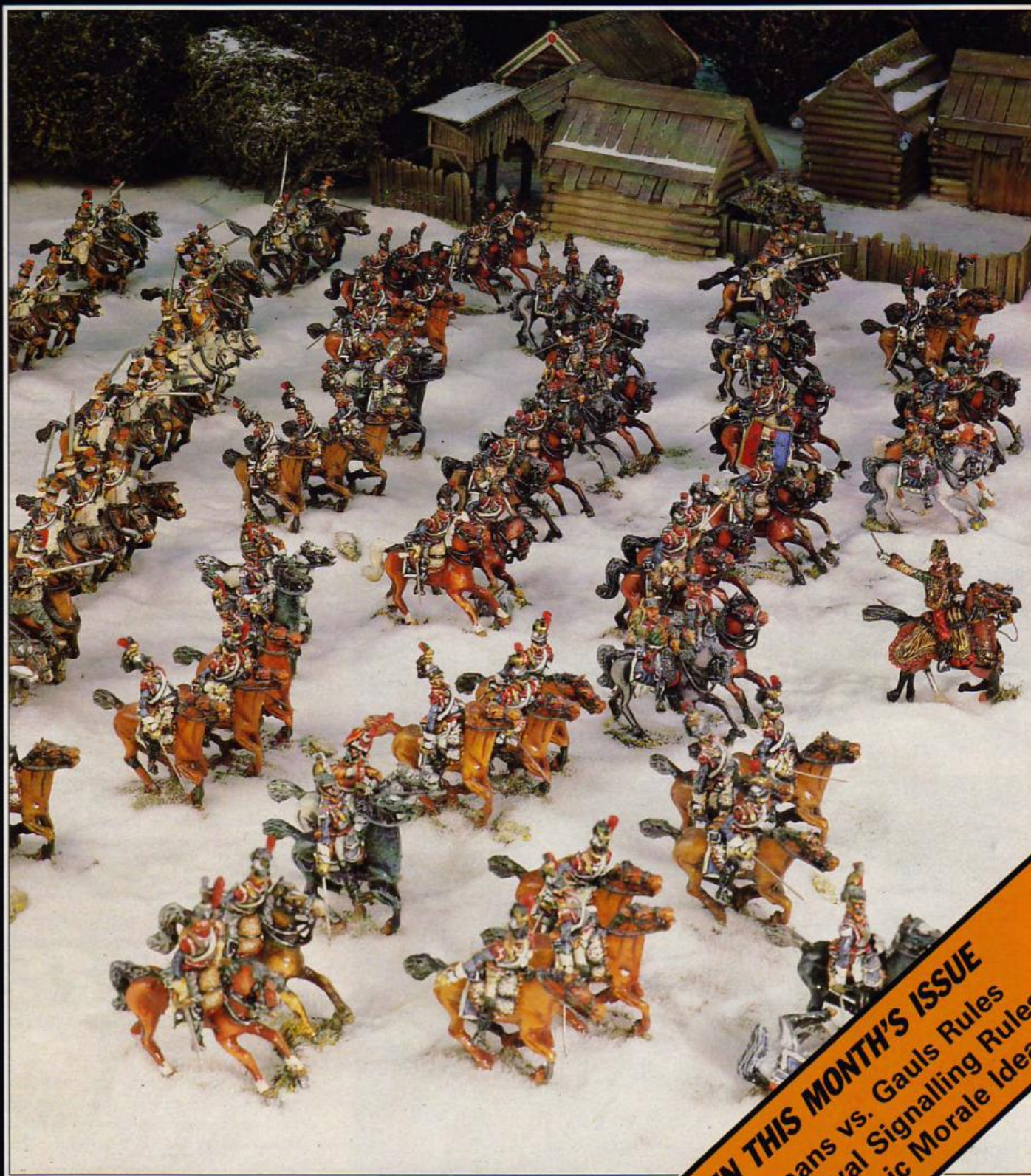


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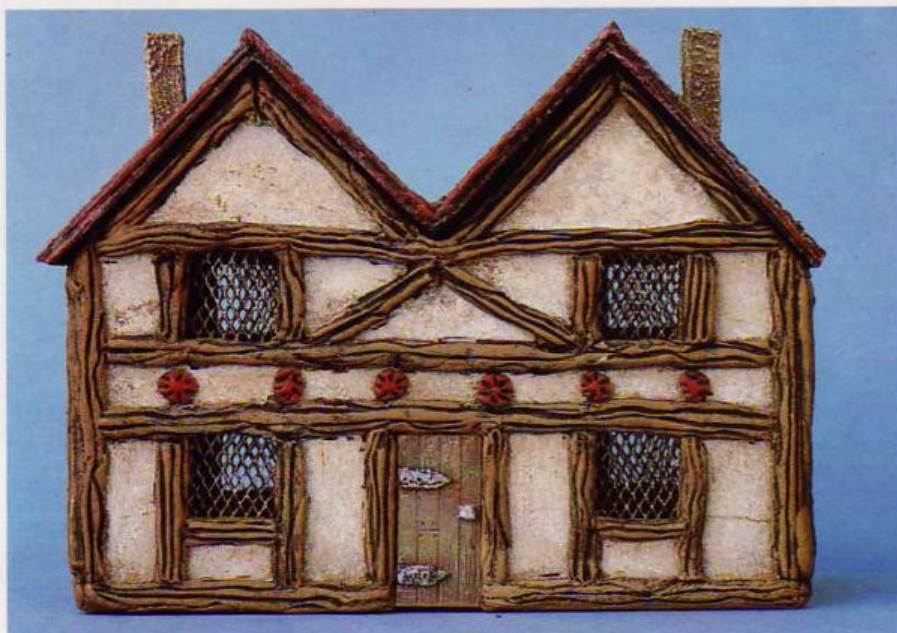


IN THIS MONTH'S ISSUE
Romans vs. Gauls Rules
C.18 Naval Signalling Rules
Napoleonic Morale Ideas

Number 2 October 1987

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PICTURE REVIEWS



This month's Picture Reviews (for those who don't have time to read a thousand words) turn the spot light (top left) on the painting of Richard Lowles of **Brothers in Arms**, a professional figure painter of obvious talent whose advert may be found elsewhere in this issue. The recipients of the paint job are some of the 25mm Sedgemoor figures from the **Dixon Miniatures** stable, designed by the talented Mark Copplestone.

The cottage at left is scratch-built in 15mm by **Hales Models**. The talented trio from Skelmersdale are currently the hottest property in one-off wargames real estate. Roof lifts off for those who like to put troops inside, but – and I've had words with them about this! – the door doesn't open.

The **Essex Miniatures** Knight above is painted by **Bill Brewer**, whose **Rye Stamp & Hobby Shop** closes down at the end of this month. As stated in our first issue, Bill is to take up his brush full time. Obviously if you've got some heraldic painting in mind you'd have to go a long way to find better at a reasonable price. Bill isn't cheap, but he does give value for money.

The Jacobite Highlanders opposite are from **Front Rank Figures**. Like the Confederates shown last month these were painted (– and based –) by Chris Leason whose work is available through **Games People Play**.

More PRs next month, including stuff from two firms new to the hobby this year – so don't miss issue 3 of *Wargames Illustrated*, published Thursday, 22nd October.

Opening Shot

It's too soon to have an overall picture of how our first issue was received. Early indications are that it's gone down fairly well. One shop, that stocks 36 copies of my old magazine, took 100 copies of the new one and sold them all within a week. (The benefits of being in Central London!) Some advertisers have also reported a good early response. "It's like there's never been a wargames magazine before!" was perhaps the most ecstatic comment. (Thank you, Military Miniatures - nice to see two "country boys" doing so well!) Peter Gilder tells me he virtually filled all the places in the five Wargames Holiday Centre weekends he advertised within a week of publication - so if you're interested and haven't booked yet, better get in quick. One painting service have had to cut down their ad space in issue three: the response generated by their first ad is enough to keep them going!

Response from readers is also beginning to filter in. Peter Gritton's system for 'Wargaming Night Actions' set in the Russo-Japanese War, 1904-05, has already been transferred to a tabletop in Cumbria for a Vietnam game, and a Midlands tabletop for a Marlburian 'foggy dawn' attack by the French on the Anglo-Dutch lines. Andy Callan's rules for the A.W.I. happily coincided with the visit to this country of a large contingent of American A.W.I. re-enactors, who eagerly snapped up over 100 magazines from our agent at their H.Q.

Articles are beginning to come in steadily. All very welcome, please keep them coming. Remember to stress the wargaming aspect, not just the 'potted history'!

In this issue we have a couple of sets of rules: by Andy Grainger for Romans versus Gauls (or similar "Barbarians"), aimed at 6mm scale, but can be used with 15mm; and Eighteenth Century Naval rules by Andy Callan. If you don't want to adopt the latter in their entirety, you can graft the signalling rules onto any set of existing Napoleonic/Eighteenth Century naval rules without too much difficulty.

Anyone who tries any rules published in *Wargames Illustrated* and feels inspired to write a 'battle report' should go ahead and send it in - but, keep to a minimum those inevitable handmaidens of victory and defeat, the self-glorification and the wailing and gnashing of teeth, and emphasise the following: which parts of the rules worked well; which didn't; any amendments or additions you made because of either dissatisfaction with some aspect of the original rules or to cater for any peculiarity in the scenario you used.

Finally, this issue should have been back to our basic 52 page format, but since advertisers are being very supportive we've got 56 pages, and I've put in a few more colour photos because I know some of you like them. Keep up your support directly to the magazine and to our advertisers and you should reap the benefit!

*NB Issue 3 will be published on the third Thursday in October and will include rules for a WWII skirmish game; an ultra-modern scenario; and rules for Highland Scots rebellions.

D.M.

Front cover: French cuirassiers charging across the Russian snow. *Wargames Holiday Centre Napoleonic action.*

Back cover: More Napoleonic, at opposite ends of the scale. Top are Heroics & Ros 6mm from the collection of Peter Dennis. This was a multi-player game with five corps involved, French vs. Austrians, played on successive Friday nights in Peter's wargames room. Below, from the collection of Dave Thomas, some Connoisseur Napoleonic. The gate and walls in the background are from Hovels.

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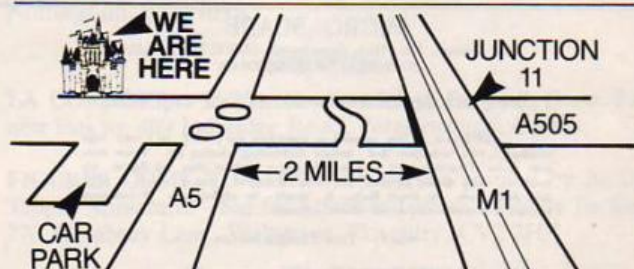
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No time to write fresh copy this month as I've been acting as batman, A.D.C., & Guard of Honour to nigh 700 American War of Independence re-enactment fanatics, and all this at my age – when I should be taking things a little easier. In fact it's my birthday today, but I've reached an age where that's better kept secret. So, we'll just have to repeat our list of some SUPERUNITS (20:1) and BATTALION PACKS (50/60:1) – and don't forget our complete catalogue at £2.50 post paid (UK and BFPO).

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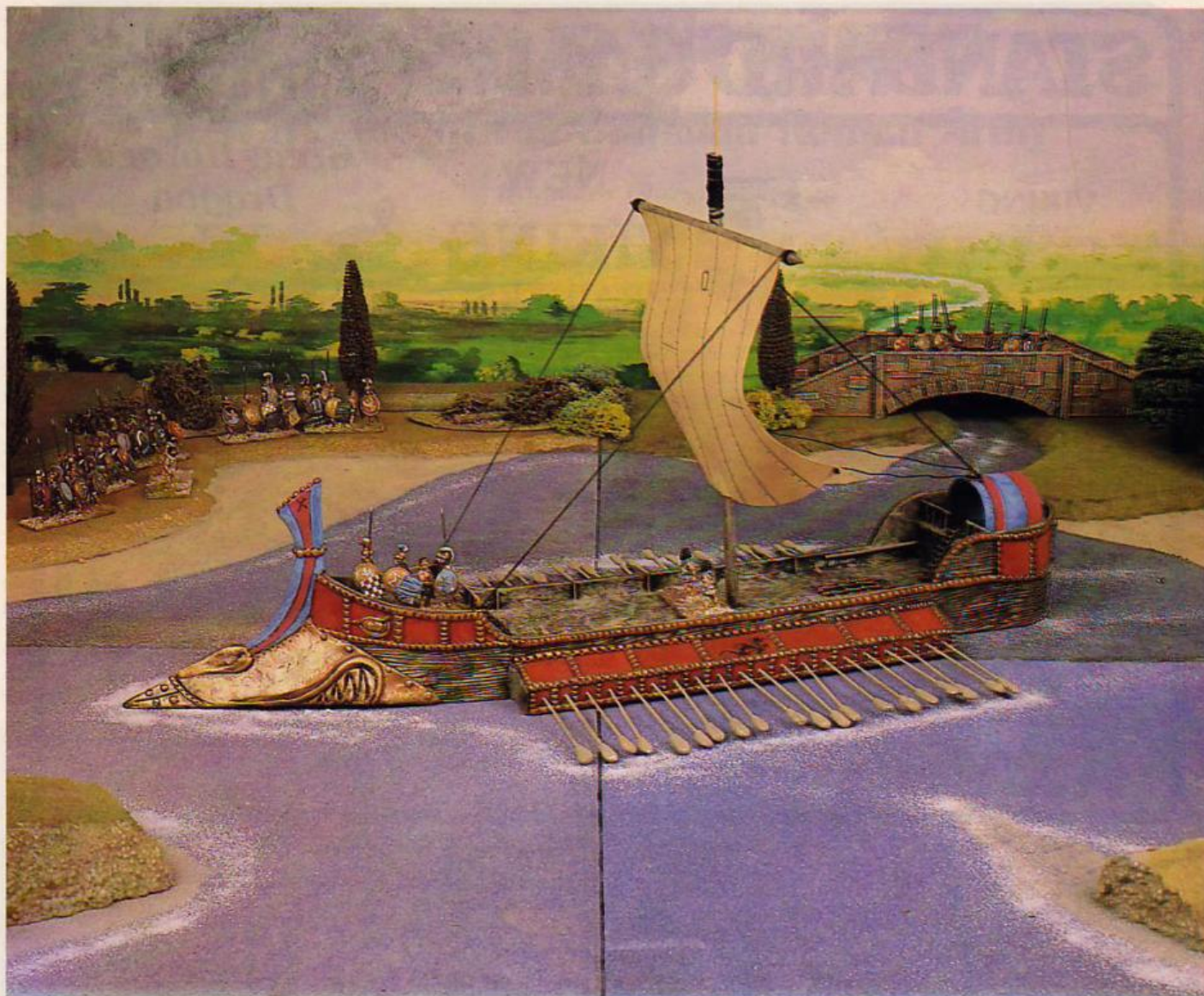
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An ancient galley, conceived by Hales Models, who are also responsible for the bridge in the background. The beautiful figures are Essex 25mm., painted by Vista Enterprises for Mike Roberts of the South London Warlords. Terrain is from Games Innovation – now marketed by Paul & Teresa Bailey. Adverts from all these enterprising firms may be found elsewhere in this journal. The salt sprinkled around the sweeps to represent spume is from Grandways supermarket (– who did not have the foresight to advertise herein).

CARAVELS, COGS AND CARRACKS!

by Ian Hales of Hales Models

A couple of years ago I had planned a campaign based upon the Greek and Persian War of 480 BC and this involved the use of naval as well as land forces. The problem was that there were no suitable ship models available for wargames purposes from commercial kit manufacturers (i.e. the decks being too cluttered and the models in general being too narrow for figure bases). A decision had to be made: either to remove the sea-borne operations from the campaign, or to build my own ships, so I decided to have a go. At this point things became a bit difficult as information on ancient warships is scanty (unfortunately *Warfleets of Antiquity* has been out of print for many years). Nevertheless I managed to obtain enough information from various books and magazines, the most helpful being *Warfare in the Classical World* by John Warry. This book contains useful cross-section diagrams as well as plan and side views of Greek and Roman galleys. My first ship models looked pretty, but they were too small for what I wanted, so the fleet was built again and after a couple of attempts I achieved the result I was looking for, and that's how it all began.

1986 saw the launch of Hales Models and at several wargaming events our models created quite a lot of interest, especially the

ships. As far as I am aware, we are the only firm to produce custom-built ship models specifically for the wargamer in 15/25mm scales and enquiries have been varied, ranging from Greek galleys to Nile paddle steamers.

Why use ships in wargames? The extra dimension of water is a challenge in itself and can be a source of many varied and interesting scenarios, such as a Viking raid on a Saxon village, or the Persian invasion fleet at Marathon or even a Renaissance Galeasse bombarding an Italian port! Ships can be used in campaigns to carry troops or supplies, or as floating artillery platforms, or for small scale skirmishes such as pirate raids or fantasy adventures. The possibilities are endless, all it requires is a bit of imagination.

Construction of Ships

When making models, whether it be ships, buildings, fortifications or whatever, it must be remembered that a balance has to be achieved between realism and practicality for wargames, so although a museum display model would be nice, it wouldn't be very useful to us in a wargame. But with careful thought and

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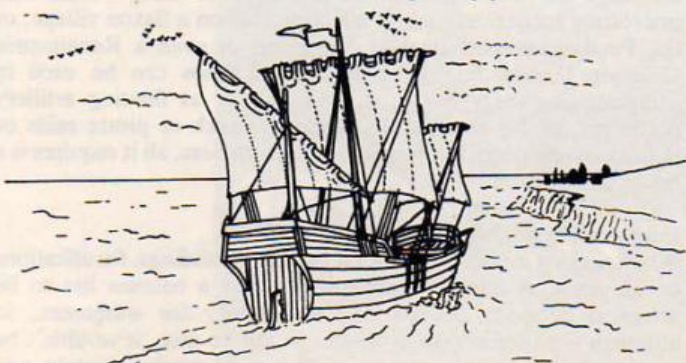


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planning a satisfactory result can be arrived at. The materials I use are plywood, cardboard, milliput and dowel rod, which are all easily obtained from any model, hobby or art shop. The size of the ship is determined and then the basic shape is cut out from plywood, this forms the main deck, if the ship has a poop deck and foc'sle deck then these are built up from card. The hull sides are also of card and these are glued into place. (I usually use gummed paper to hold the sides onto the deck when fixing the hull.) After the hull and decks are completed I cover the whole area with milliput which is engraved with a cocktail stick to represent planking and woodgrain. You can use card strips for planks, which is effective but not as realistic as using milliput. However, it has the advantage of being less messy to use and doesn't have to dry. Other details such as doors and hatches are added at this stage.

When everything is dry I paint the entire model black, then I brush with natural wood colours and lighter browns until the final dry brushing with mast oak or a similar buff colour which really brings out the woodgrain effect in the milliput. Not all ships are plain brown though, and many can have colourful embellishments such as shields on each side of a Viking longship or medieval cog, or coloured panels on a Greek trireme, even sails can have motifs emblazoned on them, which all add to the colour and spectacle. The next stage is fitting masts, yards and sails. These are of many shades and sizes but are generally square, rectangular or of lateen type. I usually model ships with sails billowing, simply because I think it



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looks better, but it is just as easy to have them furled. Sails are made from paper, painted in an off-white, unbleached linen colour, with folds and creases also painted on corners to add to the realism. Milliput is used for furled sails. These are then fixed to masts made from dowel rod, which will vary in thickness depending on whether the ship is 15mm or 25mm scale and stand about 6" or 7" tall bearing in mind that the masts will be sunk into decks for about 1" of their length. Rigging can be added if desired but it does tend to obstruct movement of figures on board. Personally I tend to put just enough on to represent it.

Some ships, such as galleys, used oars as well as sails and these I make from cocktail sticks for 25mm or from micro-rod for 15mm models with milliput shaped and moulded at the ends. Greek and Roman types also included rams on the bow (the front bit!) and these are constructed from a combination of card and milliput. Finally flags can be added for that extra bit of colour.

Ship models are a challenge to build, but with time and patience they are well worth the effort. I hope that this short article may have been of some interest and that it may have inspired some of you landlubbers out there to try using water in wargames and see what a difference it makes!

"IT'S DOWN TO THE TRIARII!"

A Wargame of the Camillan Roman Army

by Andrew Grainger

Hastati, Principes, Triarii. Many readers will be familiar with these terms which describe the different types of soldier who made up the Roman battle formation invented by Camillus and employed primarily during the Punic Wars. Unfortunately it has always seemed to me that the linear *melées* which they fought make rather tedious wargames. Until I saw the colourful tactical diagrams and illustrations of the troops in the "coffee table" books by Peter Connolly (2) and John Warry (3). It seemed that these apparently crude slogging matches could be quite tense as commanders tried to pace their armies like boxing coaches, judging the right moment to commit their respective lines of troops. They would be concerned that the units would perform their battledrills correctly, not allowing the enemy to catch them off balance as they did so. At the same time the somewhat idiosyncratic system of higher command practised by the Romans, whereby different consuls could take charge on alternate days, might, I thought, make a pleasant change from games about Caesar or Trajan.

