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JULY 2021  
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## FROM THE EDITOR

French troops are never very far from the wargames table: whether that be Charlemagne's Frankish warriors, Napoleon's legions, the Poilus of the Western Front, and more. The martial prowess of the soldiers from the various regions that have come to make up the modern French Republic is legendary, and in the theme articles of this issue we explore some of those warriors and how to bring their conflicts to the tabletop.

In order to introduce or expand your gallic forces, included free with this magazine is a frame of four French Line infantry, courtesy of Warlord Games. Following on from last month's introduction to the world of *Turnip28* we show you how (even if you don't think you are interested in French Line Infantry 1807 - 1810!) you can include your new figures in gaming action.

We're not all *allez les bleus* though this issue, outside of our theme we will be whisking you off to such exotic locations as mugal India, medieval Flanders and the Wild West. We also have a great Artificial Intelligence article for you, exploring ideas common in solo wargaming which can also be brought to bear in two (or multi) player games.

Happy reading and rolling!

Dan Falconbridge  
Editor and Owner

*Cover Artwork: Vive L'Empereur by Neil Roberts.*

*Below: In a scene from our Artificial Intelligence article, Oathmark Dwarves and Humans discuss their strategy. Figures by North Star/Osprey.*



## CREDITS

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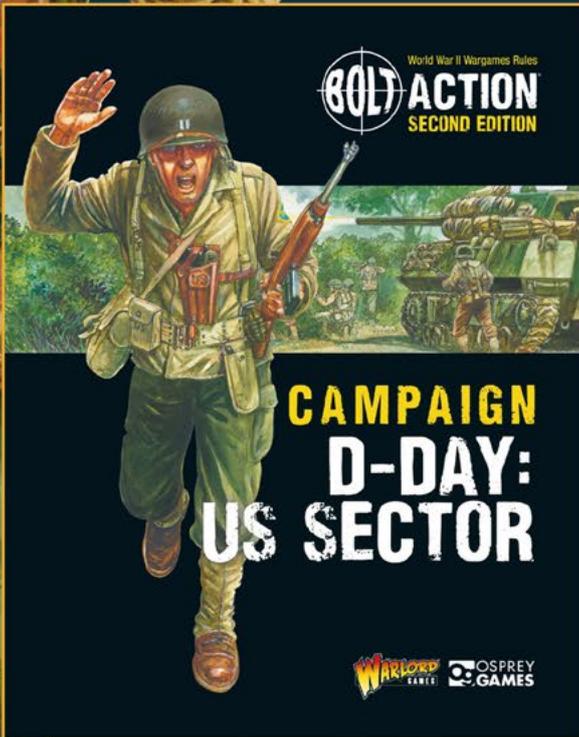
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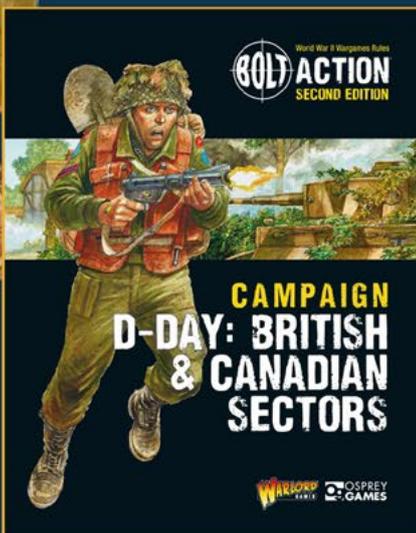


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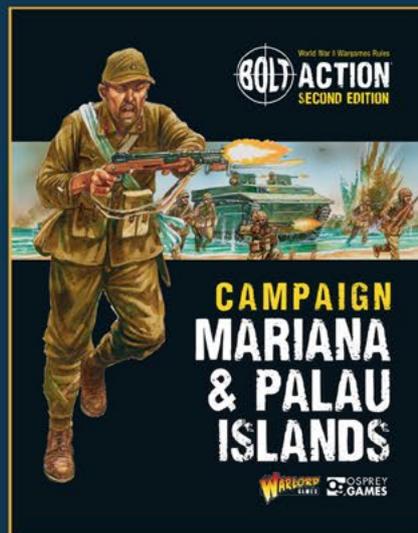
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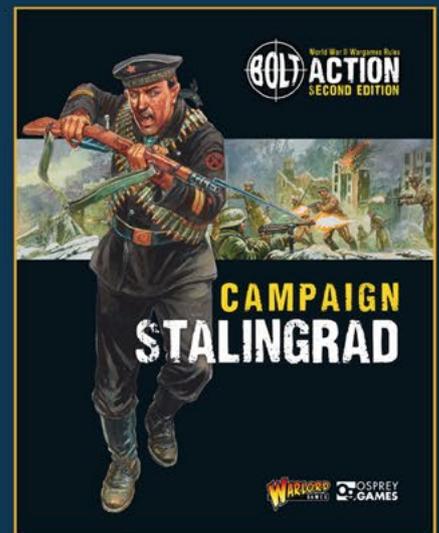
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# QUICK FIRE!

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

## LOCKDOWN BUSTING: US GAMING

Huzzah! Wargames clubs are starting to meet up again and gaming buddies are battling it out across the tabletop after lengthy Lockdowns and social distancing. In celebration, we caught up with two gaming groups from different sides of The Pond and asked them to fill us in on their first games back.

We begin by hearing from Robert Giglio.

In the mid-1990s I gathered together a group of like-minded gamers who enjoyed wargaming the Victorian Colonial era. This group became The Colonial Boys' Club (CBC). While it remains true to its original era, the CBC has expanded to 16 members whose gaming includes everything from the Victorian era to the *Back of Beyond*.

We have been meeting for over 20 years in my "War Room" at my house in Ellicott City, Maryland USA. The War Room has a 6'x12' table, surrounded by shelves of 25/28mm scale figures and terrain. The CBC is also the American chapter of The League of Extraordinary Kriegspielers (Steve Langan's *Back of Beyond* gaming club in the UK).

The Colonial Boys meet monthly (usually the first Saturday) where seven or more members [pictured] play games from 10 a.m. to 4 p.m. Every Tuesday night, five members [pictured] gather for gaming and pizza, from 6 to 10 p.m.

After a pandemic hiatus beginning April 2020 to mid-May 2021, the Colonial Boys Club got "stuck back in" with their first Tuesday game on 18 May, followed by a Saturday game on 22 May.

The Tuesday game was the Wars of the Roses' Battle of Blore Heath, 23 September 1459 [see photos], using *Never Mind the Billhooks* rules. Initially what looked like a Yorkist loss ended in a historical Lancastrian defeat. Our club's first use of the *Billhooks* rules was enjoyable and great fun.

The Saturday game involved a 1918 action along the Silk Road in Tashkurgan near far northwestern China. This 'what if' battle involved Afghan Army and tribal allies against a Warlord Chinese Army and Tibetan allies, as a playtest for an upcoming *Back of Beyond* scenario book.

Unfortunately for the Afghan tribal forces, a series of sudden rock slides caused casualties to three of their units while they traversed the rocky hills.



Saturday Colonial Boys (left to right): Tony Jacoby, Brian "Chinese" Higbee, Chris "Slim" Johnson, Dennis "Pulp" O'Toole, Bob Giglio, Michael Montemarano, and Duncan Adams. [Members not present: Neil Brennan, Chip Brenner, Tony DeWitt, Keith Frye, Nelson Gretzinger, and Miles Reidy.]



Tuesday Colonial Boys (left to right): Steve Hanson, Dennis "Pulp" O'Toole, Jeff Roncone, Bob Giglio, and Jeff Hobbs.



Above: Saturday CBC Back of Beyond action.  
Left: Tuesday night CBC Battle of Blore Heath action.

## LOCKDOWN BUSTING: UK GAMING

Giles Shapley gives us the lowdown on his lockdown busting first game at The Shed.

I suspect like many wargamers the thought of playing games and socialising with friends after Lockdown was a very exciting prospect. This was no different for those that frequent 'The Shed' for their weekly fix of figures and dice, and during those long socially restricted winter months conversations turned to what was going to be our first big game of the year.

Just prior to Lockdown we had embarked on an ambitious programme to replay all the battles in the Wars of the Roses (about 16 battles) using the *Never Mind the Billhooks* rules, published by *Wargames Illustrated*. Unfortunately the Lockdown cut short our plans to reach halfway by Christmas so it was settled very quickly that the big one, Towton, would be our 'freedom' game.

Our time in Lockdown was used to finish off our armies, research the battle, and to create custom snowy terrain for the big day. As the battle day loomed the table was set up. This stretched some 15 feet in length and some 5 feet in width. The battlefield itself was a gently sloped valley with a small river, the Cock Beck defining the westerly edge of the field.



It was always our ambition to make this the biggest game of the campaign to date and the numbers did not disappoint. Over 1,500 plastic and metal 28mm figures graced the table and if historic records are to be believed each of our models represented around 40 men on the actual day.

Like the real battle this was going to be fought over a whole day and although we have used *Billhooks* to fight some of the earlier WoTR battles we decided on a few simple rules amendments. These were all designed to speed up play and to put less of a burden on the player's memories.

A full report of our battle can be seen at [shedwars.blogspot.com](http://shedwars.blogspot.com). I won't mention who won on the day but it should be sufficient to say that it was a real nail biter and it went down to the last turn and the last roll of the dice.



## NOT THE USUAL SUSPECTS

By Rupert Millar

Plunging back into the Wars of the Roses has been a delight. Although my medieval interest flits between the Hundred Years' War, Wars of the Roses, and Burgundian Wars, it is the middle one of those three - with its battles, intrigues, tangled family webs, and dandy heraldry - that has my attention most at present.

It's a period I've always wanted to wargame but, as with so many things, never got around to. The release of *Never Mind the Billhooks*, last September, was just the impetus I needed.

Looking at my Wars of the Roses models, acquired in vain hope (ahem!) 'a while ago', I realised that I had the core of two 100-point retinues! The question was which lords would lead my respective hosts?

Edward IV, Warwick, Somerset, Northumberland, etc. are all strong options but rather obvious ones. They're partly appealing because their standards are a) super and b) readily available, but I wanted some liveries and flags in my ranks that would be a little different.

Being neither Yorkist or Lancastrian by birth or inclination I decided to go with nobles on each side with links that felt more personal to me, or just intriguing.

In the end I chose Sir John Mowbray, Duke of Norfolk, for the Yorkist commander. Not a hugely important military figure during the wars (apart from his intervention at Towton) he nonetheless has a striking coat of arms (always good) and we lived near his family seat of Framlingham when I was younger and then Arundel, where the current dukes of Norfolk still live today.

With my later West Country upbringing, for the Lancastrians I went with the Earl of Devon; his yellow coat of arms is a nice counter to the red of Norfolk.

Eye-catching heraldry is another way of picking a side. Sir Thomas Lumley, for example, had three 'popinjays' (parrots) on his coat of arms, while I made the rather whimsical choice to include Lord Beaumont as a Lancastrian sub-commander, solely because he had an elephant as his badge which makes him stand out from the usual lions, eagles, and stags among heraldic devices.

As well as varying the banners and liveries of your host, I feel that choosing commanders based on local ties, or from your own research, makes you more engaged with your project and the people you're representing. It also further reveals the messy, often tragic nature of the conflict.

Having chosen Beaumont quite by chance, I then discovered his second wife was Sir John Mowbray's mother! Furthermore, killed alongside Beaumont at Northampton was the Earl of Shrewsbury, whose sister Elizabeth was married to Norfolk's son. Tangled family ties indeed! Who knows what threads you might unpick if you choose less-famous captains?



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# OBSERVATION POST

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

### KNUCKLEDUSTER MINIATURES - GUNFIGHTER'S BALL AVENGING ANGELS

#### SPINS

We're riding a wave of Wild West excitement at the moment; while much of that buzz stems from the upcoming plastics for *Dead Man's Hand* it doesn't mean we can't appreciate goodies from elsewhere. Knuckleduster Miniatures' latest are a fine example, a set of gunslingers - the Avenging Angels - for *Gunfighter's Ball*.

Six figures are included, based on film characters who are out for revenge. Before we get into the details of the specific characters we'll talk about the pack as a whole. The figures are all cast in metal at about 32mm scale (there's variation in the heights between the different figures). They each come with a laser-cut wood base and have slotted tabs on their feet. The casting detail is crisp and clean with barely a visible mould line. All of the models are one piece, so you'll be able to start painting quickly.

We have to mention that some fine details on the sculpts resulted in certain parts being extremely bent on the figures we received. Of note were gun barrels on Johnny Welsh (which looked comedically bent) and Liver Eating Johnson's blade (which honestly looked like he was carrying a far from threatening banana skin). With some careful bending, we managed to straighten the blade, but Johnny's raised barrel snapped, so we had to do a fix that thickened it up a bit. We don't have huge concerns about this as a major issue in quality control - it is something that can happen as models get bashed about in blisters - but it's obviously a pain when the most fragile parts of models are at a breaking point before you get them out of the blister!

#### WHO'S IN THE PACK

The six figures are a really mixed bag of characters and, as with most releases from Knuckleduster Miniatures for *Gunfighter's Ball*, much discussion was had in the office over who each one was. Some were instantly recognisable - Buzzard Cohorn (showing some *True Grit*), Johnny Welsh (a bit of an Outlaw, this one), and Evans (who we suspect is still Searching) are going to spark recognition in those with even a vague interest in Westerns - while others are a bit more obscure. We think we've got them all worked out now; the Avenging Angels name connects these characters together as they are all on a quest for some kind of vengeance.



Above (L-R): Buzzard Cohorn, Liver Eating Johnson, Danny, Evans, Johnny Welsh, and Diedre.

The likenesses on Buzzard (the Cohen brothers / Jeff Bridges version) and Evans are really clear, even at this small scale. Clint... we mean Johnny Welsh is good too, other than his bendy guns! It's not just in their faces and clothing either, the way they carry themselves and are posed greatly adds to the instant recognition, which is impressive stuff.

The second half of the pack is slightly more obscure. Liver Eating Johnson (who connects most obviously to historical gaming, if that's your cup of hooch) represents Jeremiah Johnson, Diedre is Ellen from *The Quick and the Dead*, and Danny is Mal from *Silverado* - not such iconic films or roles, but they make for some excellent figures. Danny has real swagger in his pose while Diedre just looks cool as a cucumber.

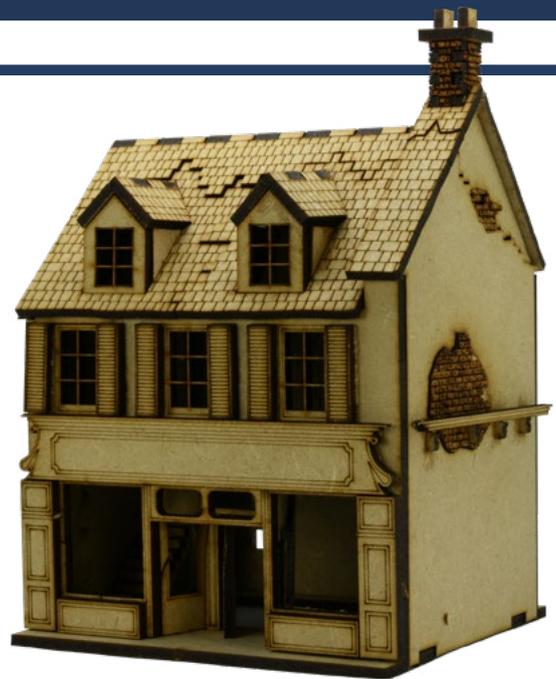
This is a set of fine figures that will appeal even if the movie references go over your head. Should you be a fan of the genre they're probably already in your shopping basket!

