cannon ball and the door is pocked with the scars of musketballs.

A church may also be a refuge. In medieval times this function was codified under the notion of Sanctuary, whereby those who needed protection could seek it behind the doors of God. But even when Sanctuary did not apply, a church could offer protection for those who needed it.

#### IN WARGAMING ...

In scenario terms, there are many possibilities here. Villagers may resent this use of their church, want to lure the occupiers out, or be happy to sacrifice their church for the sake of eliminating the enemy. The occupier will almost certainly be outnumbered, but the locals will be outgunned. The locals may have specialist knowledge, such as the secret entrance to the crypt or structural weaknesses in the church. Lines of communication to an isolated church may be vulnerable to resistance. In other words, a medieval or ECW church may become the hub of a complex network of wargaming possibilities, and a veritable treat for skirmish gamers.

The notion of Sanctuary offers another possible scenario. How many fleeing troopers manage to outstrip their pursuers and make it to church? Will the church admit them, or will there be a last stand on the church steps? Will the pursuers tire of waiting and attempt to drag out the miscreants, as the Yorkists dealt with Somerset's Sanctuary in Tewkesbury Abbey after the battle of 1471?



*Above: Saragossa by Harold Hume Piffard. Here we see a cathedral under siege - gun smoke fills the church as French soldiers trample Spanish monks to the floor and monks wrap their hands around their attackers' throats.*

### THE CHURCH AS A HISTORIAN

Off the table, but of potential interest to gamers, is the role of churches in preserving historical records, particularly visual resources. The arms of protagonists may be preserved in stone, in glass (as at Tewkesbury Abbey), or on roofbeams - as at St Mary Magdalen's, Battlefield, built by Henry IV on the site of the Battle of Shrewsbury in 1403, probably over a mass grave of perhaps 1,600 English dead.

Tombs can be very interesting records of armour and costume, as can contemporary stained glass. You can trace the development of medieval armour through stained glass, particularly in the popular figure of St George, together with plenty of inspiration for fantasy gamers in the iconography of evil.

Churches, of course, generally retain some, if not all, of their original architecture. Features like line of sight, distances for observation and ranges for fire as well as the atmosphere and commemoration of the place itself can always make it enlightening to walk over the actual ground of a conflict.

*Right: Sir Ralph Grey died in France in 1443. This well-preserved tomb is in St Peter's, Chillingham, and displays a fine example of mid 15th century armour, as well as plumed helmets and coats of arms.*





## VIGNETTES

Religious buildings make good excuses for vignettes. As well as the ubiquitous graves, crosses and lychgate, a churchyard could serve as a public space for many purposes. Holding markets, fairs or entertainments; preaching in the open air (possibly at a 'preaching stone' sited for the purpose); archery practice at the butts; or stocks sited (as in York).

One idea that interests me is of Knights Templar lining up to sharpen their swords on the tomb of their Master, at St Mary's, Fordingbridge.

Churchyards have even been used for executions, as in the Old High Church, Inverness, after Culloden, where wounded Jacobite prisoners were propped up against gravestones and shot.

*Right: A great vignette from a League of Augsburg Donnybrook demo game.*



### CHURCH MILITANT: THE CHURCH AS AN OFFENSIVE WEAPON

In the English Civil War churches were often used as artillery platforms: there are several examples where the advantageous siting of a church makes it also ideal for positioning pieces. One well known instance is St Mary's church in Scarborough (where Anne Bronte is buried). The church sits on an elevation in the shadow of Scarborough castle and was used by the Parliamentarians for the bombardment of that castle, during the siege of 1645. Naturally the Royalists in the castle responded in kind and the church itself was all but destroyed in that counter bombardment.

Similarly, William Waller used St Nicholas's church to subdue Arundel castle. William Brereton bombarded Chester from St John's church, the churchyard of St Lawrence's at York was used to bombard the town, and John Byron bombarded Nottingham castle from St Nicholas's church, failing to damage the castle but inviting a counter-bombardment which completely demolished the church.

#### IN WARGAMING ...

This clearly lends itself to scenarios which not only feature artillery duels, but include such elements as variable ammunition supply, incremental damage to defences with the risk of potential

collapse, sorties to put enemy guns out of action, and perhaps subversive action by the local populace.

#### GO IN PEACE

Overall, then, churches form a practical focus for scenarios involving many different considerations. In particular, they can form a logical hub for actions such as 'mini-sieges', when table space for a fullblown siege is unavailable, or for multiplayer games where players operate with different sets of competing objectives, all focused on a single building.

*Below: Norman lords consult outside a new built church, somewhere in southern England. Figures by Crusader Miniatures. MDF buildings by Sarissa, textured and painted by Adrian's Walls, using their 'MDF building and painting service'.*





# SLAVE REVOLT



Over the next few pages we present some new and exclusive scenarios for *SPQR Revised Edition*. First, though, we talked to Game Designer Darron Bowley about the changes to the mass-skirmish game.

**Wargames Illustrated** - What shifted Warlord Games' focus back to the *SPQR* rules and did the growing popularity of mass-skirmish have an influence?

**Darron Bowley** - Although *SPQR* has been extremely popular with gamers we have listened to feedback from the community and decided to make this update at the first reprint of the rulebook, rather than wait for years and a possible second edition. This isn't so much a new edition as a revision of the original rules.

The 'warband' level of *SPQR* fits in with our existing award-winning WWII game, *Bolt Action*; we're not suggesting 'true' skirmish-level games don't have a place - we just prefer to have more figures in our games.

Between customer feedback and the input from players within Warlord Games we felt the game could be made even better. Were we happy with the first edition of the game? Yes. Is the revised edition even better? Oh yes!

**Wi:** What's new and what's stayed the same?

**DB:** The core of *SPQR Revised Edition* is essentially the same; it's the same stats, the same units, and the same recruitment and progression. However, having said that, almost everything has been 'tweaked' in some way. Feedback we received seemed to concentrate on three main areas: too many dice being rolled (and re-rolled), unbalanced abilities and points, and confusing combats.

In response we've reduced the amount of Melee Dice each model has. The majority of models now only have one Melee Dice. This allows heroes (who can enjoy many more Melee Dice) to shine, potentially taking on small units by themselves or being a decisive factor when leading a unit. Shields now roll for failed Armour Checks - small shields re-roll 1s and large shields re-roll any failed check.

Every ability and point cost (Denarius cost) was examined, re-balanced and re-costed where needed. For example, the Wild Charge ability now offers a unit of ten or more models a fixed bonus of ten extra Melee Dice when it charges and there are numerous other tweaks throughout, such as Sacred Bands now operating more like units than heroes.

There was some confusion around combat in *SPQR*, so we've aimed to clarify it while maintaining its essential 'skirmish' nature. When units meet, individual models fight against their immediate foes in a series of mini-combats that all contribute to the whole. This means initiative and tactical positioning are essential to outmanoeuvre and outnumber an opponent's unit.

**Wi:** Have you had a chance to get the game played much in its updated state?

**DB:** Yes and playtester feedback on the revised edition has been incredibly positive, with players reporting that combats now run a lot smoother than before while also involving a lot more tactical thinking.

One Gaul player described how he had to be canny about repeatedly charging in and withdrawing from combat in order to benefit from multiple Wild Charge bonuses. This ability gave a Gaul charge added punch without being overwhelming. Others said their heroes made more of a difference now and that a well-timed cavalry charge often proved decisive, though cavalry can be expensive to field for those that have the option, especially in narrative campaign play.

**Wi:** It seems that composition of the warbands is a big element of the game.

**DB:** A lot depends on which warband you choose. Germania warbands, for example, favour a couple of large units with smaller support. Whereas Romans, with their exceptional defences, operate well in several smaller groups, giving more tactical flexibility. Additionally, heroes can be highly effective, often swaying combats with their array of abilities. And it's especially fun when two heroes clash.

**Wi:** Thanks for all that info Darron! To finish things up, do you have a favourite bit in the game now it's in its *Revised Edition*?

**DB:** Personally, I find the narrative campaign system and scenarios fuelling *SPQR* to be the most enjoyable part; it's a concept that obviously lends itself well to many other historical periods and settings. I'd love one day to have a Viking or Native American warband alongside my Gaul warband.



## THE SCENARIOS

Slavery was an everyday part of life throughout the Ancient world, as normal as herding cattle and farming wheat. For those in control of their societies, slavery represented the natural order of things. For the slaves, it was a life of cruelty, humiliation and deprivation. While many were cowed by their masters, there were others who managed to escape servitude. Some banded together in the wilderness, raiding weak settlements for food, weapons and clothing, while always trying to keep one step ahead of armies sent to hunt them down. Occasionally, these bands swelled in size with escaped slaves, becoming a true threat to the order of civilisation.

### SLAVE REVOLTS

Modern television and film have depicted the slave revolt of Spartacus as a desperate fight for liberation, freedom and justice. The historical truth is, as always, a little different and these modern adaptations are often more about our world than that of the ancients.

While Spartacus is certainly the most well known of slave leaders, there were in fact many slave revolts in the ancient world. Spartacus' fight was, in fact, the Third Servile War.

### SLAVERY VERSUS CIVILISATION

Life among other rebellious slaves tended to be both harsh and short. They were outlaws, living rough away from the towns and cities. Furthermore, they were constantly hunted - a society based upon slavery (as much of the Ancient world was) cannot afford for any escaped slave to remain at large for long, lest those still in servitude start making plans for freedom of their own.

Many small bands of slaves were little more than bandits, stealing and killing at will across the immediate countryside. Over the past few decades an idea has developed that slave revolts were built around the idea of freedom and the desire to release all slaves. Spartacus, in particular, has become an icon of this line of thought, but it should be tempered with the reality that there is absolutely no good evidence that Spartacus ever considered this as an aim.

### STILL, IT MAKES FOR A GOOD STORY

Large scale slave revolts were always put down in the end. They had to be, as they not only formed a symbol to those slaves still in service throughout towns and cities, but a large number of escaped slaves working together were effectively marauders, and so posed a real danger to their former captors.

## OTHER PERIODS

The rebellious slaves in this warband are very much in the mould of those from the Servile Wars and Republican Rome - you will be well served in living out your inner Spartacus. However, wherever there were slaves, there were people striving to be free. Be it Athens, Carthage or the far off wilderness of ancient Briton, slaves inevitably escaped and were forced to fight in order to remain free, for however short a period.

This warband list can be used for other periods and other lands with just a little selective choosing when creating a warband. The following can be used as guidelines.

### SLAVES OF THE BARBARIANS

Slaves who have escaped from Briton, Gallic, Germanic or Iberian tribes will lack gladiators. Otherwise, the current warband list presented here will serve well for such ex-slaves.

### SLAVES OF THE GREEKS

As well as ignoring the gladiators in this warband, mail will not be present either. Great axes should also be avoided. Heroes and trained slaves may also be allowed access to Long Spears or Slings for +4 Drachma each.





## APPEARANCE AND EQUIPMENT

Escaped slaves had little in the way of formal organisation and anything as unifying as a uniform was unknown. They possessed only what they could steal or capture, and were perpetually short of food and equipment

## THE SLAVE REVOLT WARBAND

A Slave Revolt warband will usually be a large force, able to crush its enemies either by weight of numbers or the tenacity of its warriors. The sheer menacing sight of this army can intimidate and frighten the enemy to great effect.

**Tide of War:** Slave revolt warbands are generally comprised of less than skilled warriors but they have recently gained their freedom and have fire in their bellies. Many will fear capture and re-enslavement more than death and while this can make ex-slaves achieve truly heroic things, it also means their confidence can be easily shaken.

Whenever an enemy unit is wiped out or fails a Will to Fight check, every unit in the slave revolt warband within 12" gains a +1 bonus to its Bravery score for the rest of the battle.

However, if a unit from the slave revolt warband is wiped out or fails a Will to Fight check, every other unit in the slave revolt warband within 12" suffers a -1 penalty to its Bravery score for the rest of the battle.

These bonuses and penalties to Bravery are cumulative and so a slave revolt commander must handle the momentum of his forces very carefully. With proper management, even a unit of house slaves can become fearless, all but unbreakable, but an early loss can cause the whole warband to tremble on the verge of routing.

HERO							
45 DRACHMA							
	MOVE	RANGED	MELEE	MELEE DICE	BRAVERY	ARMOUR	HITS
HERO	6"	+1	+2	2D	+2	+0	2

At the centre of every slave rebellion is one individual or, at most, a very tight cadre who have the ability to inspire those around them enough to shake free the chains of slavery. These heroes are the core of the warband and their presence.

TYPE: INFANTRY HERO

## Options

- Purchase Small Shield for +4 Drachma.
- Purchase Large Shield for +8 Drachma.
- Purchase Mail Shirt for +16 Drachma.
- Purchase Helmet or Leather for +6 Drachma.
- Purchase Short Spear for +6 Drachma.
- Purchase Dagger for +2 Drachma.
- Purchase Axe for +8 Drachma.
- Purchase Great Axe for +14 Drachma.
- Purchase Sword for +4 Drachma.
- Purchase Bow for +4 Drachma.
- Purchase a Horse for +20 Drachma.
- Purchase up to three Javelins for +4 Drachma each.