Camillus' Battle-Drill (See Diagram One)

Before looking at the nature and role of the Consuls who commanded the Roman armies let's have a look at the battledrills of the Legions

ascribed to a leader called Camillus who lives during the fourth century BC. The Greek historian Polybius (1) gives a very comprehensive description of the Roman Army and its drills at this time, while fully illustrated descriptions of the Roman tactics are to be found in both Connolly and Warry.

Essentially Camillus wanted to design a tactical system which was more flexible than the old phalanx. He achieved this by forming the Legion into three lines according to the strength and equipment of the soldiers; each line being divided into ten company-sized groups known as *maniples* (lit: handfuls) and deployed in a checkerboard or *quincunx* formation. In this way the lines could move through each other as they became tired or disordered, thus presenting the enemy with a constant front of fresh troops.

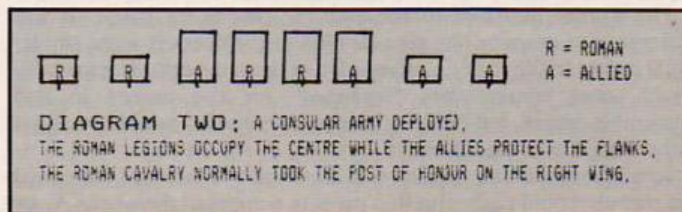
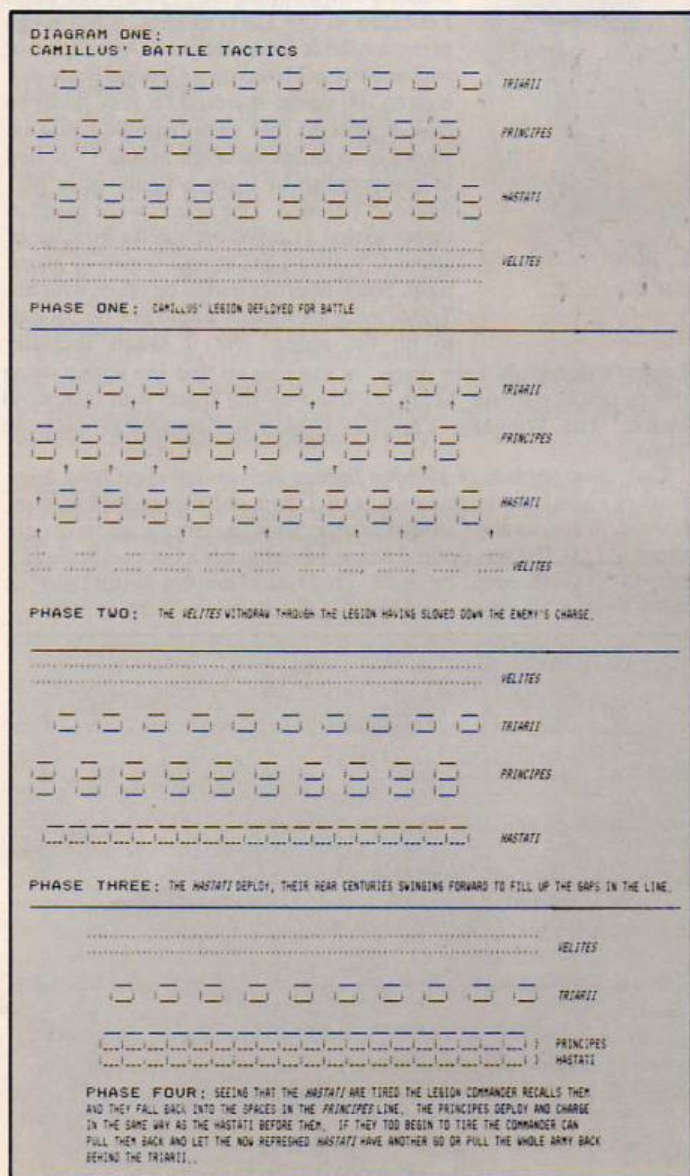
In front of the heavy legionaries were the *Velites*, skirmishers armed with light javelins whose aim was to disrupt and slow down the enemy's initial attack. The first line of legionaries was composed of young men known as *Hastati*. They were armed with two heavy javelins (*pila*), a sword and a large shield. Behind them stood the *Principes*, older men but equipped in the same way. At the rear were the *Triarii*, the best armoured and most experienced soldiers armed with long spears who acted as a last ditch defence if things were going badly. If the *Triarii* were called upon it was a sign of desperation. The Romans had a saying, "*inde rem ad triarios redisse*" which might be loosely translated as "It's down to the *Triarii* now!"

Each *maniple* was composed of two centuries of 60 men in the *Hastati* and *Principes*, and 30 men in the *Triarii*. This gave the Legion 1200 *Hastati*, 1200 *Principes* and 600 *Triarii* plus 1200 *Velites*. Normally the two centuries deployed behind each other, thus allowing movement through the lines, but when the order to join battle was given the rear centuries swung forward in line with their comrades and closed off the gaps. If the *Hastati* got into trouble then the same procedure would be followed but in reverse. The rear centuries would once more withdraw behind the front ones and the complete *maniple* would move back through the *Principes* who would then close up as the *Hastati* had done. This movement must have required impeccable timing. One can imagine the tribunes and centurions watching for a lull in the battle and giving their trumpeters the order to give the appropriate call. There must have been occasions when the legionaries would have had to create the lull themselves with a last-minute counter-attack or shower of *pila* at which time the courage of the troops and the skill of their centurions would have been at a premium. The whole process must inevitably have been messier than shown in the neat diagrams, particularly when one remembers that the Legion was commanded by a group of six tribunes!

It should be noted that a similar system to relieve the ranks of fighting men was employed inside each *maniple*, and the cavalry provided by each Legion also deployed in their own checkerboard formation on the flank of the army.

The Tactics of the Army (see Diagram Two)

A typical consular army consisted of two Roman and two Allied Legions. All the Legions seem to have been organised, and fought, along broadly similar lines although Allied Legions had fewer *Velites* than Roman and up to three times as many cavalry. This would give a total of 600 Roman and up to 1800 Allied cavalry in the Army. It should be noted that the best third of the allied cavalry and the best fifth of the allied infantry (i.e. about 500 cavalry and 3000 infantry)





were selected to form a picked force known as the *extraordinarii*. This force was used as the advance guard, a covering force or for special tasks.

After such a complex system of legionary tactics it is perhaps surprising to find that the tactics of the Army could not have been less sophisticated. The two Roman Legions were simply formed up next to each other in the centre with the two Allied Legions on their flanks and the combined cavalry on the wings. They then launched a massive attack at the enemy centre or, if outnumbered, conducted a dogged defence. Hannibal, in particular, demonstrated that these tactics were too stereotyped and unimaginative.

The Consul

It was clear that the interest in this period for the Roman player would not be in the execution of daring manoeuvres but in the monitoring of his Army's performance in conducting hard-fought but relatively straightforward operations. The Roman Consul must have watched his Legions and their commanders tensely as they carried out their battle-drills. Roman Legions were commanded by a group of six tribunes while the Allied Legions were commanded by Roman prefects. These arrangements must surely have led to a good deal of friction and have affected the fighting ability of the Legions.

The Consul also had to consider the omens for battle. It was customary to examine the entrails of goats or conduct some similar ritual before battle to divine some idea of the prospects of victory. No doubt some commanders "arranged" for the augurs to find favourable omens, but "fibbing" could have carried its own penalties if the troops ever found out!

Sometimes consular armies were combined. When this happened the consuls would each take it in turns to command the whole Army

on alternate days. More friction! Tactically the combined armies would group all the Roman Legions in the centre, flanked by the Allied Legions and with the cavalry on the wings.

The Enemy

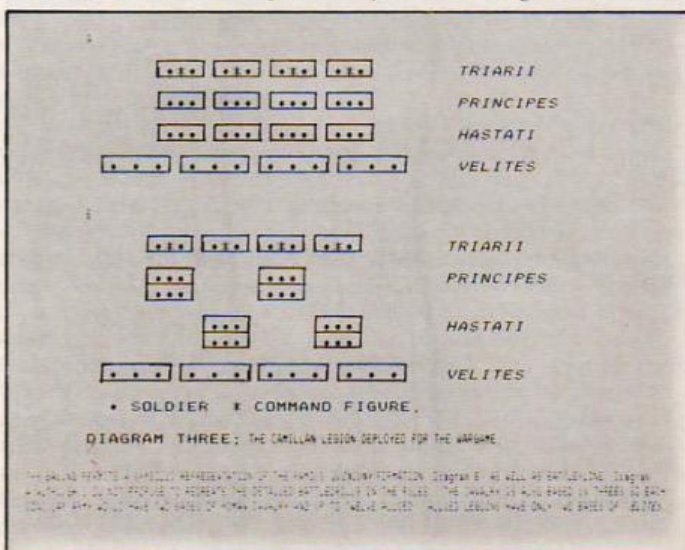
Camillus' system was used for about 200 years (from about 300 to 100 BC) before it was replaced under Marius and Sulla. During that time the Romans fought many enemies. The period is dominated by the great struggle against the Carthaginians, but wars took place with barbarian Celtic and German tribes, the Macedonians and the Numidians. These enemies all had very different military and social characteristics. Rather than trying to design a set of rules to accommodate all of these armies straightaway I decided to start off with a set of rules which would allow me to pit Camillus' Legions against the Celtic tribes. Because the tribes were made up of disparate clans which would not necessarily operate in a co-ordinated way they could be dealt with by a series of die rolls. Later on I could develop a two player game to deal with the more sophisticated opponents.

Figures and Scales

In order to represent an Army of eight Legions with a battlefront of nearly two miles I decided to use 1:300 models, a full range being available from Heroics. After a bit of trial and error I fixed on a Ground Scale of 1 inch to 100 yards. It would be very fiddly to base figures so that each maniple could be shown in its various configurations. I decided to compromise by using a figure scale of 1 figure to 100 men. The figures were based in threes so that a Legion occupied a frontage of about 2 inches (200 yards) which is about right. Some liberties had to be taken with the *Triarii* since six figures would not be enough to fill the space. But it seems that the

Legion's standards were placed at the rear so that the withdrawing troops could rally on them so I filled up the space with command figures. The Wargame Camillus Legion is depicted in Diagram Three.

Only nine packets of Heroics figures are needed even for a large army of eight legions, one packet of *Triarii* and two each of *Velites*, *Hastati*, *Principes* and Citizen Cavalry. Such an Army would cost only about £11.00. If it was desired to use more figures a Ground Scale of 1 inch to 50 yards could be used. This would involve about twice as many figures, or more if greater depth was to be given to units.



Artwork by
Gabriel Mykaj

THE RULES

The Aim of "It's Down to the Triarii" is to produce a fairly short but tense and interesting game for players at Army Commander level.

To introduce and maintain a strong element of tension I decided that it was important for the game to use an umpire. For my test games he also handled the Celtic opponent but his main function is to operate the rules and keep track of the real status of the Roman Legions. The display of figures on the table will give the Roman Consul a general idea of what is going on but to get more information he will have to travel about the battlefield. Generally speaking the closer he gets to the front line the more information he will get but the less the influence he will have on the wider battle.

SETTING UP THE GAME

Sequence

To Start Game:

- Roll up Roman Army
- Roll up Celtic Army
- Write Plans
- Deploy Armies
- Establish Omens & Morale
- Dice for Barbarian Orders

The Roman Army

Sufficient models will be needed for a Consular Army of four Legions, two Roman and two Allied. Roll 1d6 for the number of bases of allied cavalry. Then dice for the Quality of each Legion;

Roman: 1,2 Poor; 3, 4, 5 Average; 6 elite.
Allied: 1, 2, 3 Poor; 4, 5 Average; 6 elite.

If more than one consular army is to be used there should be one player per Army. They should then dice to see who commands the whole army. The senior will then draw up the plan and give orders to the Legions, the other will command the Cavalry, placing his personal figure with the Roman Cavalry.

Each Legion has 10 Fatigue Points which are reduced during the Combat Phase as its fatigue increases. Fatigue is also shown on a Status Card held by the Umpire:

LEGION	QUALITY	Elite	Average	Poor
10 9 8 7 6 5 4 3 2 1				0
Hastati	Principes	Triarii	Exhausted	
CURRENT ORDERS				

Legions which continue fighting after they are exhausted will break.

Neighbouring Legions throw 1d6 to see if they join the rout: Poor 1 or 2, Average 1, elite never break.

Once half of the Legions have broken the remainder break automatically. Once broken, Legions cannot be rallied.

Legions can recover Fatigue Points by Resting and by Inspiration.

Units, whether Roman maniples or Barbarian Groups, are removed from the table if they are attacked when exhausted.

2) The Celtic Army

It is necessary to "roll-up" a barbarian army formed of groups of about 5 figures. Several groups, e.g. perhaps 8, 10, 12 or 15 figures may be mounted on one base in an irregular pattern.

The Army has a Tribal Leader and Baggage Train.

Roll 2d6 for the numbers of tribal bodyguards.



Roll 2d6 for the number of tribal chiefs (clanleaders).
Roll 2d6 for each chief to get the number of groups they control.
Roll 1d6 for each chief to get the number of skirmisher groups.
Roll 1d6 to get the number of light cavalry groups for the tribe.
Roll 1d6 to get the number of heavy cavalry groups for the tribe.

A Clan might therefore consist of anything between 2 groups (1000 warriors) and 12 groups (6000 warriors). The Umpire must keep track of its activities on a Status Card:

CLAN	CURRENT ORDER
10 9 8 7 6 5 4 3 2 1	
FRESH...	TIED... 'will not attack'
	DEMORALISED... 'broken'

The numbered track represents Fatigue Points (FPs). Each group represents one FP so that a Clan of 8 Groups would commence the game at 8 on the track. The Combat System depicts losses in FPs so as the battle goes on the track will move down towards 0. All Barbarian Clans start the Game fresh. Only when they are Fresh can they attack and they always lose 1 Fatigue Point (FP) per Move in Combat, 2 if they are defeated. When all the FPs are used up the Clan is regarded as Tired and will no longer attack but only defend. Further losses will cause it to become Demoralised and break. When a Clan breaks, its neighbours must dice to remain on the field: roll 1d6 to equal or beat the number of FPs lost so far. The Tribal Leader may visit a Clan during the Turn and inspire it - he gives it back 1 FP but this FP must be used in the current Turn to launch an attack.

3) Deployment

The two Commanders draw up their deployment and plan on paper and then both armies are deployed on the table; normally in a simple battleline. The next step is to establish the Omens (see Section 4) and then try to gauge the temper of the Army. By now the Umpire will have thrown a morale dice for each Legion to see how it is going to perform on the day:

- 1 = Quality falls one level
- 2-5 = No Change
- 6 = Quality rises one level.

Once deployed the consul may visit his Legions and address them. It takes one Turn to address each Legion. The speech may have the effect of inspiring the listeners; roll 1d6, 1, 2, No effect; 3, 4, +1 FP; 5 +2 FPs and 6 it actually recovers any fall in morale it may have suffered during the umpire die roll. The umpire should convey to the Player some idea of the morale of the troops and their reaction to his speech, but in suitably guarded terms.

4) Omens

At the start of the game the Roman Player will throw 1d6 to establish the Omens. There is an equal chance of Bad, Reasonable or Favourable omens, each reflected by a different Combat Results Table (CRT). The Player must then choose whether to divulge the true result of the Omens to his Army. If he owns up, perhaps to an unpleasant truth, then Army morale will remain unchanged although he will have to use the appropriate CRT.

If he chooses to pull the wool over his soldiers's eyes he can use a more favourable CRT but Army Morale may suffer if unexpected defeats occur.

Normal Army morale: Whole Army becomes demoralised when 3 Legions rout and must withdraw to camp.

Deduct 1 Legion for each level of fibbing.
e.g. Bad Omens but player selects Reasonable CRT: means whole Army is demoralised when 25% of the Legions rout, Bad Omens but Favourable CRT chosen: means whole Army is demoralised when any one Legion routs.

5) Orders

The Roman Commander can issue stylised Orders to each Legion once his battleline has been deployed. They are: Move, Deploy, Charge, Rest.

Barbarian Orders are random and diced for by the umpire at the start of the game.

Roll 1d6 for each Chieftain:

- 1, he waits 1d6 turns then throw again
- 2-4, he attacks straight forward
- 5-6, he moves to the nearest flank.

or: Throw 1d6 as above but for the whole Tribe.

PLAYING THE GAME

Turn Sequence:

- a) Command Phase, i.e. Commander chooses to either:
 - (i) stay at tent or, (ii) visit Legion, (iii) go into front rank.
- b) Move Troops
- c) Combat
- d) Adjustments, etc.

6) Roman Player Actions

The Roman Commander has a different perspective and has different capabilities depending on where he chooses to place himself during the Command Phase at the start of the Turn. He can either:

- a) Remain at his Tent
- b) Go to a particular Legion Commander
- c) Place himself in the front rank

a) From his Tent the Player should have a reasonable view of the whole battlefield, subject to visibility and obstructions and will be able to write orders to his Legions which are delivered by courier in the usual way. He can also give up to **two** pre-prepared orders by means of his personal standard.

b) By placing himself with a particular Legion Commander the Player can inspire that Legion (which is reflected by increasing its FPs) and he will receive more detail of the enemy facing it. He will be told which of the three battlelines has been committed according to

the Status Card but not the precise number of FPs left. Although he will still be able to see something of the activities of neighbouring Legions he will not be able to influence them.

c) Fighting in the Front Rank is attended by a degree of personal risk but improves the Legion's Combat power and gives him a picture of the enemy facing the Legion, including an indication of its Status. While in the front rank the player loses knowledge of, and the ability to influence the battle. Indeed, the umpire should ask the Player how many moves he intends to stay in the front rank, calculate the appropriate number of Turns of combat and only when he leaves the front rank should he go back to the action elsewhere.

7) Movement

Movement is either Tactical or Non-tactical (in yards per move)

	Tactical	Non-Tactical
Roman Legions	200	1000
Barbarian Clans	300	1000
Skirmishers (both sides)	300	1000
Cavalry (both sides)	400	2000
Commanders	400	2000
Pack Mules	200	1000
Baggage Carts	-	1000
BAD TERRAIN	use discretion, reduce by about 50%	

Tactical is movement made when units are deployed in battle formation.

Non-tactical Movement represents movement in march column.

It takes half a move for a Roman Legion to deploy.

It takes as many moves for a Clan to deploy as it has groups, less 1d6.

It takes no time for Skirmishers to deploy.

A Charge is simply a Tactical Move ending in combat.

A wheel, pivoting on the standard, is permitted in Tactical Movement at a cost of half a move.

Units can alter direction without hindrance during Non-tactical movement.

Barbarian movements should be subject to unpredictability.

8) Combat

Combat is between Legions and Clans on the Combat Results Table (CRT) below. Losses are in terms of "Fatigue Points" (see Status). Select CRT according to Omens and player choice:

Score	Bad	Reasonable	Favourable
1	R3 B1	R2 B1	R2 B1
2	R2 B1	R2 B1	R1 B1
3	R2 B1	R1 B1	R1 B1
4	R1 B1	R1 B1	R0 B2
5	R1 B1	R0 B2	R0 B2
6	R0 B2	R0 B2	R0 B2

Modifiers: General/Tribal Leader in front rank +1, Legion/Clan elite/poor +1/-1, higher ground +1, disorder, flank or surprise -1, poor terrain -1.

If the General/Tribal Leader is in the front rank of a unit a roll of 1 indicates the possibility of injury:

Roll 1d6: 1,2 - a close shave!

3,4 - wounded & taken to rear for 1d6 moves

5 - killed

6 - captured

9) Results

Units attacked in Non-Tactical mode take double losses.

Exhausted units take losses in the form of groups permanently removed.

Units which lose **more** FPs than their opponent are *disordered* and fall back 100 yards. They cannot attack next turn.

Roman Legions can recover Fatigue Points during Rest (1 Point per Hour) and through Inspiration. To benefit from a Rest the Legion must be withdrawn from Combat and given a Rest order for a minimum of 3 turns.

As can be seen from the CRT Barbarian Clans always lose 1 Fatigue Point per Move in Combat, or 2 if they are defeated. When all the FPs are used up the Clan will only defend unless personally led into an attack by the Tribal Leader.

Example of Combat

In this example a Clan of 8 Groups (4000) warriors has just moved into contact with a Roman Legion of Poor Quality. The Roman Player is at his tent so will only get a vague impression of how the battle is going. He rolled "Bad Omens" at the start of the Game but decided to tell the troops that they were "reasonable" and so the CRT headed REASONABLE will be used.

Neither Legion nor Clan has yet been in action but the Roman Player made an effective speech after the deployment so the Legion begins the Battle with 11 FPs; the Clan starts at 8.

The GM rolls the dice (1d6) to adjudicate the Combat and it comes up 2 (-1 for a Poor Legion = 1) so the Romans lost 2 FPs (down to 9) and the barbarians are down to 7. Because the Romans lost more FPs than the Gauls they are treated as *Disordered* (see Section 9).

The Feedback to the Player might be something like "You can see the barbarians crunch into IV Legion which has recoiled from the shock and is being followed up by the enemy".

Next Turn the Player decides to visit the Legion and on arrival could be told that "fighting was fierce but the *Hastati* were still hanging on".

The GM rolls the dice again and it comes up 5 (-1 for a Poor Legion and -1 for *Disordered* = 3). Because the Player is with the Legion the Romans gain 1 FP through Inspiration (see Section 11) and so at the end of the Turn the Romans are still at 9 and the Gauls have dropped to 6. The barbarians become *disordered* since this Turn they lost more FPs.