## OUTLANDS TERRAIN - LA PÂTISSERIE

Outlands Terrain is a new company in the business of MDF kits and they are trying to bring something different. Their modular WW2 buildings can be progressively ruined over the course of a battle, thanks to all manner of removable bits, and could be the perfect addition to the tabletops of *Bolt Action* players (or other 28mm WW2ers). Once built La Pâtisserie is slightly under-scaled but a 28mm model can still get inside, so it's perfect for gaming purposes. It's slightly pricey at £20 (\$30 US) but there's a lot going on.

Each of the two MDF sheets are crammed with parts and it's rather intimidating. Without instructions, we reckon construction would be nigh on impossible, but the Outlands Terrain website has a 16-page PDF available. This is an excellent guide, far beyond the offerings from many terrain manufacturers, and it is something we applaud them for.

There are a lot of stages and a lot of parts because of the modular nature of the final offering. Where a standard piece of laser cut terrain might have a front wall, some separate shutters, and a few pieces of cladding, La Pâtisserie has so much more. A huge chunk of the front here is removable in the final piece, as is an upstairs window, so this means you'll be constructing multiple sections.



At first, this multi-layered build process seemed excessive to us and we went on quite a journey with the build - the excitement as pieces started to progress, the dismay as areas such as the stairs added a level of unexpected detail and complexity, the satisfaction when those stairs went together and looked great, the tragedy of realising many bits we thought must be offcuts were actually needed for the build ... Do be careful with that. We began thinking 'there's no way all these little nubs are needed' only to discover they were! We have a more in-depth article online that details some areas where we went wrong. Follow our mistakes there so you don't make any in your build!

As we gradually constructed the walls and added in details, we fell a little bit in love with this kit. But it's one of those relationships that your close friends are cautious about and maybe warn you against in the pub one night! La Pâtisserie really is quite the looker though, so maybe the emotional swings it causes are worth it - from the steps inside (which split neatly into two sections for modular damage) to the cavity chimney wall (which can again be progressively destroyed), the roof that breaks down all over the place, and the detailed frontage, there's loads to enjoy. Some will find the effort well worthwhile and be happy to have a piece of terrain that is toy-like in the play possibilities it offers.

There have been some slightly modular possibilities before from other manufacturers but nothing like this level of detail. The question now is how the heck we go about painting it?



## CALIVER BOOKS - BORDERS OF BLOOD: WARGAMING THE PARAGUAYAN WAR 1864 - 1870

### FLIPTHROUGH

Anyone who has bought into Perry Miniatures new The War of the Triple Alliance range will be very interested to hear of the release of *Borders of Blood* written by Brazilian Victor Barone and published by Caliver Books. Subtitled *Wargaming the Paraguayan War 1864 - 1870*, it is a 72-page, softback, full-colour book.

A four-page summary of the conflict - the largest ever in South America - starts things off and it's clear from this that English isn't the author's first language. However, as you make your way through the rules you will probably conclude that this isn't a big stumbling block to your learning.

The rules proper begin on page 11 and the game uses D6s and Action Cards to provide random and characterful events. Armies are made up of 28mm figures and an infantry battalion (representing around 500 men) should be formed of 24 miniatures on six 40mm square bases, with four figures on each. Although not overtly stated, this amounts to each infantry figure being on a standard 20mm base, with cavalry mounted on standard 25mm x 40mm 'horse bases'.

In the Characteristics of Battalions, Squadrons and Batteries chapter, we encounter several standard wargaming conventions on troop quality. There are Elite, Regular, and Recruit, and they can form as line, column, march column, square, and skirmish.

Attack Dice are also introduced at this point, assigned to a battalion of figures and used for carrying out actions during the game. Unsurprisingly, complete units of Elite troops under the influence of a good commander will get the most Action Dice while depleted units of Recruits with no commander nearby will get the least number of Action Dice. Morale and Damage Points (hits) are also introduced at this stage. Infantry Battalions can take four Damage Points before they are destroyed. Army Generals and subordinate commanders are also covered here, and their rules will be familiar to any big battle wargamer.

In The Turn we get to the core of what Action Dice are all about. Anyone familiar with *DBM* and its derivatives will be familiar with the system; it's akin to *PIPS*. Battalions and squadrons are assigned an Action Dice following an IGO-UGO formula, with the number shown on the Action Dice translating to what number of actions that unit can take.

The most significant thing to highlight in the Movement section is the speed at which units move. It's pretty rapid - 12" is a standard move for line infantry with 18" for cavalry. Terrain and Movement covers all the standard fare concerning reducing movement for Difficult Ground etc., but some interesting conflict specifics are introduced such as dealing with the Paraguayan swamps or *esteros*.

Formations are covered over the next two and a half pages - all familiar ground for any big battle wargamer.

Confirming what any student of the Paraguayan War already knows, the Melee Combat chapter begins by telling us that "melee weapons were used extensively in hand-to-hand combat. Bayonets, machetes, daggers, and spears were issued to all battalions, and made hand-to-hand extremely violent and deadly".

Melee incorporates the well-established throw to hit, then throw to save system and modifiers come in the form of dice being added to the hand.

At this point in the rules, there seems to be a glaring omission, there is no mention of how many dice are thrown by the attacker or defender, before "modifications to the attack dice" are added! Or at least not overtly. Luckily examples of play are included throughout the book, and in the one under "How Melee Combat Works" it implies the player gets one attack dice per "group" in the battalion. While the adjacent photo doesn't really help (it does not match the text) we are assuming one attack dice per group and pressing on regardless. It's frustrating to have to assume a rule, but there we are.

Attack Dice successes are scored on a 4+ and these are followed by saving rolls, or what the rules call "protection rolls", these are also scored on a 4+. The attacker has a pretty good chance of hitting but the defender has a pretty good chance of saving too - both more than in many wargames rules.

When successful hits become "damage" they are recorded via dice or tokens being placed next to a unit, with a total of four damage taking out a group.

Firing is the next section of the rules and begins with some interesting notes on the types of small arms used in the Paraguayan War. Firing is a very similar process to Melee, and early in the Firing section it is categorically stated that "each group composing the battalion or squadron add 1 die to their Attack pool." Thank goodness for sweet clarity!

Again, like hand-to-hand combat, modifications are made in the form of dice being added or subtracted to the pool of those thrown to hit, and this is followed by a 'protection roll' to save. A 4+ is the key number on both occasions. Applying hits is done in the same way as in Melee combat.



It's worth noting gunfire ranges here. Your bog-standard musket can fire a maximum of 20 inches - so that's comparable with *Black Powder*.

I can't think of many games where hand-to-hand and shooting are so similar and this will make for an interesting appraisal during play, deciding between fisticuffs and firing.

Artillery is covered over the next six pages and there's nothing too noteworthy - it uses the same Attack Dice system as small arms fire and the maximum range for a smoothbore 12 pounder is 47 inches (!), very close to the 48 inches in the *Black Powder* rules. Oh, and rockets are covered in this section too.

Morale Testing (made with the roll of a D6) is covered next, along with the rules for Action Cards (two pages of these are included at the back of the book, to be scanned and copied) which add characterful random events to the game.

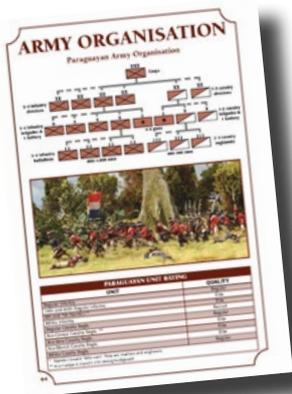
"Battle Points" provide the points per unit system for buying combat units and this rounds out the main rules. Next, it's Historical Characteristics of the Armies - Paraguayan War specific information that will help you build armies based on the historical facts of the conflict. Unit and weapon types, along with the quality of over 30 commanders from the four nations involved in the war, are examined.

The historical tie-in continues into the next, and we think the most valuable, section of the book - Army Organisation. Over 11 pages are diagrams of army structure, unit rating tables, and some excellent Alan Perry uniform guides for the Paraguayan, Brazilian, Argentinian, and Uruguayan armies. This excellent section provides lots of wargamer friendly information and inspiration photos of figures courtesy of Perry Miniatures.

On page 55 there are rules and suggestions for setting goals, or objectives, in your games, plus deployment, and the most commonly ignored rules in wargaming - weather or climate. If you are the Paraguayan player, you will probably be keen to ignore them again here, as a roll of 11 or 12 will basically mean you have lost the game before you begin, reducing your effectiveness drastically.

There are two scenarios to play: the left flank action in the battle of Tui-uti (The Waterloo of South America, apparently) and the right flank action at the 1866 Battle of Curu-paiti. The book rounds out with an army roster sheet for tracking units and points and a useful quick reference section.

Rulesets can either offer something so intriguing, inspiring, or unique that they cause you to venture into a new period - think *SAGA*, *Sharp Practice* or *Frostgrave* - or they offer a service to gamers who are already 'into' a period or conflict. *Borders of Blood* is definitely a solid entrant in this latter category as a well-presented set of wargames rules, specifically for Wargaming the Paraguayan War of 1864 to 1870, dovetailing almost exclusively with the War of Triple Alliance figure range by Perry Miniatures.



## UNBOXINGS, FLIPTHROUGHS, SPINS AND MORE

You will notice that our Observation Post articles sometimes include sub-headings. These are terms taken from our online Primetime Bulletin, which our Prime members will already be familiar with.

WiPrime members get to see video unboxings of games and box sets of miniatures, along with video 'Flipthroughs' and 'Rules Focuses' of new rulebooks. Plus interactive 'Spins' of figures - using the wonder of modern technology some of the miniatures you see on the pages of *Observation Post* spin around at the swipe of the mouse, providing a 360 degree view of the figure.

To find out more about WiPrime visit [wargamesillustrated.net](http://wargamesillustrated.net)



## ARMY PAINTER - GAMEMASTER: DUNGEONS & CAVERNS CORE SET

### UNBOXING

Taking a break from the usual figures and rules that we cover, the folks at Army Painter have sent a set of terrain building gear our way. This box is 90€ (\$110 US) - the price you'd pay for a high-quality boxed game - so our expectations are high. Will it provide a one-stop shop collection of materials, tools, paints, and guides to build terrain for roleplaying or skirmish fun?

### ENTER THE FOAM ZONE!

The box is certainly packed with stuff! Taking things in a logical order, let's start with the sheets of XPS foam that take up much of the space. These, once you've applied your terrain building skills (which this pack promises to teach you) will make up the core of your terrain. There are two sizes of sheets - 20cm x 30cm and 30cm x 40cm - all 11mm thick and the foam is of a good quality. It is the high-density stuff you want for terrain making, rather than the cheap stuff that comes as packing material and goes everywhere the moment you start to cut it.

### A HANDY GUIDE

To change these sheets into a dungeon world you'll need to add texture, do some trimming, and then paint things to create a fine-looking dungeon area. That's what the great *How to build Dungeons & Caverns* book guides us through. This softback, 24-page book is a nicely laid out, inspiring guide that will get your terrain making juices flowing. You can see the passion behind this release in every page; the guides are easy to follow thanks to QR code accessible videos. These take you through the process of making the different scenic items in the guide and are both inspiring and useful, especially for beginners.

### TOOLING YOUR TERRAIN

With sheets in hand, we look to the tools in the box. There's a mixture to shape and trim the foam with: a 30cm steel ruler, sandpaper, a scenery knife, and a hot wire cutter. You'll need some C-cell batteries to get that hot wire cutter running; this means that the set doesn't quite contain 'everything you need to get started' as the box claims. We suspect that including batteries would have made for a shipping nightmare around the world so fully understand why they aren't included, but we do feel it would have been good to mention the need for them on the box somewhere.

It would have been awesome if the steel ruler was exactly an inch across too. The book suggests marking your boards with 1-inch squares; a ruler of exactly that width would have made the job easier. You can only fit a slightly awkward  $7\frac{3}{4}$  squares on the width and  $11\frac{3}{4}$  squares on the length of the smaller foam boards.

We'd have loved boards that allowed an easy 8 x 12 squares on them. We're being picky here but it would have made for better options overall.

To fix the foam together there's 75ml of XPS Foam Sculpting Glue and while we're not exactly sure if this is particularly different to PVA glue it does come out of the bottle in a well-controlled way thanks to a fine nozzle. It does the job of fixing the foam bits together or fixing some of the scenery sand (included) to your constructions, too.

Left: The hot wire cutter and knife.



Above: Colourful spreads from the *How to build Dungeons & Caverns* guide.



Above: Using the ruler and knife to score one inch squares.



Left: The hot wire cutter is great for wobbly, clean cut edges.

## SPRAY STRAIGHT AWAY

So far, while this stuff's all really nice, there's nothing truly notable, but the 300ml Dungeons & Subterrain primer rattle can that is included is worth talking about. The combination of a rattle can and foam terrain is not one that we'd usually advise - the propellants and paint types in most rattle cans have an unfortunate habit of melting foam quite drastically. The Dungeons & Subterrain Terrain Primer contains a non-toxic, water-based paint that can be used over foam, and that's fantastic for quick terrain work - we can get straight to painting our constructions without having to seal the foam with a coat of protective PVA glue first.

The colour of the spray included matches Hardened Carapace from the Army Painter Warpaints series. This makes it the perfect colour to undercoat the grim darkness of underground terrain. If you want different colours there are other individual cans, available for 10€ (\$12 US), to match Necromancer Cloak (Ruins & Cliffs), Crypt Wraith (Wilderness & Woodland), Gorgon Hide (Snow & Tundra), and Desert Yellow (Desert & Arid Wastes).

The Dungeons & Subterrain spray can included in this set will give your terrain a great base to start painting on and we are big fans of these new rattle can primers. Just make sure you don't use them on your figures, they are intentionally heavy duty and will do your models no favours, removing a lot of detail.



*Glue, primer, and paints from the set.*



*Left: Building some multi-layer stairs from cut foam.*

*Below: Adding gravel with the XPS Foam Sculpting Glue.*



*Above: The finished multi-layer stairs.*

## PAINTING THE DETAILS

Seven 18ml Gamemaster paints and two 50ml Gamemaster Base paints are included in colours chosen to create most of the finishes that are shown in the *How to guide*. The larger paints are a grey that will do well on dungeon tiles and walls and a warm brown for caverns. It makes total sense that these are bigger pots - you'll be brushing them over much of your terrain to start things off.

