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## FROM THE EDITOR

We're celebrating our 400th issue by giving all you lucky readers access to the previous 399 magazines online (via WiPrime) PLUS a free copy of *Wargames World 6* - an online, PDF only, bonus magazine - again accessible via WiPrime. For those who don't know, WiPrime is our online members club, and throughout April everyone can access *gratis*.

Let me quickly mention the (not so) 'small print' of the deal - to sign up to WiPrime you will need to set up an account, but you won't start paying until the following month, and you won't pay anything at all if you don't want to continue your membership - you can cancel before it renews and still access all the great content.

That's the propaganda out of the way (don't worry there's more on page 10!), now let me tell you a bit about your other freebie, bagged with this magazine.

*Death in the Dark Continent (DitDC)* is a set of wargames rules which was first self-published back in 2010 by author Chris Peers. They were then re-released in 2018 as an all-singing, all-dancing hardback by North Star. We've now taken some of the singing and dancing out, and are giving *DitDC* away to all our lovely readers as a 'Lite' version of the game. It contains all the main rules from the hardback version, minus loads of the background, some advanced rules, and most of the Army Lists.

We're quite evangelical about *DitDC* here at *Wargames Illustrated*. It really is a great set of rules which, if you've not played them before, will take your wargaming to exotic new locations and introduce you to loads of potential new armies and nations. If you have played before, *DitDC Lite* will act as a great Quick Reference Guide.

Find out more about the game from its original creator, by turning to page 16.

That's just about all I've got room for here, and I've not even mentioned what's inside the magazine!

Happy reading and rolling!

Dan Falconbridge  
Editor and Owner



Throughout this magazine, and *Wargames World 6*, you will find loads of 'listicles'. Although contained within articles, generally speaking they are not connected to those articles, and make for a light, independent read. Along with the lists that make up some of the articles themselves they present a total of 400 (see what we did there?) favourite wargames related 'things' chosen by ourselves, our contributors, and various wargaming luminaries. You can laugh, cry, shake your head or nod in agreement with the choices your peers have made.

## CREDITS

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The **Wargames Illustrated** team: Daniel Faulconbridge, Ian Bennett, Mark Boam, Asun Loste-Campos and James Griffiths.

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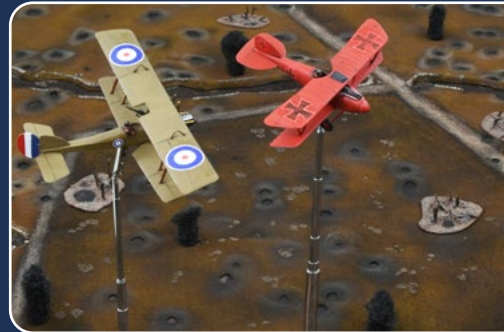
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# QUICK FIRE!

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

## RAISED FLOWER BEDS IN 28MM

By Andrew Pearsall

My box of small foamboard and greyboard offcuts has been sitting on the workbench for quite a while. Being a stickler for recycling, I was eager to put them to good use so I decided to construct several raised flower beds that would complement a collection of modern buildings I am constructing.

Rummaging through the box, I pulled out some offcuts of 1mm greyboard and foamboard pieces. A subsequent raid on the paint cupboard yielded some coloured sprays that had just enough contents left to complete this project.

### MAKING THE FLOWER BEDS

The flower beds were constructed by cutting various lengths of 1mm greyboard then shaping them. Construction was simple - I shaped the greyboard into the desired shape by cutting and bending, then fixed them in place with PVA glue, using clips to help the boards keep their shape as they dried. After this, I sprayed the shapes with a mix of colours found in the paint cupboard.

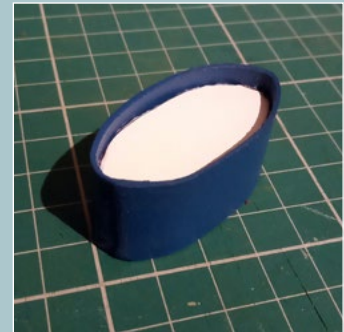
When dry, I traced around the inside of the shape, onto some foamboard, cut it out and glued it into the greyboard shape to strengthen the piece and provide a ground level on which to start building the surface of the planted area.

### SIMULATING SOIL

I painted the foamboard with brown acrylic paint before adding dirt scatter to simulate soil, followed up with static grass (with a static grass applicator) to create the initial layer of foliage. Coloured sand was then added using PVA glue to simulate flowers.

As the sides of the planter looked bare, I decided to break up the large areas of the planters' sides by adding some generic shopping centre style signs. I created these on my PC and, after printing, I glued the signs onto 0.5mm greyboard, cut them out, and attached with a hot glue gun. Each individual piece was then weathered using weathering powders to add some grime.

The beauty of these flowerbeds is that they are cheap, quick, easy to make, and use my offcuts and paint remnants. They are versatile and add colour to even the most urbanised terrain board.





## RECREATING GETTYSBURG

By David Kay

A massive project, years in the making, progress is about 50% complete on my gigantic recreation of the Battle of Gettysburg. I have been working on this project for nearly 30 years, and it uses over 20,000 25/28mm miniatures. Eventually it will be put on public display in a yet to be developed Gettysburg West boutique museum.

Most of the miniatures are painted by me, but it also includes several thousand from artists in the UK, Germany, Canada, and the United States. When finished the display will measure approximately 8m by 10m and it already includes hundreds of hand-made trees, yards of fence, and about 150 structures.

I previously built a Battle of Waterloo project that was on display at the Wellington Museum in Waterloo, Belgium, which you can see a bit about on YouTube at [youtube.com/watch?v=2Bu673Uyvzc](https://www.youtube.com/watch?v=2Bu673Uyvzc).



2



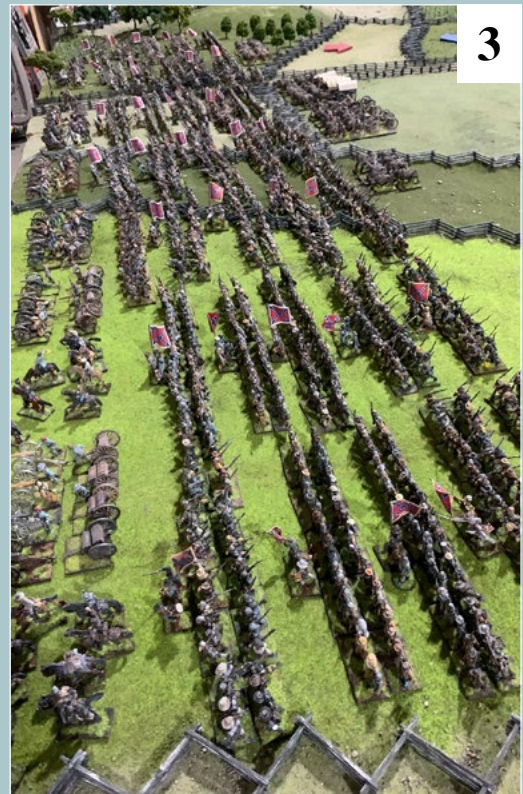
4



1

1: Surrounded by just some of the board pieces and models. Soon, my team must expand!

2: Two Union regiments and twelve regimental flag stands, recently arrived from Germany.



3

3: A portion of the Confederate forces (about 4,000 here) on stand-by parade for a draft layout run as battlefield sections are prepared. The draft layout with miniatures confirms the number of troops planned, allows the taking of scout photos for use by a professional photographer later, and helps me work out some of the terrain bugs.

4: Dispositions west of Seminary Ridge near McPherson Farm with Davis's Brigade, Heth's Division, in the foreground. (Mid-morning, July 1st.)





5

5: Cemetery Hill begins, just south of Gettysburg. Here you see the base construction work that will be followed by plaster and texture/fence/trees/shrubs, etc. Due to space limitations, the terrain is more to a 15mm scale, whereas all the miniatures and buildings are 25/28mm.

6: The brigades of Archer and Davis have been repulsed. Rodes's Division begins to arrive north of Seminary Ridge.



6





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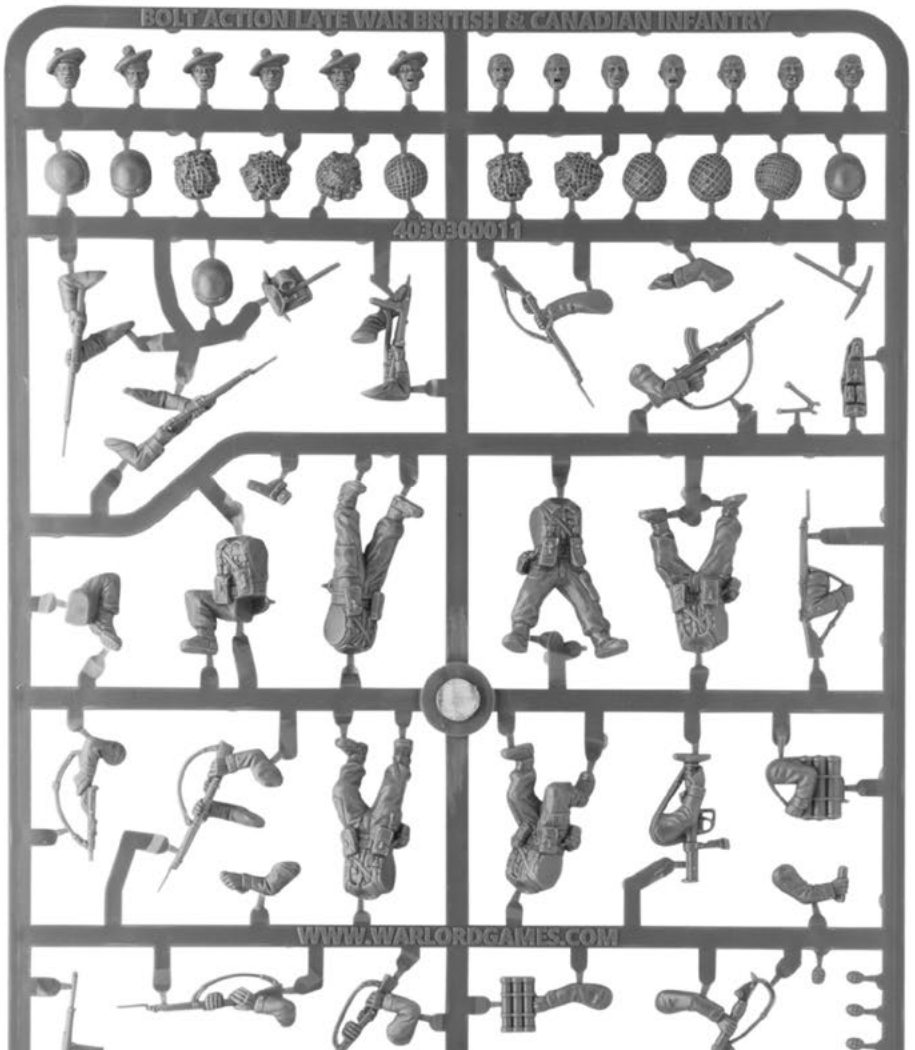


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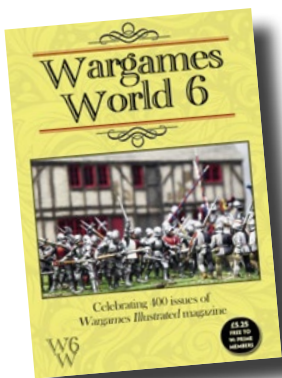
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# FULL PAPER JACKET

## BOOK PREVIEWS FOR THE DISCERNING WARGAMER

BY NEIL SMITH

There is a perennial joke about London buses where you wait all day then three come along at once. I have that sense this month with some of the book releases on offer. We also have a few detours to take you down paths less travelled, which will be good news for new project seekers. Set against that are the usual topics we never seem to tire of in our military history reading. A bit of something for everyone then.

### ANCIENT

I have a 15mm ancient Indian army. But other than opposing Alexander across the *Hydaspes*, I have not been sure what to do with them. Thanks to Uma Prasad Thapliyal's *Wars and War-Tactics in Ancient India* (Routledge) that situation is about to change. Moreover, because the author delves into sources such as the *Mahābhārata*, the *Arthaśāstra*, the *Kāmandakīy Nītisāra*, and the *Śukranīti*, some of those epic and fantastic Bollywood battles might start to make sense.

### MEDIAEVAL

We go on a Medieval detour too with Georgios Theotokis and Dimitrios Sidiropoulos' *Byzantine Military Rhetoric in the Ninth Century: A Translation of the Anonymi Byzantini Rhetorica Militaris* (Routledge). For me, when considering the so-called Dark Ages, you can keep your grubby Vikings and Anglo-Saxons, displaying all the tactical acumen of a rugby scrum; the wars of the Byzantine Empire is where the action lies. The Byzantines fought proper battles against a range of enemies that threatened their existence while battering against the flanks of Christendom. There is a slice of wargamers that have always known this, but with more figure ranges coming out and books like this, bringing the sources into the mainstream, maybe it is time to look east for early mediaeval wargaming inspiration?

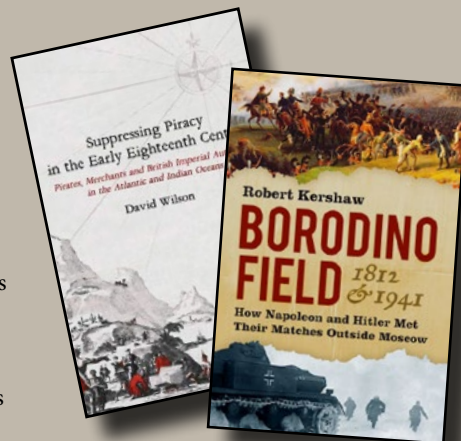
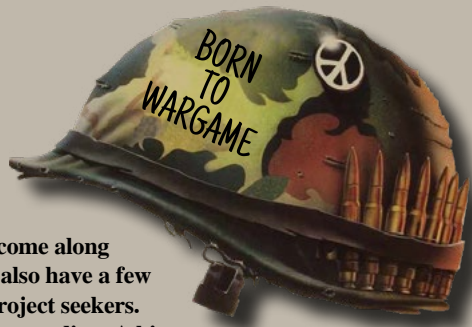
### 18TH CENTURY

Our Late Mediaeval and Early Modern publishers seem shy this month, so we shall skip over into the 18th Century and some new books that reflect the perhaps surprising military diversity of that era. We start with pirates, sometimes thought of as a 17th Century scourge, but very active into the next century. David Wilson's *Suppressing Piracy in the Early Eighteenth Century: Pirates, Merchants and British Imperial Authority in the Atlantic and Indian Oceans* (Boydell Press) gets to grips with how a decentralized British Empire handled the pirate problem after a sharp increase in attacks from 1716. There is plenty of scope for wargaming action in all this, but Wilson's approach might be a bit conceptual, so to that end maybe match this with Peter Earle's brilliant *The Pirate Wars* (Thomas Dunne, 2005)?

Of all the great battles in the 18th Century, and remember this included the Age of Marlborough, the Battle of Minden, 1759, might not come high on the list. But it should. This was a stunning Anglo-German victory over the French and somewhat against the odds. And the manner of this victory too was eyebrow raising. Ewan Carmichael brings us a reappraisal of the battle in *Like a Brazen Wall: The Battle of Minden, 1759, and its Place in the Seven Years War* (Helion). Carmichael describes the campaign and battle in full detail, including orders of battle. He also adds an analysis of the British musketry, which is appropriate since it was that arm that handed victory to the Allies. This book is also part of Helion's *Reason to Revolution* series, which is an excellent range for wargamers and military history readers alike.

### AMERICAN REVOLUTION

We stay in the 18th Century for the peculiar war that was the American War of Independence and an iconic battle as narrated by Kevin Weddle in *The Complete Victory: Saratoga and the American Revolution* (OUP). If you do not know, Saratoga was the culmination of a British campaign launched from Canada in 1777 and designed to cut the American rebellion in two. The Americans intercepted the British, forcing them to fight at Freeman's Farm and Bemis Heights. The British fell



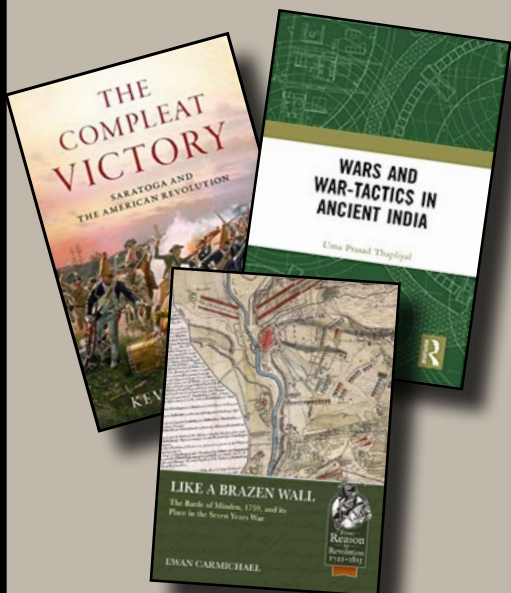
back to Saratoga but, surrounded with no hope of relief, they had to surrender. The Saratoga campaign represents my favourite 'now get out of that' style of wargame. In this case, a well-drilled British army marches into a situation where the enemy refuse to 'play fair' and shoot the Redcoats to bits in what you might term irregular warfare though with a backbone of Regular Continental regiments. Needless to say, I'm looking forward to Weddle's book to get my 15mm AWI back on the table.

### NAPOLEONIC

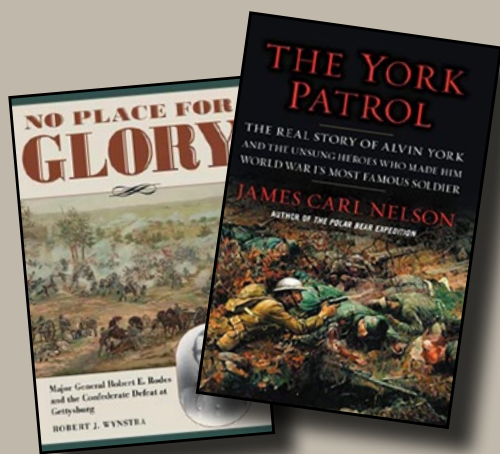
We do not have a dedicated Napoleonic book this month, but there is this oddity from Robert Kershaw, *Borodino Field 1812 & 1941: How Napoleon and Hitler Met Their Matches Outside Moscow* (The History Press). In this book, Kershaw juxtaposes the experiences of the French and Germans in the woods and gullies of the Borodino battlefield to identify parallels and contrasts. Presumably one gives insight into the other and that might redraw our understanding of both. I have my doubts that this will work as I tend not to agree with the universality of the soldier's experience, but I need to read the book first, and I'm always inclined to give Kershaw the benefit of the doubt.

### AMERICAN CIVIL WAR

Speaking of iconic battles, there are few higher in that category than Gettysburg, and few more written about. So, is there anything more to say about it? Apparently, yes. Robert Wynstra's *No Place for Glory: Major General Robert E. Rodes and the Confederate Defeat at Gettysburg* (Kent State University Press) analyses







Rodes's actions at the battle. This was an unusual blip for him in an otherwise standout military career. What he could have accomplished on the first day of the battle was to outflank the Union army by supporting Early's Division, but he failed to do that, and no one is quite sure why. Until now, maybe? This opens a big door for American Civil War wargamers because we live by the mantra 'anything you can do (or not as the case may be) we can do better'. What if Rodes did support Early? Would it have made a big enough difference to change the battle?

What happened after Gettysburg is less well known but equally interesting. Here was an army defeated but not down and out, and a victorious army wary of taking on the legend that was Robert E. Lee on his own ground. General Meade's first effort to hit Lee went badly at Bristoe Station, but - provoked by Lincoln - Meade launched another attack at Rappahannock Station which was wildly successful. Lee withdrew behind the Rapidan and waited. This fascinating campaign is told in great detail by Jeffrey Hunt in the third book of his Meade and Lee series, *Meade and Lee at Rappahannock Station: The Army of the Potomac's First Post-Gettysburg Offensive, From Kelly's Ford to the Rapidan, October 21 to November 20, 1863* (Savas Beatie). Having walked much of the ground fought over, I now must have this book. Also, the wargaming potential in this campaign is exceptional with many different levels of warfare being conducted from recon to probing attacks, and small-scale fights to decent sized battles. It has something for everyone.

#### THE GREAT WAR

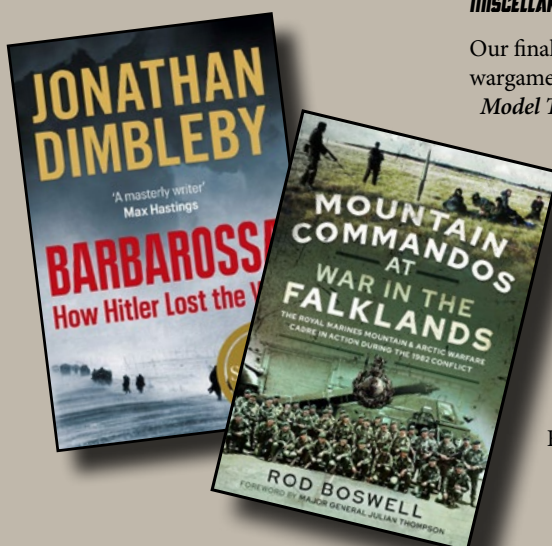
While I am not a huge aviation fan, I do enjoy reading about the air war in World War I and its experimental feel as all sides worked out how to do it properly. Therefore, I am very much looking forward to Mark Wilkins' *British Fighter Aircraft in WWI: Design, Construction and Innovation* (Casemate). Wilkins covers the two that most readily come to mind - the Sopwith Camel and Royal Aircraft Factory SE5 - but I am excited to read what else

is on offer. That leaves me to complain about *Blood Red Skies* moving into the jet age instead of back to the world of true dogfighting, but I'll just have to stick to my other rules.

Back on the ground, in what seemed like a war of few heroes amongst the industrial carnage, some actions stood out more than others. Take the case of Alvin York, an American soldier who attacked a German machine-gun nest, killing 25 enemy and capturing 132. He received the Medal of Honor and became a hero in two wars when the movie of his action was released just as the USA entered World War II. In *The York Patrol: The Real Story of Alvin York and the Unsung Heroes Who Made Him World War I's Most Famous Soldier* (WilliamMr), James Nelson reminds us, however, that heroes seldom act on their own. York was one of 17 soldiers in that famous attack, though his actions still stood out. This should make for a solid skirmish game in a conflict that is generally difficult to game with larger scale miniatures, though there have been inroads in that direction of late with new rules and figures hitting the market.

#### WORLD WAR II

The Second World War period is usually chock full of new books, but not so much this month. What we do have though, can be placed into complementary pairs. This year is the eightieth anniversary of Operation Barbarossa, the German invasion of the Soviet Union, so expect a flood of books on that in the Summer. Two that have made a head start are Stewart Binns's *Barbarossa* (Wildfire) and Jonathan Dimbleby's *Barbarossa: How Hitler Lost the War* (Viking). While both promise new archive material, Dimbleby takes the broader view, working from the front lines to the capitals where strategic and political decisions were made. Binns examines the invasion and Eastern Front from the Soviet side and appears to be more of a social history. Both are probably must-reads if this is your wargaming theatre.



The second pair takes us further east into the Pacific War. James Kelly Morningstar's *War and Resistance in the Philippines 1942-1944* (Naval Institute Press) examines what happened after the Japanese victory when local resistance took over with American logistical support, though that came at a political price for some groups. I cannot remember seeing a wargame based on native resistance to the Japanese, but there is no reason why there can't be. The second book brings in more conventional history. James Duffy's *Return to Victory: MacArthur's Epic Liberation of the Philippines* (Hachette) surveys the American return in 1944 from their perspective and those of the Japanese and Filipinos to paint an all-round picture. This campaign offers an opportunity to play some urban warfare in the Pacific, so it's worth looking at.

#### MODERN

To finish this month, we are going to take a long detour into the South Atlantic and the Falklands War of 1982. This was two wars; on land and sea. Edward Hampshire's *The Falklands Naval Campaign 1982: War in the South Atlantic* (Osprey) and Jorge Boveda's *An Island Too Far: Argentine Navy Operations during the Falklands/Malvinas War* (Helion) provide a detailed perspective of the war at sea, which is also probably the most manageable of modern naval conflicts in gaming terms, and it is loaded with what-if situations. Back on land, Rodney Boswell's *Mountain Commandos at War in the Falklands: The Royal Marines Mountain and Arctic Warfare Cadre in Action During the 1982 Conflict* (Pen & Sword) examines the activities of small units that made British operations more effective by a soldier who was there. They conducted reconnaissance, set up observation posts, and conducted raids. That has skirmish game written all over it. It would also not take much imagination to combine naval and land operations in the Falklands to set up an exciting campaign.

#### MISCELLANEOUS

Our final book is a nostalgia trip for wargamers of a certain age. Tom Cole's *Model Tanks* (Amberley) takes us back to the 1960s and 1970s and the golden age of model tanks, and in particular those Airfix kits that entertained wee boys like me. Sometimes you have to take a trip back to see where you are now.

If you have enjoyed these previews, follow the latest reviews on my Full Paper Jacket Facebook page.





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# AN INVITATION TO DITDC LITE



**What's it all about - that free ruleset you received with this issue of the magazine?  
Before you dive in, why not read what the game's designer Chris Peers has to say about it.**

*DitDC Lite*, which you will find as a free giveaway with this issue, is a streamlined version of the *Death in the Dark Continent* rulebook for games set in "Darkest Africa" which was originally published as a hardback book by North Star in 2017. As the author of the original version I am flattered that the editors have thought it worthy of being introduced to a new audience, but I realise that many of you will wonder why it is worth bothering with, or even be unsure what "Darkest Africa" is all about. Hence this brief introduction.

## **SO WHAT IS "DARKEST AFRICA"?**

It covers Africa south of the Sahara, roughly between the years 1870 and 1899. This, of course, was the era of European colonisation for most of the continent, but the focus of the rules is not really on "colonial warfare" as conventionally understood. The idea of "Darkest Africa" as a wargaming period originated with the 28mm figure which Mark Copplestone created for Foundry about twenty years ago, concentrating on explorers like Samuel Baker and Henry Stanley and their tribal opponents. At first, my role was just to write a series of articles giving some historical background and some ideas on what to do with the figures [Ed: Search the *Wi Vault* for 'Darkest Africa' to find these articles]. But the subject proved unexpectedly popular, with other manufacturers like North Star quickly joining the fray, and as increasingly sophisticated versions of the rules were developed they began to merge with more conventionally "colonial" themes like the rampages of the Force Publique in the Congo and the British campaigns in Zululand and the Sudan.



*Matabele warrior.*





DITDC



Figures from Foundry's Darkest Africa range.

So, now the army lists in the *DitDC* rulebook and the supplements published on the North Star website comprise ninety separate armies, with many more sub-variants. There is also a supplement, published in *Wi379* in May 2019, which provides army lists and special rules to cover the era of the Cape Wars in South Africa between 1834 and 1853. The great majority of the lists cover native African forces, most of which have never featured in any set of rules before. These forces are incredibly diverse, and range from national armies with a sophisticated command structure like the Ethiopians and the Zulus, through people like the Griquas and Azande, who incorporate modern rifles into their traditional tactics with deadly effect, to tribal types who still rely on spears or bows and arrows. There are disciplined close quarter fighters, swift footed skirmishers, Pygmies with their incredible bushcraft skills, and even armoured cavalry. All of them have a chance of beating the most technologically advanced colonial forces, by making use of terrain, surprise, various sorts of stratagems, and if necessary sheer numbers. This is surely one of the great attractions of the subject; if we also take into account the array of spectacular tribal costumes, shield designs etc., it rivals even the Ancient period for variety and visual appeal.

#### AND WHAT'S DIFFERENT ABOUT THE RULES?

In order to make the most of this variety, the rules steer a middle course between the fantasy or role playing approach of games like *Congo*; which are often inspired as much by fiction as by fact, and the detailed recreation of historical campaigns. I am firmly on the side of the 'game' rather than the 'simulation' approach to wargames, believing that as

we can't design a game that is actually like real warfare in any important respect (and wouldn't enjoy playing it if we did), we might as well concentrate on making one that is fun to play.

Nevertheless *DitDC* is intended to be solidly based on real history, and where possible to encourage historical tactics, while at the same time being suitable not only for refigting actual conflicts in 19th century Africa, but also for a huge variety of quasi-historical or 'alternative historical' encounters; pitting your forces against opponents they might never have met in real life. After all, an explorer moving into unknown territory would have had no idea what sort of opposition he would encounter next. (There are even a couple of fantasy lists in the latest North Star supplement for those who wish to use them; one based on the *Tarzan* stories and one on Rider Haggard's *King Solomon's Mines*.)

The rules also provide some specifically African terrain rules, including provision for things like crocodiles! In order to make this work with the great disparities in technology and organisation which are typical of the period, the rules include a full list of points values and a system for generating scenarios and choosing evenly matched armies to fight them. The vast majority of these lists are published in the the hardback rulebook, but it is quite possible to have a good game without them, either refigting historical scenarios or making up your own using the basic rules in *DitDC Lite*.

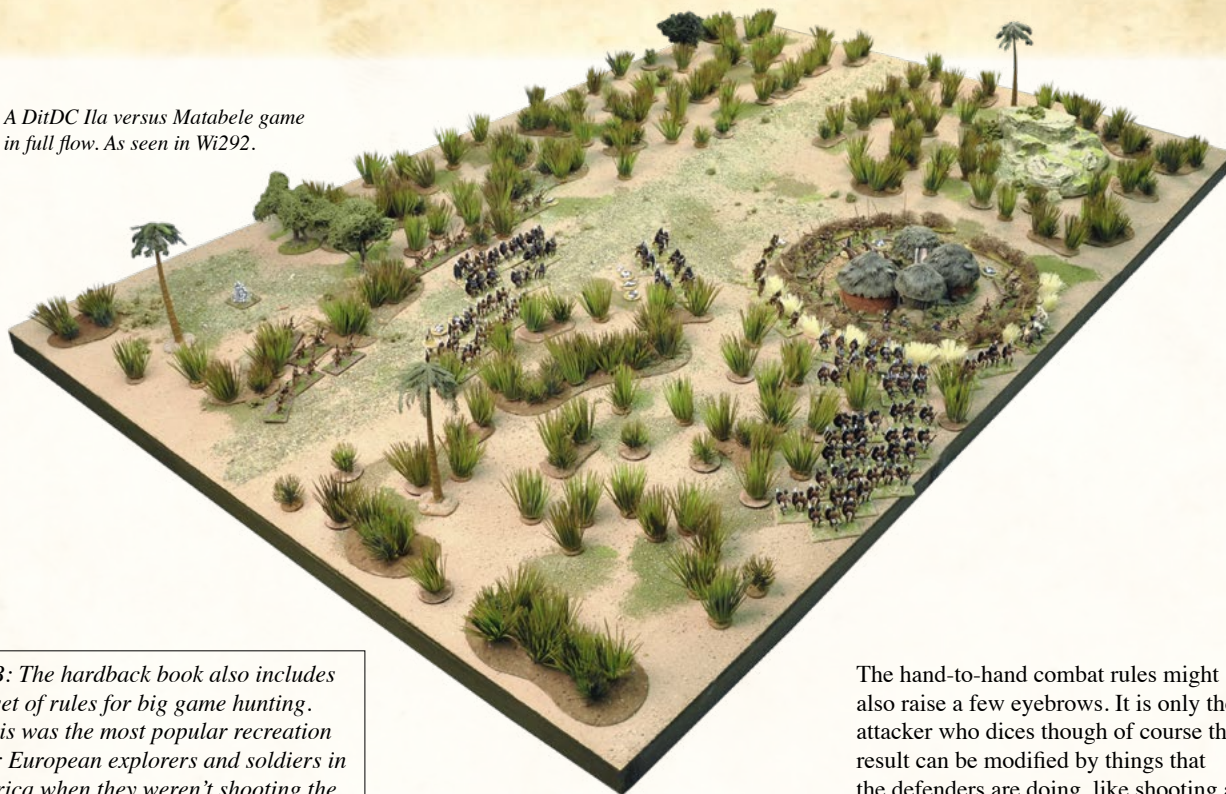
As a rough guide we find that forces in the range of 25 to 30 figures for colonials, or 80 to 100 for tribesmen, are about right, and should give a game that can be played comfortably to a finish in about two hours.

*Below: Matt Moran and Dave King take part in 'Africa Day' back when people were allowed to mix.*





*A DiiDC Ila versus Matabele game in full flow. As seen in Wi292.*



*NB: The hardback book also includes a set of rules for big game hunting. This was the most popular recreation for European explorers and soldiers in Africa when they weren't shooting the human inhabitants, and so is a useful diversion in campaigns as well as being an entertaining game in its own right.*

What you have here is a fairly conventional wargame, albeit for a rather unconventional period, but there are a few points that might need explanation. Although a lot of people seem to think of it as a "big skirmish" game, the fundamental manoeuvre unit in *DiiDC* is the multi-figure base rather than the individual figure. This enables us to distinguish between open order skirmishers and close order troops like European regulars, for example, and allows scope for customising the standard 60mm x 30mm bases with scenic items like bushes and even animal models. It also means that, despite their genesis in 28mm figure ranges, the rules can be used with any scale. My 2mm Irregular Miniatures Zulu impi, for example, is based on the normal sized bases, but with six or seven blocks mounted on each instead of the usual three figures.

The nature of the small scale 'bush wars' that we are trying to reproduce means that some of the features commonly found in big battle rules are not very appropriate: there are no written orders, for example, or complicated rules for changing formation. Each player moves a unit alternately, after which all combat and morale tests are resolved. Some of the effects of terrain, morale, and the transmission of orders are dealt with by the partly randomised move system, which means that although your units are activated automatically each turn, you can never be sure how far they will be able to move. Regular soldier types have a larger fixed component to their move distances than tribal warriors, so are a bit more predictable, but if you are unlucky with the dice your carefully planned attack can easily fail to materialise. This might be rationalised as due to the men's reluctance, the failure of a messenger to get through in time, or just an inconvenient hidden ditch that your scouts have failed to spot.