The feedback might be "Your arrival seems to have stabilised the situation in that a lull has occurred while the enemy regroups."

It should be noted that because the Player has been with IV Legion his feedback from the other parts of the battlefield will be greatly reduced.

10) Cavalry & Skirmishers

Units cannot move non-tactically through deployed Skirmishers though they may do so in tactical mode in which case the Skirmishers are removed from play.

Cavalry can drive through skirmishers, but can only attack Legions or Clans from the rear or when they are exhausted.

Cavalry v Cavalry and Skirmishers v Skirmishers use the CRT as normal, but losses are taken in terms of groups removed rather than marked on a Status Card.

11) Inspiration

When with a front line unit the General can influence the unit's combat ability by modifying the die roll on the CRT.

When with a Legion Commander the General can inspire the Legion by giving back Fatigue Points to it at the rate of 1 per turn.

The Tribal Leader cannot give back Fatigue Points although he can personally lead an otherwise Tired Clan into an attack.

Tribes do not benefit from Rest; only Romans do that.

12) Initiative

There will be moment when Legions have to take decisions without the guiding hand of the Player. These normally relate to advancing/withdrawing after combat or changing formation. All depends on the quality of the Legion. When a decision is called for roll 1d6 to see if the legion shows initiative: Élite requires 3,4,5,6; Average: 4,5,6 and Poor: 6.

SCENARIO

Briefing for The Roman Consul

It is 237 BC. You are campaigning in the valley of the Po where a large Army of Gauls has come down from the Alps and is plundering the area. You are camped on a slight ridge covering the main road to the important city of Fasilinum which you must protect since it has no walls. The campfires of the Gauls are visible on the hillside opposite. You estimate that there are about 30,000 of them, nearly all infantry since their cavalry is away raiding. This force is much too big for you to attack with much hope of success; even a defensive battle will be hard.

You have, however, just received a message that the other Consul is close at hand with his army and is marching to your assistance. He expects to be with you at about 11 o'clock the next morning.

Your Army consists of the following:

V LEGION (Roman): has marched with you all year so far; good teamspirit. (Élite)

VI LEGION (Roman): still recovering its confidence after a recent battle which went wrong. (Poor)

CAMPANIAN LEGION: good fighters but getting restive to return to Campania (which is miles from the direct Gaulish threat). (Average)

UMBRIAN LEGION: an extra Legion, raised locally which has only just joined your army. (Poor)

You have 1000 Roman (Élite), 2000 Campanian (Average), and 3000 Umbrian (Poor) Cavalry.

Your fellow Consul's Army is of about the same size.

You must now prepare your battleplan with the aim of at least holding the Gauls off and if possible shattering their army and recapturing their plunder.

Note: () The Player is not given the precise grading.

Briefing for the Gauls (who are run by the Umpire)

The Gauls have done well so far, capturing plenty of plunder and scoring local successes against the Legions. Their next objective is Fasilinum. Although the Army is very large a number of the Clan chieftains would now prefer to get home with their loot rather than risk a clash with a large Roman Army, particularly as some of the raiding cavalry are sending reports that reinforcements are on their way.

The die Rolls give the following Army:

Tribal Leader CASIO with 5000 warriors (count as élite) and six Clan Chieftains:

Clan Leader ATARIO with 3000 warriors

Clan Leader STRADO with 3000 warriors

Clan Leader RIADA with 5000 warriors

Clan Leader GODODDIN with 2000 warriors

Clan Leader FENIO with 3500 warriors

Clan Leader VOTADINO with 2500 warriors

There are only 1000 cavalry which have returned from raiding. A further 2000 are expected shortly.

To reflect the uncertainties the Umpire would roll dice to see where and when the relieving Roman Army would arrive, its composition, whether the Gaulish cavalry would turn up and whether any Clans would go home before the battle.

Umpire Notes

The Umpire should see himself rather like the Gamesmaster (GM) in a Roleplay game, rather than as a person who is out to pick holes in the Player's Plan and trip him up. The Rules are for the guidance of the Umpire who may want to change them to suit his scenario. They will not cover everything. The Player is not given a copy of the rules but the GM should explain the Sequence of Play and the contents of Sections 1, 3, 4, 6, 7, 9, 10, 11 and 12. In other words the Player should be given details of his capabilities and those of his Army but not the precise way in which they will be adjudicated and measured.

The sample Scenario printed above shows how the Quality Rating of each Legion is disguised so that the Player must make a judgement about it rather than simply "knowing" it. When the Player deploys his Army and addresses the troops, for example, he should not be told, "You've added +1 to that Legion" but "That speech went down well!" or some similar phrase. In combat, especially, he should not be told that "Legion V is at Strength 5" but "Legion V has committed the *Principes*, they're heavily engaged"; the GM can take this from the Status Card.

The key to an exciting game is to let the Player work to get information; in this way a dull slog in which all the figures are set out on the table can be enlivened while still retaining high aesthetic appeal.

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"A MONMOUTH!"

by Ian Castle

The last great pitched battle to take place on English soil occurred on 6th July 1685 at Sedgemoor, Somerset.

This article will look at the causes, highlight the events of the campaign and describe the Battle of Sedgemoor, a battle which almost brought an early end to the unhappy reign of James II.

The campaign would lend itself, ideally, to the wargamer who wishes to fight a campaign, but does not have the resources to build vast miniature armies.

The Causes

In February 1685 the death of Charles II left two claimants to the throne. The first was Charles' brother, James, Duke of York; the second was James Scott, Duke of Monmouth and Charles' illegitimate son, who was in exile in Holland following a failed plot organised in 1683 to depose Charles and put Monmouth in his place. James was unpopular with the people of England due to his Catholicism, while Monmouth, a Protestant, was much loved. James announced himself as James II shortly after his brother's death.

Whilst in exile Monmouth became the focal point for other political and religious exiles who had fled to Holland, and finally he was persuaded to raise an army, return to England and claim the throne for himself.

A two-point attack was planned, the Duke of Argyle was to sail to Scotland, raise the Clan Campbell and march on Glasgow while Monmouth was to land at Lyme Regis in Dorset and raise the West Country, which had shown him great support on his tour of the area in 1680, and then march on London.

The Campaign

Monmouth began to raise money for his expedition by pawning his gold, silver and jewels and those of his mistress, Lady Henrietta Wentworth and her mother.

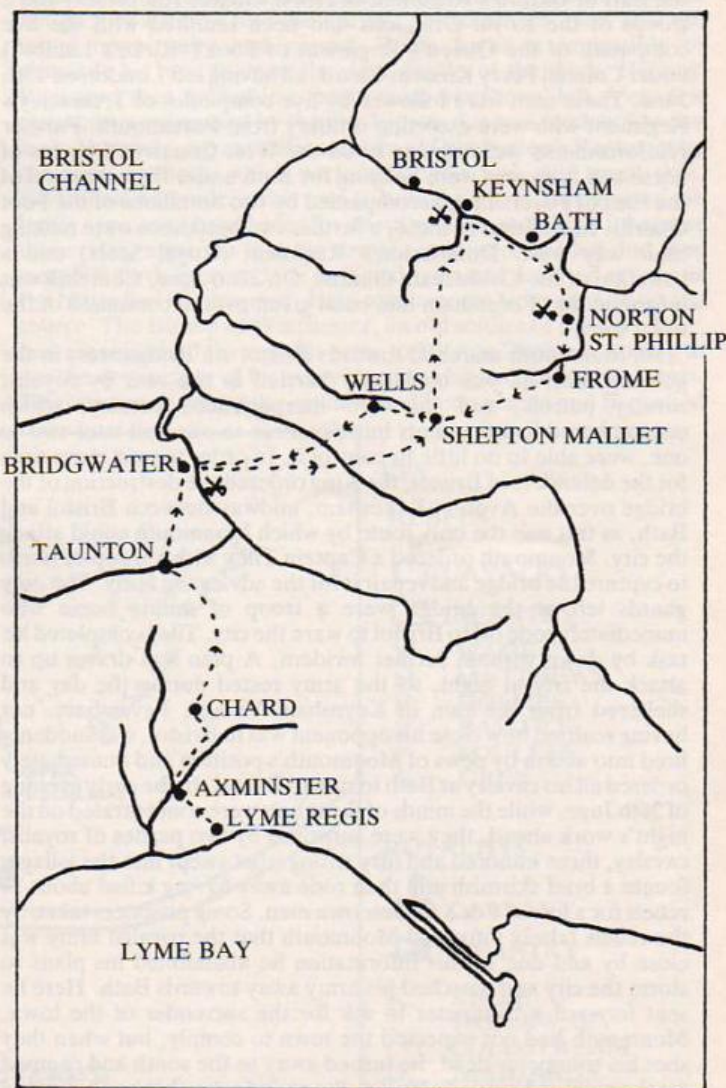
He gathered about himself 83 fighting men to help lead the rebellion, these included a party of Dutch gunners to serve his four light field-pieces. He purchased enough infantry arms for 1,500 men and cuirasses for the 1,500 cavalry he hoped to recruit. The cost of this equipment and two small ships to carry it was £3,000. Then in order to protect his expedition while at sea, Monmouth hired the *Helderenberg*, a 32-gun Dutch frigate, which cost a further £5,000; money which in hindsight would have been better spent on more weapons for his army.

On 1st June 1685, Monmouth sailed from Texel at the mouth of the Zuider Zee and arrived off Lyme on 11th June. The landing was unopposed and for a short while the Duke knelt on the beach and thanked God for his safe delivery from the perils of the sea. He then marched into the town where he unfurled his standard, a green flag embroidered in gold with the words "Fear Nothing But God". As soon as the townspeople realised the identity of this new arrival he was greeted with great enthusiasm amid cheers of "A Monmouth!", "A Monmouth!", "The Protestant Religion!" which echoed from street to street. The King, in London, received news of the landing 30 hours later, on the morning of Saturday 13th June. Immediately he issued orders to despatch four troops of horse, two troops of dragoons and five companies of foot from London to Salisbury to bolster up the militia of Devon and Somerset who had received instructions to try and contain Monmouth. They were placed under the command of Lord Churchill, later to become the Duke of Marlborough. Care was taken not to weaken the defences of London to ensure that the population did not rise in defence of Monmouth. Meanwhile, in Lyme, Monmouth spent the first few days organising those men who had flocked to his side into regiments and companies, and instructing them in the basic military skills. There were not enough firearms for all the recruits, so those who arrived too late to be issued with the flintlocks brought from

Holland had to make do the best they could. Old weapons from the Civil War years were resurrected, sporting guns were acquired, guns from the days of Elizabeth were brought back into service, while those less fortunate armed themselves with rusting pikes, knives, hatchets and scythes attached to wooden poles.

The cavalry was placed under the ineffectual command of Lord Grey, but there was not enough time to train the men or accustom the horses to gunfire, which proved to be a problem throughout the campaign. Only two or three troops appear to have equipped themselves and behaved in a manner to gain praise from their royalist opponents. About 800 men joined the cavalry, but they never received the cuirasses brought over with the expedition because, inexplicably, they were left on board ship and were captured by the British sixth-rate man o'war *Saudadoes*.

On 15th June, Monmouth marched out of Lyme on his way to Taunton. The Devon militia under the command of the Duke of Albemarle and their colleagues from Somerset, had been instructed to attempt to intercept Monmouth when the opportunity presented itself. As Monmouth left Lyme a race began for the town of Axminster which lay on his route. The Somerset militia scouts



MONMOUTH'S CAMPAIGN IN THE WEST COUNTRY

Two shots of Monmouth's army: on the march (above) and confronting the King's forces (below). The figures are Dixon Miniatures 25mm. from the collection of Graham Cummings, one of the top Teesside collector-wargamers. The baggage wagon and siege gun are Q.T. Models (individually featured in our first issue) and the buildings are by Hales Models. Terrain: Games Innovation from P.&T.B.

were the first to arrive, but they were easily driven off by Monmouth's vanguard. The remainder of his army then prepared to defend the town, cannons being placed on the road down which the main body of the militia were advancing. This show of defiance by Monmouth's rebels was enough to convince the militia that their day's work was over and they turned and fled leaving behind arms, equipment and indeed, many new recruits for Monmouth's army. To be fair to the militia, they had never really been trained for war, merely to provide assistance to the Government in controlling civil disorder.

Monmouth entered Taunton with a force about 5,000 strong on 18th June and received a tumultuous welcome. Once again, the cries of "A Monmouth! A Monmouth!" roared through the town. Many new recruits joined, building his army to about 7,000 men. The infantry were now formed into five regiments, the Red Regiment under Colonel Nathaniel Wade, the White Regiment under Colonel Foulkes, the Yellow Regiment under Colonel Edward Matthews, the Green Regiment under Colonel Abraham Holmes and the Blue Regiment under the command of Colonel Bassett (Buffett?). Twenty seven standards were presented to Monmouth for his regiments by the daughters of some of Taunton's leading citizens. On 20th June Monmouth was proclaimed King by his supporters. He stayed in Taunton until 21st June while he decided on what his next move should be; finally, he elected to march on Bristol, then the country's second city, where he hoped to find many more potential recruits. This delay was exactly what the royal forces needed. The Duke of Beaufort moved the militia of Gloucester, Hereford and Monmouth into Bristol to secure the city. On 21st June, Churchill and his 6 troops of cavalry, 4 troops of the Earl of Oxford's Regiment of Horse Guards (the Blues) and 2 troops of the Royal Dragoons had been reunited with the five companies of the Queen's Regiment of Foot ("Kirke's Lambs") under Colonel Percy Kirke at Chard, all having left London on 13th June. These men were followed by five companies of Trelawney's Regiment who were escorting artillery from Portsmouth. Further reinforcements were closing in on the West Country: 6 troops of horse and dragoons were heading for Bath under the command of the Earl of Feversham, accompanied by two battalions of the Foot Guards. In addition to these, a further two battalions were making their way west: Dumbarton's Regiment (Royal Scots) and a battalion of the Coldstream Guards. On 22nd June, Churchill was informed that Feversham had been given overall command of the royal forces.

As Monmouth marched towards Bristol via Bridgwater, in the pouring rain, he was constantly harried in the rear by royalist cavalry patrols, and his own inexperienced cavalry, which outnumbered its opponents initially three to one and later two to one, were able to do little to control it. In order to gain more time for the defenders of Bristol, the King ordered the destruction of the bridge over the Avon at Keynsham, midway between Bristol and Bath, as this was the only route by which Monmouth could attack the city. Monmouth ordered a Captain Tiley with a troop of horse to capture the bridge and repair it for the advancing army. The only guards left at the bridge were a troop of militia horse who immediately rode off to Bristol to warn the city. Tiley completed his task by dawn without further incident. A plan was drawn up to attack the city at night, so the army rested during the day and sheltered from the rain in Keynsham Village. Feversham, not having realised how close his opponent was to Bristol, was suddenly fired into action by news of Monmouth's position and immediately ordered all his cavalry at Bath to ride to Bristol. In the early evening of 26th June, while the minds of the rebels were concentrated on the night's work ahead, they were surprised by two parties of royalist cavalry, three hundred and fifty strong, that swept into the village, fought a brief skirmish and then rode away having killed about 14 rebels for a loss of 6 or 8 of their own men. Some prisoners taken by the rebels falsely informed Monmouth that the royalist army was close by and due to this information he abandoned his plans to storm the city and marched his army away towards Bath. Here he sent forward a trumpeter to ask for the surrender of the town. Monmouth had not expected the town to comply, but when they shot his trumpeter dead, he turned away to the south and camped for the night at Norton St Phillip, the end of a day that had promised much, but had ended with his men exhausted, soaked through by the heavy rain and disheartened.

The next morning having discovered that Monmouth had left Keynsham and moved to Norton St Phillip, Feversham sent forward an advance party of forty five horse grenadiers under Captain Hawley, supported by five hundred infantry and most of

the horse under the command of the Duke of Grafton and Colonel Kirke, to discover his intentions. Monmouth had, in fact, intended to leave the village and head for Frome just as the advance guard arrived. The rebel rearguard under Captain Vincent attacked the royalist troops with great vigour, cutting off all but fourteen of the grenadiers. Wade's Red Regiment was ordered up to the right of the rearguard and fell upon the rear of some companies of the royalist main body. The royalists, now surrounded on three sides, began to pull back following further pressure exerted by the Green Regiment. After about an hour, the royalist forces managed to reach safety, having suffered many casualties in the process; a sharp reminder to Feversham that the rebel infantry would not be so easy to brush aside as their cavalry had been. The rain had continued to pour throughout the day. The royal army withdrew to Bradford-on-Avon where it spent the following day, and was joined by the remaining unit of the army, Dumbarton's Regiment, which had just arrived, having escorted a train of artillery from London. That evening Monmouth marched his rebel army to Frome through mud and rain. While at Frome, he became disillusioned with the rebellion. The news of the failure of Argyle's rebellion in Scotland depressed him enough to make him consider deserting his army and fleeing abroad, but he was dissuaded from this action.

On Tuesday 30th June, Monmouth left Frome to march to Bridgwater, and slept that night in Shepton Mallet. Feversham followed and occupied Frome. The next day, Monmouth moved to Wells but Feversham, still somewhat shaken by the action at Norton St Phillips, remained at Frome feeling now was not the time to attack Monmouth, having only 2,000 infantry. Feversham was expecting further reinforcements from three Scots regiments shipped to London from Holland, and all the time more of Monmouth's men deserted the army and returned home or took advantage of the King's Pardon. By 3rd July, Monmouth was back in Bridgwater which he had left two weeks before, having achieved nothing. His army was now reduced to 5,000 men. Feversham had made camp at Somerton 10 miles distant. The royalists rested on Saturday 4th July, not knowing whether the rebels intended to stand or run, and then on the Sunday Feversham advanced his army to Weston Zoyland, a village three miles south-east of Bridgwater and separated from it by a wide marshy expanse known as Sedgemoor. Orders were given for the militia to close in around Bridgwater and prevent Monmouth from breaking out.

Monmouth was confused, the people of Bridgwater no longer wanted him, they could see the end of the rebellion and wondered what their fate would be for supporting it. The people of Taunton felt the same. Surrounded north, south and west by militia and confronted to the east by the regulars, Monmouth decided, incredibly, that he would make a second attempt on Bristol. As there was no further need to strengthen the town defences, the men from Taunton were granted leave to visit their families, while those who lived in Bridgwater and the surrounding villages were joined by theirs to say what would be, for many, their last farewell. As a mark of the loyalty and the belief in their cause of these men, it should be noted that there is no record of desertions over this last weekend of the rebellion.

The rebel army was formed outside the town ready to commence the march to Bristol when a spy named Godfrey, a local man, came to Monmouth with important information. He gave Monmouth the royalist disposition at Weston Zoyland. He informed him that no special defences had been constructed, and that the artillery was separated from the main body of the army. In addition to this, he volunteered to lead the rebel army by a route that would take it round to the far left of the royalist position, avoiding the artillery out on the right as they looked. Monmouth decided that this could be his great chance of victory and, after climbing the tower of St Mary's church and surveying the scene himself through his telescope, he decided to change his plans and attack Feversham's army that night. While the idea of a night attack carried many risks, if he could get into contact with the royalist troops with surprise on his side, then his two to one superiority would surely tell. With Feversham defeated, who could halt his march on London and the Crown?

The Battle of Sedgemoor

Feversham's dispositions seem to show that he expected no attack by Monmouth. On the extreme left of his position were placed the 16 guns astride the Bridgwater-Weston Zoyland road. About 500 yards to their right were placed the 6 infantry battalions, their tents drawn up between the village and the Bussex Rhine, a great drainage ditch, which protected the village to the north and

west at a distance of about half a mile. There were 2 crossing points of the Bussex Rhine, to the north of the village the upper pluncheon, and to the west, the lower pluncheon. The officers, cavalry and dragoons were billeted in Weston Zoyland itself. To ensure Monmouth did not slip away unnoticed, a cavalry patrol under Colonel Oglethorpe had been sent out to keep watch on the roads that led from Bridgwater to Bristol and Bath. Sir Francis Compton, with 150 cavalry, was sent out onto Sedgemoor in front of the royalist position to act as sentries. At 11 o'clock, on the evening of 5th July, Monmouth and his army marched to battle.

