CONTRIBUTORS NOTES
2019

WARGAMES ILLUSTRATED MAGAZINE

CONTENTS

TYPES OF ARTICLES

Wargames Illustrated **magazine is compiled each month from a selection of articles supplied to us by wargamers, miniature figure collectors, painters and model makers - people like you in fact!**

If you would like to submit an article to us we will be very happy to hear from you. Please take some time to read through this guide which will provide you with relevant information and examples concerning writing for *Wargames Illustrated*.

We will consider all articles about our fascinating and diverse hobby of Wargaming, but please note before we go any further, although wargaming and military history are fundamentally intertwined, we do not publish articles that are history based with wargaming 'added on'.

Please find in this booklet details on the type of articles we publish in the magazine. Your article should fall into one of these categories.

Note: *You will find examples of all these article categories later in this booklet.*

WARGAMING PROJECTS

We love to hear about the building of forces and the construction of tables/terrain.

Wargaming project articles should include the why and how of putting together a wargaming warband or army and/or the process of making, converting and painting models (including terrain) for the tabletop.

Our readers like to know about the research that has gone into a project and see photos of the project developing (i.e. work in progress shots).

DESIGNER'S NOTES

If you have designed and written your own commercially available game or rules supplement, we would like to know why you have written it and why other gamers should play it. This is your chance to share with *WI* readers your design philosophy and why the hobby needs your set of rules.

HOBBY TALK

Do you have something to say about our hobby? Any insights or observations you would like to share with the wargaming world? Our 'Hobby Talk' articles are column pieces that allow gamers and industry insiders the opportunity to voice off about anything and everything that might be of interest to *WI* readers.

WHY I LOVE….

This is our regular feature in which contributors like you get to sing the praises of a particular game or set of rules. You should include all the info you think is relevant to why X is a great game, with a focus on any particularly interesting/cool game mechanics. It doesn't matter if your rules of choice were first published a few months or several years ago.
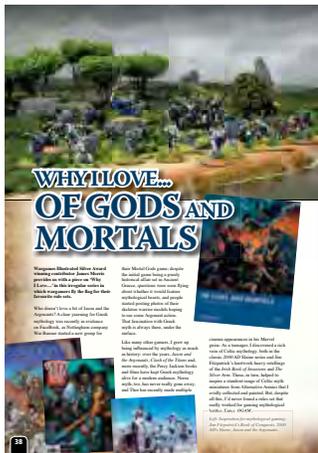
A WARGAMING GUIDE TO….
(INSERT PERIOD, CONFLICT, CAMPAIGN, BATTLE, REGIMENT, ARMY OR WARRIORS)

Do you fancy yourself as a historical and gaming buff on a particular conflict, regiment or campaign etc? Are you a recent convert to a period and want to tell other wargamers about it? You might not have created a force yourself (otherwise you would be penning a Wargaming Project article) but you sure know how the thing should be gamed. If the above is true you need to be writing "A wargaming guide to…."

Your guide should include historical background and everything a wargamer will need to know if he or she is going to get into what *you* are into. So, for a conflict that would include information on where to get the models, what the tabletop terrain should look like, what uniforms (if any) were worn, notes on tactics and organisation, etc.

Your "guide to…." should move away from the history ASAP and into the gaming 'meat', but don't hesitate to include historical anecdotes i.e. the stuff readers will remember, rather than a list of "this happened, then this happened, then his happened…". and make sure you make full use of sidebars (see page 12).

WARGAME SPACES

Have you or your club got a wargames room the rest of us should see? If so tell us a about it, and show us some photos of your 'space'.

FIGURE FOCUS

Is there a range of figures that you feel needs to be brought to the world's attention? Or are you interested in collecting figures for a certain period or conflict? If so - write about it. Pictures speak a 1,000 words here, so in 'Figure Focus' articles it's particularly important that we, or you, can decorate these short articles (usually just two pages) with some good quality photos of the figures concerned.

MODELLING AND PAINTING

Consistently voiced and voted our most popular articles. Anything (well written!) about the modelling and/or painting side of the hobby always goes down well in *WI*. If you can supply a step-by-step guide to painting a figure, the construction of a model building or terrain piece, or explain to our readers how you created a wargames table we would love to hear from you.

Unlike other articles, with Modelling and Painting guides it is essential that you can provide photographs showing your work.

We find that Modelling and Painting guides actually work best with minimal text – just using words as 'captions' for the photos tends to be the best approach.

Supplying us with your step-by-step models to photograph can also work e.g. "here's the figure at stage 1, here's another figure at stage 2" and so on.

SCENARIOS

In all honesty scenarios are our least favourite type of article. Do you know anyone who has ever played a scenario from a wargames magazine? In the last 33 years we have come across just a handful and yet we get supplied with more scenario articles than any other.

Scenarios only work if A) They are very well written and engaging B) They are for very popular game systems. So we would welcome an exclusive, entertaining scenario for *Bolt Action* or *SAGA*, but scenarios which are tagged on to the end of history articles for game systems that 80% of wargamers don't play regularly should be avoided.

ANYTHING ELSE

You might have an idea for an article that doesn't fit into any of the above categories, that's fine, try us out, we will consider anything, as long as it's well researched, well written and is at least 70% wargaming content.

ELEMENTS WITHIN ARTICLES

SIDEBARS WITHIN ARTICLES

ALL ARTICLES SUBMITTED SHOULD BE SUPPLIED WITH AT LEAST ONE, AND UP TO FOUR, SIDEBARS. SIDEBARS (ALSO KNOWN AS BOXOUTS) ARE A GREAT WAY OF ADDING ANECDOTAL FLAVOUR TO YOUR ARTICLES THAT CAN BE READ OUTSIDE THE MAIN TEXT. SIDEBARS ARE VERY POPULAR WITH READERS AND WHEN CONTRIBUTORS GET INTO THE SWING OF ADDING THEM TO THEIR ARTICLES THEY FIND THEM VERY USEFUL AND FUN TO WRITE.

THE CONCEPT OF SIDEBARS IS BEST EXPLAINED BY WAY OF AN EXAMPLE OF THEIR USE, IN THE ARTICLES INCLUDED WITH THIS BOOKLET YOU WILL SEE LOTS SIDEBAR EXAMPLES.

(SUB)HEADINGS

SECTION (SUB)HEADINGS WITHIN ARTICLES

Please include section or sub-headings within your article. This really helps to break up an article and make it more digestible. In the example articles included with this booklet you will see that all the articles have section headings.

ADDITIONAL

INFORMATION

WHAT WILL HAPPEN ONCE YOUR ARTICLE HAS BEEN SUPPLIED

Firstly, we will acknowledge receipt of your article via email. Articles are then passed to the editorial team for their approval/ comments, after which all articles are placed in a "pool", ready to be taken out and used in the magazine as appropriate.

"Appropriate" depends on a number of factors. With each issue of the magazine we try and cover as broad a spectrum of topics and periods as possible. This may mean we hold on to your article for several months before it is published.

It is important that you note and understand that once you have supplied your article, we can give no guarantee that your article will be printed or when it will be printed.

COPYRIGHT

Following publication, the copyright and intellectual property of your article will be owned by Wargames Illustrated Ltd.

PAYMENT

You will be paid 4 pence (GBP) or 6 cents (USD) for every published word, by bank transfer if you are in the UK, or Paypal if you are outside the UK. Payment will be made in the week following publication of the magazine.

You will also be paid £5/$5 USD for every page which features your photograph/s.

ARTICLE LENGTH

"I was going to write you a short letter, but I didn't have time, so I wrote a long one."

Mark Twain

As Mr Twain was alluding it's easier to write a long sprawling piece of text than a shorter succinct one. We will publish articles of 1,000 - 3,000 words. We realise it can be a challenge fitting everything you want to say about a 'project or 'guide' in 3,000 words, but we also know our readers don't start reading an article if it's too long. Three thousand words of text make for a six-page article and that's long enough for any magazine. Part of your writing challenge is to encapsulate everything you want to say within 3,000 words.

PLEASE DO NOT:

01   **Supply the same article to any other magazines or publications.**

02   **Supply us with articles that are web-based research entirely (namely Wikipedia!) or have sections copied directly from websites or books.**

STYLE GIUDE

01 ITALICS

Italicise book, rulebook, film titles, ship's names and foreign words.

Examples

- *Flames Of War*
- *Wargames Illustrated*
- *Star Wars*
- *Peltastoi*
- *HMS Victory*

02 DIGITS IN TEXT

Numbers should be written in words up to and including 12, after which they should be written as digits.
Exceptions: Dice rolls, digits next to gun calibres. However, never open a sentence with a digit.

Examples

- Thirteen
- +2 dice rolls (+2d)
- "Eighteen 12-pounders" not "18 12-pounders".

03 DATES

Dates should be written using digits for the day and year but words for the month. This is to avoid confusion with the different ways of writing dates, as e.g. 3.4.19 means third of April to British readers, but the fourth of March to American readers.
No letters (e.g. 15**th**) should be used after the date.

Examples

- 10 December 1916
- 18 February 1345

04 AMERICAN SPELLING

If you are a contributor from the USA, we will retain your spelling. If not, we will change it to UK spelling.

Examples

- We will retain 'Maneuver' (USA), and not change it to "Manoeuvre" (UK).

PHOTOGRAPHS

We pride ourselves on the photographs and other artwork seen in Wargames Illustrated every month, we are after all Wargames ILLUSTRATED.

About 20% of the photographs you now see in the magazine have been supplied by contributors and as the quality of camera phone photos increases year-on-year that ratio rises.

If you can supply photographs with your article/s great – we would really like to see them. Here's a few helpful pointers for amateur figure photographers.

4

important points

NO FLASH

01 Don't ever use flash. It ruins photos of figures.

AVOID ZOOMING IN

02 Get your camera close, but not too close, to your subject. If concentrating on a single or small group of figures this means about 10" away. If using a phone camera - never zoom.

FOCUS ON THE CLOSEST

03 Focus on the model closest to the camera, allow those behind to blur. See our photo guide for notes on how to focus your camera phone.

SUPPLY 'RAW' PHOTOS

04 Always supply us with your 'raw' photos – directly as they come out of the camera or phone. Email programs and websites usually reduce the file size and quality of photographs, for print we need them at the highest possible file size and quality.

If you would like to supply us with a sample photograph (or two) we can give you some specific tips.

FOCUSING WITH A CAMERA PHONE

(The shots below were taken with an iPhone 8)

In the photo above the camera/phone has defaulted to focusing in the centre of the shot.

By tapping on the nearest figure on the screen, we can focus on the nearest figure (below) - this is our preferred style.

EXAMPLE ARTICLES

That's about it folks. There now follows several pages of examples of the different 'article categories' we include in the magazine.

If you have any further questions about contributing to Wargames Illustrated please contact us via email – contributors@wargamesillustrated.net

WARGAMING PROJECT

PUTTING TOGETHER A BIG GAME FOR TAVRONITIS BRIDGE AND MALEME AIRFIELD

CRETE 1941

James Morris shares his latest project; gaming Crete 1941. In this first of two articles he tells us why and how the game came together.

OPERATION MERCURY: GENNING UP

Crete is unquestionably one of the iconic battles of World War Two. The image of the endless parachutes in the blue skies above the Mediterranean island on 20 May 1941, is irresistible; although, of course, it was a very pyrrhic victory. German casualties were huge and Hitler vetoed any further airborne operations on this scale. The battle was peripheral to the overall campaign in the Mediterranean and North Africa, but it continues to captivate wargamers.

I usually pick something more 'off the beaten track' for my gaming projects, though once I started researching Crete, I was hooked. The modelling opportunities were pretty good; trying to capture that Mediterranean warmth with vineyards and olive groves was a welcome break from my previous World War One Western Front project.

However, the gaming opportunites were even better, as Crete is one of the rare campaigns that puts an elite force at a serious disadvantage. My mind was whirring with questions: how did the German intelligence get it so wrong? (The operation was planned to cope with 12,000 Commonwealth troops on the island - not the 48,000 that were there in reality). What was it like to fight on Crete, with a polyglot force of New Zealanders, British and Greeks? Why did the Cretans resist so fiercely? How were so many elite German troops killed and wounded in just a couple of days?

This is not to belittle the personal stories and human tragedy of Crete; the campaign is incredibly well-served with first-hand accounts and photographs to bring home what the battle was like. A visit to the two war cemeteries on the island - Germans on Hill 107 and Commonwealth in Suda Bay - is still a moving and salutary experience.

The ambitious German plan, codenamed Mercury, involved glider and parachute troops capturing the three main airfields on the island (Maleme, Rethymo and Heraklion) so that the 5th Mountain Division could be flown in to complete the conquest. Famously, the westernmost airfield, Maleme, became the hinge point of the battle; the fallschirmjaeger captured the Tavronitis Bridge, landing their DFS 230 gliders in the wide dry river bed. That said, they could not fully control the airfield without taking Hill 107, which dominated the area and was fiercely held by the 22nd New Zealand battalion. By the evening of 20 May, the Germans below Hill 107 were exhausted and low on supplies - hindsight (that wonderful thing) showed that a determined attack could have destroyed what was left of the force and probably halted the invasion. However, the confusion of 'vertical envelopment' created by the airborne attack, and fatigue on behalf of the British commanders, meant that the critical hill was abandoned as the NZ forces drew back. Maleme airfield was now under German control, and Junkers 52 transport planes were landing troops by the score. A German victory was now inevitable.

36

STRENGTHS 20 MAY

CRETE, 1941
GERMAN ASSAULT ON CRETE,
May 1941
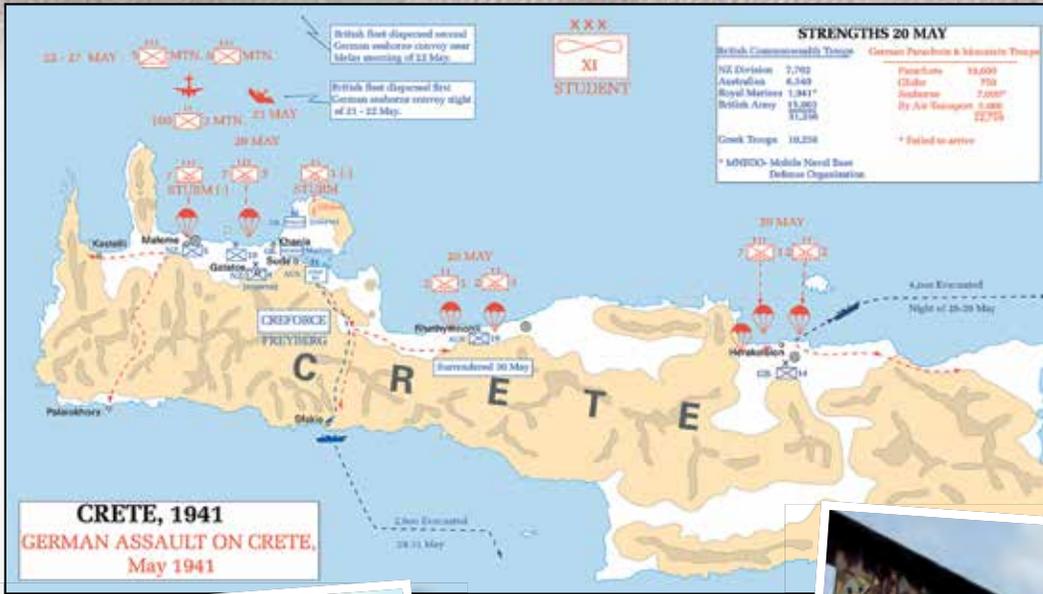
The author's photo of the bridge piers in 2017, where the Germans set up a command post in 1941.
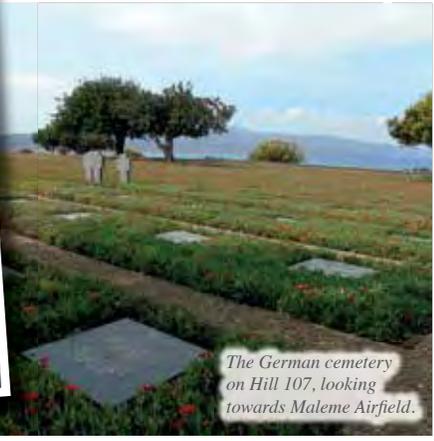
The German cemetery on Hill 107, looking towards Maleme Airfield.

*James on the iron bridge.*

GOING ON A RECCE

I was very fortunate to be able to tag a field trip to some of the battlefields onto a family holiday to Crete. I won't pretend it was an accident that we got the map out and decided to stay near Chania, between Suda Bay and Maleme! I've really benefited from carrying out battlefield visits on my last couple of major wargames projects, and this time was no exception. Although certain strips of the north coast of Crete have become heavily built up as tourist residences, many of the areas that saw fighting in 1941 are both recognisable and accessible.

One of the best is the Tavronitis iron bridge itself. In the war, this was on the main road connecting the length of the island. A larger highway has now been constructed just south, leaving the original bridge open to walkers. Although the river bed is now home to much more bamboo and foliage since

1941, it is still an evocative walk down from Hill 107 through the olive groves. In this case I was carrying a five year old on my shoulders, which I suspect was nothing compared to the tribulations of the fallschirmjaeger on 20 May. At the bridge, I was able to identify the exact spot where a crashed glider was pictured just after the battle, and it was easy to visualise the aircraft landing all around.

Walking around the substantial stone bridge piers, you can see exactly why General Meindl set up his headquarters there, though it is harder to see the lines of sight where he was shot and seriously wounded by NZ soldiers from the edge of the airfield.

The exact site where Glider 16 crash landed in 1941, now overgrown.

Ground research photo - useful for figure bases!

37
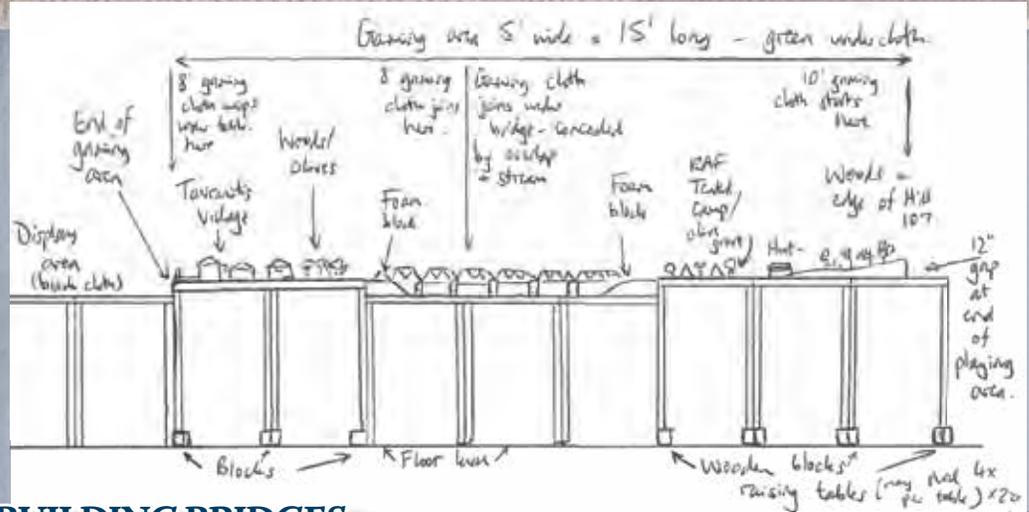
Above: James's sketch plan for the game, showing the use of blocks to raise the tables.

BUILDING BRIDGES

When thinking about girder bridges, I had difficulty seeing past the classic Airfix pontoon bridge model I owned as a child; with this in mind, I popped down to Arcane Scenery and Models for a chat with the ever-helpful Steve Wood. Within minutes, he had put me on to Sarissa Precision's railway bridge range, where I found a near-perfect model to represent the iron bridge at Tavronitis. I added a couple of handrails, some balsa wood planking, and some scratch built pillars based on my photos. Later, realising that some of the contemporary photos also showed telegraph poles, I added these as well using a simple model railway kit.

Having already decided to use cloth for the terrain, I had a cunning plan to create the dry river bed for the game. Harking back to the early years of gaming using books under a cloth to create hills, I decided to elevate both banks of the river bed in a similar fashion; this time, however, rather than nicking my dad's biggest hardback books off the shelf, I would simply raise up the tables with wooden blocks under the legs. Shaped foam blocks cut to the same height as the wooden blocks would create the slope of the river banks underneath the cloth. Sometimes the simplest plans are the best!

Sadly, the airfield at Maleme is out of bounds, being under the jurisdiction of the Greek military. Remembering the incident in 2001 when 14 enthusiastic plane spotters were jailed for taking photographs of military aircraft, I didn't fancy being involved in a repeat. However, you get a partial view from Hill 107, which in any case sets the scene for the events of May 1941; it isn't hard to visualise gliders dropping and the sky full of JU 52s flying only a few hundred feet up.

As well as getting numerous photos in the area (my ever-supportive wife got snaps of the ground for colour reference, and bullet holes in walls for terrain purposes), I also picked up a handful of sand from Hill 107. This ended up being used for basing and scenery for the project, so I got maximum use out of it; possibly a little eccentric, but at the first show we displayed the Crete game, I was reassured to come across two gamers who had labelled pots of sand on their shelves from each of the D-Day beaches, so at least I know I'm not on my own!

MUSTERING THE TROOPS

Back in the UK, I'd resolved to start work on a Crete game to take on the show circuit in 2018. My plan gathered momentum after a meeting with local gamer Sam (well-known on t'internet for his Downorder podcast); Sam was similarly inspired by Crete and was not only knowledgeable, but also had a large collection of olive groves, fallschirmjaeger and Mediterranean buildings. His friend Mike also mucked in with a fine collection of Germans, a Stuka and endless jokes about appropriate livestock for the game. Yes, we had a running discussion about the correct breed of goats on Crete, in case we had

a visit from the farming equivalent of a 'rivet counter' at a show! Other members of our gaming group chipped in as well, both behind the scenes and playing the game.

Based around the iconic iron bridge at Tavronitis, I drew up a plan for a 15' x 5' game table that would encompass the bridge, some houses, part of Maleme airfield and the lower slopes of Hill 107. Like my Oppy Wood game (see WI 365), I went with fleece cloth as the base

German glider troops painted by Sam Lancashire (28mm models by Foundry and Crusader Miniatures)

A Stuka roves the battlefield in search of targets. (1:72 model by Airfix, built and painted by Mike Wilkins)

HOW MANY 'LIKES' CAN A BREWSTER BUFFALO GET?

In common with other groups such as the Bodkins, I decided to take to social media to organise the game behind the scenes with a closed Facebook group. Although most of my group are local to Nottingham, it was an excellent way to get instant advice and feedback on colour schemes, decals and other such things; we also included a couple of our group's aviation and tank enthusiasts to help us get the detail as correct as possible on the machinery. One of our members, Mansfield-based Lee, contributed a superb Brewster Buffalo based on contemporary photos of Maleme airfield – despite not managing to attend any of the meetings or the first running of the game. With smartphones making it incredibly easy to share work-in-progress pictures, contemporary photos or colour schemes, I will definitely make use of Facebook again the next time I tackle this kind of project.

material for my terrain mats, rather than sculpted terrain boards. The cloth had the usual advantages of being light, easily portable, and not having any joins (well, I admit I did join two cloths in the centre of the table, but managed to conceal it underneath the trickling stream that is the River Tavronitis in May).

LAYING THE PLANS

I'm always trying to make our games - whether 'demo' or 'participation' - as accessible and informative as possible, and the last couple of years running games has shown me that many people at UK shows only want to play for a short period of time (optimum 45 minutes). By contrast, US wargames shows usually have players booked in to play through a full game for several hours; my experience at most British shows tends to be that passing gamers (who may only be attending the show for a few hours) will only play for a short period of time, if at all. There are some notable exceptions to this rule, like Hammerhead - a show where every game is participation - but mostly, I have found that brief is best.

The Brewster Buffalo on the edge of Maleme Airfield (1:48 kit, converted and painted by Lee McColl)
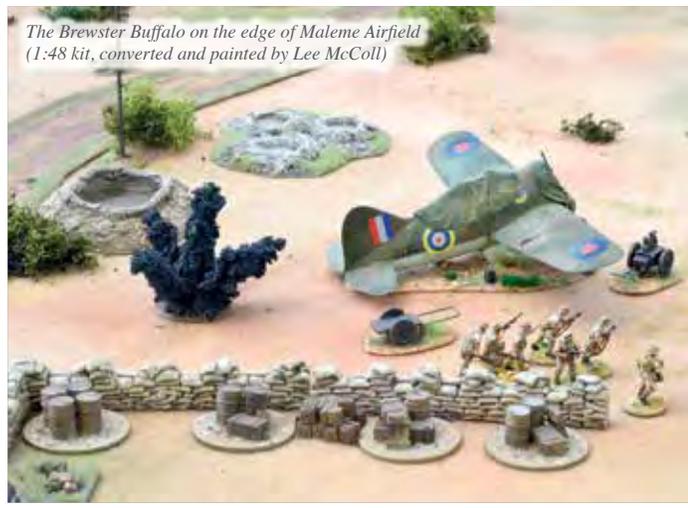
Below: An overview of the table, looking towards Hill 107

THE 'ERKS' OF THE RAF

The ground crew and a few pilots of RAF 33 Squadron had been left behind at Maleme when the last planes were evacuated from the island prior to the German invasion. On the day of the battle, these men took up obsolete rifles and fought bravely to help repel the fallschirmjaeger, so it was essential that I represented them in the wargame. Having ordered the 1:48 scale Airfix RAF ground crew kit in order to use the trolleys and tenders as airfield clutter, I realised that I might be able to put the heads into use as well. This was one of those rare areas of model making where the exaggerated bulk of most 28mm models was an advantage! I found that the 1:48 heads just about fitted onto the bodies of some Artizan and Copplestone models that I had in the bits box. After a bit of gluing and greenstuffing, and an appropriate RAF blue paint job, they looked just fine. The kit's not strictly accurate, but I felt they looked the part, and they had cost me nothing!

The game under way at the ROBIN show

For our first show, the newly-fledged ROBIN in Nottingham, we elected to break the game down into small 'bite size' scenarios suitable for participation play; the idea being that we played through some of the main incidents in the battle in small chunks.

We play *Chain of Command, Iron Cross* and *Bolt Action* at our club, but decided on the latter for the participation games - it's quick, very easy to pick up, and worked well for the short, decisive scenario-based games we were planning. With fixed forces and the scenarios taking place in a limited area, some of BA's less historical aspects (e.g. very varied army list choice and short weapon ranges) would have no effect on our games. Additionally, looking at the strengths of the group (Mike and Sam being veteran BA players) it also meant we had the expertise up front to run fast-moving games with no reference to rulebooks.

ON THE WINGS OF A DOVE

Right from the start of the project, the DFS 230 German gliders were going to be an essential part of the setting of the game. Sarissa Precision had just produced a very reasonable MDF and card kit, but it just didn't quite have the right look for what I was after. I wanted to be able to model open cockpits on the gliders, and for that, I'd need plastic kits. After a bit of Googling, I discovered the Special Hobby 1:48 kits, manufactured in the Czech Republic. Buying three online (the kit is available as both German and Romanian models, but they are identical apart from the decals), I found out the models had the look I was after, though they were more fiddly than I had bargained for! Nevertheless, the results were exactly what I wanted - I was able to show gliders with open cockpits and doors, landing damage, and, in one case (following a period photo), a ripped-off wing.