The hand-to-hand combat rules might also raise a few eyebrows. It is only the attacker who dices though of course the result can be modified by things that the defenders are doing, like shooting at him. The relative numerical strengths are largely irrelevant, at least in the initial clash. Aggression is further encouraged by the rule which prevents a defender from moving other units up to counter-attack a charging enemy, even if they have not yet taken their turn in the movement sequence. This is designed to reflect what happened in real bush fights, which were very often won against fearful odds by small groups of determined men before the opponent had time to make their superior numbers tell.

Shooting ranges are another area where some explanation might be needed. Firearms were widely used by African armies in this era, but not always very effectively. Not only were they supplied with obsolete European cast-offs, often in very poor condition, but they seldom had enough ammunition to practice with and were not instructed in the use of the sights. In addition to the different types of weapon available there are also two categories of shooters; trained and

untrained. Untrained men - which includes most but by no means all African tribal types - not only have a reduced chance of hitting but are effective only at very close range. In fact hit chances drop off very quickly with range even for trained troops so, with proper use of terrain, you will not find this as much of a handicap as it sounds.



*Left: Mark Wheatley's Turkish Slaver Army made up from Perry Miniatures.*



**THE MINIS**

You've got the rules but what about the miniatures to populate the tabletop?

In the spirit of *W400*, here's our Top Ten figure ranges for the 19th Century in Africa.

- 10. North Star Africa Animals:** Everything from Antelopes to Zebras, via Kudu, Oryx and much more. All the on-table fauna you will need.
- 9. Warlord Games Anglo-Zulu War:** Populating the most popular (to game) conflict in 19th Century Africa, Warlord offer four plastic box sets of Zulus and Brits, plus lots of welcome extras like buildings, barricades, and animals.
- 8. Dixon Miniatures Dahomey Wars:** In a celebration of the eclectic nature of both our hobby and *DitDC*, Dixon have a great small range of both protagonists for this late 19th Century conflict.
- 7. Empress Miniatures Anglo-Zulu War:** All the usual suspects for the AZW (plus tents and huts!) sculpted with great character.
- 6. Perry Miniatures box sets:** If plastic is your thing then head over to Perry Miniatures for British Infantry in the Sudan 1877-86, Mahdist Ansar-Sudanese Tribesmen 1881-1886, British Anglo-Zulu War Infantry, and Zulus. If you're a *WPrime* member, check out your available discounts on all four.
- 5. Perry Miniatures Victoria's Little Wars:** They're back, this time offering metal! With Africans and occupiers in the form of Brits and Zulus, plus some great 'extras' like Natal Carbineers, the Naval Brigade, and Hales 9pdr rocket and crew. Also, look out for the Perry 'Cape Frontier Wars' range, which takes in the earlier period, covered by rules in *W379*.
- 4. Artizan Designs March or Die:** Moroccans, Tuaregs, and French Foreign Legion for your Beau Geste inspired campaigns in North Africa.

- 3. Foundry Darkest Africa:** Offering no less than ten different collections (plus animals) within their Darkest Africa range, plus other 'colonial' areas, Foundry probably have the most extensive range of figures for *DitDC*. Whether you go for Zanzibari Arab Slavers, Masai Warriors, Azande, or any of the other armies you can be assured of quality figures, even if they are closer to 25 than 28mm.
- 2. North Star Africa:** Returning to North Star, but looking at their two legged African figures, we have the most recent additions to the panoply of miniatures suitable for 19th Century African gaming. These include the more obvious Boers, Hunters, and Explorers plus the less obvious and more delightful: Ruga Ruga, Ila, Matabele, and Congo tribes, with a few British South Africa Company thrown in for good measure.
- 1. Coplestone Castings Darkest Africa:** Another figure range embracing both the "Darkest Africa" moniker and an eclectic mix of African and colonial nations, Coplestone provides such delights as Shilluk, Dinka, and Somalis, as well as Germans, Brits, and Askaris, all sculpted by one of the best in the business.

*Below: British Redcoats by Empress Miniatures.*



*Left to right: Ila by North Star, Ngoni Chief and Warriors by Coplestone Castings, and Dahomey Ahosi female warrior by Dixon.*



*Dahomey warriors by Dixon Miniatures.*



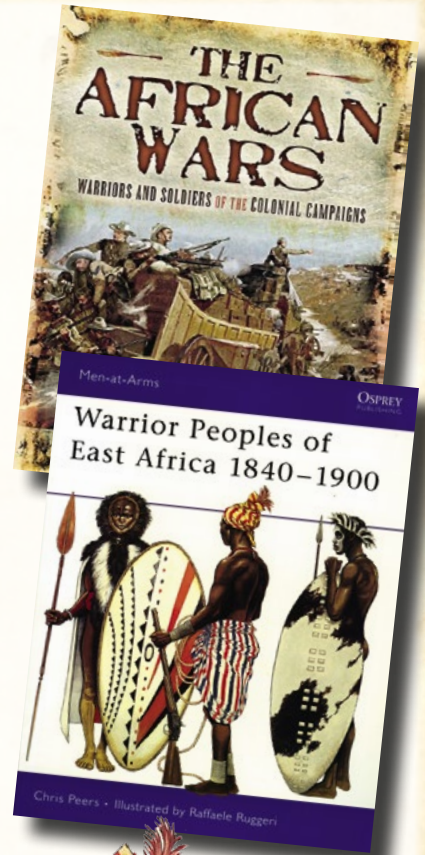
## FINDING OUT MORE

Including 19th century explorers' accounts and campaign narratives as well as modern works, there must have been hundreds of books published on the period (I have written a few of them myself). When I started researching it most of the primary sources were only available in major libraries or, with luck, in forgotten corners of second hand bookshops, but an increasing number of the old works are now appearing in cheap paperback copies. If I had to pick half a dozen titles to give an introduction to the flavour of the period, the list would probably look something like this:

Samuel Baker, *Experience in Savage Warfare*. Journal of the Royal United Services Institution, December 1873. Reprinted by Pallas Armata, Tonbridge, Kent, 1995. Baker led two major expeditions to the Upper Nile, in the last of which he commanded an Egyptian army. In this little volume he sets out in typically forthright style the lessons he learned fighting the Bari and Banyoro peoples as well as the "Turkish" slavers.

Monty Brown, *Where Giants Trod*. Quiller Press, London, 1989. An idiosyncratic choice this, but one of the books that first stimulated my interest in Africa. A very well written and illustrated introduction to the little known peoples of northern Kenya and southern Ethiopia and the even less well known Europeans who "discovered" and fought them.

Ian Knight, *Zulu Rising: The Epic Story of Isandlwana and Rorke's Drift*. Macmillan, London, 2010. This is much more wide ranging than the title suggests, and is probably the best single volume introduction to the best known of all the African fighting peoples, the Zulus. Note that there is a paperback edition available, but it lacks the notes and references of the hardback version.



Ruga Ruga Warrior circa 1880 from *Warrior Peoples of East Africa* by Chris Peers. Illustrated by Raffaele Ruggeri. © Osprey Publishing Ltd.



**TEN THINGS YOU SHOULD KNOW  
ABOUT *DITDC* BEFORE YOU PLAY**

As decided by Editor and fanboy Dan.

- 1. D20s:** For shooting the rules require twenty-sided dice. Not to everyone's taste, but they really do work for *DitDC*.
- 2. Elements:** Units are made up of bases of figures and these bases operate like 'elements'. Although bases can't leave the unit, they can pivot and shoot independently.
- 3. One sided melee:** Only the attacking player rolls in close combat, with the result being relevant to both forces involved.
- 4. Park'a marker:** *DitDC* is all about piling on the Disorder Markers - the more you stick on opposing units the weaker they become and the more you can exploit that weakness.
- 5. Random moves:** Moving troops has an element of randomness, based on the roll of a D6, plus 1, 2, 3 etc. inches.
- 6. Close range:** You have to get pretty close (e.g. within 4" for muskets) for gunfire to be effective.
- 7. Army List a go go:** The full rulebook features 80 Army Lists! If you want to field an obscure indigenous or invading force for 19th Century Africa there is probably a list for it.
- 8. To the death:** Pitched Battle games (the intro/Lite scenario) only end when one side is completely decimated, or one player throws in the towel.
- 9. Chris knows his stuff:** When it comes to African warfare you are in good hands - Chris Peers is a published author on the subject, even popping up on telly sometimes - he's a world authority on the subject.
- 10. Explore new worlds:** Treat yourself to some time away from the dull green grass of Europe or North America - *DitDC* offers you radical new battlefield terrain and armies.

Chris Peers, *The African Wars*. Pen and Sword Books, Barnsley, 2010. Modesty forbids me to do more than quote James Morris' words in *W356*: "Almost a companion volume to *DitDC*, it covers the developments of firearms, their adoption in Africa, and details of many historical campaigns which adapt easily for gaming."

Henry M Stanley, *Through the Dark Continent* (2 vols), London 1879, reprinted in paperback by Dover Publications, New York, 1998. I believe this was the book that first got Mark Coplestone into the subject. Stanley more or less invented what his critics called the system of "exploration by private war", and he describes his famous journey across Africa and down the Congo River here with typical gusto.

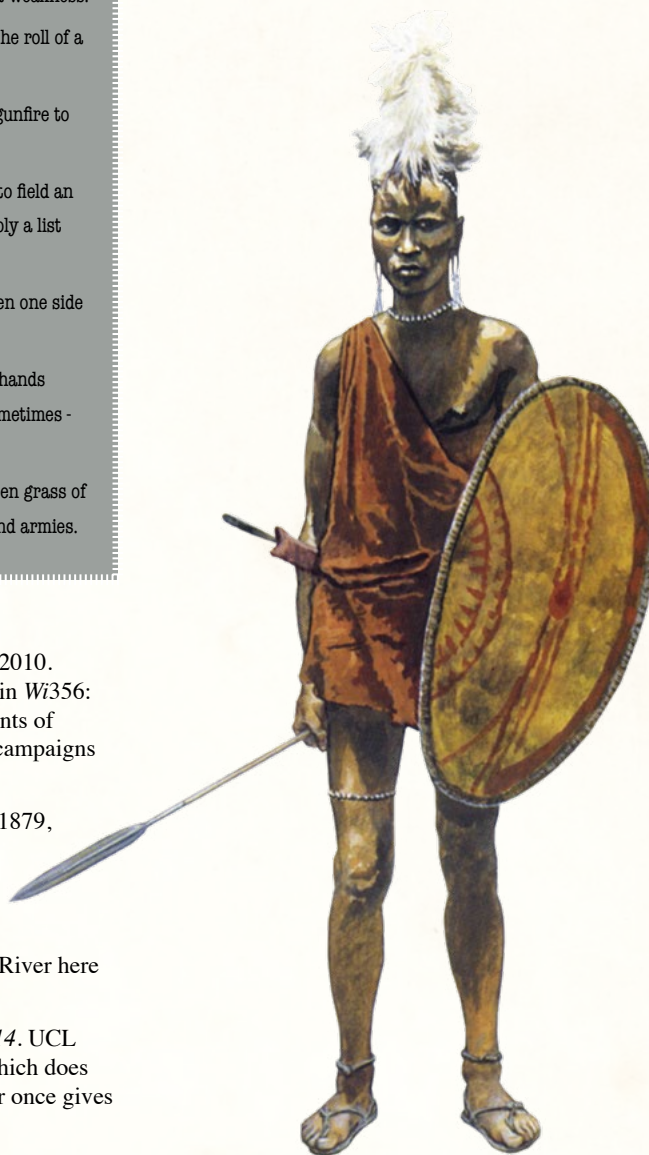
Bruce Vandervort, *Wars of Imperial Conquest in Africa, 1830- 914*. UCL Press, London, 1998. An excellent overview in a slim volume, which does not neglect the technical details so beloved of wargamers, and for once gives other European powers equal prominence with the British.

Various Ospreys. You won't be surprised to learn Osprey publish some great books on the subject, one of which (great or not!) was written by myself.

More detailed coverage of particular armies and regions can also be found in the Foundry volumes written by Peter Abbott, Conrad Cairns, and myself. There is also, of course, a huge amount in print on specific British colonial campaigns, in particular the Anglo-Zulu War of 1879 and the Sudan expeditions of 1885 and 1898. As for the earlier Cape Wars period, the two volumes in the "Cape Warriors" series by Mike

Snook, published by Perry Miniatures in 2016, are highly recommended. They cover not just the history of the campaigns but the tactics and appearance of the fighting men of all the various peoples involved. The hardback *Death in the Dark Continent* rulebook includes sections on the history and outstanding characters of the period as well as real explorers' recommendations on tactics.

So there is plenty to get your teeth into if you want to get seriously into the period, but it can also be an occasional evening's diversion with a relatively small investment in figures. You have the free rules, so I strongly recommend that you give *DitDC Lite* a go.



Above: Nandi Warrior from *Queen Victoria's Enemies (2)* by Ian Knight. Illustrated by Richard Scollins.  
© Osprey Publishing Ltd.

**MORE ONLINE**

Once you get a taste for *DitDC*, check out the North Star online magazine, locate the 'DitDC' section and check out articles concerning everything from new army lists to painting baboons:  
[nstarmagazine.com](http://nstarmagazine.com)

Also search Facebook for the 'Death in the Dark Continent Players Page' and join the group.





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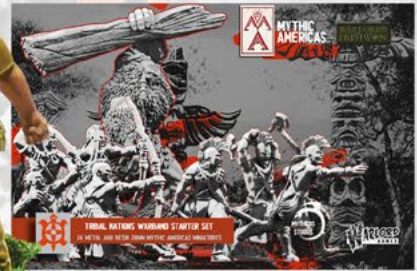
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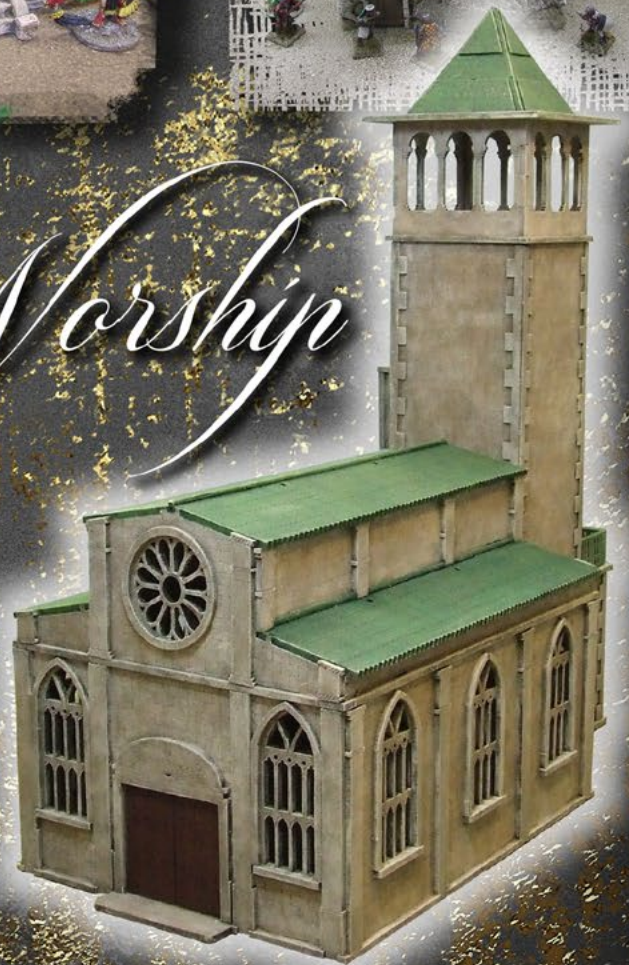
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## Places of Worship

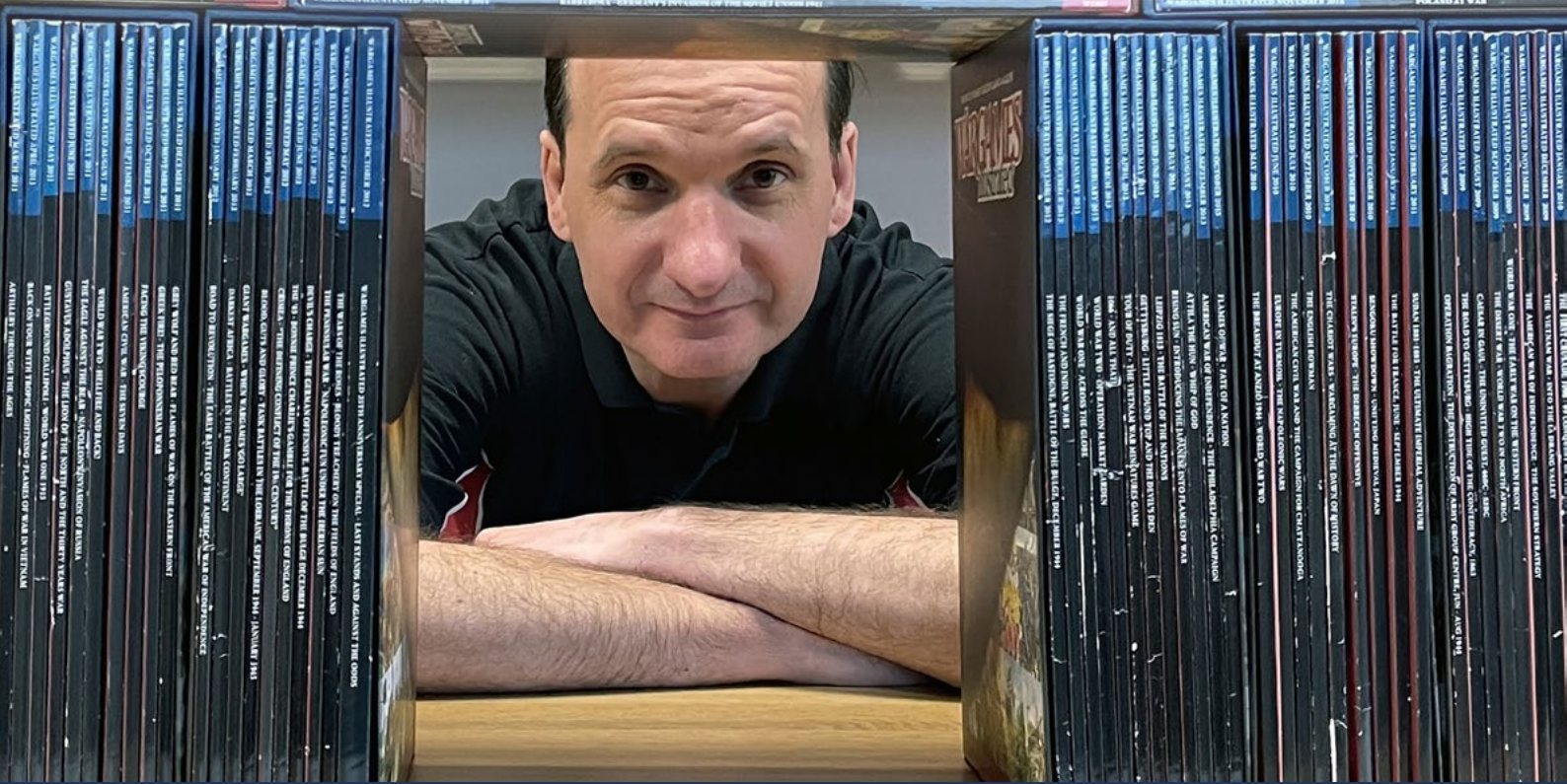
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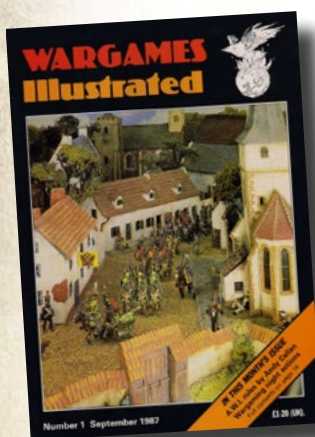


# 50 AND 400



## **Wargames Illustrated's owner/editor gets all reflective and takes us on a tour of some of the highlights and oddlights of the last 399 issues.**

Having just turned 50 (I know, I know, I don't look a day over 49) and with *Wargames Illustrated* reaching 400 issues I've been in reflective mood, and whilst I'm sure you would be interested in the reflections of my idyllic childhood growing up in a pit village on the Notts-Derby border, I thought for my contribution to *Wi*400 I would rather share some of the notable inclusions in the pages of the magazine since its inception in 1987.



Above: The cover of the first issue of *Wargames Illustrated*, September 1987.

Do you own a Wargames Room? Of course you do, you have just been mistakenly calling it your bedroom. In *Wi*133 (October 1998) Dave Lockwood taught us that you only need a firm board, three lengths of 4" x 2" and an understanding partner to transform your bed into a table. To be fair the bed in the spare room (which by rights should be a Wargames Room anyway!) would probably work better, and might cause less marital friction.

'A Heavy Duty Wargames Table' is just one of the quirkier articles that have appeared in the magazine over the years. We'll return to more later, but for now let's take a moment to analyse what we're all about here at *Wi*, what we've always been about. A cunning switcheroo of the title of the magazine will tell you - Illustrated Wargames - it's what we have always tried to do.



Right: Bed into a table (*Wi*133).



### ILLUSTRATING WARGAMES

That Johnny-come-lately interweb thingamajig has made it easier than ever to view wargames online, but I reckon it's still pretty hard to find such great scenic shots of wargames and wargames figures online as you can in the pages of *Wi*. Going right back to the beginning, something (or rather somewhere) that helped us in our quest for top quality photos was The Wargames Holiday Centre, near Scarborough. *Wargames Illustrated's* original Owner/Editor Duncan Macfarlane was often to be seen crouched over the table of the W.H.C. with 5" x 4" camera in hand (or on-tripod) snapping away at the games being played. At that time The Centre was home to some of the best collections of figures in the land (*Wi*01, September 1987, as seen on the previous page), most coming from one of the Godfathers of the scene; Pete Gilder. BTW - You can find a "tribute to Pete Gilder" in *Wi*40, January 1991.

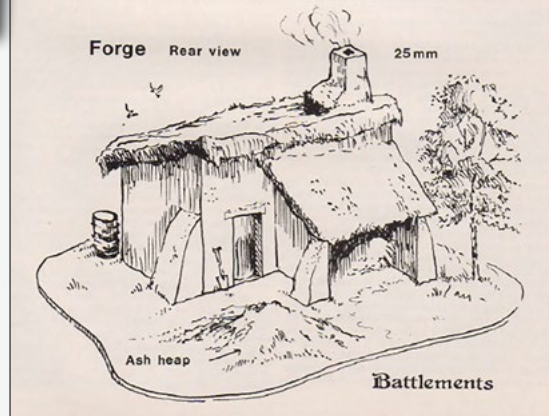


Above: Paul Davies' homage to Ian Weekley, in *Wi*300

Looking to all the world like he is going to burst into a chorus of "All around my Hat" at any moment Ian Weekley (pictured right) was one of the giants of the hobby, who *Wargames Illustrated* perched on the shoulders of. Ian was one of many of the early regulars setting a trend for top hobby talent appearing in the magazine. For *Wi*300 we tried to emulate some of Ian's models by following his guides, only to discover that they were almost impossible to follow and the end result tended to require a full range of (preferably antiquated) woodworking tools to achieve! But How To King Paul Davies gave it a good go.



The carpenter-king at work with his vibro-saw.

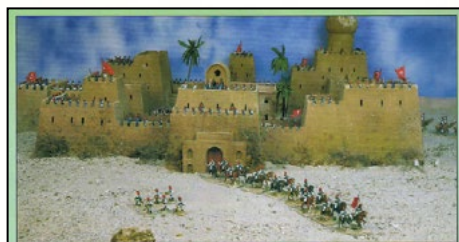


Above: Ian Weekley at work (*Wi*44).

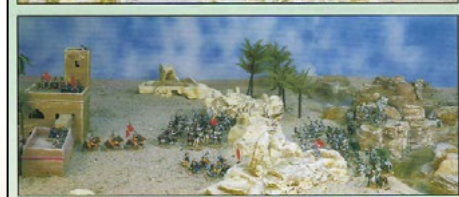
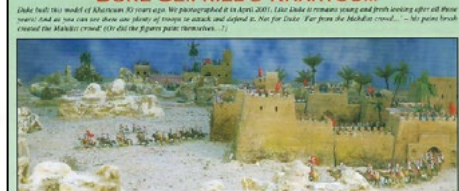
### HANDS ACROSS THE OCEAN

Like many gamers, *Wargames Illustrated* has always had a special relationship with our American cousins. In fact despite our home being in the centre of the 'Lead Belt', Nottingham, England, we have always seen ourself as an international magazine. Since the early days, we have attended US conventions and held photo sessions at American venues, most notably at The Emperor's Headquarters (a three story wargames superstore) in Chicago, or in Uncle Duke's basement.

[A note from *Wi* Founder Duncan Macfarlane: For the first couple of weeks of the four month gestation period preceding publication of the first issue, *Wi* was actually going to be called *Wargames International*.]



DUKE SEIFRIED'S KHARTOUM





## NOISY NEIGHBOURS

Adverts. There can't be anything interesting with those, can there? I hear you think. Well, here's a few notable ones from our friendly neighbours up the road in their shiny space-stationesque HQ. (1) First, our beloved friend Rick Priestley is seeking a "Wargames Writer", clearly having had enough of doing it all himself, although his flagrant ageism ("the ideal applicant will be about 25 - 30") means we shouldn't linger here and instead take a look at GW's later 'adverts' demanding innocent *Wi* readers to first "repent" and then warning them that they will face the full force of the law for IP infringement. There also seems to be an implication that offenders will be shot or chain-sawed to death (2).

It was in an advert, for Guernsey Foundry Cowboys, that I noticed the first use of the term "28mm", so it looks like we can credit Bryan Ansell and co for that distinction, in March 1996 (3).

Another intriguing advert, from 1990, placed by "Historical Engineering Limited the Play-by-Mail Historical Wargames Company", offered the readers the chance to "make money"... as long as they had £32,900 to make money with. Presumably everyone who phoned the number has at least £33,000 by now (4).

1

**WARGAMES  
DESIGNER/WRITER  
WANTED**

Games Workshop is a rapidly expanding company best known for its fantasy games and models. Over the last half-decade GW has grown from a small import business to become an international leader in the games industry, and the largest manufacturer of metal figures in the world. One of the leading product ranges is the successful Warhammer Fantasy Battle system for fantasy wargames. Now, we're expanding our Warhammer Design Team, and need the right sort of person to fill the position. The job involves working full time in the Nottingham based Design Studio. The position is salaried, stable and offers good long term prospects. The work itself is centred around designing and developing games systems, background material, and supplementary material such as army lists and magazine articles, for the Warhammer Fantasy Battle and related non-role-playing games.

The ideal applicant has probably been through college, will be about 25-30 years old, and should preferably have been involved with writing and designing published material. A fair working knowledge of the Warhammer system would help, but this isn't immediately important and certainly not a prerequisite for the job. Applicants should write enclosing personal details and information about gaming experience and history. Applicants should be mature and willing to work professionally in cooperation with other writers, artists and designers.

*Warhammer Designer, Rick Priestley, Games Workshop Design Studio, Enfield Chambers, 14-16 Low Pavement, Nottingham, NG1 7DL.*

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**REPENT!**

It has come to our attention that in recent months stolen Games Workshop products have begun appearing at wargames shows up and down the country. Not only is this illegal but it is also damaging to the reputation of these shows and the honest traders that attend them.

Games Workshop will not tolerate this trade in stolen products and fully intends to pursue and prosecute the individuals concerned to the full extent allowable under the law. In addition Games Workshop is offering a sizeable reward for any information that leads to a successful conviction.

If you have any information then please contact Games Workshop's Intellectual Property Department, Willow Road, Lenton, Nottingham, NG7 2WS. Tel: 0115 916 8116

**GAMES  
WORKSHOP**



3

**GAMES  
WORKSHOP**

Here at Games Workshop we've spent many years creating an extensive and richly detailed background and set of imagery for our various tabletop wargames. Similarly there are other wargames companies in our business who have developed their own worlds, imagery and style. However, there are those who seek to profit from our own and others' hard work, by copying imagery and/or miniatures. This is completely unacceptable, whether it is a direct infringement of our rights or those of another company in our industry. We respect the rights of other companies in our field and indeed have a good working relationship with the vast majority, having on several occasions helped them or, been helped by them, to pursue illegal copiers.

It is with some regret that we feel forced to issue the following statements:

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**WE ALWAYS SEEK THE MAXIMUM CIVIL AND CRIMINAL PENALTIES THE LAW ALLOWS FOR INTELLECTUAL PROPERTY INFRINGEMENT.**

Intellectual property theft is dishonest and against the law. If you have information pertaining to a potential infringement of Games Workshop's, or any other miniature company's, trade marks, gaming systems, miniatures or trade dress please contact us at:

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Tel: 0115 916 8000 • Fax: 0115 916 8111  
E-mail: [ip@games-workshop.co.uk](mailto:ip@games-workshop.co.uk)



4

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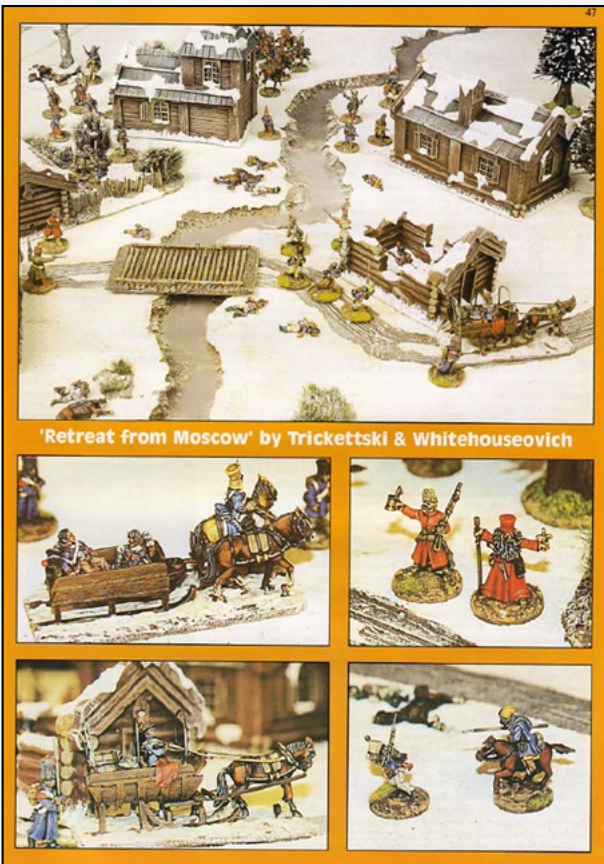


**EYE CANDY**

Trips out to the local Partizan wargames show provided much sought after eye-candy for the early issues of the magazine. We can see here, from the photos of John Tuckey's collection (5) and others taken at Partizan that they were always worth taking the time to look at. And there were plenty more folks providing picturesque photo opportunities, in the shape of regulars like Dave Andrews, Paul Trickett and Dean Whitehouse (1), The League of Augsburg, The Redcar Rebels, The Scimitar Group, and (later) Ron Ringrose.

Bill Gaskin (4) and John Ray (3) provided the sort of 'scenics' that always went down well in the magazine, although accusations of "dolls' house" wargames were levelled, with their focus being on 'the look' rather than the gameplay. There was a similar flashpoint of discussion (and still is) whenever we published photos that had been 'photoshopped' in one way or another. Like these provided by the Chemin de Fau club from Belgium (2). It's not something we ever do with photos we take in-house, but we are happy to include them when provided - a change is as good as a rest, after all.

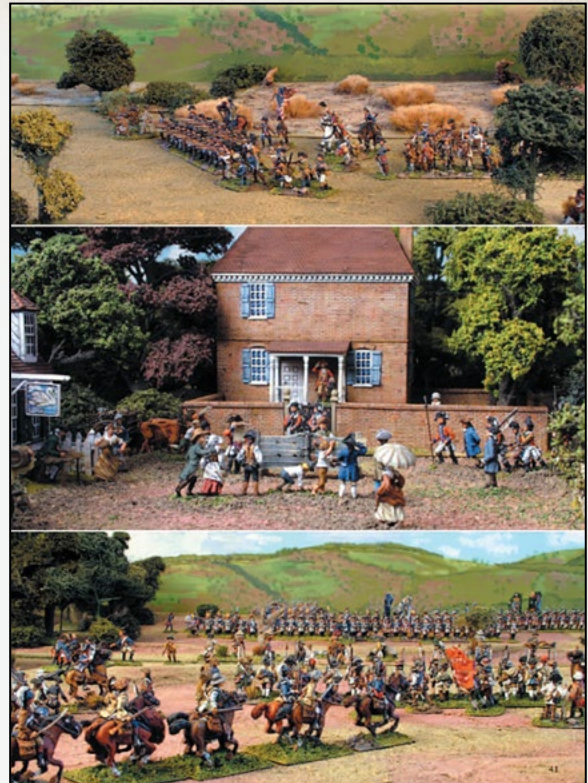
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2



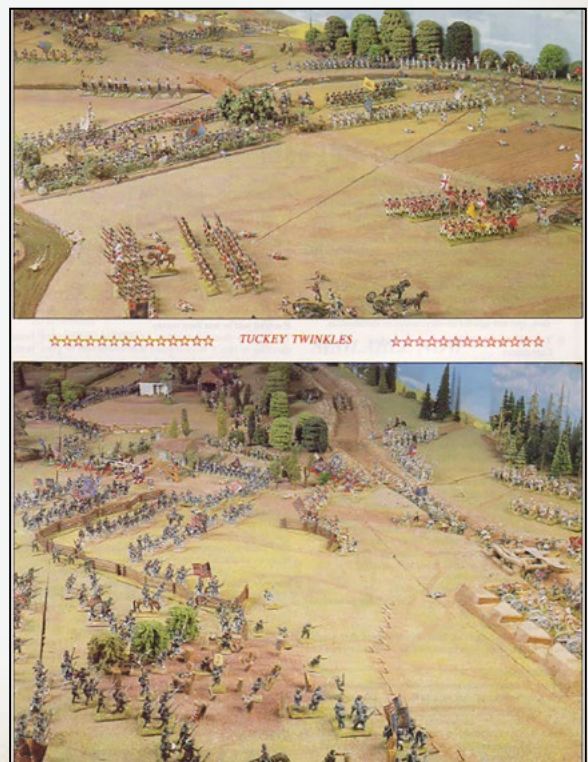
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4



5





## DEFENDING THE UNDEFENDABLE

I am currently a degree student, as part of my thesis i am examining the apparent instinct of men to defend the undefendable when it suits their purposes. As such i have purchased your publication "Wargames Illustrated" for the past ten months as part of my studies. In this time i have read nothing that has persuaded me that war "gamers" are anything other than a bunch of anally retentive militarists, who's only regret is that they were too young to join the Nazi SS.