## GLADIATOR

14

DRACHMA

TYPE	MOVE	RANGED	MELEE	MELEE DICE	BRAVERY	ARMOUR	HITS
GLADIATOR	6"	+1	+2	3D	+1	+0	2

While they could live as favoured celebrities, gladiators were nonetheless slaves and no less likely to rebel against their masters. Given their superior fighting skills, escaped gladiators could give cause for great concern and they could be sure of being hunted down and slaughtered. Among other slaves, gladiators could appear as heroes to be emulated and so were a powerful element in any warband.

**TYPE:** INFANTRY MINION  
**EQUIPMENT:** SHORT SPEAR

### Options

- Purchase Swords for +2 Drachma each.
- Purchase Axes for +4 Drachma each.
- Purchase Great Axes for +7 Drachma each.
- Purchase Small Shields for +2 Drachma each.
- Purchase Large Shields for +4 Drachma each.
- Purchase Mail Shirts for +8 Drachma each.
- Purchase Helmets or Leather for +3 Drachma each.

### GODS OF THE ARENA

Gladiators could be superb fighters but were used to fighting individually rather than as a functional unit. A unit of Gladiators may never number more than ten models (plus any Heroes) but unit members do not need to be equipped with the same weapons. They must, however, have the same armour.

## HOUSE SLAVE

3

DRACHMA

TYPE	MOVE	RANGED	MELEE	MELEE DICE	BRAVERY	ARMOUR	HITS
HOUSE SLAVE	6"	+0	+0	1D	+0	+0	1

The majority of many rebellious slaves were simple house slaves, freed men and women who had no military training or experience of war. Often a liability on the battlefield, many slave revolt commanders would rather leave them at camp - some might rather leave them in chains. However, slave revolt warbands rarely have the luxury of choosing who their friends and allies are and so house slaves might well find themselves engaged in battle, whether they are ready for it or not.

**TYPE:** INFANTRY MINION  
**EQUIPMENT:** DAGGER

### Options

- Purchase up to two Javelins per House Slave for +2 Drachma each.
- Purchase Swords for +2 Drachma each.

## TRAINED SLAVE

7

DRACHMA

TYPE	MOVE	RANGED	MELEE	MELEE DICE	BRAVERY	ARMOUR	HITS
TRAINED SLAVE	6"	+1	+1	1D	+1	+0	1

Some escaped slaves had a measure of military training and could at least handle themselves on the battlefield - though they were rarely the equal of disciplined soldiers they were likely to end up facing. These slaves may have once been soldiers in far off distant lands before they were captured and made slaves, while others might have been trained by fellow slaves in between raids, gaining experience during battle.

**TYPE:** INFANTRY MINION  
**EQUIPMENT:** JAVELIN, SWORD

### Options

- Purchase up to two more Javelins per Trained Slave for +2 Drachma each.
- Purchase Small Shields for +2 Drachma each.
- Purchase Large Shields for +4 Drachma each.
- Purchase Helmets or Leather for +2 Drachma each.
- Purchase Horses and change type to Cavalry for +10 Drachma each. If this option is taken, Large Shields may not be purchased.
- One model in each unit may purchase a Horn for +10 Drachma.



## SLAVE REVOLT MERCENARY LIST

Trained Slave, Tribesman and Warrior may be used as Mercenaries by a Slave Revolt warband.

### SLAVE REVOLT HEROES

The Heroes presented here were inspirational warriors to slaves who helped win their freedom - if only for a little while. They may be used by any warband in the same way as Mercenaries, joining the force for a short, desperate time to lead it to ever greater heights.

### CRIXUS

220 DRACHMA

	MOVE	RANGED	MELEE	MELEE DICE	BRAVERY	ARMOUR	HITS
CRIXUS	6"	+1	+4	4D	+4	+1	8

One of Spartacus's trusted lieutenants, Crixus was Gallic and came from the same gladiator school as his leader. He finally detached a force from the rebellious army of ex-slaves and struck out on his own, separate from Spartacus. This may have been an attempt to attack Rome itself or perhaps it was some strategy devised by Spartacus and Crixus - the reasons for Crixus leading his own force have never been clear.

**TYPE:** LEVEL 6 INFANTRY HERO

**TALENTS:** DECAPITATE, DIE HARD, INSPIRE, HEROIC RUSH, MIGHTY BLOW, SHIELD BASH, SHIELD WALL

**EQUIPMENT:** LARGE SHIELD, LEATHERS, SWORD

**THE UNDEFEATED:** Crixus is a master of one-on-one combat. When engaged in a challenge, he may re-roll any of his own Melee checks and may force his opponent to re-roll any number of theirs.

### GANNICUS

225 DRACHMA

	MOVE	RANGED	MELEE	MELEE DICE	BRAVERY	ARMOUR	HITS
GANNICUS	6"	+1	+5	5D	+3	+1	7

Another of Spartacus's lieutenants and a major force in the slave revolt of the Third Servile War, Gannicus was a gladiator who also rose from the *ludus* of Batiatus. Hailing from Gaul, he eventually split from Spartacus's main force, taking many Gallic and German ex-slaves with him to face Crassus at Mount Soprano.

**TYPE:** LEVEL 6 INFANTRY HERO

**TALENTS:** BLADEMASTER, DARTING BLADE, DIRTY FIGHTING, LETHAL BLADE, NUMBERS COUNT FOR NOTHING, PIERCING THRUST, WALL OF IRON

**EQUIPMENT:** LEATHERS, TWO SWORDS

**CHAMPION OF CAPUA:** When in a challenge, for every Hit Gannicus removes from his opponent, another Melee Dice may be rolled. If any of these successfully remove a Hit from the opponent, yet another Melee Dice may be rolled, and so on.

### SPARTACUS

230 DRACHMA

	MOVE	RANGED	MELEE	MELEE DICE	BRAVERY	ARMOUR	HITS
SPARTACUS	6"	+2	+4	4D	+5	+2	8

Very little is actually known of Spartacus. It is not even known whether Spartacus was his real name or one earned in the arena, nor whether he was actually a Thracian or if that was simply the style he portrayed as a gladiator. However, he did rise from the house of Batiatus to lead rebellious slaves who grew into an army massive enough to make the Roman Republic tremble.

**TYPE:** LEVEL 7 INFANTRY HERO

**TALENTS:** BLESSED AT BIRTH, DEMORALISE, DIVINE LUCK, LOYAL BODYGUARD, MOTIVATION, VOICE OF COMMAND, WALL OF IRON, WAR CRY

**EQUIPMENT:** LARGE SHIELD, LEATHERS, SWORD

**EVER THE SURPRISE:** After all forces have been deployed on the battlefield, a warband including Spartacus may move D3 of its units up to 6" in any direction before the first turn of the game. Difficult terrain is ignored for this movement.

**GREAT AND UNFORTUNATE THINGS:** Any unit led by Spartacus will automatically pass all Will to Fight checks. However, whenever Spartacus loses a Hit, he must make a Bravery check. If he succeeds, the Hit is instead removed from the closest friendly Hero within 6".



## SCENARIOS

### SLAVE REVOLT BATTLES

If you are playing a campaign and have challenged another player to a battle, instead of rolling randomly for a scenario on the table on page 34 of the main rulebook. You may instead roll on the table presented here for Slave Revolt-themed battles.

DIE ROLL	SCENARIO
1-2	Fugitivus
3-4	Kill Them All
5-6	The Bitter End

## FUGITIVUS

Warbands of ex-slaves were worse than mere outlaws; they were a symbol of freedom that could prove dangerous to any still in servitude. Strenuous efforts would therefore be made by any competent commander of the region to bring them to heel, bringing all available resources to bear. When searching soldiers scoured the countryside, it would often prove beneficial for the slaves to hide rather than fight openly.

### WARBANDS

The enemy player is the Attacker, while the Slave Revolt player is the Defender. The Attacking player has twice as much Drachma for his warband as the Slave Revolt player in this battle. If he does not have enough models in his warband, Mercenaries may be used as normal.

### SET UP

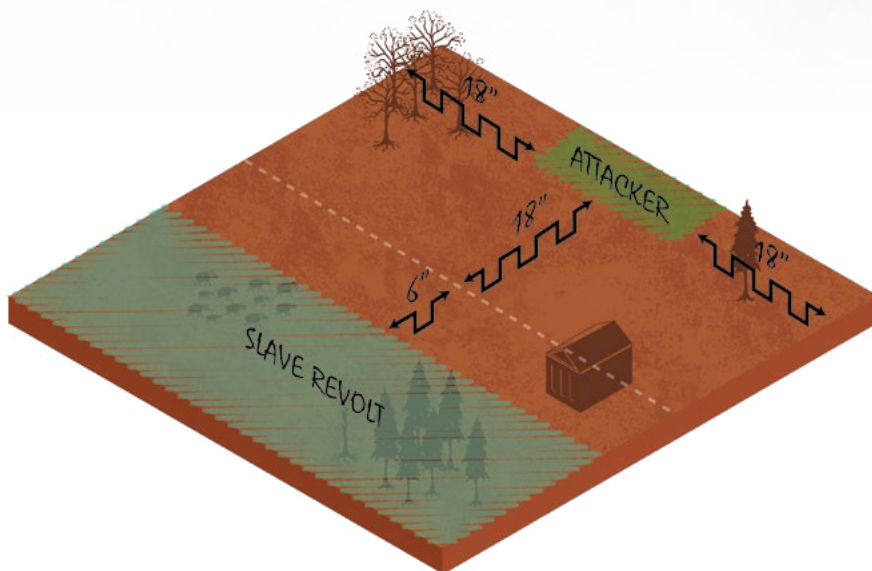
The Slave Revolt player deploys all of his models. The Attacking player then deploys one of his units.

The Attacking player has the first Phase.

### SPECIAL RULES

The Attacking warband has found the escaped slaves and is now trying to desperately bring all its fighting men to converge on the quarry before they escape.

At the start of every turn, the Attacking player must roll a dice for every unit that is not on the table. If the dice rolls less than the current turn number, he may move that unit onto the table from his table edge. If the dice rolls exactly the current turn number, he may move that unit onto the table from any table edge.



### VICTORY CONDITIONS

If the Slave Revolt player manages to move at least half of his units (rounded down) off the Attacker's table edge, he will claim victory. If the Attacking player stops this happening, he will claim victory.



## KILL THEM ALL

Escaped slaves hold a deep grudge against their former masters and this hatred is easily transferred to others who hold men and women in servitude. The slave warband has found a remote villa that looks ripe for the taking - whether they are looking to free more slaves or simply make sure the warband does not starve, a plan is quickly made to attack the villa at night and ransack its contents. Unfortunately, the fugitives' activities have garnered a lot of attention, and an enemy warband is protecting the villa.

### WARBANDS

Both players have warbands of equal Drachma in this battle. The enemy player is the Defender, while the Slave Revolt player is the Attacker.

### SET UP

A villa and its grounds should be placed in the Defending player's deployment zone. This can be a single building or a complete villa with outbuildings, walls and fences.

The Defending player deploys all of his models. The Slave Revolt player then deploys all of his models.

The Slave Revolt player has the first Phase.

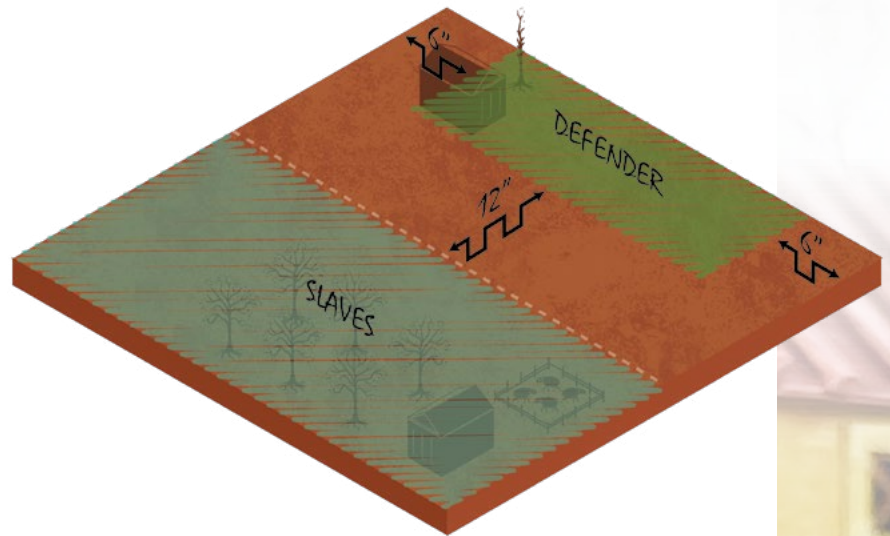
### SPECIAL RULES

All units in both warbands will be hampered by night. No unit may perform any kind of attack on an enemy that is more than 12" away at the start of its Phase. A unit cannot, for example, move within 12" with its first action and then attack with bows - it must be within 12" at the start of its first action in order to attack.

In addition, the Defending player may take no actions until a Slave Revolt unit completes an action within 12" of one of his units.

### VICTORY CONDITIONS

The fight continues until all the models in one of the warbands have been completely removed from the table, either through injury or failure of Will to Fight. The remaining warband is the victor.





## THE BITTER END

No slave revolt in Ancient times ever seriously challenged the society from which it escaped. Nations and empires were simply too powerful to be threatened by what were effectively bandits, no matter how good or noble their intentions. At some point, the escaped slaves had to either escape the territory or be cornered and killed (or recaptured, which amounted to the same thing). A small group of slaves has been found and they now face overwhelming force.