To do that initial paint application there's a large drybrush - a thick handled, comfy to use, flat drybrush with a soft bristle feel. It will be familiar to anyone who has used make-up powder brushes in their scenery painting before. The paints go on well and have a good consistency as long as you give them a good shake.

Once you've got that base of colour in place it's time for details, for which you'll use the medium drybrush (in the same shape as the large) or a wash brush, which is a good quality standard point large brush.

The paints here are all designed to fit the guides and be obvious. Dungeon Highlights and Cavern Highlights do exactly what they say on the bottle, acting as the next step in finishing off the detail over your bases. Cavern Effects and Dungeon Effects will act as a final 'pop' on corners and details. Brink Black is provided for any lining you might want to do and can be applied to the edges of your dungeon tiles to make them really 'pop' on the table. Grotto Slime is there to create acid pools and other details, which are covered in the guide and videos. The final pot is Subterrain Wash, used to add some depth to your drybrushed parts.



*A new selection of paints and some good chunky brushes.*

## ROUNDING THINGS UP

Seventy-seven Dungeon Tufts are included to add a nice finish. We got a hard plastic tomb, ladder, trapdoor, and lever as a little bonus in our set but we're not sure if that will be the same for every retail box as they aren't listed as a part of the contents.

This is a great set that's clearly had a lot of thought put into it. The newer you are to terrain building the more you'll get from it - that's true of the gear included (which established builders will have at least some of) and the advice included - but even old veterans like us enjoyed turving through the contents and having a play.

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# FULL PAPER JACKET

## BOOK PREVIEWS FOR THE DISCERNING WARGAMER

BY NEIL SMITH

July brings us a crop of books on American wars, which seems fitting, post the 1776 watershed of course. They all press my buttons too, being an avid reader of American military history. But American involvement in World War I intrigues me because it so often goes under the radar. So, this July 4, I will be doing some catching up.

### ANCIENT

We start in the ancient world with a little local difficulty. The prolific Simon Elliott brings us *Roman Conquests: Britain* (Pen & Sword). This is well-trodden ground, of course, but we're promised a 'new narrative' of Rome's efforts to conquer these islands. That's intriguing. Elliott also covers all your background information for wargaming, and it strikes me that I see lots of Gauls and Germanic figures on the market but not that many Britons, and I'm not sure why. Do we just assume they are the same and shrug our shoulders? Yet these campaigns in Britain were fought across widely different terrain and the Romans did not get it all their own way, creating great scenario and campaign opportunities. And don't forget the big battles: Medway, Watling Street (Boudica), and Mons Graupius.

Contemplating those battles, you might wonder what it was like to participate in one. Conor Whately might have an answer for you in his *A Sensory History of Ancient Warfare: Reconstructing the Physical Experience of War in the Classical World* (Pen & Sword). Sensory History, as the term implies, examines the reaction of all the senses to combat; what you hear, see, taste, smell, and touch. A battle is an assault on all of them, Whately argues. The proof in the pudding for Whately's thesis is the evidence he uses. The literary and archaeological evidence is well-grounded, but his reconstructive

and comparative evidence might be harder to justify. My guess is that it can all be summed up in one word: unpleasant. We shall see, but it is certainly a bold approach. Moreover, I'm not sure how it will affect future rules writers or wargamers, though certainly morale rules should come under renewed scrutiny.

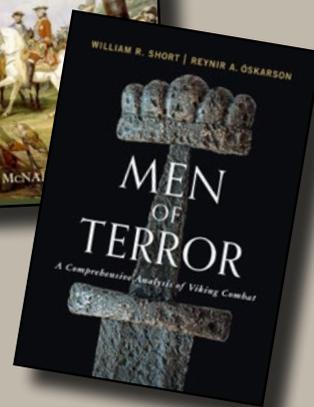
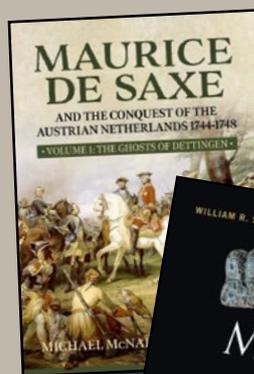
### MEDIEVAL

We stay inside the combat experience with our first book in the medieval era, or perhaps pre-medieval, with William Short and Reynir Óskarson's *Men of Terror: A Comprehensive Analysis of Viking Combat* (Westholme). Somewhat similar to Whately's approach, these authors offer an inter-disciplinary analysis of Viking combat. In doing so, they hit a bit of a bugbear of mine, which is the trend in recent times to airbrush out warfare from Viking culture when, as Short and Óskarson demonstrate, war, combat, and violence were central pillars. What that means for wargamers, I think, is to hold the line that Vikings were a fearsome opponent and probably the elite infantry of the so-called Dark Ages.

Is twenty years too soon to bring up a reprint? No? Good. My favourite medieval period is the Scottish Wars of Independence, so I am excited to see Colm McNamee's *The Wars of the Bruces: Scotland, England and Ireland 1306 - 1328* (Birlinn) out in paperback this July. If you do not know, there is far more to this conflict than Bannockburn and Robert the Bruce sitting in his cave with his pet spider. Robert's brother was proclaimed King of Ireland, though not to everyone's satisfaction, while the Bruces raided deep into England, captured the Isle of Man, and even attacked a Welsh seaport. What's not to love? The medieval period has undergone something of a renaissance of late (can we say that?) and the Bruces offer all the good stuff for some seriously fun wargaming.

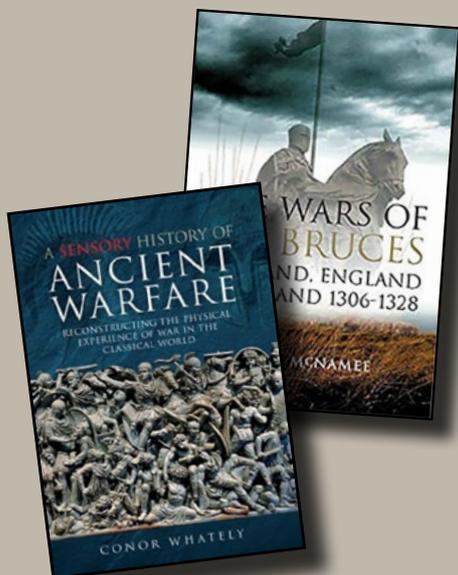
### AGE OF ENLIGHTENMENT

We leap forward through the centuries into a fertile era for wargamers that is gaining more attention, the 18th Century. We have known for a while now that this was not the turgid age of low casualty, linear warfare as previously assumed by so many who can't seem to see past the Napoleonic



wars. Take the War of Austrian Succession between 1740 and 1748. Here was a great dynastic struggle that embroiled most of Europe and spread out into the nascent European imperial possessions. Michael McNally provides a flavour of the warfare of the period with his *Maurice de Saxe and the Conquest of the Austrian Netherlands 1744-1748: Volume 1 The Ghosts of Dettingen* (Helion). De Saxe was one of the great generals of a century that produced a bunch of them. As the book relates, he conquered the Austrian Netherlands for France, defeating Allied armies along the way at Fontenoy, Rocoux, and Lauffeld. What puts many wargamers off this period are the elaborate uniforms that can be a painter's nightmare along with the lack of literature to fire the imagination. Helion has ended the drought for the latter, and the uniforms are no worse than Napoleonic, and these battles look great in 15mm or smaller scales.

The Austrians feature in the greatest war of the age; the Seven Years War between 1756 and 1763. Neil Cogswell edits a unique journal of an Englishman with the Austrians in *From Lobositz to Leuthen: Horace St Paul and the Campaigns of the Austrian Army in the Seven Years War 1756-57* (Helion). St Paul had no official role, so his observations on Lobositz and Kolin are valuable not to mention his time spent in various sieges. As a crusty old historical wargamer, I argue that if you want the immersive experience of warfare,





go to the sources. Contemporary journals, diaries, and memoirs also connect my wargaming to the period I am playing. To that end, I'm looking forward to reading this very much.

#### AMERICAN CIVIL WAR

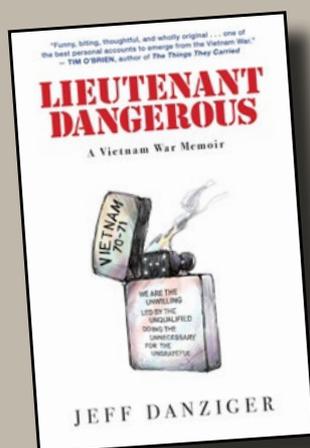
One of the pleasures of reading about the American Civil War is the cast of characters that emerged from all walks of life to add colour and flavour to the proceedings. If I had to pick one to follow though, it would be Joshua Chamberlain. You might remember him from his command of the 20th Maine on Little Round Top at Gettysburg, which changed that battle, but there was far more to Chamberlain than that. Brian Swartz's war biography, *Passing Through the Fire: Joshua Lawrence Chamberlain in the Civil War* (Savas Beatie) narrates this extraordinary hero's experiences at Shepherdstown and Fredericksburg, through Gettysburg, and onto the battlefields around Petersburg where he survived what was thought to be a mortal wound to fight on. I like the idea of setting up a wargaming campaign to follow the career of a rising officer, and Chamberlain would be the perfect candidate for that.

Following a group of soldiers is also something American Civil War historians do well. Usually that takes the form of unit histories, but Scott Mingus and Joseph Owen's *Unceasing Fury: Texans at the Battle of Chickamauga, September 18-20, 1863* (Savas Beatie) considers the 4,400 Texans who took part in this massive, sprawling battle, from which one-quarter never returned. Over three days of fighting, the Texans carried out repeated assaults all across the battle and those that survived left a vivid record of their actions. This is a battle often overlooked by American Civil War gamers, but it shouldn't be. Maybe this book will inspire more of us to set it up on our tables, Texans to the front of course.

#### 19TH CENTURY

Our 19th Century offering this month comes from an underplayed wargaming source: the US frontier. In 1868, from a US perspective, the Civil War was over and western expansion was back on

the table with all the good things that could bring. The Indian tribes saw that somewhat differently and fought back. In *Cheyenne Summer: The Battle of Beecher Island: A History* (Pegasus), Terry Mort narrates the incredible story of a US army patrol of fifty men sent out to challenge the Indians conducting raids in the Kansas-Colorado region. About a week out from the nearest fort, they came under attack from 600 Cheyenne and Sioux warriors. The Americans occupied a small, sandy island in the shallow Republican River where they held out for nearly two weeks, suffering intense deprivation, with almost half of them killed or wounded. But a couple of volunteers escaped for help, which came eventually from the 10th Cavalry. What a story! And what a wargame this would make. But it strikes me also that this is a situation that could be duplicated across a range of genres where frontiers were fought over from Romans to Outer Space. Just a thought.



#### WORLD WAR I

The latest in Pen & Sword's Battleground Books: WWI series is Maarten Otte's *The Meuse-Argonne 1918: The Right Bank to the Armistice*. This was the major offensive by the incoming American forces in September 1918, which despite the resources poured into it did not go according to plan. The Americans encountered rough, broken terrain, much of it in woods, and well-prepared defensive positions occupied by better than expected Austro-Hungarian troops. The incessant German artillery from across the Meuse did not help matters and required a joint American-French attack to suppress that. And did I mention crossing a river and canal? Otte's book takes us on a series of tours of the battlefield where the action took place and is therefore a valuable tool for wargamers of this fascinating encounter. I think 6mm is probably the best scale to appreciate fighting this battle that presents a new army to get chewed up on the Western Front.

#### WORLD WAR II

As usual, WWII books make up about half of all the new books this month, but we just have space to deal with two from the same theatre. The early North African Desert War is covered by David Mitchelhill-Green's *Tobruk: Fiercely Stand or Fighting Fall* (Big Sky). This was the defiant eight month Allied stand against the Axis forces in 1941 that collapsed precipitously in June 1942. This siege warfare is a bit unusual for the desert war and I'm not sure why it isn't played more often. Another attraction is the relatively lighter tanks and greater emphasis on infantry in this earlier part of the war. It was Rommel and his Afrika Korps that captured Tobruk, but to add to our desert war flavour, why not go with Italians as your wargaming army? Ralph Riccio and Massimiliano Afiero bring us a description of all facets of *The Italian Army in North Africa, 1940-43: Luck Was Lacking, But Valor Was Not* (Helion). They were certainly not the wimpy army of Allied propaganda and well worth consideration.

#### MODERN

You might know Jeff Danziger as a controversial American cartoonist, but you might not know he fought in Vietnam. His memoir *Lieutenant Dangerous: A Vietnam War Memoir* (Steerforth) is out in July and should be a fascinating read. Vietnam is the most interesting modern war for me, partly because of its absurdities, particularly towards the end of the American involvement when it all breaks down. The potential for wargaming, especially skirmish scenarios with quirky elements, is almost limitless.

We are not likely to see another Vietnam style war. Most wars now are fought in towns and cities. Anthony King examines that in *Urban Warfare in the Twenty-First Century* (Polity). He finds that urban warfare is nothing new, but the way we fight it is, though I suspect not much is really that new when it comes down to the face-to-face combat. King describes micro-sieges and digital information networks being used to put battles on social media. That sounds interesting and maybe we do need our understanding of urban warfare updated and see what knock-on effect that might have on wargaming?

#### MISCELLANEOUS

I just have space to squeeze in a book on pirates because I like them. Don Mann's *Crimson Waters: Piracy Across the Ages* (Skyhorse) does what it says on the cover and that makes me happy.

And there you go, Happy July 4th my American friends! If you have enjoyed these previews and want some book reviews to read, check out my Facebook page Full Paper Jacket.



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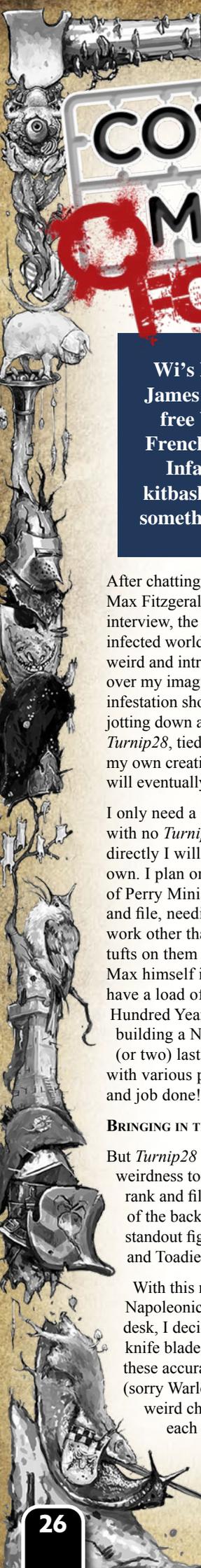
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# COVER MOUNT

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## FOCUS

Wi's Project Manager James took this month's free Warlord Games French Napoleonic Line Infantry frame and kitbashed its figures into something very different!

After chatting with *Turnip28* mastermind Max Fitzgerald for last issue's eight-page interview, the post-Napoleonic, root vegetable infected world he created stayed with me. His weird and intriguing background has taken over my imagination like any good turnip infestation should! So much so, that I'm jotting down a short story set in the world of *Turnip28*, tied to the background of a Cult of my own creation - the Rotten Apples - who will eventually roam the mud slicked land.