Perhaps i am wrong? But all my readings have exposed is a selection of articles which glorify killing (with about as much historical research as could be achieved by a ten year old) dressed up as an excuse for military history.

I would be interested to hear your readers response (if they can read, your publication is undoubtedly subscribed to by people whose idea of pornography is glossy pictures of dead bodies) via your letters page. So, come on, stop arguing about the views of other small minded sickos, and see if you can really defend your so called hobby.

**A. Burton**

P.S. i truly hope that our government takes action against the sordid mind pollution that you promote.

*Editor's Comment:* Well, Mr(?) Burton. You're a credit to our education system. In my day you'd have had to leave school at 15 without even sitting your 'O' Levels. Yet here you are 'a degree student.' (To what degree, I wonder?) It's good that higher education should be extended and made available to the less able. Congratulations and good luck to you!

*Typesetter's comment:* Is this guy for real?

## PREJUDICE, INTOLERANCE AND THE DEATH OF WARGAMING

As you can see, in 1991 historical wargaming was branded a "dying hobby. Stagnant in its ideas ... lumbering on in a prehistoric insanity that defies belief". That was one of many letters we have received over the years decrying our hobby, and (as can be seen by the letter from A. Burton) those of us involved in it - apparently we are "anally retentive militarists, who's only regret is that they were too young to join the Nazi SS".



Steve Blease puts his viewpoint to the editor (see letter below). Figures painted by John Blanche from the editor's collection. [Which contains well over a thousand fantasy figures, thus perhaps refuting a point or two in Steve's letter.]

## Readers' Letters

### PREJUDICE, INTOLERANCE AND THE DEATH OF WARGAMING

Historical wargaming is a dying hobby. Stagnant in its ideas, it spurns the life blood and fresh ideas of youth, lumbering on in a prehistoric inanity that defies belief. In October's [1991] edition of this august journal Michael Rayner touched upon the hostility of older wargamers towards inquisitive teenagers, and how this attitude is adversely affecting the continued growth and development of the hobby. Whilst agreeing with much that Michael wrote, I feel he missed one very important and contentious issue, that divided wargamers and exacerbates the differences between senior and junior wargamers - Fantasy.

Ever since the launch of Minifigs Mythical Earth fantasy figures in the mid-seventies, historical wargamers have poured scorn and derision on what is basically just another period. This has developed to such an extent that over the eighties and early nineties, the hobby has split into two distinct and mutually exclusive camps. This has to end.

As a historical wargamer as well as a fantasy one, I despair at the stupidity of the current situation. The low influx of youth into the historical branch of the hobby is very worrying. Each year I go to has an audience whose average age increases every year. I see very few teenagers - the next generation of

wargamers. Fantasy suffers from a lack of senior gamers' experiences to develop it along the lines of historical gaming. The current spate of popular rules systems for fantasy wargames have a very late sixties/early seventies bent to them.

So why is fantasy treated as the black sheep of the family? The prejudiced ravings over the last fifteen years in the mainstream wargames press are frightening in their intolerance and stupidity. I recall one learned and widely known historical gamer scolding fantasy with the off hand comment that he didn't like games that seemed to be decided on the whim of a wizard's spell. What crap. This sort of inanity (from someone I usually have a great deal of respect for) is totally incorrect and borne of ignorance and prejudice of a period he appears to have little knowledge of.

Yet throw enough mud and some of it sticks. Another much vaunted comment is that fantasy eschews that whole basis of wargaming namely historical research. Don't make me laugh... Wargames bear little resemblance to real warfare. Historical research? Ancient Greeks v. Normans, Napoleonic in parade dress uniform, the reliance on army lists instead of doing your own research. I love history and this part of the hobby. But no way do the majority of wargamers anymore. Sit back and think how you started in the hobby. Were you one of the Airfix ACW generation, with mass armies of

**"I DON'T READ WARGAMES ILLUSTRATED, IT'S FULL OF (insert name here)"**

Over the last 34 years one of the most regular criticisms levelled against *Wi* has been that it is "full of ... Foundry or *Flames of War* or Perry or Warlord" or anyone else whom the person levelling the criticism doesn't like. The truth of the matter is, although we were owned by Battlefront for a few years around 2010, the magazine has always been "full of" a) whatever the contributors provide us with, b) photos of well painted figures we have access to.

In fact, since our first issue, articles on *Warhammer Ancient Battles* (69 times) and *Osprey Games* (37 times) have featured the most, and come to think of it, I've never heard anyone say we are "full of" either of those two.



**THE GODFATHER**

In 2007 *Wi* welcomed The Godfather of wargaming to Salute - Don Featherstone, author of the seminal book *War Games*, plus 16 others. We hosted a book signing session with Don on our trade stand. At the end of the day I asked him what he made of it - "Awful. I won't be coming again."



**BONKERS**

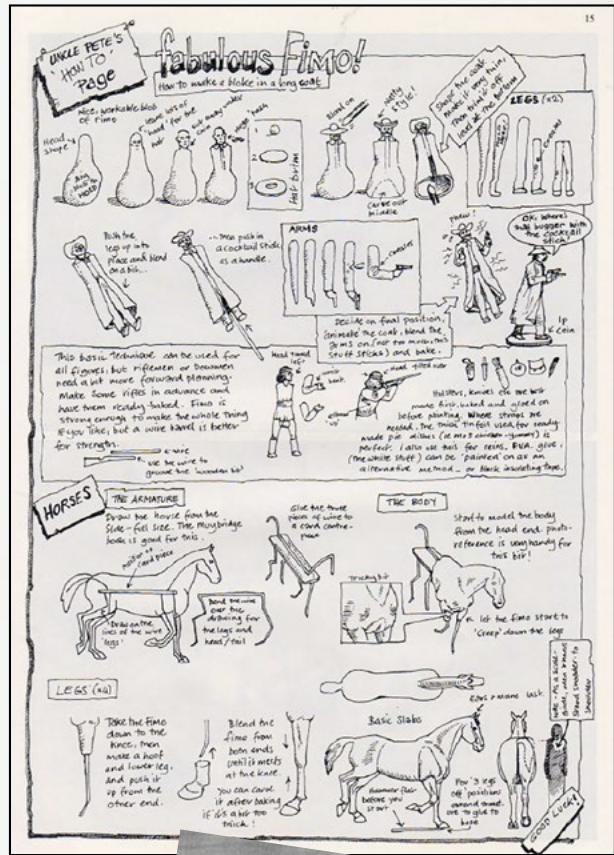
Despite being sneered at by 'outsiders' we are quite good at laughing at ourselves, as proved by this 'wargaming types' article (bottom right) from *Wi266*. To be fair we are a bit bonkers, just ask John Ruddle, OR Peter Dennis, who for some reason decided that metal and/or plastic figures weren't good enough, and we should start making them from fimo (of course, he's since gone on to decide they are better made from paper).



**John Ruddle's Wargames Garden**



I hope you have enjoyed this gallop through some of the more quirky elements that have contributed to *Wargames Illustrated* over the years, let's do it again at issue 500. Until then, thanks very much for sticking with us over the years (or "welcome aboard" if you're one of the 1,500 new readers we have attracted since this time last year) - we're a magazine that turns readers into contributors and contributors into the soul of the magazine. Without you lot it doesn't happen, and it wouldn't be nearly as much fun without you.





# FOUNDRY PAINT SYSTEM

20ml non toxic water based acrylic paint suitable for painting metals, plastics, resin, canvas, murals etc.

1A	1B	1C	17A	17B	17C	33A	33B	33C	54A	54B	54C
LEMON			WINE STAIN RED			ARCTIC GREY			CONKER BROWN		
2A	2B	2C	18A	18B	18C	34A	34B	34C	55A	55B	55C
YELLOW			SHADOW PINK			CHARCOAL BLACK			BUTTER FUDGE		
3A	3B	3C	19A	19B	19C	35A	35B	35C	56A	56B	56C
ORANGE			ROYAL PURPLE			36A	36B	36C	PALOMINO		
4A	4B	4C	20A	20B	20C	37A	37B	37C	57A	57B	57C
OCHRE			DEEP BLUE			38A	38B	38C	STONE		
5A	5B	5C	21A	21B	21C	39A	39B	39C	58A	58B	58C
FLESH			SKY BLUE			40A	40B	40C	DEEP MAUVE		
6A	6B	6C	22A	22B	22C	41A	41B	41C	60A	60B	60C
DUSKY FLESH			VIVID BLUE			42A	42B	42C	MADDER RED		
7A	7B	7C	23A	23B	23C	43A	43B	43C	61A	61B	61C
BUFF LEATHER			TOMB BLUE			44A	44B	44C	PEATY BROWN		
8A	8B	8C	24A	24B	24C	45A	45B	45C	62A	62B	62C
CANVAS			TEAL BLUE			46A	46B	46C	NIGHT SKY		
9A	9B	9C	25A	25B	25C	47A	47B	47C	63A	63B	63C
BONE YARD			BRIGHT GREEN			48A	48B	48C	QUAGMIRE		
10A	10B	10C	26A	26B	26C	49A	49B	49C	64A	64B	64C
BASE SAND			FOREST GREEN			50A	50B	50C	DEEP MAROON		
11A	11B	11C	27A	27B	27C	51A	51B	51C	65A	65B	65C
RAWHIDE			STORM GREEN			52A	52B	52C	FRENCH BLUE		
12A	12B	12C	28A	28B	28C	53A	53B	53C	66A	66B	66C
DRAB			PHLEGM GREEN			54A	54B	54C	PRUSSIAN BLUE		
13A	13B	13C	29A	29B	29C	55A	55B	55C	67A	67B	67C
SPEARSHAFT			MOSS			56A	56B	56C	AUSTRIAN WHITE		
14A	14B	14C	30A	30B	30C	57A	57B	57C	68A	68B	68C
TAN			RAW LINEN			58A	58B	58C	BRITISH REDCOAT		
15A	15B	15C	31A	31B	31C	59A	59B	59C	69A	69B	69C
BRIGHT RED			GRANITE			60A	60B	60C	RUSSIAN GREEN		
16A	16B	16C	32A	32B	32C	61A	61B	61C	70A	70B	70C
NIPPLE PINK			SLATE GREY			62A	62B	62C	FRENCH DRAGOON GREEN		





The Foundry painting method involves using three shades of each colour; building up in layers from dark to light to achieve a shaded three-dimensional effect. The three layers of colour give greater depth and subtlety to your work, enabling you to produce very fine, high quality models that will grace any

model soldier collection. We've arranged the colours in to sets of three, each providing a main colour teamed up with the shade and highlight that we would choose to use ourselves. We have over 350 different shades to choose from arranged in matching sets of three.

A more comprehensive description of how to use our paint system can be found in the Foundry Painting & Modeling Guide by Kevin Dallimore. Visit our website for thousands of Historical, Fantasy & Science Fiction models, painting guides, brush sets, military history books and more.





# 10 FAVOURITES - WARGAME MECHANICS

No stranger to crafting rules of his own for *Frostgrave*, *Oathmark*, and more - Joseph A. McCullough shares his favourite game mechanics with us.

Even now, when I spend most of my days thinking and writing about wargames, it is the setting and models that first attract me to a specific game. I am a sucker for cool new sculpts, and if there is a game attached, I'll probably take a look. Otherwise, I'm attracted to games that feature a historical period I'm really interested in or present a cool new twist on classic science-fiction or fantasy universes. But this is just the hook. It might get me to play a game once or twice, but it's the mechanics that will keep me coming back for more.

A game can have the coolest setting or the best models around, but unless it's got a unique or interesting mechanic, I'll quickly move on; with that thought in mind, I've assembled this list.

These are mechanics that define their games, that make them stand out from a crowded field. I haven't tried to put them in order, because how do you judge an activation system versus a combat system versus a movement system? Instead, I have tried to explain why these specific mechanics caught my interest and still get me fired up to play the games.

Many of these mechanics have greatly influenced my own game design; I have avoided putting any of my own mechanics into the list!

It's worth noting that few mechanics appear fully realized in a single game, and most have influences or antecedents. I have presented these mechanics alongside the game I am most familiar with, or where I first came across them.

## **BOLT ACTION – ACTIVATION**

The activation system in *Bolt Action* demonstrates how a seemingly small change can completely alter the feel of a wargame. In *Bolt Action* the players put a coloured chit or die into a bag for each unit they have on the table. Each turn these chits are drawn out of the bag, one at a time. Whichever player's colour is drawn gets to activate the next unit, until all chits have been drawn and all units have been activated.

The result of this is multi-faceted. First, it means that there is a delightful tension after every move in the game as the players wait to see who will go next. This also helps simulate the fog of war, because players can't plan precisely which units will move when, helping to generate the simultaneous nature of movement on a real battlefield.

At the same time, the players still have a lot of control, since they can select which unit will activate whenever their colour is drawn. This is not the last time the tension between control and randomization will appear in this list.





### BATTLETECH – HEAT

By modern wargaming standards, *Battletech* is a complex system, filled with modifiers, multiple die-roll resolution, and loads of paperwork. It is not to everyone's taste. That said, it includes one mechanic that really set it apart from its rivals and has kept the game alive for over thirty years. In *Battletech* the players control one or more man-piloted, giant, stompy robots. Most of these 'mechs' have enough weapon systems to level a small city - there is just one problem - use of these weapons generates a huge amount of heat, as does moving fast.

Generate too much heat and you risk cooking off your own ammo or even knocking your pilot unconscious. So every turn, the player must decide how far to push their heat. Do you unload with everything this turn, knowing you might risk a shutdown, or do you play more conservatively, only firing a few weapons now, and reserving your big strikes for a more favourable opportunity?

This mechanic gives the players a lot more to think about than just moving around and rolling the dice to see if their weapons hit; the constant decision-making has kept players coming back to the game for decades.



Above: *Battletech* has just had a new version released, which includes some great mecha models.

### ADVANCED SONG OF BLADES AND HEROES – ACTIVATION

*Advanced Song of Blades and Heroes* is one of the very few wargames I find enjoyable when each player only has a couple of figures on the table. This is all down to the activation system. Essentially, whenever a figure activates, the player decides whether to roll one, two, or three dice. Every die that beats the figure's Activation score gives that figure an action. However, any die that fails gives the player's opponent an action to use before the activating figure!

Even worse, if you fail on two or more dice, your turn ends and play passes to your opponent. Thus, every time you activate a figure, you are making an important decision. This 'press your luck' system keeps the tension in the game high, and means the non-active player is watching all your dice rolls intently!



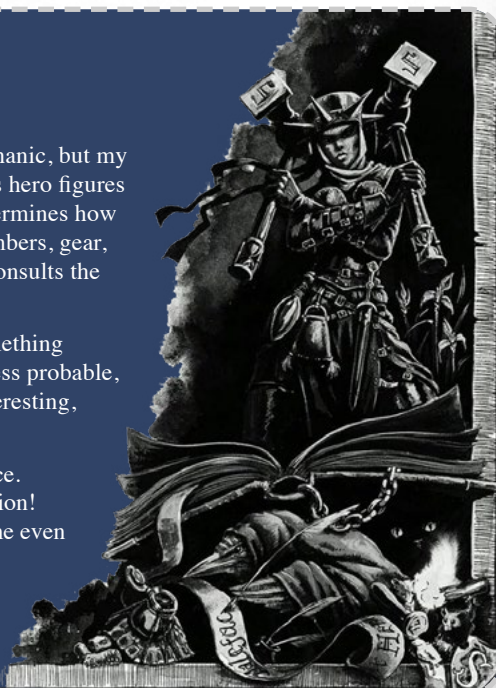
### MORDHEIM – EXPLORATION

*Mordheim* is a legendary wargame that really has more than one great mechanic, but my favourite is the exploration system. At the end of the game, all of a player's hero figures that survived the battle get to roll a die to search for treasure. The total determines how much treasure has been found. This income can then be spent on more members, gear, etc. However, if any of the treasure dice roll the same number, the player consults the 'Exploration Chart' - something special has been found.

If the player rolls simple doubles (double 1s, double 2s, etc.), then it is something minor, usually extra money or a free weapon. However, as the results get less probable, such as three or four dice showing the same number, the finds get more interesting, intricate, and valuable.

In this way, a huge amount of narrative is worked into the post-game sequence. Suddenly, the game isn't just about gang fights, but it really is about exploration! This system sparks the imagination and keeps players thinking about the game even when they are not playing.

The *Mordheim* rules had some wonderful black and white art - shown here is a Sister of Sigmar.





### SILENT DEATH – COMBAT

This mostly forgotten space-fighter game, originally from Iron Crown Enterprises, features the best combat mechanics of any game I've ever come across. At the heart of this is the shooting roll. Whenever a fighter shoots at another, the player rolls three dice. Two of these dice are based on the specific weapon, while the other is based on the skill of the gunner. So, an inaccurate weapon system might give you 2D6, but a skilled gunner might contribute a D8 or D10. A hit is scored if the total of the three dice equals or beats the target's defense value. But here is the beautiful part - if a hit is scored, the three dice are examined again to determine the damage. Every weapon system has a damage rating of Low, Medium, or High.

A weapon with Low damage would take the lowest of the three dice rolled, while a weapon with High damage would take the highest. If two (or even three) dice show the same number, and still correspond to the damage type (say if a player rolled 3, 3, 5 for Low damage) then these dice are added together to determine damage. Thus, in the space of one roll, a player has determined if they hit and how much damage they did, and there is basically a 'critical hit' system worked in as well! This is just the best part of an incredibly elegant combat system that deserves to be better known.



Right: Ships from the author's own collection.



### STAR WARS: X-WING – MOVEMENT

Movement is often the least interesting part of a wargame system, but in *Star Wars: X-Wing* it is the crux of the game, and does an incredible job of simulating the chaotic, fighters going everywhere feel of the *Star Wars* films. At the start of each turn, players use a special dial to secretly note the movement for each of their fighters. Each dial is tuned to a specific type of fighter, giving that fighter a limited range of maneuvers. Players know what their enemy is capable of, but never what they will actually do. It's a dogfighting guessing game, with lots of opportunity for bluff and unexpected results.

I've often thought that if you could merge the movement system of *X-Wing* with the combat system of *Silent Death*, you'd easily have the greatest fighter game ever made.

## AGREE TO DISAGREE - PROJECT MANAGER JAMES' OWN FAVOURITES

Lists are simple but powerful things. They get the brain firing when writing them; when reading someone else's choices, you'll often discover a future favourite. They can fire lively debates; they might remind you of something you'd somehow managed to forget you loved. Hopefully the lists in this issue are doing all of those things. Working with Joe, putting this piece together, I certainly got to thinking about the game mechanics that I most admire and enjoy.

I wrote my own list, ahead of Joe sending his over, and it was interesting to see that some choices were mutual, but we admired other diverse games. Here's my (admittedly far less professionally qualified) list. What's your top 10?

### A BILLION SUNS - JUMPING IN

The newest game on my list; its entry is partly based on the potential I see here as I've only had the chance to play a couple of games so far. You establish Jump Points over multiple battlefields and purchase ships throughout the game's turns, then jump them in - no choosing an army list pre-game here. It's your choice, as the CEO, to balance the spend on new ships against prospective in-game achievements and earnings.

### MEG (AND OTHERS) - THE CCC

The Colour Command and Combat system (or CCC for short) is at the core of Simon Hall's recent game design. It captures the nature and strategy of countless armies through the simple rolling of coloured dice with custom faces. The outstanding element, for me, is that it even works well across periods. The S (Special Effects) side of the dice creates a different feel in Ancients as opposed to WW2 games without changing the core system.

### BLOOD BOWL - ORDER OF ATTACK, PUSH BACKS, AND CHAIN PUSHES

Taking it at a systems level *Blood Bowl* is my favourite Games Workshop game. I love how little rules like 'going for it' and 'illegal procedures' create tension and moments where defeat is grabbed from the jaws of victory! It's order of attack, pushing, and outnumbering that combine as my favourite mechanic though. The better you get at the game the more you'll attack and push in different orders to mitigate risk and maximise the probability of winning each combat.



Blood Bowl third edition.

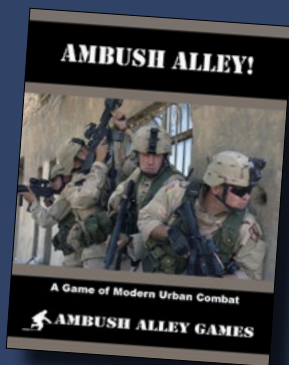


### AMBUSH ALLEY – FOG OF WAR

The original *Ambush Alley* game was a masterpiece of asymmetrical wargaming, in which modern troops battle against insurgents. One of the key mechanics of the game is the ‘interruption / reaction system’, which allows insurgents to interrupt the regulars if they are in line of sight, forcing the regulars to take a reaction test to see which unit acts first.

This mechanic could arguably make it on this list, but for me, the most interesting part happens if the regulars roll a one on the reaction test. In this case, a ‘Fog of War’ card is drawn from a special deck. These cards cause the game situation to change in some way. A dust storm could kick up, killing visibility. A random round might strike something flammable and start a fire. A news team might appear in the middle of the battle, changing the rules of engagement.

These fog of war cards not only bring a huge amount of narrative to the game, but they force the players to keep their thinking fluid as the situation could change at any moment. The great thing about this system is that players can create their own cards and match them to any scenario they are playing, so events become possible or even likely that wouldn’t normally be worked into most wargames.



### WARHAMMER 40,000: ROGUE TRADER – PLOT GENERATION

*Warhammer* and *Warhammer 40,000* have so dominated the wargaming industry that the core mechanics for the games often feel like the ‘default’ rules for all wargames. Players can be forgiven for thinking a game operates ‘like *Warhammer* unless otherwise specified’. However, my favourite mechanic in the history of these systems is found right near the back of the *Rogue Trader* book.

It’s a nine-page table called the ‘Plot Generator’. Essentially, you roll a couple of dice and immediately you’ve got the story behind the battle. It’s an instant scenario. Okay, the players still have to do a lot of work to flesh out the narrative, but it means they have an idea on what kind of terrain to put on the table, what special rules they could put in play, what third parties might be involved ... It’s a simple, but incredibly effective way to avoid all of your games just becoming a pitched battle.

*The iconic cover art from *Rogue Trader*.*

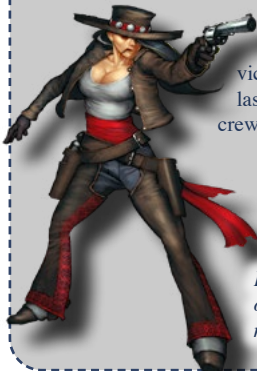


### SAGA - SAGA DICE AND BATTLEBOARDS

This is a fun, elegant, easy to pick up system. It creates a wide range of gameplay possibilities and works across armies and periods beautifully, with plenty of depth and competitive possibilities.

### MALIFAUX - OBJECTIVE BASED GAMEPLAY

There is much to admire about Wyrd’s skirmish game *Malifaux* but what really stood out to me, when it first arrived, was the objective based gameplay. Focus on your Schemes and Strategies and you can achieve victory despite every last model in your crew getting taken out.



*Perdita Ortega - one of Malifaux’s many Masters.*

### PANDEMIC LEGACY - LEGACY ELEMENTS

I’m a big fan of board games and the introduction of Legacy elements - permanent changes to the game - made the already familiar gameplay of *Pandemic* feel like a real event. In a world where most of us try and keep our games in pristine condition it’s appealing to play something that encourages you to fully destroy cards! I’d like to see more of this in tabletop gaming campaigns.

### CLASH OF SPEARS - FATIGUE

The ongoing and accumulative impact of fatigue is at the core of *CLASH*’s gameplay. Actions you perform generate fatigue thematically - heavy armour and weapons equals more fatigue - which in turn means you need to command intelligently - your elite units often need to make decisive actions. Combat and injuries also generate fatigue, which makes for a game of key tipping points - you need to capitalise on the moments when your enemy is fatigued as well as pick the right times to recover.

And finally, the three choices shared across both of our lists. Joe’s already done a fine job of saying why they’re great!

***Bolt Action* - Activation**

***Star Wars: X-Wing* - Movement**

***Middle-Earth Strategy Battle Game* - Might**



### MIDDLE-EARTH STRATEGY BATTLE – MIGHT

In some ways, the *MESBG* rules are some of the most basic on the market. Most fights consist of each player rolling a D6 with the higher die winning. But really, it is a game about heroes, and it is those heroes that provide its memorable mechanic. Most heroes have a small store of Might, generally 1 to 3 points, and each point can be used in a variety of ways.

A hero can use a Might point to change a die roll (spend a Might point to increase the roll by one). Alternatively, they can spend Might to modify the order of the turn - basically acting out of turn to perform some heroic deed. There are loads of other special uses for Might that certain heroes have access to.

While the system does require a little bit of bookkeeping, it gives the game a very distinct flavour. Heroes with Might have the potential to be combat machines or inspiring leaders, whichever is needed in the moment. It also really forces the player to choose when to use their limited resources - but save them too long and the hero could be killed before taking full advantage!



*The truly epic Battle of the Pelennor Fields.*

### STARSHIP TROOPERS – COMBAT

At first glance, this combat system appears similar to the one found in *Warhammer*, with its roll to hit and armour saves, but it includes a few differences that make it much more streamlined. It uses two types of dice - small arms tend to use a D6 while large weaponry uses D10s. Meanwhile each figure has two target numbers. If your attack roll beats their Save number, the target is hit, but gets an armour save. If your attack roll beats their Kill number, then the target is hit and killed with no save possible. Shoot at infantry with small arms and they are likely to get a save, even if hit. If you shoot at them with heavy weaponry, there is a good chance they'll be killed with no save possible.

This allows the rules to use the same combat system when firing at vehicles as these tend to have both target and kill numbers that can only be reached by heavier weapons.

These rolls also include chances for weapons to run out of ammo and for alien bugs to 'flinch back' when under fire. The system was later used for other genres, but it never worked quite as well. If you want a large-scale game of science-fiction troopers versus alien bugs, this is probably the one.



*Johnny Rico from the 1997 bug-fight, sci-fi, splatterfest film Starship Troopers.*



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# THE FIRST TEMPLAR



## HUGUES DE PAYNES AND THE FOUNDATION OF THE KNIGHTS TEMPLAR

Dr Gianluca Raccagni of the History and Games Lab, University of Edinburgh, and author of *Crusader States*, the *Lion Rampant* expansion, takes us on a journey back to the inception of the Templar Knights and introduces us to founding father Hugues de Paynes.

From humble beginnings, within a few decades the Templars became one of the greatest powers in Christendom. At their peak they held land from Scotland, Poland and Portugal in Europe to Israel and Jordan in the Middle East. Hugues de Paynes was the first master of the first Christian military religious order. Why and how did Hugues create the Templars? And how did the Templars become so powerful so quickly?

### INSECURITY IN THE HOLY LAND IN THE AFTERMATH OF THE FIRST CRUSADE

*"It might be questioned why so many Christian corpses should lie unburied, but it is in fact no surprise. There is little soil there and ... who would be stupid enough to leave his brethren and be alone digging a grave. Anybody who did this would dig a grave not for his fellow Christian but for himself."*

An Anglo-Saxon pilgrim called Seawulf wrote those lines in a travelogue of

his pilgrimage to the Holy Land in the immediate aftermath of the conquest of Jerusalem by the First Crusade in 1099. They highlight how insecure the fledgling Crusader States felt at that time.

Insecurity is a recurring theme of medieval sources on the Crusader States, and especially in the first decades of their existence, when control of the land was patchy and fragile. Banditry abounded in the rugged territory of the Holy Land. There were plenty of caves, ruins and secluded places where outlaws could hide, and entire local communities could be involved in the practice, forming sizeable warbands. King Baldwin I of Jerusalem (d.1118) led various expeditions against bandit strongholds, and he was personally severely wounded when he attacked those around Mount Carmel in 1103. Yet raiding was a common activity for rulers and their men too, Christians and Muslims alike, and they did not necessarily spare their co-religionists either.

The problem for the Crusader States was compounded by the fact that, when the host of the First Crusade marched from Antioch to Jerusalem, it bypassed many secondary objectives, which remained in Muslim hands for years. Not to mention that many crusaders returned to Europe after conquering Jerusalem, leaving behind them a shortage of manpower. The most isolated Muslim-controlled enclaves (large portions of their population being eastern Christians) were gradually conquered with the help of new arrivals from the West. Acre fell in 1104, Tyre in 1124. King Baldwin also pushed beyond the River Jordan in the 1110s, creating the Lordship of the Oultrejordain.

However, insecurity persisted. In the 1120s the chronicler Fulcher of Chartres famously wrote that anyone venturing out of a fortified place was at great risk, and the populace was always attentive to the sound of trumpets warning them of danger.



*"Christian pilgrims could stray into Muslim territory by accident, which could be fatal." Figures by Gripping Beast. Trees by Debris of War.*



Pilgrims from faraway lands, badly armed and often bewildered by the exotic locations, were prime targets for raiders and robbers. Christian pilgrims could stray into Muslim territory by accident, which could be fatal. The memoirs of Usama ibn Munquidh, the nephew of the Muslim lord of Shaizar, mentioned what happened to one such group of pilgrims at some point before 1130: his Uncle massacred the men and enslaved the women and children. In 1119, a group of seven hundred Christian pilgrims fell victim to raiders between Jerusalem and the river Jordan. Nearly half of them were killed, while many others were taken prisoner. The shockwave of that event was possibly the catalyst for the creation of the Knights Templar, which were officialized in 1120.

#### **HUGUES DE PAYNES: FROM PILGRIM TO CREATOR OF THE TEMPLARS**

That is the situation Hugues de Paynes found in the Holy Land. Various countries claim to be his birthplace, but the consensus is that he was a petty lord from the border between Burgundy and Champagne. Hugues was born around 1070, but he did not take part in the First Crusade. Instead, he was one of the many

pilgrims and settlers who travelled to the Holy Land in its aftermath. He probably followed his overlord there, Count Hugues of Champagne, who travelled to the Holy Land once per decade in the first three decades of the twelfth century. Details are understandably sketchy regarding the formation of the Templars but we know that by the 1120s Hugues had been a part in their creation, becoming their first master.

There are differing accounts on how that came to be, but they generally agree that, shortly after his arrival in the Holy Land, Hugues belonged to a pious group of knights who decided to take vows of poverty, chastity and obedience with the Patriarch of Jerusalem in the manner of a new religious community. King Baldwin II gave them some space in his palace, whose site was associated with Solomon's Temple, hence the name of the new order. So far, nothing exceptional: new religious communities were not rare, and some of them received royal patronage.

What was exceptional about Hugues and his companions was that while knights normally left their military life behind when they joined religious communities, the Templars didn't. On the contrary,

they became the first military religious order, whose initial aim was the defence of the roads of the Holy Land, and the pilgrims who travelled on them. Soon that expanded into defending the Crusader States as a whole, as well as other frontiers of Christendom, and later still, into supporting crusades.

There are diverging stories as to how that unusual association of religious and military life came to be. Some of them state that it was the king and the patriarch of Jerusalem who persuaded Hugues and his companions to retain their military life, of which there was great need. The Welsh writer Walter Map (d. 1210) attributed more agency to Hugues: he originally took upon himself the pious task of defending pilgrims, and then proselytised that by appealing to the king of Jerusalem and by recruiting companions among pilgrims of knightly background (see the following scenario).

The creation of the Templars fitted the militant spirit that had emerged in Western Christianity in the eleventh century and produced the First Crusade. Crusaders took a religious vow, but they remained lay people. The great majority of them returned to their normal life once



*"The Templars became the first military religious order, whose initial aim was the defence of the roads of the Holy Land, and the pilgrims who travelled on them." Figures by Gripping Beast. Scenery by Two Sheds Fred.*



**MEDIEVAL  
1000AD-1500AD**



their armed pilgrimage was done. Their recruitment and financial assistance were episodic, and quite difficult to obtain sometimes. The Crusader States needed more consistent help. The creation of institutionalised military religious orders devoted to that cause was the next step in that line of development. The Templars were trailblazers in that, and they gradually built an immense network of properties and assets across Western Christendom. Many other similar orders followed their example, including the Hospitallers, the Teutonic knights, and many smaller orders.

The Templars were officialized in the Holy Land at the Council of Nablus of 1120, but initially they had a modest existence, which possibly inspired the representation of two knights sharing the same horse in the Templars' seal (right). The new order really took off when Hugues went on a fund-raising and recruiting tour of Western Europe in 1125. That led to the papal confirmation of the Templars



"The Templars were officialized in the Holy Land at the Council of Nablus of 1120." Figures by Gripping Beast. Scenery by Two Sheds Fred. Buildings by Adrian's Walls.



at the Council of Troyes of 1129, which is when white vestments were conceded to professed knights in recognition of the vow of celibacy (it was also possible to be associate members, which did not require that vow, or to have a temporary membership). Hugues also gained the support of the greatest influencer of the time, Bernard of Clairvaux, who wrote a pamphlet for him entitled *In praise of the new knighthood*. Hugues returned to the Holy Land in 1129, where he took part in a failed siege of Damascus. He oversaw the expansion of the Templars until his death in 1136.