Glider troops disembarking following a successful landing (1:48 kit by Special Hobby; Germans by Foundry and Crusader Miniatures).

REARGUARD ACTION

After much preparation and playtesting, including a memorable multi-player game at the club in early January, we were finally ready to take the game out on the road. The game itself seemed to go down well, and I was pleased with how well the cloth worked on a table of this size, although I was lucky that other members of the group chipped in with extra trees and lichen - it's amazing how much greenery was needed to cover 75 square feet of gaming table! As the interests of the group have developed, we've used *Chain of Command* as the rules of choice, and presented the game on the 77th anniversary of the actual battle at Partizan in Newark on 20 May 2018. I've had no regrets at all about getting into Crete as it's provided us with some fascinating games, a great group project, and a much better appreciation of the events of May 1941.

TUNE IN NEXT MONTH...

41

THE FLASHING KNOBS

A QUIRKY BOLT ACTION FORCE

BY MIKE WILKINS

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74
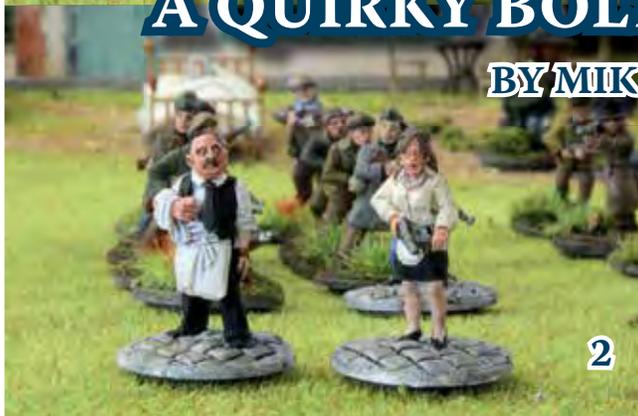
Right at this moment, men of a certain age are tittering in fond remembrance of a slice of BBC comedy gold. *'Allo 'Allo!* ran from 1982 until 1992 and was an award winning show which parodied the far too serious *Secret Army* (1977 – 79), a BBC drama which highlighted the work of the European Resistance movements during World War Two.

1. Captain Fairfax and Lt Carstairs.

2. Rene and Yvette keeping an eye out for Edith.

3. Herr Flick finally gets his hands on the *Madonna with zee big boobies*.

4. Accordion notes fill the air – thanks to a discreetly placed wireless speaker in one of the buildings.

5. Michelle and Officer Crabtree.

6. Good Moaning! It's the Mack truck, everyone should own one... or several.

7. Meet the gang coz the boys are... sorry wrong programme.

As a young teen in the early '80s I'm not sure what first attracted me to *'Allo 'Allo*! Was it the near-the-knuckle innuendos? Or the array of uniforms and militaria on show? Or, perhaps more likely, Vicki Michelle's 'ample' acting ability.

Whatever it was, my interest stood me in good stead when I decided to take a different looking *Bolt Action* army to one of my favourite tournaments, 'A (Cam)bridge Too Far', run by the 2D6 Lodge gaming club in (unsurprisingly) Cambridge. Held in March 2018, it is commonly agreed to be the largest *Bolt Action* tournament in the UK, if not the world. This year, almost 80 players attended, following last year's record turnout of 76. And, with every player receiving a prize of some sort, you can see why it's so popular.

After a surprising success in last year's tournament with a mixed force of Finns, I decided that this year I would take an army that was less experienced and also unique. So, after trawling the internet, I found the models I needed to create my *'Allo 'Allo!* force. Using the Free French Selector from the excellent *Battle of the Bulge* supplement from Warlord Games, I set about the task of finding roles for the characters that I remembered so fondly.

Rene Artois, café owner, would be there of course, as a 2nd Lieutenant, along with Yvette, his lover and waitress as his +1, both figures from the Artizan Design Thrilling Tales range. That range also supplied me with Leutnant Gruber of the Wehrmacht (he of the 'little tank'), Michelle of the Resistance and Mimi Labonq. Along with Herr Flick of the Gestapo (honest, it's a comedy show!), Officer Crabtree, a British spy disguised as

a Gendarme with execrable French (a converted Black Tree Design Charles De Gaulle) and Madame Edith, Rene's tone deaf wife, they would be my inexperienced NCOs. Several manufacturers would make up my partisan units with 60 plus figures. Anyone with a partisan force will know what a labour of love painting them can be!

In charge of them all was a newly promoted Flying Officer Carstairs as a Captain with his faithful chum Flying Officer Fairfax as a Lieutenant. Various weapon teams were also sourced, ranging from kit-bashed flamethrowers to Empress Miniatures SCW artillery pieces. For my sniper, I modelled Madame Fanny La Fan, Edith's aged mother, in her brass bed with a French sharpshooter poking his rifle out from under the sheets (cue flashing knob jokes).

Rounding off the force were two Models of Yesteryear Mack trucks, the all purpose truck of choice for many of my minor power armies and usually available quite cheaply from EBay.

The *'Allo 'Allo!* cast and supporting extras did me proud, taking me to three victories on the day and gaining me fourth place overall on a very enjoyable day of gaming. More pleasing for me was to receive the prize of best themed army. Perhaps it was the Gallic notes of the theme tune that played on a speaker from Rene's Café (yes, it played it constantly, from within the café building I took along, a bit of electrical wizardry) or more likely it was the sight of Yvette and Mimi that stirred a few memories of days gone by, when things were said only once and you had to be careful who was p*ssing by your window!

75

A LITTLE NOSTALGIA CAN SERIOUSLY DAMAGE
THE WAR CHEST!

David Bickley tells us about his latest 'accidental' wargames project.

It can be very rewarding to discuss all aspects of our wonderful hobby with gaming chums, both during and after the latest tussle across the tabletop battlefield here in GHQ (my wargames room - see *WI*376), but it can sometimes lead you off in strange directions. I don't think that it is any secret amongst we GHQ Irregulars that Phil is a bit of a wargames butterfly. At any one time he generally has two or three major projects crossing his painting desk and it's not unknown for him to buy a few figures just for the pleasure of painting something different, even though they have no application to any of his gaming interests.

Well, we were chatting after a particularly enjoyable game, reminiscing about armies we had owned and sold on back in the day and wondering what had become of them. I happened to mention our 15mm Renaissance armies, in my case an army of the Papal States using Mike's Models, and suggested that if I wanted a new project - which I emphatically did not at that time - then I would recreate the army but in 28mm this time! Phil had been dabbling, as he does, with two forces for the War of the Roses, but progress had stalled - as it sometimes does for us all. Nostalgia must have got a firm grip on him, for he immediately

said he would adapt his forces for the Italian Wars of the late C15th, converting his figures for the city state of Florence and we would have a new and colourful game on the table! I couldn't really back out then honourably, now could I? So you see, one casual conversation late in 2015 here in GHQ has lead both Phil and I off in a completely unexpected direction, to the Italian Wars of the late C15th! A conflict about which I have to admit right at the start I knew next to nothing!

INITIAL PLANNING

It's one thing to make a decision in the heat of the moment, but quite another in the cold light of day to decide how to implement that decision against the background of existing plans, projects and conflicting demands on the war chest! Scale was an easy choice, 28mm as Phil already had some painted units

Below: The Assault Group (TAG) Papal States Starter Army.

and single figures. Rules were fairly easy too, an adaptation, at least to begin with, of our mash up of Neil Thomas's *Ancient & Medieval* and *Pike & Shotte* rules - with our own additions of course. For both of us the 'look' of the game is an important aspect of our hobby and the pleasure it brings us, so choice of figures, flags and basing would be important. Phil's existing painted figures were Perry Miniatures, as were his unpainted heap! For me though, well, the choice was a free one from available 28m figure ranges. Starting a whole army from scratch can be expensive as we all know, so I was influenced by cost as much as anything. My detestation of plastic figures and desire for figures which seemed paint friendly for my old eyes and hands combined with value for money lead me to TAG, The Assault Group, who advertised Starter Armies at a discount. They also offered a year's membership for £10.00 which gave an initial discount on purchases together with free postage and packing for the whole year. Choosing the Papal Starter Army, together with some additional packs, got me underway, together with an impulse buy at that December's Wargamer show of some Warlord Games landsknechts.

I had acquired the bones of an army to paint. Now we needed to consider how we would base the figures for our games.

I liked the idea of the whole unit Impetus style basing, allowing for a little artistic creation in the look of the units. Although Neil's rules have four bases to a unit, we decided to go with the single base unit as only our armies would ever be involved. We settled on widths of 100mm and depths of either 50 or 100mm for units, with round bases for our Commander,

Above: A command and cannon base with the Starter Army.

as we have developed some rules for ourselves in the games. Flags we left for the time being, reasoning we had time to research the availability of suitable ranges, although we did decide we wanted lots of flags!

THE FIRST ITALIAN WAR (1494-1498)

The First Italian War began when Milan's Ludovico Sforza sought out Charles VIII of France with a proposal for an alliance against Venice. Upon the death of Naples' Ferdinand I, Charles invaded Italy with 25,000 men including 8,000 mercenaries. Charles's army marched through Italy until it reached Naples, which was subsequently sacked violently, everyone in the fortress being killed during the sack. {Armies comprising forces from the many independent towns of Italy were raised by establishing a contract, or *Condotta*, between the town leaders and the leaders of mercenary bands, who came to be called *Condottieri*. This led to the development of tactics destined to establish field supremacy, the capture of wealthy prisoners for ransom, and the minimising of casualties.} On his way to Naples, Charles crushed every small army that the Pope and Naples could send against him and massacred any city that resisted him. This shocked the Italians, who were accustomed to the relatively bloodless wars of

the *Condottieri*. The result was to lead northern Italian cities into an alliance, the League of Venice, to oppose the French. On 31 March 1495 the League was formed between Alexander VI, the Holy Roman Emperor, Venice, Ludovico il Moro and Ferdinand of Spain. The League was ostensibly formed against the Turks, but in reality it was made to expel the French from Italy.

The rival armies met at the Battle of Fornovo on 6 July 1495, where the French emerged the less damaged of the two armies, due to significantly fewer losses. As a result, Charles's army was able to re-enter France, though losing most of its booty enroute. Pope Alexander VI denounced the French as having committed worse crimes in Italy than had the Goths! Already under threat of excommunication, Charles VIII was ordered to lay down his arms and promote the peace of Christendom by the pope. Alexander VI also wrote to the Venetians to congratulate them on winning the battle and securing the liberation of Italy.

The consequences of the war for Italy were to prove catastrophic over the following decades. The major powers of Europe knew now it was an enormously rich land, but a land divided into easily conquerable principalities, and defended only by mercenary armies that refused to fight with the slightest disadvantage. In the following decades Italy was to be the scene of a dispute between the main continental powers, with the result that the Italians were left with only a secondary role in their own destiny, only Venice proving able to survive the invasion of Italy as a completely independent state!

70

Above: Perry Miniatures plastic European Infantry 'Mercenaries' plus some Perry Wars of the Roses plastics with Italian heads.

BUILDING UP THE GAME

Once we had decided on the project and the forces we would muster attention turned as I have already mentioned briefly to acquiring the necessary figures. Neil's rules see eight units as the basic size for an army, so we decided we would aim for that to begin with at least. As this would be a project for fun rather than for serious recreation of one or more historical battles or campaigns, we could afford to be a little cavalier with history and shape forces to suit ourselves around a core of Gendarmes, Heavy Cavalry, Light Cavalry, Pike blocks, Spearmen, Swordsmen, Crossbowmen, Hand Gunners and Artillery of all sorts. In short, we could have more or less a bit of anything! Phil already had much in stock and some painted up, so he shaped his forces from that start while I had a blank canvas to people.

Having chosen TAG's Papal Starter Army and added several individual packs I had the bones to begin. Now right here I must add that Phil and I are in different personal circumstances leaving me with far more free time for painting than he enjoys. I set out then to tackle my eight bases of figures, ignoring his progress at the time as I reasoned I could always wait patiently for the game or I could paint up extra units to allocate to his side in the meantime. Well, patience is not my strong suit as you know, so extra units it turned out to be. About 25 extra units to date it seems!

Right: Warlord Games pike block and swordsmen.

The TAG figures turned out to be every bit as paint friendly for me as I had hoped and I progressed at a steady pace throughout 2018, despite the enforced hiatus of my hip replacement surgery, and to be fair Phil progressed at a good rate in his circumstance too. Despite TAG having a good choice of figures within their range suitable for the Italian Wars of our chosen period, like most gamers I suspect I was soon looking around for other manufacturers' ranges to add to the variety of figures to paint. My first additional unit was a landsknecht pike block from Warlord Games, bought at Wargamer in December 2018, to which I soon added some swordsmen from the same source. While the swordsmen soon made it to the head of the painting queue the landsknechts languished almost until the end … I wonder why that might be?

During 2018, despite the disruption I've mentioned, I managed to add figures from Wargames Foundry, Gendarmes on barded horses, and from Games Workshop - I know, I know - but I got a great bargain at Barrage in Stafford last June, a Great Gun and crew for £7.00! I also received a most generous surprise gift from a gamer I had never met but had long been in contact with through the ether! A parcel arrived packed with spare figures suitable for the project from a whole host of sources. Amongst other things I was able to form another Landsknecht pike block, which I actually did paint this time quite soon after it arrived! Wargamers really are a quite decent bunch on the whole, aren't they?

I also sourced figures from Perry Miniatures, mainly the clerical set, after all it was a Papal Army! As some readers may know, I have a stock of heads sculpted by my son Matt and cast by Trevor Dixon which are a good likeness for my features, so Matt was kind enough to add a head to the foot version of the Cardinal to become Cardinal Bicclione! Of course, with that I thought it would be fun to have a figure to represent Pope Alexander VI, Borgia. There are a number of figures of bishops available from different manufacturers, but I chose Antediluvian Miniatures who Matt had sculpted a range for including a bishop. I contacted them to see if I could buy just the single figure and was really surprised when the pack containing him arrived in the post for free! Again, further proof if it was needed that we are a really good bunch of chaps and chapesses! Having acquired and painted Alexander VI it was only logical to add some Papal Guard, using the TAG figures this time. Researching what they may have looked like in 1496 was far from easy and in the end I settled for a combination of near contemporary sources, other gamers' versions, and finally modern everyday uniforms of the Papal Guard. The look will do for me!

Above: An army of eight units for Neil Thomas's rules

CONSIDERATIONS OF TERRAIN AND THE 'LOOK OF THE GAME'.

I had no terrain features defined as Italian or even Mediteranean in general at all here in GHQ, though Phil had an extensive Spanish collection we could press into service in games at his house. Reasoning that a tree is a tree, at least for gaming purposes here in GHQ, I decided first to concentrate on buildings. I'm not the greatest modeller, Lord only knows that, so I began with two MDF kits from Charlie Foxtrot Models which I purchased at WMMS 2018, the small chapel and the small store, which I saw as a hovel really. These combine MDF kit form with cast resin pieces, the pan tiled roofs and brick inserts in the case of these kits. They go together really well with the resin only needing a quick trim to fit. Rather than just paint the walls I coated them roughly with quick drying extra fine filler which I could then paint, wash and drybrush in turn, finishing up with a 50p Crown Emulsion Test Pot in Lime Wash!

Emboldened by my relative success with these kits I looked around for other sources for buildings. Hovels and Grand Manner have buildings in resin, but I was rather taken by the buildings a fellow gamer had made for the Italian Wars from the Warbases MDF Modular kits. I decided to buy several sets of the kits, together with walls, gateways, a portico, balconies, and extra window, shutters and door, and set to making two rather

more substantial buildings, a walled farm and a more substantial town building. I reasoned the four would give me plenty of variety and choice in game layout. Assembling the modules is really easy, playing around with layout rather less so, but I ended up with what I wanted and promptly ordered four custom bases from Warbases to fix the buildings to. You will see the final result in the pictures accompanying this piece, even if you've not seen them on my blog previously.

I ought to have stopped there really, but you know how it is I'm sure. From the spare modules and other bits I created a second and slightly more elaborate town house, bringing me up to five buildings. As Phil was ordering some extras from Grand Manner I acquired an ornate fountain to add to my 3D printed covered well I'd picked up from Iron Gate Scenics at Barrage. I really ought to have stopped there, I really ought. But, after all, this is a Papal Army with a Pope to boot, so some sort of suitable residence would be a real challenge. I decided on a pallazo style building in my mind and set about finding bits and pieces I could utilize in its construction. The basics of the structure come from the aforementioned Warbases Modular and Extras ranges, to which I added a Charlie Foxtrot tall Spanish tower, omitting the central of three levels; a Sally Forth Italianate crenulation set for my large tower, together with an external wooden staircase for the tower; a Sarissa Precision plinth for a statue to grace the

courtyard - a spare Foundry Roman general; and an ornate Arabian window kit from Supreme Littleness Designs. The finished product was roofed by Wills plastic pantile sets and the courtyard floored with the same company's flagstone sheets. I must confess the building and painting was a struggle at times, but in the end I'm pleased by how it turned out. You will have to judge for yourselves.

FLAGS

I mentioned flags for the project right back at the start of this piece, so I really ought to say a little more about the way we approached this. For a start we looked at other folks' work on the net for inspiration and decided as a result of what we saw that you can't really have too many flags! Pike blocks, Elmetti and Gendarmes have several to taste, other units have one, though some are flagless! Note to TAG, you really should have a pack of just flag bearers! There are several sheets of free downloads available from Wargames Foundry, and I did make use of these. There are also separate flag sheets to purchase from Warflags and from GMB Designs but in my opinion by far the best range is from Pete's Flags, which you now have to find through an eBay search! There you'll find whole sheets of flags devoted to many factions of the Italian Wars, even for Alexander VI I discovered to my joy! Of course, as ours is merely a game set in an historical period, we have felt free to utilize any flags which took our fancy, although the core are Papal or Florentine flags I have to say. For my landsknechts I opted for flags from particular city states or regions, though I may need to revise this with the two further units waiting their turn in the Lead Pimple! On the whole though it has to be said of flags in this period, you really almost can't have too many!

THE GAME ITSELF

Having painted and based figures, flagged up many of the units and made some buildings to give some period specific flavour to the game it's appropriate I think to give a brief overview of how the game worked out. Neil Thomas's rules first came to our notice when Phil bought a couple of his books, most relevantly in this context his *Ancient and Medieval Wargames* book. While we had played Ancient games with *'Hail Caesar!'* neither of us had really warmed to them. Neil's rules seemed elegantly simple to us, while delivering a game where you could never predict the outcome until it suddenly confronted you. It also played well with eight or eighteen units and lost nothing of its style of play we found. Of course, like all wargamers I suspect, we fond ourselves tinkering around the edges and adding rules we

72

wanted in the game which Neil had opted not to include. So we introduced rules for Commanders, for Sub Generals, for Champions and for characteristics for our armies. If you follow my blog - www.talesfromghq.blogspot.co.uk - or Phil's www.newsfromthefront.blogspot.co.uk - you will have seen games played out under thes rules, either using my early C4th Romans, where the true Emperor, Pompus Maximus clashes with the usurper, Baldinus, or Phil's C3rd Romans tussling with the Goths.

As we had enjoyed so many Ancient games using Neil's rules it seemed only natural that we should look at adapting them for the Italian Wars, with our period really being late Medieval rather than high Renaissance. What we ended up with was a mashed-up version of the Medieval and Pike and Shotte rules from Neil, together with our own inserts to add flavour or rules we felt we would like to have, for example for Commanders and for artillery. If anyone is interested, I'm sure that Phil would email a copy to anyone who gets in touch with him through his blog page.

We ought to have stopped there really, but then that's not in the nature of most wargamers I've found down the years. When we had 30 to 40 units between us we thought, together with fellow GHQ Irregular Jon, that we might like to try *Pike & Shotte*, from the Warlord Games stable. My first game with Jon was an eye opener, finding that while the mechanisms worked just as well with

Below: David's Papal States army makes its way betwixt two Charlie Foxtrot buildings.

our single base units, we really lacked for individual command stands and the game was rather stuttering along as a result. Cue further orders to TAG and to Bicorne Miniatures and four extra Command stands were produced for the next game, with Phil this time. We found the rules worked much better that time, and gave us a viable alternative to our own set based on Neil's work. To date we have played five or six games with one set or the other and have been happy with the play from both sets. Hard to say which will become the default choice in GHQ right now, but I suspect that *Pike & Shotte* may come out ahead.

Below: Cardinal Bicclione flanked by the Papal Guard (TAG figures).

AFTERWORD

As I accused Phil back in the 'Introduction' of being a bit of a 'Wargames Butterfly', I think that it is only fair that I own up to a bit of that in myself. I had no intention of dabbling in the Renaissance as a wargames period, none at all. Just one casual conversation and a whole dollop of nostalgia and here I find myself the owner of a decent sized Papal Army of Alexander VI, Borgia. I venture to suggest that many, if not most, of us are really of the butterfly persuasion at heart. After all, if we weren't then many manufacturers would be the poorer I think! Now though, it's back to painting two blocks of TAG early landsknechts, just because I fancied the figures.

DESIGNER'S NOTES

DESIGNERS NOTES:

DRACULA'S AMERICA: FORBIDDEN POWER

Jonathan Haythornthwaite, author of the top selling *Dracula's America* rulebooks, talks about the latest volume in this Weird Wild West series.

As I sit down to write this article, I still can't quite believe that the *Dracula's America* series has reached three books already!

A LITTLE BIT OF HISTORY

I am unashamedly a narrative gamer at heart. Growing up, my favourite games were Mordheim, Necromunda, Legends of the Old West and Mighty Empires; and I would spend hours writing backstories, devising heraldry and drawing up maps for my armies/warbands and the heroes that led them. I would then get roundly thrashed on the tabletop battlefield by my more competitive and tactically-savvy friends!

So I had no doubt that if ever I was lucky enough to achieve my lifelong dream and have a game of my own published, it would be a narrative-driven, campaign-based affair.

When I was given the green light by the kind folks at Osprey Games to write the original book, it came after months of pestering the editor, Phil, with various ideas. I had made a list of around fifteen game concepts, which gradually got smaller and smaller over time as they were turned down for one reason or another. *Dracula's America* (I can't recall what the original title was; credit goes to Phil for that!) was a concept I had had

kicking around in my brain for years, but was about fifth from the bottom of the list - although I loved the Western and Horror genres, and already had a large collection of figures for both, I admit that at the time I thought the Weird West might be a little too unusual for Osprey.

Which just goes to show that you should learn to trust your instincts sometimes, as when I sent the pitch over to Phil he seized upon it right away! A few emails back and forth and the idea was fleshed out even more - and *Dracula's America* was born.

DESIGN PHILOSOPHY

As I was writing *Shadows of the West*, I was simultaneously tinkering away on the bare bones of two or three possible supplements, 'just in case'. Once again, Osprey surprised me with their willingness to take a chance on a fledgling games designer and I was given the go-ahead for a 'trilogy'!

For me, a supplement should expand on the original game in some meaningful way rather than just being a simple case of 'more of the same'. Like any good rock song, they need a 'hook' to reel you in and keep you interested! This being me, it also needs a strong grounding in the narrative of the game world and to explore the setting in some way. Luckily,

I already had copious notes made on the alternate history of *Dracula's America* - it was just a case of tying it all together.

And so were born *Hunting Grounds*, with its Convergences between the realms of the physical and the spirit and the ability of players to pass from one to the other; and now *Forbidden Power*, with the players trying to master the ebbing and flowing tides of the Plague of Madness and the Eldritch Entities that spawned it while struggling against the inhospitable environment of the Deep South.

My hope is that each book in the series has its own unique feel and presents fresh challenges to seasoned players with existing Posses, while expanding on what has gone before and (most importantly for me) adding depth to the game's setting and narrative!

I envisaged each book in the trilogy as presenting a 'tool-box' of rules in a similar way to some RPGs, so that players could mix and match across all three in order to create the sort of game scenario they wanted to play - taking out or adapting some rules, and bolting others on as they saw fit.

ELDRITCH MADNESS

When Phil gave me the go-ahead for a Dracula's America 'trilogy', I knew that I had to delve into the Mythos of the great H.P. Lovecraft in at least one of the books. Like many people, his weird and macabre tales had a huge impact on me as a young 'un, and to say the least it was a real treat bringing some of his entities to life in my own game world!

And so was born the idea of a Plague of Madness that swept America (an event triggered by the events of *Hunting Grounds*), and the gradual awakening of everybody's favourite Mesopotamian fish-god, Dagon!

It didn't take long before the idea for this creeping tide of insanity became the 'hook' for *Forbidden Power*, with an expanding and contracting 'Madness Pool' directly influencing events on the tabletop - models become gibbering wrecks as insanity takes hold at the worst possible times, unspeakable entities manifest themselves out of thin-air (thereby increasing the Madness level still further), and practitioners of forbidden magicks struggle to control their weird powers as the number of tokens in the Pool rises and falls. Ah, happy days!

With all this talk of tides and fish-gods, the geographical setting was very clear to me - it had to be the swamps and bayous of the Deep South! In turn, this let me explore the unhappy recent history of this benighted land in the alternative timeline of *Dracula's America* and give players a new kind of terrain to fight over (and in this case, struggle through).

The two new Factions in *Forbidden Power* allowed me to explore these themes further - the fanatical Church of Dagon with its be-tentacled mutants and arcane Priests were a natural fit, while the White Witches of the Salem Sisterhood gave the Church its main opponents and allowed me to tie-in to Lovecraft's gothic vision of New England. Even more importantly, they allowed me go back further into my own notes on the history of *Dracula's America* with the Pilgrim Fathers, the Salem Witch Trials and even Washington himself and the War of Independence.

In short, I was enjoying myself immensely!

OLD ENEMIES

But it's not just about the new kids on the block! I had provided expanded rules for both the Skinwalker Tribes and the Crossroads Cult Factions in *Hunting Grounds*, so in book three it was time for the Dark Confederacy and The Congregation to get some new tricks (by the way, all you Twilight Order and Red Hand players shouldn't feel too left out, as all being well you can expect to see some new things for your Factions very soon!).

The Congregation gain some fun new Arcane Powers that can be 'boosted' for variable effects by sacrificing certain cards from your Hand to the appropriate Loa; while the Dark Confederacy get some new Necromantic spells that make the interaction between your Boss and his undead Revenants even more interesting. These were all great fun to play-test, and I hope they breathe a little more life (no pun intended) into these two Factions!

You will also find a handful of 'Stealth Scenarios', ranging from sabotage to assassinations, that let you recreate the kind of cloak-and-dagger style operations these two rival Factions frequently indulge in. These were very tricky to

balance, but I hope the results are worth it - at this point I'd like to offer thanks to my long-suffering play-testers!

... AND THE REST

The next thing I wanted to address in *Forbidden Power* was the nature of fighting in the swamps of the Deep South. I love introducing random elements to my games, as they can often take the narrative of a familiar scenario in unexpected new directions; and so I introduced a table of Treacherous Conditions that you can use if you feel like a challenge! These can vary from a battlefield covered in ankle-deep muck or deep water, to gloomy conditions that cut down visibility or a foul atmosphere that makes models retch and gag at inopportune times. Combine this with a new Event table, new swamp-dwelling creatures (my favourite being the murderous scarecrow known as the Ragman!), and new Encounters to befall your Posses between-games; and I hope players will agree that I've achieved my aim of making your games set in the Deep South of *Dracula's America* feel very different to the usual dusty badlands/Western town we have become so familiar with.