### WARBANDS

The enemy player is the Attacker, while the Slave Revolt player is the Defender. The Slave Revolt player may only use models from his warband that add up to half the Drachma value of the Attacker's warband, leaving the rest safely out of the way! Neither warband may use Mercenaries of any type.

### SET UP

The Attacking player deploys all of his models. The Slave Revolt player then deploys all of his models.

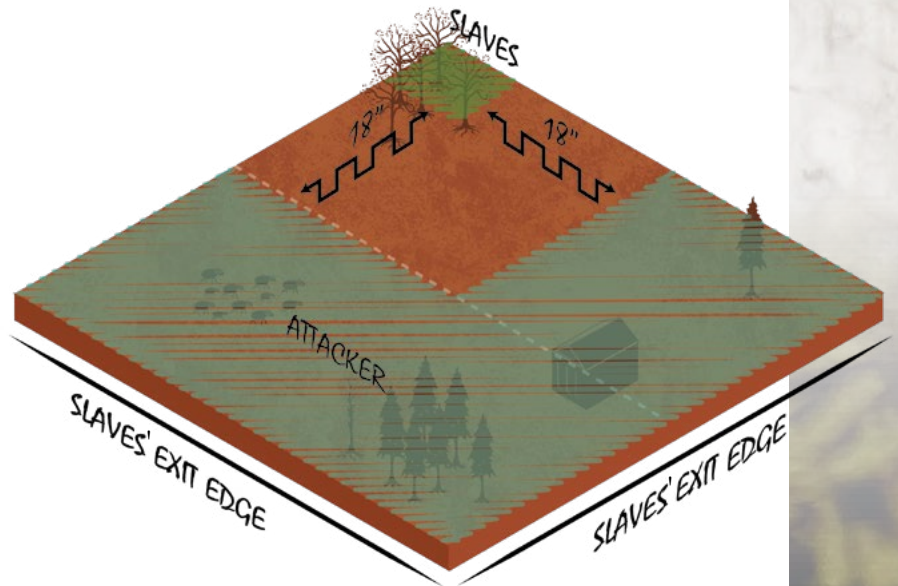
The Slave Revolt player has the first Phase.

### SPECIAL RULES

The units of the Slave Revolt warband may be moved off the table on either of the indicated edges.

### VICTORY CONDITIONS

Once ex-slaves have been cornered, there are few good options for them. The battle continues until all the units in one of the warbands have been destroyed or have left the table. The Attacking player will always be the victor unless, somehow, the Slave Revolt warband manages to destroy all of the Attacking units. Just surviving this battle will feel like victory to the ex-slaves!



All Roman figures by Warlord Games. Slaves, including Thracians, by Crusader Miniatures. Building by Sarissa Precision - supplied and painted by Adrians Walls.



# ILLUMINATING HISTORY (AND YOUR WARGAMING)



Geoff Griffiths reckons illuminated medieval manuscripts are the perfect inspiration for your gaming and modelling needs.

Books filled with pretty pictures provide a pleasure which travels with so many of us through life. From the charming storybook illustrations of our childhood to the rich technical diagrams of grown-up study we rely on pictures to excite, inform, and perhaps provide respite from too much printed verbiage. No, don't stop reading now!

The power of pictures gives me an excuse to gloss over vast swathes of informed written history and focus on the imagery instead, specifically, pictures produced much closer to the time of the events. My eyes are on a broad spread of time - wargaming's crusades tend to span from the preaching of the First Crusade by Pope Urban II at Clermont in 1095 to the fall of Acre in 1291, but in manuscripts we can take in details through to the fall of the last Islamic strongholds in Al-Andalus, southern Spain, in 1492.

## AN ILLUMINATING IF EXCLUSIVE RECORD

Art went on its own journey in that time, developing new styles and finding fresh audiences. Large paintings were produced, of course, but few survived until the present day and certainly not in a state that reflects their initial lustre. Wall art deteriorates easily, and many examples have been washed or plastered over. Wooden panels have been insulted with conversion to tabletops, among other disturbingly practical uses.

The best-preserved works are small 'jewels' found in illuminated manuscripts. Closed pages have kept out bleaching light for centuries and, unless water damaged, colours are still vibrant and often have extra opulence from flashes of burnished gold leaf. The rich qualities on display are usually accompanied by

expression of the deep beliefs of the time; these are not unbiased records but what, from this period, is?

Many of the books had a small audience, extending no further than a religious establishment or a wealthy household. In the latter a patron often requested personal content from the artists being commissioned. There you will discover specific heraldry and family mottos and an interesting intrusion of more secular themes.

In this article I dive into some of the major recurring features of illustrated manuscripts, along with some more specific indulgences, and I hope you'll end up with a greater appreciation and understanding for the works of these 'religious reporters'.



## IESUS NAZARENUS, REX IUDAEORUM

With a few exceptions the entire text of books from the medieval period will be in Latin - the formal written version, that is. Repeated Biblical passages might begin to familiarise you with some classic lines from the *Vulgate* (the Latin Bible). Jerome and others had translated the *Bible* at the end of the fourth century and it was fast establishing as a preferred text. Work at it and impress your pals with much more than a knowledge of what I.N.R.I. signifies.

There are online *Vulgate* texts to view and compare to a copy of the *Bible* in your native language. Make sure you have identified the book or chapter under study in both and begin to compare and piece together a few phrases.

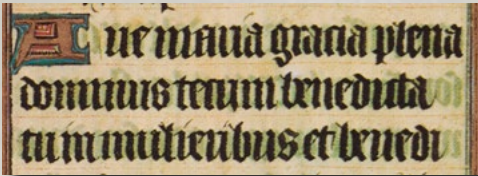
'*In principio erat Verbum*' is the familiar start of the Gospel of Saint John. Anything *Sanctus*, *Sancte* or *Sancti* is most likely there to accompany saints or the Holy Spirit.

'*Adiuta Deus*' - Lord help us - a phrase I muttered trying to condense this piece into the word count.

'*Semper fidelis*' - ever faithful - my resolve in getting this to the word count!

Names are also worth a look - Petrus, Iohannes and Marcus for Peter, John and Mark. Iacobus can be Jacob but is also James.

Before returning to the illuminated artwork, soak up some calligraphic styles. Insular script, created in remote monasteries as Christianity established around the 7th century, was developed into Caroline miniscule, which spread through Europe as the most uniform and legible way to share the written word. Both had chubby, rounded letter forms (you can see an example of roundhand above). A literate Crusader would see something different in another style - the narrower more angular Gothic script. You may see a line of fence posts before beginning to pick out individual letters and words. You should see the beginnings of an '*Ave Maria*' in the Gothic example on the left.



These styles will offer much inspiration and guidance for your application to the banners and shields of your miniatures. You could even swipe elements fully - a good quality print can be glued in place as a banner or used to decorate shields and especially larger pavises (which first arrived in the late 14th century and are a wonderful canvas for visual detail and flair, even at miniature scale).



## THE ACCURACY-ERODING PASSAGE OF TIME

The time and energy needed to produce developed works of art means that you are unlikely to be looking at books made soon after the heat of battle. It is more likely that works will have appeared in the quieter, unhurried scriptoria and workshops of those safely returned; now a long way from Jerusalem or Sicily (or whatever other 'far from home' place they might have ventured to).

Expect to see all sorts of interference, brought about by the passing of time, and recognise that you are looking at attempts to offer realities that are being shown through developing styles. You can be as demanding of precision as an art historian or, like me here, you can cherry pick what appeals. That's not such a bad way to enliven a gaming board and its occupants, eh?



In this depiction of Richard the Lionheart and Saladin (shown above) you can see the two titans clashing head-on in a dramatic encounter ... but it never happened. This image may be a representation of the metaphorical 'duel' between the two leaders that happened on the battlefields their troops clashed over. It may be the result of an overenthusiastic artist getting carried away; whatever the case, it's inspired the *Wi* team in much later years. This issue's cover by Neil Roberts (top left) and our Moments in History duel (right) show the same scene. Note that the 'vanquished' Saladin from the original illuminated manuscript as much resembles an adversary you might find in the works of Tolkien, as he does one of history's great leaders, which suggests some of the bias present.



## A TERRAIN TREASURE TROVE

Manuscript illuminators were often asked to depict their patron's architectural commissions - it was an obvious way to display power and wealth. These are necessarily a rather faithful representation and give historians useful information. They show what has changed and evolved and reveal areas that are now completely lost in both ecclesiastical and military architecture.

This can lead to confusing images though, as in the two pages shown here - Meeting and Adoration of the Magi. These reveal the extent to which contemporary observations imposed themselves on scenes that took place in other times and in very different geography. Where the Three Kings meet, they are supposed to be in the vicinity of Jerusalem, but the artists have painted a wholly recognisable Paris skyline beyond the foreground crossroads. Next the Kings adore the Christ child; Bethlehem is callously discarded for something more familiar to one (particular) patron - buildings commissioned by him in Bourges - the capital of his own Berry.

Humbler vernacular buildings can be seen in manuscripts too. Castles, crenellations and a cathedral church or two might take your fancy for a spot of model making. Not necessarily the whole building - a facade or curtain wall suffices to backdrop a gaming board. Romanesque will give you its reassuringly chunky, uncomplicated forms - as long as you have enough maths

*Below: 'Paris' skyline from Meeting of the Magi.*



*Below: 'Bourges' skyline from Adoration of the Magi.*

for those intersecting barrel vaults and domes. Gothic architecture can be gloriously complicated with its slenderness, ogee flips and swirling tracery.

Why not follow the lead of the Middle Ages artists and keep it simple? Many chose to present only simplified main elements; you too can strip things back to basics but create the right atmosphere. The simple forms and shapes alluded to in manuscripts are perfect to make into layers of detail for your terrain building.

## ADD DRAMA TO YOUR DIORAMA

Turning a few vellum pages will have you swimming in ideas for dioramas, background scenes, and unit fillers. Medieval workshops introduced a plethora of subjects into their paintings which were subsidiary to the main theme. These are often based on the mundane but give an insight into contemporary life, work and play, and detail down to the latest hat fashions.

Everyday objects are illustrated. From cooking pots to carts or harrows to hunting horns, you will have ample stimulus to bring reassuringly familiar elements into a scene. Whole baggage trains based around the activities, items, and styles present in illustrated manuscripts would be fine additions to your armies and very fitting if you intend playing out some of the game ideas from last month's *Wi* and its 'Supply and Logistics' theme.

If you are looking to build your multipart miniatures in intriguing poses you will discover a wealth of postures in manuscripts - artists experimented with representations of the human figure and played around with *contrapposto* - an Italian term that means counterpoise. This way of placing weight on one foot, to create extra realism and movement, is an essential if you want your army to look visually dynamic.

*Right: The latest multipart Perry plastics? No, just a background detail from one of the jewels created for the Duc de Berry.*





## HEAVENLY PURSUITS OR EARTHLY DESIRES

If historians question the piety of some crusading ventures, we can certainly see the same ambivalence revealed in illuminated pages. Take this example (below) - the artists have painted a tour de force, illustrating the Fall of the Rebel Angels - so far, so pious. However, look at the palette - has it been limited to heighten the religious frenzy of an important Biblical story? Or did our patron very much want to impress us with his earthly wealth? So much glitter from gold - the real kind, in leaf form, and a small fortune has been spent on lapis lazuli that has been ground down for that heavenly blue, too.



Charming scenes of life among the peasantry allow less pious or high-minded activities and, like the time given to the fool in a Shakespeare play, space is given for vignettes which would never involve the owner of the estate. Above a trio, warming themselves, away from the cold of a snowy February day are a case in very non-pious point. While the woman remains admirably decorous two men relax and suggest that 'letting it all hang out' was a concept a fair while before 1967's Summer of Love came along!

## WHERE TO VIEW

Many years ago, I discovered the selection of stunning medieval manuscripts on display in the British Museum - before they were moved down the road to the new British Library. It was what pushed me to university studies and a History of Art degree. Glorious under glass, they still shine in reproductions, but be warned, collecting these can be a more costly hobby than wargaming! Museums and libraries are thankfully digitising volumes at a speedy rate. There are now millions of electronic images, generously available online. Should you want to learn more than this article's six pages allows, there are many options. The first port of call should be a local independent bookshop, or a visit online to someone like AbeBooks. Here are some book recommendations:

- *Writing and Illuminating and Lettering* by Edward Johnston  
Buy a broad nibbed pen and let the man whose typeface defined the London Underground guide you in calligraphy.
- *Meetings with Remarkable Manuscripts* by Christopher de Hamel  
Through twelve famous manuscripts the author spreads a thousand years before us.
- *Gothic Art* by Andrew Martindale  
Professor of Visual Art at the University of East Anglia, 1965-1995, and my degree course director, but don't let my bias put you off - this is an accessible outline of the Gothic style.
- *Larousse Encyclopedia of...* by assorted  
Try *Byzantine and Medieval Art and Ancient and Medieval History*. These are big, diverse and packed volumes.
- *British Library - Illuminated Manuscripts Wall Calendar 2021*

For a monthly reminder of your new interest, hang this in a prominent workplace / homespace next year!

To dive in online, without the need to don curator's gloves:  
[bl.uk/catalogues/illuminatedmanuscripts/TourIntroGen.asp](http://bl.uk/catalogues/illuminatedmanuscripts/TourIntroGen.asp)

Select the 1000-1200 and 1200-1400 date ranges for an introduction to some of the British Library's stand-out manuscripts.