#### MARAUDERS!

For our *Lion Rampant: The Crusader States* game, we pieced together a 'Marauder' force using a mix of Gripping Beast metals and plastics, from their Armies of Islam range.

Left to right, back to front, we have: Two units of Light Cavalry, one unit of Light Cavalry with javelins, one unit of Fierce Foot, one unit of Light Infantry with mixed weapons, and two units (of six) Skirmishers.

For those of you unfamiliar with *The Crusader States*, it uses the same unit formations as *Lion Rampant*, but with some name tweaking e.g. *Lion Rampant* Foot Yeomen become *The Crusader States* Light Infantry.





## GAMING THE FIRST TEMPLAR WITH *LION RAMPANT: THE CRUSADER STATES*

This scenario takes place during the embryonic years of the order, before it was officialized at the Council of Nablus in 1120. It is inspired by the account on the origins of the Templars written by Walter Map (d. 1210 circa), who was a member of the English royal court (possibly of Welsh descent) and then a high-status clergyman. Walter recounted the story of a Burgundian knight called Paganus (most likely referring to Hugues de Payens, which is *paganus* in Latin), who heard of frequent attacks by pagans against pilgrims at a horse-pool by Jerusalem, and took it upon himself to defend them. He did that by hiding and then ambushing the raiders when they attacked the pilgrims. After Hugues's initial successes, the pagans stepped up their presence in that area, which led Hugues to escalate his efforts too by proselytising among other knights visiting Jerusalem, and by approaching the king himself, which eventually led to the creation of the Templars.

### SET-UP

- Place a smallish pond at the centre of the table, and sparse vegetation and rocks around it. The scenario takes place in the Judean Mountains around Jerusalem, in a dry but not desert environment.
- Use the Pilgrims army list (rather than the Military Orders one, because this is before the creation of the Templars) on one side, and the Marauders one on the other, both comprising 24 points on a 4' x4' table.
- The Pilgrims deploy first. This warband needs to include one unit of heavy cavalry or heavy infantry to represent Hugues and his companions, which starts off the table. This unit can be given the free Religious Fervour upgrade of the Pilgrims' army list (that is optional). The rest of the warband needs to be deployed around the pool or in its immediate vicinity. The warband should include one holy character.
- The Marauders deploy second, and they can start from any side of the table, perhaps spreading on multiple sides too, but that is the player's choice. They do not want the Pilgrims to escape.
- The Marauders know that Hugues is around (he has already foiled them in the past), but they don't know where he is.



The Marauders deploy - choosing to go for the "multiple sides" option.



### FASCINATING FOLKS

Who are the most interesting historical figures? We asked our wargaming personalities.

#### Harald 'Hardrada' Sigurdsson

Warwick Kinrade (game designer)

#### Alexander the Great

Pete Brown (author of assorted wargaming books): "So little is known about him."

#### Leonardo da Vinci

Noel Williams (*WI* contributor): "A painter to inspire your figure painting ... but a weird genius too, so a man after my own heart."

#### Haile Selassie

James Morris (*WI* contributor)

#### Virginia Hall

James Griffiths (*WI* Project Manager): "Would have every medal, twice over, but for the inconvenience of her being a one-legged lady the US Government didn't want to shine a light on!"

#### The Empress Theodora

Jim Graham (*WI* contributor): "From very humble beginnings she held the Empire together while Justinian wavered."

#### Gabriel Feraud

Alan Perry (sculpting supremo)

#### There's just too many!

Michael Perry (sculpting supremo)

#### Cyrus the Great of Persia

Bill Gray (*WI* contributor):

#### Diogenes

Fet Milner (Salute 2019 Painting Competition Best in Show winner): "What a dude!"

#### Robin Hood

Dan Faulconbridge (*WI* Editor) "Half legend, half real, 100% local hero".

#### Sir Robert Wilson

Duncan Macfarlane (*WI*'s founder and original Editor)

"Fought the French in Flanders in 1794 and rode into Paris alongside the Czar in 1814. In between, more military campaigns and diplomatic missions than almost anyone else around at the time - and left loads of journals and memoirs to give us a good insight into the period two centuries on. (Replaces my earlier hero, Genghiz Khan.)"



## SPECIAL RULES

- The Marauders move first.
- Hugues and his unit enter the table at any turn after the first one (the choice of the turn is at the discretion of the Pilgrims player), and they can enter from any side of the table.
- Pilgrims units can leave the table on their own accord, thus escaping the Marauders, but Hugues's unit cannot leave the table until all the other pilgrims are gone, or have been routed or wiped out.
- If you use Hugues as the leader of the Pilgrims' band, he automatically has the Blessed skill. Using him as the leader is optional: the Pilgrims do not necessarily know him, but when he comes to their rescue, they would certainly see him as their champion. Again, this is up to the player.

## ENDING THE SCENARIO

- Keep playing until the Marauders have lost units (routed or wiped out) worth half of the total points of their warband. From that point on, roll a die at the start of each turn. If the score is higher than the number of Marauders' units left on the table, the remaining Marauders' units are automatically battered. It is possible to rally them, but they still need to flee the battlefield, exiting the table, and they can only move or attack in the general direction of the closest side of the table (in other words, it is not necessary to take the fastest rout out). The game ends when all Marauders' units have left the table (routed or fleeing) or have been wiped out.
- The game also ends when there are no pilgrims left on the table.

*Battle is joined across the tabletop. Scenery by Two Sheds Fred, Adrian's Walls and Debris of War.*



## VICTORY CONDITIONS

- The Marauders gain no glory points for Pilgrims who leave the table on their own accord (they count as escaped), but they gain two glory points for each Pilgrims unit that is routed (they count as captured at some point after the fight); and one point for each Pilgrims unit that is wiped out (they count as dead). You cannot ransom or sell dead Pilgrims, but slaughter is still a valuable display of strength. That does not apply to Hugues's unit: routing it or wiping it out, or killing Hugues in duel, is worth three points (you get good ransom money for knights, but getting rid of that annoying Hugues is still an achievement). Add boasts to that.
- The Pilgrims gain two points for each Pilgrims unit that leaves the table on its own accord (they count as escaped), or for each Pilgrims unit (including Hugues) left on the table after all the Marauders have been wiped out, routed, or have fled. Pilgrims also gain one point for each Marauders unit that is wiped out. A dead marauder does not come back! Add boasts to that.

Find out more about the History and Games lab at: [historyandgames.shca.ed.ac.uk](http://historyandgames.shca.ed.ac.uk)



*Marauder Fierce Foot move in against a unit of Pilgrims.*



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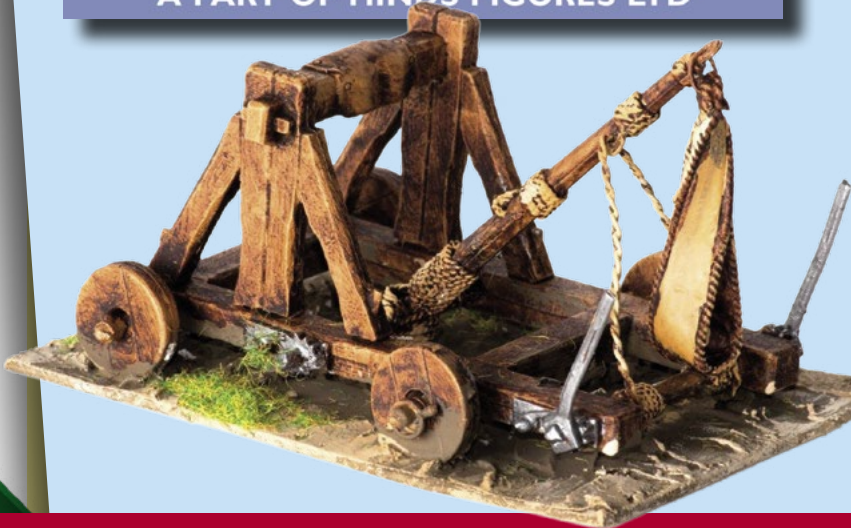
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# THERE CAN BE ONLY ONE...



**Pete Brown looks at the top ten most flexible armies for each of the most popular wargames periods to find out if there really is a “best” wargames army ...**

Long-term readers of this magazine will know that I have mused on this subject before and my conclusions may come as no surprise. However, it is always worth revisiting, as this is a question asked amongst wargamers in pubs around the world. What is the “best” wargames army? The best army for any given period can be very subjective and can mean different things to different people. Is it the best at winning competitions, for example, or is it the most colorful, the largest or the most successful historically? So for this particular “Top Ten”, let’s look at the ten most flexible.

Imagine you can only have one army for each particular military period of history? Imagine a scenario where your wife/husband/significant other has banned the further purchase of substantial wargames collections until you have paid back the loan on the King Tiger that is currently parked on the lawn, even though it will, you insist, eventually pay for itself. Space and funds are now limited and as a result you can only own one wargames army from each era. What would you pick? The army would need to be able to fight a variety of different opponents, be flexible in its use (perhaps spanning decades by the judicious swapping of command bases and allies), not cost the earth in time and money to collect and paint and yet still be fun and, if you are that way inclined, be a battle winner at competition. Is there a “jack of all trades” army that you could take to any club in the country and find an opponent? Well buckle in as we take a roller coaster ride through my top ten.



*Above: Who is the most versatile of them all?*



## 10. BIBLICAL

In this instance, most people would immediately reach for the Assyrians. As well as being the only army with the consistent appearance of a Bee Gees tribute act, the Assyrians fought just about everyone in the Mediterranean world as their Empire grew, fell and grew again with predictable irregularity. Although there exist Early, Middle and Later Assyrian periods, the canny wargamer will go for the later Assyrian Empire as they just about managed to fight everyone at one time or another. However, swopping out certain troop types should allow you to field all three historical varieties, keeping your options open. In the majority of Ancients rules, Assyrians are disciplined regulars, have a good selection of troop types and allies and often have elite units, making them expensive in points and a killer army at competition. Their high points cost means that you need fewer of them, keeping time and monetary costs down.



Right: Foundry Assyrians.

Below: Foundry Egyptians.



However, I bucked the trend slightly in this period and plumped for New Kingdom Egyptians. As with the Assyrians, Old, Middle and New Kingdom versions exist, making them very flexible if you're prepared to buy and paint all the troop options. Not only did the Egyptians fight all the other major Mediterranean powers, but they also fought most countries in the Middle East and a number of North African opponents and empires such as Nubia to the south. Outfitted with two-handed axe wielding bodyguards, spearmen and bow units, and a host of light chariots, the army has lots of well disciplined troops that will not cost the earth to collect and paint. Whilst it would be stretching historicity to its limit, such an army could well be used into the Ancients period as well without raising too many eyebrows from the "button counting" brigade. It has the added bonus of looking lovely and having a great selection of stele, ruined temples, and sphinxes to grace your table as terrain, objective markers, or just eye candy. I have also seen historical Egyptian armies used in games such as *Wargods of Aegyptus* and even *Warhammer Fantasy Battles* with the inclusion of a few mummies and skeletal priests.



### FIRST WARGAMES ARMIES

Some of your favourite wargaming personalities, and friends of *WI*, tell us about their first tabletop armies.

#### Airfix Infantry Combat Group (1961)

Noel Williams (*WI* contributor):

"Closely followed by every other Airfix box as it was released!"

#### Mithril Miniatures Orcs

Joseph McCullough (*Frostgrave* creator)

#### Napoleonic British

Pete Brown (author of assorted wargaming books)

#### 15mm Old Glory Jacobites

Dan Faulconbridge (*WI* Editor)

#### Airfix Romans

John Stallard (Warlord Games CEO):

"With converted Britains' baby elephants."

#### 15mm Freikorps Arthurians

Dan Mersey (*Lion Rampant* creator)

#### Airfix British Napoleonic

Warwick Kinrade (game designer)

#### Airfix 8th Army

Jim Graham (*WI* contributor)

#### Airfix Romans

Michael Perry (sculpting supremo):

"I think we had about ten boxes of Romans early on - we found some in '85 and most had turned to dust."

#### 1812 Russians by Heritage Miniatures

Bill Gray (*WI* contributor)

#### 15mm Minifigs Mongols

Barry Hilton (game designer)

#### Warhammer 40,000 Second Edition Eldar

James Griffiths (*WI* Project Manager)

#### 20mm Hinton Hunt/Alberken/Minifigs/Homecast Napoleonics

Andy Callan (*Never Mind the Billhooks* creator)

#### 25mm Byzantines by Hinchliffe

Kevin Dallimore (figure painting god)

#### Space Marines for Warhammer 40,000: Rogue Trader

Dave Taylor (ex *WI* Editor and painter extraordinaire)

#### Beastmen for Warhammer

Fet Milner (Salute Painting Competition winner)

#### Whatever Airfix stuff we could get!

Alan Perry (sculpting supremo)

#### Airfix Romans

Duncan Macfarlane (*WI*'s founder and original Editor)

"My first ever figures were six Suren janissaries, but since they cost eighteen shillings they obviously weren't going to grow into an army too quickly!

Lamming, then Minifig, Napoleonics were next, and Les Higgins 20mm

Marburians - but these were also slow to build. So, the first completed army was

Airfix Romans - I remember painting 114 of them, start to finish, in one day!



## 9. ANCIENTS

For most gamers, it has to be Early Imperial Romans. It is hard to find a nation in the Ancient world that they did not fight at one time or another, meaning that you can take this army to any club in any country and you are bound to get a game, as they can even fight each other! The same could be said for a Republican Roman army, depending on your taste and how many allies you would like to field.

However, don't forget that Alexander the Great conquered the known world and fought everyone east of Greece, through Egypt and all the way to India during his time. His successors continued to fight everyone, including each other and so small changes to a Macedonian army could easily turn it into a Successor army of one kind or another, giving you a much more flexible wargames army that spans a much greater period than the Romans discussed above. Plus you get elephants, and I like elephants. Under practically every rule system this army will be hard as nails and thus expensive in points. For those on a budget, this will also make it smaller, easier to buy and paint and consequently easy to transport. A "win-win", as Alexander himself was fond of saying.



Above: Alexander the Great  
Giant in Miniature.



Alexander's Siege of Tyros, 332 BC.  
As displayed at *Tactica*, Hamburg 2020.

## 8. LATER ANCIENT / EARLY MEDIEVAL

For this period, it is hard to trump a Byzantine army, as this unlucky Empire received the (often unwelcome) attention of just about every other country in the region. Again, with minimal changes to the basic structure, this army could span a huge time period and reasonably be used against a wide variety of genuinely

historical opponents, as it not only fought expanding Muslim states in the Middle East, Russians, and steppe tribes but also Christian crusading armies from the West. The first army I took to competition was Nikephorian Byzantine, and although I was soundly thrashed in most games, the army looked great with its icon standards and fully armoured horse. The mix of troop types and different allies makes this army fun to collect and the banners alone make it look great on the table. You do have to keep in mind that ultimately it was thrashed like a rented donkey by most of its historical opponents so you will need luck on your side at competition.

However, perhaps the most flexible army of this whole list are the Mongols. Riding shaggy ponies and rarely bathing, they managed to carve out the largest land empire ever known. Crushing Poles, Austrians, and Russians in the west, sacking Baghdad and looting their way through the Middle East, riding roughshod over Persia, rampaging their way south through China, Burma, Thailand, and eventually all the way to Japan, this is truly an army that annoyed a lot of people!! The figures could be used with few changes to crush the enemies of Attila, drive them before the armies of Tamerlane, or the various Mongol successors, before hearing the lamentation of their enemies' women in the ranks of Cossack armies or fighting Turks

Below: Gripping Beast Mongol commanders.





## 7. MEDIEVAL

The first option is revolting peasants (you know what I mean!). Waving pitchforks and torches and wearing a variety of different brown coloured clothing, peasant armies fought in a huge number of conflicts, from the Albigensian crusade, through the peasant revolts in Medieval England, and the Peasants Wars in Germany all the way up to surrounding castles in nineteenth century Transylvania to burn out the evil scientist. The arrival of 28mm plastic peasants by companies such as Forgefire Games has made collecting a large force affordable in any scale whilst the availability of brown “rattle can” spray paint reduces the painting time. Adding a few armoured troops to it can create armies such as the Hussites, or you can add a few specialist bowmen and noble leaders to create a rebel army of the type that took part in the Barons Wars or similar “uprisings” against the state.

There are, however, two major problems. First of all, it is not very good. I have no doubt that the peasants were super chaps, full of gumption and religious zeal, but their lack of training, armour, organisation and command makes them a tough army to win with. The other problem is that you will need lots of them, which means that the army is hard to cart around between venues.

The alternative is Mercenaries. Mercenary armies were ubiquitous throughout the medieval period, appearing in most major conflicts in continental Europe and even in the Wars of the Roses. From the “Tards-venus” of the Hundred Years War, through the Catalan Company, all the way to Hawkwood’s White Company, mercenaries fought for anyone who could afford their wages, and happily changed sides to fight against their previous employers if the price was right. Thus you will always be able to find enemies and in multi-player games you could reasonably fight on anyone’s side. In addition, mercenary armies are usually hard as nails, making them expensive in points. You will therefore need fewer miniatures, spend less time painting, and have fewer boxes to lug around between games. This is also an army that you can win with, as small elite armies, if well handled, can overcome much larger less well-disciplined forces. This makes it a good choice for a competition army as well. The fact that these armies usually look gorgeous on the wargames table is just the icing on the small, elite, cutting edge cake.



*The classic peasant Hussite army.  
Figures from the collection of Graham Burke.*



*Tim Haslam’s medieval free company army:  
Le Compagnie des Batards.*

in the Renaissance. Steppe armies were still using bows against the Austrians in the eighteenth century, and their appearance would be relatively unchanged (as, apparently, was their underwear). So many companies produce great looking Steppe tribe miniatures and with them even available in plastic in 28mm you will be spoiled for choice in manufacturer and scale. Many rules systems make some steppe tribes, especially the Mongols, very expensive in points, especially if they have all the super powers that are often attributed to steppe armies, such as “Feigned Flight” and “Parthian Shots” meaning that your horde might not be that huge after all.



*Above: From Dave Woodward’s Byzantine army.*



*Citadel Miniatures Mongols.*



## 6. RENAISSANCE

See 7. Once again, Mercenary armies are the way to go here. If you can own only one, make it one that can fight for anyone, against anyone. Fortunately, in the landsknechts, you have not only one of the most gorgeous armies in wargaming, but one of the most effective. Who has not looked at a beautifully painted 28mm Landsknecht army and thought: *"it will be mine. Oh yes. It will be mine."* Or maybe that is just me. Either way; Landsknechts. Nuff said.

*Warlord Games Landsknechts.*



## 5. PIKE AND SHOTTE



*Above: Floppy hats.*

If you are a fan of men in floppy hats, back and breast plate, and armed with arquebus and pike, then you already own a flexible army. All you have to do is change your command stand around and a unit that was fighting for the King in the English Civil War is now fighting to defend Catholicism in Europe during the Thirty Years War. Although some elite or bodyguard units might be uniformed, most units during this period turned up in civilian clothes. They almost universally deployed in similar formations, with a central pike block and sleeves of shotte, which make these units very flexible when it comes to repurposing them for different conflicts during the same era. Even those that are uniformed in common colours, like red, can be matched with similar units in alternate armies with just a change of command stand and colours. If you're a Pike and Shotte fan then you already own one of the most flexible armies in wargaming. Well done.



## 4. EIGHTEENTH CENTURY

Instinctively, I know most of you might choose to go Prussian here and I understand why. Frederick the Great fought just about everyone in Europe at one time or another, and if I was being Eurocentric then this is the way I'd go. With extremely well disciplined infantry and a variety of equally excellent cavalry, this army looks great on the wargames table and should perform well under most rules. The Prussian army not only fought everyone, it beat everyone, so you are also onto a winner from a competition point of view.

*Mid 18th Century British Redcoats.*



However, my choice for sheer variety was eighteenth century British, pre American War of Independence. Frederick may have fought all over Europe, but my red coats have fought all over the world! They have fought Native Americans in America, besieged Havana to fight the Spanish, duffed up the French pretty much everywhere, fought Indians in India, before

*Frederick the Great by Fife and Drum.*





### 3. NAPOLEONIC

Now your first thought here might have been to go down the “mercenary” route again, perhaps picking a small German Confederation state, such as Saxony, that fought both for and against the French. However, the best army for our purposes is the French army of 1812-13. This army fought practically every other European state at one time or another, from Spain to Russia, and contained a lot of the excellent infantry and cavalry units that make this period so colourful. The army itself was functioning at its peak and had its fair share of elite units, making it a competent army that even the worst of us can still win with if we follow historical deployments and stay sober.

Even if you are collecting this army for a small units action game such as *Sharp Practice*, you will have enough colourful cavalry and light infantry, and maybe even Guard units, to toughen up your line battalions. The fantastic uniforms worn by even the line regiments will allow you to show off your painting skills, whilst you can really go to town on the glorious uniforms of the commanders and elite units. The inclusion of a grumpy looking Napoleon miniature does no harm either, especially if he is allowed to lead your force with all the command bonuses that would entail. In terms of potential enemies, variety of unit types and reliability, this army is hard to beat.

*The French at Leipzig 1813,  
from Barry Hilton's collection.*



*British Redcoats circa 1745.*

returning home to fight Highlanders on Drumossie Moor, not to mention expeditions to Africa. If you buy your miniature in the full coat, tricorne hat, and standard cartridge box, then he can be as at home fighting smugglers in Cornwall as he is shooting folks overseas. If you do intend to use your miniatures in a variety of different theatres, be sure to make your bases fairly neutral, with a light coloured brown and an autumn flock that would not look out of place in America or the Highlands. If you get it right, this can really be a versatile army that will provide you with a huge variety of possible gaming scenarios.





## 2. WORLD WAR II

You would imagine that in a war so expansive and so fast moving in terms of military innovation, it might be difficult to buy an army which could be used just as easily for the start of the war as it could at the end. After all, German armies in 1940 looked very different from their counterparts in 1943 and different again by the end of the war. When you add in changes in uniform between the Desert, the Eastern Front, and the Western Front, this surprisingly makes German armies one of the least flexible of the period. So what to choose instead? Well what about the Italians? This army fought in North Africa, Italy, Russia, Yugoslavia, Greece, Malta, and even Normandy. It not only fought all of the Allied nations at one time or another, but toward the end of the war it even fought the Germans, so you really can fight anyone. Most of these campaigns were fought without significant uniform or equipment changes, but any small changes in uniform or equipment will be lost in the smaller scales which are often the most popular for this period.

It is true that this was not an army renowned for its success on the battlefield, but you could see this as a plus. After all, you are not expecting to do well with it and if you do, it's a bonus. Having said that, some competition rules (I am looking at you here, *Flames of War*) have made the Italian army really rather good and it has had much greater success on the competition circuit than its historical counterpart ever had. Not everyone's top choice, but in terms of flexibility this is an army you should seriously consider.

*A Flames of War Italian army.*



## 1. THE MOST FLEXIBLE ARMY?

Well, surprisingly, my choice is the often-overlooked Arab Conquest army. Now here is a force whose flexibility is undeniable, as North African levies looked pretty much the same when they were fighting El Cid as they did when fighting Napoleon. Yes there may be a requirement for a few bases of musket-armed troops in the later periods, and the noble cavalry may change in appearance as armor styles change, but generally the bulk of a North African army could be timeless. And as regards opponents, well this army fought in Spain, (even invading France at one point), all across North Africa and the Middle East, could be found fighting Crusaders, Byzantines and Russians, and pushing so far east it eventually fought a Chinese army at Talas in 751. Having a nice mix of heavy and light cavalry, hordes of generic infantry, camels and maybe even an elephant or two (did I mention that I like elephants?), the armies of the various Arab Caliphates have enough variety to keep any wargamer happy.

From Ancient biblical armies, through the Arab conquests, the Crusades, the *Reconquista* in Spain, the battles against the British in Tangiers, all the way to the eighteenth and nineteenth century colonial conflicts against the armies of Napoleon, this is an army that hardly ever changed. A Bedouin on a camel or on foot, armed with sword and shield, could face an army of Crusaders one week before charging into the machine guns of the French Foreign Legion the next. Admittedly, you will need to swop your command bases and the heavy cavalry will change for different periods, but the core of the army will remain the same. With bright coloured robes, glorious standards, and masses of cavalry and camelry, this is also an army that will always look impressive on the battlefield.

For me, this army ticks all the boxes.



*Above: The versatile Arab infantry.*

*Below: Gripping Beast Arab infantry.*





# FOUNDRY

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**Foreword by Bryan Ansell**

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# FIRST BULL RUN PROJECT: THE UNION



Following on from last month's article, in which he introduced us to his Confederate forces for the Civil War Battle of First Bull Run, 1861, Nick Eyre of North Star Military Figures take us on a tour of his Union figure collection based on the same battle.

I had two criteria when choosing what Federal units I would represent at First Bull Run. The first was that they had to have been involved in the action at Henry House Hill, so could in theory be used against my Virginians. The second was that they must be uniformed differently to the standard Union army regiments, and if Don Troiani had painted them - even better!





# THE UNION UNITS

## 69TH (IRISH) REGIMENT N.Y.S.M.

The 'Fighting 69th' were a favourite of mine from an earlier Antietam project, so much so we (under the guise of Crusader Miniatures) must be the only figure company in the world to do a bare foot ACW figure because there's one in Don's painting of the 69th at Antietam!

Don has also painted the 69th at First Bull Run, where he shows them in shirt sleeves after discarding their jackets in the July heat. They also had a company of Zouaves in their ranks, wearing green sashes and led by the Irish republican Capt. Meagher, who later became the General of the Irish Brigade.

Don Troiani depicted the 69th in havelocks over their caps, but I wanted to use Crusader Miniatures ACW in shirts for this regiment and they don't do any in that head gear, so I gave that aspect of their uniform a miss. I did turn to Perry Miniatures for the four figures to represent the Irish Zouaves though.



The flag of this unit was interesting. A lot of Irish regiments had unique green flags rather than State flags in the ACW. The 69th being one of the most famous (there's even songs about them) it was easy to get one from Flags of War. When I first showed this regiment off online, a chap got in touch to say "wrong flag". Wrong flag, surely not with my research! But he was right.

The 69th Regiment N.Y.S.M. at Bull Run was not the famous 69th Regiment N.Y.S.V. that fought throughout the rest of the war, and they had different green flags. The only commercial version of the 69th N.Y.S.M. flag I could find was by Solway Crafts. So I got one of those and promptly stripped the NYSV flag off its staff.



## 79TH NEW YORK VOLUNTEER INFANTRY (HIGHLANDERS)

This unique regiment features in a painting by Don Troiani. Originally a militia unit, they mustered for the Union and marched to First Bull Run. They fought on Henry Hill and suffered from mistaking the Confederate Stars and Bars as the Stars and Stripes until it was too late.

As they recruited from Scottish immigrants, they designed a Highlander style uniform. It even included a kilt. It's a moot point as to whether they wore any of the Highland kit at First Bull Run, one veteran stating his company packed up the

Highland gear for a plain Union uniform.

But this is wargaming, and if there's a scrap of evidence a unit showed up to battle wearing extravagant gear, we'll do it! It seems clear though that the kilts and bagpipes didn't come onto the battlefield.

These figures were designed by Mark Sims and sold under the Crusader Miniatures banner. The flags are from Flags of War.





## 11TH REGIMENT NEW YORK VOLUNTEER INFANTRY 'THE FIRE ZOUAVES'

Probably the most famous Federal unit at First Bull Run. They were a rowdy bunch of Irish firefighters, raised as a colourful Zouave regiment by E. Ellsworth. Ellsworth was the founder of the US Zouave movement, and unfortunately the first Union casualty of the war. They bravely threw themselves into the fray at First Bull Run but were broken as a unit and disbanded afterwards.

They were dressed in red shirts and fezzes, and Perry Miniatures have some in their range.

Flags of War also make the 11th NY's unique flags, although I repainted the fringe from yellow to red/ white & blue.



### UNION FLAGS

The Union issued its regiments a National Flag and a Regimental Colour, carried together with the National Flag (the Stars and Stripes) to the right and the Regimental to the left. There weren't any drastic changes in Federal flags throughout the Civil War.

## 1ST MINNESOTA INFANTRY REGIMENT

The 1st Minnesota were the first volunteers the Union recruited following the outbreak of war. I chose them because they fought against the Virginians at Bull Run and Don Troiani painted a soldier in red shirt and cap with Havelock.

My research on the 1st Minnesota threw up more questions than answers. In their regimental history, it was stated they were issued with a black hat, a red battleshirt, and black trousers when they left to go to Washington. Don painted them in the shirt and trousers but with the Havelock cap, not black hat. Reading further in the regimental history, as they passed through one town the ladies handed them some handmade havelocks. Black hats and havelocks don't go together, and there's no mention of them receiving kepis on route to Washington.

So I decided to go with my research and not Don on this occasion. I chose the Crusader Miniatures 'ACW in shirts and hats' to represent these boys.

One County in Minnesota found the money to kit their boys out in posh grey uniforms, so I've done some figures (again using Crusader Miniatures) in grey uniform.

The officer is in a pre-war regular army uniform of dark blue. (The figure is an officer from the 79th NY Highlander command pack. Those figures are not in Highlander uniform, they are in the pre-war Regular army uniforms that many officers on both sides wore in the early months.)  
Flags from Flags of War.





## U.S. MARINES

The U.S. Marines fought their only major land action in the Civil War at First Bull Run. Because President Lincoln had an army of barely trained volunteers, he needed as many regular troops as he could find. The US Marines were no more than a regiment at this time, but they marched with the army to Bull Run. They didn't fight well on Henry Hill, but their training kicked in as the Union army routed around them and they at least left in an orderly fashion.



I've based these figures on the painting by Don Troiani. They wore regular army kit, but with white trousers and white equipment straps. I just needed to paint the Crusader Miniatures 'ACW in Frock Coat and Kepi' figures in the right colours. The NCO stripes were a different pattern to regular army stripes, one of the figures has them painted on. The other difference is the officers have shoulder knots rather than boards. I made a representation of that from putty on the officer figure.

The flag took some research. I think I got it right eventually: a Stars and Stripes with the Marine emblem in the star field. It seems they only had one flag, which makes sense as the second flag carried by Union regiments is a State flag, and the Marines are a national force.



## 14TH REGIMENT NEW YORK STATE MILITIA (14TH BROOKLYN CHASSEURS)

I picked this regiment simply because they wear a distinct uniform, they were also in the thick of the fighting for Henry Hill against Jackson's Virginians, plus *Flags of War* make a flag for them, which is always a bonus.

Their Chasseur uniform is unique, neither Perry Miniatures nor Crusader Miniatures do specific figures for them. I used the Perry Miniatures Zouaves in Kepis as they are quite close. The trousers are too baggy, but on the tabletop I think I can get away with it.



## SNORE MOVIES

Putting the bore into war, here are your favourite wargaming personalities' picks for the worst war movies of all time!

### THE BIG LOSER

#### *The Patriot*, 2000

Bill Gray (*Wi* contributor), Kevin Dallimore (figure painting god), John Stallard (Warlord Games CEO), Andy Callan (*Never Mind the Billhooks* creator), Dan Faulconbridge (*Wi* Editor), and Duncan Macfarlane (*Wi*'s founder and original Editor): "I own *The Patriot* on DVD - but, on various advices - I've never watched it!"

### THE REST

#### *Fury*, 2014

Alan Perry (Sculpting supremo) and Michael Perry (Sculpting supremo):

"The first half is kind of OK, the second half plumets!"

#### *The Thin Red Line*, 1998

Pete Brown (Author of assorted wargaming books and many *Wi* articles): "Bloody awful!"

#### *Alexander*, 2004

Noel Williams (*Wi* contributor)

#### *Kingdom of Heaven*, 2005

James Morris (*Wi* contributor)

#### *Band of Brothers*, 2001

Jim Graham (*Wi* contributor): "It's maudlin toss!"

#### *Pearl Harbour*, 2001

James Griffiths (*Wi* Project Manager)

#### *Braveheart*, 1995

Dan Mersey (*Lion Rampant* creator):

"Not sure I have a genuinely worst one, but *Braveheart* still makes my teeth itch when I watch parts of it."