Last but definitely not least, you will find a mini Narrative Campaign (featuring plenty of Deep Ones!) set around the Plague of Madness and the awakening of Dagon, that brings the events started in *Hunting Grounds* to a suitably climactic finale as Order and Chaos continue their struggle for the remains of the Nation. I'll let you find out what happens on your own, but suffice to say that whichever Allegiance wins out in your own Campaign, the stage is set for you to take the story of *Dracula's America* on in whatever direction you choose!

PARTING SHOTS

If you want to chat about all things *Dracula's America*, I can often be found lurking over on the Lead Adventure Forum.

Or you can see what I'm currently getting up to on my Blog at Lead-Mountaineer. blogspot.com!

Cheers!

Below: The 'Kin' battle with a Baka in the Swamplands. Figures by North Star.

DESIGNERS' NOTES:

7TV APOCALYPSE

Co-author and Sub-Editor Wayne shares some of the decisions and ideas behind this stand-alone rules system coming soon from Crooked Dice Game Design Studio.

With a first edition in 2010 and the publication of the 2nd edition in 2015, the 7TV rules system aimed to bring 'inch-high Spy-fi' wargaming to the tabletop. Firmly focused on re-creating the world of Cult TV, gamers may use any one of hundreds of character archetypes included in the rulebooks and supplements, adapting as they wish to suit the 'Cast' to use in their 'Episodes'. Players become 'Producers' and 'Directors' of their own TV shows or movies rather than generals and the aim of the game is to reach the end of the game (Episode) without being 'axed' and acting their way to the denouement. I have enjoyed playing and running many games set in the universes of 1960s and '70s TV shows, with crossovers galore. I even ran two of our WI Event Days based upon the rules and have plans to run another during 2018.

NO MORE HEROES ANYMORE

Having become 'chums' with Crooked Dice's mastermind Karl Perrotton, we shared our 'geekdom' and discovered we had a mutual interest in the 'happy-go-lucky' world of the Post Apocalyptic. As it happened, Karl had some ideas for a new, stand-alone boxed set or two that built upon the basic rules system for 7TV but added additional elements and a new tone. He very kindly asked me to help him out, basically adding layers of 'tone' and character ideas, plus acting as a foil for potential flights of fancy. Let's face it, how could I refuse?

To save on too much development time and retain a sense of being part of a 'family' of games, Karl's aim was to adapt the core 7TV 2nd edition rules, re-theming the elements to better reflect the over-arching theme: if you've seen, read or thought of a type of ongoing or post apocalypse, these are the rules to use! The original rules characterized the character archetypes into Heroic, Villainous and Neutral and gave them a 'rank' of Stars, Co-Stars and Extras.

There were also named Casts from imaginary but remarkably recognizable TV shows, such as *Department X*, the main defenders of Law and Order, with their arch-nemesis, SHIVA, led by the evil Guru. Characters had to be allied to a particular faction, so the Heroes are very Heroic and Villains were very Villainous. The character archetypes have Special Abilities and Star Qualities, and each Cast had access to the types of Gadget found in the world of James Bond, *Get Smart*, *In Like Flint* and many, many more. These all worked incredibly well in the Spy-fi version of the game, and formed the basis for the creation of some unique Casts by various players.

However, these concepts wouldn't work in an apocalyptic setting. Consequently, the first major decision was to totally do away with the concept of Heroes and Villains. After all, survival is the most important thing, and what some would see as evil could just be an attempt by an individual or group to keep themselves alive. Although the 125+ new character archetypes that have been created belong to a group or Cast origin, all of them are designed to be used with one another rather than being forced to stick to one 'path'. The Casts are Raider, Militia, Science, Uncanny, Waster and Survivor. Want your Wasteland Wanderer Star to ally with a Grunt from the Militia Cast? You can do that. Has your Reluctant Guardian found himself leading a group of Savage Feral Kids against a Beastman horde? Go ahead. Of course, you can make life easy and theme your Cast to one of those available, so if you like the idea of a Marauder group led by a Despotic Overlord roaring around in ramshackle buggies and on motorcycles, go right ahead. The Stars and Co-Stars still have unique Star Qualities and generic Special Abilities, plus Extras with the latter.

Below: A Bandit and his Mutt.

Below: Demo game table seen at Salute and Partizan.

Equally, the idea of high-tech Gadgets created by weapon techs and boffins doesn't really match a world of scavenged and improvised technology. Based upon a card system available to the members of a Cast, Gadgets have become Gear, with various effects and uses within the game. In addition, that perennial favourite of post-apocalyptic fare, the mutant, has been catered for, with the creation of a series of Mutation Cards that offer additional character and tone to those afflicted. Between Gear and Mutations, your PA characters are able to face most of the dangers of the new or re-made worlds they find themselves in. Gear is only available to casts with Raider, Militia, Science and Survivor Stars and Co-Stars. Mutations are only available to casts with Savage, Science, Uncanny and Waster Stars and Co-Stars.

WARRIORS OF THE ROAD

No post-apocalyptic game would be complete without the white line nightmare of duelling biker gangs or an armoured bus fleeing from a zombie horde.

7TV: Apocalypse allows you to build and arm your own vehicles and engage in fast and furious vehicle combat. We've tried to capture the essence of the great cinematic car chases and battles. Consequently, we aimed for high-octane action, rather than real world realism. So movement and combat are slightly abstracted to fit into the existing UGOIGO system.

The main 'USP' decision made was to add in a whole new set of vehicle rules, doing away with the limited ones in the original rulebook, where vehicles were simply a transport option, and making them an integral part of our post apocalyptic action. Obviously, the 'benchmark' for these ideas was the original and more recent *Mad Max* series of movies. Now, these movies also spawned a host of imitators, both good and bad, which meant that we had plenty of visual source material to work with. We're also long time gamers, so we were aware of classic automobile combat games such as *Car Wars* and *Dark Future* and more recent games such as *Gaslands* and *Maximillian 1934*.

Above: Just some of the new cards that go along with the updated profile options.

After a fair bit of discussion, we came to an important point: having learned the rules for running characters on foot, would it be right to ask players to learn a whole new set of rules for vehicles? Ease of use and the chance to build upon prior learning are two of the fundamental goals of creating tabletop rules, so we decided to simply adapt what already existed once more – in essence, vehicles are 'worn' and utilized by the characters, another piece of equipment that can be modified as desired. The characters use their stats and skills to drive the different types of vehicle. Every character in the game is capable of driving but some have one or more Special Effects or Star Qualities that allow them to undertake certain manoeuvres. Known as Wheelman Effects, these range from Stuntman through Crash Test Dummy, all noted on the card profiles of the characters.

*Above: All new Cast profile and Special Effects.*

SPECIAL EFFECTS

Special effects are additional rules used for some models. Each special effect details a new rule, or an amendment to an existing rule.

Models with a special effect benefit from these rules, which states exactly when the special effect can be used, and how. The rules of a special effect always supersede any other rules.

There are six special effect categories:

• Combat - These special effects cover natural and learned martial abilities as well as hand-to-hand and ranged attacks.

• Knowledge - The mind is also a dangerous weapon. From leading troops effectively to creating powerful inventions, having a genius in your cast can be a great advantage.

• Physical - Brute force, stamina, agility and dexterity are always useful in battle.

• Traits - These special effects cover all manner of defining physical and mental characteristics.

• Unexplained - The post-apocalyptic world includes many individuals and creatures with strange powers, be they mutants or creatures born from the bomb.

• Wheelman – If you are going survive the white line nightmare, then you are going to have able to know how to handle a vehicle in the dark future.

Of course, any piece of equipment needs a 'profile' in the game. The different types of vehicle were categorized into types. These are Bike for motorcycles and BMX bikes, Buggy for dune buggies and hot rods, Racer for muscle cars or sedans, Truck for pickups and SUVs and lastly Big Rig for multi-wheeled rigs or school buses. These range in size classification from Medium to Massive. Each vehicle has capacity space for a number of passengers, varied movement rates, defence, armour and damage points or 'Health'. This stat line is similar to those of a character profile. Each vehicle has five areas, Hood, Body, Chassis, Trunk and Engine that have space for a number of modifications.
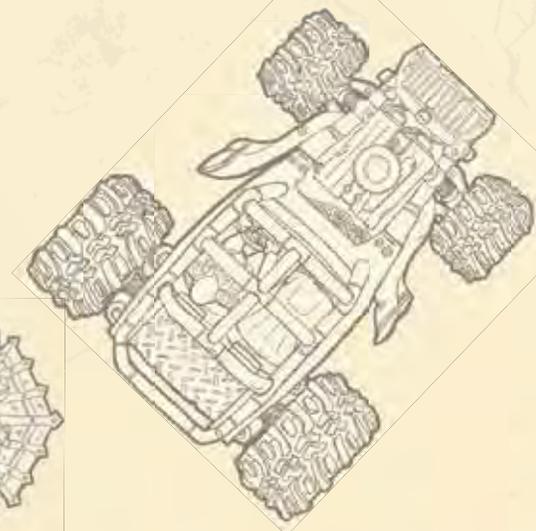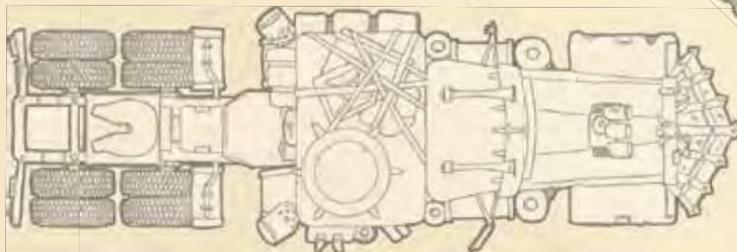
Having paid the Ratings (points) for the initial vehicle, each may be customized with different 'optional extras' at a certain points value, filling one or more 'slots' in that area. These may be recorded on the rear of the vehicle cards and placed alongside the relevant area in the form of cards which detail their effects. At the most basic level, the vehicle itself may be used as a weapon, by ramming other vehicles. The type of attack, Strike bonus and results for Attacker and Defender are also noted.

Players use their Mind characteristic to drive. If they stick to the turning template, a vehicle may turn left or right up to 45 degrees without having to make a Mind test. They may also travel at up to half their normal movement rate without having to roll a dice. However, once a vehicle moves faster than half speed or turns beyond 45 degrees, a Mind stat roll has to be made, adding or subtracting any modifiers or dice which relate to Special Effects, Star Qualities, Damage or Modifications. If the Mind roll is failed, a Skid dice is rolled or a D6 and a chart consulted, with the results being applied.

One of these results is Crash, whereupon the Crash dice is rolled or a D6 is used to roll a result on the Crash chart.

To maintain that gloriously cinematic reality, characters may leap from vehicle to vehicle, fight amongst themselves within vehicles and take that 'one in a million' shot which cracks the engine block on a truck or hits the driver right in the head. The rules accommodate characters on foot being able to interact with those in cars, although this could mean that players need to make a few Body stat rolls to avoid being mown down by a crazed Marauder or Raider.
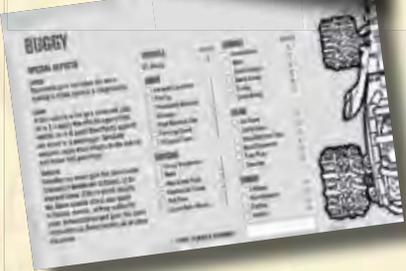
THE CHARACTER PROFILE

Each model in *7TV: Apocalypse* has a profile - a list of their abilities and attacks - which determine exactly what it can do during a game.

The handiest way to check out the profile of each model is to look at that model's profile card.

STATISTICS

Most models have six statistics each with a numerical rating: Fight, Shoot, Defence, Mind, Body and Spirit.

Fight, Shoot, Body, Mind and Spirit normally range from one to six, with six being the best. A statistic of zero is possible and means 'does not apply'. As an example, an average human Minion or Security Guard would have a three in all of these statistics.

Defence is around eight for a standard human Extra, nine for a Co-Star and ten for a Star.

STAR QUALITY

Each Star and Co-Star profile lists a star quality. A model can use its star quality up to once per turn, before or after any action it performs, as a free action. To use a star quality, a player must immediately pay the listed plot point cost as given on the star quality entry.

SPECIAL EFFECTS

These allow the model to do all kinds of useful things during a game. Each special effect listed in the rules is fully explained on the back of the card.

ATTACKS

Most models have at least one attack. This section details:

- *Type* - There will be one of two symbols here, depending on whether the attack is a fight attack (fist symbol) or shoot attack (target symbol).

- *Attack* - The name of the attack (or weapon).

- *Range* - The maximum range in inches you can make an attack with this weapon, measured from the attacker to the target model.

- *Strike* - The number you add to your dice roll when you make an attack. The higher the better.

- *Effects* - Any special rules the weapon may have.

RATINGS

A number which represents the effectiveness and value of the model in the game.

HEALTH

From one and up. Stars normally have three, Co-Stars two and Extras one. When a model's Health is reduced to zero it is removed from play.

PROFILE NAME
The name of the model.

FIGHT
How good the model is at making attacks at close range (e.g. a punch).

SHOOT
How good the model is at making ranged attacks (e.g. with a pistol).

DEFENCE
A combination of agility, size and natural toughness.

STAR QUALITY

ATTACK

RATINGS

TYPE
Star, Co-Star or Extra. Ally, Mercenary or Vehicle if appropriate.

MIND
The mental prowess of a model.

BODY
The physical strength of a model. High Body equals better Fight attacks.

SPIRIT
A model's courage, staying power and leadership abilities.

HEALTH

SCROUNGER — CO-STAR

FIGHT	3		4	MIND
SHOOT	3		3	BODY
DEFENCE	9		3	SPIRIT

STAR QUALITY — In Stock
SPECIAL EFFECTS — Gear, Hide, Sleight-Of-Hand, Sweet Talk

ATTACK	RANGE	STRIKE	EFFECTS
Brawl	0"	+6	0 Health + Weakened
High Calibre Pistol	12"	+7	2 Shots

6 RATINGS   HEALTH

CHOOSE YOUR APOCALYPSE

7TV: Apocalypse is a tabletop wargame inspired by the many apocalyptic spectacles of television and cinema. Characters fight across the tabletop at the end of the world to try and carve out a new home – or revel in the chaos of the end of days!

The rules aren't 'fixed' to any one genre or background, and the characters are archetypes. However, to aid with getting started, there are three different 'settings' outlined in the rules, allowing players to get started within a game 'world'. There is also a set of basic campaign rules and scenarios that may be used to aid in the progression of your Cast, from Episode to Episode or Sequel to Sequel. You can chase your enemies across a desert, trying to avoid giant ants from the atomic age, or out run Mohican-sporting marauders for the last drops of guzzoline.

Or maybe you want to face the zombie hordes in any number of undead holocausts from the black and white classics to the modern award-winning franchises they have spawned?

You can fight for the very souls of mankind as angels or demons on Judgment Day. Or escape the virus-ravaged City from your bio-engineered nemesis. Perhaps you have imagined some future dystopia ruled by the machines, simians or alien overlords - and want to break the chains of their oppressive regime?

At the present time, the rules are 95% complete and there is an increasingly varied range of Crooked Dice miniatures and vehicles to support them. Further playtesting will be taking place, prior to offering the rules as a boxed set via the medium of Kickstarter or as a part of a pre-order deal direct from the supplier. In the meantime, perhaps you should prep for the Apocalypse, sharpen your blades, stock up on canned goods and shotguns, plus strap on your leather jacket ready to do battle for survival.

Right: One of the upcoming miniatures for this new boxed set.

7TV: APOCALYPSE GENRES

Each Star and Co-Star in your Cast allows you to choose certain types of Extras.

Each Star, Co-Star and Extra profile lists their Genres. These are broad categories, so for example the Raiders genre applies to Cultist or Marauder Extras. To field either of those types of Extras, or a Cultist Coven unit, you need to have a Star or Co-Star in your cast who also has the Scavengers genre listed on their profile.

The rules support the following genres:

MILITIA

These are people with some form of military style training. They are usually better-armed and drilled in tactics and warfare but are few in number. They are often remnants of the old order or servants of those who would impose their will on others, forming an elite amongst their less able brethren. Perhaps they were once part of an invasion force or the muscle for an organisation that sought to survive The End.

RAIDERS

When the world fell apart, many took to the roads and the Wasteland to avoid the cataclysm. They became nomads, raiders, wandering from settlement to settlement, preying upon the weak and taking whatever they need. They revel in the fear they cause but are largely held together as a group by the authority of their leader.

Above: Militia.

SCIENCE

Old world eggheads or survivors who still have access to more advanced technology. Perhaps they survived deep underground in laboratories, working on experiments beyond the ken and morality of normal man, thinking themselves gods. Or they were enslaved and put to work to maintain the technology of a bygone era, lorded over by terrifying corporate officials or their own technology gone rogue. Whatever their origin, such unfettered scientific exploration may have created boons to mankind or horrors beyond imagining.

SURVIVOR

Thrown into a new world of horror and survival, groups of people gather together for protection, attempting to scrounge to survive, living off the corpse of the Old World. Many eke out a living as farmers, mine workers, or just doing the best they can with whatever talents they have and the equipment they can trade for or scavenge.

SAVAGES

There are those who have come to reject the ways of the Old World, blaming it for the current desperate situation, brutal cultists who seek to erase all traces of the past or are happy to work to keep the world pure. Lost and alone, many children of the Wastes are cast adrift or abandoned by their parents, forced to survive in the wild and feral regions. Degenerate, desperate but still human creatures roam the Badlands or set up communities in the wilds, seeking the 'long pig' that sustains them.

Below: Survivors.

UNCANNY

Throughout history, there are tales of things that go bump in the night or that visit us from beyond. They may be alien conquerors come to enslave our world. Or perhaps they are supernatural creatures from above or below – come to fight for the very soul of humanity come judgement day.

WASTERS

Out in the Wastelands are all manner of flora and fauna that await the unwary, animals and insects whose bodies have become twisted or enlarged. There are also the transformed, those people who have become warped or changed, occasionally to their benefit but more often quite horrifically. The lost, the infected and the creatures of unlife wander this region, preying upon those they can catch, hunted by some but feared by many more.

HOBBY TALK

FIGHTING TALK!

RISE OF THE SUPERMEN
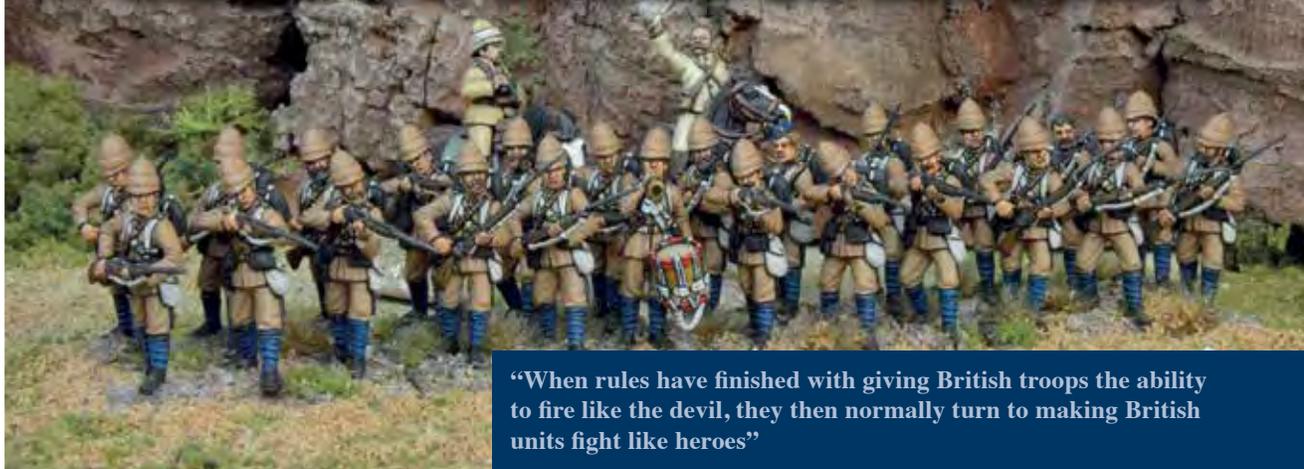
"When rules have finished with giving British troops the ability to fire like the devil, they then normally turn to making British units fight like heroes"

Mark Sherwood muses on the fact that we tend to 'over power' some of our pet wargame regiments.

Are we actually Historical Wargamers or are we too in love with Supermen?

I am coming to the conclusion that there is a tendency for wargamers to fill their armies with supermen and will find any slim reason to allow them to field an army full of them and offering the slightest historical basis for this.

Before I get completely shouted down, let me please explain, this is a generalisation I know and I am not having a go at any set of rules or manufacturer, but this, let's call it the Superman condition, is seeming to becoming more prevalent within our hobby.

There are, and have been throughout history, commanders, single elements through to whole forces that should quite correctly be classified as elite and have the characteristics of supermen, the 300 Spartans for one example, please feel free to add your own favourite in the space provided…. However I am sure we could all agree that giving the whole of the combined Greek armies of that period Supermen statistics would be incorrect.

Don't get me wrong, I am all in favour of rule sets adding national characteristics into their army list. This adds flavour to any game and can be great for giving a historical game or scenario balance, and for getting players to fight the way the units did historically. The important word here I believe is balance.

To put this into context I give you the British Army in its full scarlet splendour from 1700 through to the Second World War, our collective view of these supermen of history has been tainted by both Hollywood and Elm Street studios etc. for giving us the visual treats of *Zulu*, *Sharp* and *A Bridge Too Far* to name but three. These examples have seemed to be used as the basis to make the supermen that exist through endless sets of rules. A comment that is repeated again and again it seems, is that British (English) troops seem to always be armed with rapid firing machineguns, regardless of the period.

Rule sets from *Pike and Shot*, and *Black Powder* through to rules for World War One and Two, give an advantage to British troops firing, either by a positive modifier on first fire or allowing them to fire twice every other turn.

Now I will have to admit, British regular troops at the Battle of the Marne (6th to 12th Sept 1914) were credited as laying down an impressive amount of fire, but because of this one event, can we honestly say this was always the case? Rapid fire requires a number of factors to be sustainable: training, morale, leadership, maintenance of equipment and supply of ammunition.

Giving every British unit from the late 17th century a bonus to firing again, I believe is not accounting for the differences within the British Army. If you take the war in Ireland between 1689 and 1691, stating that all English troops are trained well and all Irish troops are untrained is just incorrect. By the second year of the conflict, the majority of Irish troops were battle hardened and in 1690 some English battalions (Brewer's & Lord Herbert's) had only been raised six weeks prior to landing in Ireland.

Moving on to the War of the Spanish Succession, you will always find British troops firing by platoon, being always armed with flintlocks (not matchlocks) and being all musket-armed, despite the reality that both in 1692 and 1704 warrants were issued for battalions to return 14 muskets per company to be replaced with pike. As late as 1708 matchlocks were purchased by the Board of Ordnance.

When rules have finished with giving British troops the ability to fire like the devil, they then normally turn to making British units fight like heroes. For example *Black Powder* gives British troops the ability to always ignore their first morale check, and British heavy cavalry the ferocious charge characteristics. Again, this may be true for one occasion in history, but for most of the Crimean campaign the British heavy cavalry was reduced to being observers as most of their horses were not fit for service.

Moving on to South Africa and the Sudan in 1879 and the 1880s, most rules give British troops as steady, reliable etc. giving them bonuses to their morale or allowing them to automatically pass their first morale checks. While this might be correct for Rorke's Drift, it is probably not correct for Isandlwana.

Moving away from the British Army and briefly to the German Army of World War Two, they had probably some of the most advanced equipment and blitzkrieg in the opening days and weeks of the war did make them look like supermen one and all. However this as we know is not the whole story, most of the German army was still either carried around in trucks or normally walked, not the image we see again and again of panzer grenadiers in half tracks and not one horse drawn vehicle in sight.

When we get to the later stages of the war, who would not want to be in command of a Panther or a King Tiger, or indeed several companies of them, especially with Warlord Games releasing new plastic box sets of three King Tigers, or one of their brilliant starter kits of three Tigers and three Panthers, but in reality the Germans had a very limited number of these and most of their formations used the older Panzer IV as the backbone, reports show Tiger companies operating with only one or two working tanks, the rest out of action for a number of reasons.

This argument can equally be made for tank forces of most of the other combatants, even though Russian Guard

tank divisions had large numbers of JS2s with their 122mm main armament and extra thick armour, they still fielded large numbers of T34s.

I have already stated that I am a fan of rule sets that give troops a national characteristic, which adds an important flavour to any game; that said, when you give every unit in the British army these superhuman traits, or you equip your late war German force with all King Tigers or Panthers you are possibly doing both yourself and the army a disfavour.

So, next time you are planning a new army or just a force for your next game, mix things up a bit, go for some raw

troops or an under equipped unit that is still using old or obsolete equipment. You might not win, but you will have fun losing with style. Right, that said, I am off to see if Warlord Games still have the deal for all ten of France's super tank the Char 2c, on their website.

Below: Warlord Games King Tiger. Opposite page: Perry Miniatures British Infantry in Afghanistan and Sudan 1877-85

HOBBY TALK

WHY I LOVE...

WHY I LOVE... OF GODS AND MORTALS

Wargames Illustrated Silver Award winning contributor James Morris provides us with a piece on 'Why I Love…' in this irregular series in which wargamers fly the flag for their favourite rule sets.

Who doesn't love a bit of Jason and the Argonauts? A clear yearning for Greek mythology was recently in evidence on FaceBook, as Nottingham company War Banner started a new group for their Mortal Gods game; despite the initial game being a purely historical affair set in Ancient Greece, questions were soon flying about whether it would feature mythological beasts, and people started posting photos of their skeleton warrior models hoping to see some Argonaut action. That fascination with Greek myth is always there, under the surface.

Like many other gamers, I grew up being influenced by mythology as much as history: over the years, *Jason and the Argonauts*, *Clash of the Titans* and, more recently, the Percy Jackson books and films have kept Greek mythology alive for a modern audience. Norse myth, too, has never really gone away, and Thor has recently made multiple cinema appearances in his Marvel guise. As a teenager, I discovered a rich vein of Celtic mythology, both in the classic *2000 AD* Slaine series and Jim Fitzpatrick's knotwork-heavy retellings of the *Irish Book of Invasions* and *The Silver Arm*. These, in turn, helped to inspire a standout range of Celtic myth miniatures from Alternative Armies that I avidly collected and painted. But, despite all this, I'd never found a rules set that really worked for gaming mythological battles. Enter: *OGAM*.

Left: Inspiration for mythological gaming: Jim Fitzpatrick's Book of Conquests, 2000 AD's Slaine, Jason and the Argonauts.