Left: (Saint) Louis IX was the Duke of Berry's ancestor. He is shown leading his First Crusade in this miniature from the *Belles Heures*.





### MARGINALIA

Crazy things happen in the borders of medieval manuscripts. There are enough paintings of knights in combat with snails to make you wonder if such things really went on ... or go in search of a tract on the use of hallucinogens in the Middle Ages.

The border column elements shown here suffice to serve as a fine example. There's that snail, this time being repulsed from its attack on a castle. Butterflies 'threaten' a frantic, sword-swishing figure. All rounded off with an old man carting a bagpipe-playing bear on a wheelbarrow. Mind-altering drugs? I rest my case!

A fantasy gamer can grab a multitude of ideas for the weird and wonderful here that would make Hieronymus Bosch raise an "oh really?" eyebrow. Human beings, animals and plants all appear in distorted guise and unexpected activity.



### LANDSCAPES - TERRAIN

Landscapes are another area where the creators are likely to exhibit artistic licence. The period saw travel and exchange between artists from the Low Countries and Italy but generally not as far afield as the subject matter they illustrated. The influence of artwork from further afield, and from another culture, would most likely be experienced through copies, purchases or booty brought back in the war chest.

Talented artists would be cosseted by their patrons and were unlikely to be allowed to join a distant fray. So, a foreign hillside would be imagined. Buildings and figures (looking reasonably convincing) can be found atop strange conical geographical features (think Walnut Whip) to confound those wanting to create realistic and accurate gaming boards. However, these odd forms could be beautiful inspiration for fantasy gamers.

This adoring shepherd (below) evidently watched his flock on the slopes of a Walnut Whip!



### LES TRÈS RICHES HEURES

I refuse to leave you before introducing a non-combatant responsible for some of the most lavish manuscripts ever. He brought his artists together in the late (International) Gothic Age at the beginning of the 15th century - about a century before crusading hostilities ended around the Mediterranean.

Jean de France, duc de Berry, kept away from that theatre, but as son, brother and uncle to kings of France he was forced to involve himself in the political grind of French regnal and ducal factions. The Hundred Years' War must have been a bit of a distraction as well. But he consistently found ways for peaceful resolutions which allowed him to concentrate on his preference - living in unimaginable luxury and commissioning lavish books.

You can share his luxury through the pages of the *Très Riches Heures* among other lavish books, painted for the most part by the Limbourg Brothers. The Duke's châteaux, estate buildings and

lands appear throughout pages which ostensibly depict religious scenes from the Bible and Saints' legends. These provide evidence of a willingness to abandon higher thoughts and submit to a real world of earthly existence. The Duke's 'real' world treats us to a book of abundant colour, flamboyant design, and sophisticated art. His motto in French 'Le temps venra' (the time will come) appears repeatedly, as if to insist that adversity can always be dealt with before coming out into splendour again. Perhaps important to stay chipper at a time where the balance of power between England and France was in constant flux.

Personal heraldry, and that of the royal household, are given prominence. Bears and swans are among favourites for this duke but nearly all manuscripts will give you some ecclesiastical or secular messages and symbols with which to pepper your army's banners and shields.



## BEYOND THE WESTERN CRUSADERS

My focus has been on Western art. 'Islamic art' is an awkward if convenient concept, but the Muslim world has a rich history of book illumination. Rich calligraphy and repeated geometric pattern is prominent in religious works; but secular art, for the most part, admitted all the animate and figurative elements I have discussed.

*Top right: 30,000 Tunisian horsemen raid an Iranian camp.*

*Below: Shaykh Muhammad's miniature depicting the first joust of the rooks.*



Beautiful points of reference are available - illustrated versions of the Persian epic poem, the *Shahnameh* or *The Book of Kings* are a wonderful starting point. Plenty of derring-do is in evidence, against a backdrop of what I used to think were fantastical rock outcrops (bottom right).

On holiday in Turkey I was brought up short, finding myself looking up at a cliff that gave solid evidence of the exact formations I had questioned in an artist's work (above right). A fine reminder to tread carefully, instead of hastily condemning work from hundreds of years ago as fanciful and inaccurate.



The Duke died very shortly after the defeat at Agincourt (though he never took part and exhibited a Blackadder-esque cunning throughout his life, staying out of trouble and avoiding much of the periods' clashes) and his beloved artists and their workshop disappear from view at the same time.



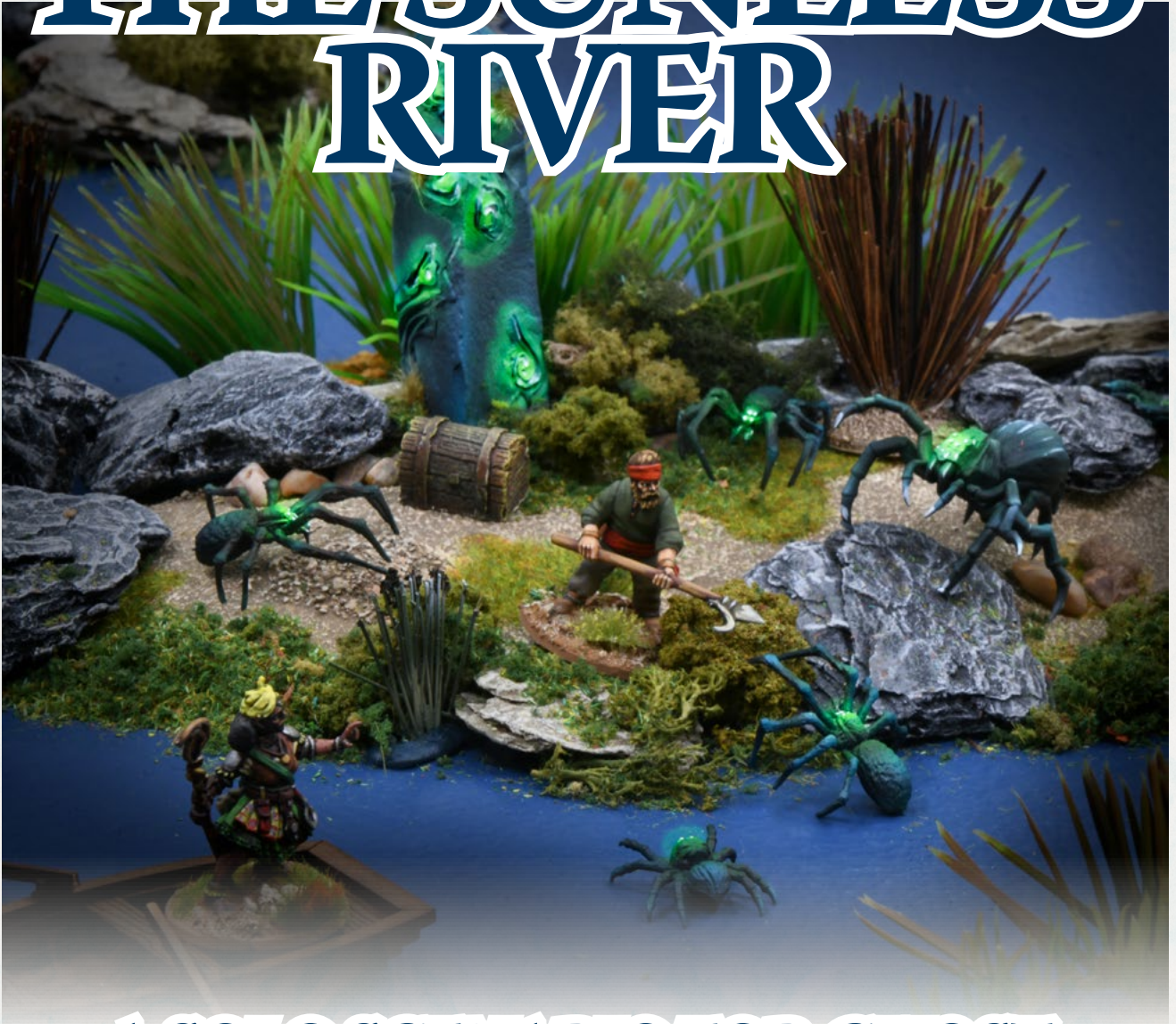
*Left: A statue of the Duke, kneeling in prayer and gazing across Bourges cathedral.*

Artists mostly remain unnamed in documentation and are only now being recognised through their style by experts. There are known masters, such as the Duke's Limbourg Brothers, and Jean Pucelle, Jacquemart de Hesdin, Jean Bondol and Matthew Paris are among hundreds we know by name. But with countless unknowns behind the 'jewels' in the crown of illustrated manuscripts' history, this is a rich area of imagery, colour and historical detail.

The artists are long gone but their inspirational art lives on and now, thanks to the democratisation of the work online, it's ready to provide inspiration in our wargaming, the history of our armies, the look of our table, and the colours of our models.



# THE SUNLESS RIVER



## A SOLO SCENARIO FOR *GHOST ARCHIPELAGO* OR *FROSTGRAVE*

We've got a riverine treat, following up on December 2020's theme - a scenario for *Frostgrave: Ghost Archipelago* (or *Frostgrave* itself) from the game's designer Joseph A. McCullough.

There is something inherently adventurous about rivers. They serve as great paths through the wilderness, leading to places unknown, and - unlike roads - rivers are never stationary. They constantly rush onwards, pulling everything along with them. Once you are in a river, you become part of its journey, whether you want to or not!

Of all my games, the topic of riverine adventure best suits *Frostgrave: Ghost Archipelago*, a game that uses water as one of its main themes and contains rules for swimming and small boats. However, as the rules for *Ghost Archipelago* are so like the ones for *Frostgrave* itself, I have included notes for converting it to that game too.

Whether you are pulling out your Heritor for another punt, or putting your wizard and apprentice in a boat for the first time, I hope you enjoy this adventure!

### ROWING SOLO

This is a solo scenario. As the World continues to go in and out of lockdown, and the rules for social gatherings shift, I believe solo scenarios are in greater need than ever. Plus, it makes such a scenario much easier to playtest!





*Above: Targeting river-skimmers from the comparative safety of a boat. Figures by North Star and (spiders) by Wargames Atlantic.*

## THE SUNLESS RIVER

### THE SCENARIO

The mighty river tumbles on, tossing your crew around in their boats. For an hour there is no possibility of stopping, no let-up in the rapids, and no choice but to hold on tight. Then, the sound of the water changes. It seems almost to echo.

Coming around the bend is a mighty cliff-face, rising above the water, and for a moment it seems the boats might crash headlong into it. Then a gaping cave mouth opens, like the yawning of a giant beast. In an instant the boats pass inside, into a world of gloom and thundering echoes.

The warden throws light into the air, and this glow reveals a gigantic cavern. Small islands dot their way down this underground river, large stone totems looming ominously from each of them. Barely a minute passes, in which to examine these totems, before one of the crews' cries rings out. Across the dark undulations and currents of the water, down the direction of their frantic pointing, are shapes of a different kind. Moving shapes. Arachnid shapes. With an uncanny grace they seem to dance their way across the water.

### SET-UP

This scenario is played on a 1.5' x 3' table - the underground river. There are no banks on either side and the three small islands (6" to 8" diameter) run down the centre, with a stone totem and treasure totem in the centre of each. The central

island is the central treasure and there is a raft adjacent to it. The rest of the table should have scattered rocks or very small islands but be mostly open.

Twelve river-skimmers (see Bestiary at the end of the scenario) begin the game in pairs on the table edges, lined up with the islands.

The player's crew deploy in small boats, on the entry edge. The player may use two or three small boats (or can use the optional rules for canoes, found in the *Gods of Fire* supplement).



*Right: Table set-up example with custom-made totems.*



## SPECIAL RULES

### THE CURRENT

The river current is extremely strong. At the start of each turn, roll a die for every small boat that is not adjacent to an island. If the roll is 1-10, move the boat 2" directly towards the exit edge. If the roll is 11-20, move the boat 4" directly toward the exit edge.

A boat will stop if it contacts an island. If the current pulls the boat, causing it to contact an island, every figure in the boat must make an immediate Move Roll (TN15) or be reduced to one action in their next activation, representing them being sent tumbling from the impact.

### DISTURBING THE ISLAND SPIRITS

Whenever a crewmember steps onto a small island, they immediately suffer a +0 attack. If this attack results in any damage at all, place a spirit warrior on the island, adjacent to the totem.

An island may never have more than one spirit warrior on it at a

time, but if it is killed, another will take its place should another crewmember step onto the island and suffer damage.

Spirit warriors follow the normal rules for uncontrolled creatures, except they will never leave their island, and will ignore any figures not on the island for the purposes of determining their actions.

### ANOTHER RIVERINE RIDE

The raft on the central island may be used as a small boat, simply by having a figure board it.

### PEERING THROUGH THE GLOOM

Due to the darkness of the cave, the maximum line of sight for this scenario is 12". This does not affect river-skimmers or spirit warriors - they can see normally in the gloom.

### SUNLESS RIVER EVENT TABLE

Do not roll for random encounters in this scenario. Instead, roll once on this table at the end of each turn.