#### *Raid on Rommel*, 1971

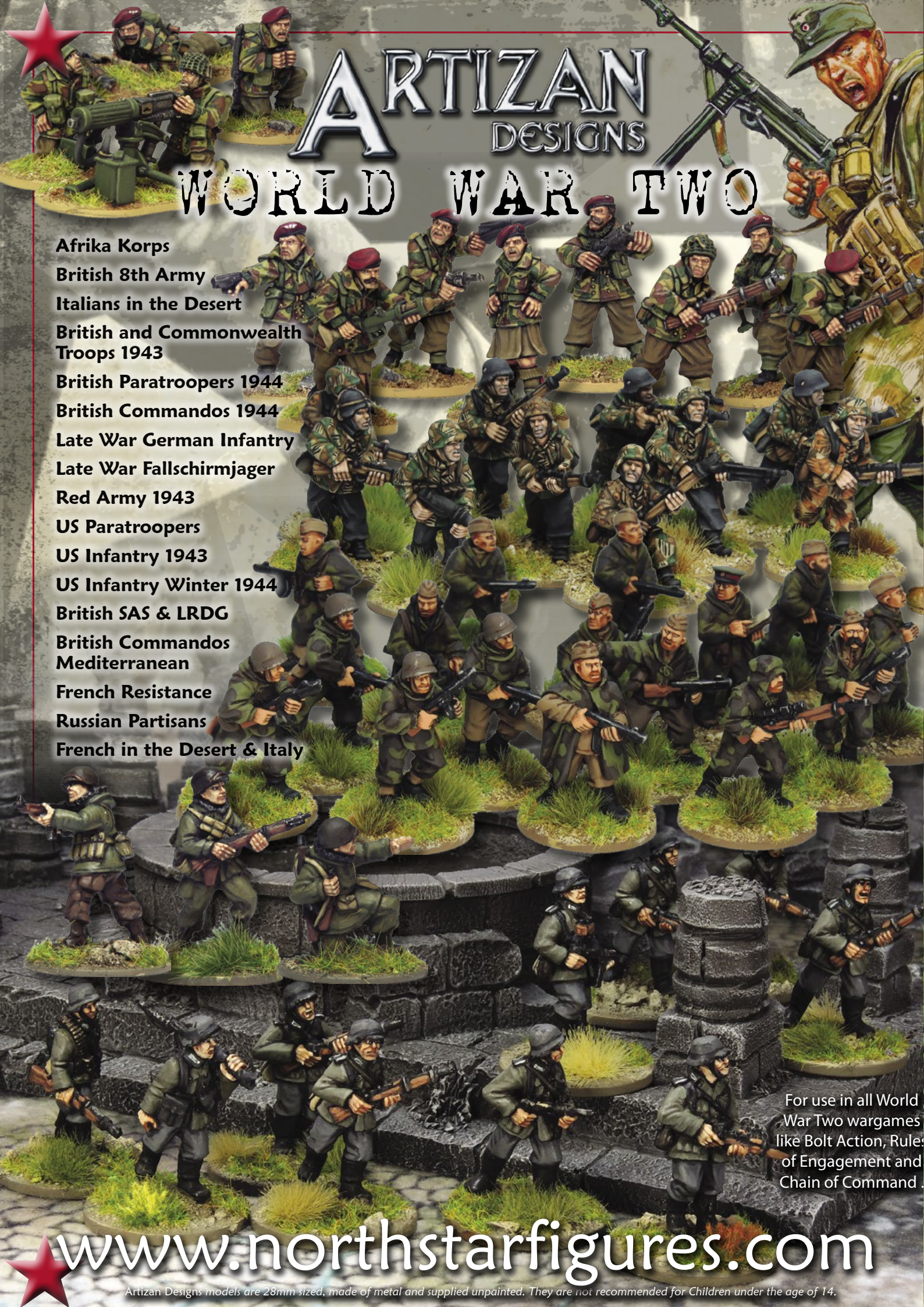
Alessio Cavatore (*Lord of the Rings* and *Bolt Action* author)

#### Most!

Barry Hilton (Game designer):

"I don't like war movies. The dialogue is mince!"





# ARTIZAN DESIGNS

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# REG FOLLIT AND THE RED BARON



**Inspired by an old model plane, James Morris journeyed through his family history and back to a dramatic WW1 encounter in the sky over Arras, France.**

I know that I'm not alone in enjoying having a personal connection to what I wargame. Just picking two forces that I know nothing about has never really appealed; sure, you can play a perfectly interesting game with opposing armies and their differing stats and abilities, but I want there to be a special 'hook'.

Buying figures and rules is often the easy part - finding time to assemble, paint and play can take many months, often years. That requires motivation, motivation that can come through a high level of engagement with the subject material. When looking at a new project my first thoughts aren't about period, scales, or rules - for me, the best projects are those with a personal commitment.

A direct, tangible link with your subject matter creates a window into the past. No matter the depth and quality of information you'll find in books that give a traditional 'top down' history of events, there's something more engaging about walking a battlefield, reading first-hand accounts, or having an ancestor who experienced war.



*Passed down through the family: James' grandfather's original Fokker Dr.1 triplane model - probably an early 1960s Airfix kit.*

Your Great-Great Grandfather's experiences at the Battle of Passchendaele would certainly contextualise those events and help them take on a different dimension. Unit names, the numbers involved, yards covered, and casualties suffered won't become irrelevant, but it will become a human experience. Wargaming is most

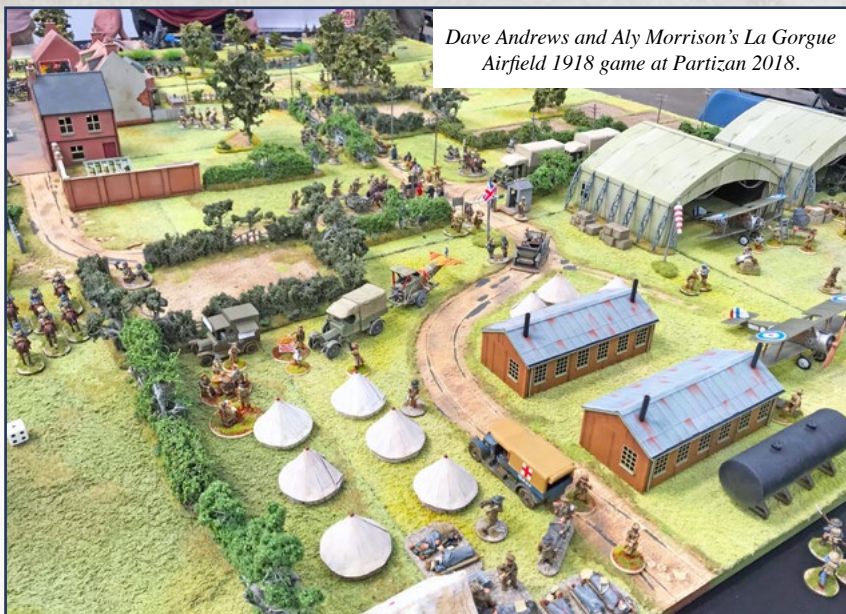
certainly an escape from the stresses of the world, but we can also learn from it - historically and, hopefully, emotionally.

## GETTING PERSONAL

My grandfather, on my mother's side, always made aeroplane models. When he died, I recovered just one - a red Fokker Dr.1 triplane, crudely painted in Humbrol gloss enamels. This was the most famous plane of Manfred von Richtofen,

*Above: James' recreations of his Great-Great Uncle's Be2e aircraft and the Red Baron's Albatros in 1/72 scale. Reg Follit can be seen piloting the Be2e in the rear seat.*





Dave Andrews and Aly Morrison's *La Gorgue Airfield 1918* game at Partizan 2018.

the Red Baron himself, and led to a childhood fascination with the air battles of World War One. Little did I know, when first exploring the daring exploits of the 'knights of the air', that decades later I would find an ancestor involved directly in this aerial struggle.

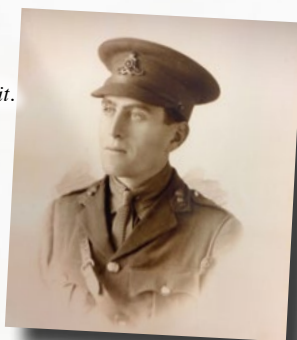
The red triplane had sat on the shelf of the many different places I had lived since inheriting it and, more recently, was transferred to my son's room. He had taken a fancy to it - it seems wargaming might be wired into genetics!

I had already succumbed to the bug for gaming the Great War as a result of the 2014 centenary, the Two Fat Lardies' rules *Through The Mud And Blood*, and the outstanding games put on by Dave Andrews and Aly Morrison at the Partizan wargames shows. Research trips to Belgium and France followed, walking the battlefields and collecting information for games which I staged with friends back in the UK.

### REG FOLLIT REMEMBERED

My mother, an enthusiastic family historian, gave me a suggestion for my visit to the Arras memorial to the missing - look up R. W. Follit, her Great Uncle. Mum knew he had died in the air near Arras and I found Reg's name on the memorial. There was a family story that he had been shot down by the Red Baron but she had dismissed this as no more than a tale. I consulted with some knowledgeable friends and was, to my amazement, able to piece together a detailed picture of what had happened to Reg, discovering he had indeed encountered Richtofen himself. As a result of the sheer amount of ink spilled over von Richtofen's exploits Reg posthumously found himself well-documented in a number of books, recorded as the Baron's 48th victory after being shot down.

Right:  
Reg Follit.



Reginald William Follit was the son of a successful London slate merchant, one of ten children. A 1914 photo shows him in a car with his fiancée, Lilian, suggesting that he was clearly affluent and au fait with machinery.

The family appears to have been 'upwardly mobile' by the standards of the time, so it is easy to imagine someone like Reg aiming for a higher profile role such as a pilot. He joined the Royal Artillery and soon found himself flying as an air observer.

In 1917, Reg retrained as a pilot with the Royal Flying Corps and was sent to Arras in April. Continuing in the role of observation, he piloted a plane that would guide artillery fire from above, rather than engaging in dogfights as one of the fighter 'scout' pilots that I had idolised as a child.



James locating his ancestor's name on the Arras Flying Services Memorial, France.



### FAVOURITE FIGURES (OF THE MINIATURE KIND)

#### Citadel Pre-Slotta Elves by Tom Meier

Pete Brown (*WI* contributor): "They were so slender and the features so distinctive. I still love the designs to this day."

#### Wargames Foundry Napoleon

Noel Williams (*WI* contributor): "Morosely contemplating the ineptness of his Marshals, his foot resting on a drum."

#### Gripping Beast Welsh Teulu and Heroes

James Morris (*WI* contributor)

#### AB Figures German Infantry

Warwick Kinrade (Game designer)

#### Airfix 8th Army, private with rifle at high port advancing

Jim Graham (*WI* contributor): "50 years on nothing is better."

#### Frontier Miniatures Franco-Prussian War French Infantry Advancing 15mm

Bill Gray (*WI* contributor)

#### Games Workshop The Green Knight

James Griffiths (*WI* Project Manager): "A beautiful sculpt from Michael Perry's time at GW, and a transitional model that brought more history into my hobby."

#### Games Workshop Original Skeleton Horde

Fet Milner (Salute Painting Competition winner): "Poseable and actually small enough to fit inside someone, unlike many other skeletons."

#### Les Higgins 20mm Marlburians

Duncan Macfarlane (*WI*'s founder and original Editor)

#### Copplestone Castings Back of Beyond

Dan Faulconbridge (*WI* Editor): "The sculpting master at his very best."

#### The Woodbine Design Company's Chaps On The Hunt

Lord Sherwell (Gripping Beast's resident fop)





## AN UNFORTUNATE ENCOUNTER

The month of April 1917 became known as Bloody April for the sheer attrition inflicted upon the RFC. Despite their own rising losses, they tenaciously sent machines and aircrew up, flying above the Arras battlefield to support and guide the huge infantry offensive taking place below. As a newly qualified pilot in 13 Squadron, probably only with a handful of flying hours, Follit came to grief exactly ten days later. Coincidentally, ten days was the average operational expectancy of an RFC pilot at this point; the joke in the TV series *Blackadder Goes Forth* about the 'twenty-minuters' was only a slight exaggeration.

Flying a Be2e - a slow but stable two-seater biplane - near German positions around Pelves, Arras, Reg and his observer, Lt Frederick Kirkham, were surprised by Richtofen and two other Albatrosses. The RFC men were hard at work guiding the British artillery when Richtofen, the Red Baron, struck.

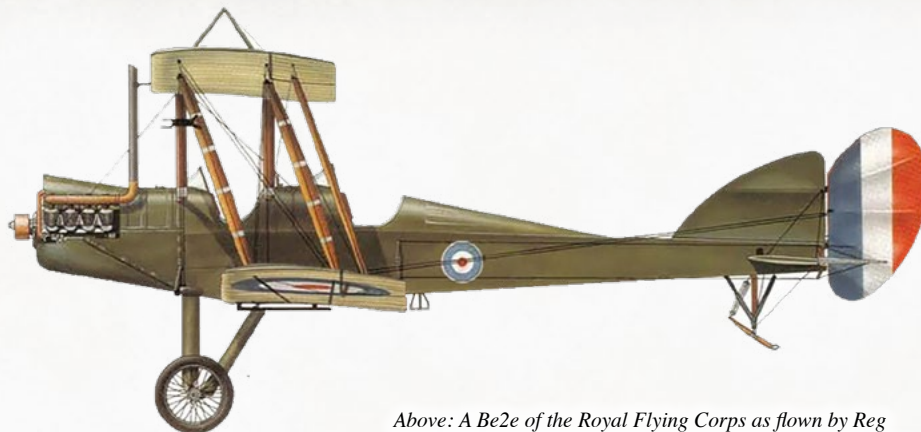
*"I was watching the ground for the arrivals of our shells when a burst of machine-gun fire came to my ear directly behind me. I turned quickly and stood up to man the rear gun. I was too late. The red Albatross was away in the flash of an eye."*

*They had taken us quite by surprise.*

*Poor old Follit had sort of crumpled up and fallen forward on the stick. I couldn't see his face, but I knew that some of that first burst had hit him."*

**From the Account of Lt Frederick Kirkham, 13 Squadron, RFC.**

In the Be2e the observer sat in the front with the pilot behind; hence Reg had been the first hit by the machine-gun fire coming from the rear. This meant that Kirkham had to stand up to fire the



*Above: A Be2e of the Royal Flying Corps as flown by Reg Follit. With a top speed of around 90 mph, these observation craft were stable but relatively slow. The pilot's seat is, unusually, at the rear of the aircraft.*

single Lewis gun to the rear of the plane - a makeshift arrangement at the best of times - and very nearly fatal, in the brief aerial skirmish that followed.

*"The red plane just hung on my tail and kept firing all the time. We were going down at a frightful rate. There was a dual-control stick in my seat which I might have rigged and pulled her out of the dive, but that would have meant turning my back to the Hun scout's machine gun, and I should have got it the same as Follit. I figured everything was over but the final fadeout, so I just stuck to the rear gun and fired away at him in the hope that I might get him also. Apparently not a chance. I emptied the entire drum without effect."*

*I remember looking over my shoulder, and the ground didn't look ten feet away. I closed my eyes and said, 'Goodnight!' I had seen it happen before."*

**From the Account of Lt Frederick Kirkham, 13 Squadron, RFC.**

However, Kirkham was in luck. The plane hit a clump of trees near the German artillery positions behind the

front line; both crewmen were rescued by the enemy gunners and taken to hospital. Reg died of his wounds in the German field hospital on the same day, but the doctors passed his wedding ring to Kirkham, who survived the war in captivity. After the war, the story is that Freddie managed to reunite the ring with Reg's widow.

## TAKING FAMILY HISTORY TO THE TABLE

So, how did this family tale influence my gaming? I did some initial background reading and developed a much better understanding of the role of aerial observation in WW1 tactics. The essential job of two-man teams (one pilot, one observer) as the eyes of the artillerymen necessitated the role of the scout pilots, to take them down. A 1919 painting in the Imperial War Museum by George Horace Davis is grimly, but appropriately, entitled 'Putting His Eyes Out.'

### FOLLIT'S FINAL FLIGHT REIMAGINED

In terms of aerial gaming, we played a couple of missions at the wargames club using fellow member Mike Bradford's fine collections of 1/144 scale aircraft and the classic *Blue Max* boardgame rules. Of course, for a gaming scenario, there was little point in an exact re-enactment of Follit's fatal flight: one rookie pilot in a slow Be2e would be little match for three Albatrosses in any set of rules, so we added escort aircraft to try to drive off the German scouts. The recce plane had to hold its position along a certain course over three turns in order to fulfil its observation mission, but the result was the same - although the Be2e saw the Huns coming and managed to damage a couple with fire from the observer, it was shot down.

*Left: 'The red plane just hung on my tail and kept firing all the time. We were going down at a frightful rate.'*





## JAMES' GREAT WARGAMING

You can read more about some of James Morris' World War One games in our previous issues. Prime members can see these great articles (and every single one of *Wargames Illustrated's* 400 issues) in The Vault:

- *Wi351* - This is my last pigeon - Building Fort Vaux for the wargames table.
- *Wi365* - Living (and dying) in a material world - Making a 12mm Oppy Wood battlefield – as seen in the background of the photos in this article.
- *Wi366* - Going large in the Great War - Scaling up an area of Oppy Wood into 54mm.



### AERIAL OBSERVATION OVER GROUND-BASED BATTLES

I was also playing much bigger ground battles using the *Square Bashing* rules from Peter Pig. Although designed primarily for Peter Pig's own 15mm figures, I had fallen for the Kallistra 12mm range and started putting together battalions of these fine little miniatures. The goal was to play the large-scale attacks of the war, such as the Arras battles.

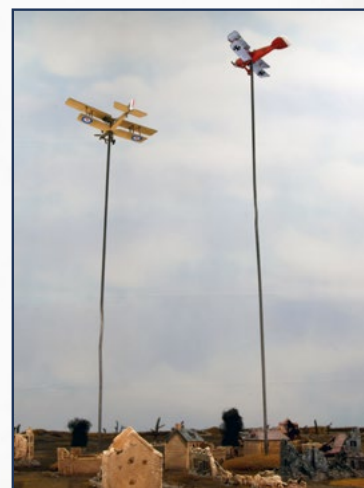
*Square Bashing* is, as its name suggests, a grid-based game focused on large land battles and it includes a neat little mechanic for artillery fire. Field guns such as the French 75mm and the German 77mm are represented on the table, with a direct fire capability. Larger batteries - the real battle-winners - are off-table and represented by 'assets'.



Above: As can be clearly seen here, the 1/72 aircraft are mounted on flying stands made from radio aerials, which allow the planes to 'fly' up to a metre above the gaming table (the bases are heavily weighted!).



Above: Going down a few scales: 1/144 scale aircraft tangle over James' layout for the *Square Bashing* rules. The cloth is a heavily modified piece of fleece fabric enhanced with some 3D-printed and resin-cast ruined buildings.



Above: The mini Be2e runs for home, chased by a German Albatros. These 1/144 scale models are one-piece 3D prints ordered from the Shapeways website.

These assets are essentially the support and tactical options that you can attempt to call in at the start of your turn, such as reinforcements, aircraft, and artillery barrages. The artillery barrages are placed on target squares and then diced for, to see if your fire arrives on-target or over-shoots or under-shoots. In the rules as they stand, observation aircraft simply increase the chance of a barrage arriving when requested, but do not impact

its accuracy. With what I had learned about the increasingly sophisticated systems being used to correct artillery fire, I decided to change the role of an observation plane to allow a single reroll of an off-target barrage dice.

This made for a more satisfying game that felt far more appropriate to the developments of the last two years of the war.



## THE BATTLE OVER PARTIZAN

Follit, Kirkham, and von Richtofen also made a guest appearance in the skies over Arras, during the 1917 Oppy Wood game that Tom Webster-Deakin and I ran at the Partizan show in May 2017. I confess that this was slightly anachronous - the battle we were recreating (Oppy Wood) took place on 3 May 1917, by which time poor Reg had been gone for a week, Freddie was in captivity, and Richtofen was taking leave. That said, the family story was too interesting to leave out.

My ever-resourceful wife had surprised me at Christmas with 1/72 model kits of an Albatros and a Be2c and therefore the model-making project was already underway. Mike and Roger, resident plane experts at our wargames club, advised me that I'd need to do some serious conversion work on the wings to get the Be2e right which resulted in me ordering a different British plane (an R.E.8) on eBay in order to blend the two models together. This is above and beyond what I normally do for wargaming, but I had started, so I thought I'd better finish!

I've always enjoyed putting flying models above gaming tables - something to do with creating that element of three-dimensionality, I guess - plus, when you are running a game at a show, a highly visible feature such as a plane is a great talking point. The main game we were running for Oppy Wood was very much a skirmish - taking out a machine-gun post with Mills bombs, so correcting artillery fire wasn't going to be a factor. We added an 'Achtung! Flugzeug!' card to the deck which gave us many interesting moments. Whenever the card was drawn, the infantry of both sides froze while the Be2e and the Albatros flew over and the deck was reshuffled.

## THE EYE IN THE SKY

Despite being dismissed by some senior officers as a fad at the start of the Great War, the role of the aeroplane became critical in the years that followed, and not just in the dramatic dogfights that featured in the films, stories, and comic books of our youth. Accurate aiming and correction of artillery fire was essential to the ever-developing tactics of the time, leading to airmen above the battlefield using R/T sets to transmit simple codes to the batteries on the ground.



*British reconnaissance plane flying over an artillery battery, Roye, France.*

### LOOK TO YOUR OWN HISTORY AND ENHANCE YOUR GAMING PRESENT

As a result of a visit to France, a battlefield trip, and a family story, I ended up putting Great Uncle Reg into my gaming, a whole century after his death. I learned the difference between a Be2c and a Be2e, did some unplanned aeromodelling, and developed a far greater understanding of the wider role of aircraft in WW1. This, in turn, fed into making our games feel a little bit more representative of what actually happened.

What would Uncle Reg have made of it all? It's impossible to say, but the project gave me the chance to find out more about my ancestor's war service and to commemorate it in the unusual medium of plastic kits, toy soldiers, and dice. Did my grandfather know that he had built a kit of a plane flown by the man who shot down his wife's relative, or was he just making a popular triplane model? I'd love to go back and ask him.



*Above: Richtofen's Albatros was a straightforward build of a Revell kit, but Follit's Be2e was a combination of two different kits to achieve the distinctive wing shape.*





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# RULES SCENE



**In a seamless tie-in with our 400th issue, Games Designer, Rules Writer and all round bawcock Rick Priestley shares his thoughts on some of the most influential wargames published since *Wargames Illustrated* first appeared on the newsstands.**

The demanding ‘tring...ring’ and flashing red light of the Batphone could only mean that, once again, someone, somewhere was in dire need of help.

‘Dan Faulconbridge here ...’ cried a desperate voice on the other end of the line. ‘Once again I am in dire need of help.’

‘Don’t we all know it!’ I replied jauntily, for this was indeed a recurrent theme of the East Midlands Wargames Mafia’s regular literary salon and curry evening.

‘Never mind that. It’s the four hundredth edition of *Wargames Illustrated* coming up and we need someone to write an overview of the wargames rules scene since issue 1. It has to be someone who goes that far back, so obviously pretty old, and also necessarily cheap.’

‘Can’t think of anyone off-hand,’ I retort, being immune to such flattery.

‘We still have those photos,’ muttered the sinister editorial mover and shaker.

‘It’ll be ready a week on Tuesday!’ I hastily slam down the phone. Damnation and curses. Yet again drawn into the fetid underworld of the wargames press. One moment of madness at the Calverton Park Pets Corner and they’ve got a hold on you for life.

Well, it doesn’t need me to tell you that it was in September of 1987 that issue 1 of this now venerable magazine appeared on our newsstands. The brainchild of proprietor and editor Duncan Macfarlane, *Wargames Illustrated* was not the first magazine to be devoted to wargames, but it instantly became the authoritative voice of wargaming from the mid ’80s until ... well until the present day. It’s true that other magazines have come and some have gone, and in modern times the hobby is copiously sustained by multimedia platforms as well as traditional print, but it was not always so. For years Duncan’s magazines were practically the only source of regular information about the wargames scene and a beacon of hope that shone regularly each month. The

owner of a leading model manufacturer once described Duncan Macfarlane as the man who saved British wargaming in the 1980s. There can’t be many claimants to that title can there?

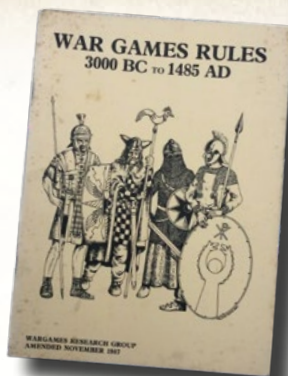
What historical wargames rules were in vogue in those distant days of the late 1980s? Leafing through the first few years of *Wargames Illustrated* reveals a very different gaming scene than today. There are plenty of figure manufacturers eager to sell their wares, but none of the rules and figure range tie-ins with which we have become so familiar. Indeed, it’s almost impossible to tell what rules were popular from the pages of the magazine itself. Featured inside are plenty of ideas, including entire rulesets written over a half dozen pages from Andy Callan, Andrew Grainger, Bob Cordery, Ted Brown, and others. Peter Dennis contributes a ‘fighting fantasy’ style adventure in the American Civil War, which was a delight to rediscover. The only commercial rules that appear in the first few issues do so in the



announcement for the Osprey World Championships: WRG 7th and 6th for 15mm and 25mm Ancients respectively, WRG for Renaissance, Newbury for Napoleonic, and Challenger for Modern.

At the start of our venture we are left with the impression that the hobby is one where folks mostly use their own rules, or old systems suitably evolved over the years, to suit individual and diverse tastes. Even adverts for the Wargames Holiday Centre are happy to list the many battles that guests will refight over a weekend without once mentioning the rules to be used (*In the Grand Manner* I imagine). The rules popular at club and competition level are typically those listed above. These are closely written texts with no illustration, little or no explanation or diagrams, a great many charts, and effusion of dice modifiers and factors. Simultaneous turns to written or pre-selected orders is still the fashionable method, a system curiously unsuited to the competition play for which these rulesets were designed. Stapled black and white print between a coloured card cover is to be expected, usually with a stiff paper playsheet or two listing the copious modifiers and summarising the key charts and tables.

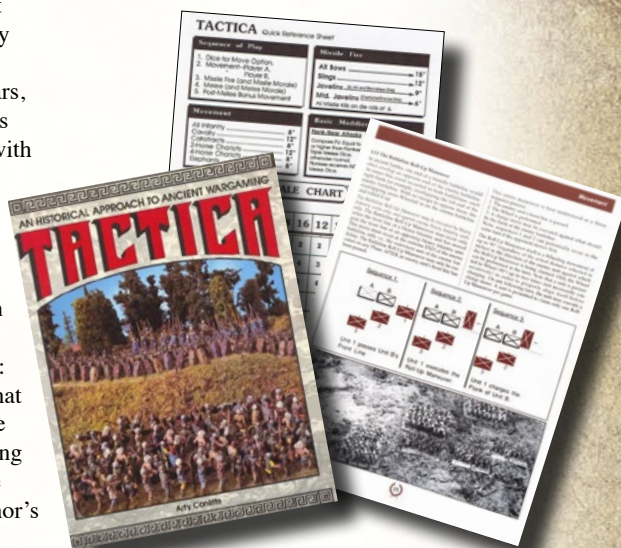
During the late '80s and early '90s the world was still in the grip of the role-playing boom started by *Dungeons & Dragons*, and it is noticeable how far historical wargaming and 'fantasy' games had already diverged in terms of publication standards, presentation, and accessibility to novices. Where today most gamers will happily indulge in fantasy, historical and cross-over genres, that was certainly not the case back then.



There is a sense in which commercial rulesets and *Wargames Illustrated* articles were written for those already in the know: older players steeped in the ways of Donald Featherstone, Charles Grant, and the Wargames Research Group; experienced types who needed little by way of explanation of how games worked or encouragement to play them. Youngsters were more attracted to fantasy gaming for many reasons, but one of those reasons was the antipathy of many historical wargamers. This attitude would be eroded over the years, partly thanks to the very many players who began their gaming experience with fantasy and subsequently discovered historical wargames, bringing their expectations, experiences and enthusiasm with them.

Amongst the first of a new generation of wargames publications, from America, was Arty Conliffe's *Tactica*: a set of rules for Ancient wargames that first made an appearance in 1989. The rules themselves represented something of a break with established sets of the day, but suffered a little from the author's

insistence on strict historical matchups to armies that were both fixed in terms of unit composition and rather larger than most players possessed. Far more influential was the standard of production, glossy paper, and colour print with inspiring photographs, plenty of diagrams, and a presentation style that was welcoming with considered explanation and examples. All this was something out of the ordinary for historical rulesets, even if it had been the standard for some years in the world of role-playing games and - dare I say it - the *Warhammer* games produced by Games Workshop. Even though *Tactica* failed to become a 'standard' it was influential in its way, and the rules would be further developed into the *Armati* game, which would address the issues of army size and compatibility of the earlier set. Arty went on to produce *Shako* (Napoleonic), *Spearhead* (WWII), and *Crossfire* (Modern) as well as other rulesets.



### RICK'S ROCKINGEST RULESETS

WT's doubtless discussed and disputed top ten Rick games, chosen based on long-term impact, overall quality, versatility, and inventiveness.

**10. *Beyond the Gates of Antares*:** A really solid sci-fi system that hasn't, for whatever reason, seemed to translate to a large playerbase.

**9. *Warlords of Erewhon*:** Orders from *Bolt Action* and dice from *Gates of Antares* - the best of Rick!

**8. *Warhammer Ancient Battles*:** Much maligned, but much more played.

**7. *Warhammer 40,000 Rogue Trader*:** Take *Warhammer*'s later justification and add in GW's ongoing licence to print money, the Space Marines!

**6. *Hail Caesar*:** A great large battle Ancients game built on the *Black Powder* engine. Quick to learn, but with broad playability.

**5. *Warmaster*:** *Warmaster* has an excellent activation and command system that includes risk/reward multiple activation options in its 10mm gameplay.

**4. *Middle-earth Strategy Battlegame*:** Somehow Rick and Andy Jones had to fight to convince GW's management to make a game based on *The Lord of the Rings* films. Their pitch was good, they got the licence, and it's a great game that works across the varied settings of Tolkien's books and Jackson's films, from the small skirmishes of *Fellowship*, all the way to the epic finale of *The Return of the King*.

**3. *Black Powder*:** The sheer versatility of *Black Powder* is mind boggling, encompassing 200 years of varied and evolving warfare. That could have resulted in bloated rules or a generic feel. It didn't! It's like Rick took all he'd learned about ranked combat rules and combined it here.

**2. *Bolt Action*:** Tough to choose between this and *Black Powder*, but we've nudged *Bolt Action* ahead thanks to its focus. Elegant game design - a few simple systems (order dice, the orders themselves, pin markers, and morale) - makes for games that feel as realistic as they do fun and challenging to play. *Bolt Action* got Warlord Games to where they are.

**1. *Warhammer Fantasy Battles*:** A Games Workshop fantasy game in first? How dare we? Well, we like fantasy quite a bit at *Wargames Illustrated*, that's probably got a fair bit to do with the legacy of *Warhammer*. It's not so much a fantasy game, it's *the* fantasy game! Historical has its *Little Wars* and Charles Grant and Donald Featherstone offerings, fantasy has *Warhammer*. You'll be hard pressed to find a current designer it didn't influence and, while the rules feel quite antiquated now, *Warhammer* started Games Workshop on its journey to becoming the huge company it is today. That's a long-term impact you can't argue with.





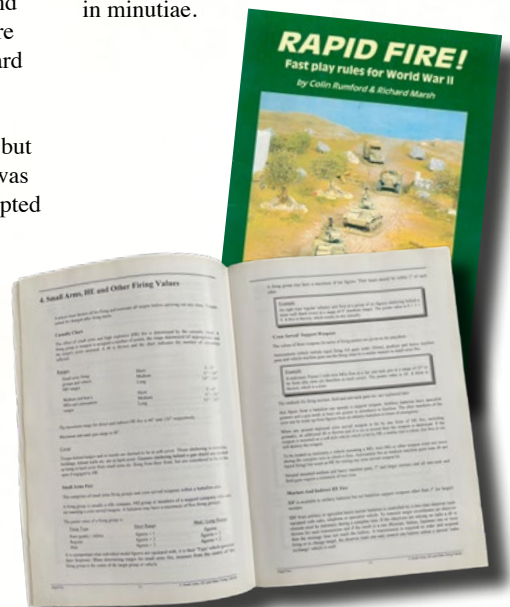
The Wargames Research Group (WRG) had dominated club, competition and a lot of casual gaming throughout the '70s and early '80s. The mechanics and presentational style of WRG's rules were much imitated, but in 1990 Phil Barker - the main man behind the acronym - created a new Ancient wargame that would become what is probably the most influential ruleset of the next three decades: *De Bellis Antiquitatis* (DBA). Originally conceived as a relaxing diversion of an evening during the Society of Ancients conference, the game made use of the based elements that players already had and a tiny playing area rather than the usual tabletop. The mechanics were clever and essentially simple: a 'pip' system whereby pips generated by a dice roll were used to move elements or groups, obliging players to adapt their game to make the best use of the number of pips available each turn. In many ways *DBA* broke the mould in so far as it introduced a degree of 'friction' into the game turn, dispensing with the fixed move for every unit that had been the methodology up until that time.

*DBA* became immensely popular with established Ancients gamers and evolved into the more diverse and flexible *DBM* (M for *Multitudinis*) in 1993 and subsequently a host of imitators in the same style. The only thing that wasn't new about *DBA* was the WRG presentational method, with terse and minimal text and little by way of explanation or exposition. Created for established gamers employing elements of existing armies, and without any pretence to visual appeal or glossy production values, *DBA* pretty much defined its own market. It became a standard for competition gaming and was widely played at club and casual level.



The Second World War has always been a strongly supported era for wargamers but until the creation of *Flames of War* and *Bolt Action* (of which more later) there had never been anything like a standard ruleset. Rules did exist in abundance, including those primarily aimed at 1/300th scale models such as *Firefly*, but the dominant scale for WW2 games was 1/72 or '20mm'. This is the scale adopted by plastic kit manufacturers, so the choice of tanks and other vehicles was almost infinite even before the likes of *Zvezda* and the Plastic Soldier Company got busy. In 1994 Stratagem Publications produced *Rapid Fire* by Colin Rumford and Richard Marsh. Unlike practically every other British ruleset of its day *Rapid Fire*'s production values were relatively high with quality colour photographs on the cover and an internal section.

Although colour photographs and glossy paper might not seem a big deal today this was still very much against the grain of historical rules at the time. Would gamers be prepared to pay good money (£10 no less!) for such lavish nonsense! Fortunately many did, and not least because the game embraced some of the presentational methods already standard in the field of fantasy games: explaining the rules where necessary, commenting on them where helpful, and providing scenarios and force composition details rather than leaving players to figure such things out for themselves. One of the joys of *Rapid Fire* is the way the authors weave their considerable historical knowledge into an approachable, playable and immensely practical game. For example, gone are divisive simultaneous moves to be replaced with alternate turns. The rulebook is brief because most of the details, including the casualty charts, are all on a separate and essential play sheet: a nice touch that saves the text becoming bogged down in minutiae.