OF GODS AND MORTALS
Mythological Wargame Rules

Andrea Sfiligoi

OSPREY

38
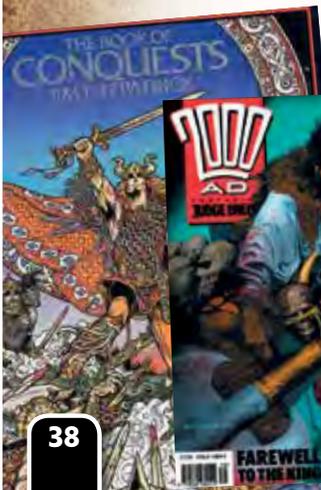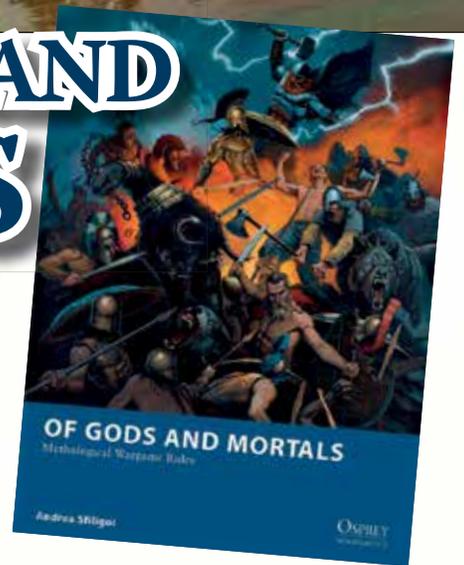
Published by Osprey in 2013, *Of Gods And Mortals* (or *OGAM* for short; also the name of the ancient Celtic alphabet as seen in *2000 AD's* Slaine) is an ingenious skirmish game where players control ancient gods and their followers. A typical force consists of a single God, one to three Legends (powerful heroes or beasts such as the Minotaur, Achilles or Cuchulain) and perhaps 15 Mortals (the followers of the God, who can be humans, undead or animals), so you only need around 20 models per side to play. You can either play within pantheons or across them (e.g. Greek vs Norse), though I have to say that the former is very much my preference. Whichever way you like to play it, it's an excellent little game, and here are some reasons why.

WHAT'S GREAT ABOUT *OGAM*?

Activation: I don't think I'm exaggerating when I say that *OGAM* has one of the cleverest activation mechanics that I've seen (the author of *OGAM*, Andrea Sfiligoi, also wrote the *Song of Blades and Heroes* series for Ganesha Games, which features the same activation system). Unlike many other games that feature all-or-nothing activation systems (i.e. you roll to try to activate a unit and simply succeed or fail), *OGAM* has a strong element of player choice; when you activate a unit, you can decide whether you want it to attempt one, two or three actions, and roll that many dice. If you fail a single dice roll, no problem - one of your opponent's units gets reaction (a free activation), then it's back to you - but if you fail two or three rolls, you end your turn and hand over to your rival. This provides an exciting turn sequence

Above: World of the Greeks - (historical) hoplites, harpies, centaurs and a bronze bull. Miniatures by Crusader, Foundry and Reaper Bones, painted by Tom Webster-Deakin.

with some tricky decision-making for players: do you play it safe and only dice for one action per unit, or do you go for broke and risk trying to get three activations? Gods and Legends are more likely to succeed in their activations, so it's often a good idea to activate them first, but don't get too greedy - a handful of ones rolled on the dice can undo the grand schemes of the immortals!

Tiers: Gods, Legends and Mortals. I like rules sets that have some theme-specific rules as an integral part of their game system, and the system in *OGAM* does just that. The three tiers of God/ Legend/ Mortal are used throughout the rules to cleverly balance the game play: so,

although Gods are obviously the most powerful beings, they are dependent on their followers for extra power, and may be prevented from returning to the battle if they have lost too many Mortals from their force. The Legends are somewhere in between - powerful heroes who can cut down Mortals and potentially fell a God, but are vulnerable (in the best traditions of mythology and folklore) to other Legends, or just a bad dice roll.

Content and Creativity: there's an awful lot packed into this small 64-page softback book. As well as the usual game rules, colour photos and some fantastic art, there are five scenarios, suggestions on running campaigns and playing *OGAM* with three or more players.

Below: Heroes of Celtic myth (and 2000 AD). Models by Alternative Armies and Foundry, painted by the author.

39

GOING LARGE, SIR?

OGAM has no prescribed figure size, but the majority of players out there seem to be using 28mm models. Now, there's nothing to stop you having 28mm Legends and Gods alongside these, but it's too tempting to use some heroic-sized models for a little variety; 40mm and 54mm models work very nicely as the bigger creatures in the game, but I went a bit further and branched out into 90mm models for some of my largest Legends and Gods. It was great fun to paint some larger models for a change from my usual diet of 28mm, and they look pretty imposing on the table top.

Talos, the Bronze Giant. This huge 100mm model started life as a souvenir of Achilles from a Cretan tourist shop before getting a repaint and redeployment to the gaming table!
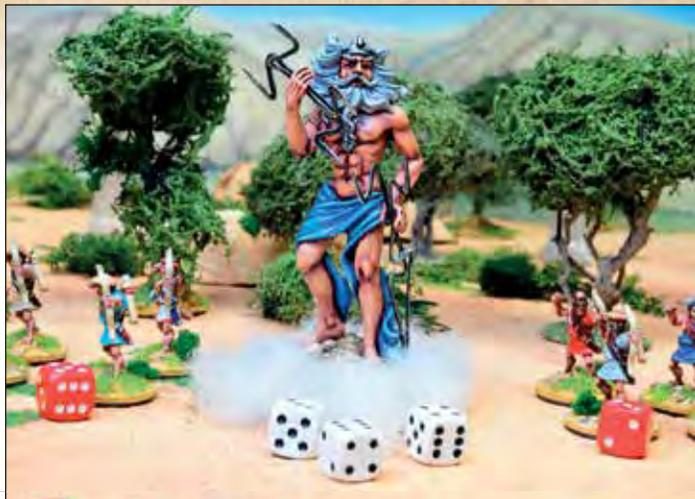
Above: Invoking the gods: Zeus (centre) can roll up to three dice for his activations, but his mortal followers can pray for him and contribute their own (red) dice - giving Zeus a total of five possible activations. Greek archers by Foundry, painted by Ian Hedley; Zeus is another Greek tourist souvenir model.

There are sample pantheons provided for Celts, Greeks, Norse and Egyptians, but there's also a raft of special traits (my favourites: Drunkard, Gargantuan and Love Conquers All) and points values so that you can easily create your own Gods, Legends and Mortals to fit whichever mythology suits you. Although there is a useful Celtic supplement by Graeme Davis available separately for the game, really everything you need is in one place - there are no 'add on' purchases to start playing the game.

Fast play. It's an old concept, but the simplicity of the mechanics of *OGAM* and lack of fuss genuinely make this a quick-playing game. Games played at the standard size of 900 points per force usually take around 90 minutes, so you may have time for another if you have more than a couple of hours to spare. The fact that it is designed to play on a 3' x 3' table only helps to make it more accessible for a quick gaming session.

It makes a great 'side project'. Speaking as someone who habitually gets involved in big historical wargames projects, sometimes it's nice to have an opportunity to do something smaller and more easily attainable. One of the big attractions of *OGAM* was that I already had most of the models; a single unit of warriors from my *Warhammer Ancient Battles* army was enough to provide all the Mortals for a Celtic force. All I needed to do was to paint up a few heroes and a God, and I was off. If you've got any ancient armies on the shelf, chances are that you'll already have what you need, and perhaps an interest in that culture itself … so it's no great leap to paint up an Anubis or Horus model to go with those Egyptians.

Below: A typical 900 point Celtic OGAM force: a single God - The Morrigan, three Legends - two heroes and a druid, and three units of Mortals - Irish wolfhounds and two units of warriors

40

WHAT'S UNUSUAL ABOUT *OGAM*?

When I started playing *OGAM*, I had a few unexpected moments which are worth flagging up if you decide to pick up a copy.

Everyone only gets ONE dice when shooting or fighting. "What? How unheroic is that?" I hear you cry (especially if you, like me, started on *Warhammer*). Well, read on…. The whole combat system works on a very simple premise: when shooting or fighting, you roll a single D6 per unit and compare the opposed dice rolls. Gods count as eight models and Legends as four, so that already helps to balance the fights between units of Mortals (with a maximum unit size of eight themselves) and the bigger guys; and naturally, Gods and Legends tend to have some handy combat bonuses and special abilities up their (golden) sleeves. A difference of 1 or 2 on the modified dice roll pushes your opponent back, but a difference of 3+ indicates a wound and a model lost. It's unusual for Gods to get done over by mere Mortals, but it has happened. Draws are great fun too, as there is a great narrative touch here: a pair of Legends who draw their rolls slay each other in a suitably heroic fashion (I'm thinking Arthur and Mordred here). While you may miss rolling a bucket of dice, what I will say for the system is that it gives a very clean and fast-playing game.

Everyone has a SINGLE wound. "No way! Surely Zeus should have at least ten wounds and a 2+ saving throw? And how can Brad Pitt / Achilles have just one hit point?" So, this is how it works: slain Legends and Mortals are gone, but a God that is 'killed' is merely banished, and can be brought back by prayers from the lowly Mortals, therefore forcing you to protect the lowest tier of your force. Cunning stuff.

Moving into combat and then striking blows are two separate activations. This mechanic is both unusual and interesting. You can 'lock' enemy units by moving into contact with them, but an additional activation is used to actually cause any damage (unless your unit has the 'Dashing' trait, in which case you can smite for free - ideal for charging hero types). This means that sometimes, you have the unusual experience of being able to move up to your opponent, but being unable to strike. However, if they then decide to break off, you get a 'Free Hack'; and, of course, if your opponent fluffs any activation rolls, you may be able to take a reaction to give them a whack with your sword. And fair play to you, sir.

Although it's never been my main gaming system, I keep coming back to *OGAM*; it's always a pleasure to dig out the mythological figures, and the fact that the game is fast and easy to pick up means that it's always an enjoyable experience. It's also (whisper it) slightly silly, and sometimes - when you've spent the last six months painstakingly recreating a hard core historical project right down to the final details - that can only be a good thing!

THE FIGURES

The sheer variety of models out there means that you can put together an *OGAM* force from pretty much anything that fits the legendary/mythological setting. Although there is a small official range of *OGAM* miniatures from North Star (featuring some terrific Gods), anything goes. Mixing historical and mythological models is de rigeur, and the option to use different-sized models means that you can also press 54mm plastic toy soldiers and various animals into service as beasts (great for younger gamers too). Reaper Bones has an excellent selection of larger than average giants and creatures that is ideal for *OGAM*.

Odin by North Star, expertly painted by Paul Cubbin.

*Below: Some more of Tom Webster-Deakin's fine Greek myth collection.*
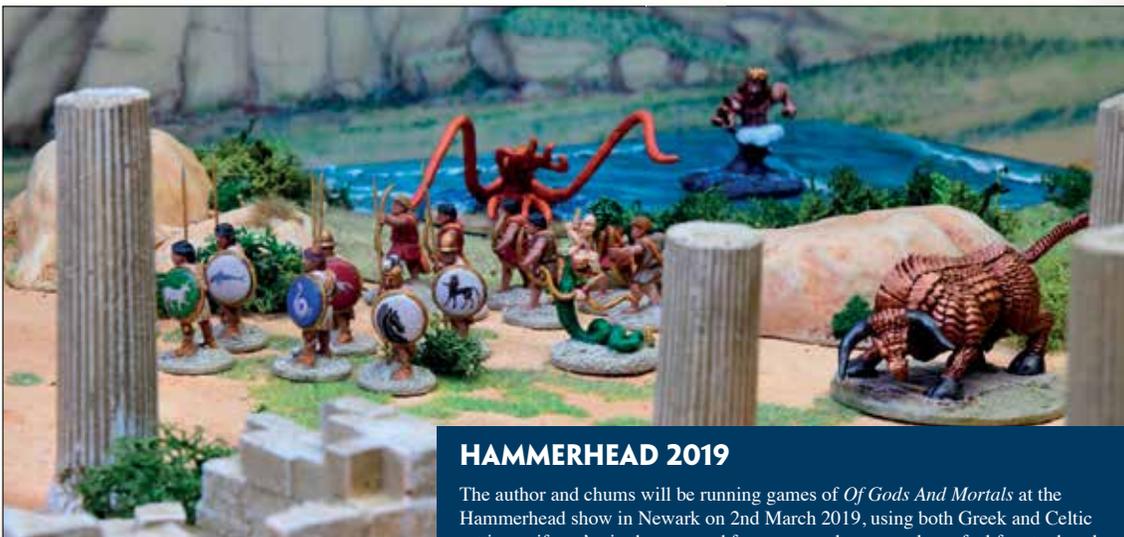
HAMMERHEAD 2019

The author and chums will be running games of *Of Gods And Mortals* at the Hammerhead show in Newark on 2nd March 2019, using both Greek and Celtic settings - if you're in the area and fancy a sample game, please feel free to drop by.

41

A WARGAMING GUIDE TO...
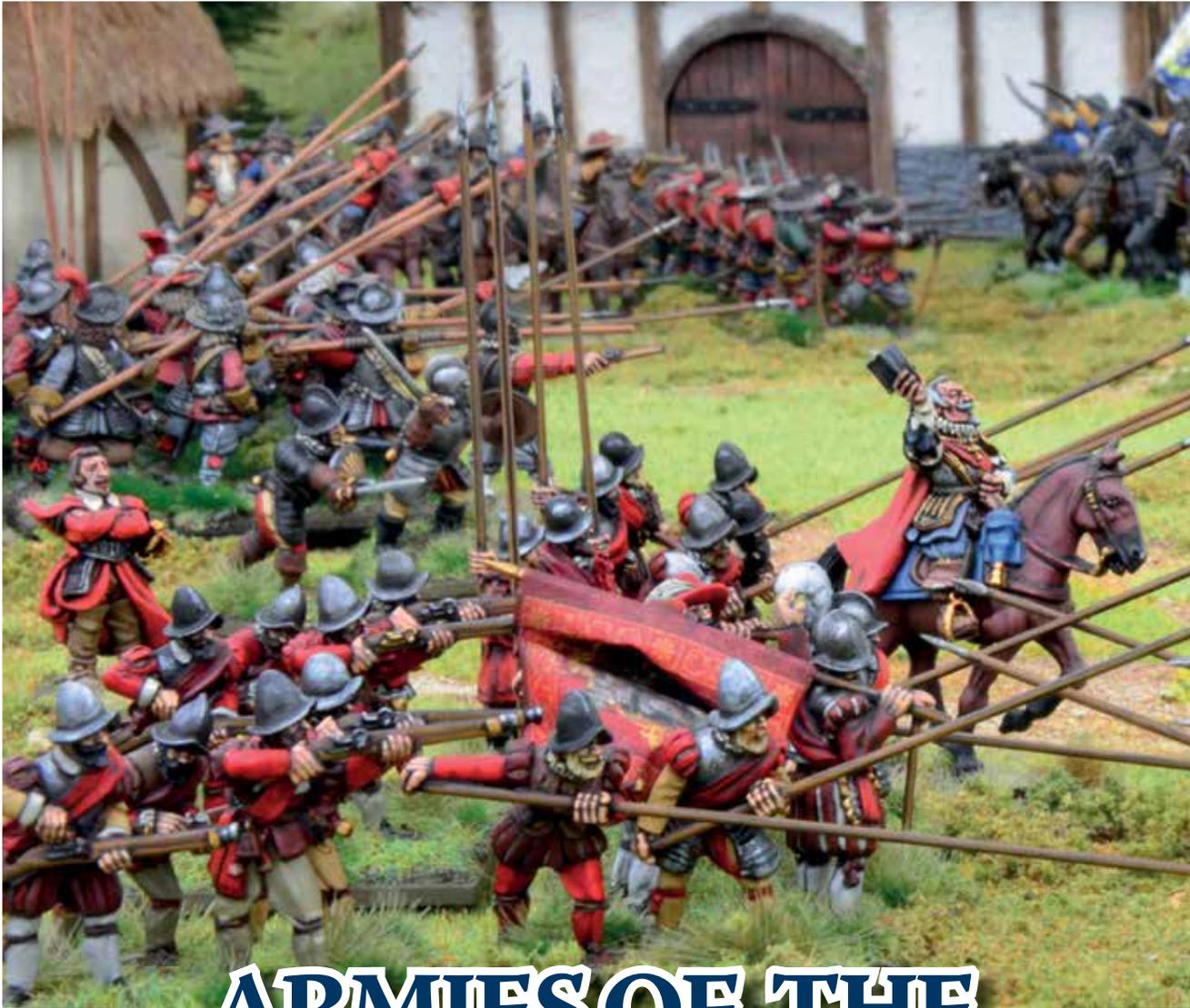
ARMIES OF THE THIRTY YEARS WAR

**Jim Graham provides some advice for gamers looking to select an army for this fascinating period.**

The Thirty Years War is a conflict that has something for everyone, which is hardly surprising as it covered most of Europe, had a vast array of participants and lasted quite a while. Refighting the war can pose some problems, not least the problem of choosing an army and, having chosen it, using it effectively. The variety of armies and the changing tactics throughout the period means there is an army that suits everyone and a number of armies which can be fun to use, even if you don't think they suit you.

FIRST, CHOOSE YOUR ARMY

For some gamers the choice is straightforward, look at the lists, check the blogs and various forums and pick the one that people say is the best. Nothing wrong with that, but for others the choice is more personal with either a connection to the country or a fondness for a particular historical commander. Others drift towards the more esoteric or pick one to fight an army a club mate has available. All are good reasons, but perhaps the wisest way is to choose an army which suits your personality. Do you long for solid foot, backed up with artillery, and see cavalry as only good to keep the enemy cavalry off the infantry's flanks? Then you sir, are a

Dutchman. Prefer a better balance with good quality foot and fast moving horse which is best on the attack? *Velkommen til Sverige!* Do you regard the foot as a solid base from which to launch your cavalry in controlled assaults maximising firepower? The Emperor can use a good man like you. Foot? Foot? Get those serfs out my way! Ah, you'll be a Pole then, good luck in your headlong charge.

In the real world armies were usually on campaign for months on end and might not see home for years, so there could be a great turn over in personnel with disease and desertion reducing numbers. These losses were often made up by co-opting deserters from the other side or the losers of a battle into the ranks of the winners.

The Swedes were a good example of this as Gustavus landed in Germany in 1630 with four thousand men, fought battle after battle taking thousands of casualties, received ten thousand reinforcements and still had an army of twenty thousand men at Lützen. This strongly suggests that many 'Swedes' were actually captured prisoners, deserters, German recruits and the waifs and strays of Central Europe. Armies were rarely too fussy about background if you could load and fire a musket or carry a pike without taking someone's eye out. This applied to officers as well, many an Imperial officer was born Protestant and in the absence of any sense of nationalism fought against the area of their birth. There was also a constant flow of Scots into the Swedish army with upwards of thirty thousand serving at some point during the war and they brought a level of conviction beyond many foreigners, though most armies had a hard core who were out to avenge some atrocity or other.

For every fanatic there were many who were simply going on in the hope of food and pay with little commitment to the cause of their generals. The 'M' class in the old WRG Renaissance rules covered such units nicely, they were competent due to experience but really not too keen on getting killed. Throughout the war there were many units that weren't themselves 'M' or 'mercenary' but the men in them often were and later in the war when battles became rarer a man could make a reasonable living with little risk other than blisters. They can be a good base for your better units, but don't expect them to win the battle on their own.

Add in that the concept of 'nationality' was in its infancy and it is easy to see that there might not be much difference in ethnic composition between enemy units and at least a few would have fought for the other side at some point. That said, the Thirty Years War didn't get its reputation for ferocity and atrocity for nothing.

WHICH ARMY TO CHOOSE

SWEDEN, THE ARMIES OF GUSTAVUS ADOLPHUS AND HIS SUCCESSORS

The Swedish army has a mixed reputation, it trades heavily on the perception of the foot as solid, volley firing Scandies which isn't really borne out by the facts, and suffers from being viewed as the default 'super army' of the period. That said the good foot is good and the rest are okay at least, so you can safely rely on it. The horse varies from fanatical open order to stolid close order pistoleers with most things in between. Swedish cavalry starts off pretty poor due to the small horses it was mounted on but once in Germany the quality of horseflesh improves as does the overall quality of the cavalry. You can compensate in the early period by using commanded shot to back up the horse, something Gustavus himself did.

You have a basic choice with the Swedes, good foot or good cavalry. You can have both but that leaves you with a very small army which will be outnumbered and usually outshot by an army which can stand on the defensive and whittle you away. Good foot and average cavalry is fine but again you'll probably have to advance against superior firepower, if you have good cavalry and average foot then you are probably still going forwards with the foot in support of the horse. In any event the foot will outshoot the enemy at some point as they will have a 'volley' bonus and battalion guns, so maximise those either in a firefight and then get stuck in once the enemy are weakened or sit back and grind them down with firepower.

If you are fighting the Poles (and that is one of the common Thirty Years War tabletop battles) then sit back, take a deep breath and don't fixate on the winged hussars. No really, don't. The pancerni are just as dangerous in most circumstances as you get more of them for the money and they lack the 'shoot me now!' wings so sometimes slip under the radar. In the later period your good cavalry is good enough to take on anyone but the Polish hussars so you don't have to hide it, and use commanded shot as an evener if you are facing the hussars.

This is one of the more popular wargaming armies for a reason, it generally punches above its weight and

Below: Thirty Years War musketeers by German manufacturer Bohemian Troops.

can be straightforward to use. You will usually be advancing, so position your artillery forward and try not to wander in front of it. Use the horse aggressively and always wear your thigh protectors.

THE IMPERIAL ARMIES, SPAIN AND THE CATHOLIC LEAGUE

These armies have a commonality that goes beyond their Catholicism and Counter-Reformationary zeal. They all utilise large foot units of mixed pike and shot, their cavalry is largely pistol-armed and fire in the advance and in combat and they all have plentiful artillery. There was also a large crossover of units and officers, so all tended to fight in the same way. Where they vary is round the fringes: the Imperialists recruited Balkan light foot and horse, and always had one eye on the Ottomans, so prized steady lines and keeping the Turks at arm's length.

Below: A Swedish battalion. Figures by Warlord Games.
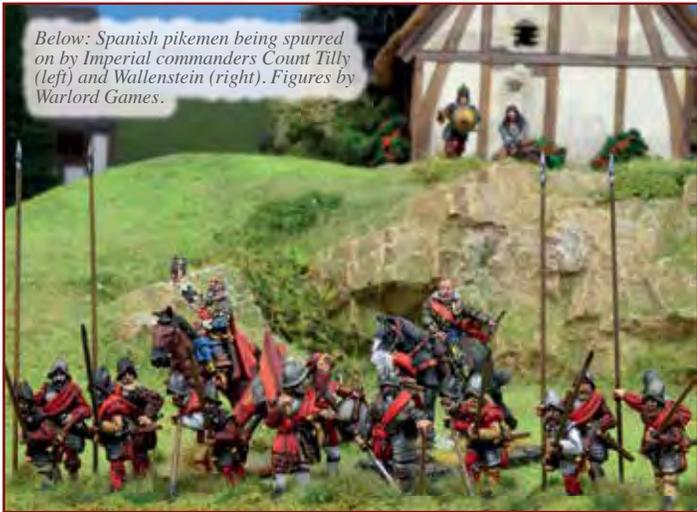
Below: Spanish pikemen being spurred on by Imperial commanders Count Tilly (left) and Wallenstein (right). Figures by Warlord Games.

The Spanish were fighting to retain the Low Countries, the Thirty Years War being the last part of the Eighty Years War, so they had many veteran units. They were a bit backwards looking so they still had lancers long after everyone else gave them up, as well as sword and buckler men to disrupt the enemy pike, though both these tended to last longer in Italy than in Germany.

The Catholic League forces were based round the armies of Bavaria with all the strengths and weaknesses of that. You can combine the German foot, though that should probably be 'German' with a variety of Croats, Hungarians etc. for the colour on the flanks.

The Empire is like the Spanish and Catholic League but more so; more variety, more of everything but the difficulty is getting it all for a points total or in useable sized units.

Use your tercios wisely, they may lack the outright firepower of Dutch or Swedish units, but being bigger they have staying power and if the pike can get to contact they should do fine. Tercios did get smaller through the period, but they stayed larger and with a higher ratio of pike than the units they faced. With the horse it is always tempting to mass the cuirassiers but it is often better to use smaller units in conjunction with the tercios with one type pinning the enemy and the other charging in.

If you do go big with the cuirassiers then maximise their impact with artillery and any shot that can be brought to bear. Stick a general/leader at the front to help with morale and start rumbling forward. With all pistol-armed cavalry there is a decision to be made about up-armouring them or using barding, and that really depends on the rules as much as how you plan to use them. In *WRG* (Wargames

Research Group, and yes, some people still use them) it isn't worth going above HCC; in *Fields of Glory Renaissance* "armoured" or even "unarmoured" seems to be the defence of choice.

It also pays dividends to look beyond the obvious, you should have access to dragoons which can be used to shoot in the tercios or to guard a flank, light foot and horse can be used to pin the enemy and allow you to manoeuvre your foot.

There is enough variety in these lists to allow pretty much any combination of troops around the basic foot and horse to give a competitive army for any opponent. The basis of all three armies is similar so with duplicate command stands one army can very easily become another. If you are going to tune your army to an opponent then you can chose to fight fire with fire or try to match up different units. The horse can go head to head with pretty much anything, the Swedes may be better but there will be fewer of them, the same with the Poles, but more so. The foot has to avoid getting double-teamed by smaller Swedish or Dutch units but can do this by keeping order and mutual support. Use your firepower in conjunction with artillery and keep everything mutually supporting.

GERMAN PROTESTANT STATES

This is a collection of states who, in wargaming terms, are always the bridesmaid never the bride. They don't get used as often as they should, probably because they lack perceived 'game winning' troops. No fanatic horse, no massed ranks of elite cuirassiers, no grand batteries of artillery and so on but what they do have is a bit of everything, none of which is bad but it isn't good either. As long as you accept they can't

Below: German Protestant forces. Figures by Warlord Games.

Below: German troops in action near Lutzen. Figures by Warlord Games.

go one on one with winged hussars or a tercio you'll be fine because you will have more units. This is the army for someone who uses the army of Blücher and is used to mediocrity. You do get an interesting choice of allies, but that kind of defeats the point.

Again using small units of cuirassiers in tandem with pike and shot evens things up and you'll never get caught with the elite units in the wrong place because you don't have any. Of course that also means you can't use your elite units to firefight or for a breakthrough. It is a sensible, hardworking, unflashy army which seems appropriately North German.

Preparation is the key, know your strengths: solidity and firepower, and keep units mutually supporting with secure flanks. Don't let your cavalry get drawn into fights they can't win and don't let them get drawn off your flanks. If you have to fight better horse then use small units in amongst the foot and treat them as tall infantry rather than cavalry. Always try to shoot your attacks in with whatever artillery you can muster and don't ever leave anything dangling or it is at risk of getting a hammering from the enemy's good troops.

THE DUTCH

The Dutch army developed to beat, or at least not lose to, the Spanish in sieges and in the relatively confined spaces of the Netherlands. It relied on firepower and mobility to do so but it can transfer to other theatres and other opponents with a lot of success. Its foot is in smaller, more mobile, units than any Catholic army it

will face so rarely has to go one on one against a tercio. You have to use that numerical advantage or risk getting run down by the larger foot units. The horse struggles a bit against the later armies but is fine for its time period which is all it has to be. Often thought of as a poor man's Swedish army the Dutch can be overlooked but they really shouldn't be, particularly if you can keep your foot behind cover. Using a Dutch army is an odd mix of staying on the defensive but using individual units aggressively to outflank or outnumber larger units. The cavalry should be kept close, but if given the opportunity it can be loosed against the flanks of tercios or against poorer Spanish cavalry.