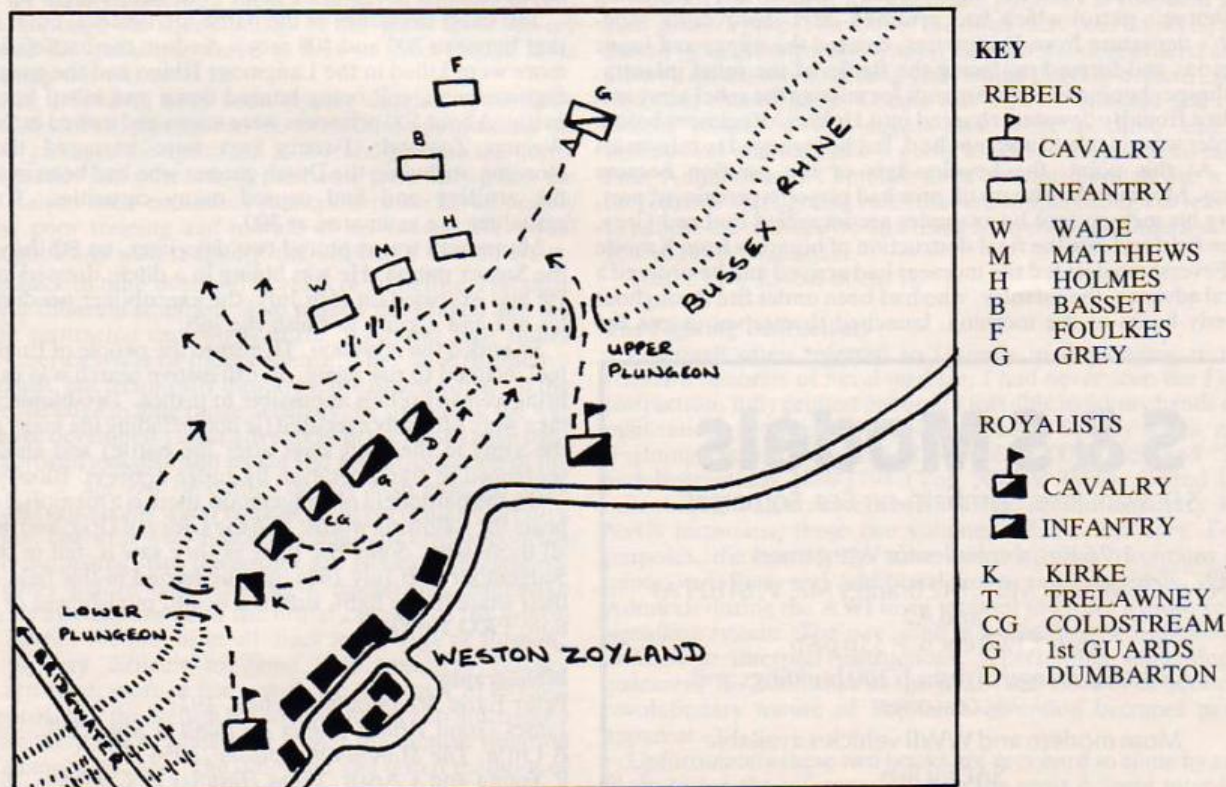
The rebel army marched away from Bridgwater on the Bristol road, a strict silence being observed by all men in case their presence was detected by the cavalry patrols. If any man made a sound he was to be knocked to the ground by those nearest. The password for the night was to be 'Soho', from Monmouth's London residence in Soho Fields, and was to help recognise friends on a dark and extremely misty night. At Bradney Lane the army turned right, and then left into Marsh Lane, which took them within a mile of Oglethorpe's patrol stationed on Knowle Hill, yet the 5,000 men remained undetected. About 3 miles from Bridgwater the rebels reached Peasey Farm, where the column halted, left the baggage train and received its final orders.

Lord Grey and his 500 cavalry were to go ahead of the infantry, led by Godfrey the spy, cross the Bussex Rhine at the upper pluncheon and get behind the royalist camp, capturing the officers billeted in the village and the artillery. While the cavalry were causing chaos in the camp, the rest of the army, led by the Red Regiment, was to move up to the Bussex Rhine, open fire into the camp, then cross the wide ditch and attack the totally disordered royalist infantry.

From Peasey Farm, the army marched out onto Sedgemoor and trudged silently on for another 2 miles through dense, clinging mist; the column stretched out for approximately a mile. The royalist army, now convinced that there would be no movement by the rebels that night had, in fact, withdrawn most of the 150 sentries under Compton from the moor, feeling it unnecessary to leave them too far out on such an unpleasant evening. Everything was going to plan until Grey's cavalry reached the Langmoor Rhine, another wide drainage ditch that crossed the rebels' path. The crossing point was marked by the Langmoor Stone, but in the mist Godfrey could not immediately find it. As he searched for the Stone, a shot rang out; the rebels had been discovered by one of the few sentries left on the moor. The trooper galloped back to the royalist camp and gave the alarm. Meanwhile, the rebels had finally effected their crossing and the cavalry set off in pursuit, across another mile of damp moorland, towards the Bussex Rhine as

planned. Sir Francis Compton led his 150 cavalry to intercept the rebel cavalry and was badly wounded, but all but one troop of rebel cavalry were forced to retire. Captain John Jones' troop of rebels received much praise for the valiant effort it made to fight its way through the royalist cavalry and gain control of the vital upper pluncheon, but their efforts failed without adequate support. Feversham's infantry had tumbled from their tents as soon as the alarm was sounded, and fell into position between the tents and the Bussex Rhine. From left to right were Kirke's, Trelawney's, the 3 Guards battalions and, nearest the upper pluncheon, Dumbarton's Regiment. Grey reorganised his cavalry and rode back to the Bussex Rhine to search for another crossing point. In the dark, he managed to pass Dumbarton's men unseen. However, when he drew level with the first Guards battalion, he was challenged and discovered. Shots crashed out and Grey's cavalry were struck with terror, their untrained horses reared and galloped madly to get away from the slaughter, fleeing in all directions and taking no further part in the battle.

Monmouth marched into battle with Wade's Red Regiment, being guided to their target by the slow matches of Dumbarton's outdated matchlock muskets. They were followed by the artillery, Matthew's Yellow Regiment and Holmes' Green Regiment. The other two regiments had been left so far behind that by the time they arrived at the field of battle it was too late to play their part. Wade's men halted about 40 yards from the ditch, prepared to advance across it and charge into the ranks of Dumbarton's Regiments and the first battalion of Guards. Outnumbered as the royalists were, it could have been a difficult time for them, but at that moment Matthews' men moved up on Wade's left, some distance behind and opened fire across the ditch. Wade's men could not go forward now into the fire of their comrades. Now that the initial opportunity had passed, Wade found it impossible to persuade his men to cross the dark depths of the ditch. Holmes' Regiment then moved into position on Matthews' left. Very few casualties were caused by the musketeers due to a tendency to fire high. However, a great toll was taken of Dumbarton's Regiment by the rebel artillery, which performed their task with great skill. Feversham had ordered his men to hold their fire. This stage of the battle appears to have lasted for about an hour and a half. It became desperately apparent that the royalist guns were needed, but they were 500 yards away and the civilian drivers had deserted as soon as the battle had commenced. Help was to come from an unexpected source. The Bishop of Winchester, an old soldier of the Civil War, had accompanied the royalist army to Weston Zoyland, hoping to see the destruction of his many tenants who had joined the rebels. He rode out to where the artillery had been placed and harnessed



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up six guns to his own carriage horses and brought them into the firing line, whence they quickly silenced the 3 rebel guns. Ammunition now began to run low in the rebel firing line, most of it already having been wasted. In preparation for an advance, Kirke's and Trelawney's Regiments were moved from the extreme left of the line to the extreme right, facing Holmes' Regiment. The Royal Dragoons were placed with Dumbarton's men, who had suffered heavy casualties. As first light broke, the cavalry, including Oglethorpe's patrol which had returned after discovering Monmouth's departure from Bridgwater, crossed the upper and lower plunges and formed up facing the flanks of the rebel infantry. Oglethorpe, hoping to make amends for missing the rebel army as it marched from Bridgwater, charged into Holmes' Regiment before the order was given and was repulsed, but he managed to reform his men. At this point, the hopelessness of the position became obvious. Monmouth, who up till now had played a prominent part, leading his men on foot by example, accompanied by Lord Grey, left the field and saw the final destruction of his army from Knowle Hill. Feversham decided the moment had arrived and he ordered a general advance, the infantry, who had been under fire throughout the early hours of the morning, launched themselves across the

ditch with great ferocity, Matthews' and Holmes' men turned and fled, Wade retained command of his and managed to retreat to Langmoor Rhine where his men were finally broken by a cavalry charge. He did, however, manage to escape from the battlefield in safety, still accompanied by 200 or 300 of his men. Many rebels were slaughtered in the Langmoor Rhine and in the surrounding cornfields. One of the hardest hit regiments was Bassett's, who never reached the field of battle, but were caught up in the rout.

The exact casualties of the battle are unclear, but it is estimated that between 200 and 400 rebels died on the battlefield and 1,000 more were killed in the Langmoor Rhine and the cornfield. Many fugitives were still being hunted down and killed hours after the battle. About 500 prisoners were taken and locked in the Church at Weston Zoyland. Twenty two were executed the following morning, including the Dutch gunner who had been in command of the artillery and had caused many casualties. Total royalist casualties are estimated at 300.

Monmouth was captured two days later, on 8th July, by men of the Sussex militia. He was hiding in a ditch, dressed as a peasant. He was executed on 15th July, the executioner needing 5 blows of his axe and a knife to finish the job.

So ended the rebellion. To ensure the people of England did not feel inclined to rise again, an exhaustive search was carried out to bring as many rebels as possible to justice. Two hundred and thirty men were officially executed (ie not including the many executed by the army in the early days after the battle) and about 800 were sentenced to transportation by Judge Jeffreys' Bloody Assizes.

On the battlefield of Sedgemoor, there is a memorial stone which bears the following words: "To the Glory of God, and in memory of all those who, doing the right as they saw it, fell in the Battle of Sedgemoor, 6th July 1685, and lie buried in this field or who, for their share in the fight, suffered death, punishment or transportation, PRO PATRIA".

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THE BYNG TOUCH

Wargaming fleet actions in the age of sail

by Andy Callan

I've never been very happy with the 18th/early 19th century naval games I've played over the years, largely, I suspect, because I always felt like an ignorant landlubber. But quite apart from the sense of bewilderment I felt faced with invariably complex rules covering all the niceties of wind angles, turn circles, arcs of fire, ranges and calibres, the games themselves had always fallen far short of being historically satisfying. The main problem was that just manoeuvring the ships was so darned complicated that no player, it seemed, could manage to handle more than 3 or 4 at a time, so unless we confined our attentions to small scale inshore operations there were never enough players to be able to control fleet-sized forces. And we'd all rather be Admirals than Captains, wouldn't we?

What particularly peeved me was that the rules for movement and firing were so complicated that they took up all the players' time, with the inevitable result that the command and control aspects had to be grossly simplified. The net effect was that each player ended up doing more or less what he wanted and I honestly can't remember a properly formed line of battle lasting beyond the first couple of moves of a game. Nobody else seemed worried about this, though.

I blame Nelson for this sort of thing – he's got a lot to answer for. First of all he has the nerve to quit the line at Cape St. Vincent, then he ignores signals at Copenhagen, and finally, at Trafalgar, he as good as tells his captains to do as they like as long as they get properly stuck in! It seems to be that most Naval wargames set in the age of sail are so influenced by this behaviour that the authors appear to assume that this was the normal way of doing things. The fact is that Nelson was utterly unorthodox, broke every rule in the book and took enormous risks. This was all very well against the sort of poor quality opposition the British were fighting in the Revolutionary and Napoleonic wars. Bald headed aggression, backed by superior training, gunnery, armament (all those carronades) and a revolutionary new signalling system (of which more anon) was more or less infallible against the despised Frogs and Dagoes. Fortunately for the British Navy, it never had the chance to try such headstrong tactics against a halfway decent opposition, although the shortcomings of the 'go at them' heresy were revealed for those who cared to look in sundry small scale setbacks during the war of 1812.

Wargamers, I believe, have been equally dazzled by Nelson's successes, and seem to have made the mistake of approaching the design of wargames in the age of sail as if Trafalgar were the norm. In fact, the tactics and outcome of the battle were very much the exception. Nelson took enormous chances because he accurately assessed the poor training and morale of his enemy. He would never have got away with it against the old Royal French Navy.

If we step back in time twenty-five years or so before Trafalgar we find a very different situation. Two navies, the French and the British, fight protracted campaigns in the West and East Indies during the American War of Independence. They have distinctive tactical methods, but technically they are more or less equal – if the French have the edge in long range accuracy, by the end of the war the British have developed a clear advantage in the close range fight thanks to improved gun drill and tackle and the introduction of the carronade. There are *lots* of battles on the high seas (in stark contrast to the Napoleonic wars) none of them particularly *decisive* you might say, but with well-matched, equally skilled opponents this is hardly surprising. But the battles are tactically interesting, the manoeuvres before battle having a fascinating, ballet-like quality in no way comparable to the brutal carnage of the typical 'Nelsonian' battle. We are, after all, back in the Age of Reason.

All this is very difficult to game. We twentieth century wargamers are much more at home with the 'get stuck in to close quarters' approach of the Nelson school, because it's so much more dramatic, but the point to remember is that the tactical situation had totally changed by then. The old, tried and tested methods of the 18th century had been chucked out of the porthole along with the Standard Fighting Instructions which had governed British

naval tactics since the time of Queen Anne. The British Navy had been able to do this firstly because the old formalism was no longer necessary against a less well trained opponent, but perhaps even more significantly because the introduction of improved methods of signalling, culminating in Sir Home Popham's telegraphic signalling code made the passing on of orders infinitely simpler, thus taking away the need for standing orders to regulate the actions of a fleet.

It has been traditional to vilify the old Fighting Instructions, because under them the British Navy won no glorious victories to compare with those of the 1790's and 1800's. But, as I have tried to stress the opposition was very different, and you can only get away with clever tricks like 'breaking the line' and concentrating your forces if you can be sure that the enemy isn't sharp enough to do the same thing to you at another point in the line. Sound standing orders impose a minimal level of competence, and individual brilliance on the part of an Admiral can only be of any use if he can communicate his intentions to his captains. Rodney and Suffren (to take a British and a French example from the 1780's) were full of wizard wheezes but just didn't have the means of making the signals which could have put them into effect. Without the signalling developments that became available to Nelson and his contemporaries any sort of cleverness was impossible, so the Fighting Instructions at least had the virtue of providing a plain menu of simple tactical choices, with effective signals for their implementation. It was Admiral Byng's misfortune to make a hash of his manoeuvring either (opinions vary) because he tried something fancy and ignored the Instructions (he had a book of them open in his hand during the action off Minorca) or because he failed to grasp some of the basic, but unstated, principles which they were founded on. In any event, he was Court-Martialed and shot "pour encourager les autres" as Voltaire had it, which naturally had the effect of damping down any taste for tactical innovation amongst his fellow admirals. British naval practice came to be 'If in doubt, play it by the book' and that way you covered yourself against accusations of misconduct.

Now all this is ideal for wargames purposes if you want to give your games a proper flavour of the times. Lay your hands on a set of these Fighting Instructions, apply them as standing orders, and you are well on the way to getting your model fleets to behave like their historical counterparts. Couple this with a command and control system based on the signals that were possible under the Instructions and the game is going to reflect the problems faced by both Admirals and Captains. Last but not least, devise a set of movements and fighting rules that are simple enough to leave time to handle the manoeuvre and firing of twenty-odd ships a side then you've really cracked it.

This is how I went about it:

The Fighting Instructions

Although often referred to (usually in disparaging terms) in standard histories of naval warfare, I had never seen the Fighting Instructions fully printed out until I was able to lay my hands on two publications in the excellent Navy Records Society series, namely 'Fighting Instructions 1530-1816 (Vol. XXIX 1905) and 'Signals and Instructions 1776-1794 (Vol. XXXV 1908). Edited by the redoubtable Julian S. Corbett, doyen of contemporary British Naval historians, these two volumes tell the full story. For our purposes, the latter is the more valuable, since it contains all the minor variations and additional instructions issued by different Admirals during the AWI in an attempt to create a more versatile signalling system. The net result is a plethora of ambiguous and difficult to interpret instructions, representing something of a guarantee for confusion in the heat (and smoke) of action. The revolutionary nature of Popham's invention becomes perfectly apparent.

Unfortunately these two books are very hard to come by and are likely to tax the resources of even the most diligent inter-library loan service. Fortunately, help is at hand. I had developed this

game I am about to describe, ready in time for the 1986 Wargame Developments Conference blissfully unaware that the ever-enterprising Bill Leeson had simultaneously produced a reprint of the full Sailing and Fighting Instructions in his admirable 'Wargames Library' series. The booklet is now available from Bill at 5, St. Agnell's Lane Cottages, Hemel Hempstead, Herts, HP2 7HJ, price £2.50 plus 30p and packing.

Armed with a set of the Fighting Instructions, and thus aware of what signals can and cannot be made, the next step is to translate them into a tabletop signalling system that will produce the desired results.

Command and Control

The contemporary signalling system described in the Fighting Instructions used a limited range of nineteen different flags, whose meaning varied according to the mast or position on the rigging from which they were flown. Those wishing to be perfectly culturally accurate will no doubt wish to duplicate this system precisely. Personally I decided against this, on the grounds, that the original system was likely to prove too complicated for the average wargamer – or at least the wargamer who isn't going to be playing this game again and again (game designers always seem to forget that most of the people who will be playing their games fall into this category). What was needed was a more easily comprehensible set of signals, which were still true to the spirit of the originals. What I did was to pick out the most useful of the standard and additional signals, condensing them into a set of 21 different variants, translated into the simplest possible language from the rather tortuous and elaborate 18th century prose. Then, using modern International Alphabetical Flag Code (easy to find in any book on sailing, but see the diagram) I allocated a single flag to each signal, thus leaving five spare letters for any special instructions our wargames Admiral may wish to dream up before a particular battle. Modern numerical flags were similarly used to indicate courses, distance, speeds and to identify individual ships by number. The range of flags available to each player is therefore:

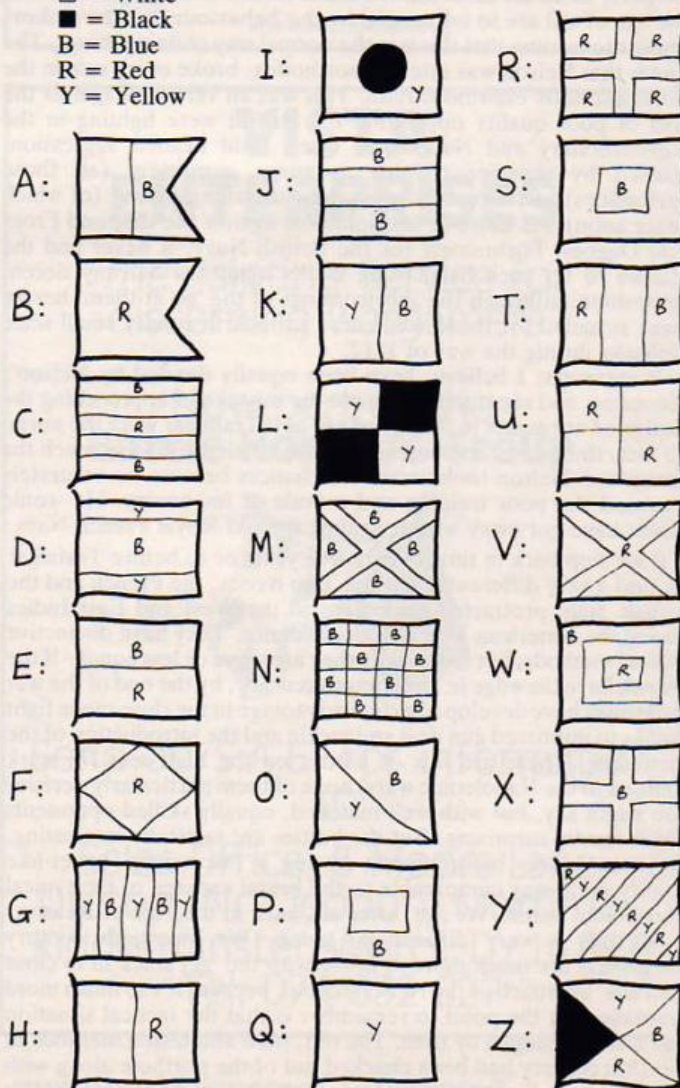
- A: Prepare to . . . (execute when hauled down)
 B: Engage the enemy
 C: Ship(s) to quit the line . . . (followed by numbers of ships concerned)
 D: Engage closer
 E: General chase
 F: Steer for opponent in enemy line
 G: Go to opposite tack all together
 H: Go to opposite tack in succession
 I: Wear to opposite tack all together
 J: Wear to opposite tack in succession
 K: Turn in succession, course . . . (followed by numerical flag, giving course)
 L: Turn all together, course . . . (followed by numerical flag giving course)
 M: Form/maintain line of bearing on starboard tack, course . . . (numerical flag)
 N: Form/maintain line of bearing on port tack, course . . . (numerical flag)
 O: Get into Admiral's wake/grain
 P: Fill sails to make . . . (unless followed by numerical flag, means make all speed)
 Q: Brace sails to make . . . (unless followed by numerical flag, means heave to)
 R: Close up to next ahead at . . . (followed by numerical flag, giving distance in cables)
 S: Fall away from next ahead at . . . (numerical flag)
 T: Ships to exchange stations . . . (followed by numerical flags of ships concerned)
 U: Form line of battle abreast at . . . (numerical flag, giving distance in cables)
 V:
 W:
 X:
 Y:
 Z:
- } Admiral's personal additional instructions

Notes on Signals

- A: The capacity to make a 'preparatory' signal apparently only came in during the AWI. Previously ships obeyed signals as soon as they were seen, which obviously led to a certain lack of co-ordination in line ahead.