Like a true pro, Rick marshalls his forces on the tabletop. (Two hours later he was crushingly defeated).

By the late 1990s Ancient wargames were dominated by 15mm sized armies and this was reflected in the offerings of manufacturers at the time with the older 25mm ranges largely abandoned. *Warhammer Ancient Battles* (WAB) by Jervis Johnson and Rick Priestley, released in 1998, would begin to redress the balance and herald the reintroduction of 25/28mm sized Ancient and Medieval armies. *WAB* was a personal project that grew from the *Warhammer Fantasy Battles* ruleset and which used the same core mechanics albeit without the pixies and fairies. The project pulled together Games Workshop staff who were also historical gamers, contributing artwork as well as painting skills, photography, and layout. The result, whilst perhaps not as lavish as regular Games Workshop



publications, was still a big step forward compared to most historical wargames rules. Supplements followed and *WAB* managed to achieve the hitherto unheard of feat of uniting both historical and fantasy gamers behind a shared set of core rules.



*WAB* grew to be very popular as a competition standard as well as a club game and would no doubt have continued to be so had Games Workshop not wound down the historical publishing side of its business completely in 2010. *WAB* spawned a number of successors in the same broad style, including *War & Conquest* by former Warhammer Historical Wargames manager Rob Broom and *Clash of Empires* by Great Escape Games. The rules themselves used individual casualty removal and basic 'roll a dice per figure' mechanisms to resolve combat, encouraging multiple dice rolling and gifting to the world the expression 'buckets of dice'\*! Whilst *WAB* remains a playable game the Ancient wargaming community has moved on in search of 'The Holy Grail of Rules': a quest upon which Ancient (and ancient!) wargamers seem uniquely bent as we shall see.

On the wings of the new Millennium we have what was to become one of the most popular and transformative wargames to trouble our tabletops: *Flames of War* (*FoW*) (2002) from the New Zealand based Battlefront. The playing style was inspired by the then current edition of *Warhammer 40,000* and introduced a Games Workshop-style marketing approach into the world of historical wargaming. The formulae of boxed 'starter set' including rules and models, plus army list based supplements and a bespoke 'uniquely sized' model range in retail-friendly packaging came straight from the GW marketing manual. Compared to traditional historical wargames it was all non-intimidating and accessible: for anyone familiar with the *Warhammer* series of games it was an easy jump.

\*Historical note: "Buckets of Dice" had been applied to *In the Grand Manner* long before *WAB*. I would hazard a guess that Phil Barker coined it as a mild criticism and Peter Gilder embraced it as a compliment. Duncan M.

*FoW* proved remarkably popular and has since evolved to encompass games in other post-WW2 sub-genres such as the Korean War and Vietnam. The game is bolstered by a professional website and the standard of the associated models is undeniably impressive. More recently the range has expanded to include plastic kits as well as the original resin models. Tournament play has been actively encouraged and supported, all of which has made *FoW* a standard for competitions as well as club games. *FoW* gives us the first example of historical game rules that serve as the backbone for an associated range and one-stop shop - everything you need in one place. Many gamers would take Battlefront up on the offer!

If influential only because *FoW* proved how effective a commercial approach to historical wargaming can be, then that is no small claim to a place in this parade.



One of the undeniable highlights of the last two decades has come in the form of the Too Fat Lardies - Richard Clarke and Nick Skinner - and it would be remiss not to include at least one of their many rulesets in our review. Although I could have chosen almost any of these games as an example, I have settled on *I Ain't Been Shot Mum* (*IABSM*) both because it embodies the TFL approach to rules and because it conveniently advances our story to 2005 (updated to a third edition in 2011).



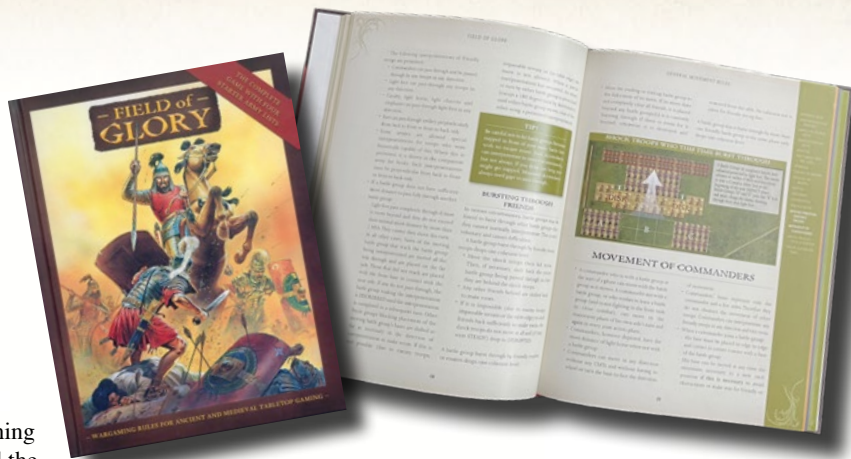
In contrast to the approach of Battlefront the Lardy team make no attempt to hitch their games to any particular scale or range of models, instead concentrating on providing their own characterful style of rules together with the odd supporting element such as card packs and counters - although even these are usually optional. Rulesets are available both as printed copies and as downloads in various formats such as pdf. This is a bold business model that suits a small team of enthusiasts, and it enables the writers to pursue their own hobby as a self-publishing venture unhindered by staff, stock, targets and the sort of commercial restraints that inevitably direct the activities of a larger, sales-driven business such as Battlefront. *IABSM* actively encourages players to make up their own cards should they wish for example, although 'official' ones are available too. Most importantly - the Lardy offer is primarily online and available uniquely from their own website which is also the go-to place for player and community interaction.

*IABSM* was at the forefront of games that led the move away from rules based on alternating turns or 'IgoUgo' as its detractors tend to call it. This stance was championed zealously by its authors and has since been adopted by the majority of wargames rules in recent years. In *IABSM* turn sequencing is done by a card deck that includes a card for each formation and additional cards for leaders which serve as alternative activations for the units they command. Additional cards introduce bonuses of different kinds, and by adding cards specific to scenarios or situations the game can be varied at will. Units are activated when their card is drawn and the turn ends when a 'Tea Break' card is revealed. Consequently, it's possible that not every unit will get a chance to take its full complement of actions each turn, although units not already activated can potentially shoot at the turn end if a target presents itself. The number of actions available to a unit when it is activated varies, usually depending upon its status; whilst units can be pinned or suppressed, either restricting their actions or stopping them acting altogether. The interleaved nature of the turn, variable number of actions available, and movement distances determined by dice rather than fixed distances, break many of the conventions of traditional wargames. *IABSM* and its stablemates are pivotal examples of what would become a massive shift in the wargaming landscape - the move away from alternate turns to interleaved actions by individual units often based on chit or card draws.



Another set of Ancient rules *Field of Glory* came out in 2008. In terms of gameplay *FoG* fits very much into the niche of *DBA/M* successor and anyone familiar with the basic style of those games would find it all familiar enough. *FoG* was eagerly received by Ancients players looking for a standard competition oriented ruleset - that Holy Grail of Rules for Ancients players. What makes this ruleset interesting is not the rules themselves so much as the publisher: Osprey. This was Osprey's first big venture into the world of rules publishing and sold so well that it further spurred the company's ambitions in that direction. The prospect of a professionally produced, illustrated, full-colour ruleset (with most of the photos supplied by *Wargames Illustrated!*) in a market hitherto dominated by the minimalist and monochrome caused quite a buzz. *FoG* had a good run but the nature of the game didn't really suit Osprey's publishing model, with subsequent supplements selling fewer copies and a high demand for support from a hardcore community of competition-oriented gamers.

In the end Osprey left *FoG* behind and settled upon the approach we have come to recognise: short pick-up-and-play rulesets at a price that justifies a casual purchase by curious players. Amongst them are games by established authors previously published in less commercial formats, such as the excellent *Lion Rampant* by Dan Mersey, as well as the popular fantasy game *Frostgrave* by Osprey's own Joseph A. McCullough. The last of these has led Osprey into making their own plastic figures too. Over the years Osprey have brought nicely produced, numerous, and inexpensive rulesets onto the market and given many a would-be author a chance to get their rules into the community. The quality of these games varies to be sure, but there are gems amongst them, and if sheer variety gives players a choice to try out a new period or subject then I say bring it on!



## BLACKPOWDER

By Editor Dan Faulconbridge

Modesty clearly forbids Rick from mentioning *Black Powder* in his 'list' of the most influential wargames of the last 34 years\*, however I feel it deserves inclusion.

Born out of a desire to play big battles on big tables in a short space of time, since being first published in 2009 the *Black Powder* rules have certainly been able to offer that. Originally penned by Jervis Johnston and tweaked to within an inch of perfection by Rick, *BP* transformed from being all about wargaming on a giant scale with massive collections of figures, to the multi-period casual club game of choice around the world. Easy to follow and navigate, pretty to look at, and with a basing convention that left no army sat on the shelf, *Black Powder* has spawned thousands of narrative tabletop encounters and over a dozen supplements, which take *BP*'s 'generic' rules and streamline them (with varying degrees of success!) into different periods and conflicts.

For several years, post initial release, just about every scenario based article we received here at WIHQ was "designed for *Black Powder*", so clearly the game had a big appeal, although I do remember attending a talk by Warlord Bossman John Stallard at their first Games Day with the ingeniously disarming title of "*Black Powder* - it's not for everyone" Clearly it never has been, with rules that leave some 'historical simulators' exasperated, but it turned out it had much staying power and now boasts a legion of adherents.



\*Obviously not enough modesty not to mention two of his other rule sets!



*SAGA* came out in 2011 and has gone on to become a standard for club play. The original version is very much a game of the Dark Ages - a period championed with great enthusiasm by publisher Gripping Beast. The rules were written by Alex Buchel (Tomahawk Studios) and developed with Gripping Beast's own Darren Harding. Gameplay combines rolls of special dice with a unique battle board for each force divided into a grid of fifteen abilities. Depending on which abilities are selected by means of the dice roll, different units can be





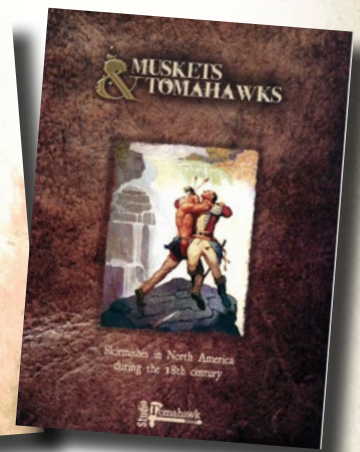
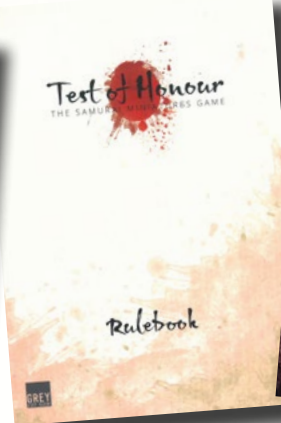


Above: Rick bows his head. Well, he is talking to Lord Sherwell!

activated or endowed with special rules or bonuses. Although players alternate turns, the battle board system means that it isn't a simple case of all units moving, shooting, and fighting as they might with a traditional turn sequence. It's a nice adaption of mechanics that are more typical of board games, a cross-over that has only grown in influence since, which is why I've chosen *SAGA* as a stand out game. I should add that it is a popular system that has stood the test of time and shows every sign of continuing to thrive.

*Bolt Action* by Alessio Cavatore and Rick Priestley was published as a collaboration of Warlord Games and Osprey and first appeared in 2012. At that time a few manufacturers had started to produce models in 28mm or 1/56th, but the size/scale had never gained much momentum in a period dominated by 20mm/1/72nd and latterly 15mm/1/100th in the guise of *Flames of War*. John Stallard of Warlord Games was determined to change all that and Warlord set about creating their own ranges of metal, resin, and plastic vehicles, tanks, guns, and fighting men. This one-stop-shop approach meant that Warlord quickly became the go-to place for a growing band of 28mm WW2 players. The range of models expanded rapidly to cover all the major combatants. Many historical wargamers never previously attracted to WW2 as a period started to collect new armies, whilst the presentation of the rules and accompanying ranges tempted many a jaded *Warhammer 40,000* player to take up arms on behalf of the Allies or Axis. The game became and remains popular at club level and amongst casual players, and is supported by events organised by Warlord themselves.

The ruleset was expanded by means of 'army books' for each force containing all the rules needed to play each nation in depth, and campaign books with background information, detailed rules and scenarios for individual theatres. These were to prove very popular with their blend of solid gaming content, inspiring colour photography, and splendid Osprey artwork. The core feature of the rules themselves is a randomised interleaved turn sequence created by drawing differently coloured 'order' dice from a dice bag. The dice



are marked with six different orders, by which means the player nominates a unit and selects an order allowing it to shoot, move or make various other actions. A test is made to act upon the order and modified by a unit's 'pins' - pins being scored on a unit as a result of enemy action and affecting shooting and morale as well as orders. The accumulation of pins and the possibility of failed dice rolls resulting in units becoming inactive introduces an intrinsic element of friction. In this respect *Bolt Action* demonstrates just how far our rules have come over the last 35 years, with morale and command

rules interwoven within the turn sequence and co-related with troop effectiveness, as opposed to such things being dealt with by means of multiple and often highly detailed sub-systems nailed to the core rules in the form of 'tests' and 'checks' or countless modifiers to shooting.

Many of the games I've described so far continue to feature strongly in today's wargaming scene. The last few years have witnessed the entry of ever more rules. These include a number of narrowly themed games like *Gangs of Rome* and *Test of Honour* from Footsore, *Muskets & Tomahawks* from Tomahawk Studios, and *Chosen Men* amongst a plethora of rule sets from Osprey. Skirmish or small-scale actions involving no more than a few dozen models have become increasingly popular; those listed above are all games of this kind. Warlord have also gone some way to introduce aerial combat gaming and naval wargaming to a new audience with *Blood Red Skies* and *Cruel Seas* to mention but two. Ancient wargaming has embraced the card-driven mechanics and gridded board approach of *To the Strongest* by Simon Miller, a refreshing change actively promoted on the show scene by its enthusiastic and welcoming author. Meanwhile the current contender in the quest for the Holy Grail of Rules is *Mortem et Gloriam (MeG)* by Simon Hall and published by Plastic Soldier Company, which repackages the DB 'X'

rules concept with 15mm thermoplastic moulded models in nice packaging and an accessible format. Those Ancient wargamers do love their Latin! *Sic semper*. Whether these or any of the many other games currently on offer will exert the kinds of influence over our gaming culture such as I've described for their predecessors remains to be seen. One thing is for sure though, so long as there are wargamers there will always be plenty to look forward to in the shape of new rules and fresh ideas ... and for Ancient players there will always be the search for the Holy Grail of Rules.





April 2021



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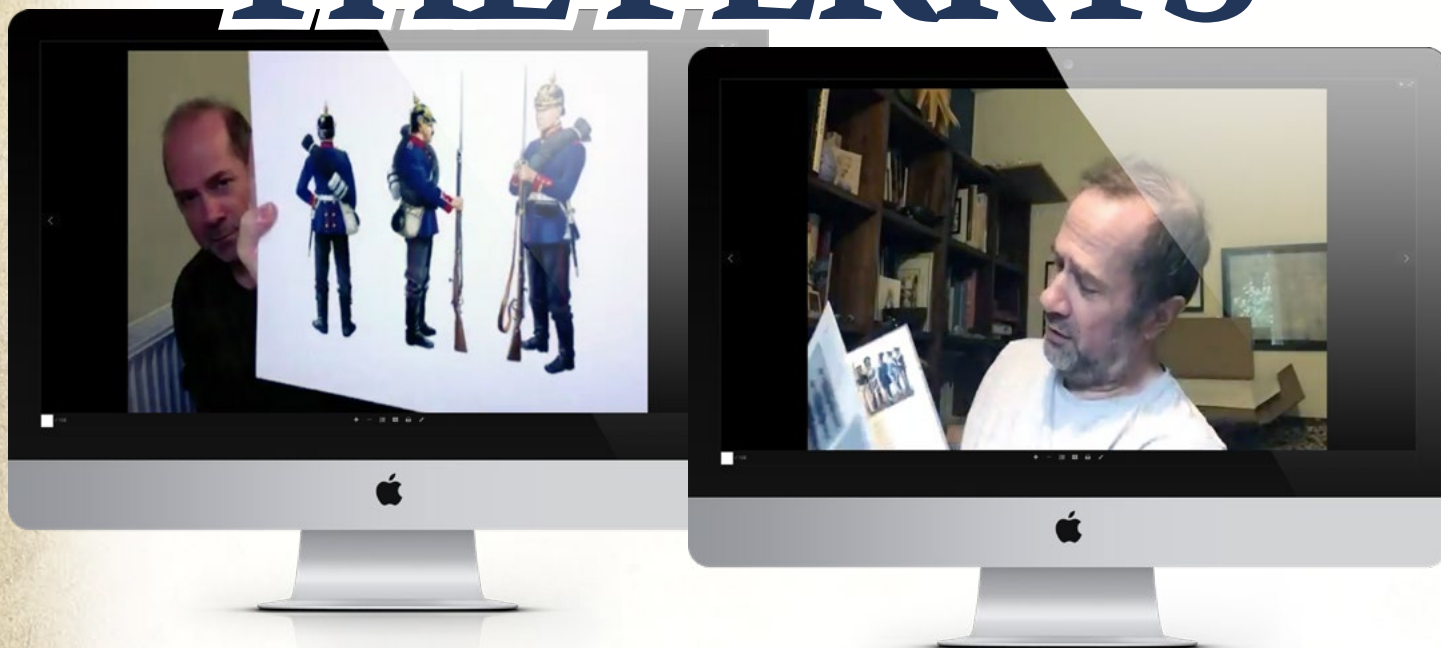
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# SCULPTING STORIES WITH THE PERRYS



We talk about Perry related randomness with everyone's favourite sculpting siblings.

Our 'business lunches' with the legends behind Perry Miniatures have been crossed off the schedule since 2020, due to Lockdown restrictions. These meetings, to the casual observer, probably look like nothing more than a few pints in one of Nottingham's excellent public houses. They are actually where we generate or refine quite a lot of the magazine's content.

No, it's true! We talk new releases, miniature ranges, scenery, rulesets, and more. These productive social times have been thoroughly done in by the UK's third Lockdown; with no pub possibilities on the horizon, we hopped onto a Zoom call and talked to the twins about sculpting.

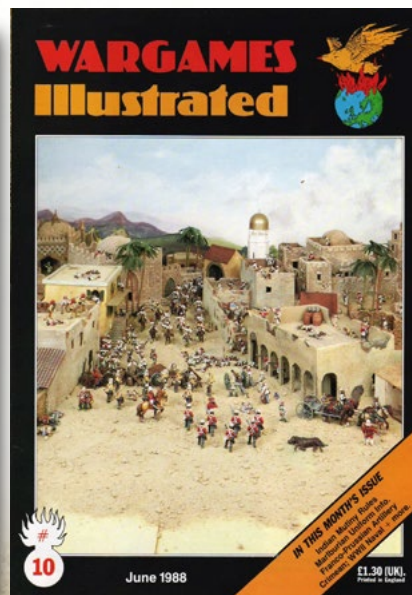
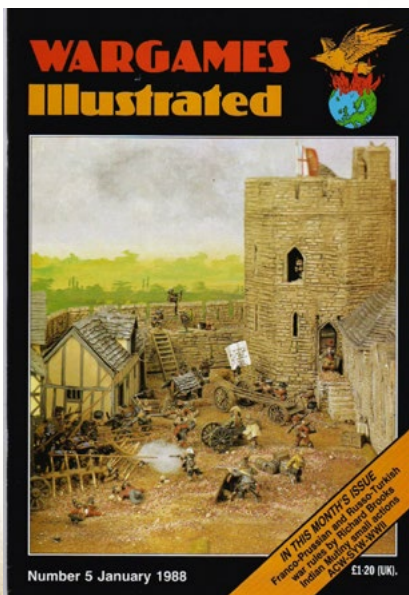
## THE EARLY(ISH) DAYS

Let's hop into the *Wi* time machine - it's 1987, Rick Astley's *Never Gonna Give You Up* is a smash hit, *Sylvanian Families* are the must have Christmas toy, *The Simpsons* is the new show on the block, and a little magazine called *Wargames Illustrated* launches. Other than bopping away to Mr Astley and marvelling at our first issue, what are the Perrys doing?

*Right and next page: Some of the wonderful scenes put together by Duncan and the Perrys in our early issues, using the ranges from Foundry.*

**Michael Perry:** I think it was in '87 that we moved to Nottingham, actually. Before then we would travel from North London, where we were living with our parents, working from a table in their conservatory. We were employed at Games Workshop but doing historical models at the same time.

**Alan Perry:** We were meeting up with Duncan [Macfarlane, *Wi*'s founder] around then because of our connection to Wargames Foundry. Foundry had started in '85 and Duncan always needed photos for the early issues of *Wargames Illustrated* - often taking them himself - so whenever we were in Nottingham we'd go over to his place in Newark and set up some scenes with him ... or we'd do it ourselves while Duncan had a cup of coffee [chuckles]. Once we were set up, he'd take pictures, and I think some of those are amongst his favourites from the years of the magazine.







**Wi:** How did you begin at Foundry? Sculptors who work for GW are very restricted these days - they can't make minis for other people - but knowing who is behind the company I assume you weren't moonlighting!

**MP:** Oh no, it was all above board. It was because of Bryan Ansell, who was running Games Workshop at the time - his dad had retired ... sort of. He couldn't just sit still and do nothing. Bryan knew we were interested in historical stuff so he put two and two together and set up Foundry - his dad could run it and we'd make historical minis in our lunch breaks and our spare time.

**AP:** Yeah, I think Bryan realised that we were into historical more than fantasy and Foundry stopped his dad twiddling his thumbs.

**THE GAMES WORKSHOP CREW**

**Wi:** A lot of us see those times as idyllic and somewhat innocent, but many big names in sculpting were making their mark, you chaps included. What was the approach to making minis in the '80s?

**MP:** Once we moved to Nottingham most of the GW sculptors worked in the studio from one room, lined up around the edges. There were Aly and Trish Morrison; Bob Naismith; Nick Bibby early on, who has gone on to do amazing bronze sculpting and casting of animals; Kevin Adams a bit later, but he ended up in a different room - he'd swan in at about 2pm and be gone by 5. [chuckles]



*Right: Michael (top picture) and Alan (bottom) during their time at Games Workshop.*



**AP:** And Jes too, Jes Goodwin.

**MP:** He's still at Games Workshop, Aly too, and Dave Andrews is around but he does all sorts, he's miraculous at making scenery and painting armies. He's Mr Hobby!

### THE SCULPTOR'S TOOLKIT

**Wi:** That's quite the pool of talent. Does a mix like that mean different tools and approaches, or were you following a quite universal style of sculpting?

**MP:** I think we all used dentist tools there, but our first models were made with cocktail sticks instead of anything professional.

**AP:** A cocktail stick and a scalpel! The sticks were refined ... in a way. You'd get so much Milliput on them that they'd become smooth and slightly rounded. You would end up with it just right then you might lose a cocktail stick after about two years and it was a disaster!

**MP:** Somebody did introduce us to Wax 5s - they're the classics. If you're going to do sculpting that's what you need. They're a good all-rounder.

**AP:** A constant visitor in those days was Tom Meier, coming over from America. He had designed a range that was being cast at Citadel in Newark, so whenever he came over, we'd have big parties, but he would also teach us all sorts of techniques.

**MP:** I think it was him who introduced us to Green Stuff ... or at least the ways to really use it properly. Before that it was Milliput. Every now and then we'd experiment with new stuff that came on the block. Whenever there was a new product it'd usually be Aly and Trish who would experiment with it.

**AP:** If Aly was still alive at the end of the day, we'd have a go! [more laughter]

**Wi:** Is there an inherent superiority in Green Stuff putty, or is it that it's what you're comfortable using through practice?

**AP:** Maybe a bit of both. I think it took us about two weeks to get into the process of using it. It's best mixed with an emolium cream on your hands; that'll stop it sticking to you and as long as you don't use too much you can use the Green Stuff straight away.

**MP:** You do sometimes wait, when you're doing belts and things, if you want them to hang, you'll wait for it to cure a bit because then you can cut it and make it into belts or straps. You can make a flat sheet between pieces of plasticard too and once it has cured you can use it to get really sharp edges with a scalpel, then you glue those bits in place.



*Above: How many folks from GW's good ol' days can you recognise?*

*Below: A close up of the Perry Twins from the Warhammer 40,000 Rogue Trader rulebook.*



**AP:** We use a German superglue called PK-Pro which we find - you'll be surprised to hear this - superior and efficient! We were introduced to that at Tactica one year and it's really good.

**Wi:** When you talk about sculpting, you make it sound like it's pretty simple, but there's obviously a lot more to it. Do you think it's a skill anyone could learn?

**MP:** I think you need artistic flair - if you can draw well and have a good idea for proportion that really helps.

**AP:** A mind for three dimensions too. People who don't really have artistic ability struggle - we've tried it out with some folks ... though usually over some beers so it could be down to that.



- 1) Milliput superfine white - essential for harder edged areas.
- 2) Green Stuff - the putty that's launched a thousand (and then some) Perry Miniatures.
- 3) PK-Pro superglue.
- 4) Wax 5 - the essential dentist's tool for any sculptor.
- 5) Dental pick.
- 6) Sharp scalpel.





Left: Michael a bit further into his time at Games Workshop, at an Italian Games Day.

**MP:** I used to have an anatomy book in front of me when working. I don't need it anymore, but that can help, especially for getting musculature in the right place if you're doing something like a topless figure. For horses and other animals, it's very helpful to have reference - you don't tend to do enough of them to be completely *aux fait* with where things should go.

**AP:** If a human's wearing clothes, it's really about proportion - if you get the armature right you build up on that.

**MP:** Since we've made ... who knows how many things, you get an eye for it and get things right.

**Wi:** How long had you been sculpting in '87?

**AP:** We'd been sculpting for something like 20 years already, but only professionally from '78.

**MP:** Our approach hasn't changed much. Make a little U shape from wire, nip it in at the waist, put it into a cork, overlay Green Stuff, put the arms on afterwards. One or two of the sculptors at GW would solder little mannequins together with the arms fixed on.

**AP:** That was really surprising to us.

**MP:** We didn't do it that way because an arm can get in the way of your tools if you're trying to add detail to somewhere behind, like the chest. We actually used to make miniatures out of solder, really early on, blobbing it on and pulling it up.

**AP:** Yeah, you could make quite detailed stuff. Quite a lot of the Minifigs stuff was made out of solder and then carved back.



#### ALAN'S FAVOURITE MINIATURES THAT HE SCULPTED

- Perry Miniatures French Napoleonic Infantry 1807-15 plastics
- Perry Miniatures American War of Independence Continental Infantry plastics
- Figures for Peter Jackson's Battle of Chunuck Bair diorama
- The Games Workshop *LotR* range
- Perry Miniatures French Sailors of the Imperial Guard (partly because the painted unit looks so great).



Above: The Perry's first unit, painted in about 1970.

#### ALAN'S FAVOURITE MINIATURES SCULPTED BY OTHERS

- Airfix Guards - probably the first 'unit' of figures we ever owned. The painting is from around 1970 too!
- Ral Partha
- Brian Nelson's first *Fellowship* boxed set for Games Workshop's *LotR* range.
- Van Dyck's 12mm ranges
- Dave Andrew's Bayeux Tapestry flat figures (never released).

#### MICHAEL'S FAVOURITE MINIATURES THAT HE SCULPTED

- Games Workshop's Smaug
- The one-off 54mm female Catachan jungle fighter (painted by Mike McVey) which seems to have gone walkabout at the moment
- Perry Miniatures Mounted Men-at-Arms 1450-1500 plastics
- Some of the 54mm figures made for Peter Jackson's Gallipoli diorama
- The last thing I was working on - right now that's Prussian infantry for the Franco Prussian War.

#### MICHAEL'S FAVOURITE MINIATURES SCULPTED BY OTHERS

- Kris Van Dyck's 12mm War of Spanish Succession figures - incredible detail on well-proportioned miniatures
- Anything made by Brian Nelson!
- A lot of Paul Hicks' work and he's done a lot of work
- Steve Hezzlewood's Pax Britannica 18th century ranges. These were the first well-proportioned metal figures that we owned in the mid to late 1970s.
- Tom Meier's work for Ral Partha and Thunderbolt Mountain. Amazingly intricate sculpting and an old friend.



Above: The Battle of Chunuck Bair - 54mm WW1 models made for Peter Jackson.



Left: The wild level of detail on Kris Van Dyck's 12mm War of Spanish Succession figures.





Above: Steve May and Alan survey the field of battle during an ACW campaign (stopped short by the outbreak of Covid-19).

### THE NEW BREED

**Wi:** How many sculptors did you work with in your time at Games Workshop, in the early days, through to the time of *The Lord of the Rings*?

**MP:** Up to about '95 it was still quite a tight team, then it gained a few. It increased again with *The Lord of the Rings*. These days there are something like 30+ sculptors, all digital. In our time I think the idea was that us initial sculptors would help the newer ones along.

**AP:** We enjoyed watching progress. Someone like Steve May, for example. He contacted us through Perry Miniatures because he had painted some Samurai.

He came to Nottingham and ended up doing some casting at GW; at lunch times Michael would give him advice. He gradually did more and more sculpting before setting up his own company - Immortal Miniatures - which he later sold. [laughs] He's back at Games Workshop again now. He lives about 100 yards up the road from me.

### FANTASTIC PLASTIC

**Wi:** You're well known for your plastic kits. We at *Wi* know first-hand - through making armies for *Never Mind the Billhooks* - just how useful and versatile only a few boxes of Perry plastics can be. How did you hone your skills in making these complex sets?

**MP:** Through the '90s plastic making techniques were evolving. The first challenge was working out how to make things in a mould when you can't have any undercut on the models.

**AP:** Yeah, learning how to break the model down was essential. I'm trying to remember when that would have first happened for us. I remember making a Black Orc - I think it was all one-piece -



Above: Plastic French Napoleonic Infantry 1807-15.



Above: Alan's first-time pushing Terry's plastic casting abilities was with this Black Orc.



and somebody said, "that'll never work!" But Terry Ardener, who was the head plastics bloke in Games Workshop's tooling was sure it would. That was where I started to realise how to do things. He now runs Renedra and makes our Perry plastics.

**MP:** Up until that time even metal models were kept quite flat.

**AP:** Yeah, but I tried to add some volume and figured it would still drop out of the mould ... and it did.

**Wi:** And you've been trouble for Terry ever since?

**MP:** Yeah, we still like to push Terry with each new box of plastics. He usually gives us a string of expletives, but he always works out a way around it. He likes a challenge; we always knew that. He would sometimes come up with suggestions too, for things like some skeletons we worked on - they may be the first multi-part plastics for us.

**AP:** Oh yes, I remember those. Rick said to make them like the ones from *Jason and the Argonauts* - the classic Harryhausen ones.

**MP:** I think Trish made the chariot, but I've got no idea who made the horse.

**AP:** You did!

**MP:** Did I?

**AP:** I think so, but what happened was Alan Merritt got hold of it and converted it.



Above: *The Skeleton Army* set, featured Alan Merritt's ... sculpting adventure.

**MP:** Oh ... oh yeah ... Alan Merritt's not a sculptor! He always said, "If I could sculpt, I'd be the best sculptor in the business" and I think he meant it. [chuckles] So, he tried it once with these skeleton horses and put them in odd positions that just weren't anatomically correct.

**AP:** Yeah, I reckon you did the original ones, then Alan took over.

**MP:** And I didn't know he had. I was walking through the office and saw him hunched over at his desk and asked, "what are you doing?" then registered my model in his hand and was more like [voice goes several octaves higher] "what are you doing!?!"

#### SCULPTING WHOLE RANGES SINGLE HANDED

**Michael had a wee mishap with a cannon in the mid '90s and lost his right, dominant hand.**

"Oh, I'd forgotten about that! It was '96 and we were at a recreation to celebrate the 650th anniversary of the Battle of Crécy. It changed things a bit, but not as much as I'd expected. It took about ten days for my brain to switch over so I could start properly using my left hand instead of my right to sculpt with.

"I went into the hospital a few days after the accident and took a model with me. I told the consultant "this is what I do for a living, do you think I'll ever be able to do it again?" and he vocalised a pretty doubtful sounding 'I really wouldn't like to say.' That was an 'oh ... well that's great ...' moment for sure.

"After that I was slumped on the settee, watching daytime TV - that's never good - but a clamp arrived that afternoon. Somebody had sent it in the post - it had a rotating arm that I could stick a cork into, allowing me to work from any angle, using my left hand to do the sculpting. I had a go, and it was an instant boost. The first thing I did was a bit cack and took twice as long, but getting it done really upped my morale.

"I might have done more drawing and painting left-handed, if the sculpting had never come back. I started to do that the day after the accident, in the hospital bed, but it was very shaky. I may have still had some adrenaline going!

"One interesting side effect was that I ended up doing work as an extra because they were always looking for amputees, so by the time of *The Lord of the Rings* I was a bit experienced. I'd always tease Peter [Jackson] that he was typecasting me in the 'one armed person' role!"



Above: *The Perrys and Peter Jackson* oversee the troops!



Above: *The legendary Christopher Lee* pops over to GW to take a look at the *Lord of the Rings* range.