THE FRENCH

While they tried to stay out of the war they were involved in their interminable wars with Spain so became involved in the Thirty Years War by proxy, being the paymaster of Gustavus and some of the German states. The French army was based round the Royal and Guard units, which are as good as anything anyone else has, but they are very few in number. Bulking them out are the 'new' units, militia units and 'foreign' units of poorer quality and the ratio of good to middling to indifferent is your main choice. Do you go big, but with some units which are frankly dross? Or do you go small with a high quality, hard hitting core with a few poorer units?

A French firing line. Figures by Warlord Games.

18

You do have the option of keeping the good cavalry but using poorer foot, then launching the former while doing your best to keep the latter out the way until the cavalry crush your enemy. (Or until the cavalry rout back past you taking the foot with them!) The French get an interesting choice of allies, with the Swedes or Dutch being options, but they don't usually add much you can't get from your own army.

THE POLES

The Poles are an outlier in terms of the war and of their organisation and tactics. They are however one of the more popular C17th armies as they are very colourful and a sight to behold on the charge. As a Polish general you will get caught up in the basic conundrum of quality versus quantity. The winged hussars are very good indeed, but eye wateringly expensive under most rules. If you take pancerni instead you cover more frontage but lose some of the hitting power. The temptation is always

to concentrate on the horse but don't despise the foot, use *chevaux de frise* for protection, or give them two handed cutting weapons instead. Of course then you are spending points on something other than the cavalry, which cuts down the strike element.

If you take the cavalry option then pick a point in the enemy line and go all in. Minimise the foot, maximise the artillery to shoot you in and close as fast as possible. Check the lists and discard anything that you won't be using - like carbines - and keep only things you'll need. Fight as little of his army with as much of yours as you can, giving him no time to fold in on you. Win or lose, a cavalry heavy Polish army rarely fights long battles; if you always have to leave the club at nine thirty to catch your train this is probably the army for you.

If you take more foot then you have to use it, which can give up the initiative to your opponent. The Polish foot has good firepower and can be decently cavalry proofed but that costs points and does reduce it to a fairly standard foot army, albeit one in fur hats. If you are going down this road then protected wagons, chained guns and a defended camp are all good options. Muscovites and Ottomans will always outnumber you and this is one way to counter them.

Right: Some of the most colourful troops in history - a Polish winged hussar. Figure by Warlord Games.

ALLIES

Most armies have allies they can use, sometimes historically they were only there for one campaign or even one battle. I fully understand that the purist might not want to, but this is a game so if you can find an allied army that fills gaps your native troops can't then use it. The Thirty Years War made for some very strange bedfellows and the French or German Protestant states were allied to pretty much everyone other than the Empire at some stage, so sticking some Swedish cavalry or Dutch foot on a flank can beef things up nicely.

RULES

And finally, read the rules. For example: horse = cavalry = mounted. In most rules these are treated as synonyms whether they should be or not. If 'horse' receive a bonus do they only do so mounted? Are dismounted cavalry classed as infantry? Is it worth dismounting your cavalry in a melee, or using them as dragoons. If you have to take on a pike and shot unit with pistol armed cavalry, can you dismount and melee them with sword and as many pistols as you can carry? If the rules allow something then whether you do these things is up to you and your conscience. But you are engaged in an existential religious war for the soul of Europe so weigh that in the scales as well. Or maybe Dodgy Dave hides his die rolls and has been known to claim the odd +1 he wasn't entitled to, so fair enough in those circumstances as well.

Polish winged hussars. Figures by Warlord Games.

19

RICHARD'S WARRIORS

How to get that fashionable Late 12th Century look for your miniature army

Wargames Illustrated's editor Dan Faulconbridge presents a light hearted look at Richard the Lionheart's soldiers, in contemporary images and miniature form.

When is a Norman not a Norman? Why, when he's an Angevin of course… unless he's actually a Plantagenet. It's easy to get lost in the nuances of the 12th Century warrior; coifs, ventails and gambesons all sound a bit like they might play for Bayern Munich, but were actually just a small part of the 12th Century knight's panoply and if we were to go into all the other war gear a warrior wore we might be here for another eight pages, so instead I want to focus on how miniature manufacturers represent soldiers of the period and what you should be looking for specifically if you want your figures from Richard the Lionheart's reign to look as authentic as possible and avoid falling foul of the button-counters down the club or internet haters scoffing into their keyboards.

This is a Norman (below), his Norman-ness is clear for all to see; kite shield, conical helmet, long mail coat, all recognisable items of Norman regalia. He

would look spot on in your 1066/Battle of Hastings collection. Now take a look at the picture below him, it's a photo of a 12th Century fresco from the Templars' Chapel at Cressac-sur-Charente, thought to depict a Knight Templar participating in the defeat of Nür al-dîn in 1163, that's just shy of 100 years <u>after</u> Hastings.

We could end this article here by saying "for figures to fight the battles of Richard the Lionheart 1177 - 1199 - just use your Normans", but that would be dull, and as wargamers we rarely plump for the easy option. So, let's take a look at what we can do to add some extra flavour to our late 12th Century Ricardian armies.

Spot the difference - knight circa 1066 (top) knight circa 1163 (bottom).

HELMETS

Your classic Norman wears a conical helmet, sometimes one piece metal sometimes 'segmented'. On the right we have several helmets that cover 1066 - into the 13th Century.

Although the top two are of classic Hastings-Norman style, you will note that as the coif - (the mail worn under the helmet and covering the neck) covers more of the face, heraldic symbols appear on the side of the helmet as a way of identification - something not seen (by way of the Bayeux Tapestry) at Hastings.

The development of the coif sees a noticeable move away from the mainly bare-faced Hastings look to a near total encapsulation of the head and face by the coif.

After reaching peak-coif in the late 1100s we move towards different types of face guards in the form of fixed plates, as seen in the lower four illustrations.

These four illustrations clearly show not only the development of face guards but also the changing style of helmets during the late 12th and early 13th Centuries. We are slowly working towards the one piece all-encompassing barrel-helm, an evolution that was complete by about 1230 in Western Europe.

30

The helmet is a significate feature of our miniature Ricardian warriors. So, let's look at what we can see being worn on our figure.

We're about at 'peak-coif' with the figure on the right. The conical helm is very basic, but the coif covers most of the face, thanks to the ventail - front flap of chain.

The flat helm appeared around the 1170s and was particularly popular in England. This figure is actually a conversion of the one on the left. (See WI277 for more on the conversion)

An interim helmet between the earlier open type and later fully-enclosed barrel helm. The re-enactor at the top of page 30 is wearing the same. This mini comes from Crusader Miniatures' Later Crusades range.

MAIL

We've already seen how the mail coif developed to pretty much cover the whole face and head and the same was mirrored by mail elsewhere on the body. The illustration right is taken from the *Hortus Deliciarum*, which isn't a cheesy Games Workshop novel, but rather a French manuscript compiled circa 1170 - 1185, at the time Richard's warriors were breaking heads around Europe and in the Holy Land. As you can see the figures are clad head to toe and nose to fingertip in mail. Again, looking quite 'Normany', but including mail mittens (not a very tough sounding word for a knight I know!) and leggings (ditto), - not seen on Hastings era Normans.

SURCOAT

Here's a big question - to surcoat or not to surcoat our warriors? If you want your Ricardian warriors to look decidedly different from their Norman predecessors you can dress them in surcoats. Or can you? Are you going to be pulled up by the miniature fashion police for this?

The surcoat is a robe worn over the mail coat, it gives minis a classic 'crusader era' look, it also cuts down on the use of chain mail paint and provides a canvas for much more colour in your army.

One theory goes that the surcoat came into use during the third crusade as a way of protecting soldiers wearing armour from the heat i.e sun on metal armour equals very hot crusader. Naysayers point out that the Crusaders had been in the Holy Land for nearly a hundred years by this point and if surcoats served that purpose they would have been wearing them a whole lot earlier. Other theories include fashion and uniformity, but let's not get bogged down in the whys, let's look at the whens....

*Above: An illustrated from the **Hortus Deliciarum** showing knights in full-mail. Note the lace fastenings behind the legs - rarely show on our miniature figures.*

*Above: Soldiers in the **Winchester Bible**. One of the earliest example of surcoated troops.*

One of the earliest known examples of a warrior/s wearing a surcoat is in the *Winchester Bible* (above), which has been dated to 1160 -1180. Other examples have been sighted on French effigies which have been dated to the early 1100s, however the dating of some of these early church effigies and brasses is highly suspect. Regardless it seems like surcoats were being worn at the time Richard was active, in France and on crusade.

Left: Surcoats could be either short sleeve or long sleeve. Heraldry and coats of arms (i.e. literally arms on coats) were in their infancy in this period and not formalised, so anything goes on your late 12th Century figures.

Left: This Richard the Lionheart figure (the 2017 WI show figure) wears a campaign weathered surcoat displaying his arms of three lions passant.

Rather than wear a surcoat this soldier wears a garment variously known as an Aketon, Doublet, Gambeson or Hacketon. It consisted of a quilted coat stuffed with linen, or even grass.

SHIELDS

If we go back to our Norman starting point we have a clear picture of a large kite shield, made of wood, possibly leather-covered with a central metal boss and decorated with heraldic designs. The kite shield remained in use for literally hundreds of years (again leaving you open to use kite-shielded Normans for the period) but other shields did develop in tandem and by our period the fashionable young knightly buck's shield was smaller with a flat top and no boss. As styled below.

Above: The shields above show the move away from the kite towards the heater (the latter being so named because it resembled the bottom of a Victorian iron/heater). The kite's top became flatter and the shield was smaller.

THE MAN HIMSELF

What did Rich himself look like? We are rather starved of contemporary images of the main man, but his 'great seal' and a slightly later floor tile depiction gives us some idea.

In this image (left) on his first Great Seal (1189) Richard looks disappointing… average. Pretty indistinguishable from your standard Norman knight.

On his seal of 1198 (below) Richard is at least a bit more kingly, and decidedly more modern, looking.

Now that's more like it, in this copy of a circa 1250 floor tile Richard (below), is looking resplendent in his crown-topped barrel helm and flowing surcoat. The downside here is that a likeness made about 50 years after his death may actually just be illustrating arms and armour of the 1250s.

Second right: Richard as sculpted by Michael Perry - the Tactica show figure from 2016. Curtesy of lead-mountain. blogspot.co.uk
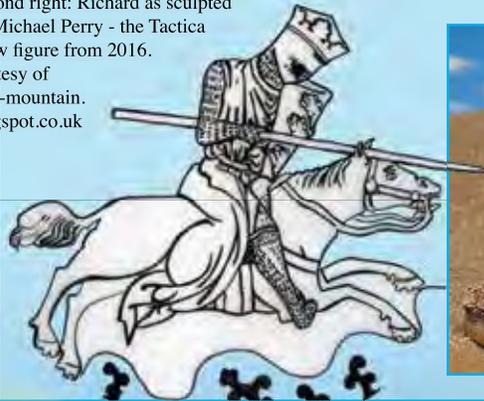
Below: A parade of knights who are get-away-with-able for the period we have been looking at. From your classic Norman on the far left (let's call him Jeremy) to your classic late crusader on the far right (lets call him Theresa), with all things acceptable in-between. Jeremy's bare face and lack of mail leggings makes him look slightly dated, whereas Theresa's barrel helm places him (?!) just outside of our period. All are perfectly usable.
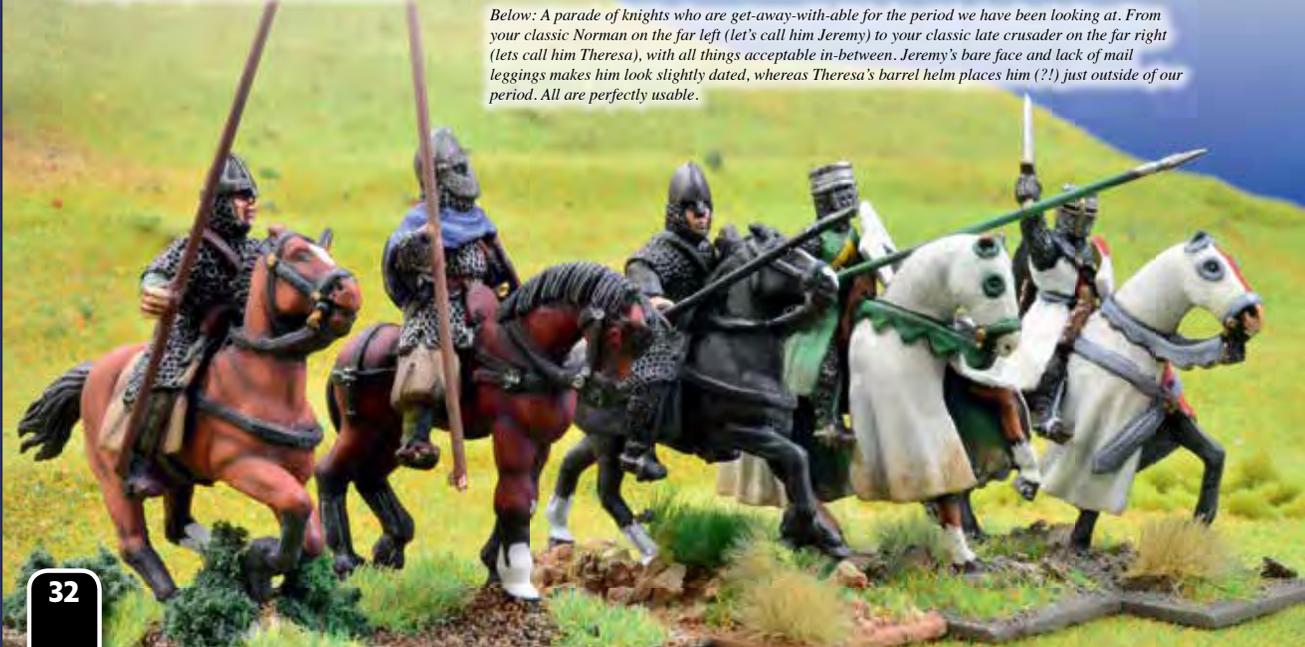
HOLY ORDERS

What of the Knights Templar and Hospitaler or even the Teutonic knights during this period? All three were active during Richard I's reign and fought with him on crusade and possibly on his home turf. These knightly orders cut a reassuringly familiar spectacle on the wargames table, with their uniformed black or white robes adorned with crosses.

For our early period the sources providing any information on the appearance of the holy orders are scant. Take the Templars for example: it comes down to three incomplete frescos on chapel walls, one illustration in a chronicle by the monk Matthew Paris and a short-written passage in 1240 by Pope Gregory IX.

Let's take a look at some photos of Holy Order figures to see how they are represented in miniature -

Left, both photos: Figures by Gripping Beast.

Above, left: Teutonic Knights in all their glory, in fact a little to much glory. I have seen Teutonic Knights like this on the tabletop in several Third Crusade games and whilst the order was formed at this time and its members may have fought alongside The Lionheart, they wouldn't have looked like this i.e. the way they are portrayed by most (if not all!) figure manufacturers in this period. But facts shouldn't get in the way of a nice looking set of models. Above, right: These Gripping Beast Templar knights are clearly based on the excellent illustrations by Wayne Reynolds in Osprey's Knights Templar, captioned " around 1170" i.e. our period. Their robes are based on those worn when 'off duty', it's debatable whether they wore them in action, but they certainly look good.

IN SUMMARY

I hope this short article has given you an idea of how your your Lionhearted warriors would have looked. Despite studying the arms and armour of this period in some depth, I am still intrigued as to exactly what mix of clothing and equipment Richard's army would have worn. How many of his soldiers still carried shields that looked like they had been plucked from the Bayeux Tapestry? How many sported surcoats and were decorated with the arms of their lord? Did any actually wear barrel helmets, which we usually date to a slighty later period? The fact that we definitely don't have the answers to these question means that as wargamers we are free to use a variety of different figures in our Richard I battles… just stay away from plate mail… and go easy on the Teutonic Knights with big horns.

### CRUSADER (SPECIFICALLY) FIGURE MANUFACTURES

6mm	20mm
Baccus	Caesar (plastic)
10mm	**28mm**
Old Glory (and 28mm)	Crusader
15mm	Gripping Beast
Legio Heroica	Fireforge (Plastic)
Essex (and 28mm)	Perry
Mirliton	Warrior
Black Hat	1st Corps / Curteys
Donnington	Black Tree

READ ALL ABOUT IT

As I leafed through a copy of *Knight of Outremer*, by Osprey Publishing at our local wargames club-come-pub recently, a mate said "If it turns out David Nicolle is wrong, Osprey's whole medieval back catalogue is going to be worthless!". Dr David Nicolle has written over 30 books for Osprey and his portfolio doesn't end there, he has serviced the medieval community with plenty of other books including the excellent Medieval Source Books - *Warfare in Western Christendom* and *Christian Europe and its Neighbours*. Nicolle has also penned an exceptional tome which includes hundreds of detailed line drawings based on years of research into archeological evidence and an examination of the arts of the period. It's got the catchy title of *Arms and Armour of the Crusading Era, 1050-1350: Western Europe and the Crusader States*, and can be found via the usual online suspects.

Despite Dr David Nicolle's impressive and highly enjoyable back catalogue, my top recommendation for wargamers looking for a detailed examination of the warriors of this period is *Armies of Feudal Europe 1066-1300* by Ian Heath, published by the Wargames Research Group. It can be found for sale second-hand online and is an exceptional guide for those looking to go deep into the arms and armour of the period covered.
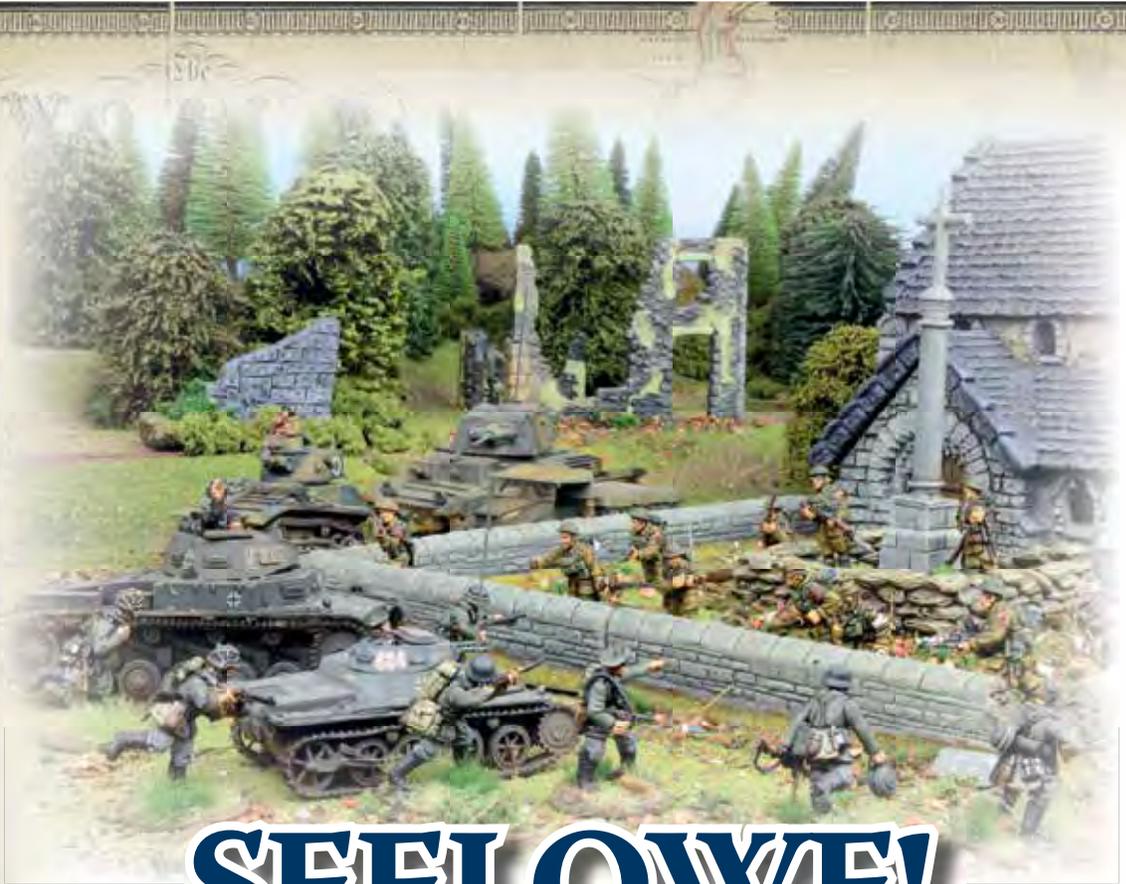
SEELOWE!

"In England they're filled with curiosity and keep asking, "Why doesn't he come?" Be calm, be calm. He is coming! He is coming!"

Adolf Hitler: Berlin Sportpalast: September 1940

Below: "We will fight them on the... rubble" - some stalwart Brits prepare to defend (what is left of) their homes. Figures by Warlord Games.

In this article Pete Brown discusses how to use works of fiction as a framework for your campaigns, using 'Operation Sealion' as an example…

We all know the story of Britain's "Darkest Hour." After the retreat from Dunkirk, the RAF fought throughout the summer of 1940 and successfully won the "Battle of Britain", forcing Hitler and his commanders first to postpone and then cancel their invasion plans. But what if things had been different? What if the invasion had gone ahead? Could the Nazis have successfully invaded and defeated the British? If so, it could have had catastrophic consequences for the Allies and for the outcome of the war. I think this is why "Sealion" retains its lasting appeal more than any other "What if" scenario, as this was the point were the world came so very close to disaster.

However, "Sealion", or any other "What if" scenario, presents the campaign

designer with some unique challenges. Firstly, at the risk of stating the obvious, it did not happen. On the one hand, this gives you carte blanche to do whatever you like, as there is no historical precedent that your players can challenge you on, but on the other, this also creates huge problems.

If you set your game during the D-day landings or create a series of linked scenarios around "Operation Market Garden", for example, you and your players are already aware of the strategic situation, the weather conditions and terrain, what units were present and how they performed. In an imaginary campaign such as "Sealion", you have no access to historical data on which to base your game. How did the landings go? Did the RAF shoot down many of the German planes carrying paratroopers? When did the Royal Navy get involved and what was the effect? What was the political situation? All of these questions and many more will have to be addressed in order to provide a framework within which to set your campaign. In short, creating a campaign based around something that did not happen often takes more work and planning than one based around actual historical events.

And who has time to do that? The pressure of our busy lives makes it hard to find time to paint all the miniatures gathering dust around the house, let alone research and plan all the political, strategic and tactical outcomes for Operation Sealion.

Which is why I suggest you don't bother. It is too much like hard work and involves a level of commitment that far outweighs the end result of a few fun wargames. Instead, I suggest you turn to those who have already done all

the legwork for you. There are a large number of historical fiction books that have been printed over the years where the author has researched and presented their version of "Sealion" and how it might have happened. They usually include all of the political and strategic decisions the British and Germans make and play out the possible battles on land, sea and air that dictate the eventual outcome. By setting your campaign within the framework of their books, you can dive straight into designing scenarios without having to do hours of preparation. This can also provide an element of fun and uncertainty for your

players if they have not read the book in question and so they do not know how the campaign will turn out!

The most famous fictional account of the invasion is *Operation Sealion* by Richard Cox. In 1974, the *Daily Telegraph* organised a wargame based on the German Sealion plans, which was held at the Royal Military Academy Sandhurst. The late Paddy Griffith ran

Below: The participants in the 1974 Operation Sealion wargame. Black and white photo: Paddy Griffith addresses the participants.
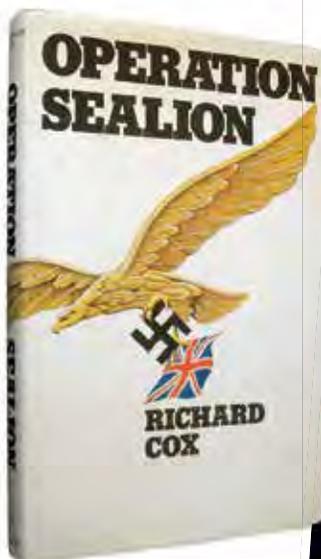
Below: German troops advance through 'this green and pleasant land'. Figures by Warlord Games.
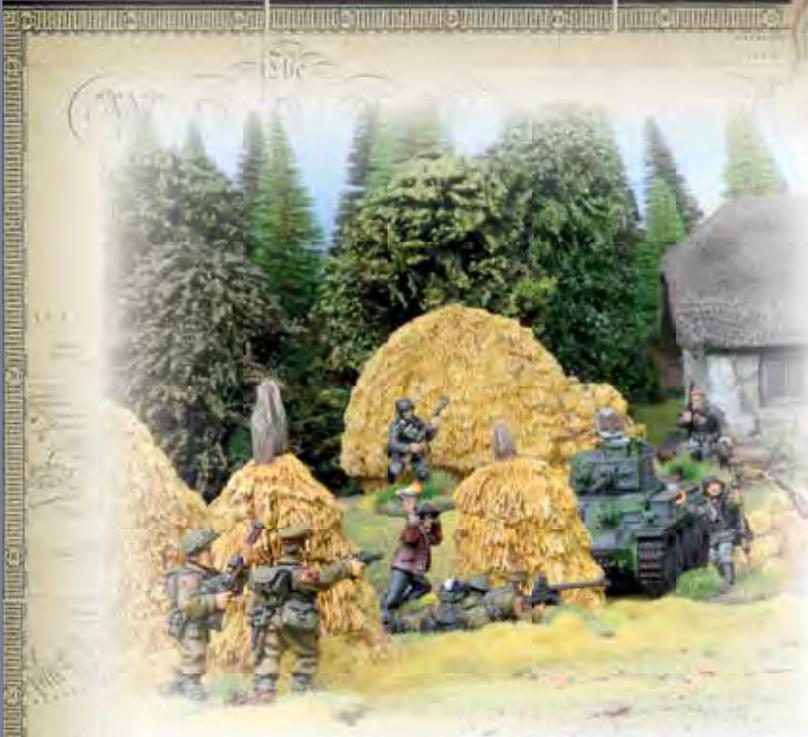
Above: We shall fight in the fields! Figures by Warlord Games from their Bolt Action range.

the game using a Kriegspiel system, relying on Umpires who were uniquely qualified. Umpiring the German Air Force was General Adolf Galland, former Luftwaffe Ace who commanded a wing of ME109 fighters in 1940, whilst the British Air force Umpire was Air Chief Marshal Sir Christopher Foley-Norris, who took part in the Battle of Britain and was shot down twice! The naval Umpires were Admiral Friedrich Ruge, who in 1940 was Commodore of the Kriegsmarine's minesweeping flotilla in the English Channel and who was involved in day-to-day Sealion planning, and rear Admiral Edward Gueritz, a Royal Navy amphibious warfare expert. The German army Umpire was General Heinz Treater, who in 1940 was on the staff of General Student, the German Airborne commander and for the British, Major General Glynn Gilbert who was commandant of the Joint Warfare Establishment. All the major land, sea and air battles are dealt with in the book, from a strategic level right down to skirmishes and sabotage actions.