SUNLESS RIVER EVENT TABLE	
DIE ROLL	EVENT
1 - 2	Place two river-skimmers at a random point adjacent to island one.
3 - 4	Place two river-skimmers at a random point adjacent to island two.
5 - 6	Place two river-skimmers at a random point adjacent to island three.
7 - 8	The totem on island one flares up with green fire. Every crewmember within 8" of the totem suffers an immediate +0 attack.
9 - 10	The totem on island two flares up with blue fire. Every crewmember within 10" of the totem suffers an immediate +0 attack.
11 - 12	The totem on island three flares up with purple fire. Every crewmember within 12" of the totem suffers an immediate +0 attack.
13 - 15	Place three river-skimmers in the centre of the exit edge.
16 - 19	River surge! Move all small boats not adjacent to an island 3" directly towards the exit edge.
20	All three totems suddenly give off an intense flash of light. All crewmembers must make a Will Roll (TN12) or be blinded - meaning until the end of next turn, they are reduced to Move 1, Fight +0, Shoot +0.

### TREASURE AND EXPERIENCE

Roll for treasure after the scenario as usual. Experience is gained as usual with the following additions:

- +10 experience points for each spirit warrior killed by the crew (maximum +30).
- +10 experience points for each of the three totems that the Heritor moves into contact with.
- +5 experience points for each crew member that exits off the exit edge.

Wardens can also gain bonus experience points in this scenario:

- +10 experience points for each of the three totems that the Warden moves into contact with.



Right: A spirit warrior attacks as crew members try to secure treasure. Figures by North Star and (spiders) by Wargames Atlantic.



## FROSTGRAVE EXPERIENCE POINTS

If using this scenario for *Frostgrave*, warbands gain experience points as normal with the following additions:

- +10 experience points for each totem that the wizard moves adjacent to.
- +5 experience points for each totem that the apprentice moves adjacent to.

## BESTIARY

### RIVER-SKIMMER

These large, spindly arachnids have padded 'feet' that allow them to move along the top of water, essentially using the surface tension to walk. Although individually they are frail and weak, they are often found in large numbers; their poisonous bite slows their prey down to the point where it can be swarmed.

Move	Fight	Shoot	Armour	Will	Health
6	+1	+0	10	+1	6

*Notes:* Animal, Amphibious, Poison.

### SPIRIT WARRIOR

A spirit warrior is a form of semi-ethereal undead, similar to a ghost, but with a greater connection to the physical world. In form, they resemble spectral humans with animal features, such as antlers or beaks. They can become ethereal to move through objects, but for the most part, they are solid. Most spirit warriors seem to be tied to specific places and although they can be temporarily defeated, it is not clear if they can be truly destroyed, at least in combat anyway.

Move	Fight	Shoot	Armour	Will	Health
6	+4	+0	12	+5	12

*Notes:* Undead, Two-Handed Weapon, Semi- Ethereal (can move through terrain). Mind Lock, Immune to Control Undead.

## SMALL BOATS

I've included the full rules for small boats from *Ghost Archipelago*. They are necessary for anyone who wishes to try the scenario using the *Frostgrave* rules. Small boats are only used when specifically called upon for a scenario. In this case, the scenario will state how many small boats a crew has at its disposal. Unless otherwise stated, small boats may carry a maximum of six figures.

### MOVING SMALL BOATS

A small boat may be moved whenever the first figure inside that small boat is activated. Thus, if a wizard is in a small boat, it may move in the Wizard Phase. If there is no wizard, but there is an apprentice, it may move in the Apprentice Phase, and so forth. A boat can only move in this Phase. If it does not move at this time, it may not move later in the turn, even if additional figures in the boat are activated. The boat may move, either before or after the activated figure (or figures) takes its action. So, it is legal to move the small boat, then have a wizard take its actions, or to take the actions with a wizard and then move the small boat.

Small boats move 2" + 1" for every figure in the boat, up to a maximum of 6". They may make any number of turns during this movement. Small boats may never move onto, or over, terrain or other small boats, and must stop if they come into contact with either.

### FIGHTING IN SMALL BOATS

Any figure in a small boat suffers a -1 to all Fight and Shoot rolls. If a figure in a small boat loses a fight and is pushed back, it must make an immediate Move roll (TN14). If the figure fails, it falls over the side of the boat, and should be placed in the water next to the boat. If it succeeds, it remains in the boat and will only move as far as possible without falling out of the boat.

Small boats are never considered to be In Combat. They may move apart, even if that means separating figures that are themselves In Combat.

Figures that are either 'aquatic' or 'amphibious' and are in contact with a small boat, may attack any figure in the small boat that is within 2" and not behind another figure. Regardless of the outcome of the fight, these figures are not regarded as In Combat.

Small boats may never be the target of an attack and cannot be sunk unless specific rules are given in a scenario.

### BOARDING SMALL BOATS

Any figure may move onto a small boat if the boat is within 1" of the land they are standing upon. A figure in the water, that is adjacent to a small boat, may spend an action to attempt to board the boat. In this instance, make a Fight Roll (TN12). If successful, place the figure in the boat; otherwise, it remains in the water. If the figure has allies in the boat that are within 1" and not In Combat, the figure receives a +4 to its Fight Roll.

If a boat is at maximum capacity (usually six figures), then no other figures may enter this boat, with one exception. If all of the figures in the boat are part of the same crew, or allied crews, then it is permitted for one (and only one) creature or member of a rival warband to enter the boat. No additional figures may enter the boat until the number of passengers either drops below the maximum capacity or if all of the passengers are once again allies, in which case another enemy figure may enter the boat.

Any passenger may freely move onto any land within 1" or drop into the water and swim.



# IN HOC SIGNO VINCES



For this month's theme Barry Hilton returns to the Battle of Aughrim (see his first look at the battle in Wi 322) but this time he's examining the role of the clergy in the front line.

*"Their priests made them stand to it now better than ever."*

William Neave after the Battle of Aughrim

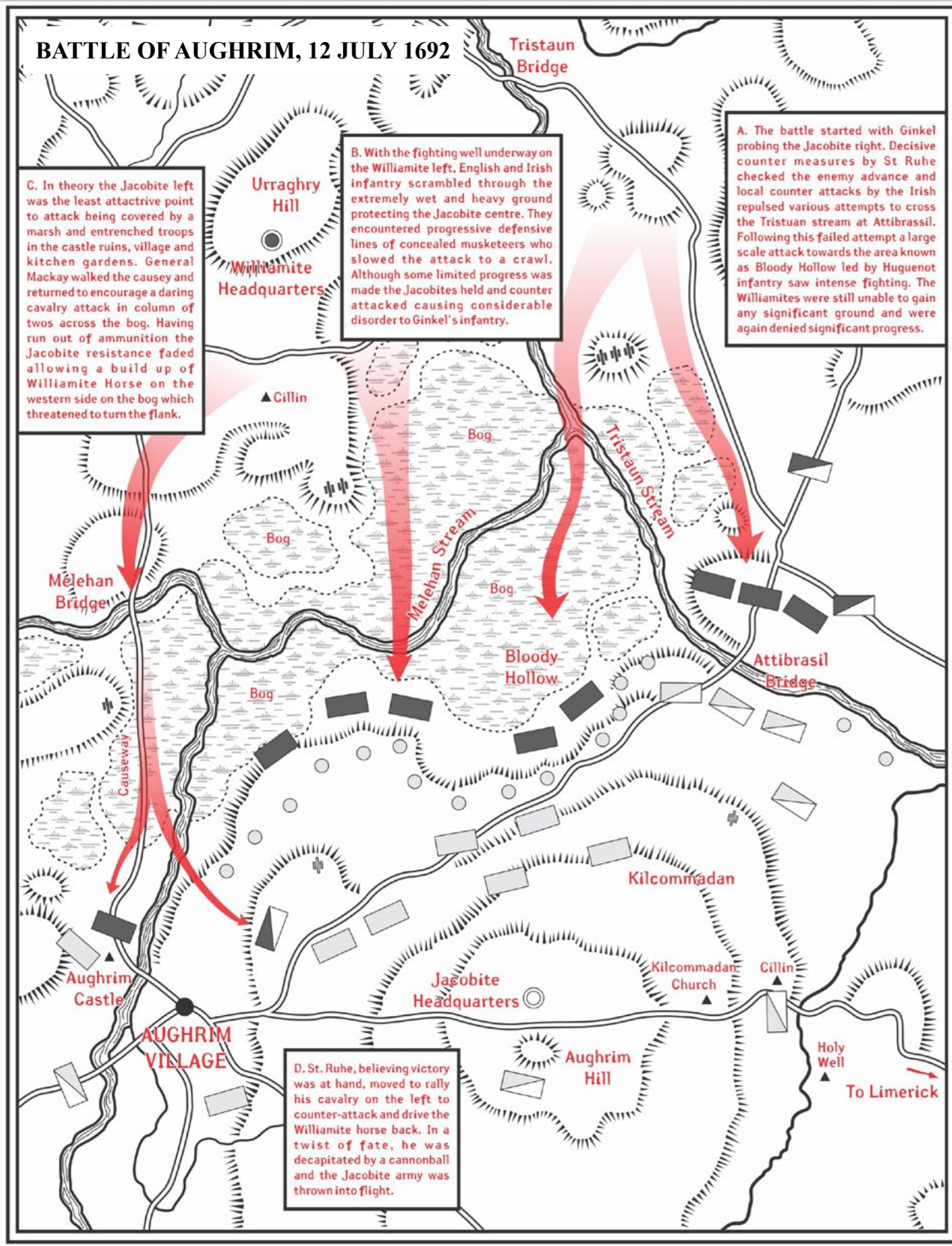
Eighty Catholic clergymen, armed with nothing more than symbols of their religion, fell in battle at Bloody Aughrim, 12 July 1691. Their role was providing spiritual encouragement to their allotted regiments in the Irish army; it is highly likely that, due to the clan and county nature of Jacobite regiments, these priests were no strangers to their military congregations. These clergymen came from the same communities that provided the thirty-one infantry, ten cavalry, and seven dragoon regiments with rank-and-file men. As parish priests many would have been brothers, uncles and cousins to the soldiers, carrying a crucifix or bible instead of a musket.

By examining the number of units on the order of battle, it is clear each regiment had several priests attached. If eighty were killed, it is safe to assume that many also survived the slaughter after the rout began, in which army casualties ran as high as 25%. Losses amongst officers and prominent supernumeraries, such as religious leaders, were always proportionately higher in battle and general and field officer casualties were particularly steep at Aughrim. If those ran at 33%, not an unreasonable estimate, up to 250 clerics may have been present on the battlefield. That's perhaps as many as six to ten priests accompanying each infantry regiment.



Above: The Irish 'rabble' that would go on to become the renowned Irish Brigade of the French army.





Doctor Alexis Stafford was one of the more prominent examples of clergymen with the army. Chaplain to the King's Regiment of Foot Guards and dean of Christ's Church, Dublin, he is said to have walked ahead of the regiment as it advanced. This was during a counter-attack, probably on the left centre of the Jacobite line, at sometime between six thirty and seven thirty in the evening. He was, of course, killed!

**BESMIRCHED IN DEFEAT**

The Irish Jacobite army has, for political purposes, been much maligned over the centuries since Aughrim. As is always the case, scratch just a little and most agitprop begins to flake and crumble.

Controlling the narrative of any conflict is vitally important, as we see every day in the news, and in the 17th century the Williamite victors had a choke hold on almost every dimension of mass communication. A continual drip-feed, accentuating disorganization, duplicity, blind faith, corruption, and cowardice has been incredibly successful in creating an indelible smear on the reputation of the Irish army.

This 'rabble of cowards' was the DNA that begat the renowned Irish Brigade of the French army. A formation which, under the same officers who fought at Aughrim, made a positive impression on their French comrades and continental opponents.



These uneducated and superstitious farm boys, led by bickering fools, had actively resisted a large, well-equipped, professional multi-national army for nearly three years by the time the battle at Aughrim was fought. They had inflicted an enormous reversal on King William at Limerick in 1690, a year earlier - his army sustained almost 4,000 casualties over a few days in trying, vainly, to capture the town. Even the most ardent and irrational critic must surely concede that numerous anomalies exist between the religiously polarized, anti-Irish narrative, depicting them as militarily incompetent, and the facts.

But this raises the question of faith and religion, bringing us neatly to the theme of this issue. Just how much of the backbone and grit evinced by the Irish at Aughrim was driven from battle experience, how much by the spiritual encouragement of their priests?

The scenario ahead deals with the impact of the priests and some gallant senior officers in the moments after the pivot point in the Battle of Aughrim. Victory in a wargaming scenario does not need to mean total victory - conditions and objectives can be based around achieving a particular result - which is the focus here.

## PIVOT POINT

June 30th, 1691 and Baron van Ginckel (leader of the Williamite army) had driven the Jacobites back from their positions on the Shannon river, where it passed through the walled town of Athlone. The enemy redeployed on a strong position, along a north-south ridge a few miles west of the river, on the road to Galway.

The French general, leading the Jacobite army, was Charles Chalmot de Saint-Ruhe. A seasoned soldier, he recognized that his own handling of Athlone's defence had been flawed and, with the fabled French élan perhaps bubbling through his veins, he was determined to make amends, believing his troops capable of making a stand on the open field, against their powerful opponent.

His position was well chosen as both flanks were protected by difficult marshy ground. The bulk of his infantry was deployed on a long rise, the lower slopes lined by skirmishing musketeers concealed in a series of hedgerows. Across the entire front was a 'red bog' through which a lazy stream called the Melehan wound its way. With strong cavalry reserves behind both flanks as well as his central position

the enemy would be compelled to grit their collective teeth and attempt a steamroller attack, inevitably sustaining heavy casualties.

The Marquis de St-Ruhe was banking on his Dutch counterpart losing his stomach for the fight as escalating losses and no forward progress would progressively demoralise the attackers.