## PERRY MINIATURES

**Wi:** You're now best known for Perry Miniatures and have created a huge range of wonderful historical models.

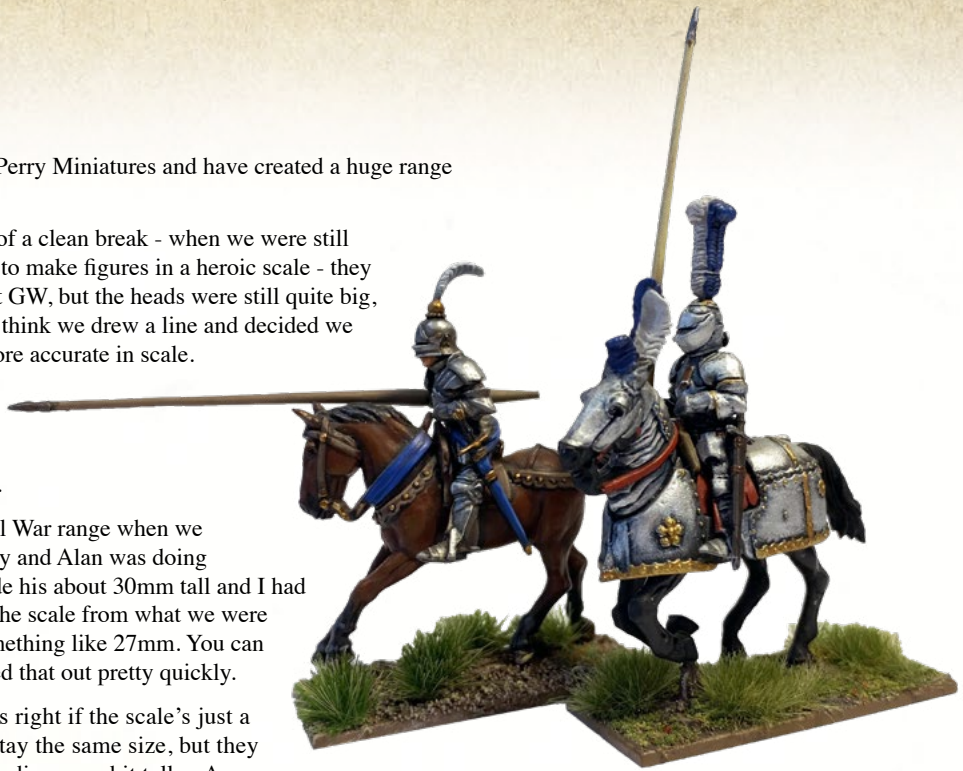
**MP:** Perry Miniatures was a bit of a clean break - when we were still working for Foundry, we tended to make figures in a heroic scale - they were smaller than what we did at GW, but the heads were still quite big, the weapons too. Once we left, I think we drew a line and decided we wanted our own models to be more accurate in scale.

**AP:** Yeah, I think our first couple of ranges were more Foundry-like in scale, but we then got into the swing of things.

**MP:** I started on an English Civil War range when we decided to start our own company and Alan was doing Brunswick. He immediately made his about 30mm tall and I had no idea he was going to change the scale from what we were used to, so I was doing mine something like 27mm. You can see there's a difference. We sorted that out pretty quickly.

**AP:** It's easier to get proportions right if the scale's just a little bit bigger. The heads can stay the same size, but they look more correct because the bodies are a bit taller. Any smaller and detail would suffer on the faces. It's a bit of what they call scale-creep with our models, I suppose, but it has made for better looking figures.

**Wi:** Do you have any kind of long-term plan with Perry Miniatures - a five-year plan maybe?



*Above: Plastic Mounted Men-at-Arms 1450-1500 - One of the boxes Michael's most proud of.*



*Above: Alan's dining room table - if you ordered Perry Miniatures in the first two years they were sent from here!*

**AP:** A five-minute plan perhaps - "I'll make that ... oh no, I'll do that!" It's probably more like a six-month plan and that's only because plastics have a longer lead time. Anything else, we can fit it in where we like, really, because ... well, we're the bosses.

**MP:** Which is great, but if inspiration hits and you make something you have to follow up and do the rest of the range. That's another year or so taken up!

**AP:** I usually think of the whole range, rather than one figure. I'll make a list of the nucleus of what the range will need on paper or in my head. That will be something like 30 codes. It goes from there, from the core of an army including things like the artillery and the commanders.

**Wi:** Thanks for the chat guys, hopefully the next one can be over a pint at the pub!





## THE LATEST PERRY PROJECT

The brothers buzz with excitement when asked about their new models at the end of our chat. Michael grabs his reference book of choice: *Franco-Prussian War 1870-71: Uniforms and Equipment of the German and French Armies* and hefts the weighty tome into view. Not to be outdone, Alan scurries off and quickly returns with a book whose title is unintelligible to any non-Russian speakers, full of images of Prussian Cavalry.

“We’re pretty committed to the Franco Prussian War right now,” Michael smiles, rather more humbly adding “You don’t ever quite know what the reaction will be to a new range, or if people want it so much.”

“The first time we did that range was actually in ‘87, I think!” Alan adds, thinking back to the early Foundry days.

“Oh yeah! These ones might be a bit better.” Michael chuckles “I’m just painting some art for the back of the box at the moment. I suppose you can show one or two pictures.”



Above: Artwork by Michael to go on the plastic kit's box.



Above: Work in progress on one of the new plastic Prussian Infantry three-ups.



Left: The '87 Foundry Franco Prussian War models.



Above: French Sailors of the Imperial Guard - A unit Alan loves, partly because of the way it looks when painted.





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# MASS SKIRMISH Q&A

## THE NEW LITTLE WARS



We talk large/mass skirmish gaming with the designers of three of last year's most popular new games.

We discovered a huge growth in the popularity of mass skirmish gaming in our 2020 *Wargames Illustrated* Awards. All three entries in the Best New Game category were taken by mass skirmish rulesets - what better time to examine this relatively new, but increasingly popular, size of wargame?

**Wargames Illustrated: Congratulations to all of you for being 2020's favourites. It seems mass skirmish is becoming the way to play at the moment. Why do you think that might be?**

**Rich Clarke:** Lots of us come to fresh periods through novels or TV programmes but when you pick up a big battle game that narrative detail disappears. Take the character of Richard Sharpe as an example - your 95th Rifles are just one of many units, so you don't see the excitement of your heroes escorting the wagon of gold, meeting the brigands in the hills, or rescuing the beautiful Contessa. With a large skirmish game, that storyline is at the very heart of the action. Who doesn't want to be Richard Sharpe, or Macro and Cato, or Hornblower?

**Alvaro and Francisco Erize:** Gamers that have a broader interest than just one period can still get into many settings and build armies faster too. Why build two armies of 150 figures when you could have ten armies of 30 figures and cover various periods and nations?

**Andy Callan:** We're at a time when even 28mm multipart plastic miniatures look like individuals. In the old days they

### AN AWARD-WINNING GROUP

We talk to the folks behind all three of these top games:

- Rich Clarke, co-creator of *Infamy, Infamy!* - 2020's Best New Game Winner
- Alvaro and Francisco Erize, co-creators of *CLASH of Spears* - 2020's Best New Game Second Place
- Andy Callan, creator of *Never Mind the Billhooks* - 2020's Best New Game Third Place.



Above: A game of CLASH shows the visual spectacle possible in mass skirmish gaming.



were clones, marching in step, now models deserve a good paint job. An army of 50 to 100 figures is a more realistic target.

**A&FE:** Yes, 28mm miniatures have exploded in variety, quality, and have noticeably dropped in price - skirmish games are a good way for people to quickly start playing after getting a few minis ready.

**AC:** We all admire beautifully painted, big armies on huge tables, but very few of us have the time and dedication to put something like that together!

**Wi:** What is the appeal of making a mass skirmish game in a historical setting?

**AC:** I enjoy the human perspective - sub-units and low-level leaders can still make a difference. Huge games involving big battalions lack this closeness and small skirmish gaming is purely about individuals - the “natural fighters” who win and lose such affairs. Something in between - what used to be known as “*la petite Guerre*” - seems entirely appropriate for our own Little Wars.

**RC:** Yeah, you can still achieve the feel of a battle as opposed to a punch up in a pub car park! Small skirmishes always felt very samey when I gamed them. Half a dozen blokes spending a turn to unbutton their holster or prime their musket was too much of a grind for me. I want to see interesting detail that differentiates troops, not the boring stuff like finding out if your tank driver is in third or fourth gear.

**AC:** Done right mass skirmish has a nicely manageable scale. As a designer you have to come up with mechanisms for the usual three Ms - Movement, Missile, and Morale - without having to worry about minutiae (has Private Atkins finished reloading yet?) or the problems of higher command (how long will Bloggs’ Division take to complete a flank march after all that overnight rain?).

**A&FE:** We’ve always seen skirmish as a great complement for large battle games in campaign settings. Having played full campaigns with *Mighty Empires* in the time of *Warhammer Third Edition*, we wanted to come up with something that could represent small actions, connected to the narrative, and use parts of the same armies that are in the campaign.

There’s a sweet spot between wargaming and roleplaying - an excitement in getting into the sandals of your leader, out of breath, shouting orders to your people, while ready to jump into the fray yourself when needed.

**RC:** Yeah, with large skirmish you can really focus on interesting details. In many Ancient rules the Romans will get a plus in combat because they have better drill - the rules assume that the legionaries are doing stuff better than anyone else. In *Infamy, Infamy!* I get to see them actually use that drill - when they put their shields up to avoid enemy archers, when they throw their pila; these become an important decision that you, as the commander of the legionary detachment, make in the heat of the action. Your troops are better drilled than the enemy, but



**TACTICAL DRILL**  
In addition to their movement, Roman Warriors may use their training to perform Tactical Drill. Tactical Drill allows a Roman player to use Drill at any point in the Turn, even when his opponent's Groups are activated, interrupting their Activation.

Tactical Drill does not count as an Activation. It may be done at any point when a Leader is activated and uses a Command Initiative for each Point of Drill undertaken. Alternatively, it may be done at any point in the Turn when Signa Cards of their colour are available, up to the point when the *Tempus Fugit* card is played. For each Signa Card played, the Roman player may use one Point of Drill. If multiple Signa Cards are available, then multiple Points of Drill may be conducted.

**COMBAT DRILL**  
**Throw Pila**  
A Roman Group Javelins by using playing one Signa once in a Turn, provided the Formation still used when attacking in March Column.

**Front, a Group or Initiative or Signa defence against m deducts 1 from its**

**Brace Shields**  
When threatened Formation may use Card to present all Groups contacting in the first round.

**"Shield Punch"**  
A Group or Formation may use two Command disengage from all and breaking contact one point of Shield direct contact with

*There's a depth to the Romans' rules for Tactical Drill in Infamy, Infamy! that wouldn't be practical in a larger game.*

this isn't just something that is subsumed into the rules. Getting your units to use that drill and perform at the top of their game is down to you. You need to make it happen.

**A&FE:** Yes, in large battle games troops are often limited by what they usually did, rather than what they could do. That is unrealistic when one zooms in to the ground level. If designed right, mass skirmish should not feel like a mass battle with less miniatures, or a single figure game with a lot of figures. It should feel flexible, with tactical decisions that you could not make in mass battles, but at the same time it should represent the very real advantages of people banding together instead of fighting on their own.

**Wi:** How do you feel about the size of the armies in your games? Do you ever wish they could be a bit bigger, or maybe even smaller?



Above: “... getting into the sandals of your leader...” in *CLASH of Spears* - a chieftain leads his Gauls into battle.



**AC:** I thought *Billhooks* wouldn't work for big, set-piece, Wars of the Roses battles, but people out there have proved me wrong. Giles Shapley (aka Eric the Shed) is using my rules, as written, without any problem, to work his way through all of the big battles of the period, with hundreds of figures and multiple players.

**A&FE:** We find skirmish games provide quick time-to-table and period variety, while larger games generally provide a wider variety of troops. When you look at recorded skirmish actions in history, they tend to involve more monotonous forces - large groups of the same troop types and skirmishers on both sides. So, it's not as much the size of armies as the variety. One way to get around this, is to imagine "what if" scenarios or to engage a little bit of suspension of disbelief - assume a more heterogeneous small force could engage in combat.

**RC:** To my mind, the key is to allow a number of smaller units to join together in formations - that brings the intrinsic detail of a skirmish combined with the spectacle of significant bodies of troops. It really is the best of both worlds.



*Infamy, Infamy!* has rules for various Roman Infantry formations – March Column, Wedge, Line, Square, or Orb.

Larger battles would be a different approach and I'd look more at the challenges of senior command if designing for them. I've been involved in designing rulesets that allow you to command a million men and more, all the way down to a platoon of thirty men. The key is that when designing for hobby gamers, or for the military, the command focus should be two levels down.

To clarify what I mean by that, if your entire force is a Corps, then as a designer you need to represent decisions made at Division and Brigade, not at Battalion or Company. With a

platoon, you are interested in section and fire team. That allows the players to concentrate on what would have concerned their historical counterparts.

**AC:** I have actually written some big battle WotR rules for the Helion paper soldiers books I did with Peter Dennis, but they are not as much fun as *Billhooks*. Like the battles they represent, they are rather dull, scrum-like affairs. Low level skirmish rules don't really appeal to me either - too much detail required for what's going on with each individual figure.

**A&FE:** We designed *CLASH* to be flexible as long as you still want the 'feel' of a small action scale game. It is still fun and fluid going from 20 figures per side to maybe 100+ figures per side. A large *CLASH* game should still feel different from *War and Conquest* or *Mortem et Gloriam*, as they represent different types of actions independent of the figure count.

**Wi:** What possibilities of mass skirmish sized gaming do you feel your system capitalises on and are there special considerations that need to be taken into account when designing for armies of this size?

**A&FE:** Our game takes a pretty unique approach to how troops gain fatigue. We try to recognize the difference that heavily armoured troops would encounter versus lightly armoured troops in a small engagement. Every action has a fatigue impact, and it differs depending on the troops. In a small action the time scale is more granular. Rather than abstracting the pauses in time that allow troops to recover their breath, we model that into the game.

Current Fatigue	Combat/Shoot Tests	Grit Test	Save Test
1	-	-	-
2	-1	-	-
3	-1	-1	-
4	-1	-1	-1
5	-2	-1	-1
6	-2	-2	-1
7	Run for your life!		



*Fatigue in CLASH will gradually diminish your troops' effectiveness. Don't let them reach their breaking point or they will run!*

## KEEPING THINGS CHARACTERFUL

Each game has a different approach to the ways that individual characters behave and activate on the tabletop. We got the designers to explain character function and the philosophies behind it.

### *CLASH of Spears*

"Our characters represent those personalities that can make a difference. It could be due to a superior tactical ability, natural leadership, or even through superior combat skill and determination. Early on we realized that heroic performance had to be reflected, so our characters do have fighting ability by themselves, but we try to balance that out. A character should not be a killing machine. They should make a difference in a fight directly, not just through an abstracted general effect. This is particularly true if our characters are going to be low level commanders or superior warriors, such as a berserker.

"We plan to expand the rules, adding campaign and even fantasy settings, so we need these solid character rules to build on, allowing new types of characters to interact with the units. Just wait until we release some rules for magic!"

### *Never Mind the Billhooks*

"I feel I might have a very simplified system in comparison. There are only three categories of leader - Dolt (junior members of the aristocracy often meet this description), Commander (most professional soldiers and Noblemen), through to Hero (heart of a lion and the cunning of a fox). This impacts how they can give orders and inspire troops in combat. I think players bring their own personal attitudes to any game - I would describe myself as risk-averse and easily discouraged, so I'm not going to behave like Conan the Barbarian, no matter how many plusses the rules give to my character."



You always get the feeling that you could be doing more things than you are with your troops when you play. Perhaps the biggest learning curve is how to pace yourself, when it is a good time to wait a bit, and when you should push your guys.

We also feel that our game models the interaction between troop types in a way that is very different from what you would encounter in large battle rules. When you play large battles the skirmish troops usually participate early on before they get relegated and the main lines fight. In *CLASH* skirmish troops have very critical roles - they provide consistent mobility and tactical flexibility.

At the more granular level hand-to-hand combat can be more interesting than just getting into base-to-base contact and rolling dice, which is what some large battles feel like. We made sure that missile troops are not as dominant in our game, working the balance, so that skirmish troops can play a key role in the game despite missile troops not ruling the field. That took a lot of playtesting and statistical simulation; we are very happy with the results.

**RC:** *Infamy, Infamy!* focusses on command and on the different fighting styles of the forces. At the heart of our system is the asymmetry between the drilled Romans and the inherent aggression of their barbarian opponents. But it's more than that. The Gauls fight very differently to the British, the British to the Germans. We have attempted to take inspiration from the classical sources to reflect as truly as we can the way warfare was undertaken. There are no generic barbarians in *Infamy, Infamy!* and that's down to the scale of combat and our own design goals.



Above: "At the heart of our system is the asymmetry between the drilled Romans and the inherent aggression of their barbarian opponents." - that aggression is shown by a unit of German Oathsworn Warriors.

**AC:** From less of a design perspective - large skirmish is good when it looks good! *Billhooks* armies have lots of 'table-appeal' and that's partly because of the simple rules for army composition 'forcing' gamers to play the period. The game is also genuinely fast to play and I think that's a vital element of a good mass skirmish game. It's something a lot of games claim, right before they turn out to be slogs. You really can play multiple games of *Billhooks* in an evening.

**Wi:** Well, you must all have hit upon elements that the gamers out there want - people are loving playing the games. We'll leave it there, at least for our print issue, but readers should head to *Wargames World 6 in Prime*, where the interview continues!

Right: Lord Callan attacks - one of the stars on his card has been crossed out, denoting that he is a Class 2 Commander.



### *Infamy, Infamy!*

"For me it's all about leadership - I want to know what Centurion Maximus Lardicus is up to, the decisions he makes, his willingness to place himself in danger to inspire his men, and how that might shape the action."

Left: Many leaders shown in *Infamy, Infamy!* are thematic, visually inspiring mini-dioramas on bigger bases.



# THIRTY-FOUR YEARS OF PAGE FLICKING



*W*'s own bookworm, Neil Smith, takes a look at some books you should have in your collection.

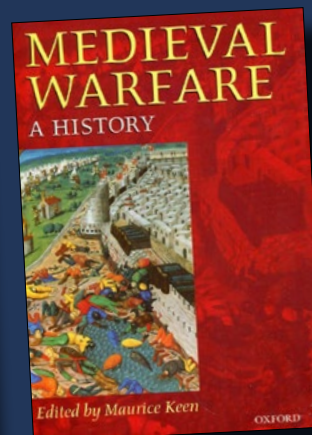
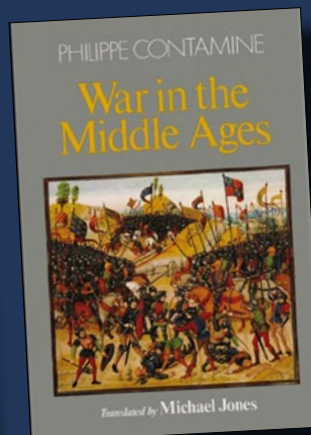
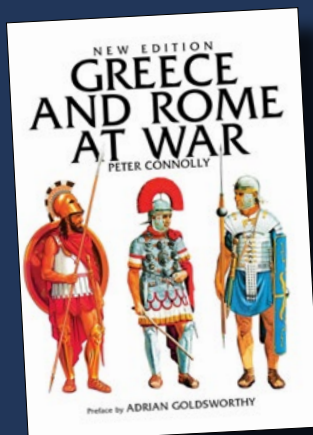
The remit for this article was to provide a list of the top ten military history books for wargamers published in the *Wargames Illustrated* era. The corollary was to spread those books around the wargaming periods. How easy is that? The first problem was defining those periods: there are not that many, but the sub-divisions in some of them are seemingly endless. Then you need to narrow down your books to just one per period, and they have to be published after 1987. That knocked out some serious contenders, as we shall see. But there have been some remarkable books published in the last thirty-four years and the ones listed here will add value to your bookshelf and your wargaming.

## Ancient

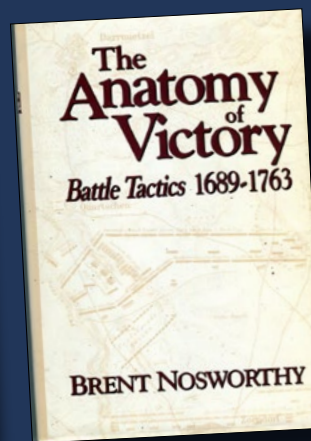
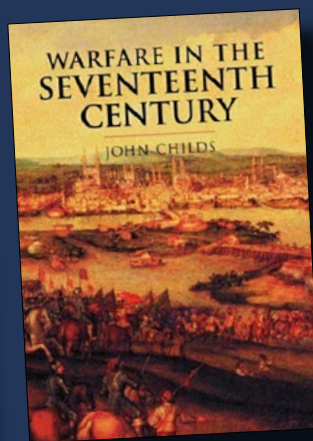
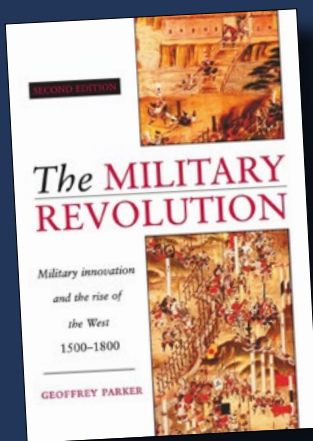
The dilemma in selecting an Ancients book is that the best and most exciting reading is still in the original sources: Herodotus, Thucydides, Polybius, Livy, Caesar, and Tacitus will give you everything you can handle for the Greeks and Romans. But they might be just a wee bit outside our time frame. I am still going to cheat, however, with a book that has been recently updated and republished: Peter Connolly, *Greece and Rome at War* (Frontline, 1981, 2016). It was interesting to read Adrian Goldsworthy's new preface, where he proclaims that this book inspired him as a child because I feel exactly the same. This looks like a coffee book but reads so much better than that with solid information backed by many maps, colour photographs, and gorgeous illustrations. Connolly takes us through a wonderful tour of the Greek City States to Macedonia, then into Italy where Rome rose through multiple wars to become the pre-eminent power in the Mediterranean. He follows the Romans through their Republic to the Empire before that fell twelve-hundred years after Connolly's book begins. Along the way, Connolly describes the Greek and Roman armies, their armour and weapons, and their enemies. This is a must-have book for all ages of reader, and arguably the best on this list.

## Medieval

The medieval wargaming period lasted from about the fall of the Western Roman Empire in the 5th Century CE to about the fall of Constantinople in 1453. That covers a lot of wargaming sub-genres, as do all our periods, and there are books to cover each of them. We need one to cover the whole period, however, or as much as we can. My 'go-to' book for Medieval warfare - *War in the Middle Ages* by Philippe Contamine (Basil Blackwell, 1984) - falls just outside our publishing range, so I will select Maurice Keen ed., *Medieval Warfare - A History* (Oxford University Press, 1999) as a reasonable second. This is a collection of essays divided into two parts. The first introduces us to the various periods of warfare, beginning with Carolingian and Ottonian warfare on the European continent. The Vikings receive a chapter for themselves, as they probably should, given their impact across Europe. Then comes the Norman led expansion from c1020 to 1204. After a detour into the Latin East, a new chapter takes warfare from 1200 to 1320 before Part I concludes with an overview of the Hundred Years War. Part II examines how medieval warfare was fought. Sieges were common throughout the period, which occupies the first chapter, then Andrew Ayton adds his chapter on arms, armour, and horses. Michael Mallett's chapter on mercenaries and the next chapter on naval warfare after the Vikings contribute aspects of medieval warfare not usually considered. Christopher Allmand's chapter concerns non-combatants before Maurice Keen caps off the book with a chapter on the ending of the period as guns, gunpowder, and permanent armies became more widespread. This is a book full of essays presented by experts in their fields, offering valuable insights into a period of warfare that is much more varied and interesting than the popular view suggests. Wargamers will certainly benefit from reading this book.







### Pike & Shot

When I began wargaming, quite a few moons ago now, Pike & Shot was mostly a euphemism for the English Civil War as the British Civil Wars used to be called. Battles between Cavaliers and Roundheads dominated the game scene and publishing to a great extent, but that was about to change. In 1988, Geoffrey Parker's *The Military Revolution, 1500-1800: Military Innovation and the Rise of the West* reignited a debate that had been simmering for 30 years about the changes in Early Modern warfare. That also brought renewed interest in the Thirty Years War in Europe from 1618 to 1648 and wars later in the century in the reign of Louis XIV of France. All of which leads me to the book I think wargamers need for this fascinating period: John Childs, *Warfare in the Seventeenth Century* (Cassell, 2001).

*Warfare in the Seventeenth Century* is a delight from cover to cover. Childs is not a fan of the Military Revolution thesis, arguing for evolution over revolution. Having dispensed with that, he goes straight into the Thirty Years War, the plethora of wars in the mid-century, and the wars of Louis XIV. These narrative chapters are interspersed with illuminating sections on the rise of standing armies and how wars were fought. Unlike some coffee-table style books, Childs's writing rattles along while retaining its authority, and he is ably supported by lots of maps and illustrations. But it is the contemporary art reproductions that make this stand out from the crowd; paintings of big battles that fire the imagination. I will add a quick reference to Patrick M. Malone's *The skulking way of war: technology and tactics among the New England Indians* (Johns Hopkins University Press, 1991) for our American readers who probably already know that wars are very different over there. Malone's guide still stands up well as a source for that.

### The Enlightenment

The neat construction of wargaming eras falls apart at the end of the 17th Century with Louis XIV and his extended reign to blame for some of that. The 18th Century, therefore, lines up better for military history purposes from around 1689 to about 1789. For us Anglocentric wargamers, there are three major wars that fall in this period: the Jacobite Rebellions, the War of Spanish Succession, and the American War of Independence. However, the mostly European Seven Years War falls into this period along with its corollary French and Indian War. Fortunately, there is an excellent book that covers most of this period for us: Brent Nosworthy's *The Anatomy of Victory: Battle Tactics, 1689-1763* (Hippocrene Books, 1990).

Nosworthy focuses on the two major European armies of the era - the French and Prussians - but much of his analysis applies to other armies too. He also gets into the nuts and bolts of how this era's warfare worked with an overview of linear warfare from 1689 to 1714 with chapters on fire systems, deployment, and tactics. Some historians might skip from there to the Seven Years War in 1756, but Nosworthy demonstrates how this quiet period was actually one of development and tactical evolution. Then we are into Frederick the Great's intense application of discipline and training to create arguably the best infantry of that century and perhaps the best army. Christopher Duffy's magisterial works on the Prussians and Austrians are worth mentioning here for those inspired by Nosworthy. As with the 17th Century, though, the major war that broke out in North America, the American Revolution, needs a different book to understand the differences in warfare. For that purpose, I think Matthew H. Spring's *With Zeal and With Bayonets Only* (University of Oklahoma Press, 2008) is a perfect complement to Nosworthy's work on European battlefields.

### Napoleonic

Ask for a book on Napoleonic warfare and you are met with an almost universal answer: David Chandler, *Campaigns of Napoleon*. I have to mention it here because it is a great book with some wonderfully written set-piece battle accounts. It is also highly motivational for wargamers, but it was first published in 1967, so we need something else for our list. To that end, and in keeping with a theme of the 'new' military history, I have opted for Rory Muir's *Tactics and the Experience of Battle in the Age of Napoleon* (Yale University Press, 1998) over Brent Nosworthy's similar *Battle Tactics of Napoleon and His Enemies* (Constable, 1997).

Like Nosworthy, Muir describes the experience of men in combat, but whereas Nosworthy is more tactically based, Muir gets into the mud and blood of it all to uncover what combat was really like. He corrals numerous first-hand accounts to his cause, and for historical nuts and bolts readers his bibliographical essay is excellent. Muir takes a quite conventional approach, following the chronology of battle from the men preparing and the topography of the battlefield through the various combat elements - artillery, light infantry, infantry, and cavalry - on to the various levels of command and control, including the roles of morale, cohesion, and emotions, before surveying the aftermath of battle. Muir leaves no stone unturned in his pursuit of the combat experience, using his sources to describe morale-sapping artillery bombardments,



the chaos of infantry firefights, and wildly out of control cavalry charges. Other books describe the experience of Napoleonic battles, but Muir captures the whole event at a level of detail others do not.

### World War I

World War I has been the most difficult book to select for this list; not because there are so few great books on the war, but because there are too many. The war has also attracted some first-rate historians: Gary Sheffield, Peter Hart, Hew Strachan, Lyn MacDonald, to name a few and I have barely scratched the surface while avoiding all the great historians before 1987. In addition, many of the great books on World War I cover single campaigns or battles, but the scope of the war was too big for picking just one of those books. When World War I is mentioned, the popular image is one of trenches and mud and futility: a chronic waste of life in a small corner of Europe. The question of how to wargame that requires an understanding of what happened, how, and why. Therefore, the book I have selected as my best for World War I is Richard Holmes, *The Western Front* (BBC, 1999).

Holmes surveys the Western Front from its inception in late 1914 through to the Armistice in November 1918. However, he cleverly weaves important themes into his narrative, so that each chapter emphasizes a different facet of the war, from the weapons that created the stalemate, to recruitment, command, morale, and endurance. Holmes' narrative touches on all the major events, campaigns, and battles in this theatre, explaining what the Generals were trying to achieve and what usually went wrong. He concludes with a Further Reading section, which is now dated, but still quite useful. The result is an elegant introductory book to the Western Front that encourages exploration into some of the aforementioned historians.

### World War II

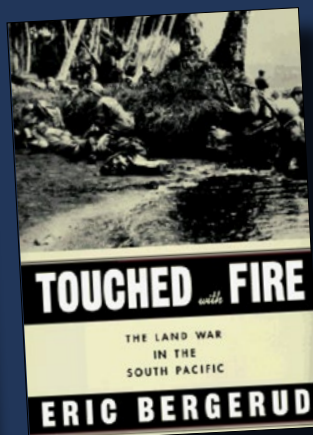
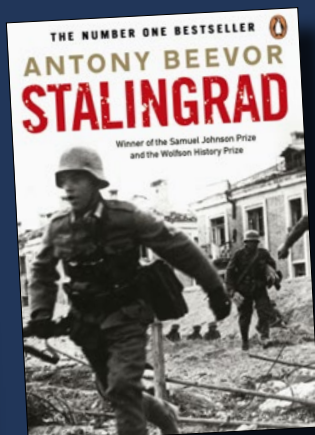
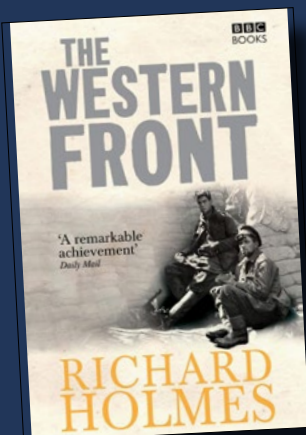
If the Great War was big, World War II was gigantic. This was truly a world war fought on every inhabitable continent and in environments ranging from deep snow to impenetrable jungles. Mechanized warfare came to the fore, and this was a war of tanks and warplanes, yet like every war since cavemen beat each other over the head with clubs, World War II was a war won by men fighting men, often face to face. Every theatre of war mattered: there was no typical World War II battlefield or front. So, how do we find a 'best' book to cover that lot? We don't, we cheat.

I am going to tap dance past the Eastern Front, that bitterest of bitter apocalyptic wars of Nazism

versus Communism with few redeeming features. But if pressed, I would recommend Antony Beevor's excellent *Stalingrad* (Penguin, 1998), which is also the best book Beevor has written, though they are all very good. For Western Europe, I am going to cheat big by opting for Rick Atkinson's Liberation trilogy: *An Army at Dawn: The War in North Africa, 1942-1943* (Macmillan, 2002); *The Day of Battle: The War in Sicily and Italy, 1943-1944* (Henry Holt, 2007); *The Guns at Last Light: The War in Western Europe, 1944-1945* (Macmillan, 2013). Atkinson is a brilliant writer with a novelist's touch for narrating campaigns and battles. That also applies to his ability to assess character and relationships between commanders of the Allied armies. But, while Atkinson's narratives focus primarily at that command level, he dips nimbly through the ranks so that readers can see every part of the military machine at work. Some criticise Atkinson for his focus on the American war effort in Europe, but he brings in enough of the Allied actions to give him the benefit of the doubt. He also takes us to North Africa, Italy, and Western Europe; a combination of the three most important theatres outside of the Eastern Front. This is big picture history, but well worth knowing and not just for big battles wargamers.

The Pacific theatre featured much more prominently in World War II than the Great War, or any war before or since. All the Allies had interests in the Pacific, but while the European Imperial powers played their roles, those were mostly in defence of receding Empires: this was therefore an American war from the moment the first bombs dropped on Pearl Harbor in December 1941. The Pacific theatre also highlighted air and naval power, and more importantly for the modern world fostered by World War II, the projection of power across vast spaces. Nevertheless, despite all that, it was the common soldier, or marine, who won this war while fighting in the most abhorrent battlefield conditions imaginable.

To capture as much as we can of combat in the Pacific, I turn to Eric Bergerud's twin works, *Touched with Fire: The Land War in the South Pacific* (Viking, 1996) and *Fire in the Sky: Naval and Air War in the South Pacific* (Westview, 1998). *Touched with Fire* describes the experiences of soldiers fighting in the jungles derived from oral interviews with those who were there. Their stories are incredible, their obstacles almost unfathomable, and bear in mind that they were fighting an enemy that refused to surrender. These American experiences translate well to the European and British Commonwealth soldiers who fought in similar jungle terrain from Burma to Papua New Guinea. *Fire in the*







## THE BEST HISTORICAL NOVELS

You can't get more on-theme this month than settling down with a historical novel.

Here are a few recommendations from our wargaming personalities.