The advantage of basing your games around this campaign, is that it is difficult for your players to argue with the findings of such a unique group of individuals. I think the book may well be out of print now, but copies can still be obtained on ebay and the detail of the wargame itself can be found online. It would be hard to beat this campaign for authenticity but it has the draw back of being quite well known, so your players are unlikely to be surprised by the outcome.

If you would like your campaign to involve larger formations and big tank battles, I suggest you get a copy of *Invasion* by Kenneth Macksey. The author is a former "tankie" himself, and not surprisingly there are lots of armored encounters described in the book as well as lower level skirmishes. I do not always agree with his assumptions about how soon Germany managed to undertake "Sealion" and how much stuff they managed to land in the first two days, but Macksey certainly describes some big battles on British soil which would make great wargames.

For something a little different, why not have a look at *Seelowe Nord* by Andy Johnson. In this book, Johnson details a variation on the German plan named "Operation Herbstreise" or "Autumn Voyage". Historically, this was planned to be a feint attack against the east coast of Britain, between Newcastle and Aberdeen. The feint included eleven large steamers, four liners, a gunnery training ship and three light cruiser escorts and would have taken place either at the same time as Sealion or just before, to draw British defenders north. In Johnson's version, this is not a feint, but rather a full blown invasion of the North of England, with the Germans landing between Scarborough and Skipsea on the east coast of Yorkshire before pushing inland toward York. The aim of such an attack would be to take

Above: Some photos from the author's Sealion Campaign.

INSPIRED BY...

Our cover illustration for this month's magazine is by our regular artist Neil Roberts. For this issue we asked Neil to take influences from 1930s propaganda posters and the British film *It Happened Here*. This 1964 movie is a vision of an alternative history where the United Kingdom has been invaded and occupied by Nazi Germany - Operation Seelowe was a success! The plot follows the experiences of an Irish nurse working in England, who encounters people who believe collaboration with the invaders is for the best whilst others are involved in the resistance movement against the occupiers and their local collaborators.

It Happened Here is available on DVD, there are also various clips on YouTube.

out the industrial centres, especially the coal producing regions, in the hope of forcing Britain's surrender by economic means. This is an excellent war novel that is more than capable of providing the basis for an unusual Sealion campaign, using a completely different part of the UK and providing ideas for scenarios from skirmish level encounters to full scale battalion level battles. Johnson also deals with the various naval encounters in detail and this provides no end of scenarios for the naval wargamer as well.

LINKING YOUR SCENARIOS

So, having identified which version of the Sealion story you want to use, you now need to write your scenarios. I decided that my games would have to be linked, so that things that happened in one game would have real consequences in the next. Without this key feature, games tend to lack the element of jeopardy that makes campaign games so much fun.

In my first scenario, a group of "Brandenburger" German commandos, dressed as British soldiers, attempted to seize a vital telephone exchange.

In the next, the Luftwaffe must drive off the RAF and escort a flight of Fallschirmjager - packed Junkers across the board from one table edge to the other. The more Junkers that survive, the more German troops are available for the next scenario, which is a Fallschirmjager attack on a British airfield. The British defenders can call for reinforcements but their call is routed through the local telephone exchange, and so may, or may not, get through. Meanwhile, a naval game was played out to see how many, if any, landing barges made it to shore. The result of this game will dictate how many German troops can push from the beach to the airfield to relieve the Fallschirmjagers. Making each game have consequences for the next really puts the pressure on the players and suddenly makes each unit lost of crucial importance to the overall success of the campaign.

Now I did not have all the planes, naval squadrons and infantry miniatures needed to play out all of these scenarios. However, in this digital age a wargame is only an email away and so I turned to

friends and other clubs to help me out. I emailed them details of the scenario I wanted them to play, and they emailed me back the results. Using those outcomes, I was able to email details of the next step in the campaign to the next lot of willing victims and so the campaign developed.

I hope this brief introduction has fired your imagination for games based around the Sealion plan. For more detail on the plan itself, I can heartily recommend Leo McKinstry's book *Operation Sealion* which goes into great detail whilst the German invasion plans can be found in book format through online retailers or online. Don't forget Warlord Games excellent *Sealion* supplement for *Bolt Action*, which has a wealth of detail about the invasion and British units raised to deal with it.

Appropriate figures are available from a number of manufacturers, but don't forget to raid other ranges such as "A Very British Civil War" or Pulp ranges for British police, armed civilians and nasty Nazis. It is a "what if" after all, so we might as well enjoy it

Below: The Nazi invaders roll on, will they conquer? Only a Sealion Campaign will tell.... Figures by Warlord Games.

73

CREATING A
FALLSCHIRMJÄGER FORCE
FOR USE IN THE MEDITERRANEAN

Fallschirmjäger firing squad in Crete 1941

Sam Lancashire discusses what we should be looking for in our German paratroopers for the Mediterranean Theatre and examines two different 28mm ranges.

Anyone who has ever assembled a German army for WWII will recall the faintly masochistic curiosity involved in first trying to decipher the esoteric camouflage styles and chronology of Wehrmacht uniforms throughout the course of the war. Grey tunics and black jackboots will do the job most of the time for infantry of the Heer, but once you start to dabble in the slightly more specialist stuff (SS, Fallschirmjäger, Panzergrenadiers, etc.) the uniforms become a bit more complicated and inevitably present more of a challenge - both in terms of selecting the appropriate style, and in physically painting the models themselves.

FALLSCHIRMJÄGER FASHIONS

Looking at Fallschirmjäger specifically, there are several factors that might plague the unwary wargamer. Although German paratroopers were present in most chapters of the war in Western Europe and the Mediterranean, the style of their uniform changed numerous times between the early invasion campaigns and the final bloody defence of the Reich; this is true of both the cut and shape of the uniform, as well as the material and camouflage style.

56

During the early campaigns of the Fallschirmjäger in Scandinavia and the Low Countries the paratroopers were furnished with distinctive green-grey jump smocks worn over their thick field grey trousers and blue, woollen Luftwaffe tunics. These close-fitting smocks had to be stepped into and were designed to contain the straps and pouches during a jump and to prevent them from becoming snagged in the parachute lines. Upon landing, the smocks would be hastily removed and swapped over, with the belt and Y-straps being fastened over the top. Rather morbidly, these smocks were nicknamed *knochensacks* (bonesacks) by the men who wore them.

During the fully airborne invasion of Crete in May 1941 however, these uniforms were found to be oppressively hot in the warmer climate and many paratroopers would soon abandon the woollen trousers and tunics - simply wearing the jump smocks on their own, with bare legs exposed like oversized baby outfits.

The Luftwaffe soon introduced lightweight tropical uniforms to all ranks for use in the Mediterranean theatre. These were composed of loose, cotton trousers and tunics (later replaced by linen when cotton supplies ran short) in a tan colour, as well as 'summer' uniforms in a pale green. Within units, these simpler uniforms were inter-mixed with the existing jump smocks, as well as the newer pattern M42 smock in splinter camouflage, which more resembled a baggy, mid-length coat - the iconic look of the late-war Fallschirmjäger.

This article wouldn't be complete without reference to the helmets, all of which

Above: Perry Miniatures MG34 on tripod.

are of course the rimless Fallschirmjäger style, typically seen in a dark grey colour for the earlier and later periods. For the Desert and early Italian campaign, the helmets were painted in a tan colour to match the tropical uniforms and many remained this colour through Italy and even into Normandy. The infamous blue helmets should probably be avoided except when exercising artistic license - or actively seeking to provoke the wrath of the rivet counter!

FASHIONING FALLSCHIRMJÄGER FORCES

A pair of intriguing options for 28mm Fallschirmjäger enthusiasts has emerged recently, provided by two different companies: Warlord Games, the ever present historical maestros from Nottingham, and Heer46, the relatively new but exciting outfit from Germany boasting 'Fine Art 28mm Miniatures' for WWII. Warlord's offering is part of their continuing range of metal 10-man boxed sets that sit alongside

their larger multi-part plastic kits and is called 'Fallschirmjäger Squad (Tropical Uniform)'; while Heer46 has recently concluded a Kickstarter campaign for 'Fallschirmjäger in Italy (1943-45)', a range of more than forty figures which is slated to be delivered to backers in April 2019 and should be available for general retail sale around the same time. The Warlord set is available now and is part of the larger wave of miniatures tied into the release of the Western Desert campaign book for *Bolt Action*.

There's clearly some crossover here, since both of these new sets feature German paratroopers in tropical uniforms, which have traditionally been less well-represented in 28mm than those of the early and late uniforms worn in the European theatre.

Perry Miniatures Fallschirmjäger

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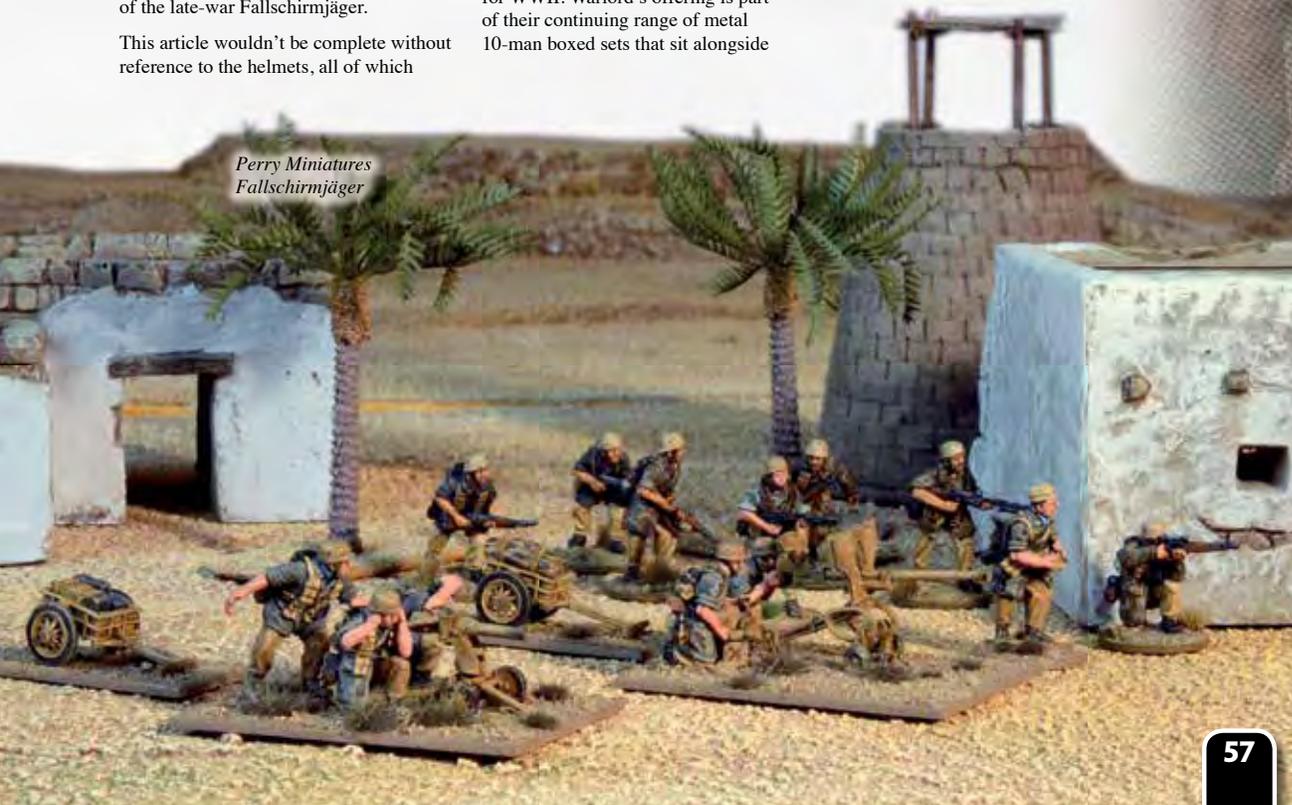
It's definitely worth noting that Perry Miniatures do also produce a beautiful selection of metal blister packs of Fallschirmjäger wearing tropical uniforms (more than sixty figures). Their range is complemented with models of the LG40 recoilless artillery piece, paratroopers wielding FG42 assault rifles and a Panzerbüchse 41 squeeze bore anti-tank gun. The more modern ranges of Perry figures are known for their distinctively realistic approach to body proportions, which makes them look slightly slim next to the more exaggerated dimensions of most other 28mm miniatures. They are undeniably excellent figures, with plenty of character and excellent posing - they just don't mix particularly well with other ranges, and as such tend to stand on their own.

Above: Heer 46 Fallschirmjäger in Italy (1943-45) figures. Photo courtesy of Panzer Bench.

HELP FROM HEER46

During September Heer46 ran their fourth successful Kickstarter campaign for their new project, Fallschirmjäger in Italy (1943-45). The core of the range is two 10-man sections with NCOs and LMG team, plus various support units such as a tripod mounted MG42, an 8cm mortar and mule teams, plus various 'stretch goals', which became available upon a set amount of money being raised by the campaign. Some 'unlocked' models included more unusual units for the Italian theatre, such as the rarely-seen 8.8cm *Rakentenwerfer* anti-tank rocket launcher and a small Monte Cassino infantry group.

The Heer46 range was sculpted by Max Chertov, mainly through digital means, with the inspiration for the figures coming primarily from historical photographs. Denis Schuhmacher, the owner of Heer46 has also threatened that future projects might include an anti-tank Vespa or mule-mounted panzerfaust, since there is apparently evidence that both existed!

As for the Heer46 models themselves - in many regards they are genuinely stunning and quite different from any others I've come across before. I received

GERMAN SOLDIER OF FALLSCHIRM-PIONIER-BATAILLON 11

GREEN HILL, TUNISIA, 5 JANUARY 1943

This plate depicts a Fallschirm-Pionier of Fallschirm-Pionier-Bataillon 11, two companies of which were deployed alongside armoured and artillery units as part of a Kampfgruppe under Witzig's command. His men had been in place for some time and had prepared their defensive positions with great care.

This man is armed with a bolt-action 7.92mm Kar 98k rifle (**1**); there were also special variants available for Fallschirmjäger, including the shortened Kar 98/42 and the Brunn Gew 33/40(t), a Czech-designed bolt-action weapon with folding stock. Side arms comprised the standard 9mm Luger P 08 pistol (**2**), but also the more popular 7.65mm Sauer Modell 38H. Stick grenades (**3**) were essential in close combat and were effective against tanks; by binding several together around a handle a powerful explosive device could be created.

SIZE GUIDE

Here is a handy guide to the size of the Fallschirmjäger figures produced by the three manufacturers mentioned in the text. As you can see, each manufacturer has a distinct style, with the Warlord figures having all action poses, the Heer 46 looking a lot more relaxed and the Perry's being somewhere in-between – you are spoilt for choice!

PERRY   HEER 46   WARLORD

Above: Photo courtesy of Rafa 'Archiduque'

a set of Gruppe A, which is a 10-man section including two men armed with MP40 SMGs, a 2-man MG42 team, one man with an FG42 and five with rifles. The figures are on the more slender side (compared to ranges such as Artizan and Crusader, for example), but still have enough heft and presence to avoid looking skinny. The detailing is superb, particularly on parts such as the arms and rifles which come as separate pieces to the main body. They are multi-part figures, but are limited to one method of assembly. The paratroopers look very natural in their stances once glued together, although there is an element of brittleness to the extremities - I snapped the end of a rifle off when trying to gently straighten it out. I did also find it a little difficult to sit the rifles neatly in the supporting hand, but with a bit of patience they can be made to sit neatly.

The presence of digital design is certainly apparent in the Heer46 models: the precision and clarity is outstanding and they have been cast with minimal mould lines. Once assembled the figures have a real elegance to them. I think they achieve an effect that Games Workshop has been pioneering with many of their digitally designed plastic models over the last few years, albeit with a little more subtlety. While some of the sculpts have quite an intense look to them (stern, mid-battle poses) others have a relaxed look that still maintains a sense of character.
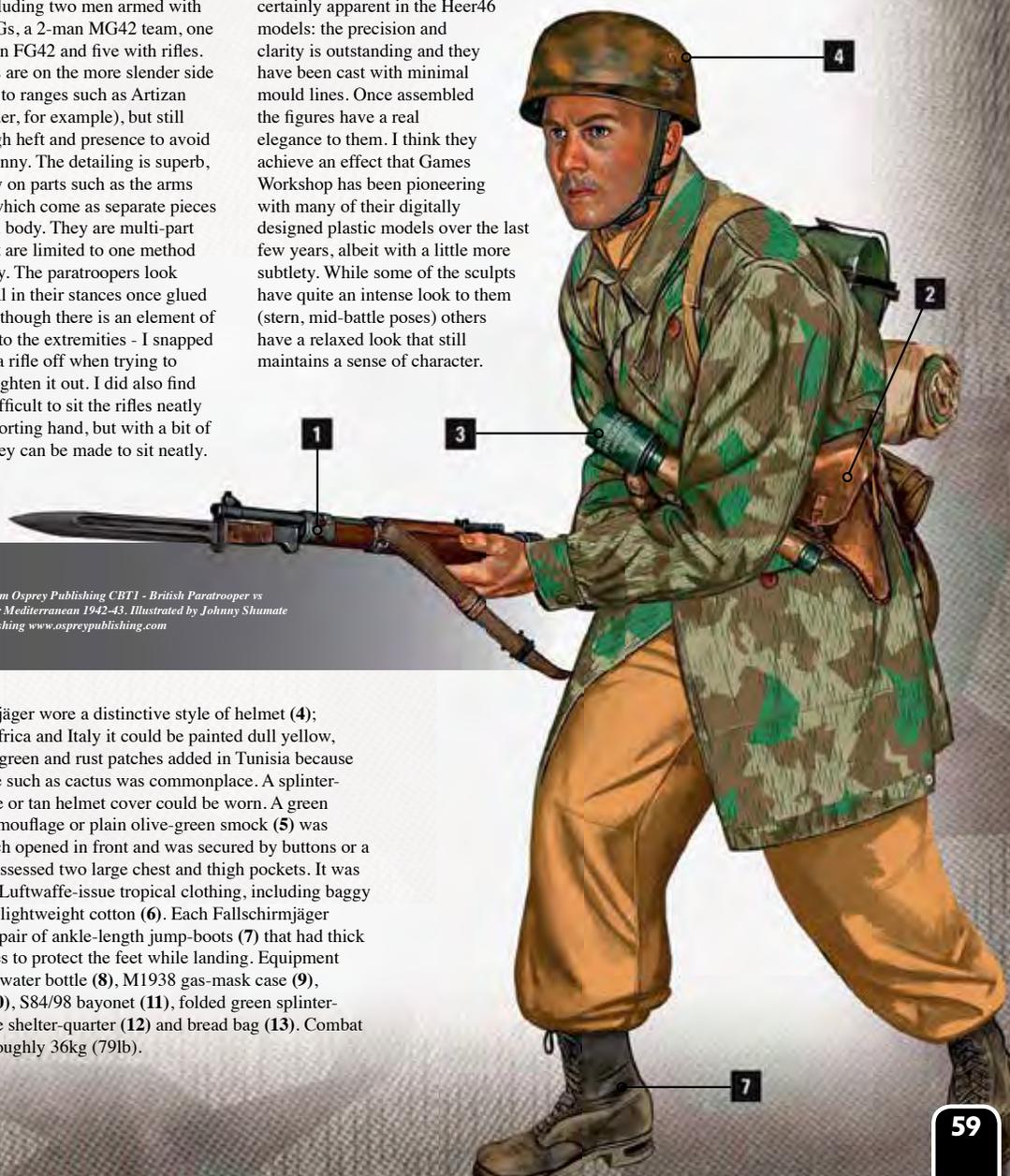
Illustrations from Osprey Publishing CBT1 - British Paratrooper vs Fallschirmjäger Mediterranean 1942-43. Illustrated by Johnny Shumate
© Osprey Publishing www.ospreypublishing.com

Fallschirmjäger wore a distinctive style of helmet (**4**); in North Africa and Italy it could be painted dull yellow, often with green and rust patches added in Tunisia because low foliage such as cactus was commonplace. A splinter-camouflage or tan helmet cover could be worn. A green splinter-camouflage or plain olive-green smock (**5**) was worn, which opened in front and was secured by buttons or a zip, and possessed two large chest and thigh pockets. It was worn over Luftwaffe-issue tropical clothing, including baggy trousers in lightweight cotton (**6**). Each Fallschirmjäger received a pair of ankle-length jump-boots (**7**) that had thick rubber soles to protect the feet while landing. Equipment included a water bottle (**8**), M1938 gas-mask case (**9**), canteen (**10**), S84/98 bayonet (**11**), folded green splinter-camouflage shelter-quarter (**12**) and bread bag (**13**). Combat load was roughly 36kg (79lb).

59

The complete set of figures from the Warlord Games Bolt Action Fallschirmjager Squad (Tropical Uniform)

In some quarters I have seen the Heer46 models described as being a bit stiff (and not in a good way). I would say there is definitely a certain sense of restraint to some of the poses, but this is actually not a bad thing in my view. The machine gun loader for example is standing perfectly upright, his arms weighed down with heavy ammunition cases. Where many ranges try to have every man leaping and thrusting dramatically at the enemy, it's actually quite nice to see a set where some figures are apparently just loitering around.

Interestingly, the Heer46 models do not have a tab or a cast base - the feet of each man must be stuck directly onto the base of your choosing. This might give slight cause for consideration if you are a fan of scenic basing and want to make sure the figures are secure, and it might sink them by a few millimetres compared to some other ranges that have a bit of a raised base attached.

In terms of the historical details, the figures are clearly wearing thin, tropical uniforms with three men in shorts, seven in loose trousers and all having sleeves rolled up. The other sets in the range do not have figures wearing shorts. Some of the rifle-armed men have the distinctive, long bandolier with enough small pockets for 120 rounds of 7.92mm ammunition; the man with the FG-42 accurately has an 8-pocket bandolier, with each pocket designed to contain a 20-round clip.

The presence of the MG 42 and particularly the FG 42 coupled with the tropical uniforms means that these figures will only really feel at home during the campaign in Italy - but this is clearly what they're designed for, and I personally think it's nice to have such a specifically designed set of models. What you might lose in versatility, you gain in character and authenticity.

The FG 42 (*Fallschirmjägergewehr* 42) selective fire automatic rifle was first used during *Unternehmen Eiche*, the rescue of Mussolini in September 1943, but didn't see notable use until 1944. Another thing to consider is the fact that the lightweight uniforms probably make these models more suitable for either before or after the Cassino campaign, during warmer summer weather. At Cassino, most photographs taken through the winter and spring months of early 1944 show paratroopers with long smocks. There is however an 'add on' set for Fallschirmjäger at Cassino wearing long smocks, which has been promised as part of the full release of the range in 2019.

The Heer46 models do match photographs of the uniforms of Fallschirmjäger before and after the Cassino campaign extremely well: I think they'd be perfect for the FJR3 during the Salerno landings (US OPERATION AVALANCHE) in September 1943; and equally for depicting the 4. FJ Division along the Arno Line (which ran through Florence and passed eastwards into the Apennines) during August 1944.

WARLIKE WARLORD

The Warlord Games release is sculpted by Matthew Bickley, who is also responsible for Warlord's metal sets of Volksgrenadiers, Veteran Grenadiers and Gebirgsjäger. I personally think that Matthew is the best artist currently sculpting for Warlord Games. I've always prefered the look of metal miniatures to multi-part plastics, as I think the sculptor is able to create a more characterful and coherent figure than those which

are usually possible with a kit that is designed to be both multi-part and multi-pose. Matthew excels at creating dynamic, natural miniatures that manage to be very distinctive without becoming cartoon-like.

Bottom: Warlord Tropical Uniform Fallschirmjäger in action.

The box contains ten figures, with three wielding SMGs, a 2-man MG34 team and five men with rifles. Two of the figures wear long para smocks and all have the thin tropical trousers and tunics. There is a particularly nice figure carrying an ammunition box suspended from a rifle over his shoulder. The sculptor told me that during the design brief, he and the team from Warlord Games looked over historical photographs for inspiration, so I can only imagine that this figure was based on real practice. They look to be designed for use alongside the latest *Bolt Action* supplement, *Campaign: The Western Desert*, and accompanying wave of releases - although the new tome actually features no rules for Fallschirmjäger in the Desert (you'd have to go back to the *Duel in the Sun* book).

Historically, these figures would work really well as men of Ramcke Brigade, which was sent to reinforce Rommel's Afrika Korps in late 1942, fighting at El Alamein, or as part of the 2nd Fallschirmjäger Regiment mounting an aggressive defense in Tunisia during the spring of 1943 before the inevitable withdrawal to Sicily. Contemporary pictures do show Fallschirmjäger wearing the long pattern camouflage smocks and pale cotton trousers, which can be seen on these models. I think these miniatures would also work well for Sicily in the summer of 1943 and most parts of the Italian campaign if mixed in with some other figures wearing long smocks, such as those from Artizan Design. At a push, I think you could even use them for much later battles in the Italian campaign if paired alongside some other figures with long smocks.

The sculpts themselves contain examples that are very dynamic, with some balanced on one leg in a forward dashing pose; others are kneeling and firing; some also appear to be skulking in a squat position. On the whole I do think they're a bit more refined and restrained than some of the older Warlord metal sets, and strike a nice balance between drama and realism. The faces, for instance, are animated - but don't resemble gurning caricatures.

USING FALLSCHIRMJÄGER FIGURES

Either of the two squad sets would be perfect for the staples of 28mm WWII wargames rules, such as *Bolt Action* and *Chain of Command* - the advantage of the Heer46 set being that it will be supported by a number of others, enabling a larger coherent force to be assembled. The

Warlord set is not likely to be supported with team weapons and more squads (if the pattern of the other 10-man metal boxed sets is followed) but this is not such a problem as I think that there are one or two other ranges into which the models could be mixed. Warlord's other late Fallschirmjäger metals would fit well for an Italy force, having a similar frame and style of sculpting.

In summary, I think boths sets are excellent - the Heer46 set having a particularly striking look that suits the chosen theatre very well, and the Warlord set maintaining the high quality of their recent metals output and serving to provide a nice level of versatility for players looking to use Fallschirmjäger in a number of Mediterranean contexts.