## AN UNFORTUNATE END TURNS THE TIDE

And so, the battle unfolded from about four o'clock in the afternoon. Williamite attacks on the Jacobite right, then on the centre right and centre left, were checked with heavy loss. The Irish performed an infantry counter-attack which may have begun sometime after six. This met with some success and at least four English battalions were forced into rout or shambolic retreat along the red bog edge. Counter-pressure was being exerted on the previously secure Jacobite left, however, as a pathway across a morass was discovered. A snaking line of cavalry, two-wide, threaded its way through the bog to assemble below the Jacobite positions near Aughrim village.

As St-Ruhe galloped toward that area, to organize what he thought would be a cavalry coup de grace, his intentions



Above: The Jacobites fall back from Athlone.





Above: Priestly power emboldens the troops.

Below: Enniskillen Cavalry.

were, literally, beheaded. A stray cannon shot hit him, killing the commander instantly, creating panic and confusion. Orders were not given, the defence began to lack coordination and a rapid deterioration in certainty and decision created a collapse.

The hard pressed Williamites would have almost tasted the change in the wind. Their resolute enemy had hesitated and flinched - a moment that older campaigners such as Ginckel, Mackay, Tollemache, Cutts and de Ruvigny would have recognized instinctively, before pushing their men on to victory. As Jacobite resistance evaporated, carnage and slaughter began.



Above: The Williamite troops push their advantage.





Above: Jacobite positions on Kilcommodan Hill.

## PLAYING THE SCENARIO

General St-Ruhe has fallen, his body quickly spirited away by attendants. No one has effectively assumed overall control of the army and the enemy has broken through, along the causeway at Aughrim Castle. Several regiments have panicked, and the reserve cavalry have not moved forward to plug the yawning gap.

The previously checked enemy attacks along the red bog front have renewed and now, leading units have reached the upper slope of Kilcommodan Hill. A few battalions and troops of cavalry are forming a knot of defence near the ancient ring fort St-Ruhe used as his command post. If only they can prevent the enemy advance long enough, the cavalry can organize itself and counter-attack, the general's sacrifice will be justified, and Ireland will be saved.

### OBJECTIVES

The Jacobites must prevent the Williamites from capturing St-Ruhe's command post in the ancient ring fort. If they still possess it by the end of Turn 8, they are victorious. Any other result is a Williamite win.

### RULES

The scenario is written for *Beneath the Lily Banners* 3rd edition, but any ruleset could be used with appropriate modification of the special conditions detailed below.

### SPECIAL CONDITIONS AND MODIFICATIONS

#### The battlefield

The Jacobite army was deployed on a long hill. The ring fort area is near the crest of the north-south ridge. Having walked the ground several times myself, I would describe it as gently sloping but noticeable. The crest lies perhaps 50 yards west of the fort.

Players may wish to represent the slope visually or take account of it in mechanisms without complicating the table set-up. It should not be ignored! A compromise suggestion is to slow the Williamite troops down by one inch per move as they traverse the distance between their start point and the ring fort. This will introduce a sense of urgency into the attack which would be moving at a slower pace. No unit disorder is associated with the slope.

### First Fire

The battle had raged for nearly three hours by the time our scenario begins. It is highly likely that all infantry regiments involved had fired at some point. To add further unpredictability to the outcome, each battalion will take a D3 check immediately before it opens fire for the first time. On a score of three, it has not fired previously in the battle and receives all the advantages of First Fire under the rules you use.

As this scenario was written for *Beneath the Lily Banners*, this would provide a significant uplift in capability. Although individual unit commanders would have awareness of whether their battalion had fired or not, a commanding general might not. With players representing the commanders (the Jacobite general is advised to keep their head down if moving close to any batteries of cannons) this unknown is a legitimate inclusion in the scenario and will prevent 'gamey' manoeuvring prior to firing.

### Holy appropriate bonuses

Add +1 to the morale of any unit with a priest attached and an additional +1 for each military personality. This should allow Jacobite units to stand under considerable pressure. If two priests are attached this is not a cumulative bonus to +2, but it means that if one priest is unfortunate enough to be a casualty, the +1 modifier still applies.

No morale check is taken for the loss of a priest. Jacobite units with a priest(s) do receive an extra signature die in Close Combat after all other modifiers have been applied.

Table 4 x 6 feet





## Enniskilleners

Three of the Williamite formations - Tiffin's, Creighton's and Wynne's - are Enniskilleners. I strongly recommend the use of the Enniskillener special rules from page 136 of *The War of Three Kings*.

## Scenario design notes

All listed formations and officers of both armies were present at the Battle of Aughrim. The starting strengths of each unit reflect whether they may have been already active in the battle, before the scenario begins. Whether these units or any others engaged in the precise location described here is pure hypothesis, but all were in the general vicinity on the field if initial deployments are considered.

Existing casualty returns for several of the Jacobite infantry regiments suggest involvement in heavy fighting.



Above: Enniskillen infantry advance.

Below: General John Hamilton.

## ORDER OF BATTLE

### THE IRISH ARMY UNDER LIEUTENANT GENERAL JOHN HAMILTON

2nd battalion King's Regiment: Regulation, Drilled-Elite	15 models + 2 priests + General Dorrington
John Bellew's Regiment: Regulation, Drilled	12 models + 1 priest
Thomas Butler's Regiment: Pike and Shot, Drilled	12 models + 2 priests
Mark Talbot's Regiment: Regulation, Drilled	15 models + 1 priest
Lord Galmoy's Regiment: Blade, Veteran	5 models + 1 priest + Lord Galmoy
King's Lifeguard: Blade, Veteran-Elite	4 models + 1 priest + Dominic Sheldon
Colonel Maxwell's Dragoons: Dragoons, Drilled, Flintlock	4 models + 1 priest
Lord Clare's Dragoons: Dragoons, Drilled, Flintlock	4 models + 1 priest



### In the battle

- Dorrington was captured.
- Bellew, Hamilton, and Butler were wounded and captured.
- A colonel named James Talbot was killed.

Below: Faith and firepower on the field.







Above: A Williamite General commands the troops.

## THE PRIESTS ON THE FIELD

The clergy had an appropriate impact on the robustness of the Jacobite regiments in our game. Morale remained high, allowing Butler's to charge, Talbot's to stand, and Bellew's to fight to the last man.

Notable crucifix swinging was evident in some melees, with several heretics being anointed by priests using their appointments like mallets. Of the ten priest models allocated in the Order of Battle, three were killed in combat and several others routed or retreated with their units. This scenario was tight and with realistic victory conditions, and the addition of the priests, it made it very much worth fighting from a Jacobite perspective.

## THE WILLIAMITE ARMY UNDER GODARD VAN REEDE, HEER VAN GINKEL

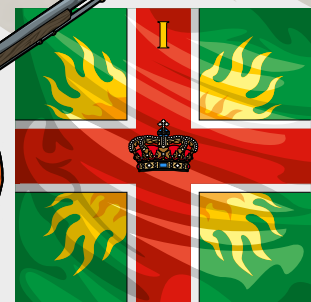
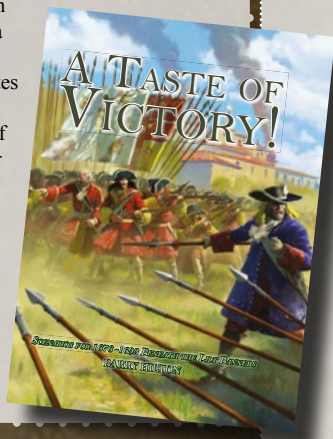
Zachariah Tiffin's Regiment: All musket, Drilled	18 models
Abraham Creighton's Regiment : All musket, Drilled	18 models
Ffoulkes's Regiment: Regulation, Drilled	16 models + Major General Thomas Tollemache
Mark Talbot's Regiment: Regulation, Drilled	15 models + 1 priest
Kirke's Regiment: Regulation, Veteran	15 models
Earl of Oxford's Regiment: Bullet, Drilled	6 models + Major General Hugh Mackay
De Ruvigny's Regiment: Bullet, Drilled	6 models + Marquis de Ruvigny
Eppinger's Dragoons: Dragoons, Veteran-Elite, flintlock	12 models
Wynne's Dragoons: Dragoons, Drilled, flintlock	6 models

### Reinforcement on Turn 5

- Edward Villier's Regiment: Bullet, Drilled 6 models

## MORE ABOUT AUGHRIM

The recently released book *A Taste of Victory!* features a scenario recreating the final Jacobite infantry attack which took place about one hour before this game in the battle timeline. On a similar sized table, the Jacobite infantry executes its final offensive battlefield manoeuvre of the three years long war in Ireland by attacking downhill from the ridge of Kilcommodan Hill against the Williamite infantry struggling to escape from the stinking red bog.



Kirke's

A veteran from Kirke's Regiment.



## HOW IT PLAYED

1) The Enniskillen infantry was keen to get to grips with the enemy, sensing that victory today would secure Protestant ascendancy as the dominant power in Ireland. Butler's and Talbot's battalions on the right were nearest and, as the enemy advance approached the hill fort, the Jacobites blasted away.

2) Butler's were lucky in gaining First Fire. Their volley disordered Tiffin's allowing them to press their advantage. With priests to the fore, a charge was made and in a bloody combat the numerically inferior Butler's routed their enemy.

3) Creighton's battalion, fearful of the same fate, pre-emptively charged Talbot's. This fight was well matched; after each unit lost many men and the priest went down in the melee, they disengaged. The first Williamite thrust was blunted and the fort remained with the Jacobites.

4) Ginckel dismounted his dragoons and advanced them toward the now disordered Jacobite right whilst deploying Kirke's and Ffoulkes's English infantry in a line to check the enemy left.

5) The dragoons forced the depleted Butler's into retreat, leaving the Jacobite right vulnerable.

6) Attacks by Maxwell's and Clare's small squadrons were easily driven back by Eppinger's musketry and the battle hung in the balance by Turn 6. The Enniskillen regiments were unable to make any further contribution, only the rump of Talbot's clung on near the fort and the Jacobite left was held in check by the English infantry.

7) The arrival of Villier's Regiment permitted another thrust by Ginckel. Kirke's and Ffoulkes's Regiments had traded volleys with Bellew's and the Guards, both sides suffering heavy loss.



Above: Irish Guards resist an attack.

## IN HOC SIGNO VINCES

This Latin phrase was used commonly on Jacobite flags which bore a cross. It translates roughly as 'In this sign, conquer' or 'Under this sign, conquer'. It appeared on the colours of several regiments, including those of the Irish Brigade in French service and it is appropriate here, in a battle where religious belief and its prominence on the battlefield potentially had an effect on the fighting capability and resolve of the troops.



8) The fresh English cavalry attacked the worn-down companies of Bellew's Regiment which stood almost to the last man before being cut down and its colours captured.

9) The remnant of Villier's was in no state to overcome the Guards. Jacobite cavalry counter-attacks were driven back by Williamite musketry. As the battle reached its climax, a knot of Footguards clustered around generals Dorrington, Hamilton, and three priests.

10) This last outpost of Jacobite resistance stood just behind the ring fort and, despite continual musketry from very worn-down enemy units, its morale remained high through dwindling numbers. By the close of play it was reduced to less than 120 men but remained resolute.

The Williamites had not routed the Jacobite army, nor taken possession of the ring fort. An appropriate swansong for the close of Bloody Aughrim.



# DESIGNER'S NOTES: THE INTELLIGENT WARGAMES TABLE



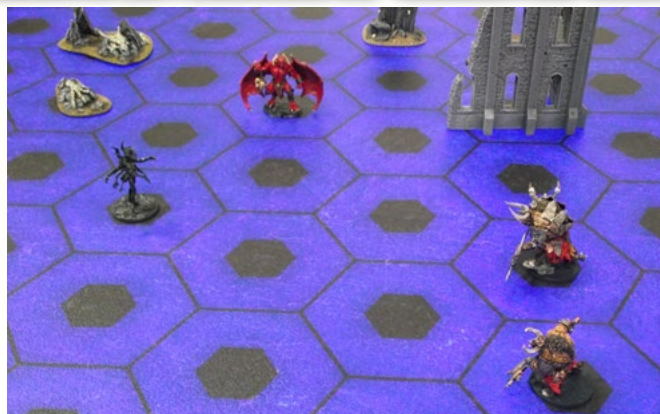
**“THE GREATEST INNOVATION IN TABLETOP GAMING FOR 100 YEARS”**

**Jon Spalding of Valkyrx Gaming has a vision for the future of tabletop gaming and he’s here to tell us more.**

“If it ain’t bust, don’t fix it” is wise advice for those who risk spoiling something by making unnecessary changes. Many wargamers love tabletop gaming just the way it is, but I believe many potential players are put off by hard to administer rules that can suck the fun out of games. Of the hundreds of thousands who love customising, painting and collecting miniatures, how many play regularly? Too few, I believe.

Tabletop wargaming, some would argue, is still fundamentally rooted to the play mechanisms propounded by H.G. Wells in his 1913 book *Little Wars*. The tape measure may have replaced the measuring string and dice the coin flip, but this is hardly blitzkrieg in evolutionary terms.

Well-meaning attempts to make tabletop games more realistic have resulted in increasingly complex rules, a proliferation of look up tables, and enough dice to sink a battleship. Games can become tediously slow, denying the player the opportunity to play in ‘real time’. Paradoxically, this defeats the worthy aim of making the game a true to life simulation.