- B: cf Article XIII in the Fighting Instructions. Normal engaging distance is Point Blank, ie. somewhere between 600 and 1000 yards (Article XX).
 C: Used when ships are damaged and getting in the way, or clearly out-matched. The ships falls away on the unengaged side of the line and the next astern closes the gap.
 E: cf Article XXVI. Signal for line ahead should be hauled down at the same time. 'Then every ship in the fleet is to use his best endeavour to come up with the enemy and lay them on board.' Note that Article XXI stated that 'None of the ships in the fleet shall pursue any small number of the enemies' ships, till the main body be disabled or run'.
 F: Ships generally tried to engage their opposite number. Thus the ship at the head of the line would steer for number one in the enemy line and so on down the line. Flagships always tried to engage each other so this often led to adjustments being made in the order of sailing.
 G: Note that this converts a line ahead to a line of bearing. In the diagram (2) the fleet has tacked all together from the starboard to the port tack.
 H: Lead ship tacks first, others follow in his wake.
 I: As for G except no risk of losing stays, but fleet loses leeway (see movement rules, below)
 J: Van ship leads down lee side of fleet and steers for opposite tack only on passing rear ship.
 O: Used to call ships back into line who are out of station astern/ahead respectively.
 T: Manoeuvre to be carried out on the unengaged side of the fleet, where possible.
 V-Z: Special orders, to be given at the start of the game, in the light of previous experience of playing to these rules!

□ = White
 ■ = Black
 B = Blue
 R = Red
 Y = Yellow



LINE OF BATTLE AHEAD (the National Flag) is taken to override all other signals while it is kept flying. Admiral Graves tried to excuse himself after the botched battle of the Chesapeake (which doomed Cornwallis at Yorktown) in the following memorandum to the fleet: "When the signal for the line of battle ahead is out at the same time as the signal for battle, it is not to be understood that the latter signal shall be rendered ineffectual by too great an adherence to the former". This was news to all concerned, and Hood summed up the general feeling of the fleet: "It is the first time I ever heard it suggested that too strict an adherence could be paid to the line of battle. According to Mr. Graves' memo. any captain may break the line with impunity when he pleases". Since the game I am describing here is set in the period before Nelson made such disobedience fashionable, Hood's attitude should prevail in the minds of the players.

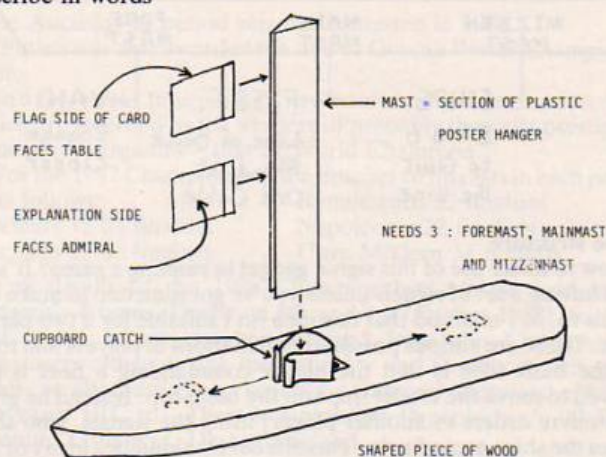
Other Flags Available

In addition to the alphabetical signal flags the players also need numerical flags to enable them to be more precise in the content and addressing of the former. Thus each player needs a set of numerical flags, based on the modern system, which can denote speed, distance and direction. Numbers one to eight are all that is needed because a ship won't do more than eight knots (see movement rules, below), has no conceivable need to signal a distance of more than eight cables, and eight numbers are sufficient to indicate the eight principal points of the compass (North, North-East, East, South-East, South, South-West, West, North-West) that will be needed under the movement system described below, which uses a 'gridded sea'. A second set of numerical flags, of a different size and shape (see diagram) but still based on modern examples, is needed to identify each individual ship. Here you need as many flags as you have ships. Finally, each player should have four more flags: the National flag (ie. the Union flag in the case of the British), which is flown as the signal for forming (and maintaining) the line of battle, and three flags to indicate the Van, Centre and Rear squadrons of the fleet (in the British case, the White, Red and Blue ensigns). Thus equipped, our wargames

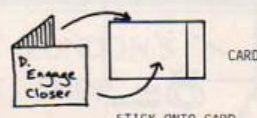
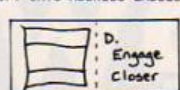
admirals have a vocabulary of signals roughly equivalent to that possessed by British Admirals in the latter stages of the American War of Independence. The range of signals is sufficient for a fairly standardised range of battle manoeuvres, but there are a number of omissions which will only become obvious after you have played the game a couple of times, (ie. I'm not going to tell you what they are). To help remedy this some admirals drew up their own additional instructions and this option is open to you, using flags V-Z. It wasn't possible, however, to fill all the gaps before Popham's telegraphic code came in, so if you find yourself, at the crisis point of a game, unable to make the signal that will win you the battle because you don't have the vocabulary to do so, then you will be going some way to appreciating some of the frustration that must have been felt by eighteenth century admirals . . .

Signals procedure

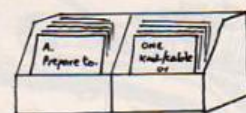
For the game to have the right sort of 'feel' to it I wanted to come up with a gadget that would enable me to physically 'run up' a signal. After various unsatisfactory experiments with paper clips and sellotape the solution I came up with was based on signal flags pasted to card flown from a 'mast' made out of a triangular section poster-holder. All this is easier to show in diagram form than to describe in words



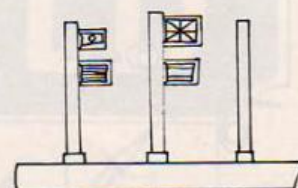
COPY ONTO ADDRESS LABELS



STICK ONTO CARD



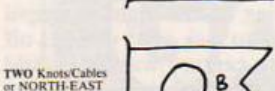
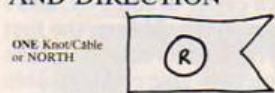
ADMIRAL KEEPS A FILE OF SIGNAL CARDS



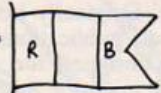
AS SEEN FROM ACROSS TABLE BY PLAYER RECEIVING SIGNAL (WHO THEN READS IT OFF USING A CODE BOOK).

I prepared two sets of standard sized cards, one red, one blue, so that each fleet would have a full set for the Admiral's use. The signal flags, drawn so that the flag appeared on one side of the card and the meaning of that particular flag on the other were then stuck to the card leaving a strip of card clear down one edge for it to be inserted in the 'mast'. I found it easiest to draw a set of master flags and their meanings on A4 paper in a layout that would enable them to be copied onto address label sheets. This way there was no messing about with paste. Your local copy shop will do this for you at modest cost, and once you have drawn up the master sheets you can run off as many copies as you wish. Each Admiral thus has a full set of signals: alphabetical, numerical and squadronal which he can set out in front of him in some convenient filing rack. (I made mine out of a couple of cigarette packets.) To run up a signal the Admiral

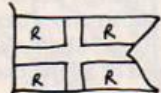
SPEED, DISTANCE AND DIRECTION



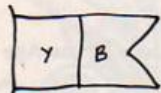
THREE Knots/Cables or EAST



FOUR Knots/Cables or SOUTH-EAST



FIVE Knots/Cables or SOUTH



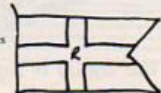
SIX Knots/Cables OR South/West



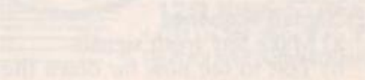
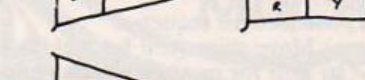
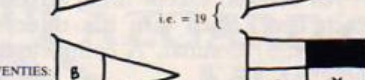
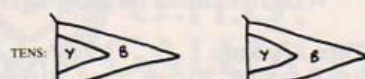
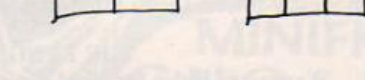
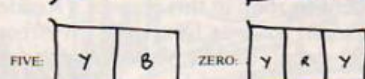
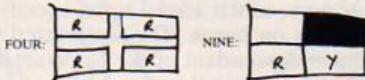
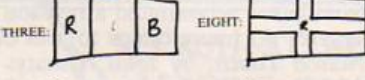
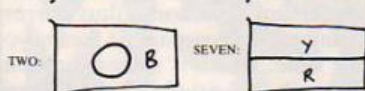
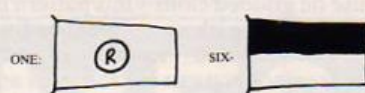
SEVEN Knots/Cables or WEST



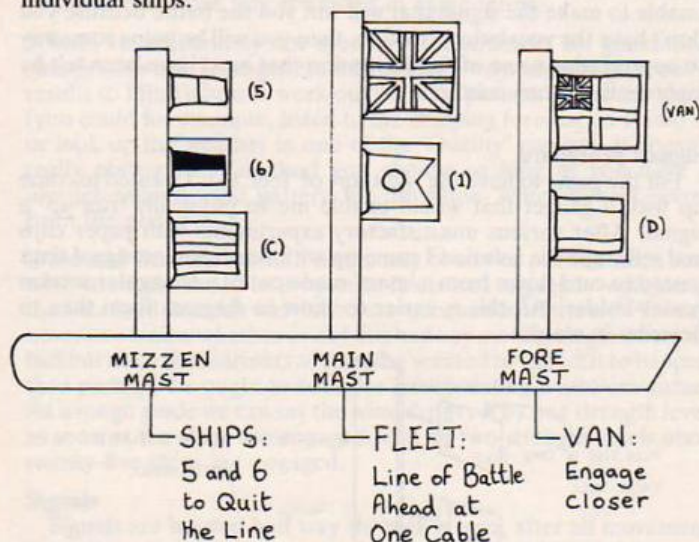
EIGHT Knots/Cables or NORTH/WEST



SHIP NUMBERS



draws out the appropriate cards, inserts them in the masts, and turns the signal rig so that the flag side of the card faces the table, and he can see the meaning of the signal on the reverse of the card. As shown in the diagram above the signal rig is a shaped length of wood with sockets for three masts. The foremast is used for signals to individual squadrons, the mainmast for signals to the whole fleet, and the mizzenmast for signals to individual ships. Using this system it is possible to make quite complicated signals, within the limitations imposed by the vocabulary available. E.g. an example of a complex signal with orders to a whole fleet, a squadron and two individual ships:



Game structure

How to make use of this signal gadget in running a game? It's no good having a set of signals unless you've got someone to make the signals to, so I'm afraid that this idea isn't suitable for a two player game. There are various possible combinations of players and roles but the basic idea is that the player commanding a fleet is not allowed to move the model ships on the table-top. Instead he gives manoeuvre orders to another player, using the signals, who then moves the ships accordingly. This effectively simulates many of the frictions of command since the wargames admiral will find himself having to plan ahead and give orders with a precision he is entirely unaccustomed to in a traditional 'hands on' game.

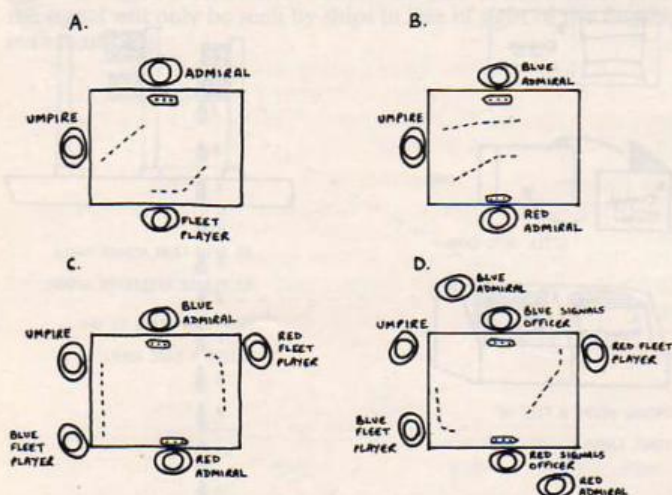


Diagram 'A' shows the simplest game structure – a three player game where the Admiral gives orders to his fleet, while an umpire controls the manoeuvre of the enemy fleet. This structure is particularly suitable for re-fighting such actions as the battle of the Nile, where one fleet passively awaited the attack of another. Indeed if you re-fight this particular battle this way the French tactics, which look like madness on paper, begin to make sense – the fleet is perfectly formed and ready for battle and not subject to the disorder that almost inevitably sets in once you try to manoeuvre under sail. Such a one-sided set up can nevertheless give a perfectly satisfactory game – the players find themselves almost fully occupied trying to regulate the movements of their own fleet, without having to worry about the enemy.

Diagram 'B' gives a variant on the three player game, where the umpire represents the fleet captains of the two opposing fleets and moves both sets of model ships in accordance with orders received.

Diagram 'C' and 'D' show set-ups suitable for re-fighting very large fleet actions with twenty or more ships a side. Ideally in these cases the Admirals should sit slightly back from the table, perhaps on a low chair. From such a position it's remarkably easy to lose track of whose ships are whose once the fleets close for action. Anything that goes some way towards restricting the table-top Admiral's god-like vision is to be encouraged.

Note that in all these games it should be impressed on the fleet player(s) that anything other than the strictest adherence to signals will be punished by a Court Martial. Signals must be obeyed to the letter and if this leads to post game argument with the admiral claiming that his signals have been misinterpreted then this is entirely in keeping with the sort of thing that used to happen all the time in the eighteenth century.

Rules

Since the use of this system places far greater emphasis on signalling and the manoeuvre that goes on before action is joined you aren't going to have time to use complicated combat rules. Now that you are commanding fleets of perhaps twenty ships a side you need a highly streamlined set of rules that will enable you to run down the line of battle working out fire effects with speed and a minimum of brainwork and record-keeping. Equally, during the manoeuvre phase, the movement rules need to be simplified, so that the fleet player can rapidly shift around a large number of model ships without recourse to tape-measures, protractors, turn circles and the like. Accordingly the rules set out below are written with these principles in mind so that detail has been sacrificed in the interests of efficiency of play. Purists will no doubt quibble with them but I believe the overall effect is correct. Of course you don't have to use these rules, since I believe that the signal system described above could be adapted to any set of movement and combat mechanisms.

Originally, the set I drew up for unveiling at the 1986 Wargames Developments conference was designed for use with Gallia 1/3000th ships on Standard Games blue one inch hex cloth. Unfortunately I understand the latter is no longer available, so in presenting the rules to a wider public here I've re-written them for use on gridded cloth – this pattern is much easier to come by, and I managed to pick up a six feet by five feet piece for £4 from the first draper's I visited. Actually squares seem rather more nautical than hexes since you can use the faces and corners to give eight possible movement directions, thus corresponding to the eight principal points of the compass. It means you have to tack at 45 degrees off the wind, which is rather generous (18th century warships could normally sail no closer than 6 points – about 67 degrees off the wind) but as it applies to both fleets this evens itself out. Changing from hexes necessitated a revision of the combat rules too, since squares do funny things to arcs of fire. Originally I'd used *The Nelson Touch*, by John Armatys (Dodo publications) virtually straight, since these were specifically designed for fleet sized actions on hexes. The set printed below might be described as a linear descendant of the Dodo set and I willingly acknowledge my debt to John in this respect. (Readers interested in a hex-based set should write to John at 82, Westbourne Road, Sheffield, S10 2QT for details of *The Nelson Touch* and indeed of all the excellent and modestly-priced Dodo publications.)

THE BYNG TOUCH

Wargames Rules for Fleet-Sized Actions in the Age of Sail

Turn Sequence

All actions, except firing at point blank, are simultaneous for each fleet. Each turn has three sequences: 1) Manoeuvre; 2) Signals; 3) Combat. A complete turn is thus worked out in this order:

1) Manoeuvre sequence

- Move ships (test for tacking as you go – see below)
- Test for movement randomisation
- Test for collisions
- Test for repairs

2) Signals sequence

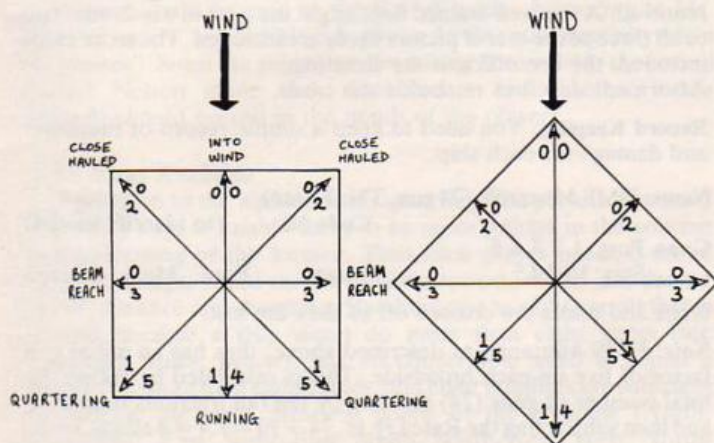
- Make any fresh signals
- Test to see how far down the line the signal is logged.

3) Combat sequence

- Announce any firing and boarding. Determine targets.
- Leeward ships fire. } firing is simultaneous except
- Windward ships fire. } at point blank range
- Work out any boarding actions

Movement and Manoeuvre

The playing surface is divided into squares. The squares should be no smaller than the length of a typical model ship. One square = one cable. One square moved = 1 knot.



The figures give the minimum and maximum number of squares that may be moved in a fresh wind. For game purposes winds are divided into four strengths: Light, Moderate, Fresh and Strong.

Frigates move +1 in all cases except into wind

Light Winds = -2 on all speeds

Moderate Winds = -1 on all speeds

Strong Winds = +1 (reaching or running), -1 (into wind or close hauled)

Changes in wind strength and/or direction are determined by the umpire, according to whatever criteria he deems appropriate for the scenario being played.

Movement is simultaneous. Move Van ship first then whole fleet. Dice for any variations in tacking (see below) as each ship makes its move.

Dice for movement randomisation (see below) after all ships have been moved.

You need a pair of dice for each fleet.

For average and very efficient fleets use 1 Red Average Dice and 1 Green Average Dice.

For notably inefficient fleets use 1 Red Average Dice and 1 Green D6.

Movement Randomisation: Ships move at the speed the Admiral wishes (ie, unless otherwise ordered, they conform to the speed of the flagship) only if they are close-hauled in line of battle. In any other formation or on any other heading their movement is subject to randomisation as follows:

Roll the Fleet's two dice.

If the scores are the same then all ships move at the desired speed.

If green is lower then every (red dice score) ship moves one slower than flagship

If green is higher then every (red dice score) ship moves one faster than flagship

If the scores were green 4 and red 3 then every third ship (counting outwards from the flagship) would move one faster than the flagship on that turn. Note that this still applies even if the flagship is doing the notional maximum speed.

Collisions: Friendly ships may not voluntarily occupy the same square. If this looks set to happen due to faulty manoeuvre (or movement randomisation, above, or tacking, below) roll the green dice to determine whether a collision takes place:

2 or less: collision

3 or 4: rearmost ship veers to leeward

5 or more: rearmost ship veers to windward

} may only be called back into line by specific signal from admiral

If a collision occurs effect is minus one on maximum speed until repaired (Roll green dice at the end of each turn. Needs a roll of exactly 4). Ships move on locked together for one turn after a collision.

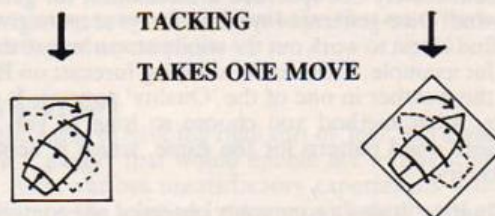
Tacking and Wearing

1) Tacking

Tacking is quick but risky.

It takes one turn only. All three masts are needed to tack. It is not possible in light winds.

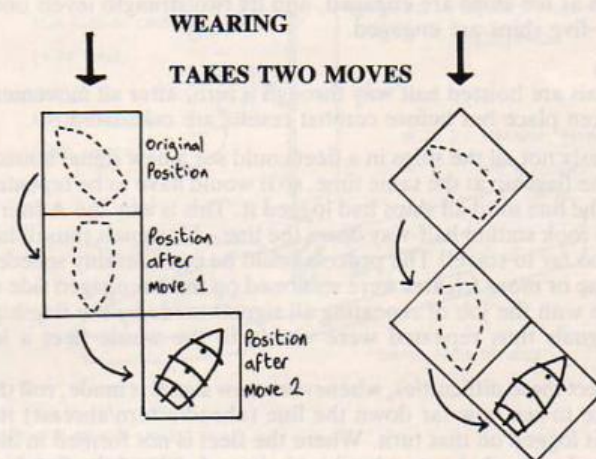
When tacking roll green dice. 2 or less = lost stays, tack fails, swing back onto original course, may wear next turn. Damage to rigging is as for collision.



2) Wearing

Wearing is slow but safe.

It takes two turns to complete. There is no risk of damage. Note loss of distance to leeward.



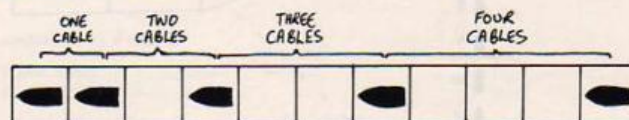
Turning

Ships may alter course by one compass point (45 degrees) at the start of a manoeuvre sequence and then by one additional point for each square moved. Maximum number of turns is four points. May not cross wind unless tacking.

Mast Damage

See combat rules. Minus two on maximum movement for the first mast lost, minus three when second mast lost. Any ship with no masts left drifts downwind at one square per turn (Light or Moderate winds), or two squares per move (Fresh or Strong winds).