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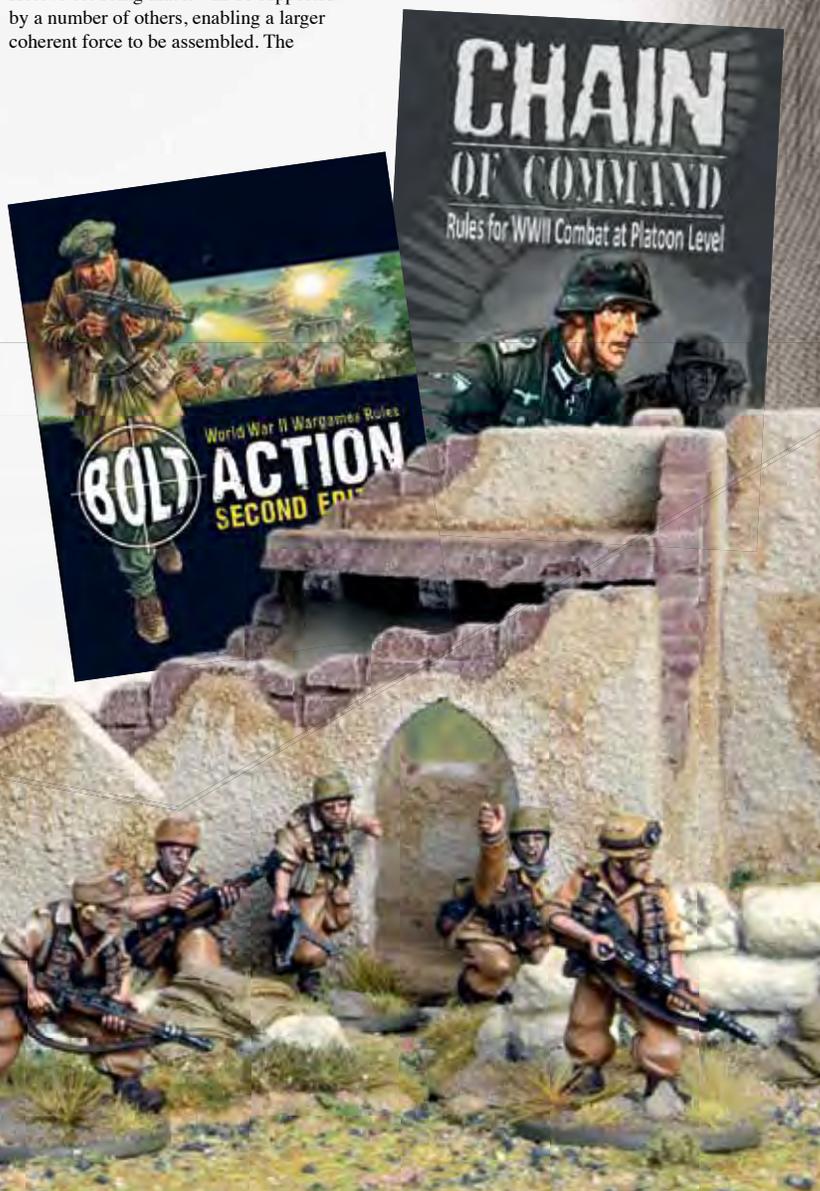
WARGAMES SPACES

WARGAMERS' SPACES

US gamer GP Aroldi shares the culmination of many a wargamer's dream, the creation of his own space to enjoy the hobby we all share.

For almost my entire life, I knew I wanted a dedicated wargames space.

When I was young, I was pretty lucky, in terms of wargaming spaces. My parents live in an old farmhouse, with a large red barn on the property. The upstairs of the barn used to serve as my father's painting studio. But when I got a bit older it transformed into a space for my friends and me, and we set up three 4x8 plywood game tables on sawhorses. Many a barn sleepover went until the sun came up, playing *Space Hulk*, *Epic 40,000*, and 15mm ACW!

In my first adult house, I had a dedicated wargames room, but in reality it was only half a room; the other half served

as my wife's yoga room. While I knew how lucky I was to have what I had (I managed to get in a 6x4 table, a good painting space, and some great cabinets!) I also swore - someday, somehow, I'd have a room that was 100% war room!

Soon we decided to move, and at the top of my list of requirements when we were looking for a new home - a space suitable for wargaming! Thankfully we were able to find one, and it was time to put together my long-dreamt-of, long-planned dream wargames room!

When I was conceptualizing my wargames room, I knew there were several key concepts I wanted to address: creating a museum-like space, having a space that reflected diverse military eras, and wanting it to be both a first-rate gaming space as well as a first-rate man cave!

First, I knew I wanted it to be a really clean, visually appealing space. In terms of color, I've kept it what it was: an off-white, almost a parchment in some areas, and a clean white in others. I had thought about darker colors - dark wood, rich reds, dark leathers - that sort of thing… but I felt a lighter tone would work well in a space with limited windows.

But to be particular, I really wanted a space that felt as much like a museum as a game room.
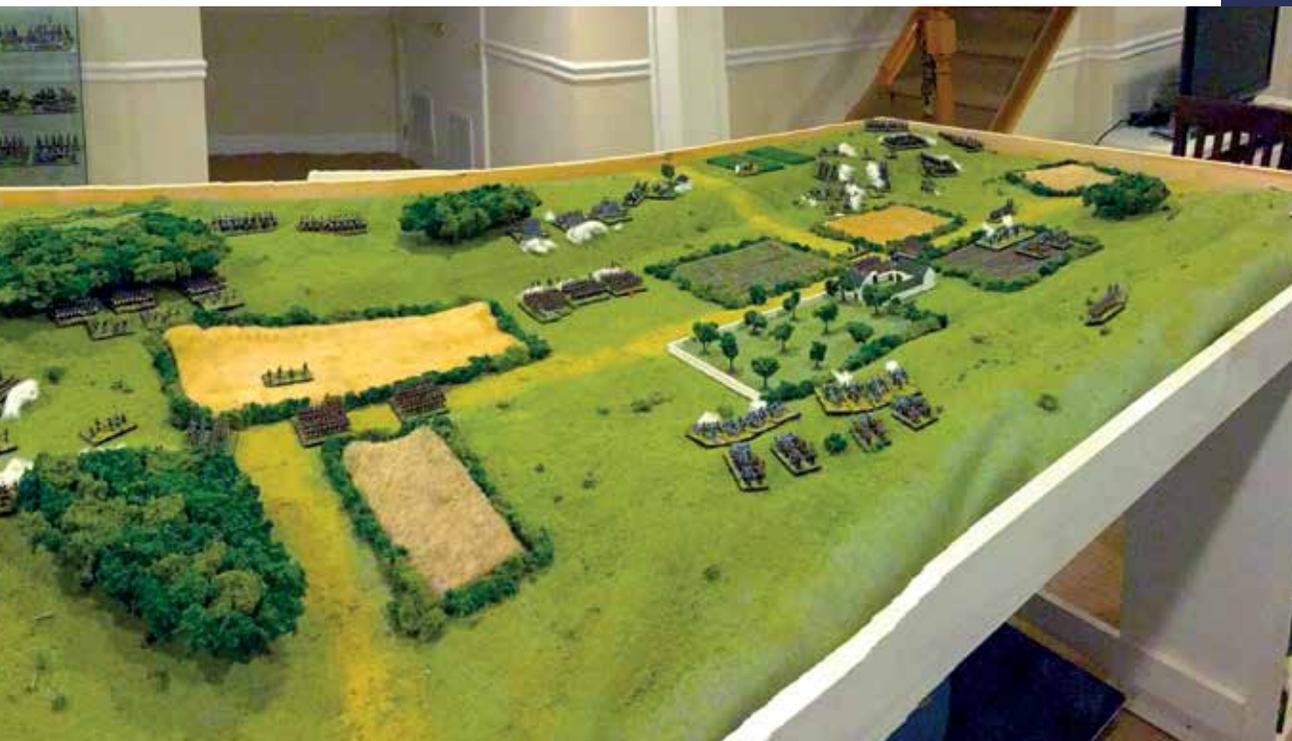
ADDING THE HISTORICAL

Like most wargamers, I've spent more hours than I can count standing in museums, staring at the beautiful weapons, the gleaming swords, the battered uniforms, the various mementos, odds and ends, and military paraphernalia that so many of us gape at. I wanted to game in something that felt like that!

I had a few different ways to get that museum feel. I had, over the years, acquired a lot of original prints and documents from various eras. My father was in the business of antique books for decades, and had a pied-à-terre in Paris, and he had a habit of coming back from France with great little military prints found in dark corners of antique stores, prints that he knew I would appreciate. Fencing prints, Napoleonic uniform prints - even a fantastic handkerchief that showed French military conscripts how to do a myriad of military duties! I've also picked up other random pieces along the way (including a pristine copy of a newspaper from 1799 from a family whose two sons I taught - how thoughtful!) All of these, properly framed, would lend a real feel of history to the room.

I also had a bunch of weapons, bits of armor, packs, and other pieces of military uniform that, if displayed properly, could add to that museum feel. I have two original packs from the American Civil War that were given to me by a family friend, as well as a quartet of original swords (two AWI, two ACW) and a

bunch of assorted original bits and pieces, like dug bullets and the like. I even have a set of Federal jacket buttons from the American Civil War that were dug up at my parents' house … their farmhouse dates back to nearly the American Revolution, and an amateur relic hunter named Grant Hansen found these great buttons right on their property! Pieces of shell, an original cartridge box, the company letter from a Union kepi ... there is a lot of great stuff to look at, all scattered about, which leaves the room with, I hope, a bit of a museum feel.

Second, I wanted the room to reflect a wide array of military eras, especially the ones that I game! Obviously, that means a LOT of black powder - hence the Brown Bess, the Remington, the Baker … the kepis, the tricorne, the infantry officer's sword. The American Civil War, Revolutionary War, and Napoleonic era are three of my favorites! But I also have a Viking helmet to represent my Viking collection, a samurai helmet (and what Kurosawa fan DOESN'T want a samurai helmet?!) for my samurai collection, a reproduction piece of a Japanese Zero to represent my World War 2 collection, a claymore from Scotland and an original painting of the Italians invading Ethiopia. I wanted the room to reflect a good cross-section of warfare through the ages.

Third, I wanted my wargames room to be a genuinely first-

rate gaming and hobby space. Now, in order to achieve that, early on I settled on several essential elements to creating an ideal gaming space - tables, lighting, workspace, and storage!

TABLETOPS FOR TABLETOP GAMING!

I went back and forth for a while about how I would handle my gaming tables. I originally considered a 3' x 3' table for smaller games, and a larger 4' x 8' table for bigger games. In the end, a buddy came over and we built two custom 4' x 6' tables. The legs of each are actually shelving, and underneath each is another storage area to put a smaller gaming board or table. The base of each table is wood with pink insulation foam with hills and the like on top, with a ground cloth
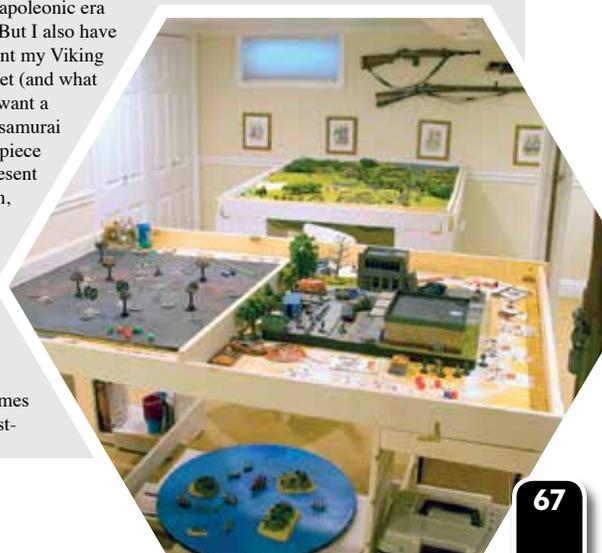
draped over the top. The edges of each table contain an interior wooden frame that is then used to hold the cloth taut over the pink foam 'base'. Each table is on casters, so they are able to be moved and shifted around. Also, one end of each table frame is completely removable, allowing me to combine the tables to make one large, 4' x 12' table, when we need a bigger battle!

In terms of lighting, the room is VERY well-lit. I think good lighting is essential for a wargames room, to best appreciate the figures. There are more than a dozen recessed lights in the ceiling, every cabinet and shelf has interior lighting, and my painting space has its own dedicated lighting. I'm even considering a few more lights, to highlight specific areas of the room (namely where some of my helmets are displayed) but we'll see if I ever get to it!

Obviously, I needed a place to do my painting in my game room. Because of the layout of the room, where the longest wall kicks out a bit, I was able to fit a large hobby station along a corner of sorts which already had a built-in dedicated light bar above it; I just added my big table light, and the space is bright as can be! Painting, basing, simple terrain work; that's all handled here.

Storage is another essential piece of any wargaming room, especially if you want to keep it clean! In addition to the legs and underside of each table serving as storage space, I also have a number of glass cabinets (Detolf from Ikea, with extra shelves added in) that are packed with figures. There are also two other wooden Ikea shelves full of figures, wargaming books, rulebooks, and yes, an entire shelf dedicated to *Wargames Illustrated!* I wanted to have a great library for anyone who wanted to sit and read about our hobby! My painting table has some simple storage as well, in the form of a rolling set of shelves intended for bathrooms and the like, with each shelf dedicated to a different role - basing, unpainted figures, in-progress figures, and so on. I do the best I can, but I find a monthly pick-up session helps keep the clutter down. I find that keeping the room neat is worth it, and storage really helps.

ESSENTIAL AMENITIES

Finally, I wanted my wargames room to also be a good man cave, a perfect space for hosting and for relaxing! First up was a small fridge (bought at a local garage sale for only $20!) packed with cold beverages on the bottom, a wide assortment of snacks of both the salty chip variety and also the sweet chocolaty variety in the dedicated snack area in the middle, and with an assortment of bottles of booze on the top as my makeshift bar. I even found a perfect little glass container (I think it used to be a vase?) for the chocolates, allowing us to bring them out to the gaming table when we are pushing soldiers or spaceships around. I was also lucky enough to have enough space for a big, comfortable couch (that can fold out into a bed - best bedroom ever!) and a TV and video game system… *Master and Commander, Zulu, Gettysburg,* and *Band of Brothers* are on a semi-permanent rotation whilst I paint!

I was thrilled at how the space came together, with a LOT of help (and some loaners!) from my buddy Sean, and unwavering acceptance from my wife. I've wanted to put together my wargames space for years. I made sure to stick with a few guiding principles while I was putting it together, and I've found that has really helped the end product. What's cool is that I know that if ten year old me saw it, I would have loved it. Unfortunately I've found that it is as packed as it can be and I hate being out of display space, because then I have no excuse to buy something new! Thankfully, my wonderful wife nodded and agreed with me when I said I could just rotate certain items in and out of display, and I saw JUST the right French shako to start with - how lucky can a guy get?

68

FIGURE FOCUS

INTER-WAR PERIOD MINIATURES (1918 - 1939)

In support of this month's theme, we take a look at some of the figures available for the Inter-War period.

The Inter-War Period is, paradoxically, full of warfare of various types, from far-flung colonial conflicts to the civil wars and revolutions of Europe. These wars offer a range of different experiences, often fought using World War One or earlier surplus weapons, alongside the latest technology of the time, sometimes at the prototype stage. For wargamers, this is a great opportunity to mix and match various types of figures, and use them in skirmish actions all the way up to full-blown 'field' battles. The Russian Civil War, Chaco War, Spanish Civil War, Italian Colonial Wars and more are all detailed in history books, via the Internet and in the Osprey range. The realm of the 'What If…?' perhaps offers the greatest opportunity for this, the Back of Beyond, plus *A Very British Civil War* and the latter's variants, set all over the world, can see German uniformed troops serving alongside Pathan tribesmen.

These wars were largely infantry actions, supported by machine guns, mortars and artillery, with tanks and armoured cars fighting alongside cavalry and improvised military vehicles. We've picked out a number of manufacturers whom have ranges of miniatures to help get you started, whichever figure size and scale you might be after.

6MM FIGURES

In 6mm, there are two main choices, one from a venerable company with a host of different ranges and the other with a more modern approach that is always looking to expand.

www.irregularminiatures.co.uk

- Spanish Civil War Infantry, Vehicles

www.baccus6mm.com

- World War One Infantry, Vehicles, Artillery

Baccus6mm WWI vehicles

10MM FIGURES

In 10mm, you have more choices for a wider number of wars, although the Spanish Civil War features most often.

www.pendraken.co.uk/inter-war

- French Foreign Legion
- Russian Civil War
- Spanish Civil War
- Vehicles

www.miniaturefigurines.co.uk

- Spanish Civil War Infantry, Vehicles

www.minairons.eu

- Spanish Civil War Aircraft

15MM FIGURES

With 15mm the choices widen a little, with Irregular and Peter Pig offering some variety but the focus still remaining largely upon the Spanish Civil War.

www.irregularminiatures.co.uk

- Chaco War
- Chinese Civil War

www.minairons.eu/en

- Spanish Civil War Infantry, Vehicles, Aircraft and Artillery

www.peterpig.co.uk

- Russian Civil War (in WW1 range)
- Spanish Civil War Infantry, Vehicles

www.quickreactionforce.co.uk

- Spanish Civil War Infantry, Vehicles

www.miniaturefigurines.co.uk

- Spanish Civil War Infantry, Vehicles

Minairons Spanish Civil War Despatch Rider

Irregular Miniatures Chaco War Bolivians

20MM FIGURES

The world of 20mm sees more of the same, plus figures for the Polish-Soviet War, Russian Civil War, Back of Beyond, Far East, Winter War and the Very British Civil War setting.

www.earlywarminiatures.com

- British Infantry, Support Weapons, Artillery, Vehicles

French Foreign Legion Infantry, Support Weapons

- Abyssinian Infantry, Cavalry
- Italian Infantry, Support Weapons, Artillery, Vehicles

www.irregularminiatures.co.uk/

- Spanish Civil War Infantry
- *Very British Civil War*

64

Empress Miniatures and Footsore Miniatures clash in an Inter-war conflict

28ᴍᴍ FIGURES

In 28mm, you can find the widest choice of miniatures, vehicles and gaming possibilities. Empress Miniatures in the UK and Brigade Games in the USA have perhaps the most eclectic ranges, although Footsore Miniatures and Reiver Castings also excel with some of the products they offer and the Gripping Beast's Woodbine Designs range offers some useful basic figures with a choice of different 'mix and match' heads. However, for a 'one stop shop' for all your Inter-War needs, Empress really does offer almost everything you could ever want, with more being offered all the time.

www.irregularminiatures.co.uk

- A Very British Civil War Infantry

www.footsoreminiatures.co.uk

- A Very British Civil War Infantry, Cavalry
- Irish War of Independence

www.grippingbeast.co.uk

- Woodbine Designs WW1 Infantry with separate heads
- Woodbine Designs Specials, Very British Civil War-style characters

www.empressminiatures.com

- Italian Infantry, Support Weapons, Artillery, Vehicles
- Abyssinian Infantry
- Spanish Civil War Infantry, Support Weapons, Artillery, Cavalry, Vehicles
- British Imperial Infantry, Support Weapons, Artillery, Cavalry, Vehicles
- Afghan Tribal Infantry, Support Weapons, Cavalry
- British 1930s Army, Naval Infantry, Support Weapons, Artillery, Vehicles
- A Very British Civil War, Infantry, Support Weapons, Vehicles
- German Revolution 1918 - 19 (Spartacists, Frei Korps, Sailors and more).

www.artizandesigns.com

- French Foreign Legion Infantry, Cavalry
- Thrilling Tales Characters and Packs

www.1stcorps.co.uk

- Inter-War Vehicles (see page 47)

www.bandbminiatures.co.uk

- Russian Civil War Infantry, Support Weapons, Artillery, Cavalry

- French Infantry, Support Weapons, Artillery, Cavalry
- British Infantry, Support Weapons, Artillery, Cavalry
- Polish Infantry, Support Weapons, Artillery, Cavalry
- Japanese Infantry, Support Weapons, Artillery, Cavalry

www.minairons.eu

- Spanish Civil War Infantry, Vehicles, Artillery

www.urekamin.com.au

- Japanese Infantry, Support Weapons
- Finnish Infantry, Support Weapons

Minairons Spanish Civil War aeroplane

Eureka Miniatures Finns, from their Winter War range

www.askari-minis.com

- Italian 1930s Colonial Infantry, Artillery
- French Foreign Legion 1920's Infantry, Artillery
- Spanish Foreign Legion Infantry
- German Schutztruppe Infantry, Artillery
- Ethiopian 1930s Infantry

www.brigadegames.3dcartstores.com

Storm In The East Range:
- Russian Civil War Infantry, Cavalry, Artillery
- Czech Legion Infantry
- Vehicles and an Armoured Train!

www.siberia-miniatures.ru/index.php

- Russian Civil War: Red and White Infantry, Support Weapons, Cavalry, Artillery
- Basmachi Infantry, Cavalry, Artillery
- Polish Infantry, Support Weapons, Cavalry, Artillery
- Vehicles

Figures from Footsore Miniatures.

www.miniaturefigurines.co.uk

- Forgotten Front Miniatures: Setting The East Ablaze
- Various Infantry, Support Weapons, Cavalry, including Chinese
- Vehicles

www.minairons.eu

- Spanish Civil War Vehicles

www.paintinghistory.co.uk/copy-of-reiver-castings

- Anglo-Irish Wars 1916: 23 Infantry, Support Weapons, Wagons
- A Very British Civil War Infantry, Cavalry, Support Weapons
- Sino-Japanese War Infantry, Support Weapons, Artillery
- Vehicles

The following have vehicles only, but have some of the more typically 'Inter-War' designs that epitomized the era.

www.hlbs.co.uk

- 1/56th Tanks, Armoured Cars

www.sloppyjalopy.com

- 1/48th Tanks, Armoured Cars

www.paintinghistory.co.uk

- 1/56th Tank, Armoured Cars

Above: Inter-War figures from Artizan Designs and Empress Miniatures.

Multi-Scale: the growth of 3D printing also offers gamers with options to access many vehicles suitable for the period, including the type of 'one-off' or obscure ones that can really help set the scene. Some of these STL files or similar need to be purchased but others are sometimes available for free.

www.shapeways.com

Various vehicles, some unique, in different scales and available as 3D print files

Buy One Army, Get More Free!

One of the best things about this period is the fact that, by using a little research and a 'wargamer's squint', you can use your forces for more than one war - Spanish Civil War troops can double up as auxiliaries in the Very British Civil War, Russian Civil War Whites can be fighting alongside Chinese Warlord warriors in the Back of Beyond, a Rolls

Royce Armoured car can fight alongside British Imperial troops in Palestine and then find itself out on the North West Frontier, the opportunities are pretty much endless.

As stated, these are just some of the companies whose websites can be visited or spotted at shows to help create your forces. Other ranges which offer World War One or early World War Two figures could also work, as could many Colonial era ranges for bulking out native forces. Almost any armed civilians from a host of ranges could also work for actions in Europe. Often, simple head swaps and careful choice of paint colours can turn a figure into something suitable, perhaps painting a Late WW1 German figure in a mustard khaki to turn it into a Chinese Nationalist soldier or replacing a peaked cap with a Wolseley tropical helmet. Whatever your interests, the Inter-War period cries out for exploration and long may so many companies seek to help us game it.

Below: Inter-War eclectics from Gripping Beast's Woodbine Designs range.

MODELLING
AND PAINTING

PAINTING THE ROYALS

Warlord's recent releases give you the option of building either the Household or Union Brigades. I had decided that I would complete the Household Brigade and paint the two regiments of Lifeguards, the 'Royals', to supplement my already completed regiment of 'Blues'. As I will be using these figures primarily with the *Black Powder* rules, two regiments of 12 figures will do the job.

RESEARCH

For research into the colours, I relied on *British Napoleonic Uniforms* by C.E. Franklin, the perennial Osprey titles and the superb website *Mont St Jean*. Of course the Warlord site, instruction leaflets and box art were a great help as well. The other source that I am finding invaluable when it comes to painting, is the *Pinterest* site on the internet. Not only can you find some great illustrations and pictures, but you can also build your very own personal reference board - ideal if you have a tablet device to look at whilst painting.

As usual with Napoleonic uniforms there were a couple of anomalies, but I will not detail them here other than to say that I often will take a pragmatic view of what works for me rather than what may or may not be strictly accurate. My aim is to produce units of figures for the wargames table and I will leave the production of meticulously researched and painted miniatures to those more talented than I.

PUTTING GLUE TO PLASTIC

Putting the figures together was very straightforward - there is little cleaning up to do, just a few mould lines to scrape. Use a decent polystyrene glue and if there any gaps, they can be filled with Vallejo plastic putty or similar. A word of caution though. There are two torsos on each sprue, one that is leaning to the right, one to the left. Although the sword arms on the sprue will fit either pose, when the figure is seated on the horse, some of the poses will have the sword arm too close to the horse. My advice is to try a couple of the arms out using Blutak as a temporary join and see which pose you prefer before sticking the arms on.

The other point to bear in mind is that Warlord appear to have commissioned the sculptor to produce a set of dynamic figures that show the British Heavy Cavalry at their best (and worst), at full charge, hacking and slashing at the enemy! Rather than use all of the arm options supplied, I think that

you will get a better result if you go for just two or three options to produce a more cohesive unit. It's a personal call but, having tried various options, this has worked for me and once I had figured this out I was very pleased with the result. One final gripe, the metal officer figure does not seat into the plastic horse correctly and it was necessary to carve away part of the saddle to facilitate the seating of the figure. It's not a big job or difficult, but neither is casting the figure to fit properly in the first place. Gripe over.

THE TROOPERS

To paint the troopers, I followed my tried and tested method of block painting, over-painting with quick shade and then highlighting the lighter colours and metallics. All colours are Vallejo unless mentioned. The picture sequence should explain how this works:

1. The model has been primed with Army Painter Grey, 70815 Flat Flesh for the face, 70947 Red for the tunic and helmet plume.

2. 70850 Black for helmet detail, boots, sabretache and cartridge case. 70984 Brown for hair and carbine. 70864 Steel for sabre, scabbard and stirrups.

3. 70819 Iraqi Sand for bread bag. 70901 Pastel Blue for water bottle. 70871 Leather Brown for water bottle strap.

4. 70820 Off White for belts, plume and gloves. 70899 Blue for facings. 70801 Brass for detail on carbine, helmet, buttons and collar

5. The figure is then painted (not dipped!) with Army Painter dark tone quick shade. When dry, sprayed with Army Painter anti shine matt varnish.

At this point you may be happy to leave the figures as they are. I find that it is worth taking the time to go back and repaint the lighter colours and metallics and also to highlight some areas of the model by retouching the original colours or adding some white where needed. It's not the longest part of the process and with the effect of the quick shade to guide you, I find it more straightforward than trying to highlight and shade using some of the other techniques available.

THE HORSES

The biggest personal challenge were the horses. In theory, it should be a simple job - all of the horses were black. The horse tack was black (except the saddles which were brown) so why not just spray them black and have done with it? Well, I've tried to show off the detail by using a light dry brush of Vallejo Black Grey 70862, followed by an even lighter dry brush using Vallejo Light Grey 70990. I used the Light Grey particularly around the head, reins and front legs to bring out the detail but tried not to over do it. I find painting large areas of black to be a real challenge and I'm not sure that I have it right. I've read of techniques that involve blending in blue but I've never managed to pull this off. I just end up with a blue horse! The other option is to use a brown, perhaps more realistic as black horses are usually just very dark brown horses. However, dry brushing is a quick and easy technique and using grey gives me about the right result!

Regardless, I also used the light grey to edge the reins and horse furniture and to bring out the detail on the mane and tail. Using a fine brush I also painted some highlights on the horses muscles but kept this to a minimum. To be honest I'm not entirely happy with the end result, but it will do for now!

The detail on the horse was as follows: Red 70947 for the blanket and valise on the rear of the saddle; 70992 Neutral Grey for the blankets; 70864 Steel for the buckles and bits; Leather Brown 70871 for the straps on the blanket and valise; Brass for the buckles, 70918 Ivory for the horses' teeth! I did not paint the eyes. I don't think that horses have whites to their eyes unless they are in terror and painting them usually makes the horses look like something out of a pantomime. It's another of my personal opinions; if you want to paint them, feel free to do so. I just use a dot of gloss varnish in the eye socket. I also use the light grey highlight around the top edge of the eye and on the nostrils.