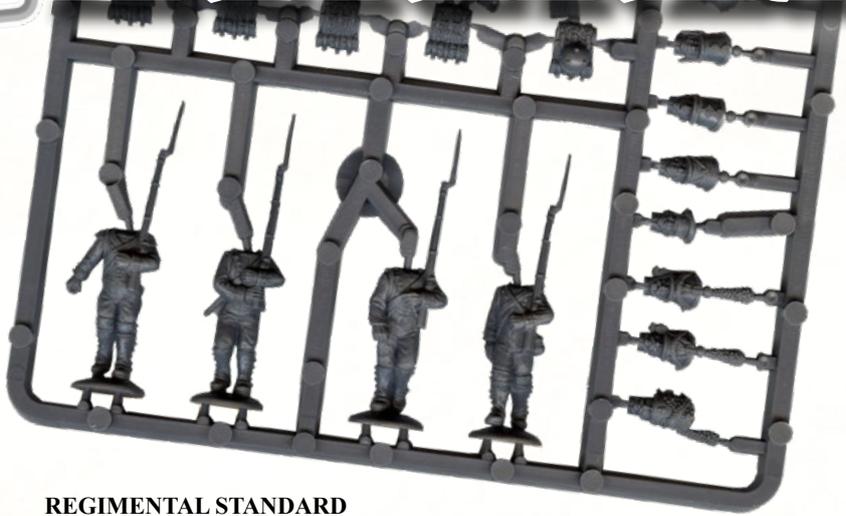
I only need a small force to get gaming but with no *Turnip28* figures available to buy directly I will need to make some of my own. I plan on mixing together a couple of Perry Miniatures Wars of the Roses Infantry sets to make my rank and file, needing no complex conversion work other than sticking some mud and tufts on them - this is what is advised by Max himself in the aforementioned article. I have a load of spare Wars of the Roses and Hundred Years' War parts (left over from building a Never Mind the Billhooks army (or two) last year) so will combine them with various plastic Napoleonic troop frames and job done!

### BRINGING IN THE WARLORD

But *Turnip28* is about detail, character, and weirdness too; I wanted more than the basic rank and file. I decided to define some of the background of my army through standout figures by building some Toffs and Toadies - the game's command types.

With this month's free Warlord Games Napoleonic Line Infantry frame on my desk, I decided to put clipper and hobby knife blades to plastic and brutally chop up these accurate, lovingly designed figures (sorry Warlord design team!) to build four weird characters for my Rotten Apples, each defining an aspect of their Cult's background.

# TURNIP28 LINE INFANTRY



### REGIMENTAL STANDARD

*The dichotomy between the vegetables (or in my case fruit) that Turnip28 Cults worship - pristine, perfect, holy icons - versus the reality - disgusting, warped, mutating, gnarled things - can be best displayed on a standard bearer. I decided to create my own regimental standard with a flag that would show the Great Orchard - an idealised holy land for the Rotten Apples - flying high above the muddled, infected troops as they marched to the grim realities of war.*

### PARTS USED

Warlord Games French Napoleonic Line Infantry: body, pack, and shako head.

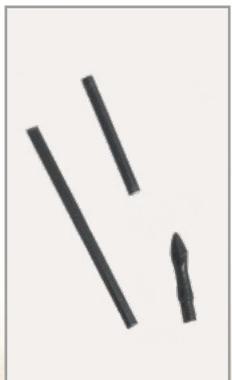
Perry Miniatures Wars of the Roses Infantry 1455-1487: helm and standard bearer arm.

### PROCESS

For this first figure I'll show the full process, so you can attempt to recreate the model in the same way as I have, if you so desire. For my other three characters I'll be less thorough, but pass on useful tips and approaches.

1). I start by getting all parts ready. That means trimming the top off one of the Warlord figures' rifles (the one held securely by two arms) and ensuring the cut was flat. To do this I trim it down with a sharp knife after doing the initial snip with clippers.

2). The Perry banner arm is neatly cut into parts to go above and under the remains of the rifle. The top part is cut in two as I will ...



3). ... Add a Shako between, pierced on the pole. I clip the face from beneath it and trim it smooth. Do take care when doing this - trim in slivers, rather than all at once, and use a sharp knife. The sharper the blade the less pressure you need to apply and the less likely you will slip and chop flesh as well as plastic!

4). Trim the underside of the Perry helm and the matching shoulder area of the Warlord figure to ensure a good fit for the head swap, but don't worry too much about total accuracy with *Turnip28* builds. You can cover less refined parts with gunk and roots (see hiding hobby sins on the next page).

5). Plastics bond really well - you don't need to drill pin holes for something like this banner, you just need to hold the pieces together firmly while the initial bond sets. After that you can carefully place it down, using some kind of support if necessary (I sometimes use a cradle made from Blu Tack for this), while the bond strengthens.



**5. & 6.**



6). Start by fixing the Shako between the top parts and once that had dried added that piece to the model, finishing with the lower part, trimmed to height as I dry-fit it to the figure. Note I've added the leftover rifle as debris on the base here.

For the sake of this guide, I wanted to show what you can do with plastic parts. You could, of course, cut away more of the rifle and drill a piece of wire rod through if you wanted to make for a more rigid pole [stop that chuckling at the back! - Ed].

7). The finished build gets putty texture to hide some of the messier joins, along with some basic roots around the neck, sculpted from green stuff before a flag is fixed (see Flowing Flags below).

**7. REGIMENTAL STANDARD**



**FLOWING FLAGS**

Raid your kitchen for a tomato puree tube (ideally one you've used up the contents of!) and make flowing banners with it. The material, when cut into sheets and flattened with a rolling pin, is great for flags. It adds real drama to models and can make great blowing pendants of all sizes and shapes too.

You should be able to cut the foil with ease using good quality scissors, forming whatever shape and fixings you want. I went for a pretty simple option to add the flags to the pole of Regimental Standard, but also added a small double pendant above the shako. You'll note that I took care to match the wind direction with the little flag on The Sower's helm. This attention to detail will make your force look special (at least until one of the units turns to have a different facing!).

1.



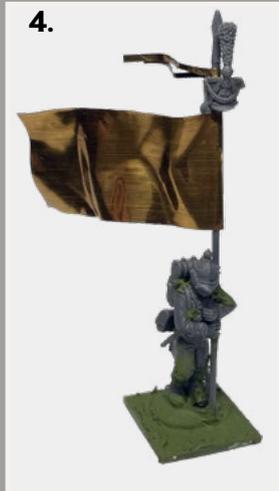
2.



3.



4.



## HIDING HOBBY SINS

Usually, when building figures, it's important to clean areas, match parts carefully to avoid gaps, and so on. This is often even more important with kitbashing - there's nothing that more clearly screams "these bits are from different sets!" than a ragged join or mismatched scale between parts.

The beauty of *Turnip28*, however, is that the environment and background allow you to be a little rough and ready with gaps and imprecise matches. A splatter of mud, the sprouting of roots and grasses, or an infection of fungus are all easy ways to cover up your joins really effectively and quickly.

*Turnip28* figures are a great first step into kitbashing because of this. Here are some quick-fix, join and gap hiding suggestions:

### PLENTIFUL MUD

Mud splatter is particularly useful on the lower half of figures, but with this much wet mud around it'd honestly get everywhere. I mostly used a generous application of Green Stuff World Green Putty to fill bigger holes but any filler will do, including basic household DIY stuff. Green Putty is quite refined and I used it to place mud quite selectively and even created blood drips on blades with it. It dries just like sculpting putty.

On that note, I also used some actual green stuff putty for other areas as I was already sculpting more refined details and had some left over. Rather than waste it, it became mud!

Another option, and especially useful on any final errors you might discover during painting, is to mix weathering powders with some PVA glue or gloss varnish (for wet mud) or matt varnish (for dry mud) that will cover small gaps.



## THE SOWER

*This may be my favourite of the builds as it looks incredibly different to the original figure through little more than the addition of a couple of extra parts. I see The Sower as the leader of the rifles, blessed with a custom weapon, designed to shoot a spread of fire*

*like buckshot. However, The Sower does not fire standard ammunition - his weapon is loaded with seeds from the rotten fruit of The Orchard, ready to infect those he shoots and spread the power of The Rotten Apples far and wide, putting down stronger roots wherever he and his troops do battle.*



*Right: A simple build but one that works well, especially with a good bit of mud splattered on the lower part of the pavise.*

### PARTS USED

- Warlord Games French Napoleonic Line Infantry: body and pack.
- Perry Miniatures 'Mercenaries' European Infantry 1450-1500: helm and pavise.
- Perry Miniatures Agincourt French Infantry 1415-1429: trumpet arm.

After gathering the various parts I had very little trimming to do. I chopped the trumpet tip off and replaced the rifle barrel with it, making it look more like some sort of blunderbuss.

The bottom spike of the pavise was trimmed down to sit in the mud, then it was fixed to match the model's left hand, and his pack was added.

The angle of the head changed the look of the figure completely. By turning it to his left it brought far more drama than when looking in any other direction - always experiment with the placement of heads when kitbashing to find the perfect final look.



## LARGE GROWTHS

The people of this world seem to welcome protuberances and unsightly growths and you can add sprouts and roots by fixing a simple tube of modelling putty in place, tapered to a point. As long as this isn't too long it will need no reinforcement.

If you want to add extra detail you can spin several thin putty tubes together in a twist, to make more of a detailed root. Once dry you can add extra ridges and details. I used lots of these roots on The Grand Sproutling, shown here.

1.



2.



3.



4.



## SMALLER GROWTHS

Subtlety is perhaps best avoided on your Turnip28 models but finer growths that have visual impact can be made from static grass, tufts, and even trimmed paint brush bristles. By adding them before painting the model they cease to look like basing material and appear as spines or odd bristles, even sprouts of hair. Turnip28 creator Max used this to great effect on his own models.

## THE ENTWINED MAN

Here is where we get weird! The Entwined Man has been 'blessed' by a root infection that has turned him into little more than a marionette. I like the idea that he would stand in what looks like a restricted, bound pose, almost as if he is in the embrace of the vines and branches. I see him as a sentry at the gates to the Rotten Apple's holy orchard and think the pose matches that. I can see him being spun, in an uncanny way, so the shield on his back (which is firmly bolted to his flesh) takes the brunt of any enemy fire, then spinning back, finally freed from the bonds, once an enemy is close enough for melee combat, at which point he can begin slashing relentlessly, like the possessed thing he is.

## PARTS USED

Warlord Games French Napoleonic Line Infantry: body.

Perry Miniatures  
'Mercenaries'  
European Infantry  
1450-1500: helm and  
pavise.

Perry Miniatures  
Agincourt French  
Infantry 1415-1429:  
bucklers, shield,  
sword arm, empty  
hand, and head.



With this model I can't really say I trimmed the torso - I butchered it! The butchering begins with clippers, gradually removing details, then progressing to a blade to finish off refining the cuts. I took off the rifle and most of the arms from the figure.





I fixed the Perry plastic arms beneath the Warlord figure's 'Black Knight'ed torso and attached them with polystyrene cement. It looks extremely messy but filler and putty work will hide the damage!

The model has the large shield fixed to its back. The bucklers go on top to look like heavy-duty bolts slammed through, into The Entwined Man's torso.

## THE ENTWINED MAN



Above: The build and its many gaps, then filled with Green Stuff World Green Putty.

I used green stuff roots all over the Entwined Man to hide the many places that my brutal hacking and slashing of the plastic was visible. These roots sprout from his flesh and come back to twist around other areas as well as appearing from around the bolts in his back. As a final touch I decided to add a root coming from where his face had been, which makes the model look even more wretched and totally dehumanised.



## THE GRAND SPROUTLING

Perhaps the most ambitious of the builds, I wanted this leader to look like he would be in overall command. He has been 'blessed' by a large branch protuberance that bursts from his spine area and gives him a really twisted look. While I kept his rifle, I also wanted him to look ready for combat so gave him one of the more refined looking swords - a weapon kept relatively pristine during the descent into muddled madness this world has taken. He also is the only model to retain the standard Napoleonic shako, but I did, of course, weird this up with the faceplate to make him look far more imposing and scarier.

### PARTS USED

Warlord Games French Napoleonic Line Infantry: body, spare rifle top (from The Entwined Man) and head.

Perry Miniatures Agincourt Foot Knights 1415-1429: body, sword arm, and visor.

### STARTING THE BUILD

Using clippers I trimmed the upper part of the Warlord figure from his legs, cutting as best as I could around the line of his jacket. The Perry knight got the same clipper treatment, but keeping the legs. I matched up the areas as best as I could, trimming things down with a blade. I already knew that these pieces would look odd together but would be changed with sculpting detail.

The model's visor and face were both trimmed to match together, then the visor was glued under the brim of the shako. His left hand was replaced with the sword, projecting forward. It's good to break the flat plain on your kitbashes - this is something undercuts restrict on a plastic model (and even one-part metal figures) so by having things project at different angles you instantly make your model look distinct!

I added height to The Grand Sproutling's base with other chopped up bases. The tip of a rifle and a spare arm were then placed to look like they were stuck in the mud.

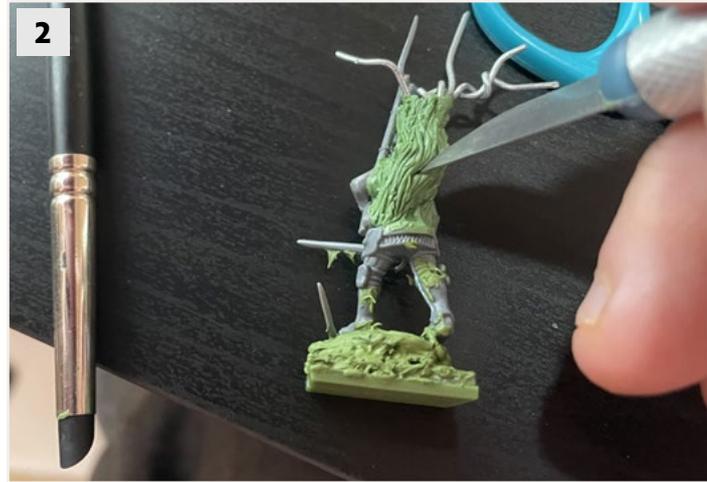


## SCULPTING THE SPROUT

1). I tend to build up larger sculpted details in stages and started the first layer off the model. It was made as a basic blob of putty around some wire and once I was happy with the rough shape I pushed it into place.



2). With the sprout on the model I could start to blend it into place and scrape in some basic bark texture with a knife blade. Keep things smooth and slow and you'll find it develops nicely. You can soften any overly deep cuts with a clay shaper before leaving it to cure.



3). To finish I add a final layer of detail, refining the gnarled branches and brining in strange sprouting tendrils and roots. Make sure that everything feels odd but not too over the top - a fine-line but I don't think I took the figure from intriguing to silly!

4). Now cured, it's ready for painting. There are still a few rough areas but I plan to cover these with clump foliage after painting, making the sprout look even more natural.