### ***The Saxon stories (starting with *The Last Kingdom*)*** by

**Bernard Cornwell**

Pete Brown (Author of assorted wargaming books and many *WI* articles)

### ***Azincourt*** by Bernard Cornwell

Noel Williams (*WI* contributor)

### ***Matterhorn*** by Karl Marlantes

James Morris (*WI* contributor)

### ***Gates of Fire*** by Steven Pressfield

Warwick Kinrade (Game designer)

### ***Count Belisarius*** by Robert Graves

James Morris (*WI* contributor):

"Covers both the historical and the personal very well."

### ***Killer Angels*** by Michael Shaara

Bill Gray (*WI* contributor)

### ***The Winter King trilogy*** by Bernard Cornwell

Lord Sherwell (Resident romantic at Gripping Beast):

"'Shieldwall to me! Fate is inexorable!' Not to be confused with the Sharpe novels; 'Rifles to me! Fate is inexorable!'"

### ***The Garden of Evening Mists*** by Tan Twan Eng

James Griffiths (*WI* Project Manager):

"Somewhat historical adjacent, it gets into the legacy of the trauma of war."

### ***I, Claudius*** by Robert Graves

Fet Milner (Salute Painting Competition winner)

### **Campaign memoirs**

Michael Perry (Sculpting supremo):

"I read half of a Sharpe book once and couldn't believe how much he just nicked from campaign memoirs."

### **I "ditto" Mister Perry**

Duncan Macfarlane (*WI*'s founder and original Editor)

"There are far too many memoirs and diaries to read to bother with fiction."

### ***The Abstainer*** by Ian McGuire

Dan Faulconbridge (*WI* Editor)

"An ACW veteran turned Fenian assassin stars in a novel that brings the mean streets of Victorian Manchester alive."

*Sky* is a broader book that surveys the warplanes and tactics in the Pacific, but the combatants' experiences are still at the centre of the action. The experiences of fighter and bomber pilots in World War II were somewhat universal whatever terrain was being fought over but being in a dogfight over the jungle or sea, from which there was likely no return, added another dimension to the desperation of the combat. Bergerud displays a masterful touch in connecting individual stories to the wider context and he is a brilliant writer. Before I go on to the modern period, I should note here that Bergerud's Vietnam War books are equally well written and engaging.

### **Modern**

Thankfully, there has been no war since World War II to match its scope and intensity. Rather what we have instead is a kaleidoscopic series of proxy wars backed by the USA and USSR; not that they were any less real to those who fought them. Some of these wars were conventional, most notably the Korean War (1950-1953) and the various Arab-Israeli wars. But other than the what-if of a Soviet attack on the West, most modern wars, particularly those fought for independence from Europe's imperial powers, have been asymmetrical where the 'weaker' side cedes the field to the technologically superior force, opting instead for guerrilla warfare, terrorism, and hopefully for them, massive resistance by the subjugated population. We have seen this across the continents with communist rebellions in South America, Asia, and Africa, and latterly in Afghanistan, the Middle East, and Africa with the rise of Islamic fundamentalism. That form of warfare has proved remarkably successful, at least strategically, and there are no indications that future wars will be any different. The author of my book for this period, Thomas Hammes, calls this Fourth Generation Warfare (4GW), and his controversial analysis of modern warfare is titled *The Sling and the Stone* (Zenith, 2004).

Hammes is a career United States Marine Corps officer with thirty years' experience. He acknowledges that 4GW was around before the modern period, but he credits Chinese communist leader Mao-Tse-Tung with developing the ideology and fundamental strategy behind the method. From there, the strategy evolved through the Vietnam War and Nicaragua then into the Middle East and Afghanistan where first the Soviets encountered it then the United States led coalition forces. It is also the strategy being adopted by various groups in Iraq. Hammes notes that 4GW is strategically aimed at the enemy's policy makers. At the operational level, 4GW chooses which network to use for the greatest political impact on the enemy. Tactics are also bound to the message with high impact actions across all military and political networks. The objective is often just to drag out the conflict to wear down the enemy's will to fight, this is why they are so successful against fickle democracies. What this means for modern wargamers is that they should account for factors not directly related to the battlefield on the table, such as civilians, property, the presence of the media, the implications of taking casualties against insurgents. That makes the objectives different for each side, adding nuance to the game rather than just the common shoot-out.

### **But ...**

And there you have it, ten(ish) books, covering the whole of wargaming, that will serve you well either as a basis for understanding a period or that allow you to dig deeper - I wonder how many of them would make your list? However, there is no substitute for reading the primary sources. Some of those I have already mentioned for the Ancient period, but all periods have memoirs, diaries, journals, etc: Froissart for the Hundred Years War, Mary Chestnut for the American Civil War, Ernst Jünger for World War I, the list is almost endless. As for adapting all those books to your wargames, that's where your imagination comes in; that for me is the essence of our hobby.



# RICHARD GARRETSON 15MM SHOWCASE



**Richard Garretson's 15mm displays are the culmination of decades of hobby activity, representing countless hours at the modelling and painting table!**

We featured some of Richard's work in *Wi378* - his marvellous French and Indian War 15mm display, as well as other, quirkier 28mm projects. When it comes to war stories, he tells them on the table, through the terrain and miniatures he creates, then places (sometimes in their thousands) on large display boards, to be photographed by his daughter.

Here we show off a selection of his work, along with Richard's own commentary on the displays. He's also been kind enough to provide (as accurately as memory allows) lists of the miniature and terrain manufacturers from each project.

## MINIATURES

- Wagons by Blue Moon and Minifigs.
- Dismounted French dragoon regiment by AB.
- French, British, Portuguese, and civilians by AB and Old Glory 15s.
- HO-scale monk and wine harvesters by Preiser, wine press by Faller.

## TERRAIN

- Vineyards by Battlefront for *Flames of War*.
- British entrenchments by Gallia.
- Most of the buildings by Hovels.
- Other buildings and star forts by Ian Weekley.
- Stone walls along the vineyards by Blue Moon.

## NAPOLEONIC PENINSULAR WAR

Inspired by Bill Gaskin's 28mm collection (shown in *Wi209* and *Wi230*), Richard decided to make his own 15mm display. It focuses on a British siege of a French-held Spanish town that is defended by star forts. Set across two 5' x 7' tables, the first shows the prelude to battle, with the British advancing through an idyllic landscape of vineyards. The other board depicts the drama of the siege itself.

**Richard:** Most of the figure painting was of British forces as I had a huge French force from the same period painted already. I did paint six French infantry regiments (37 figures each) in campaign dress and one French cuirassiers regiment (the 13th, who only saw service in Spain and had the distinction of wearing brown coats).



*Above: The British march to battle.*





Left: Troops march through vineyards that are perfect for this period, despite being made for Flames of War.

The star forts are by Ian Weekley but have been heavily modified and the river is a repainted Pegasus release, crossed by a stone bridge by Novus Design that I also slightly modified. It was difficult to find a 15mm stone bridge with an arch that would span the river and this one worked. Most of the trees are by Grand Central Gems. The town's cobblestone streets are HO-scale random course stone by JTT.



#### RICHARD'S 15MM FAVOURITES

We asked Richard to tell us his favourite ranges. No order here, but the first three hold a particularly special place in his heart!

##### 1. Blue Moon 15s - French and Indian War:

There is no period I have wanted to do more than the FIW; Blue Moon provided a magnificent range of figures and terrain.

**2. Old Glory 15s - American Civil War:** This is where my love of 15s really caught fire and the first time a range provided the variety in poses that let the battlefield come alive.

**3. Two Dragons Productions - Samurai:** Simply beautiful figures with lots of variety and interesting poses.

**4. Peter Pig - Old West:** These might not quite be what you'd call true 15s but the figures and town sparked my interest in a subject I hadn't been drawn to previously. The Old West train is still a favourite of mine.

**5. Blue Moon 15s - Boxer Rebellion:** A wonderful range of figures and an outstanding, expansive line of terrain. A pleasure to paint; it looks wonderful on the table.

**6. Command Decision - WWII Infantry (Northwest Europe and North Africa):** A line that offers a great variety of poses. Their physical size makes sense to me when placed next to 15mm equipment.

**7. Blue Moon 15s - Napoleonic:** This extensive line was the main range in my Peninsular War collection. It worked well with Old Glory 15s and AB Miniatures that I also used.

**8. Old Glory 15s - Napoleonic:** My first Napoleonic collection was Austria vs France (1809). This was long before Blue Moon 15s came on the scene, but I have no regret that I have large French and Austrian armies built around Old Glory 15s and I still love them and the figure variety.

**9. AB Miniatures - Napoleonic:** Beautiful figures that offer some really unique opportunities. They supplement my Blue Moon 15s in my Peninsular War collection.

**10. Essex Miniatures - Medieval:** When I did my castle siege collection Essex gave me the look I wanted: a lot of variety - less armour, more mail and barded horses.

#### PUNISHMENT PARADE

A vignette of a British punishment parade in the plaza (following the British capture of the town) is a homage to Bill Gaskin's work. I could not find figures that represented a flogging, so a lot of modification was required, but it was something I really wanted to include in this project.





## BOXER REBELLION

This is a collection presented in two parts with one display showing the Peking legation district of 1900 prior to the siege, then that same district during the siege in the second. Ever the overcommitted hobbyist, Richard built two tables instead of using the same table with modifications, ensuring more accuracy.

### MINIATURES

- Troops by Blue Moon, Old Glory 15s, and Frontier Figures.
- Civilians are Victorians by Preiser HO and Peter Pig.

### TERRAIN

- Legation compounds by Blue Moon.
- Trees by Grand Canyon Gems.
- Flag blanks by Stone Mountain.



*Right: The board in its full glory as the rebellion occurs, with the different legations in different states of defence.*



The British and US legations are generally properly placed, but the Russian, Japanese, and French legations on the opposite side of the canal are not as accurately positioned. This is down to the space available to Richard on his board. The Hotel de Peking is far from its actual location too, but it is hard to refuse the addition of such a fine looking feature!

**Richard:** These displays were made easier when Blue Moon released a rather substantial Boxer Rebellion range that included an extensive offering of structures. To the best of my knowledge, prior to the release of their models, anyone wishing to depict the siege on the legation district would have had to recreate it with non-purpose manufactured structures and/or scratch-builds.

That was what I had planned but, thankfully, the Blue Moon Boxer Rebellion line includes five beautiful legation compounds (British, French, Russian, Japanese, and US) and a wide variety of civilian Chinese buildings, so I took advantage and developed my collection around their offerings.

The entrance to the Japanese legation posed a special problem because pictures from the period show statues of two Foo Dogs on either side of the entrance; Blue Moon did not provide those so two of the Wyrd Miniatures Zen Accessory were an expensive, but problem-solving solution (below).







*Above: Calm in Peking, the people go about their daily business.*



*Above: The siege underway as Boxers storm the walls.*

Plastic intended as a covering for ceiling lighting, that I cut from its 2' x 4' sections, is my old standby technique used to make the Imperial or Jade Canal. The three bridges that cross it were originally sold as fish tank décor - textured Milliput on the surface improves the look and lengthens the approach.

Blue Moon did not include a Tartar Wall with their line of structures so I scratch-built it with Duplo and Evergreen plastic, covered with putty and sanded to the desired texture. My version of the Hotel de Peking is the Blue Moon Austrian legation building, the only legation Blue Moon offers that is sold as separate pieces rather than as a unit.



*Below: Forces clash on the streets around the French legation.*

### DE-SIEGING THE COMPOUNDS

Blue Moon cast the compound walls with attached firing steps. These would not have existed prior to the siege so I scratch-built a second set of walls for each legation out of JTT and Evergreen plastic, without the firing steps, for my pre-siege board.

I used the Blue Moon gate entrances on four of the legations (Japanese, US, French, and Russian) on both boards but hid the firing steps under removable hedges (composed of frames/skeletons of Lego covered with scored Milliput to give them a scrub appearance). The Russian entrance was not cast to a wall section with firing steps so no extra work was needed.

The British legation, as the main defensive position in the siege, posed a special problem. Its buildings and entrance were bunkered up so I scratch-built a new entrance using Lego, Evergreen plastic, and Milliput. I also replaced the British legation's main building with an old Ian Weekley building in the pre-siege version.

I included a lot of trees in the pre-siege version but replaced most of them with stumps once the siege was underway.

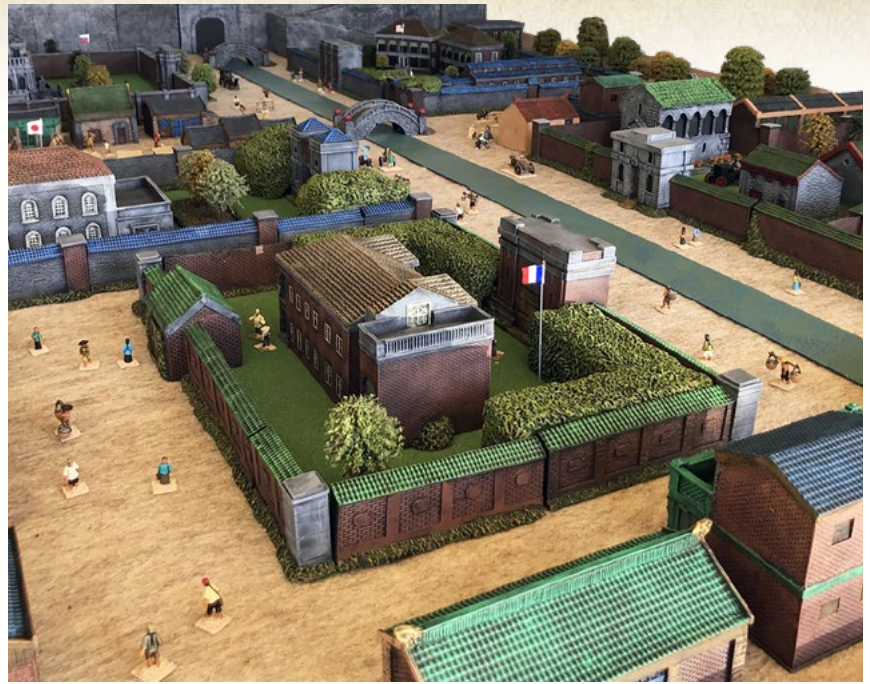




I'd guess that I have painted more than 900 figures for this collection, with over 500 Boxers, although they did not all make it into the photos.

I scratch-built various elements. Four rickshaws are made with Evergreen plastic and some Old Glory 15s wheels and there are eight market stalls - four pre-siege and four in ruins - built from Evergreen plastic and tissue (the awnings on the destroyed stalls). The goods being sold are Preiser and the scattered pots in the besieged version are small plastic beads.

My homemade background mural is one I have used for years, as is the case with the indoor-outdoor carpet table coverings. I added JTT grass covering, cut by my wife before being put into suitable areas, and the photos were taken by my daughter, as are the other ones in this article.



## GERMANY 1945

This board represents a generic West German city from 1945, designed to display Richard's late war German and American forces - an idea he came upon when his late war collection included exactly zero miniatures! Unlike many of us, who have similarly lofty ideas but fail to make progress, Richard actualised it and now has a collection of around 2,000 troops and equipment to display across the ruined city.

There's lots to see in these pictures, many snippets of action across the city, but a standout element is the procession of staff cars leaving the city. This showcases some expensive and great looking vehicles including a 1933 Horch Pullman, a 1938 Horch 930V, and a Mercedes 170V.

**Richard:** In making this board I collected many destroyed buildings as well as a few that were untouched by Allied bombing. Over three years I completed more than 60 structures for my city but also finished my late war troops and equipment. Work was not constant but most of the last year was focused on 'Germany 1945'.

### MINIATURES

- German and American soldiers by Command Decision, Battlefront, Peter Pig, and Preiser.
- Military vehicles by Command Decision, Battlefront, Peter Pig, QRF, Quality Castings, Preiser, Ricko, Rocco, and Busch.
- Field kitchen by Preiser.
- Staff cars by Ricko, Busch, and Roco.
- Field police by Preiser.

### TERRAIN

- Majority of structures by JR Miniatures.
- Others by Hovels and Scenic Effects.
- Eastern Front barricade by Battlefront for *Flames of War*.
- HO iron fencing by Mouse Models.
- Large bomb craters by Stonehouse Miniatures.
- Broken bricks by Pegasus.

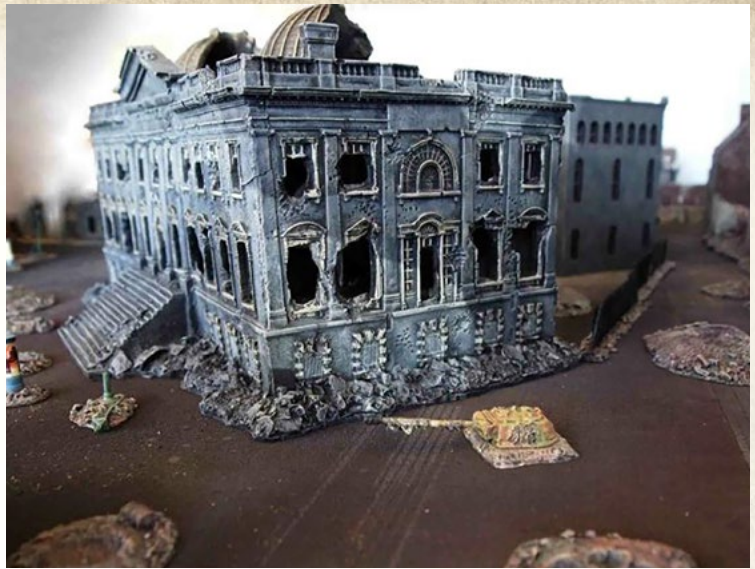


*Left: A bird's eye view of the board.*



*Right: Detail of a defensive position at street level.*





Above (both pictures): Details of some of the JR Miniatures buildings.

The Reichstag, Casino, four factories, Stalingrad blocks (right), Arnheim ruins, St. Lo ruins, and Normandy ruins are all great JR Miniatures sets included here. There are multiples of the St. Lo and Normandy ruins - about 14 of them - with major modifications to make them larger. I played with scale on 20mm ruins by Hovels and Scenic Effects too, giving them a smaller appearance. Ten HO buildings with a European look finished the collection, providing some structures that had survived Allied bombing.

I did three practice layouts to map out where my building collection left holes/gaps that needed to be filled. Where I found these, I made small ruins or added scratch-built parks, bringing a little colour and interest as well as defensive positions for my German forces. HO iron fencing adds more detail to parks and the large government building.

Normally the ground cover for my galleries is a tan or pea green indoor-outdoor carpet, but they would not do here. My local hardware store provided clear plastic rectangles that are used in kitchens and bathrooms to cover ceiling lighting - one side is bumpy while the other is smooth. I scored the smooth side to add texture before painting with dark tones.



**We'll leave it there, at least for our print issue, but readers should head to *Wargames World 6 in Prime*, where the article continues!**

### GAP FILLERS, DETAILS, AND BARRICADES

As well as the ruins and parks I spent months making other features to make the whole board look busy. There are bomb craters, shell craters, lamp posts, signs, an open sewer, and other general debris.

You can buy larger bomb craters and detail them with broken bricks, but smaller craters and shell holes tend to be Milliput pressed with my thumb or finger on my boards. An old toothbrush adds texture and whatever odds and ends that fit the story of a bombed-out city, now under attack on the ground, get added.

Printed details decorate some of my fillers - warning signs, a painting of Hitler, and more. If the original print outs don't quite look right, you can add basic weathering to tone them down.

There are numerous obstacles around the streets too, ranging from simple mixes of Evergreen plastic, Milliput, and bricks to trams and other vehicles (more widely available at HO scale) some of which have been left 'running' rather than ruined.





# HOW TO... MAKE A TIMBER FRAMED BUILDING



Paul Davies not only shows us how to construct a timber framed building (inspired by Titchfield Market Hall, rebuilt at The Weald and Downland Living Museum in West Sussex, England), he also shares how he uses photographs and illustrations to provide the basis for construction plans.

## MY APPROACH TO RESEARCH

There are many excellent reference sources on the web, but how should you proceed if you are fortunate enough to be able to take your own photographs of your subject.

Many modelmakers seem to ignore the distortion to an image which can be created in the photographic process. In the case of buildings, converging verticals are the worst. If you're not already aware of the phenomenon, just think of railway tracks disappearing into the distance; the rails don't actually converge, but they look as if they do. The same problem occurs when photographing a building with presumably, parallel sides. And the issue is worsened if you use a wide-angle lens or comparable zoom setting. If using a mobile phone, you seldom have any choice as to the type of lens; they are virtually all wide-angle.

But all is not lost. With a basic photo manipulation program you can correct this distortion. I use a very, very old version of Adobe Elements 5 which cost me £10 many years ago!

The 'before [left] and after [right]' photographs below demonstrate how, by applying 'distort' and 'skew' effects, you can correct this distortion.





Obviously in the ideal world, it would be preferable to visit your intended subject and take measurements, but this is often impractical, particularly if the building no longer exists and you are forced to use other peoples' photographs or even sketches or paintings. In those cases, you need to make some decisions and compromises before getting started on creating your plans.

For example, because buildings can take up a disproportionate amount of space on the wargames table, some wargamers will use, or construct buildings to a smaller scale than their figures; 20mm buildings with 28mm figures or 15mm buildings with 20mm figures for example. These compromises work fine so long as you don't want to actually put figures inside the buildings.



I try to make my buildings as close to the scale of my figures as I can, but if nothing else, go for an aesthetic approach, and scale my buildings so that they look as if a based figure could pass through a doorway, or shoot through a window. Figure basing can be an issue in itself, particularly if you use thick plastic bases because they artificially increase a figure's height meaning that doors have to be proportionately higher in order to look right, which is why I prefer to use mount board or 2mm thick MDF for my bases.

My next step after correcting any distortions is to overlay my photographs with some basic datum lines to help when drawing up and adapting my plans. The next photograph shows how I approached this specific project.

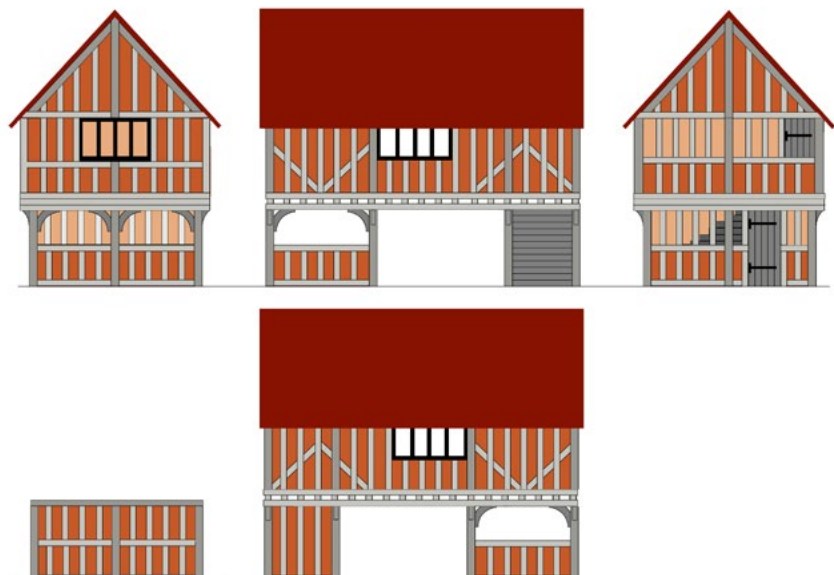
### THE PLANS

In the case of this building I couldn't photograph the far side of it, which wasn't too much of a problem, because it was basically a mirror-image of the front.

With most of my 'How to...' projects I invariably find myself making changes as I progress, usually to simplify the construction. In the case of the market hall, I also made a few alterations to make it better suit the period in which I intended to use it. Most notably removing the line of bricks at ground level, and replacing the angled brick infill and tiled end with a basic daub infill. I also repositioned the ground floor door because I felt that it would make the model stronger.

I find it interesting to research the construction principles of my subject because they might help in the construction of my own representation. In the case of this Market Hall it was basically a timber framed building with the gaps between the timbers infilled with a mix of clay or chalk that was bound together with grass, straw, water or urine. Probably best to give the urine a miss though!

With the basic plans worked out, the next step is to identify the building sub-assemblies; in this case two ground floor elements, the upper floor, and the roof.



### MATERIALS

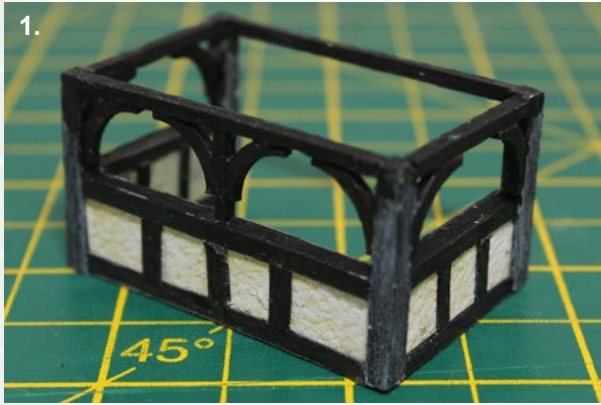
The scale of your building will influence the materials used. If the material is too thick then it will look wrong, particularly around window and door apertures, but too thin and the building may not stand up to regular wargames handling. For this building, which is intended to complement my 12mm Wars of the Roses figures, I used a combination of 1.5mm thick mount board, textured paper, balsa, and some printed texture paper. For a larger scale building I would substitute the mounting board with 3mm foamboard or Styrofoam. As an aside, much of the construction of this building involves gluing texture image sheets downloaded from [www.textures.com](http://www.textures.com) and printed on my ink jet printer to mount board. When it comes to gluing paper I recommend using a glue stick like Pritt rather than PVA because the latter tends to make the paper soggy and increase the likelihood of it tearing.



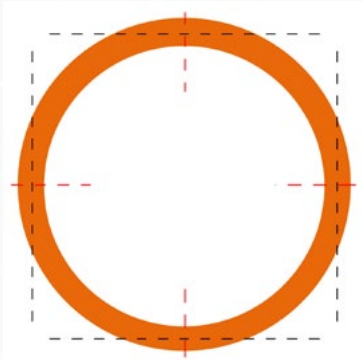
## CONSTRUCTION

Starting with the left-hand ground floor sub-assembly, measurements were taken from the scaled plans and transferred to mount board. Textured paper was glued to the mount board and given an undercoat of Coat d'arms Bone, drybrushed with white.

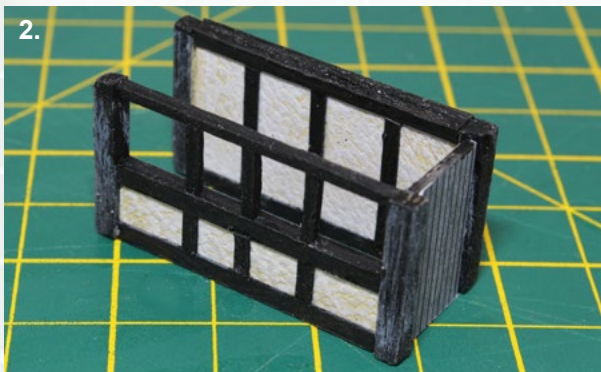
1. The main supporting timbers were cut from balsa strip, painted black, drybrushed white and glued to the 'walls'. For the thinner frames I used thin strips of black textured card, drybrushed white and then glued the components together.



The curved supports were made from cut-down fibre washers. It's easiest to trim off the edges - the black dotted lines - before cutting the washer into four pieces; the red lines.



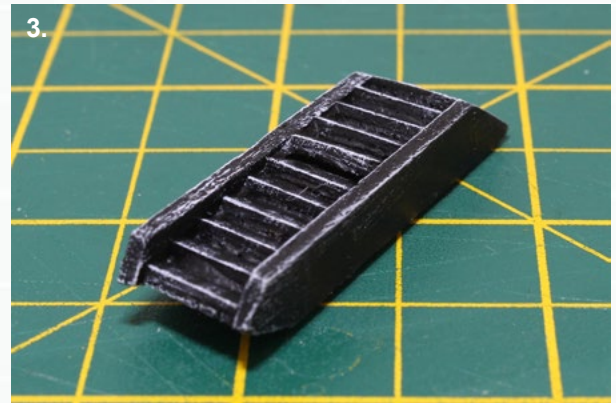
2. The lower right-hand sub assembly was made following the same basic procedures.



The door was made from mount board covered with wood textured paper onto which I ruled thin black lines to suggest individual planks.



3. The stairs were made from thin layers of balsa onto which were glued sides made from balsa painted black and drybrushed white.



4. The steps are not glued in place until the upper floor is added. Construction of the upper floor follows a similar procedure as for the ground floor except that there is a floor with an aperture cut for the stairs. After assembling the outer walls the dividing wall, complete with fitted door, was glued in position. The separate gable was glued to the end wall and a support was glued between it and the dividing wall.

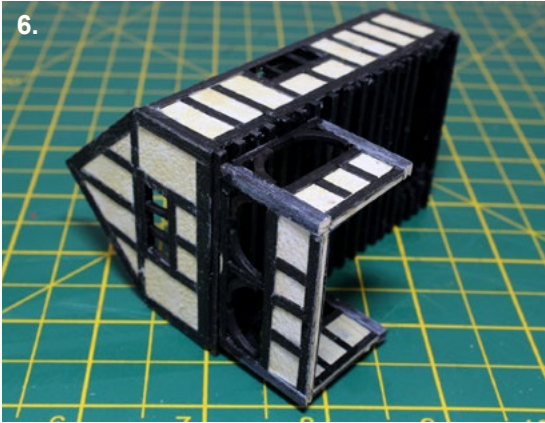


5. Transverse balsa beams were glued to the underside of the upper floor and painted black.





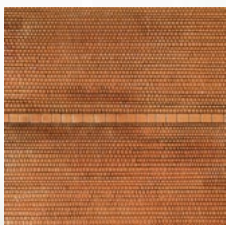
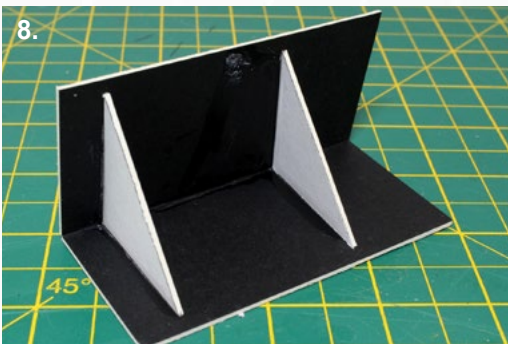
6. The left-hand ground floor sub assembly was glued to the underside.



7. The remaining ground floor sub-assembly was glued in position.

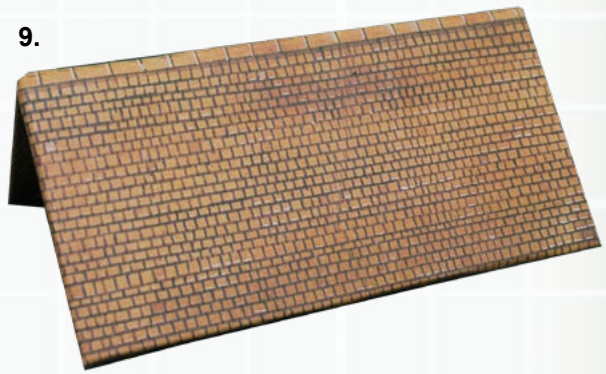


8. Measurements were taken from the model and a roof was made from mount board, lightly scored to facilitate folding. Two triangular pieces were added to ensure the roof retained its shape.



To simulate the roof tiles, I sourced a suitable image and printed it out on my ink jet printer.

9. This was then glued to the roof; the edges folded under so that the bare edges of the mount board didn't show.



Whether or not to base a building depends on how much access you need. The interior of a single storey building can be easily accessed by having a removable roof, but if the building is glued to a base and there is more than one floor, access to the ground floor can be difficult.

I sourced a suitable image to represent flagstones and decided that the building would just sit on it.



The paper was then glued to a piece of mount board, wrapping the overlap around the edges.

And that was basically it - a generic medieval market hall.

Once you have mastered the basic techniques you can easily make more complicated buildings.





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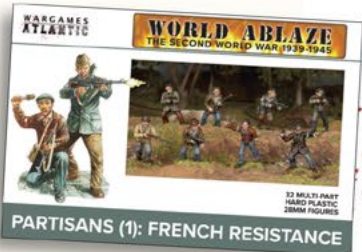
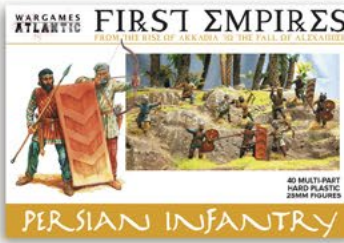
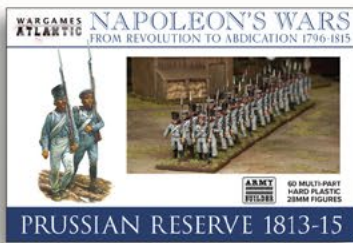
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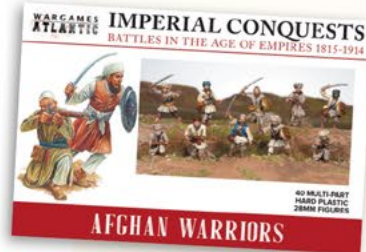
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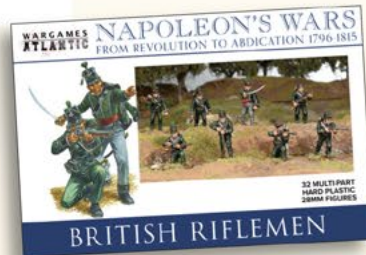




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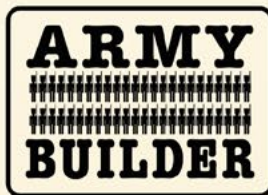
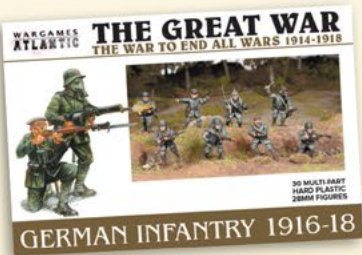
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