Just a note about the valise on the back of the saddle. According to most of the references I could find, there should be three straps not two on the valise. It's not clear from the model whether Warlord have gone for two or four. I think that it is to do with the moulding process. I've stuck with two straps and painted them brown - black may be correct, my references weren't clear. The valises should also be edged in gold and have the regiment numbers painted on. I'm not sure that my eyesight is up to this!

I based the horses on Renedra 20mm x 45mm bases purely for personal preference. There are perfectly good 25mm x 50mm bases supplied with the kit and with hindsight, due to the large size of the finished models, it would have been better to have used the bases supplied. I textured the bases using Vallejo Dark Earth Paste and sprinkled on some grit for extra detail. When dry, the bases were painted a chocolate brown, dry brushed with the same colour, lightened with Iraqi Sand and then detailed with scatter and gamers' grass tufts.

I hope that you have found the article of use. I am very pleased with the final results and I think that the models succeed in conveying the British heavy cavalry as they charge.

HOW TO...
MAKE BARBED WIRE TERRAIN PIECES

Paul Davies shows us 'how to' make barbed wire terrain features for the Western Front, and beyond.

I don't know what it is about wargamers, but many of us simply cannot resist 'trying to improve things'. For example, I seriously doubt that I possess a rulebook that doesn't have appended to it, some of those dreaded 'club amendments'. And it's the same for me with boxed wargames, I'm invariably thinking of ways that I can 'improve' them.

This started me thinking on how I could improve the look of the Command & Colours 'The Great War' boardgame.

First off had to be replacing the printed barbed wire counters, which would also come in handy for my tabletop 'Alternate History WW1' project.

You can buy ready-to-play barbed wire terrain pieces; they're very good, but if you need a lot, work out very expensive, so the solution was to make my own, albeit with some ready-made 'barbed wire'.

First, determine the size for your barbed wire sections. I went for 60mm x 20mm, which would fit the hexes used for 'The Great War' game and also look right for my conventional tabletop game.

I use mounting board for my bases, which I scrounged from my local picture framer as he is always throwing away the offcuts. You can also use the backing card from art paper pads, or thin mdf or plywood.

Use whatever is easiest and cheapest!

I think that flat bases for terrain features can look odd, so I used DAS air drying clay to create a bit of shape on my bases. To help the clay adhere to the base, I gave the base a coat of PVA glue.

As the clay dries out, you'll find that the base may curl upwards at the ends. Carefully bend it straight. Don't worry if it cracks, the texturing will cover the cracks.

Cut matchsticks for the supporting posts and push them into the clay before it dries.

Add some texture to the base by brushing neat PVA over the base and sprinkle on a mixture of fine sand and grit. Try to avoid getting any glue on the posts.
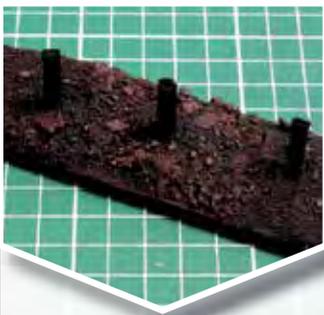
Spray everything matt black. I use Citadel Chaos Black spray. It's not the cheapest, but when I've tried cheaper options, I've always regretted it. Once this undercoat has thoroughly dried, drybrush the base with Dulux Exotic Spice 1. I buy it as a 0.25L sampler pot, which works out significantly cheaper than buying loads of 12ml or 18ml pots!

Once this first drybrush coat is completely dry, drybrush the base and posts using Dulux Crispy Crumble, which is a mid grey.

If you are aiming for a muddy 'Flander's Field' look, you could skip the next step, but I wanted to use my barbed wire terrain pieces for an alternate history scenario in which the Great War conflict has moved away from the stalemate of the trenches to more open and otherwise unspoilt areas. To convey that feeling I applied random areas of PVA glue to my bases and then added static grass.

And now, finally, we get to the 'barbed wire'. Now, it is possible to make your own barbed wire, but when you can buy 3m of Army Painter 'Razor Wire' for less than £4, frankly, what's the point? To put that into context, I made around 30 barbed wire sections from three packs!

Carefully wrap the wire around a piece of suitable diameter rod. I used a pencil. Slide the curled wire off the pencil, slowly pull it outwards to create a visually pleasing separation between the 'loops', and then cut it to size. As supplied the wire is too shiny, so before gluing it in position I brushed it over with Army Painter Soft Tone wash.

Once the wash is thoroughly dry, superglue it in place. Don't stint on the superglue. Glue the wire not only to the supporting posts, but also to the ground. Don't buy expensive branded superglue. Visit your local Poundshop or Proper Job and buy their cheapest superglue. Be careful not to use too much superglue because it can 'cloud over'. If it does, wait until it's completely dry, brush on some PVA and sprinkle on static grass.

And that's it; an effective, simple and cheap barbed wire terrain piece. Of course, you never make just one section do you…?

But what happens when your tanks have forced their lumbering way through the barbed wire so the supporting troops can follow up? A few damaged sections are clearly called for. Simply press down on the wire and one or two posts. Easy.

Barbed wire is one of those relatively subtle terrain pieces, which easily enhance your battlefield whether on the tabletop or to augment a boardgame.

However, 'the proof of the proof of the pudding will be found on the battlefield…

Credits:

'Barbed Wire': The Army Painter - Battlefields XP Razor Wire.

Figures and AFVs: The Plastic Soldier Company 'Great War' boardgame.

93
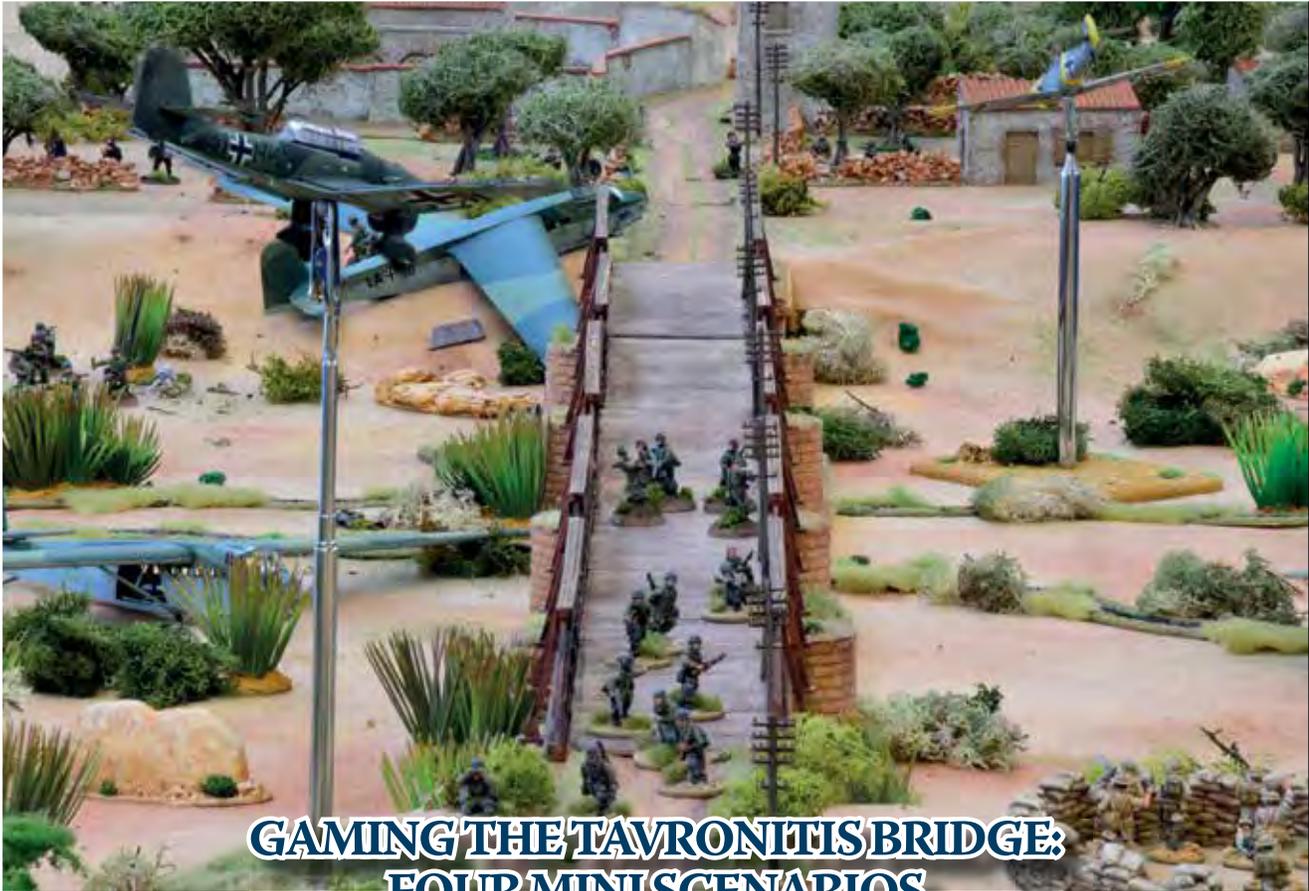
SCENARIOS

GAMING THE TAVRONITIS BRIDGE: FOUR MINI SCENARIOS
CRETE 1941

Following on from last month's introduction, James Morris shares four scenarios for gaming actions around the Tavronitis Bridge, Crete 1941.

All of these scenarios focus on the attempts of 'Gruppe Bruecke' - the detachment of fallschirmjaeger glider troops of the Luftlande-Sturmregiment - who were detailed to take the Tavronitis Bridge and Maleme Airfield. Their opponents are many and varied: New Zealanders of 22nd Battalion, RAF crew and pilots of 33 Squadron, local Cretan partisans, and a Matilda from the 7th Royal Tank Regiment.

When sitting down to write these, I set myself just a couple of design criteria:

- Each had to be fast-playing and completed in around 45 - 60 minutes
- Each had to 'tell a story' of part of the battle of May 20th

Stats are given for *Bolt Action* but could easily be adapted to other platoon level or skirmish systems. If playing with *Chain of Command*, you might wish to reduce the number of command dice to reflect that scenarios 1-3 feature less than

a full platoon (e.g. allow four command dice for the Germans and three for New Zealanders in Scenario 1). Note that units are not always at full strength or fully equipped, to represent the casualties and lack of supplies suffered by both sides.

Each scenario has a table of special events that add a further element of narrative to the game. If playing *Bolt Action*, simply add an extra die of a distinctive colour to the dice bag each turn; when this die is drawn, a special event happens immediately. You could randomise these, but after play testing, we chose to have them occur in the order of the tables below, i.e. Event 1 occurs, then Event 2, Event 3 and so on. If you are playing a different rules system, you just need to have one of these events occur at a random interval each turn. In *Chain of Command*, you might choose to have a special event every time that two or more sixes are rolled for command dice.

A couple of the special events appear multiple times in the scenarios, so I have detailed them below to avoid repetition.

GERMAN AIR ATTACK

The Luftwaffe unquestionably had air superiority over Crete, and flew sorties throughout the day, strafing and bombing anything that looked like a British soldier. This event represents not a full air attack, but a random strafing run by a roving Me Bf 109 or Stuka.

To carry out the attack, roll a D6 - if a 2-6 is scored, the pilot is on target, and the German player may target any enemy unit that is at least 6" away from any friendly unit. The plane fires at the unit with six HMG shots (counted as long range) and inflicts D3 pin markers (rather than the usual one, to represent the shock of the attack) before flying off.

If a 1 is rolled when the air attack comes in, the German pilot makes a terrible mistake and attacks his own men (this did happen; in some cases, canny German-speaking British troops found Luftwaffe air recognition signs and displayed them

40

to misdirect air attacks). In this case, the attack is carried out, but by the British player against the German troops.

If there are no eligible targets (i.e. because all units are within 6" of an enemy unit), then the plane flies off and no attack takes place.

GERMANS HIT BY OFF-TABLE MMG FIRE FROM HILL 107

Although a pair of Vickers MGs had been silenced at the very start of the battle when a glider landed almost on top of their position, the Germans suffered throughout the day from sporadic very long range fire from the slopes of Hill 107 (off table in the game, although you will need to ignore that this may be 'out of range' in *Bolt Action*). When this event happens, randomise which German unit is hit, then the British player rolls to hit with three HMG shots at long range, which are then resolved normally.

An Me Bf 109 swoops over the NZ positions (1/72 Airfix kit, painted by the author)

# SCENARIO 1: ATTACK ON THE RAF CAMP

SITUATION

This scenario takes place on the edge of Maleme airfield, around 9:00am, soon after the first gliders have landed. New Zealand and RAF troops are rushing to defend the RAF camp from the Germans assaulting from the Tavronitis river bed to the west. The fall of the RAF camp was doubly disastrous in real life, for a set of British codebooks was erroneously left behind and captured by the Germans. Two RAF officers, Commander Beale and Squadron Leader Howell, were both badly wounded going back in an attempt to retrieve the vital books.

Fallschirmjaeger occupy the RAF camp inside the olive grove (28mm models by Crusader and Foundry, painted by Sam Lancashire. Tents by Renedra; the olive trees are modelled on plastic tree armatures by Woodland Scenics)

FORCES	
GERMAN **All troops are rated as Veteran**	**NEW ZEALAND/ RAF** **NZ troops are rated as Regular, RAF crew as Inexperienced**
HQ: 2nd Lieutenant (SMG)	NZ Rifle section 1: One corporal (SMG); five riflemen; one Bren, two gunners
Section 1: One NCO (SMG), four riflemen	NZ Rifle section 2: One corporal (rifle); seven riflemen
Section 2: One NCO (SMG), four riflemen	RAF section - Commander Beale (counts as NCO with pistol); five RAF riflemen
Section 3: One NCO (SMG), two riflemen, LMG with two crew	
Sniper Team: One sniper model with scoped rifle	
Reinforcement: One NCO (SMG), four riflemen (arrive in river bed near bridge)	Reinforcement: Five RAF riflemen, Squadron Leader Howell (counts as NCO with pistol) (arrive at rear of RAF camp)

41

Map labels: GERMAN DEPLOYMENT & REINFORCEMENTS · DRY RIVER BED · NZ TRENCHES · NZ SECTION I STARTS HERE · NZ TRENCHES · RAF CAMP IN OLIVE GROVE · OTHER NZ & RAF DEPLOY HERE · NZ REINFORCEMENTS ARRIVE HERE · 24" · 12"

DEPLOYMENT

All Germans start in the dry river bed, more than 24" away from the NZ trenches. If they are behind the stone bridge piers, this counts as hard cover; other bushes or rocks count as soft cover. The sniper team may deploy on the bridge (counts as soft cover against shots from the sides, but no cover directly to the front).

NZ rifle section 1 starts in one of the slit trenches in front of the camp (hard cover); the other rifle section and Commander Beale's RAF section start in the RAF camp (anywhere in the olive grove, counting as soft cover). The reinforcement sections are not deployed at the start of the game.

OBJECTIVES

The Germans must break into the RAF camp to win the game, and the NZ and RAF forces must prevent this. At the end of turn 6, if the Germans have any men inside the RAF camp, they win; otherwise they lose.

Inside the RAF camp, the Germans may find some of the British codebooks - you could award extra victory points in a campaign for this, or just bragging rights in a one-off game! Roll a D6 for each German model inside the RAF camp at the end of the game; if a 6 is rolled, the codebooks are found, and that soldier earns a mention in dispatches.

	SPECIAL EVENTS	
	Event	**Game effect**
1st event	German air attack	See Special Rules above
2nd	NZ reinforcements	The NZ reinforcement section arrives at rear of RAF camp. It is deployed immediately but may not activate this turn
3rd	German reinforcements	The German reinforcement section arrives in the German deployment area. It is deployed immediately but may not activate this turn
4th	Germans hit by off-table MMG fire from Hill 107	See Special Rules above
5th	German air attack	See Special Rules above
6th	Germans hit by off-table MMG fire from Hill 107	See Special Rules above

RAF and New Zealanders rush to defend the camp (28mm models from Artizan, Crusader and West Wind, with some conversions)

SCENARIO 2: ATTACK ON C COMPANY

SITUATION

This scenario shows the action from the north side of the road, right on the edge of Maleme Airfield, where the New Zealanders of C Company were attempting to hold off the advancing fallschirmjaeger. The Germans need to storm the slit trenches to secure the southwestern corner of the airfield. This is a tough scenario for the German player due to the lack of cover on the approach to the slit trenches, but equally, only one NZ unit starts the game in a trench, so a fast start is essential to win the game for both sides.

DEPLOYMENT

All Germans start in the dry river bed, more than 24" away from the NZ trenches. If they are behind the stone bridge piers, this counts as hard cover; other bushes or rocks count as soft cover. If wished, the German MMG may deploy on the bridge (counts as soft cover against shots from the sides, but no cover directly to the front).

NZ rifle section 1 starts in one of the slit trenches in front of the camp; the other rifle sections must deploy at least 12" away from the slit trenches. The crashed fighter plane (we used a broken down Brewster Buffalo) counts as soft cover. The reinforcement sections are not deployed at the start of the game.

FORCES	
GERMAN All troops are rated as Veteran	**NEW ZEALANDERS** NZ troops are rated as Regular
HQ: 2nd Lieutenant (SMG)	NZ Rifle section 1: One corporal (SMG); five riflemen; one Bren, two gunners
Section 1: One NCO (SMG), six riflemen	NZ Rifle section 2: One corporal (rifle); seven riflemen
Section 2: One NCO (SMG), six riflemen	NZ Rifle section 3: One corporal (SMG); two riflemen; one Bren, two gunners
Medium Machine Gun (MMG) team: One MG34 on tripod, three crew	
Reinforcement: One NCO (SMG), four riflemen (arrive in river bed near bridge)	Reinforcement: One NCO (rifle), four NZ riflemen (arrive next to crashed fighter)

A broken-down Brewster Buffalo on the edge of Maleme Airfield (1/48 kit converted and painted by Lee McColl)

NZ RIFLE SECTION 1 STARTS HERE

SLIT TRENCHES

24"

12"

GERMAN DEPLOYMENT & REINFORCEMENTS

NZ TROOP DEPLOYMENT & REINFORCEMENTS

SLIT TRENCHES

12"

DRY RIVER BED

43

SPECIAL EVENTS		
	Event	Game effect
1st event	German air attack	See Special Rules above
2nd	NZ reinforcements	The NZ reinforcement section arrives at rear of RAF camp. It is deployed immediately but may not activate this turn
3rd	German reinforcements	The German reinforcement section arrives in the German deployment area. It is deployed immediately but may not activate this turn
4th	Germans hit by off-table MMG fire from Hill 107	See Special Rules above
5th	German air attack	See Special Rules above
6th	Germans hit by off-table MMG fire from Hill 107	See Special Rules above

OBJECTIVES

This game is limited to 6 turns. The Germans must capture both slit trenches to win the game, and the NZ forces must prevent this. At the end of turn 6, if either force is holding both trenches, it wins the game. If one side holds a single trench, and the other does not, that is a narrow victory. A draw can only be obtained in the very unlikely event of both sides holding one trench each!

Leutnant Gottsche attempts to get his radio set working under cover of the Tavronitis Bridge (28mm models from Crusader, Foundry, Artizan and Black Tree painted by Mike Wilkins)

SCENARIO 3: GUERRILLA RADIO

SITUATION

This fun scenario is more conjectural than historical, but is loosely based on two events of May 20th - the spontaneous resistance of local Cretans to the German landings, and the heroic efforts of the fallschirmjaeger communications officer Leutnant Gottsche to reconstruct a radio from damaged sets under Tavronitis bridge (impressively, Gottsche succeeded in doing this and managed to establish radio contact with HQ on the Greek mainland on the afternoon of May 20th). In this game, both sides must locate and secure the vital Luftwaffe supply container holding the radio – but which one is it?

DEPLOYMENT

There are three airborne supply containers in this scenario (we used the resin ones available from First Corps/ Curtey's Miniatures which are ideal for this). One is randomly marked

FORCES	
GERMAN All troops are rated as Veteran	CRETAN PARTISANS These are all rated as Inexperienced
HQ: Leutnant Gottsche 2nd Lieutenant (SMG), plus two riflemen	Cretan Partisans 1: One leader (NCO with SMG); five riflemen
Section 1: One NCO (SMG), six riflemen	Cretan Partisans 2: One leader (NCO with SMG); five riflemen
Section 2: One NCO (SMG), six riflemen	Cretan Partisans 3: One leader (NCO with SMG); five riflemen
Section 3: One NCO (SMG), two riflemen, LMG with two crew	Cretan Partisans 4: One leader (NCO with rifle); five riflemen
Sniper team - Two men	Cretan Partisans 5: One leader (NCO with rifle); five riflemen
Reinforcements: One NCO (SMG), four riflemen	Reinforcements: One leader (NCO with rifle); five riflemen

underneath as the one containing the radio, but this must be unknown to the German and Cretan players - get a spare club mate or an umpire to do this for you. The containers are placed along the edge of the river bed, as shown on the map.

All units are deployed at least 14" from the containers (if you want a longer game, you could deploy the troops further away than this, say 24"). The Germans start with Gottsche and his HQ team deployed under and around the bridge. The German sniper team may start on the bridge (counting as soft cover against shots from the sides, but no cover directly to the front).

Cretan partisans start spread out across the edge of the village and woods as shown on the map, but again no closer than 14" to any container.

OBJECTIVES

Both sides must capture and secure the vital container holding the radio parts within six turns. When a unit reaches a container, turn it over and check if it is the actual radio container.

If the container isn't the radio container, it turns out to be a weapons container - one model in the unit (German or Cretan - some of the partisans were quick learners) may replace its rifle with an SMG. Each unit can do this only once!

However, if the container is the radio container, then the unit will be able to pick it up and move with it on its next turn. A unit carrying the container must dedicate two models to carrying (they may not shoot and cannot run). If this unit is destroyed in close combat, the container immediately passes to the victorious unit.

At the end of Turn 6, the Germans win if they have control of the radio container AND Leutnant Gottsche is still alive to fix the radio. If the Germans have control of the radio, but have lost Gottsche, this is a draw. Any other result is a win for the Cretans.

SPECIAL EVENTS		
	Event	**Game effect**
1st event	Germans hit by off-table MMG fire from Hill 107	See Special Rules above
2nd	Cretan surprise attack	Cretan surprise attack - an armed partisan leaps up from cover and opens fire. Roll D3 shots against a random German unit, resolved at point blank range (+1 to hit). The attack inflicts two Pins through shock. The partisan is then shot, or flees, and is removed from the table
3rd	German reinforcements	The German reinforcement section arrives in the German deployment area. It is deployed immediately but may not activate this turn
4th	Cretan reinforcements	The Cretan reinforcement section arrives at a random location in the Cretan deployment area. It is deployed immediately but may not activate this turn
5th	German air attack	See Special Rules above
6th	Germans hit by off-table MMG fire from Hill 107	See Special Rules above

Lt Haddon Donald's platoon attempt to form up behind the Matilda Gnu III for the counter-attack (28mm models by West Wind and Artizan behind a Warlord Games tank)

SCENARIO 4: MATILDA COUNTER ATTACK

SITUATION

Taking place in the late afternoon of May 20th, this scenario represents Lt Colonel Andrews' ill-fated attempt to seize back the positions lost to the Germans on the eastern edge of the Tavronitis river bed. The attack was to be spearheaded by a pair of Matilda II tanks from the 7th Royal Tank Regiment that had been hurriedly shipped over from Africa and kept in reserve below the north slopes of Hill 107. Unfortunately, the communication between tanks and infantry was poor, and neither tank was in good running order. The first Matilda, *Greenloaning*, did not make it into action, apparently suffering from either a turret jam or having the incorrect ammunition; the other, Sergeant A. J. Gosnold's *Gnu III*, raced ahead of the infantry supporting the attack and eventually beached in the rocky ground of the Tavronitis river bed, at which point the crew surrendered.

This is a bigger game than the other three scenarios and will therefore have a longer playing time. The Germans are slightly better equipped and organised, having had the afternoon to land more troops and distribute weaponry. Their anti-tank capability is limited to a single AT rifle, but they have time on their side, plus the special events table takes into account the unreliability of the Matildas in this encounter.

FORCES	
GERMAN All troops are rated as Veteran	**NEW ZEALANDERS/** **7TH ROYAL TANK REGIMENT** All troops are rated as Regular
HQ: 2nd Lieutenant (SMG) plus one rifleman	HQ: Lt Haddon Donald, 2nd Lieutenant (pistol) plus two riflemen
Section 1: One NCO (SMG), four riflemen, LMG, two crew	2" Mortar Team: light mortar, two crew
Section 2: One NCO (SMG), four riflemen, LMG, two crew	NZ Rifle section 1: One corporal (SMG); seven riflemen; LMG, two crew
Section 3: One NCO (SMG), four riflemen, LMG, two crew	NZ Rifle section 2: One corporal (SMG/rifle); seven riflemen; LMG, two crew
Medium Machine Gun (MMG) team: One MG34 on tripod, three crew	NZ Rifle section 3: One corporal (SMG/rifle); seven riflemen; LMG, two crew
5cm Mortar team: light mortar, two crew	Volunteer riflemen (this is a Bofors gun crew from the airfield that begged to take part in the counter-attack): NCO (pistol), five riflemen
Anti-Tank Rifle team: light AT rifle, two crew	Matilda II tank
Reinforcements: none	Reinforcements: none

DEPLOYMENT

This scenario is played across the full width of the board. The Germans may start anywhere in the trenches at the edge of the RAF camp or within the olive grove (hard cover for trenches, soft cover for woods and rocks). A single team (MMG, mortar or AT rifle) may start on the bridge (counting as soft cover against shots from the sides, but no cover directly to the front).

46

British and New Zealand forces start in the deployment area shown on the map, with the tank on the road. The sand-bagged aircraft pen is hard cover; the woods and crashed fighter plane are soft cover.

OBJECTIVES

This game is limited to six turns, in which time the British must recapture two or more trenches AND have an active unit in the Tavronitis river bed or on the bridge to win the game. If the British achieve any one of these two objectives, the game is a draw; any other result is a win for the Germans.

SPECIAL EVENTS

The table for this scenario is largely concerned with the mishaps affecting the Matilda tank, which is doomed to break down somewhere in Turn 6. The British player would be advised to get the most out his solitary tank before it goes wrong!

SPECIAL EVENTS		
	Event	**Game effect**
1st event	What are they doing?	The Matilda tank behaves erratically. Roll a D6: on a 1-3, it fails to act and goes Down immediately (if it has already activated this turn, the Down order die remains next turn). On a 4-6, it surges straight forward with a Run order (if it has already activated this turn, the Run order die remains next turn).
2nd	Germans hit by off-table MMG fire from Hill 107	See Special Rules above.
3rd	German air attack	See Special Rules above. If the plane chooses to attack the tank (and scores a 2-6 to select it as a target), it simply inflicts D3 pin markers rather than causing damage
4th	It's the wrong ammo, sir!	The Matilda can no longer fire its main gun this game and is reduced to using its machine gun instead.
5th	What are they doing?	As 1st event above.
6th	Break down!	The Matilda tank breaks down and the crew abandon ship, or surrender if closer to the Germans than the New Zealanders.

SLIT TRENCHES

SLIT TRENCHES

BRITISH DEPLOYMENT AREA

GERMAN DEPLOYMENT AREA

SLIT TRENCHES

RAF CAMP IN OLIVE GROVE

SLIT TRENCHES

HUT 107

47