## 4. THE GRAND SPROUTLING



## WHAT'S NEXT FOR ME IN THE WORLD OF TURNIP28?

Well, with these characters constructed I need to also make some troops for them to lead. The challenge there will be restraining myself and not making each model as wacky as these ones! There's the small matter of painting too - which I have actually completed on my Toffs and Toadies - and that process is covered in detail on our website for all Wargames Illustrated Prime members to see.

I hope that this frame focus has inspired you to have a go at fantastical kitbashing, or even some more realistic basic conversions. If not with this Warlord frame, then you probably have various leftover bits in your collection that you can play around with and see what you can create. Not only is it a rewarding way to add a personal touch to your tabletop armies, it's a hobby activity you can do on a tray, while sitting with your significant other on the sofa, watching a show. Just make sure you don't ping any flying bits you clip away into them!

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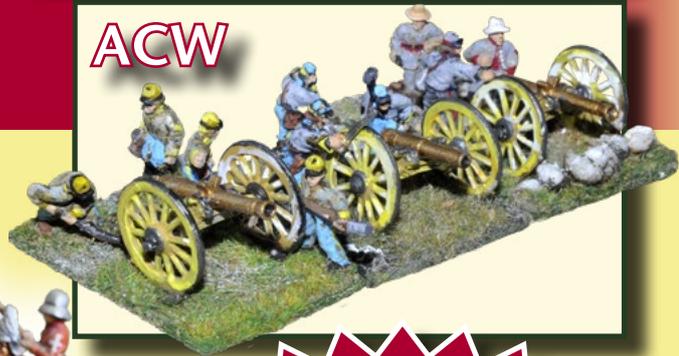
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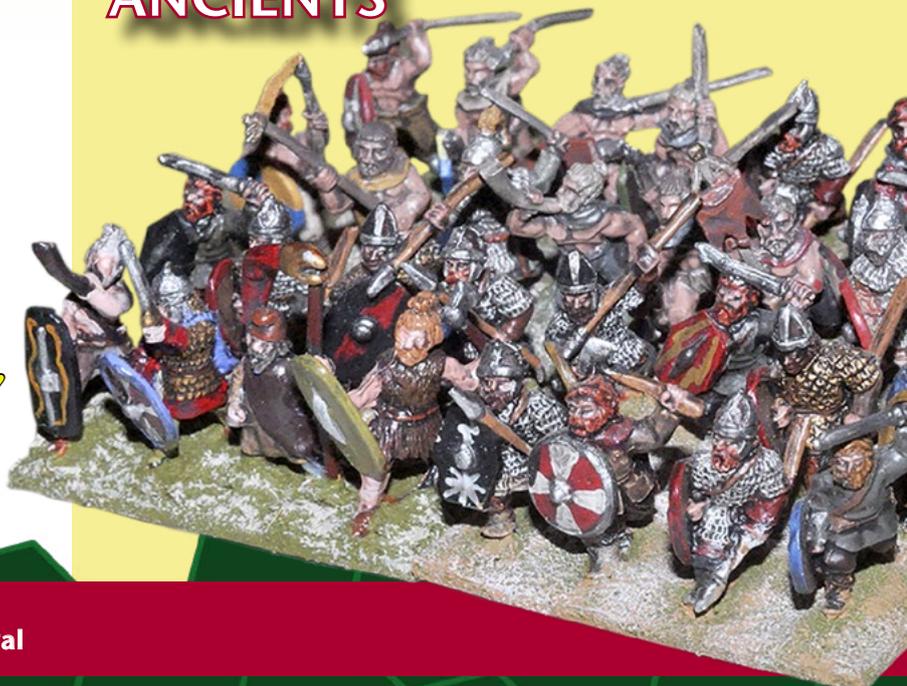
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# FRENCH ÉLAN



**Jim Graham throws caution to the wind, dons the most stylishly voluminous trousers he can find, and charges headlong into this article on élan through the ages.**

## ÉLAN

NOUN: a combination of style and vigour.

Word origin

C19: from French, from *élancer* - to throw forth.

There is a tendency to ascribe characteristic stereotypes to various nations - the Germans are methodical and organised, the Italians are melodramatic and excitable, the French have flair and a certain *je ne sais quoi*. These are convenient and lazy generalisations that are oft abused and overused in many forms of media, and indeed in history and wargaming.

Many generalisations will have a historical nucleus, though. In the case of the French's flair there is the claim that they exhibited élan in battles - a very definite swagger and enthusiasm in the attack. This is not an attitude exclusive to the French, of course - it has been present in other nations too - but the word itself is French; we can assume

that gives them some level of ownership and they brought that style and vigour to the battlefield at all times, right? Well, no, that is a massive exaggeration! There are, however, a great many times when it took an awful lot to grind that *joie de vivre* out of the gallant, enthusiastic, sophisticated French.

## EARLY ÉLAN

The belief in French élan goes back at least a thousand years, to well before there was a country called France. Anna Comnena in her *Alexiad* of 1148 mentions "The Franks now saw destruction staring them in the face, and with utter disregard of their lives, armed themselves strongly ... and engaged the enemy in battle." Throughout this text the Franks and Normans are described as reckless; always willing to charge the enemy, often against the advice of the more circumspect Byzantines.

I'm using 'French' in the broadest sense here to include Normans who would ride to success against the Saxons and

the Arabs in Sicily. They were never shy of throwing caution to the wind and risking everything in a pell-mell charge. Of course, when as outnumbered as they sometimes were, there was little choice to opt for anything less than a display of bold élan.

During the Crusades, the French were known for dashing and chivalrous behaviour, beating the Germans through superior horsemanship and verve. Against the Arabs they were often their own worst enemies, chasing lighter horse into the deserts and being drawn into ambushes. This was not the last time that the concept of French élan would meet with the idea of French hubris and disaster. The famed defeat at Agincourt, in 1415, seems a textbook example of élan turning to *eh non* - whole swathes of France's elite, turned to little more than a casualty list, due to a charge over muddied open ground that was driven more by pride and enthusiasm than sound tactics and reasoning.



*When élan goes wrong! French knights at Agincourt. Photo and figures by Perry Miniatures.*

After the Middle Ages, as France became a nation rather than a collection of feudal states, the French kept their élan. In the Italian Wars of the sixteenth century their enemies spoke of the French having a *furia Franchese* (French Fury) which carried them through battles. This continued into the armies of the Sun King - Louis XIV's army attacked with a style and panache otherwise unknown during the Age of Reason.

Into the next century, in the War of Austrian Succession the French continued to display their élan; at the Battle of Assietta in July 1747 a French army of about 30,000 men attacked a Sardinian army of about half that size. The Sardinians were defending villages and fortifications across the Susa valley; the French formed up in four columns and attacked time and time again. Led by their commander, General Fouquet, it was not just that the French kept attacking - they did so with dash and vigour, only giving up after suffering huge casualties and the death of Fouquet. The Sardinian

casualties were exceptionally light, compared with about 20% of the French force being killed or wounded.

### DÉJÀ VU ALL OVER AGAIN

The Battle of Magenta on 4 June 1859 (illustrated below) was in many ways a reprise of Assietta. Napoleon III invaded Northern Italy and attacked the Austrians. Despite outflanking the enemy, the cluttered nature of the terrain and the numerous canals and woods meant the French were bogged down very quickly. The Austrians had fortified every farmhouse and village; the French resorted to charging across the open areas and trying to carry the defences with the bayonet. Fighting quickly broke down into small actions, the French Imperial Guard leading the way with their customary dash and vigour. The 5,000 men of the Guard took about 1,000 casualties over the day, cementing the reputation of the French infantry.

The Franco-Prussian War was something of an anomaly as the Germans did the

bulk of the attacking. Infantry assaults would bog down in the face of the French Chassepot rifle which outranged the Prussian weapons. The Prussians would then be bailed out by their artillery which was better quality and much better handled than the French. When required, though, the French would counter-attack in the usual manner, particularly their Zouaves. Nominally part of the Army of Africa but recruited from all Metropolitan France, they had a particular reputation for dashing charges. The Zouaves were a prized posting for officers, in much the same way a rakehell in the British Army wanted to be a hussar - the uniform cut a dash with the ladies!

The abundance of élan did not just apply to infantry, in assessing the twenty-eight or so cavalry charges of the Franco-Prussian War, the French quickly wrote off twenty-seven of them as anomalies. You will be shocked to hear that the only one considered as 'typical' was the one that succeeded in overrunning Prussian lines.

*Right: French troops of MacMahon's II Corps fight their way through the narrow streets during The Battle of Magenta, 1859, under close-range rifle fire. Zouaves and chasseurs à pied stand ready to storm a house, while engineers break the door open with axes (1), and further waves of troops press on down the street. Just right of centre, a chasseur officer has been shot by an invisible marksman. The only Austrians to be seen are casualties, caught in the open by the first rush. Three types of French soldier can be seen: Chasseurs à pied in dark blue with yellow distinctions and green épaulettes. Zouaves in their characteristic 'Turkish' style copied from the Arabs of Algeria, where the corps was first raised in the 1830s. And finally Sapeurs du génie - every French division included a company of engineers, whose duties included breaking into enemy occupied buildings.*

*From Solferino 1859 by Richard Brooks, CAM 207. Illustrated by Peter Dennis. © Osprey Publishing Ltd.*



## BATTLE OF THE FRONTIERS

The consequence of Grandmaison's *attaque a outrance* scheme (see the box to the right) was an army primed for disaster, should it face an opponent who had learned the correct lessons from the Franco-Prussian War. So, our eye on élan moves to 1914 - soon after the outbreak of the First World War, and the Battle of the Frontiers - the high point of French élan, but also the bloodiest French battles of the war.

The French were largely ignorant of the Schlieffen Plan - Germany's intent to quickly crush France before moving their focus to Russia, to avoid fighting on two fronts. As they schemed to regain the "Lost Provinces" their intent was to impose their will on the battlefield and advance eastwards into Germany. This French plan - Plan XVII - was approved by Joffre who had 'Limogéd' any and all who might have advocated a defensive posture.

What would be known as the Battle of the Frontiers saw the French concentrate their armies from the Belgian to the Swiss border. There they prepared to drive the Germans back, by force of will. It was accepted that the battles would be bloody, a necessary sacrifice, as the only way to impose their will and defeat the numerically superior Germans was with the bayonet. More even than Verdun or the Nivelle Offensive, 7 August to 6 September 1914 would be a bloodbath.

### WHEN UNSTOPPABLE STYLE MEETS IMMOVABLE DISCIPLINE

The French Army of 1914 was an anachronism. Officers still wore white gloves in the field, the line infantry wore red trousers and a red kepi, Zouaves had even more voluminous red trousers and a floppy red hat. There was no need for subtlety, they would impose their will on

## ATTAQUE A OUFRANCE

The French took the lessons of the Franco-Prussian War, misunderstood them, then took that misunderstanding to extremes. Under the guidance of Grandmaison the cult of the offensive became official French policy. *Attaque a outrance* - literally attack to excess - became a matter of national pride and a way of showing moral superiority.

The French knew the power of modern firearms; they had used them to great effect against the Prussians in 1870. Instead of switching to fire and movement as a way of advancing, under Grandmaison and others they decided that there was no point trying to maintain order in the face of defensive fire and massive casualties - they would achieve moral superiority by advancing pell-mell and cow the defenders that way.

FM Joseph "Papa" Joffre, the Chief of the General Staff in 1911, went so far as to make this official policy and remove any officer who was deemed insufficiently enthusiastic. 'Limogéd', in French Army parlance, was to be sent into retirement in a provincial town. A British equivalent would be to be 'Eastbourned'! In due course this became self-perpetuating. Only those who believed the doctrine prospered - the cult of the offensive became both a way of life and an astute career move.



the battlefield and *attaque a outrance* in a display of élan. Being seen to be unafraid was at least as important as being unafraid.

Of course, élan was not universal - French units or entire armies could be sullen and unwilling but, on their day, with the sun on their backs, and a belief in their cause, the French could perform miracles.

Sadly, for the French, the Germans were unimaginative enough to rely on their training and resolve. They were fighting a holding action, while the main German force swept through Belgium and into the French rear. Having done their homework, the Germans were aware of the likely French dispositions and axis of advance; they were entirely unimpressed by the French, other than by the quality of target they presented.

## THE INVASION OF LORRAINE, AND THE BATTLE OF MORHANGE-SARREBOURG - 14 TO 25 AUGUST 1914

The French First and Second Armies were tasked with driving the Germans back from the border, and ultimately out of the Lost Province of Lorraine. General Auguste Dubail, commander of the First Army, was to take Sarrebourg to the east of Nancy, General Castelnau's Second Army attacked Morhange. Defending both, and strongly dug in, were the German Sixth and Seventh Armies, commanded by Crown Prinz Rupprecht and General von Herringen respectively.

The French plan was a headlong assault using speed and dash. Expecting this, the German plan was to withdraw, pulling the



French Army 1914. Figures by Great War Miniatures.



Left: At first glance there is little to distinguish this soldier of 1914 (1) from his counterpart of 1870. Attempts to replace the red and blue uniform with more modern patterns, or to provide lighter equipment, failed before the conservatism of politicians and high command alike. Rising international tension from 1911 onwards initially provided an ideal excuse to postpone trials of new matériel, but eventually the approaching war gave the army the impetus it needed to introduce a new uniform, and manufacture of greatcoats in the new horizon blue began in the summer of 1914. Other short-term measures were also taken: officers' rank badges, worn on the sleeve, were abandoned in September 1914, and it became compulsory to wear the blue cap cover that October. By the end of the month, patterns in blue or brown cloth or corduroy were temporarily replacing the red trousers. The greatcoat, originally introduced in 1877, had always been unsatisfactory, for the low collar gave no protection against the cold, and wearing the equipment hampered access to the pockets. Nevertheless, this was the first item to be made in the new colour. The peacetime version was officially abandoned in December 1914.

From French Poilu 1914-18 by Ian Sumner, WAR 134. Illustrated by Giuseppe Rava. © Osprey Publishing Ltd.

### ÉLAN ENTRENCHED

From there the war in the east of France bogged down in trenches and both armies were temporarily spent. The French casualties were not confined to the rank and file - the commander of the French 88th Infantry Brigade, General Louis Victor Plessier, was wounded on 19 August 1914 leading his troops in the assault. Whether that is the place for a brigade commander is another matter, but you can't fault his courage.

His belief, shared by almost all his colleagues, was that he must be seen in the front rank, with his sword raised and white gloves gleaming. He could be seen by his men, but also, unfortunately, by the Germans. Plessier would succumb to his wounds eight days later, by which time four other French generals had been killed in action.

Plessier had fought in China and Algeria, he was a graduate of the staff college, his knowledge - and that of the other officers and NCOs who died - would not be easily replaced. Six hundred men of his brigade died on the 19th as well - it's hard to argue against those who suggest that the French Army was never the same after the autumn of 1914.

The Germans recovered as reserves and experienced NCOs arrived at the front, but the French and their élan took a devastating hit. Individual units would show the old dash on many occasions and would defend with a determination that would impress an Old Contemptible, but the army rank and file had lost their belief in *élan vital*.