*Above: Forces clash on the IWGT.*

*Left: What lies beneath - 127 individual movement cells, lit for demonstration purposes.*

This is not an attempt to disparage the traditional tabletop game. Indeed, there are many aspects of them I personally love. The pace can be pedestrian and the rules complex, but there is pleasure in abundance. We find camaraderie in the company of like minded people, and enjoyment in the spectacle laid before us.

## INTRODUCING THE IWGT

The Intelligent Wargames Table (IWGT) is intended to grow the wargaming community, not alienate it. For traditionalists the tabletop presentation should be comfortably familiar, with the added benefit of being able to fight with massed armies of miniatures in real time. Newcomers will find that the IWGT represents all that is good

about tabletop gaming, while allowing players to concentrate on command, not computation.

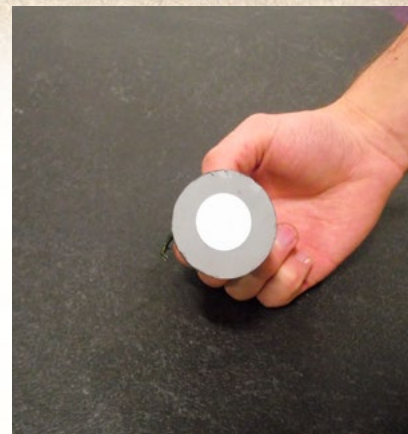
The table has the look and feel of a traditional tabletop and a variety of table surfaces are possible using vinyl battle mats, printed with artwork that includes moonscapes, seascapes, post-apocalyptic burnt earth, desert, or the green grass of a war torn Europe in the early 19th century. These battle mats are huge at over 33 sq ft and standard terrain can be added – trees, hills, buildings and other features. Miniatures can be traditionally based to provide the look and feel of a conventional tabletop game.

However, once the game starts, the IWGT comes into play. Stop looking for the tape





*Above: Table lights to guide movement.*



*Above: A unique tag attached to the base, so the table recognises the character, or unit, and can update its key attributes.*

measure, there isn't one. Dump the dice, they are not needed.

Unseen, beneath the battle mat, lies a raft of PCBs, transmitters, and imbedded microprocessors. One hundred and twenty-seven movement cells can light up to guide player movement. When it is your turn to move the table lights under each unit you command. As you move from one cell to the next the table lights to guide you, automatically checking that the movement allowance for that particular unit is not exceeded. Movement is accompanied by atmospheric music appropriate to the game being played. This may be a dramatic piece by composer Rok Nardin, or the Pas de Charge as the Old Guard approach the British line.

The IWGT uses Near Field Communications (NFC) which enables it to read a unique ID tag attached to the underside of each unit's base. The table stores in its memory each unit's current manpower, weaponry, weapon range, rate of fire, armour, spells available, resistance to magic, special abilities, morale, movement allowance, etc.

### COMPUTED COMPLEXITY

Missile units, when in range, will fire their weapons, accompanied by appropriate sound effects. Complex combat outcomes are determined in a fraction of a second, irrespective of whether two units are joined, or two hundred. In games involving wizards the spells are selected using a touch screen. The spell emanates from the position of the wizard in waves of patterned light to show the range of the enchantment, and assassins can be directed to stalk a chosen enemy invisibly, only revealing themselves when ready to strike.

The rules applied are as comprehensive as any traditional wargame, in fact substantially in excess of that which can be reasonably processed by a player manually.



*Above: In Days of the Valkyrx a wizard's spell moves in waves of light to show the range of the enchantment.*

Our Napoleonic game will take into account how quickly a charging cavalry unit will close on an enemy battery as it moves from trot to canter and gallop. This is to determine how much of each ammunition type can be discharged at each stage of the charge, as the cavalry closes at ever increasing speed. The programming is complex, but the game play is easy, because the table automatically does the mathematics.

### REAL TIME GAMEPLAY

A realistic simulation relies on combining ground scale with time. This is necessary if troops are to move a scale distance in a given time interval and for battalions in line, or column, to have the correct "footprint" on the battlefield.

The table for our Napoleonic game is scaled at 1:1000 i.e. 1mm on the table equates to 1m on the battlefield. Thus, an eight table combination will produce a scale battlefield area of circa 32 sq km. Time scale is 1:1. You play in real time. Each game turn, to include movement and combat, takes a maximum of five

minutes. Therefore, a re-fight of Waterloo over eight hours will see players able to complete around one hundred turns.

We are in the process of painting up some twelve thousand 10mm Napoleonic figures from Pendraken Miniatures, who have been most helpful in assisting us in creating the precise order of battle for Waterloo, battalion by battalion.

Nominally each miniature represents sixteen men. Thus, a typical battalion of British line will be represented by around 30 to 40 miniatures. Of course, the advantage of the IWGT is that it knows the exact number of men in each and every division, brigade and battalion at the start of the battle. For example the 2/1 Foot Guards may be nominally represented by 48 miniatures, but the table sees the strength as 781 men of all ranks.

Players take it in turns to move. Combat follows the movement phase with flashing lights showing which units are engaged, accompanied by the sound and fury of battle. As units are reduced in strength and their morale diminishes they



become 'weakened', or 'critical'. The table indicates this condition so the player can make necessary tactical adjustments. Units which are 'hidden' by infrastructure features, including hills, woods, and buildings, can be removed from the table, but will continue marching towards a chosen target unseen by your opponent.

We can programme any game genre or period - fantasy, sci-fi, ancients, Napoleonic, WWII, etc. If you can write it, we can programme it. Our fantasy game *Days of the Valkyrx* is now programmed and operational. Our Napoleonic game will be completed next, with others to follow throughout 2021.

### DAYS OF THE VALKYRX

Our development process varies game to game. *Days of the Valkyrx* is completely original and has benefited from the creation of a 35,000 word backstory, providing a fuller understanding of the

characters, their motivations, strengths and weaknesses. It is a saga set in a world populated by demons, necromancers, dragons, elves and men.

To support *Days of the Valkyrx* we have commissioned the creation of over fifty unique miniatures which will be available for the public to purchase. These have been wonderfully illustrated by world renowned artist J.P. Targete and we have been fortunate in finding imaginative and talented designers to create the range. I admit to being somewhat demanding in my wish to avoid the stereotypical representation of wizards, who all too often are simply facsimiles of Merlin, or Gandalf. I sought something darker and more alien. This resulted in the creation of character sculpts such as the multi-limbed Ellorgast. I wanted a world class range that would deserve pride of place in any collection, and add enjoyment to the tabletop game.

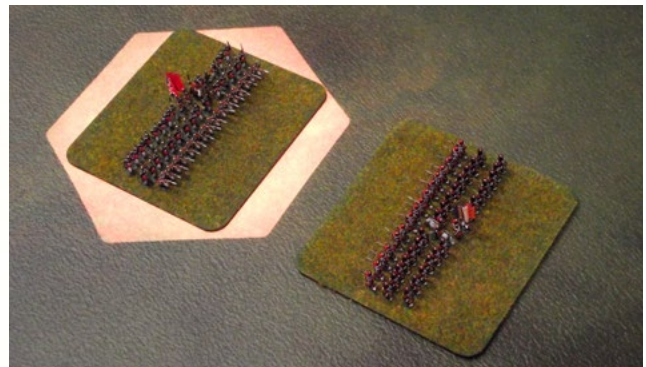
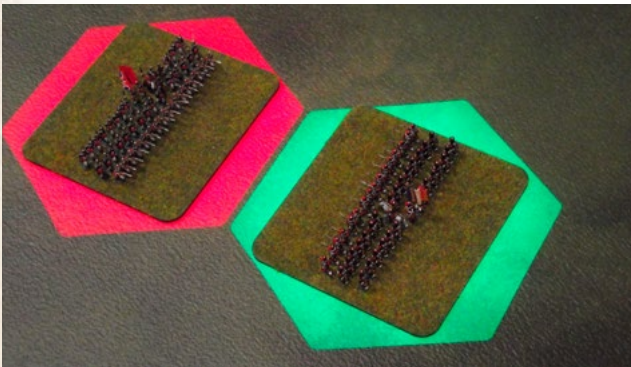
### NAPOLEONIC BATTLES

Our Napoleonic game, on the other hand, already has its own comprehensive backstory, documented by thousands of talented historians. Our task was to write rules which would provide realistic outcomes, irrespective of their complexity. These in turn are programmed onto the IWGT by our talented technical team. We are blessed with a fantastic choice of commercially available, high quality, historic miniatures and there was neither the need, nor inclination, for us to create our own ranges.

Of course, the task of painting 12,000 Napoleonic miniatures is not for the faint hearted!

*Left: Units in close combat are lit with red and green flashing lights, accompanied by the sounds of battle.*

*Below: Units which are 'weakened' will flash yellow, progressing to orange as their condition becomes 'critical'.*



*Below: Digital sculpts by Francesco Orrù for Days of the Valkyrx game.*





## VALKYRX GAMING CENTRES

Developing the IWGT over the past 30 months has been challenging and extremely enjoyable. We plan to open a 3,000 sq ft Valkyrx Gaming Centre in Edgbaston, Birmingham in Spring 2021. This will accommodate 16 tables, including battlefields of up to 260 sq ft for our 'Big Game Weekends'. The premises are leased and the outfitting nearing completion. Table hire will be from £5.00 per-player, per-hour, including the use of house miniatures. If players enjoy the experience, and participate in our leagues and special events, we will expand our network of gaming centres over the coming months and years.

The IWGT is not intended to replace any of the elements the traditionalist loves about this wonderful hobby. A scale battlefield – populated by thousands of painted miniatures, deployed around hills, buildings, woods and other strategic points – is present. Delivering real time game play was our objective, and this is the challenge the IWGT presents to the player.

Can you think fast enough to counter that developing threat from cavalry on your flank, as the Old Guard advances on your weakened centre? Do you have the immediate response to the spells hurtling your way?

The tabletop no longer offers the timid commander the comfort of sedate play or the ability to ponder in perpetuity. Are you ready?



*Above: Wall art by Adam Illes sets the scene at our new gaming centre in Birmingham.*

*Below: Original art by J.P.Targete providing inspiration for our sculptors. Shown here; (below) Drisne Stoneaxe, leader of the Dwarfs; (left) Mangere, a demon king; and (right) Pocadyl, Bringer of Plague.*





# PAINTING GREEK HOPLITES

This month's free magazine frame is an Ancient elite cracker! Greek Hoplitēs, from our friends at Warlord Games, ready to fight in ranks and thrust their spears around the defence of their large *aspis* (shields).

COVER

MOUNT

FOCUS



Wi's James Griffiths is here with painting advice on this month's free frame. His focus is on one specific area - getting the most out of the rounded hoplite shields.

Your *aspis* is pretty much the frontage of your Hoplite unit and they deserve some love when you paint them. This article is here to help! I provide a simple way to paint visually impactful shields that is ideal for batch painting (and transferable to other units and their shields) before adding different types of detailing.

## ALL ABOUT THE ASPIS

The phalanx formation defined the hoplite and his way of war, but without the quality of his *aspis* it would have been far less effective. These concave shields were large - up to a metre in diameter - and were heavy to heft, made of thick wood with a bronze facing and leather lining.

Because of their shape, however, they could be supported on the shoulder despite their size and heft and, more importantly for the wielder's protection, their (at the time) revolutionary Argive grip created a system that supported the shield while stopping it from being moved aside, even after taking a heavy strike.

So, they're great on the battlefield, but the look of these elite units is massively boosted by the visually striking *aspis* too, and happily, the quality of the shields on your free Warlord Games frame is as excellent as the design of the ancient Greek originals. We don't get into it here, as it's a largely hidden detail, but the attention to detail on the inside is really over the top!



### A NOTE ON MY PAINTING APPROACH

As usual, I airbrush in some stages here. While this technique is recommended (and I hope that seeing the great effects will encourage some to adopt an airbrush into their kit) you can just as easily use a brush to create a similar effect.

Wetbrushing (like drybrushing, but with a more loaded brush) is a good way to get a similar base brown on your aspis, for example, and you can then apply graduated drybrushes of metallics on top of that.

Except where stated, all paints are from Games Workshop.

**TOP TIP** - It is strongly recommended that you paint your shields before adding them to the models - this sub-assembly work will mean that you can rush out a whole armoury's worth of aspis in a short amount of time. The easy way is to tack them to a baton of some kind - make sure you put them up the right way (check the arm position) or you'll end up with highlights on the underside!