Distances in Line



Normal distance in line ahead is two cables unless otherwise signalled.

Notes on the Movement Rules

Movement Randomisation: Maintaining the formation of a line of sailing ships was a very difficult job. Some ships were better sailers than others (especially in the days before copper sheathing was introduced), some crews were better trained, and some captains were better at their duties. Add to this all the vagaries of wind and tide and it's easy to grasp some of the difficulties Admirals laboured under. Since the introduction of Line tactics, however, experience seemed to show that it was easiest for the fleet to maintain station when all the ships were sailing Close-Hauled—that

is steering as close to the wind as was possible. In this position it was easiest for individual ships to make the fine adjustments to sail and rigging that would enable them to keep station with their next ahead and next astern, regardless of any individual differences in sailing performance. The other great advantage of steering this course was that it enabled you to get to windward of any enemy who wasn't doing likewise and to gain the wind of an enemy was of course every Admiral's ambition. So a close-hauled line ahead is the ideal formation. In every single battle of the eighteenth century one or both of the fleets was close-hauled. A fleet steering such a course is therefore fully rewarded in game terms.

Wind: I've deliberately not specified a mechanism for generating changes in wind. Dice-generated systems always seem to give weird results so I find it best to work out the wind pattern before the game (you could for example, listen to the shipping forecast on Radio 4, or look up the weather in one of the 'Quality' papers). It doesn't really matter what method you choose so long as you have a pre-determined wind pattern for the game, which is kept secret from the players.

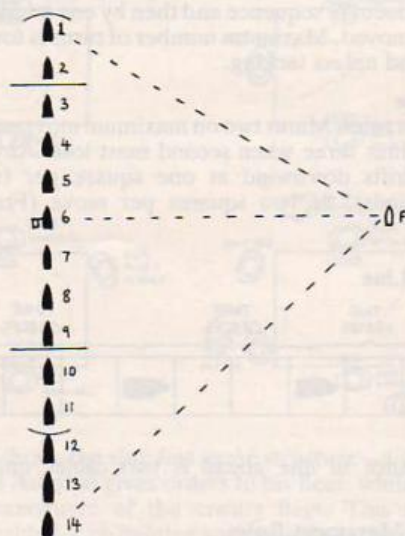
Wind and Gunfire: It was a commonly observed phenomenon that wind strength tended to drop once fleets had engaged – opinion at the time held that this was due to the 'concussion of the air'. We can never know now whether or not this had any meteorological basis in fact but since the mariners of the time seemed to expect it to happen then perhaps we ought to consider incorporating it into our game. As a rough guide we can say the wind drops off by one strength level as soon as ten ships are engaged, and by two strength levels once twenty-five ships are engaged.

Signals

Signals are hoisted half way through a turn, after all movement has taken place but before combat results are calculated.

Obviously not all the ships in a fleet could see a new signal hoisted from the flagship at the same time, so it would have to be repeated down the line until all ships had logged it. This is why the Admiral usually took station half-way down the line – his signals thus didn't have too far to travel! The process could be considerably speeded up if one or more frigates were stationed on the unengaged side of the line with the job of repeating all signals made by the flagship. The signals thus repeated were visible to the whole fleet a lot sooner.

To reflect these difficulties, whenever a new signal is made, roll the red dice to see how far down the line (ahead/astern/abreast) the signal is logged on that turn. Where the fleet is not formed in line the signal will only be seen by ships in line of sight of the flagships mainmast. e.g:



The dice score was three. The signal made from the flagship (6) was seen as far as ships numbers 3-9 and by the frigate (f).

Those ships which have logged a signal may act on it in the next manoeuvre phase. All ships in line of sight will see a signal repeated from a frigate stationed outside the line. Thus in the case above if the dice score on the next signal phase was two then the original signal would now be seen as far as ships number 1 and 11, but by the whole fleet if the frigate repeated the signal. The usefulness of a

preparatory flag, to make sure the fleet acts together, becomes immediately apparent. A repeating frigate can haul down a preparatory flag immediately, so the whole fleet can act on a previously logged signal on the movement phase after the flagship hauls down the preparatory flag. Otherwise restrictions are as above.

Combat Rules

The random factor in fire effect is represented not by dice but by using a pack of playing cards. A well trained fleet uses a set of cards from which the picture cards (ie. Jack, Queen, King) have been removed. A less well-trained fleet might use a set in which one, two or all three of the sets of picture cards are included. The more cards included, the less efficient the shooting. After each ship fires re-shuffle the cards.

Record Keeping: You need to keep a simple record of firepower and damage for each ship.

Name: HMS *Monarch*. (74 gun, Third Rate)

Code No . . . (to identify model)

Guns Port: 1 2 3 4 5

Star: 1 2 3 4 5

Masts: Fore Main Mizzen

Guns and masts are crossed off as they are lost.

Note: HMS *Monarch*, as described above, thus has an initial gun factor of five on each broadside. This is calculated by taking the total number of guns (74) dividing by ten (all fractions round UP and then subtracting the Rate (3). ie. $74 \div 10 = 7.4 = 8$ minus $3 = 5$.

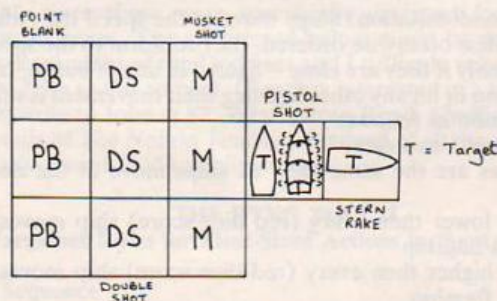
The maximum permissible firing factor is 9 (i.e. the normal figure for a 100 gun First Rate). Larger ships, although rare, did exist, but they do not seem to have been markedly superior except perhaps in the ability to absorb damage. Thus they may only fire with a dicing factor of nine, although this may leave them with spare capacity. Thus the famous *Santissima Trinidad* (130 gun, First rate) would have a broadside firing factor that looks like this: 1 2 3 4 5 6 7 8 9 (10) (11) (12) and so could lose three points to enemy fire before its own firepower slackened.

Note that under this system the combat effectiveness of a 100 gun first rate is greater than that of a 74 gun third rate by more than the mere difference in guns would suggest. This is in accordance with contemporary assessments of the relative effectiveness of different rates. Note also that this system effectively keeps non-line of battle ships (eg. frigates, say a 44 gun 5th rate) out of the line of battle since their gun factor is rate at zero or less! To game an action between frigate squadrons however, all you need to do is not deduct the ship rating in the gun factor calculation. Thus a 36 gun frigate would have a gun factor of $36 \div 10 = 3.6 = 4$.

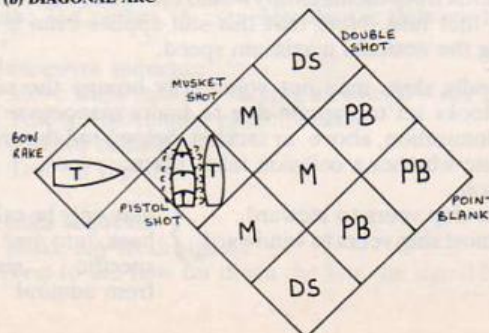
Firing

Arcs of Fire

(a) PERPENDICULAR ARC



(b) DIAGONAL ARC



Ships fire broadsides only, and only one broadside at full effect in a turn. Well-trained fleets may fire both broadsides but at HALF firing factor (½s round down).

Broadsides may not be split. Target priority is: 1) Nearest Enemy; 2) Enemy that passed by or was passed in preceding movement phase; 3) Enemy fired at in previous turn; 4) Player's choice.

Effect of firing

Work out firing score = gun factor - range + position bonus
Range deduction = At point blank subtract 3, at double shot subtract 2, at musket shot subtract 1 and at pistol shot make no deduction. (Note that in all cases except point blank range on the diagonal arc the range deduction is the same as the number of squares from the firer to the target).

Position bonus = Stern rake plus 2, Bow rake plus 1.

The firing score gives the number of cards to draw. To register a hit draw a card with a number less than the firing score:

e.g. 74 gun 3rd rate (gun factor 5) firing at point blank range = 5 - 3 = 2. Firing factor is 2. Draw two cards, needs aces to hit.

e.g. 90 gun 2nd rate (gun factor 7) firing at musket range with a stern rake. = 7 - 1 + 2 = 8. Firing factor is 8. Draw 8 cards, needs sevens or less to hit.

Every third hit is taken on the opposite broadside (eg the third hit scored on a ship's port broadside would in fact be taken off its starboard broadside). Hits taken from rakes are taken equally on each broadside.

Mast Hits: Each hit with a spade card = a mast hit. Draw again for every such hit. Hearts = foremast, diamonds = mainmast, clubs = mizzenmast, spades = enemy's choice. A hit on an already demolished mast is wasted unless there is another ship, in line of fire and in range, beyond the target, in which case that ship takes the damage.

NB This applies to both friend and foe!

Boarding

Was a rare and desperate enterprise. Ships must be in the same square to board. The target must be stationary or moving at only one knot. Unless the boarding is mutually agreed both sides draw a card. Boarder must be higher to force action. The duration of a boarding action is unpredictable. Draw a card at the end of each combat phase. Needs a red for the action to be decided. Only then work out the result: For each ship total guns remaining - masts lost + red dice. Highest wins. If the boarding fails no new attempt may be made, but the opponent may attempt to counter-board.

Ships involved in a boarding action may only fire at each other. A ship that successfully boards another takes no further part in the battle.

Surrender

Ships strike their colours if, a) successfully boarded, or b) if all masts lost **and** at least half guns lost **and** under fire.

Notes on the Combat rules

- The use of cards instead of percentage dice is a whim, really. I prefer them in the context of this game because they seem more eighteenth century!

- Fire from bowchasers and stern guns is disregarded as being of little relevance in a general action.

- Ships to leeward fire first at point blank range to reflect the advantage they had in being able to keep their lower deck gunports open. Ships to windward risked flooding if they tried this (cf the *These* at Quiberon Bay).

- Ships didn't have the manning to fire at full effect from both broadsides. It was often the practice not to have the guns run out on the unengaged side. This could be tricky if the enemy got round on the 'blind side'. (cf battle of the Nile).

- Don't get miffed if a friend knocks your mainmast down. It used to happen to the best of them. To quote from the blessed Horatio's Trafalgar memorandum 'Nothing is sure in a sea fight beyond all others. Shot will carry away masts and yards of friends as well as foes.'

- Arcs of fire look a bit strange but this is more or less inevitable once you've opted for a squared playing surface. Since it's the same for both sides the effect evens out.

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- Gunnery doctrine is assumed to be the same for both sides. In practice, to quote John Paul Jones "on the wave as on the field of honour (the French) wish . . . to wound with the delicate and polished rapier rather than kill the enemy with the clumsy, you may say brutal, pistol". Things were never quite as simply as 'British fire at hulls, French fire at masts, but the latter did have a rather more indirect approach to naval tactics (perhaps because they didn't have the trained manpower reserves to risk too many close quarter actions), so it was often the case that a British fleet would find itself so damaged aloft as to be incapable of continuing action if the French chose to evade. On the other hand, by the close of the AWI improvements in gun tackle had given the British a faster rate of fire and the introduction of the carronade had made them even more formidable at close ranges. If you want to make the rules more period-specific therefore you might try: French Fleets (pre-revolution) hits with club cards cause damage to target ship's yards and rigging only. Effect as for collision.

British fleets (after 1781) +1 to firing score at musket and pistol ranges.

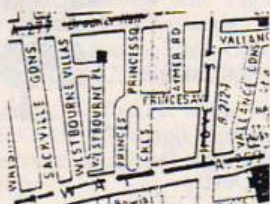
A Final Word

Commanding a fleet in action during this period must have been a frustrating business, so the game is designed to reflect this. Don't expect miracles, for as Admiral Jervis said 'two fleets of equal force can never produce decisive events unless they are equally determined to fight it out, or the commander in chief of one of them so bitches it as to misconduct his line'. There's bound to come a time, fighting a battle under these rules when you'll find yourself echoing Jervis's sage sentiments 'Now my dear Kempy, do for God's sake . . . oblige by throwing your signals overboard and make that which we all understand - Bring the Enemy to Close Action!'

Bibliography

You can read all the glossy picture books that you like but you'll never grasp the nature of naval warfare under sail unless you read John Creswell's *British Admirals of the Eighteenth Century: Tactics in Battle* (Allen and Unwin, London, 1972). Read it in conjunction with Bill Leeson's reprint of the Fighting instructions (see above) and you've got all you need to make an otherwise mysterious tactical art perfectly understandable.

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Renaissance	K. Pullen	Bunshop A
Napoleonic	R. Butler	Davout's III Corps
Ultra Modern	G. Evans	Derby No Hoppers

(The Ancients-15 period was not contested in 1986.)

K. Pullen was also awarded the title of Overall World Champion in 1986.

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Full details of the 1988 Championships (to be held at the Assembly Rooms, Derby on 8th and 9th October 1988), together with entry forms can be obtained from the Championship Organiser, either during the Saturday and Sunday of this year's finals, or alternatively by sending a stamped addressed envelope (large) or IRC to:- The Championship Organiser, c/o 29 Wade Avenue, Littleover, Derby, England.


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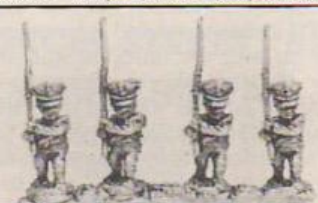
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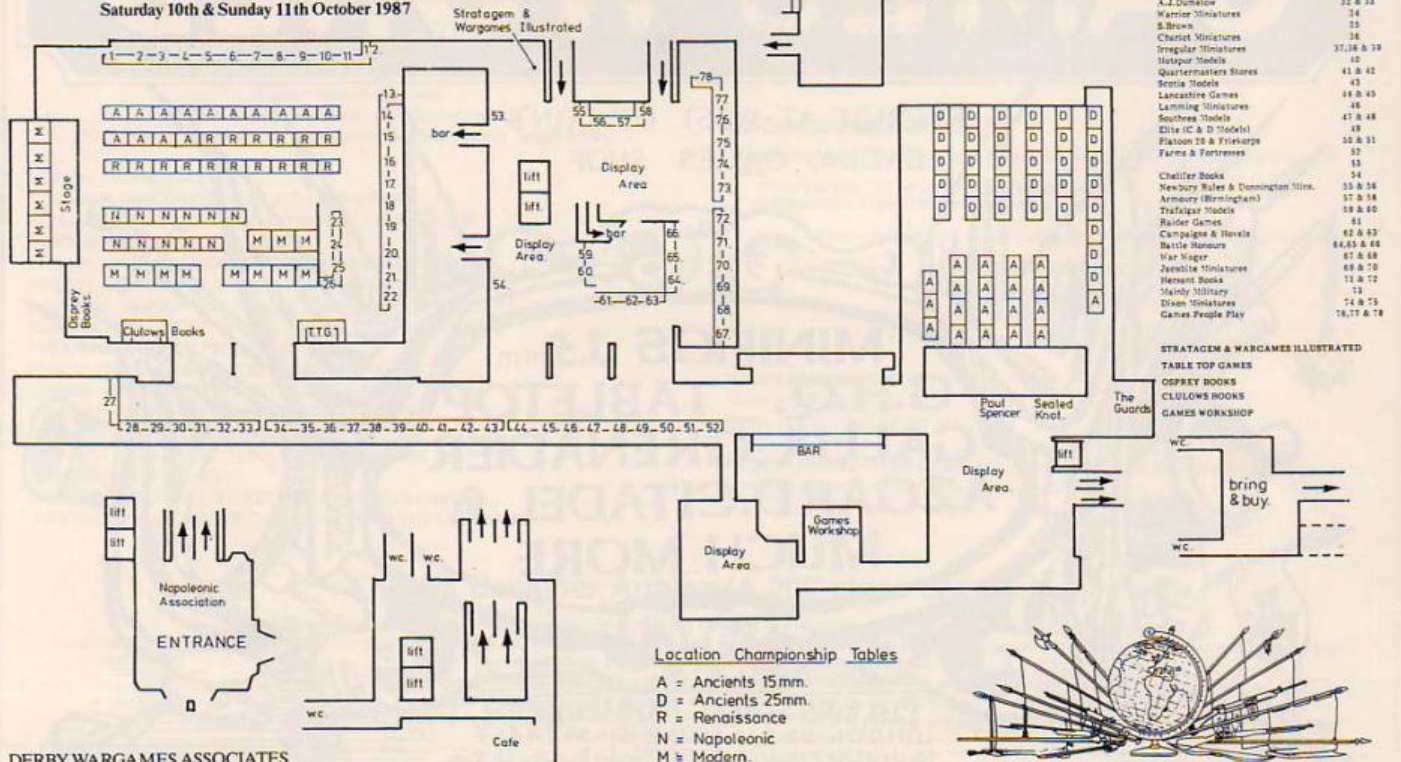


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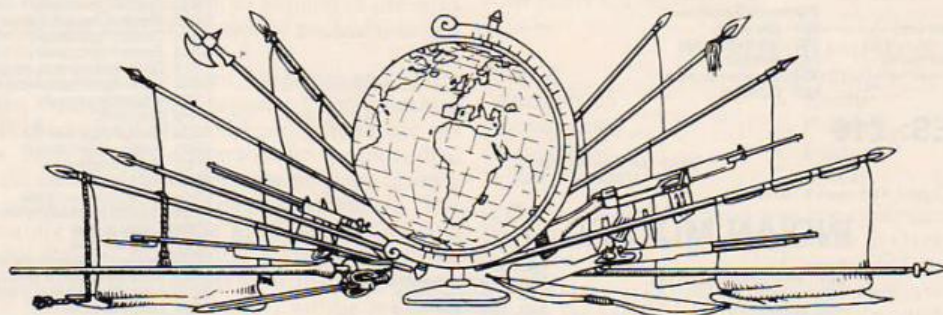
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ER27 Levy with bow
ER28 Levy with javelin/spear & shield
ER29 Levy with sword & shield
ER30 Levy with firearm a) in turban b) in felt hat
ER31 Levy with cross bow
ER32 Levy with improvised weapon
ER33 Eastern fanatic sword & shield (laylars, etc.)
ER34 Janissary with a) bow b) firearm
ER35 Janissary command
ER36 German mercenary with pike
ER37 German mercenary with firearm
ER38 Streltzi with firearm
ER39 Polish infantry with firearm
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ER44 Medium gun
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INDIAN MUTINY

British

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IMB2 Command in campaign dress
IMB3 Regular in shell jacket
IMB4 Regular command
IMB5 Rifleman in campaign dress
IMB6 Infantry (prone) firing in campaign dress
IMB7 Highlander
IMB8 Advancing in campaign dress (pork pie hat)
IMB9 Advancing in campaign dress (peaked cap)
IMB10 Naval detachment in straw hat

Sepoys

IMS1 Advancing with levelled musket
IMS2 Sepoy firing
IMS3 Sepoy charging
IMS4 Sepoy attacking with musket
IMS5 Sepoy (prone) firing
IMS6 Light horse with carbine
IMS7 Sepoy command in Kilmarnock cap
IMS8 Sepoy charging in Kilmarnock cap
IMS9 Sepoy charging in bell top shako
NB - The above sepoy can be used as mutineers

Mutineers

IMM1 Crouching with sword & shield
IMM2 Crouching with musket
IMM3 Advancing with musket
IMM4 Elephant with light gun & crew
IMM5 Elephant with howdah
IMM6 Advancing with spear
IMM7 Mutineer at ready with musket
IMM8 Mixed bag of casualties (British, Sepoy & Mutineers)

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The Art of The Chart

by Arthur Harman

I'm a firm believer in umpire-controlled wargames – if for no better reason than I prefer actually playing the game, planning my tactics, trying to outguess my opponent and watching the battle develop to wading through page after page of complex rules; whilst when umpiring, I can abandon rigid rules in favour of some creative free kriegsspiel – because the players enjoy a more realistic perception of battle and command, and the games themselves progress more satisfactorily as pure games. I can think of no other game where it is (supposedly) necessary for the participants to refer constantly to weighty tomes of rules whilst actually playing. Either the rules are so simple and so few that they may be easily memorised, as is the case in Chess or Monopoly, or the players rely upon the services of a referee or umpire to adjudicate disputes and prevent play contrary to them, which is the situation in Cricket or Rugby, for example. In the latter case, some players may possess an almost encyclopaedic knowledge of the rules of the game, whilst others simply carry on in blissful ignorance until the referee's whistle puts an end to their brilliant play! Both game structures allow newcomers to get involved and take part in games quickly, which is essential if their initial enthusiasm is not to fade.

Wargames that have any pretensions to realistic simulation of their chosen subject will probably have to employ umpire-control, rather than simple rules, in order to create the uncertainty of the commander's perception of his own, and the enemy's, forces – the 'Fog of War'. Megagames, such as those organised by members of 'Wargame Developments', utilising separate rooms for each command team and internal telephone systems to simulate radio communications or assist the flow of information between umpires and players, may be an ideal to which we should all aspire, but the majority of wargamers do not enjoy such facilities. The typical wargame usually involves less than half a dozen participants, who have gathered at a club or at a friend's house where space is at a premium. In such circumstances, the umpire has two problems: how to communicate information to one side, or commander, without simultaneously revealing it to the other players; and how to keep the players interested and occupied whilst he does so. Inevitably there will be periods when he must attend to administering rules or consulting the opposition during which the players should have something constructive to do, and the time taken to communicate information to one side or the other should be as short as possible, so that the players may make the necessary decisions to keep the game alive reasonably quickly.