French onto prepared defences they knew nothing about, before counter-attacking with the artillery that was already positioned for the purpose.

True to form the French bogged down, attacking the towns of Morhange and Sarrebourg, and when Rupprecht launched his counter-attack it caught Dubail's forces in the flank, routing them. Castelnaud was forced to retreat before the same happened to him; the French were back where they started with only the heroics of Foch's XX Corps saving Nancy itself. This would prove something of a double-edged sword for the XXth. They were viewed as an elite corps from then on, but Foch would always ask for them when he was in dire straits and they saw some tough actions for the rest of the war.

Elsewhere there had been successes - Mulhouse had fallen to the Army of Alsace - but the failures in Lorraine meant a general withdrawal was required, with the Germans following up to exploit the gaps appearing between formations. Rupprecht tried to capitalise on these but found that despite their casualties the retreating French retained enough of their élan to launch furious counter-attacks on the morning of 25 August, halting the superior German forces.



Germans defend the bridge. Figures by Great War Miniatures from Dave Andrews' collection.

# WARGAMING ÉLAN

Meanwhile, back on the tabletop... The key question for wargamers is this - is élan a bonus for the French on the attack, or a minus for the defenders when they realise they aren't stopping them? I would suggest this depends on the period.

## EARLIER PERIODS

Those of a certain age will remember *WRG 4th Edition Ancients* and the -2 for facing hostile Huns. There's also *WRG Renaissance* with -2 for facing fanatics. I suggest that this is the way to go in the earlier period.

The French should test to charge as normal, with a bonus to practically ensure they do "go". You may decide to ignore that test completely, on the basis they always did go!

The effect of final defensive fire should have a reduced morale effect on the French, though a full killing or disordering effect. The French might go through anything, but they will still become disordered doing so. Indeed, the focus on that impetus makes the French troops more likely to become disordered on the charge, even under better circumstances.

If the French keep coming then defenders should test to not flinch or run away, at a minus of some kind. At this point, if the defenders stand, then both sides should fight as normal with all disorder etc applying.

## THE BATTLES OF THE FRONTIERS

When the French Zouaves are on the charge, they should simply ignore any morale result until they break. Line infantry should still be able to take more punishment than expected while going forward, perhaps ignoring halt and suppressed results (or whatever equivalents your rules use) to give the historic results, but they should not be quite as ferociously stubborn as Zouaves.

This will not make the French world beaters - if anything it is counterproductive, turning your troops into one shot weapons.

Many players would rather have a unit go to ground and engage in a firefight or cautious attack, than charge ahead irrespective of the dangers and lack of flexibility it may cause.

To bring extra flavour you can roll for units in the first assault. On a D6 roll of 3+ the unit will have élan. If it is a unit that rallied and is subsequently attacking modify the required result to 4+ or whatever feels right to you and your opponent.

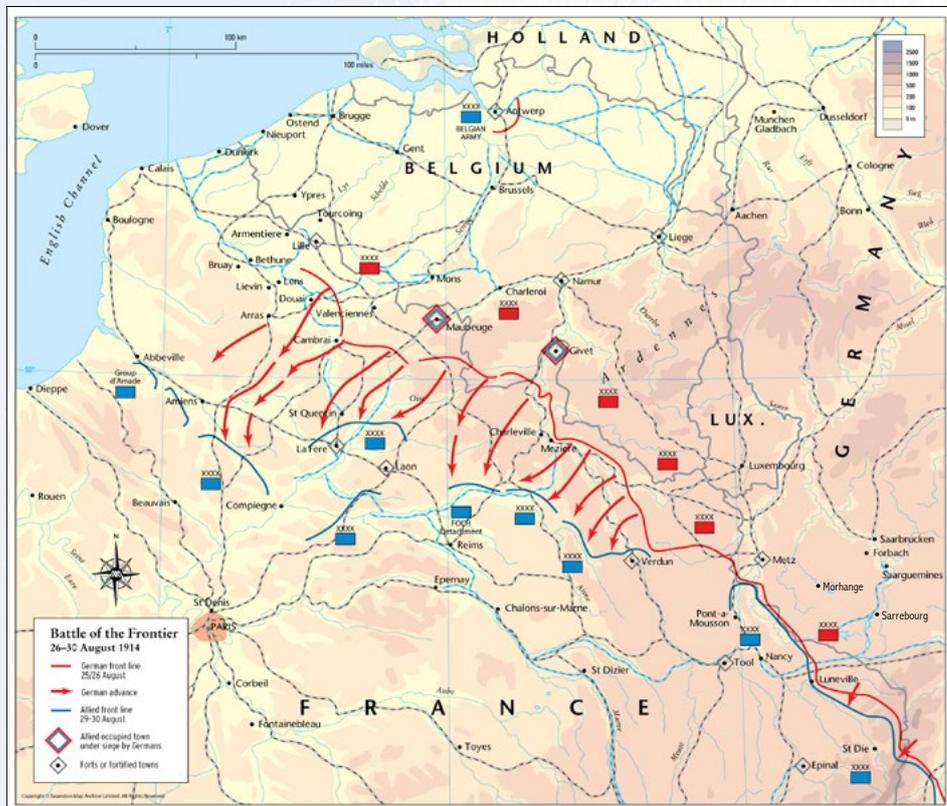
## THE CONDUCTOR OF TACTICAL TEMPO



Louis Loyzeau de Grandmaison (born 21 January 1861 - Died 18 February 1915) was the leading French military thinker of the late 19th century. Living through the Franco-Prussian War he grew up determined to avenge that loss and recover Alsace and Lorraine. Rather than accept, as the Prussians did, that shooting attacks in with massed artillery was the way forward, he believed that simply moving faster across the battlefield would be enough.

Order would be jettisoned - it would simply slow the infantry down; in any case, it would be lost in the final charge. Crossing the danger zone as swiftly as possible and imposing their will on the battlefield was the way to French success.

Grandmaison was a protégé of Foch and prospered, along with his patron. A period on the General Staff helped disseminate his views - Foch and others took the concepts of operational and tactical tempo to heart. Grandmaison was promoted to colonel and given command of the 153rd Infantry Regiment, viewed as one of the elite units in the army. He was at least happy to put his money, or rather his body, where his mouth was. It didn't work out quite as he might have hoped. He was wounded three times in August 1914; after recovering from those wounds he was promoted to Major-General in command of the Fifth Army Reserve Group in early 1915. In February of that year, leading from the front, *élan en abondance*, still believing in *attaque a outrance*, he was killed in action.



To differentiate units with élan you can mark them with an officer in full dress, leading the charge. Yes, that is an extra figure per unit ... but when has that ever stopped us?

Units with known historical dash should automatically have élan applied and do not need to roll; neither does the 153rd Regiment with Grandmaison out front.

# AMERICAN CIVIL WAR

DECIDE THE FATE OF A NATION AS NORTH AND SOUTH COLLIDE IN MASSES BATTLE!



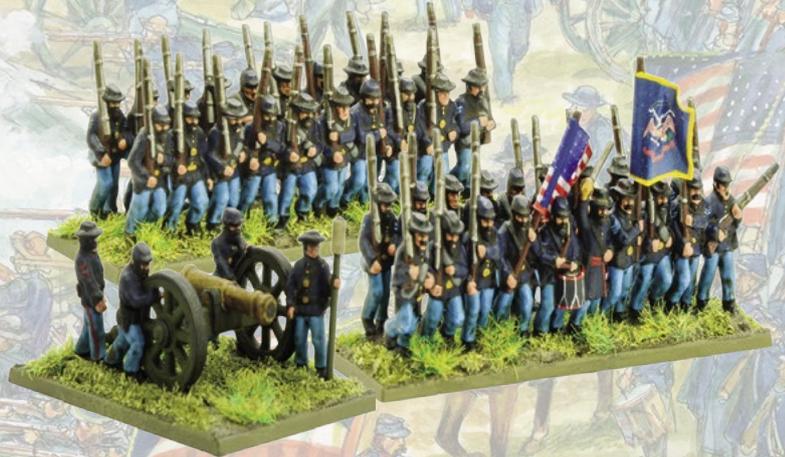
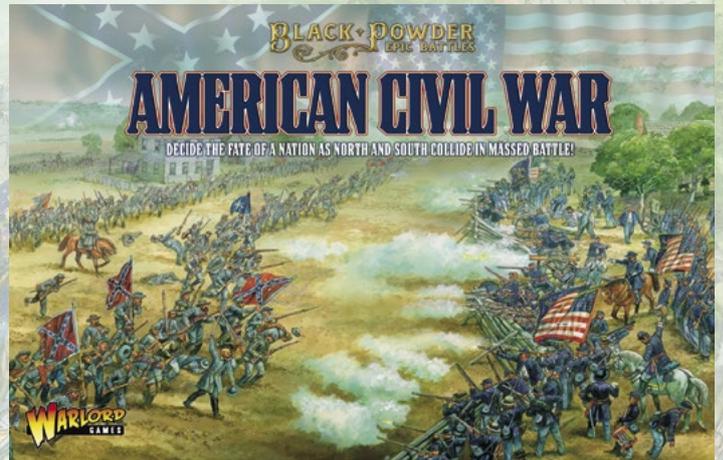
Brother against Brother, North versus South, Union battling Confederacy – the American Civil War of 1861–1865 was a war of truly epic scale, eclipsing all previous conflicts in North America. Huge armies, enormous logistical operations and massive battles.

Tactics in the war were still largely linear with regiments frequently firing all their ammunition and having to be relieved by a second wave of troops in support passing through their lines. Artillery had become yet more frightening ranging from roundshot, canister and shell whilst cavalry no longer dominate the battlefield but are primarily used for scouting, skirmishing and raids.

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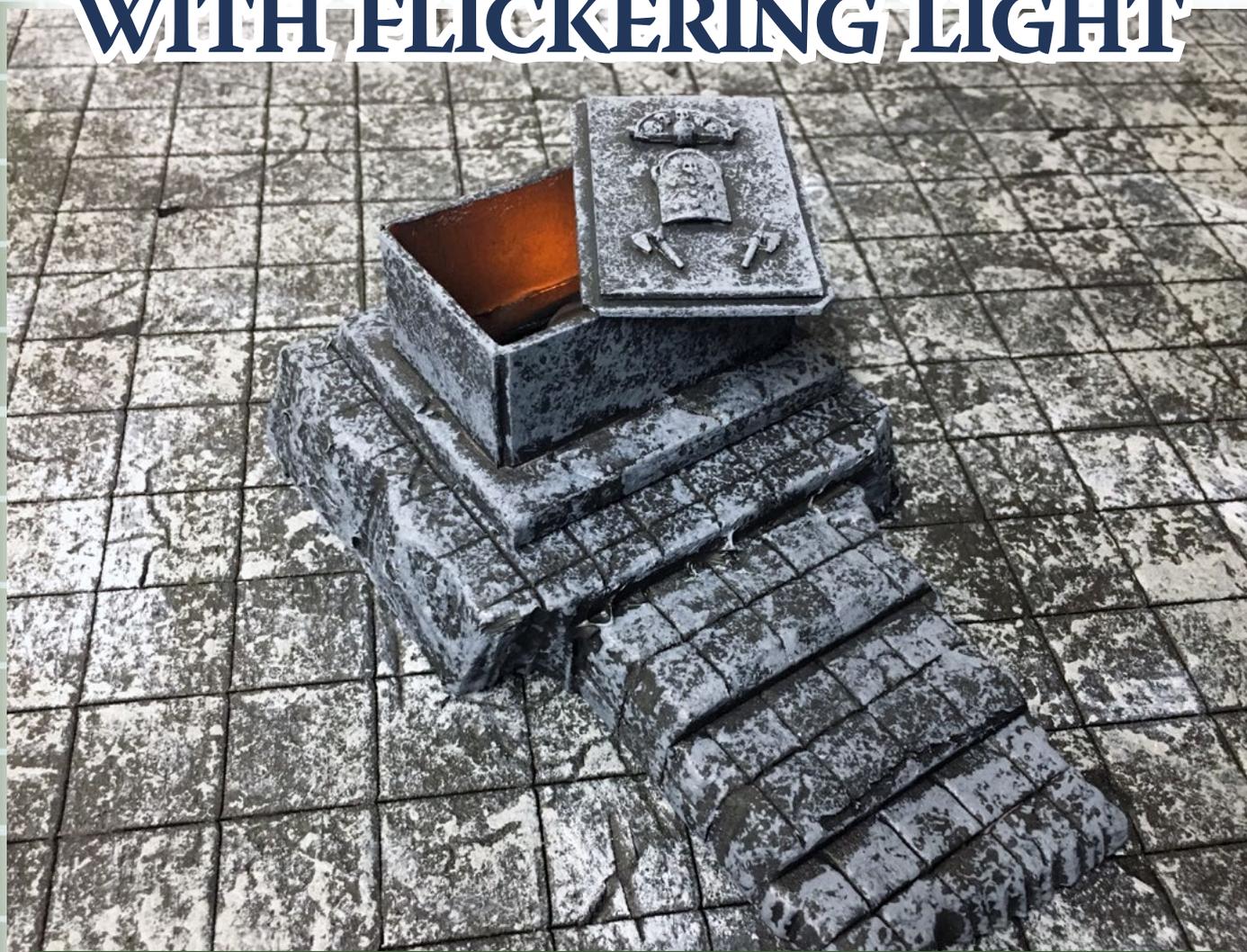
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A base unit of men ranked up, next to a single Warlord Games 28mm Black Powder figure, for scale comparison

# MAKING AN OPEN CRYPT WITH FLICKERING LIGHT



James Floyd Kelly show us how to make a spooky tabletop centerpiece, ideal for a Gothic Horror setting.

For players of fantasy or Gothic Horror wargames maneuvering around or hiding behind above ground crypts is nothing new. Cemeteries abound in all games of these genres, and one thing is for certain - an open crypt is not to be ignored. Players never know what sorts of treasure or magical item might be tucked inside.

In this tutorial, I hope to show how easy it is to construct an above ground crypt (complete with partially pushed-open lid) with an eerie flickering glow coming from within. Is it treasure ... or is it something that should be best left alone?

## THE CRYPT SHELL

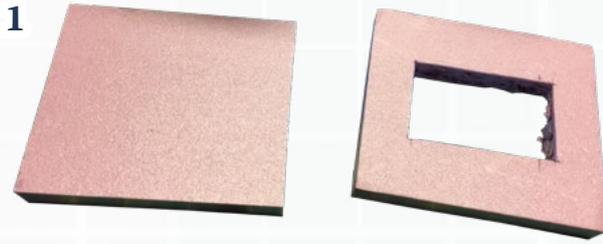
Start by constructing the shell of the crypt that will rest atop a foam base/pedestal. The four sides (and lid) will be made from thick cardboard or chipboard. For the version seen in the photographs, 1/16" chipboard has been used. If you wish to have a glow or flickering light coming from within the crypt, you'll need to have a single tea light candle.

Cut a strip of chipboard 1"x 8" and draw three fold lines (measuring from left) at 2 1/2", 5", and 7 1/2". Use a blade to cut on the fold lines but do not cut completely through the chip board; cut just deep enough to be able to fold the chipboard into a box. Glue a small piece of cardstock against the left and right edges of the strip to close up the chipboard around the tea light candle.