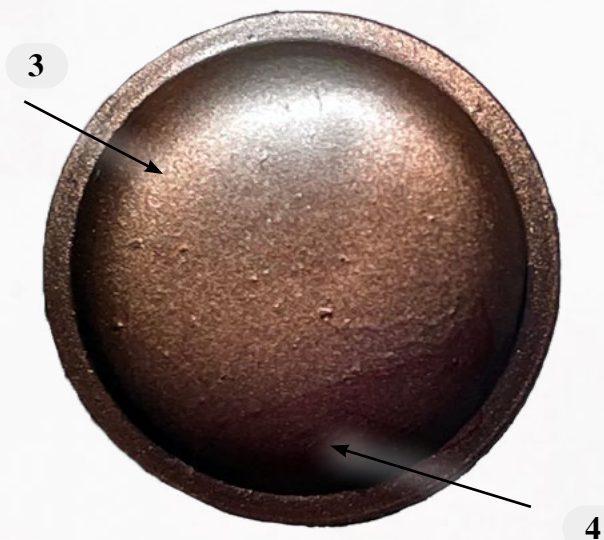
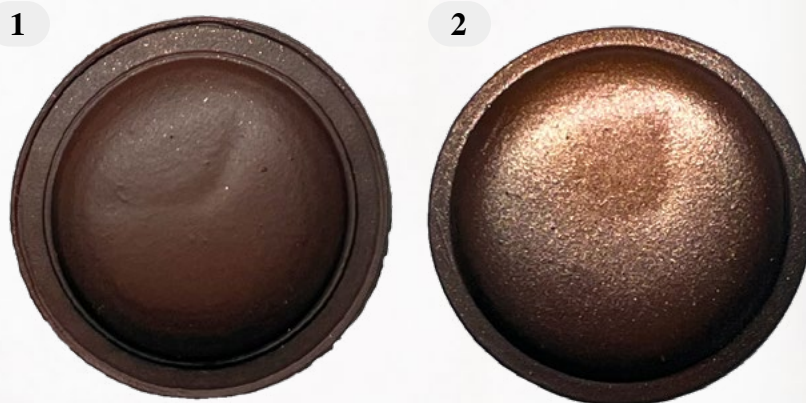
### PAINTING THE ASPIS

1) Over a black primer I apply Tuskgor Fur, mixed with a little Contrast Black Templar paint. This mix has a good consistency for quick, easy coverage that 'blends' over the black. I focus it on the areas at the top of the shield.

2) To get my tone of bronze I use Balthasar Gold - this paint has the right sort of balance for me and over the brown it gets warmer. As before, the focus is to apply a little more at the top than the underside to create realistic light.

3) To add a finishing 'pop' to the top I bring in some silver. I used the now out of production but still doing just fine Chainmail, but any crisp silver will do. I keep these highlights focused on the top, and apply them rather minimally - too much will kill the warmth of the metal we are going for.

4) On the underside of the aspis I apply Druchii Violet. This is a shade paint that will glaze tone on these areas. It may seem odd to bring it in here, but purple compliments gold perfectly and, used minimally, will add a nuance to the material that takes the model to the next level with minimal fuss.



**TOP TIP** - The colour under your metallics has an impact. Applying the same techniques above but skipping stage 1 (the brown) makes for a less rich, vibrant tone. The colour underneath brings some radiance through - you could experiment with greens (for a more autumnal look) or blues (to bring more coldness to the metals).



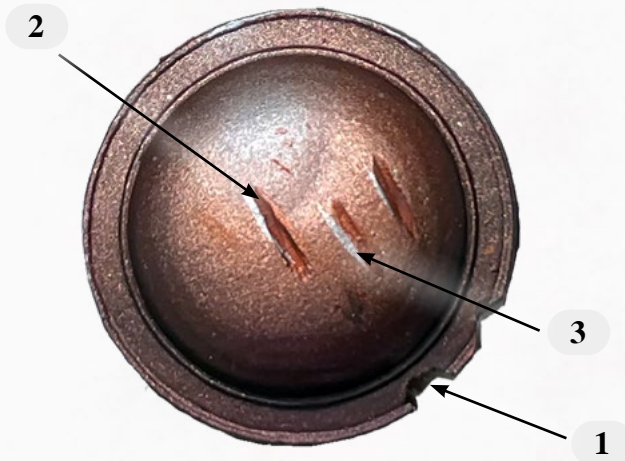


## DETAILING THE ASPIS

You can, of course, paint the centre of your aspis with colours as you see fit. Instead of looking at that (you've all painted colour, right?) I'll apply some other techniques to my aspis to bring the best out of them.

### DAMAGE

- 1) To show that the shield has taken a hammering I cut a little away from the edge and add some shallow, minimal gouges with a blade - note this is done before priming!
- 2) With the aspis painted I use Contrast Gore-Grunta Fur to accentuate the areas - just a flick of the brush tip is enough.
- 3) For the final illusion of depth, I make a stark, fine, silver highlight on the lower edge of the gouge. Be very restrained here.



### WEATHERING / DUST

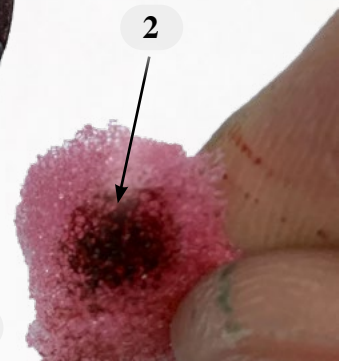
1) Included on the frame are fabric aprons that can be fixed to the underside of your Hoplite's aspis. I painted mine separately, to make life easier by allowing a clear distinction between parts - the rich metal of the shield and the starker white of this. It got a top coat of Grey Seer, followed by off-white highlights, over the same

Tuskgor Fur start as the shields got to create some harmony.

2) To make the material look weathered I tore a piece off a standard household sponge, lightly dipped it into Contrast Snakebite Leather, dabbed it off-model until only a small amount was left on the

sponge, then applied it to the material.

3) I finished the look with a little extra Contrast Snakebite Leather in the recesses. You can apply the exact same technique to the shields themselves - perhaps on the lower half, where dirt has been kicked up.



3

**TOP TIP** - Less is more! With any effects, be it damage, weathering, and certainly blood and gore application, show restraint. You are hinting at the wear and tear of battle - the hoplites haven't been fighting without resupply or a break in the action for months!

**TOP TIP** - Never apply a decal without using Microscale Industries, Inc.'s Micro Sol and Micro Set. Micro Sol will soften the decal, allowing it to wrap around even the most curved and troublesome of surfaces (I think back to attempts on Space Marine shoulder pads without this and weep). Micro Set fixes the decal in place, but beyond that it also seems to blend out the edges and make the transition between decal and model more invisible.





## BLOOD

1) Tamiya Clear Red is THE paint for blood effects. Take care when using this as it's far from a standard acrylic paint - do not use a good brush, you'll destroy it! Also, don't mix water in as it will ruin the paint consistency.

2) If you leave the paint in the lid it will gradually start to go sticky - when it does you can actually pull thin strands of blood off with a brush...

3) ... and you can then drag it across to make shiny, realistic trails of splatter.

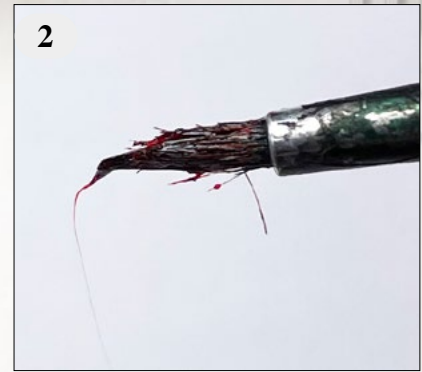
4). The finished result is striking, and the fine lines would be practically impossible to do with standard painting techniques.

**TOP TIP** - If you want a less fresh-looking blood you can age the Tamiya Clear Red by adding some Tamiya Clear Smoke. However, you can also add normal black ink. Be warned, this will change the Tamiya Clear's consistency completely, but will instantly cause the paint to go claggy and look more like the leftover gunk that has started to coagulate and tarnish. Great for 'evil' fantasy figures.

1



2



3



4



## DECALS

1) Not included as a freebie, but available in Warlord's hoplites set and from other manufacturers, there are many great sheets of Greek decals available. Cut your chosen decal out as closely as you can to its edges. Instead of putting it in water just place it on a damp sponge.

2) Apply Micro Set to the surface (if you don't varnish the area beforehand be very cautious - it can break down the paint beneath) with as soft a brush as possible.

3) Get the decal in place on the shield, then tease it from its backing with tweezers and the same soft brush. Pull away from the backing - never push as you'll just crumple the decal!

4) Once in place, apply a little Micro Sol to your brush and dab down the decal so it smooths out.

5) Once dried out, with that same soft brush, change to Micro Set and apply it to fix the decal in place and make the edges less apparent.

1



2



3



4



5



**TOP TIP** - Get your decals applied before you fix the fabric apron over the top. Imagine the nightmare of having to trim this Bubo-esque decal to fit around the irregular shape created at the base.





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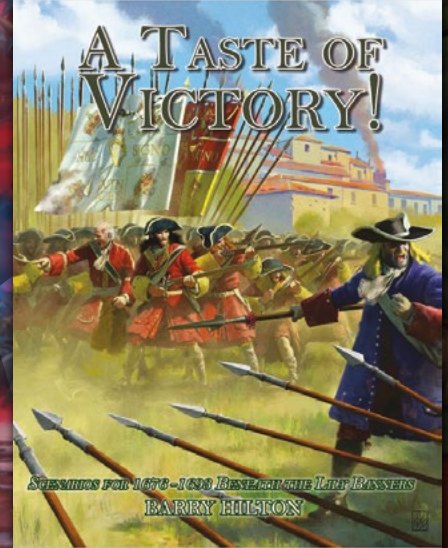
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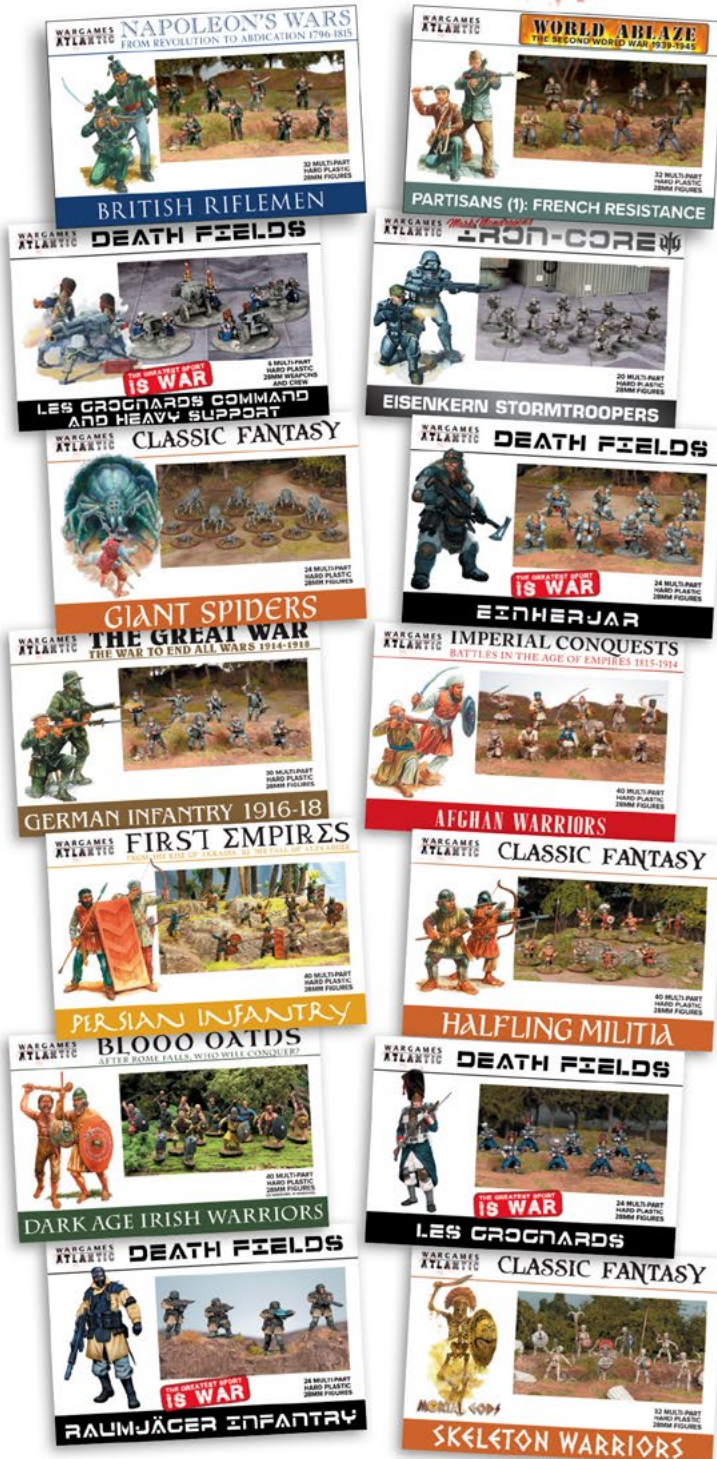
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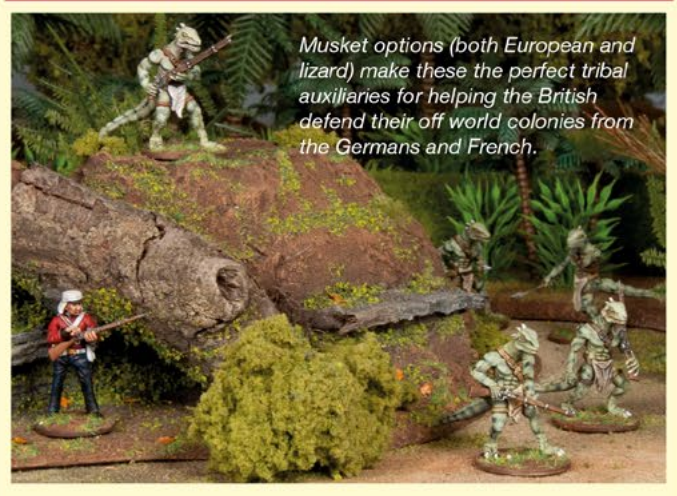


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