My partial solution to these problems involves borrowing a mechanism with which I expect you are already familiar from the 'Fighting Fantasy' series of solo FRP gamebooks: the random arrangement of numbered descriptive passages containing information and clues upon which the player must base future decisions. I propose to use a variant of this device to give players information about the morale or combat status of their own troops, and possibly the enemy, in such a form that they have to deduce their condition by combining the written descriptions with events on the tabletop, map or other display, thereby not only occupying them in reading the information for themselves, but also making their appreciation of the state of their forces more realistic. In addition, the umpire's task will be simplified, and absolute security between opposing teams maintained! Without further ado, I shall now describe the system in detail.

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The umpire's unit status chart

The umpire prepares a chart for each force or army set out as shown below. If the basic grid is covered in sticky-backed transparent plastic, the unit designations may be written in chinagraph pencil or washable marker so that the chart may be used for more than one game. The headings at the top are arbitrary, but serve to represent significant morale/status conditions; obviously the umpire will adopt headings to suit the particular rules – or lack of them! – that he proposes to use for that particular game. Each asterisk represents one morale/status/ combat effectiveness (call it what you will) point, and if these are also drawn on the plastic covering they may reflect the differences between Elite, Veteran, Raw and Militia units, or the effects of previous engagements in a campaign. The exact number of points assigned to each unit is known only by the umpire, but the players should, of course, be given a description of the conditions of their troops appropriate to the level of command being portrayed (thus a battalion officer will have a far more detailed awareness of the morale and discipline of his own unit than a divisional general would have of any battalion under his command) and the scenario (a commander newly arrived at the front would, for example, initially have little, other than second-hand, knowledge of his troops). Every time a unit loses morale/status or whatever, a number of asterisks determined by rule, die roll or umpire's whim is crossed off.

UNIT	STEADY	WAVERING	BREAKING	ROUTING	DISPERSED
77 th Foot	* * * * *	* * *	* *	*	
99 th Foot	* * *	* * * *	*	* *	

Note that lost points may be recovered under certain circumstances, as when a unit is rallied, reinforced, placed under cover and so on, as the umpire may determine.

After adjudicating combat and consequent morale/status losses, the umpire notes the general category – STEADY, WAVERING &c. – each unit belongs to. He then refers to the list of descriptive passages described below.

The Umpire's Description Chart

This document consists of a series of brief descriptive passages illustrating the various morale/status conditions in two or three sentences, set out so that all pieces appropriate to the same status are grouped together. On either side of the descriptions is a column, one for each army/side in the game. The sheet is again covered in transparent plastic for protection, and so that the numbers assigned to each and every separate description may be changed for future games. These numbers are random in the same manner as the paragraphs in FRP gamebooks so that there is no relation between the sequence of numbers of progression through the various morale states. Moreover, each side has a different set of numbers, as shown in the diagram, so that no number has the same meaning for both players or teams. This enables the umpire to refer players to the necessary descriptions without taking precautions to prevent the opposition listening in; if they attempt to use their own key to the numbers, they will merely receive totally false information. The

umpire may find it useful to colour-code the description numbers to the various status categories to aid instant recognition of appropriate pieces of description. When he has determined the status of each unit at the end of a game turn, he has only to read out the unit titles together with a list of the relevant numbers, which the player to whom it is addressed would be well advised to copy down so he does not forget them

The Player's description chart

The player has a similar list of descriptive passages, but these are neither laid out in any logical sequence nor coded to morale/status categories! It might be possible to lay them out in numerical order, though this would prevent the future alteration of description numbers. Having quickly noted down the relevant number for each of his units, he must then look up each passage and endeavour to deduce the state of his troops from it. Whilst he is doing this the umpire is free to administer other rules. The diagram shows the principle of the layout of a player chart. If the chart is covered with transparent plastic before the code numbers are written on, they may be altered for future games. If, as a result of combining the written descriptions with his observation of the battlefield, he is able to work out that certain passages refer to certain morale states, good luck to him!

An example

Let us imagine a game in progress, involving the units shown on the illustration of the Umpire's Unit Status Chart, both of which have already lost 2 points. The 77th Foot advances boldly to the attack and suffers casualties from grapeshot, causing it to lose 3 points: it is now WAVERING. The umpire consults his Umpire's Description Chart and decides that Passage 35 would be appropriate; in due course he simply informs the player commanding the 77th Foot, "77th - 35." The player refers to his Description Chart. Against number 35 he discovers the following: "Men are falling fast, but the unit is continuing to obey orders. Several stragglers are leaving the rear of the unit - it is not clear whether they are wounded or fleeing. The colours dropped briefly, then rose again." What will he make of that?

Variations on the system

Instead of having a completely different series of numbers, those that describe the most obvious and unmistakable conditions - routing, for example - could be given common codes for both sides, though it would be up to the players to 'read' the battle and discover this. In the course of a campaign, the number of common codes could be increased, to reflect increased knowledge of the enemy. Similarly, the number of codes altered after each game could decrease, in order to represent the commander's greater understanding of his troops. The umpire might care, however, to transfer a few passages from one morale category to another, just to keep the exact state of the troops a matter of doubt. Certain passages on his chart might be marked as suitable 'borderline' cases for such purposes.

Where forces from unfamiliar cultures encounter each other, or where enemies meet for the first time, on the other hand, the umpire should ensure that there are no common description codes at all.

In addition to giving a player information about his own troops, the system might be used to give details of the condition of the enemy, using the same list of numbered passages or a specially prepared list for that purpose, which would be a better choice in a Colonial game, for example, where passages appropriate to the Imperialists would hardly suit their savage opponents. Deliberately misleading passages might be employed to reflect historical misconceptions and attitudes.

Construction of Description Charts

Clearly, the initial creation of the passages will involve some work, but suitable pieces of description may be found in memoirs, works of military history and even novels. Just one or two lines per passage will be ample, but do try to fit them to the morale categories. Xerox each passage so that there are sufficient copies for umpire and players. Remember that the umpire's list is arranged according to the sequence of the morale/status categories, whilst the players' lists must be in a random order so that the position of any passage bears no

relation to its meaning - resist the temptation to lay them out in a repetitive sequence such as ROUT-STEADY-BREAK-WAVERING, for cunning players will soon discover it! After covering all sheets with transparent plastic, allocate code numbers, perhaps by using a pair of percentage dice, and make sure the umpire's codes for an army correspond to those on its player chart.

RED FORCES	UMPIRES DESCRIPTION CHART	BLUE FORCES
8	_____	62
37	_____	17
21	_____	38
3	_____	20
46	_____	7
59	_____	13
11	_____	44
67	_____	18
23	_____	57
19	_____	35
41	_____	5
6	_____	28
17	_____	47
43	_____	14

	PLAYERS DESCRIPTION CHART
3	_____
6	_____
8	_____
11	_____
17	_____
19	_____
21	_____
23	_____

Conclusion

I hope you will agree that this system can provide an interesting game, which will force players to think far more carefully about the condition of their units than they need to do when merely given a numerical factor or 'Key Word' status. It will certainly save the umpire the effort of having to make up descriptions on the spur of the moment, and could be useful to inexperienced umpires or those who are controlling a game set in a historical period with which they are unfamiliar. There are some exciting game structures and mechanisms lurking amongst the vast amount of Fantasy and Role-Playing literature which we shouldn't leave the sole preserve of hobbits and orcs! - this article explores just one possibility.



THE INSPECTOR-GENERAL

IRREGULAR MINIATURES' 6mm FIGURES

Available from: Irregular Miniatures, 18 The Avenue, Norton, Malton, N. Yorks.

I was given an assortment of Irregular Miniatures' latest ready-based figures for review. Being totally honest, I had previously only considered this size as suitable for WWII and Ultra-modern. I am now a convert; easy to paint, visually appealing and cheap – I assume, no prices were given to me. (*Ed note: As far as I know, most strips are 10p.*)

Pony Wars 1-6: These all come together, and I can't identify the separate packs, so each strip is described.

Indian tepee – typical appearance, with enough canvas (*Ed note: Buffalo skin, surely!*) to really paint and decorate. Mounted on a circular base.

Indian chief, sitting, flanked by two guards, or possibly one guard and a shaman. Smoking a peace pipe.

Longhorn cattle – strip of six in a clump. Just right for stampeding or rustling.

Buffalo – of the four legged variety, a strip of seven in a more or less straight line.

Mounted Indians – two different strips, both with the code LR22 on the base. Five in each strip, both have the same figures on them, but the arrangement is different. The detail on the casting is such that the bone corselet can be clearly made out on one figure.

Pair of Indian Chiefs – strip coded LR20, one has a full war bonnet, the other a feathered top hat.

Foot Indians – two different strips, each with six assorted Indians armed with a variety of weapons. As with the mounted Indians, the figures are the same but in a different arrangement. In this scale, and with varied painting, this is not a problem.

A good start to an exciting range – bring on 'Duke' and the cavalry.

LR Range 1-24: Again, these all came in one pack, with no identifying codes on the base. At the risk of outraging Irregular, I identify them as English Civil War types, and most impressive they are too.

Artillery – a base with limber and four-horse team with driver. Very nicely detailed, even down to horse harness. A small and a large gun were supplied, again the amount of detailing was surprising. Two strips of artillery crew were supplied, again you could identify each type. The only drawback is that they are mounted in a straight line and I am puzzled as to how to arrange the gun.

Cavalry – a selection of both armoured cuirassiers (Parliamentarian) and unarmoured (Royalist), with both command and line strips. Five cavalry to a base, and each is available on a close order or an extended order base.

Pikes – again available as armoured Parliamentarians or semi-armoured Royalists. Six pikes to a base, the pike in the upright position and surprisingly slender in this scale. Command strips of 2 pike, 2 flags, officer and drummer are also available in both styles. These do look impressive *en masse*.

Musketeers – again six figures to a base. There were three different strips provided, all with a variety of figure poses.

Highlanders – an assortment of strips, same base size as the musketeers, each with six assorted figures on it. There are four different strips, giving a fine selection of bearded and kilted 'hairies', several with slung shield.

The final piece is a brace of mounted generals – again reasonably detailed and ideal for a good paint job.

LR30? Turks – They look Turkish.

Artillery – a three crew base of gunners, again complete with ball, spike and rammer, and a rather large gun – siege type. It is larger than the big ECW one, again well detailed.

Cavalry – a five lancer strip in close order, the same strip in extended order. All look suitably eastern and armoured. The final cavalry strip is five bow-armed light cavalry in very extended order.

Infantry – two different strips of six infantry, armed with muskets, and in a variety of poses.

Infantry command – strip of an officer, with a most impressive plume, and a standard bearer.

In summary, given the size of these figures, the detail and design on them is quite astonishing. The convenience of ready made bases is a novel idea and very useful. The amount of flash on these production figures was variable, but was certainly not excessive and easy to clean up. The big advantages of this scale are cheapness, ease and speed of painting and the facility to fight large battles. These ranges of figures are highly recommended.

K.G.B.

TERCIO – 5th EDITION (REVISED) RULES AND ARMY LISTS (1480-1700)

By Peter Harris

Available from: Tabletop Games, 53 Mansfield Road, Daybrook, Nottingham, NG5 6BB.

117 pages, card covers, card quick reference sheet price £3.25 including post and packing.

At first sight, the sheer size of this set of rules is a rather daunting experience. One imagines that they would require a great deal of poring over before being able to put them

into use on the wargames table. However, this is not the case. They proved to be simplicity itself to follow and understand. Slightly less than half the book is devoted to the rules themselves, the rest being made up of army lists. A good feature this, you don't have to go out and buy another book of Army Lists before being able to play.

The rules themselves are divided into six main sections – Introduction, Orders, Movement, Firing, Close Combat and Morale. The actual mechanisms used are very well thought out, reasonably easy to follow and seem to cover every eventuality that could happen in a game set in this period. This edition differs from the earlier editions in that as well as rule revisions it includes a new alternative casualty system for those who don't want to keep casualty records. This system not only eases book-keeping but also speeds up the game considerably.

These rules have another bonus that only shows up in play – which is that they produce realistic results. We feel that this encourages the gamer to rely more on good generalship than gamesmanship as is the case with some other sets of rules.

For the wargamer who is experienced in this period these rules are to be recommended for their comprehensive accuracy and for the wargamer new to the period these rules provide a good, easy to understand introduction to it.

G & AS

THE ARMY OF JAMES II – UNIFORMS AND ORGANISATION

By S. Ede-Borrett

Available from: Raider Games, 119 Elmete Way, Leeds, LS8 2ND.

Card covers, 56 pages, illustrated. Price £4.50 plus 10% post and packing.

James II's army is one that has had little recent coverage in print and this book will be, I believe, a welcome addition to the library of either wargamer or military historian. It is a real labour of love and Mr Ede-Borrett should be congratulated upon it.

There are three main sections, devoted to the regiments of Horse, Dragoons and Foot, with a fourth section dealing with the artillery. Each section describes the uniforms and regimental colours of each unit, even going into detail of how the weapons and accoutrements were worn or carried and the marks of rank. Where the author has not been able to obtain any definite information he says so. He has not used "guesstimation" as others have done in the past and I commend him for his honesty.

At the end of the book are eight very useful appendices and a good bibliography.

The illustrations, particularly those of the colours carried, are well drawn and clear. I liked this book very much.

CAS

WARGAMES FOUNDRY 25mm MARLBURIAN FIGURES

Available from: Wargames Foundry, 21 Villiers Road, Woodthorpe, Nottingham, NG5 4FB

Price 35p plus 15% postage and packing.

MA1 Officer with Sword

Officer with drawn sword waving his men forward. Very good detail.

MA2 Officer with Half-Pike

A superb figure of an officer waving his hat in the air and carrying a half-pike. The lace detailing is excellent.

MA3 Ensign

Another excellent figure resting the staff on his hip. Again, the lace detail is superb.

MA4 Sergeant with Halberd

Good figure with head down, grounded halberd. Coat done up to the waist and unbuttoned below. Even the lower buttonholes are visible.

MA5 Drummer

Excellent detail with masses of lace.

MA6 Infantryman Advancing

A good, plain figure, excellently cast and with 'presence'. Fixed bayonet. En masse they look really good.

MA7 Infantryman Firing

Another plain figure, standing firing his musket.

MA8 Infantryman Standing

A figure almost the same as MA6 but the bayonet is not fixed. Again, good detail.

MA9 Dragoon Advancing

An excellent figure this. Advancing, slightly crouched and wearing jackboots with spurs.

MA10 Dead Infantryman

A figure lying on its back with mouth gaping in agony. Can't see the wound which killed him!

MA11 British Grenadier Advancing

A marvellous figure in grenadier cap. Grim, determined look on face. All the lace is depicted in excellent detail.

MA12 French Grenadier Lighting Grenade

Figure with slung musket. Moustached and generally a villainous person all round. Not the sort of person to meet in broad daylight, let alone a dark night!

All in all, these are probably the best 25mm figures I have come across in many years. The standard of moulding is excellent and the production figures I was supplied with were surprisingly free of flash. The only slight quibble was that the mould lines on most figures were rather heavy.

This apart, I feel that these figures are the standard against which all other 25mm figures are going to be measured in coming years. For instance, all the figures had recognisably different faces. They all compared well in build and height with each other and the anatomy was good.

From experience, I can say that they are a pleasure to paint and look most effective on

the wargames table.

Wargames Foundry inform me that the Artillery for this range should be out by the time this review goes to press with the cavalry "shortly after". Well done Wargames Foundry, keep them coming.

JL

THE LONE WARRIOR No. 70

Available from: Bill Borley, 50 King Arthur's Road, Exeter, Devon, EX4 9BH
On Subscription: £7.50 Bi-monthly.

This is the journal of the Solo Wargamers Association. Edited by Bill Borley, it is well produced with some black and white illustrations. It, like all such society journals, has a section of Association news but this is not too bad in this respect.

The articles are well thought out and easy to read, although I should think that the beginner in wargaming might have some difficulty. The letters section is very lively and there is an adequate review section of new products.

I found two articles particularly interesting. One by John S. Salt on the accuracy of fire from automatic weapons; and the other on scratch building scenery by Steve Turner.

If you like to wargame alone, or there is no nearby club or opponent for you, then I would suggest that *Lone Warrior* could be just the magazine to take.

CAS

SCOTIA MICRO MODELS MICRO ARMOUR

Available from: Scotia Micro Models, 32 West Hemming Street, Letham, Angus, DD8 2PU.

Quite a number of 1:300 scale models were received for review from this manufacturer, and rather than describe each model individually, it would be better to look at the range as a whole.

Scotia's growing range covers armoured and softskin military vehicles and artillery pieces from WWI to the present day. All the models sent for review were excellently cast in a good quality white metal and were free from mould lines and flash. The detail on them is very well defined indeed.

Out of the twenty models sent for review, only one didn't quite come up to scratch. The model in question is the WWII M4A4 Sherman tank. Although well cast, it appears to be somewhat out of proportion, with an overlarge and slightly bulbous turret sitting atop a somewhat squashed hull. Particularly impressive, however, were the models of the British WWI Mk.IV Female tank (like the original it dwarfs the other tanks), and the modern Chinese C0261 Heavy Truck.

An unusual feature of Scotia's excellent range is that they produce most of their models in either white metal or polyester resin. This of course means that the budget-conscious wargamer can purchase the resin models, at an average saving of 3p per model, thus making a considerable saving if buying a large army.

G & AS

RETINUE & LANCE FIGURE PAINTING FOR THE COLLECTOR AND WARGAMER

Available from: Retinue & Lance, Buarth Mawr, Prion, Nr. Denbigh, Clwyd, LL16 4RU.

This figure painting service specialises in medieval figures. A detailed list is provided, covering personality figures such as the Black Prince or William Wallace, then various lances, retinues and other units are offered, spanning a period from feudal times to the Wars of the Roses.

Prices are very reasonable. A Knight of Bosworth, who can be Yorkist, Lancastrian or Welsh costs £2.00 and personality figures are £2.50. A lance consisting of a late feudal knight with mounted servant and two mounted sergeants is £6.00, and a Wars of the Roses knight with retinue of two mounted sergeants, mounted archer, two foot archers and four billmen costs £9.00. Prices all include the cost of the figures, which are supplied by Essex Miniatures, postage and packing in the U.K., and basing. Heraldry is authentic. Basing is to WRG sizes unless otherwise requested and varnishing can be either matt or gloss. Painting is done with Humbrol enamels.

We were supplied with a mounted figure of Hotspur – one of the personality figures, and a billman.

The Hotspur figure is painted to a good wargames standard. Details are clear and the figure would stand out well on a table. The coat of arms is nicely painted and accurate. Unfortunately, the horse is a colour which has never before been seen on equine flesh – a sort of red leather shade. There could have been more care taken with the painting – patches of undercoat were left white, the mail was washed so badly that it ended up black on top and pale in the depressions and the shading on the horse's barding is rather crude. The plate armour is very good, however, giving a well-used effect. The basing has been done well with a good grass effect and a couple of rocks placed on it, with patches of brown mud showing through the grass. The only other comment about the figure is that both horse and man have rather odd eyes, painted as a black oval with a dot in the middle, giving a queer staring effect.

The billman is wearing chain and a leather jack. The leather is painted effectively, though the chain has the same fault as the horsed figure. Tunic sleeves are shaded well, the face and hands not as good. Basing is well done again, but the figure has the same eye problems as the last, and has not had all the mold lines removed before painting.

In general, these figures would be very useful to the wargamer who lacks either the time or the ability to paint their own figures. The delivery time is stated as between four and six weeks, and the cost is reasonable for a good standard of painting.

For the collector, however, these figures could do with a greater amount of attention to detail and realism.

G & AS





Three Franco-Prussian scenes from a soirée at the residence of Hard Cover Designs' designer Peter Dennis. The two photos opposite are from a skirmish game using some fine Wargames Foundry 25mm. figures. The farmyard was scratch-built by Robin Peck.

Above is a bigger game in a smaller scale – 6mm. from Heroics & Ros. The villages are Hard Cover Designs' cardboard buildings. Base terrain is a green cloth, airbrushed for a multi-tone effect. Individual fields are sprinkled with railway scenics flock, vacuumed up with a hand-held Hoover at the end of each game! Now, do you read the article first, or go straight ahead with a mail-order for some figures? Decisions, decisions!

25mm FRANCO-PRUSSIAN WARGAMING

by Matthew Hawkins

This article was written for several reasons; firstly as propaganda for 25mm figures, secondly to review two superb ranges of figures in this scale, and lastly to shed some light on this fascinating period and how to go about wargaming in it. It represents a selection of random thoughts and personal opinions in the hope of promoting interest in this combination of scale and period.

With the current rise of interest in the late nineteenth century many people have made the assumption that 15mm and smaller are the only scales worthy of consideration. This is because they assume that the size of armies was much larger than earlier periods and so the figure size has to be correspondingly smaller. However, putting aside the cost and space-saving benefits, the biggest reason for using 15mm is that you can build larger armies more easily. But this does not happen. What usually happens is that wargamers keep the same number of figures and just reduce the table size (if you do use larger armies then often they can't finish a game in one evening anyway). So 15mm is no more the best scale for this period than it is for earlier ones where people quite happily use 25mm. Finally many people think the standard of 15mm figures is now equal to 25mm, I personally would dispute this, especially in view of two ranges of figures for this period, but more of this later.