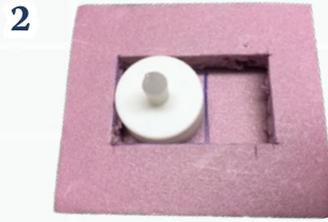
*Note: You may need to adjust the size of the chipboard strip to correctly surround the tea light candle.*



## THE CRYPT BASE



1. Cut two 4" x 4" pieces from ½" insulation foam. Trace the shape of the crypt base in the center of one of the two pieces and cut out the tracing.

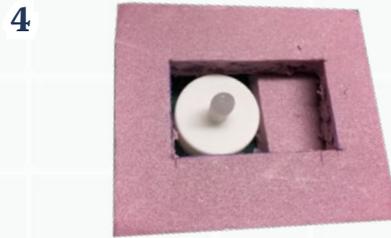


2. Stack the two 4" x 4" pieces (cut piece on top), and place the tea light candle as far right or left as it will fit. Make a mark on the bottom piece of 4" x 4" foam that matches the edge of the tea light candle.



3. Cut out a small hole in the bottom foam piece. This will allow you to insert the tea light candle up through the bottom and then slide it onto a small ledge where the candle will rest.

Glue the two 4" x 4" pieces together.



4. From ¼" insulation foam, cut a 2½" x 3" piece and trace the shape of the Crypt Shell on top to create the Crypt Rest. Cut inside the tracing, leaving approximately ⅛" edge.

Test fit by placing the tea light candle on the ledge of the Crypt Base followed by the ¼" Crypt Rest and then the Crypt Shell. Cut away from the Crypt Rest as needed to allow the tea light candle to be inserted easily and rest on the ledge properly.

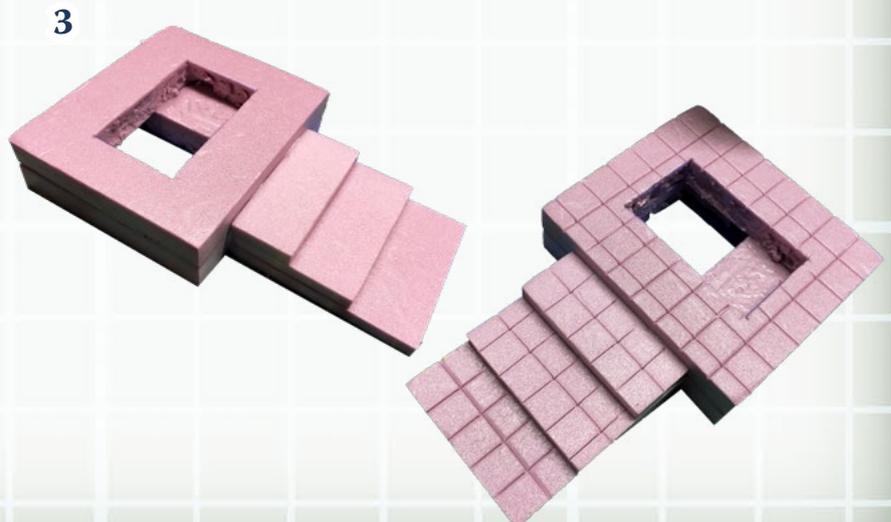
Glue the Crypt Shell to the Crypt Rest.

## THE BASE STAIRS

Cut three pieces of ¼" insulation foam to the following dimensions: 2 ½" x 3", 2 ½" x 2", and 2 ½" x 1". These three pieces will form the stairs.

Glue the strips together with the 3" wide piece on bottom, 2" in the middle, and 1" on top. Turn the stack and square the back edge of the stairs before the glue dries. After the glue dries, apply glue to the back edge and glue to the Crypt Base.

Use a blade to create a grid of ½" squares on the Crypt Base and Base Stairs. Use a ballpoint pen or Sharpie to apply cracks where desired. A sharp blade or foam cutter can be used to rough up the sides of the Crypt Base, Crypt Rest, and the Base Stairs to simulate chiseled rock. A ball of aluminum foil should be rolled across all surfaces and edges to dull and give them a stone appearance. Apply a thick glue paste around the Crypt Base to hide any visible seam from the two ½" pieces of stacked foam.

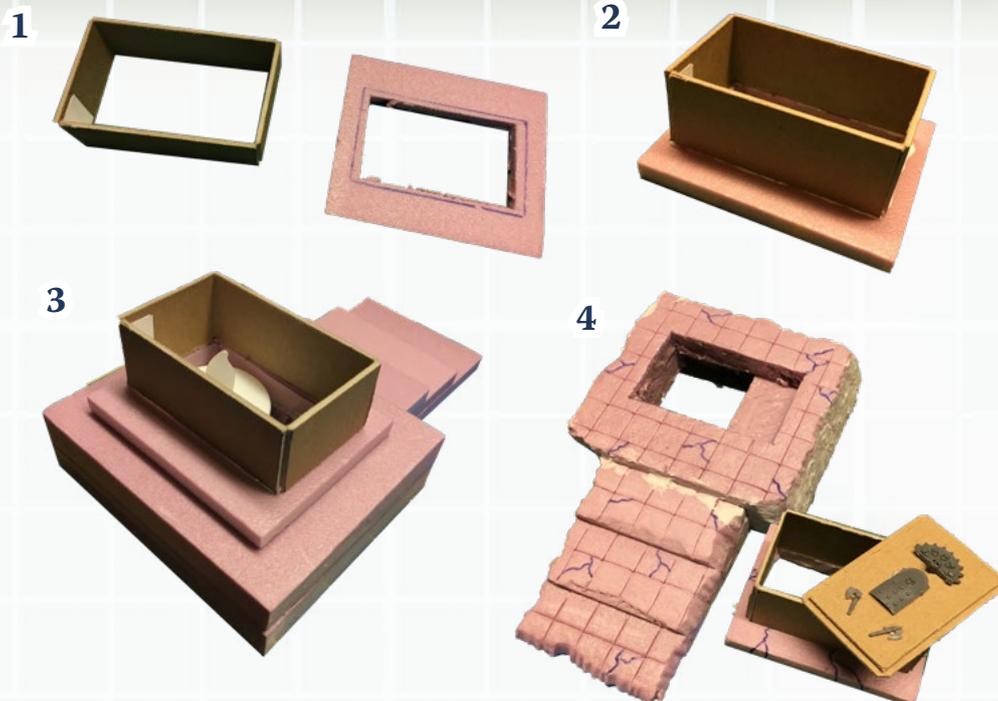


## THE CRYPT LID

Cut two pieces of chipboard to the following dimensions: 2 1/2" x 1 1/2" and 2 1/4" x 1 1/4". Glue the smaller piece of chipboard to the larger.

Leftover plastic sprue bits (swords, shields, etc.) can be glued to the top of the Crypt Lid as desired, but decorations can also be made using cardstock and chipboard.

Apply decorative bits to the Crypt Lid and then glue the Crypt Lid to the Crypt Shell leaving enough space for light from the candle (but not the candle itself) to be visible within.



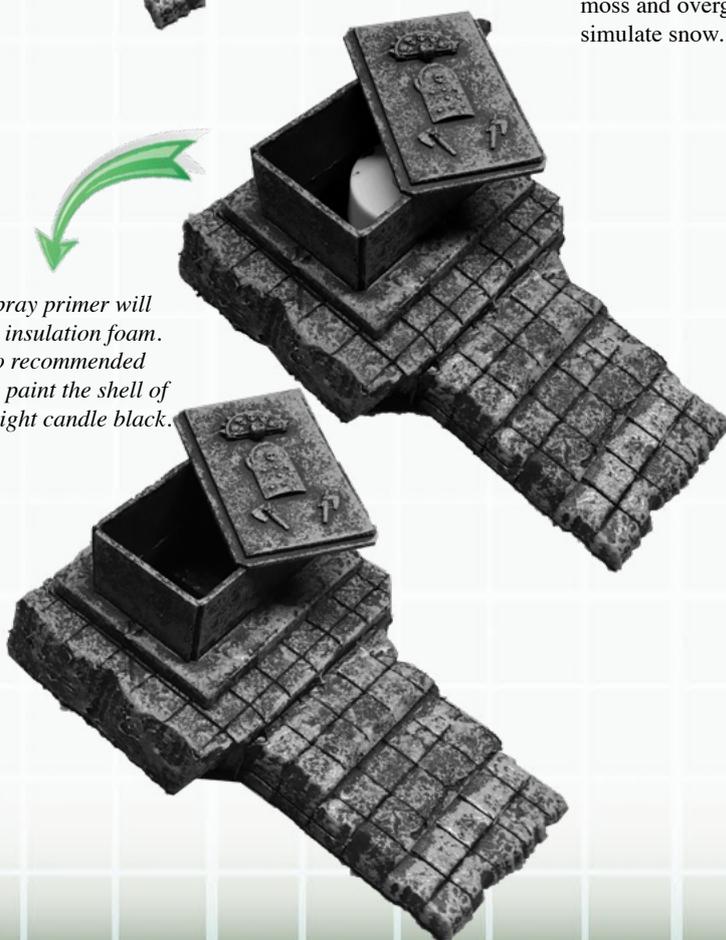
## PAINTING

Apply two or more coats of black acrylic paint followed by sponge painting all surfaces with your choice of light or dark gray.

When the paint is dry, glue the Crypt Shell and Crypt Rest on top of the Crypt Base, making certain the tea light candle can still be inserted properly from beneath.

## FINAL NOTES

For a jungle setting (such as the Lost Isles of *Ghost Archipelago*), you can apply some PVA (white) glue in patches on the stairs and around the base of the crypt followed by green flocking to simulate moss and overgrowth. For a wintery setting, use white flocking to simulate snow.



*Note: Spray primer will melt the insulation foam. It is also recommended that you paint the shell of the tea light candle black.*

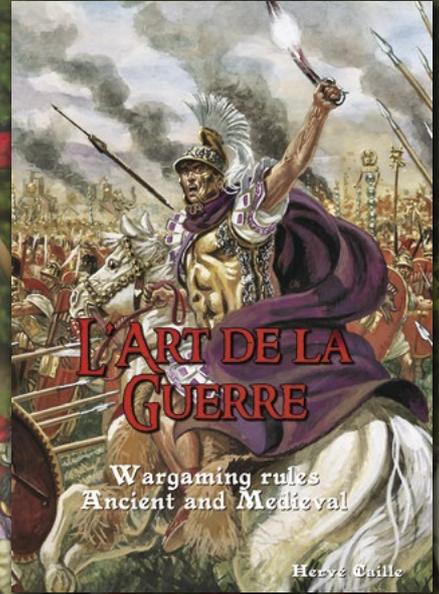
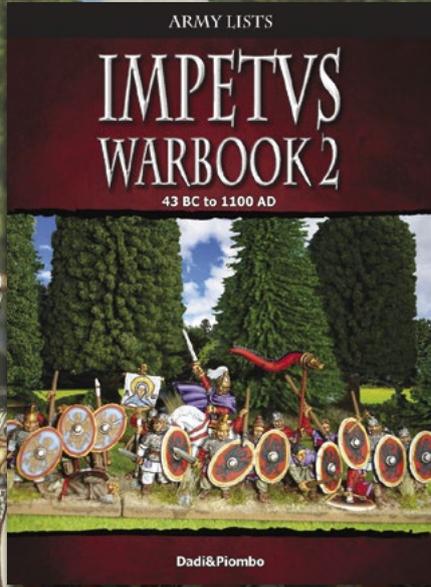
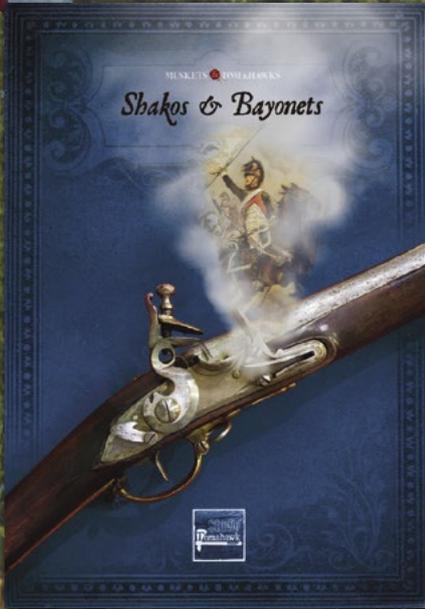
## MEASUREMENT CONVERSION

All the measurements mentioned in the article are in the author's native Imperial, for anyone outside of the US, here's what they are in Metric.

Imperial	Metric
1/16"	1.59mm
1/8"	3.18mm
1/4"	6.35mm
1/2"	12.70mm
1"	25.4mm
1 1/4"	31.75mm
1 1/2"	38.1mm
2 1/4"	57.15mm
2 1/2"	63.5mm
3"	76.2mm
4"	101.6mm
5"	127mm
7 1/2"	190.5mm

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# ENFANTS PERDU



## FRANCE'S LIGHT INFANTRY REVOLUTION

Colonel (Retired) Bill Gray applies his questioning mind to the tales of Napoleonic light infantry skirmishers, whose ability to harry enemy lines has become somewhat legendary.

Fertile French military minds have added many innovations to the art of war but perhaps the one that most completely captures the imagination of historian and wargamer alike is the Napoleonic light infantry skirmisher. Without question a big reason for this selection would be authors such as Britain's Colonel F. N. Maude who described the fate of the Prussian army at Jena in 1806 by writing:

"Now followed one of the most extraordinary and pitiful incidents in military history. This line of magnificent Infantry, some 20,000 strong, stood out in the open for two whole hours whilst exposed to the merciless case and skirmishing fire of the French, who behind the garden walls offered no mark at all for their return fire. In places the fronts of the companies were only marked by the individual files still loading and firing, whilst their comrades lay dead and dying around them."

The statement seems to confirm US Army War College's Dr Richard Gabriel's comment - in 1806 "many wondered if the Prussian army was still the army of Frederick the Great. It was, and that was the entire problem." The French had skirmishers, the Prussians did not, and the Prussians died.

Or not ...

As with anything, the ultimate truth is complicated. As contrary as it may sound, all European armies employed skirmishers in 1806 and well before. That is a well-established, historical fact. So, what happened? Suffice it to say, semantics really are everything, making this French contribution even more fascinating.

### KICKING IT OLD SCHOOL

The birth of light infantry from a European, gunpowder perspective really began in 1741 when Austrian Empress Maria Theresa issued a charter for Baron Franz von der Trenck to raise a

battalion of Slovenian volunteer infantry named Pandours. Such troops could fight in a more dispersed formation than was appropriate for line troops, in terrain where the line feared to tread, and conduct missions such as raids (the Prussian term was looting), ambushes, foraging, and all-around security for the army while on the march or deploying.