The Franco-Prussian War (1870-71) is a period that offers a great deal to the wargamer. Many years ago it was quite popular and 25mm ranges were available (including Minifigs I believe) but things change and it's been ignored since then by all but a few die-hards. There are many misconceptions about the period, firstly that it was all one sided and the Prussians were invincible, secondly it was all about fire power and little thought was given to tactics, thirdly the armies were so large that thousands of figures are needed to recreate them, and lastly, the forces are very homogenous with only French and Prussians. All of these preconceptions are incorrect. The Prussians did not have it all their own way, many smaller actions were won by the French throughout the war. The fire power from small arms was tremendous, but tactics were varied and innovative, especially so for the lower formations that the wargamer usually uses. The high casualty rates make decisive actions quicker to achieve so battles can be fought and won during a normal evening match.

As to the size of forces, there were many more actions of brigade and divisional level than of corps or army size and literally hundreds of skirmishes. Apart from this very few wargames, even in the ancient period, actually represent a battle of army scale. The last misconception about army composition is also equally inaccurate. The Prussian

army is not just a force of blue coated automata. As well as the line infantry a force might well include Guards or even Landwehr. The German confederation also included Saxons, Hanoverians, and of course Bavarians, all of whom can give you an army with its own characteristics. The French army changed dramatically during the war. After the disaster at Sedan the line battalions were very scarce. So the bulk of an army could consist of the *Gardes Mobiles* or the *Gardes Nationales*. Of course any army of either line or reservists can be supplemented with the famous Zouaves, Turcos or the Foreign Legion. With the cavalry the French had Line and Guard, but for those with a taste for the dramatic the fanatical Chasseurs d'Afrique are the only choice.

So having decided upon your forces you now have to choose the figures.

A REVIEW OF FIGURES AVAILABLE

As mentioned above there are now two ranges of 25mm figures for the Franco-Prussian period. Between them they represent the best in figure production on the market (this in itself is perhaps the best reason to wargame this period).

The first range is the one produced by the Wargames Foundry. These have been designed by Alan and Michael Perry (perhaps better known to fantasy fans). On first inspection of the list one is amazed at the choice of figures, there are 88 variants of 39 basic figures, the 17 basic line infantry figures have 3 variants for the Prussians and 4 for each of the French. The style of the figures is very impressive. They are the fashionable large 25mm (i.e. 27-30mm). All the detail is very crisp and quite deep, folds in the uniforms are realistic and again quite deep. The equipment is the right size and packs fit well on the figure. The anatomy on the figures is accurate and each figure and its variants has a unique facial expression. Poses are active and natural with a great deal of movement.

The range covers all the basic troop types for each army. For the French army there is also a sergeant, bugler and officer (but no standard bearers). For the Chasseurs you can use the line figures as the uniform differs in colour only. Of the more exotic types they have three Zouaves, an Old Guard grenadier and a Garde Mobile (although, as with the Chasseurs, the basic line infantry figure can be used for these). The French cavalry are all included, with an option of the traditional lancer cap or a kepi for lancers. They also give a choice of sword arm to give a relaxed or charging figure.

On the German side again a good assortment of basic line infantrymen are offered (these will also cover the Guards and the Landwehr as well as the Saxons and other minor German armies). There are also eight separate Bavarians, enough to make an army. The Prussian cavalry are all covered, again with separate arm options, and the dragoons have a choice of with or without moustache. They have a Prussian field gun and 4 crew as well as a French mitrailleuse and 4 crew. Their horses are all very good but are all the same size, even the heavies. The casting on all the models is to a very high standard but my biggest complaint is that the stands of the figures are rather small and so basing can be rather fiddly. The cost of the figures is 35p for infantry and riders and 38p for horses, this is not cheap but you do get the very best figures available and you don't pay more for command figures.

The other range is made by Sussex Miniatures (formerly Corvus). This range was produced late in 1985. Stylistically they are again of a very high standard, but do have a few rather unfortunate faults that spoil them for the purist. They are a similar height to the W.F. range but are less bulky, being generally rounder in appearance with shallower detail. They look tidier and to some eyes less 'fussy'. Their anatomy is also correct but facial detail is rather plain, the poses are natural, but don't quite have the dynamic feel of the W.F. figures. The style of the figures does make them easier to paint and many wargamers who find painting a chore may well prefer them because of this. However the biggest error of the range, and all of the figures suffer, is the size of the equipment. All the small arms are too short and the back packs and other personal equipment are also too small. The French equipment which was piled high on the back is just not big enough and consequently spoils an otherwise good figure. Even the head gear is slightly too small.

The range of figures is much smaller, but they do a French sailor which W.F. don't do. But for all their shortcomings they are still very good and many people will like them (they are cheaper!).

The cavalry for this range is much better, they have unusually

moulded the horse and rider together which gives a very natural feel to the combination. The poses too are unusual. They are not just the ordinary cavalry figure who is holding his reins in his left hand and his sword is held vertically in the right but, for example, the French cuirassier sits relaxed on the horse with the sword held down and the French dragoon holds the reins in both hands. The best figure is however the French hussar who is galloping and cutting with his sword held horizontally across the horse to his right. The horses themselves are very well modelled but they have used the same master for the chasseur and the cuirassier, again this means the size of horse is wrong.

The Sussex figures are very good and they are convenient from all angles, being cheaper, easier to paint and base, but for those who find raising the army as important as fighting with it and are prepared to spend more time and trouble than the Wargames Foundry figures will probably be more attractive.

The uniforms of both ranges are generally correct. However the Saxon figure in the Sussex range is modelled in the 1866 uniform and not the 1870 one (they changed on joining the North German Confederation in 1867 to the Prussian model). This does make it useful to use in the 1866 Austro-Prussian war as both Line and Light. The French light cavalry changed its uniforms during this period. The hussars did so first, but only the 1st and 8th regiments had changed before hostilities; the chasseurs changed after the war. The Sussex French hussar is in the old uniform and so will be suitable for regiments 2-7, the W.F. French hussar is in the new one and so is good for the 1st and 8th. There are some gaps in both ranges, neither do any flag bearers (standards were still carried into battle) and Sussex only do 3 artillery figures for each side so repetition is necessary for heavy guns who need 5 gunners. Neither range yet produces limbers for their guns but these can be filled in by A.C.W. limbers.

Finally a word about the flexibility of the figures. Whilst many ancient figures can be used in many different armies most people assume the more specific uniforms mean any figure can only be used in one army. This is not quite true; for example a Prussian infantry figure in a greatcoat could be used as a Crimean Russian; French Zouaves can be used as zouaves from the Crimean or the A.C.W. period and finally the Garde Mobile can be used for A.C.W. militia.

COLLECTING AND ORGANISING YOUR ARMY

The biggest complaint that wargamers have of using 25mm is the cost, at 30p a figure an army can cost between £30-£50 or upwards. The best way to collect is therefore gradually, the Franco-Prussian war is ideally suited to this. Starting with a few figures many happy hours can be spent playing skirmish games, during this time reinforcements can be painted and added to the fun, gradually building up to full-scale battles. Things are easier if there are two of you collecting, but if not there are corners which can be cut. Historically the French were usually outnumbered and on the defensive, this means that it is quite authentic to build a larger Prussian army and a smaller French one and to play attack/defence scenarios. Unlike earlier periods when cavalry played a decisive part, the development of small arms meant its value was greatly diminished. This means that the wargamer looking for savings can miss cavalry out and still have a battle-winning army. Many battles were actually conflicts between infantry and artillery so this plan is still quite authentic. However later on, when finances permit, a few squadrons of lancers or a regiment of cuirassiers are always fun to throw at an open flank.

The flexibility of 25mm can help recreate battles of many scales using a basic force of just 100-120 infantry, a few cavalry and a couple of guns. A German regiment consisted of 3 battalions of about 1000 men each, a brigade is two regiments, a division is two brigades and a corps is two divisions. Our force of 120 figures will make a regiment at a scale of 1:20 and a brigade at 1:50 and a division at 1:100 (with a unit strength of 40, 20 and 10 respectively). Only 25mm has this flexibility as with the smaller scales a battalion of 20 or 10 just does not look right. The French army has a similar organisation but the basic battalion strength is only 800 so at 1:20 I use 30 figures, 15 at 1:50 and 10 at 1:100. Cavalry can be divided in a similar way for both sides with a regiment of 24 figures at 1:20, 12 at 1:50 and 6 at 1:100. In this way at the lower scales, when only single regiments are being used, 24 counts as such and when you're using larger scales the same 24 figures become a cavalry brigade or division. Artillery can again be divided down as the scale changes. Four guns would be a Prussian battery at 1:20 (3 for the French) and this decreases to 2 and then one.

Once you have got and become more experienced with this basic force then you can go on and increase your army bit by bit. It is probably best if your first basic force is of Line troops and then the additions can be others such as Guard, Lights or Reservists. Two hundred and forty figures at 1:20 would represent a brigade, whilst at 1:100 it would be a corps.

BATTLE FIELD TACTICS

Having got your army together then you'll need to know how to fight with it on the battlefield. The best way to learn this is by reading accounts of the battles during the war. This last section is a very basic guide to the tactics used on both sides. It is not an absolute guide, but it will give enough information to get you started, until you find out more for yourselves. The best officers in the Prussian army were at the lower levels (such as brigade and division commanders) because they were young and ambitious and were not stuck with the old fashioned concepts of their superiors. It was often the actions of junior officers that saved the reputations of those above them. The Prussians had the advantage of recent experience in battle and so many of their troops were veterans. They had already learned the cost of dense formations facing rifled armed regulars and so battalions would advance in columns of companies (4 per battalion) with the first two companies in skirmish order to soften up the enemy. The rear companies would advance in close order behind their protective screen ready to attack at the appropriate moment. Later on in the war whole battalions were deployed in a succession of skirmish lines, especially when attacking a defended position. The Prussian artillery was always handled aggressively and was pushed up with the infantry giving very good support fire. It was the success of the artillery tactics that largely neutralised the advantage of the French Chassepot rifle.

The French believed themselves invincible due to their success in the Franco-Austrian War. However the Napoleonic tactics used then only worked because they were facing an army which was using the tactics of the 18th century. So the basic tactics used against the Prussians were based on lines and columns with artillery giving support from the rear. After their initial defeats they became much more defensive and preferred to give battle from a prepared position, thus giving the initiative to the Prussians (who were only to glad to take it). The artillery was used from the rear to support the infantry and it was also handled without any great skill. This meant it was never the force it could have been. The famous French "secret weapon", the mitrailleuse machine gun, was so secret that only a few people knew how to fire it and even they had never been given the chance to practice with it. This weapon was also misunderstood by the generals, who used it like their artillery, brigaded into batteries at the rear, and so it was a prime target for the Prussian gunners who would destroy them before their infantry came within its effective range. The cavalry on both sides was ineffective as it was used in mass suicidal charges against steady infantry. The primary role for cavalry in this period should have been reconnaissance and in fact all Prussian cavalry were trained for this, but in practice they were at best only adequate in this role. It frequently occurred that the two sides were within a few miles of each other but did not know it.

Bibliography

Most modern books on 19th century warfare give only basic accounts of the battles, but the books included here are a good start. The last book on this list is a very old one which I managed to find in a secondhand book shop, it is stuffed full of excellent illustrations of the troops, personalities and battlefields of the period. You might find it or other useful books in your local library. Librarians are usually only too glad to help. Finally, via the inter library loan system any book in the country is available for loan.

Featherstone, D. *Wargames through the ages*. Vol.4.

Funcken, L. & F. *Arms and uniforms*. Vol.2. (18th century to the present day.) Ward Lock, 1972.

Funcken, L. & F. *L'uniforme et les armes des soldats du XIX siecle*. Casterman, 1982.

Glover, M. *Warfare from Waterloo to Mons* Book Club Associates, 1980.

Cassels *Illustrated History of the War between France and Germany*. Cassels, 18??.

If any one could help my with any information about the order of battle for both sides would they please get in contact with me via the editor.



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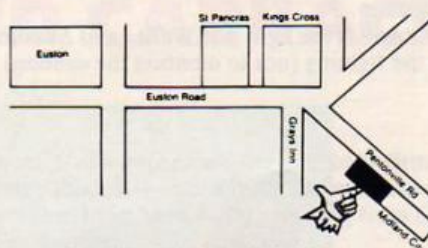
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It is always a joy to be asked to make a wargames building one has not made before. This was the case recently when I received an enquiry from a wargamer who required features for the English Civil War. He was setting up a scenario for the campaign of June 1644 which resulted in a sharp defeat for Parliament at Cropredy Bridge.

It was here on the 20th June that a Royalist army under King Charles consisting of 5,000 horse and 3,500 foot threw back Middleton's and Waller's troops, some 9,000 strong. The King turned a Royalist retreat from the River Cherwell into a somewhat unexpected victory. Charles reinforced his fighting rearguard by bringing his forward troops back again and with his Lifeguard and the Earl of Cleveland's cavalry brigade pushed General Waller's men back across the river at Slat Mill. However they were held at Cropredy Bridge by a spirited defence put up by the Tower Hamlets Regiment and troops from Kent. Cleveland's horse succeeded in overwhelming the Parliamentary baggage and in capturing eleven cannon. They also broke up Waller's cavalry, forcing the scattered troopers back across the river.

The opposing forces stayed put until next day when, on hearing news of approaching enemy reinforcements, the King withdrew his army to Evesham.

Royalists losses were light but Waller and Middleton lost some 700 men in the fighting (not to mention the cannon). With morale

low among their men this figure included a number of deserters. By late July, Waller's men were in confusion and mutinous.

So, I was required to make a number of features to play a part in recreating this minor campaign. A water mill, a bridge (to be built into a river section and to which other river sections could be added later) and – unrelated to this engagement – a church rather like the one at Naseby, all at 25mm scale.

The water mill presented a slight problem but a member of my family lives at Burford near Oxford and I was duly sent a guide book and useful photographs in leaflets showing the traditional stone buildings of Oxfordshire. This provided the vital reference I needed.

Cropredy Bridge is no longer there. It has been replaced by a modern one and in all this kind of work I often have to use features of the time, even if not quite replicas of the original.

Construction

The Mill was certainly something new to make and I decided it might be of some interest to our readers.

All walls were cut out of ¼ inch plywood. We were in stone country and ⅛ inch ply would not look quite solid enough where edges of walls or window openings showed. Thickness of wood should relate to the scale of figures – ⅛ inch ply would have been fine for a 15mm figure wargame.



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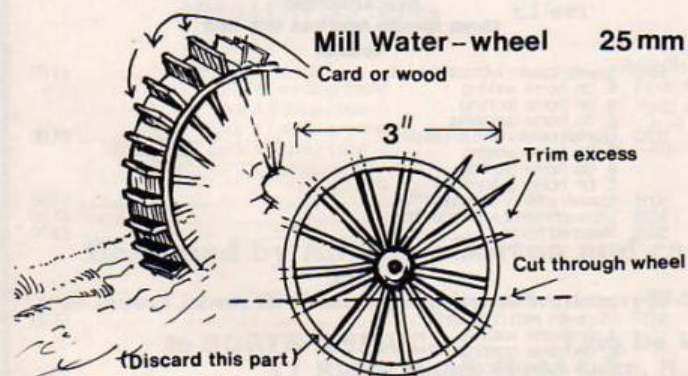
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Roofing was of card mounting board and tiled with small tiles of thin card cut from cereal packets or similar as I have often described.

However it was the mill waterwheel which greatly exercised my mind! I had somehow to show a waterwheel 'in situ' or rather half a wheel which would look convincing on the model. Fortunately we were not concerned with a working model or anything clever like that. I cut a $\frac{3}{4}$ inch wide section off a 3 inch diameter, $\frac{1}{4}$ inch thick, tough cardboard roller. 1/16 inch holes were then drilled at $\frac{1}{2}$ inch intervals through which I pushed the cherry stick spokes of the wheel later on.

Next, a one inch length of $\frac{3}{4}$ inch dowelling was used to form the hub of the wheel and in the outside of this I routed out a groove all round.

The wheel was then taped down to a piece of cardboard and the spokes pushed through the rim and onto the hub where they were then glued in position (see sketch). When the glue had set hard the completed wheel was removed from the backing board and the ends of the spokes trimmed away. Now we had one fully round wheel.



Nearly half of this was then sliced away on the fret saw just below the wheel hub, any spokes which came loose being reglued. Bingo! We had the major half of what passed as a waterwheel. Finally, to complete the effect, small pieces of card or wood were glued across the outer rim to simulate the flanges (or whatever) which catch the flow of water and turn the wheel round.

Well, I hope you followed all that. At any rate the sketch may help. A hole was drilled through the centre of the wheel hub and the wall of the mill. The wheel was then glued in position with a further cherry stick axle providing the link. Ensure that the ends of the spokes and the wheel just touch the surface of what will be the water. Later, varnish poured into the mill stream completes the effect required. It also acts as extra adhesive as the spokes 'disappear' beneath the surface.

Pieces of card applied to the walls gave the effect of Cotswold or Oxfordshire stonework. A plaster mix was washed over the walls as usual.

The river banks were modelled in my plaster and paper 'mash' and the model set aside to dry out.

When dry the model was painted with cellulose spray paints and minor details were picked out with Humbrol matt colours. Grass textures were applied where needed and I found that the water areas needed two or three good coats of polyurethane based varnish.

Measurements: Mill (Plan) $10\frac{1}{2} \times 4\frac{1}{2}$ inches. Tall section 5 inches to top of gable. Walling $2\frac{1}{4}$ inches high to eaves.

Sources

The Ordnance Survey Guide to the Battlefields of Britain by David Smurthwaite. 1984.

Civil War England by Peter Young. (Longmans Group 1981).

ECW 30mm troops by 'Willie' Figures, (E. Surén). These figures are now reissued by "Tradition".
Photo by the author.

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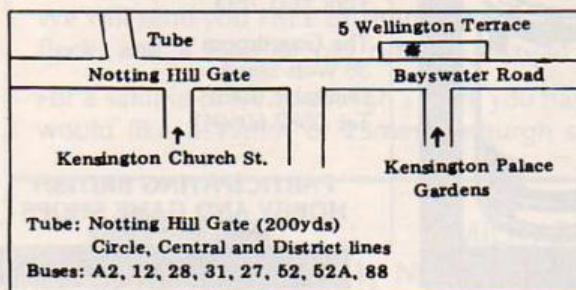
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UCW4 Officer with sword	
UCW5 Drummer	
UCW6 Standard bearer	
UCW7 Zouave attacking (Fez)	
UCW8 Zouave standard bearer	
UCW9 Zouave drummer	
UCW10 Zouave advancing	
UCW11 Zouave advancing at slope	
UCW12 Berdan's Sharpshooter firing	
UCW13 Iron Brigade advancing	
UCW14 Cavalryman dismounted firing carbine	
UCW15 Infantry advancing at high porte	
UCW16 Union inf. kneeling, firing	
UCW18 Union inf. full pack advancing	
UCW19 Union inf. full pack charging	
UCW20 Union inf. full pack marching	

Union Cavalry

UCWC1 Cavalryman with sabre	
UCWC2 Officer	
UCWC3 Standard bearer	
UCWC4 Trumpeter	

Union Artillery

UCWA1 Officer	
UCWA2 Gunner with rammer	
UCWA3 Gunner serving gun	
UCWA4 Gunner with ammunition	
UCW51 Mtd. Colonel	
UCW52 Gen. Grant	

Confederate

CCW1 Inf. advancing at slope	
CCW2 Inf. advancing at high porte	
CCW3 Inf. firing	
CCW4 Officer with sword	
CCW5 Bugler	
CCW6 Standard bearer	
CCW7 Zouave in kepi advancing	
CCW8 Zouave officer	
CCW9 Zouave standard bearer	
CCW10 Zouave bugler	
CCW11 Alexandria Rifle firing	
CCW12 Cavalryman dismounted firing carbine	
CCW13 Zouave advancing at slope	
CCW14 Inf. advancing levelled rifle	
CCW15 Inf. kneeling, firing	

Confederate Cavalry

CCWC1 Cavalryman with sabre	
CCWC2 Officer	
CCWC3 Standard bearer	
CCWC4 Trumpeter	

Confederate Artillery

CCWA1 Officer	
CCWA2 Gunner with rammer	
CCWA3 Gunner serving gun	
CCWA4 Gunner with ammunition	
CCW51 Mtd. Colonel	
CCW52 R.E. Lee	

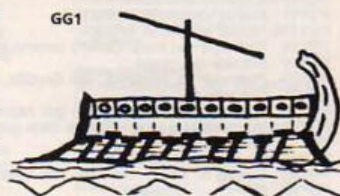
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*Inside back cover: Two Wild West shots of Cavalry versus Indians.
 Connoisseur Figures from the collections of Dave Thomas and Peter
 Gilder. Included here in the hope of inspiring an article. I've just
 read Grinnell's The Fighting Cheyennes, and it seems to me that
 there's scope for a set of rules purely for inter-tribal warfare, before
 those 'ornery Palefaces came along and made life complicated.
 Problem is, I haven't time to do it - so it's down to you, reader!*