### EARLY PRUSSIAN 'SKIRMISHERS'

Frederick the Great was not impressed. Such battlefield shenanigans were in direct contradiction to his concepts of drill, discipline, and defining soldiers as little more than musket toting automatons. He wrote, "No regard whatever is paid to light troops." Concerning Pandours, he stated that they were "dreadful only to those who do not know them. They are never brave but when animated by the hope of plunder, or when they can annoy others without exposing themselves. The first species of their bravery they exercise against convoys and baggage, and the other

against troops who are obliged to retire, whom they endeavor to tease in their retreat. Our troops have nothing serious to dread from them..."

Nevertheless, the fact that Old Fritz was obliged to raise troops to counter the Pandours suggests a more nuanced understanding. The creation of the famous Feldjaeger Korps zu Fuss in 1744 is notable, but Frederick placed most of his faith in volunteer units called Freikorps drawn from a population that was most decidedly not experienced in operating in uneven terrain, much less fighting in it. They were an ill-disciplined lot, but useful for things such as pillaging and reconnaissance, and most importantly, keeping Austrian Pandours at bay. Frederick also considered them acceptable cannon fodder, writing they might be employed at the head of attacking troops so that they could draw the enemy's fire, but warned that they "must be followed by the heavy infantry in formation behind them so that the fear of the latter's bayonets compels them to attack briskly and with ardor." Otherwise, units like Kleist's and Trumbach's Freikorps were "vermin" and ultimately disbanded.

But despite the shadow of Alte Fritz, most nations saw the handwriting on the wall and began to create their own permanent, regular military units specializing in informed or light infantry operations. Such units were now formally drilled by regulation, as befitted formations that were permanent regiments of the army. Pandour-like missions remained, but how to do it became increasingly by the numbers; informal doctrine became official policy.

### THE SHOCK OF THE SKIRMISH

Whilst early skirmish tactics may seem simplistic to the laymen, to many of the era they were still far too progressive, requiring lessoned discipline and officer supervision to work properly. One anonymous German author wrote, "Skirmishing fosters the instinctive cur, which, if we wish to be honest, exists in all of us and which we must seek to suppress ... By becoming accustomed to his manner of fighting, the *tirailleur* loses the courage that is required to fight in close formations. From this follows that line infantry must never skirmish if it would not lose its usefulness as line infantry."

Austrian Grenzers, the descendants of the Pandours, were not immune as well, and owing in part to an unsuccessful rebellion in 1800, were totally redrilled as line to maintain strict control by reliable officers. Generals noticed and many were not happy, one noting the change "spoiled their natural aptitude for light infantry



### AUSTRIAN PANDOURS

*Right: Pandour officer, c. 1742. The figures in this plate are taken from Pandours depicted by the contemporary artist Martin Engelbrecht, with colouring basically following Knötel's reconstructions. During this early period, clothing and equipment was virtually the everyday dress of the 'Croats', lacking uniformity and incorporating many items traditionally associated with Hungarian costume: fur caps with bags, mirliton caps with 'wings', or peakless, tubular caps styled klobuks; tailless, braided jackets or dolmans; waist-sashes; and tight, ankle-length breeches or pantaloons worn with low boots or the characteristic local sandals (opanken), open shoes with cross-lacing extending to the ankle or onto the lower leg. Decoration on these garments was often applied boldly, presumably according to the affluence of the individual, as in this figure depicting an officer with a mirliton bearing the oak-branch Feldzeichen ('field-sign'). Pistols were often carried in holsters at shoulder level, or thrust into the waist-sash.*

*Left: Private, Trenck's pandours. Trenck's Frei-Corps originally wore ordinary pandour costume, festooned with weapons and deliberately cultivating a menacing demeanour, to the extent that some shaved their heads, leaving only a scalp lock. This figure, however, after Knötel, shows a later and more conventional uniform, including mirliton cap, green coat, and red facings, waistcoat and breeches. Knötel also depicts an officer in the earlier pandour style, wearing a blue jacket with loose sleeves and gold lace, a red waistcoat, a fur cap with a red bag, blue baggy breeches and red hussar boots.*

*Both illustrations are from The Austrian Army 1740-80 (3) by Philip Haythornthwaite, MAA 280. Illustrated by Bill Younghusband. © Osprey Publishing Ltd.*

duties." Indeed, Austrian General Klein noted Pandours were "a much better light infantry than the present regulated and drilled Grenzer."

This was the state of European light infantry in 1805 nearly everywhere outside France. Generally, this meant that light fighting was reserved solely for specialized light battalions. Their

training emphasized formal drill and close supervision, and a doctrine that allowed for dispersed formation but stressed defense, as in the protection of the regular formed units of the army.

To 18th Century Austro-Russo-Prussian military minds, this constituted skirmishing and that is what they called it. The French, not so much.

## LES ENFANTS PERDU

French skirmish technique developed for different reasons than that of most other countries, which emphasized regulating the tactics of the Pandours. The French, like the British, had colonial experience to draw upon from the French and Indian Wars as well as the American War of Independence. Also, and unlike Prussia, French infantry performed poorly in the Seven Years' War, so nothing was off the table, even if it meant breaking down class distinctions between aristocrat and peasant. But most of all, what laymen envision as Napoleonic skirmishing surprisingly created itself quite by accident.

During the French Revolution when the *levee en masse* became law, tens of thousands of patriotic citizens flocked to the colors, most completely undrilled and devoid of any military discipline. The French officer corps that should have trained them was depleted - officer translated to aristocrat and most had gone into exile (lest they see their heads exiled from their bodies).

The result was anything but linear with one Royalist describing such soldiers as "savage beasts, foaming at the mouth like cannibals." Instead of parade ground pretty and precise battle lines, enemies of the Republic saw battlefields "suddenly covered by an immense number of soldiers scattered over the ground ... Hardly had they got into pistol range when they formed ... to rush to the attack. This bold stroke nullified in an instant all the effects of our artillery fire."

## WILD PANDOURS



Named Pandours, after local public order security guards, this unit became the nucleus of Austria's corps of irregular light infantry. They were adept at unformed, non-linear warfare, gaining a fearsome reputation in both the War of Austrian Succession and the Seven Years' War, ultimately being afforded a permanent place in the army as specialized regular soldiers under the sobriquet *Grenztruppen* (Border Troops).

The name was indicative of the environment from which these soldiers were recruited. They protected the military border between the Hapsburgs and the Ottoman Empire, mostly Hungary and Croatia, a rugged, mountainous piece of real estate that held back an adversary that also employed non-linear military doctrine.

## EMBRACING THE UNCOMMON COMMON

Unlike the Austrians and Prussians, the French declined to redrill these enthusiastic lads into something they were not. Instead, they decided to exploit the inherent advantages of such an unorthodox method of fighting. This was done by deliberately not introducing a specific set of drill regulations to cover skirmishing. French historian Jean Colin explained this lack of instruction by noting that "it was absurd and a nuisance to draft regulations to fix the number and the mode of action of these enfants perdus." He believed "it was not considered useful to regulate the

deployment of swarms of skirmishers," because, after all, "that which by its nature is irregular submits badly to rules."

Light infantry expert Gen Le Couturier agreed and said skirmishing was "in effect so simple that intelligence can take the place of rules, and that some wise advice, given in writing or verbally, is worth more than artistically composed and described maneuvers." Undoubtedly revolutionary fervor, where the soldier's patriotism was considered just as reliable as the officer's cane, influenced such thinking.



Above: Light troops flank a French column as in marches across Hati during the Slave Revolt of 1802. Figures by Trent Miniatures.

## LE RÉSULTAT?

Field instructions - more guidelines than regulatory - from commanders such as Marshal Louis Nicolas Davout or Jean-Nicolas Houchard of the Republic's *Armée du Nord* became the norm. Skirmishing was taught to all infantry and innovation was cultivated. In very general terms the resulting product worked something like this. When in combat skirmishers would generally deploy forward of advancing formed troops by up to 200 meters or more, forming a line in front of the line regiments they were screening. When engaging the enemy, the skirmishers would deploy into pairs, one man shooting and one reloading, with 15 to 20 meters between pairs. Normally some skirmishers were held back to act as a small, formed support group and to provide replacements when necessary.

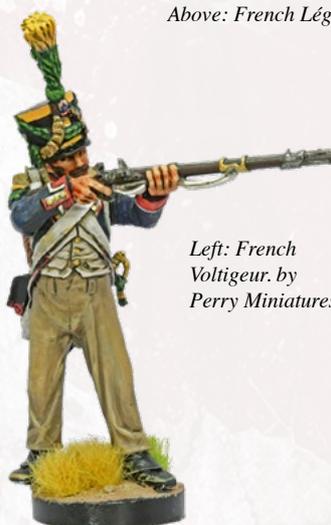
According to Dr John A. Lynn in his *Bayonets of the Republic*, detachments of dragoons were used to drop off ammunition resupply. Then, when the target had been sufficiently weakened, the skirmishers would fall back to the flanks and rear of their supporting battalions who would deploy from column into line, engage in firefight and finally close with the bayonet.

While skirmish fire was used to pick off gunners in artillery batteries, the preponderance of evidence indicates the primary target was the enemy's command and control structure, aka the field officers. A Prussian postmortem identified that most skirmish fire was directed at the two ends of battalion battle lines, precisely where officers stood to control their formations. Were they killed or wounded, by regulation, their places would be taken by file closers, a group of hardened sergeants whose primary mission was to stand behind the three rank battleline to stop desertion.

Without their presence running away was much easier; this seems to have happened at Jena in 1806. In 1807 tribunal testimony Prussian Major F. A. L. von der Marwitz described his own troops as "half beaten" before they even saw formed French troops, noting "extreme measures" had to be taken to keep their soldiers in the ranks. The Saxon official history noted the demise of Grenadier Battalion LeCoq explaining, "The impossibility of countering the devastating fire of the enemy skirmishers, robbed the men of their composure." In Russia as well, Cavalry Maiden Nadezhda Durova's autobiography includes a conversation with a fellow captain confirming French skirmishers were deliberately targeting officers.



Above: French Légère Carabiniers.



Left: French Voltigeur. by Perry Miniatures.

## ADAPTING TO A NEW WAY OF WAR

Attempts to counter such tactics by anti-French Coalition countries were mixed. Both Britain and Prussia were eventually able to meet French skirmishers on equal terms, the latter because, as Dr Peter Paret wrote, "it needed the demonstration at Jena of helpless grenadier lines being slowly destroyed by irregular fire to make this innovation acceptable to the Prussian army as a whole." The British had the



Left: Voltigeurs by Victrix.

same North American colonial experience as the French, and also the advantage of a long term, highly professional corps of NCOs to manage soldiers down in the trenches. The class conscience concept of the common soldier being too ignorant and untrustworthy to perform without brutal supervision was less of an issue.

In Austria and Russia, however, such necessary change proved too much to accept. Despite the exploits of the Pandours, disdain for the common soldier mandated strict drill regimens, and the soldiers themselves, who acted only when ordered by their officers, were simply not used to making decisions on their own. This is how Austria and Russia liked it, but men like Prussian General Gerhard von Scharnhorst saw the proverbial handwriting on the wall during the French Revolution.

He remembered, "The physical agility and high intelligence of the common man enables the French skirmishers to profit from all the advantages offered by the terrain and the general situation, while the phlegmatic Germans, Bohemians and Dutch form on open ground and do nothing but what their officer orders them to do." Nadezhda Durova encountered the same situation in 1812 and wrote, "there were Jaeger skirmishers who, to their woe, were standing up when, according to their disposition, they should have been lying down. Miloradovitch lost his temper, began jerking at his necktie, glanced at me, and said curtly, pointing toward the ravine, 'Ride over to those skirmishers and tell their slow-witted officer to order them to lie down!'"



This explains why Austrian Chief of Staff Count Radetzky ordered his Austrian and Russian troops to decline skirmishing with the French as “we do not understand that kind of fighting.” After the Napoleonic Wars he commented that in his view Austrian skirmishing was “too regulated,” and FML Count Rosenberg echoed this sentiment when he penned Austrian skirmishers were “not fully prepared and too incapable of helping themselves. They are too used to being in closed lines and to acting automatically on the word of command, but they must be capable of relying on their own initiative.”

This admission, however, does not mean the Allied powers did not know how to skirmish and did not do so. That is a myth. There are numerous instances of Austrian troops skirmishing - as Austrian and other commanders defined it - during the French Revolution, often and successfully, and likewise the Russians in the 1799 Italian campaign. What it does do is confirm that the playbook had changed, with new rules to learn - less drill, a doctrine offensive in nature as opposed to defensive, and the idea that light infantry technique should be a universal and not specialized soldier skill.

Just as the term ‘football’ means different things to an American or European, what an Austrian officer defined as skirmishing was not the same as a French officer. And in 1806, after 140,000 Prussian soldiers, nearly 250 flags and standards, and nearly 800 cannon were captured, one had to admit the French playbook was more up to date.

#### ON THE TABLETOP

For the most part today’s Napoleonic miniature gaming rules concentrate on French light infantry technique a la Davout and the defeat of the Prussian army at Jena as the norm. This is particularly true with grand tactical games where the base unit is a brigade of infantry, such as the author’s own *Age of Eagles II* (AOE2 or *Napoleonic Fire & Fury*). Such rules use an ‘impact-oriented’ design technique that attempts to show the overall results the deployment of skirmishers might have on a battle, but not the particulars such as the physical deployment of skirmish stands. The strength of such design philosophy is that it allows huge engagements such as Dresden in 1813. The downside is that such concepts are really an either/or way of doing business. In other words, an infantry unit either has skirmishers in the

Davout-Jena context or it does not, with nothing in between.

This is not true of course, as what the game is really saying is that other light infantry functions simply are not big enough battlefield multipliers to model. Unfortunately, this promotes the faulty impression that what many call ‘classic’ French skirmishing was the only light infantry option in use.

In AOE2 for example, if a brigade of infantry is rated Skirmish Capable, that simply means that the unit extends its musketry range from 240 scale yards to 480 yards (with reduced Fire Points to cause Disorder, but not actual kills) to account for the skirmish line forward. Such units are also held to have a skirmish screen protecting them all around, thus at certain ranges enemy fire targeting the formation is halved. The idea is the local, notional brigadier will move his skirmish screen to the proper location to protect his command and thus this does not need be a player function. Often, when two skirmish trained brigades face each other, such as the British and French did in Spain, many players dispense with skirmishing altogether as most times the combat values cancel out.

In such games all French or French allies skirmish, even in later years such as 1813, when training supposedly took a nosedive in the Grande Armee. But given a prime concept of French light tactics was to avoid formal drill and regulation, this would have been less of a problem as the Maria Louises of 1813 would have been no less capable than the sans culottes of the Revolution. And as for the early Austrians, Russians, and others of their ilk, some attempt at reform did occur, but it seldom competed successfully with the French, especially when line troops were forced into unformed order. Here allowing the relatively rare Schutzen and Jaeger battalions full skirmish capacity seems to give an accurate, overall replication of the proceedings as a whole, if not the detail.

#### REGULATING THE SKIRMISHERS

The early regulations were both officially prescribed, such as the 24 February 1787 tome for Prussia’s Fusilier Battalions, or privately promulgated by individual commanders. The Duke of Hohenlohe developed a set of regulations for the third rank of his line infantry to be used as light troops. He wrote a soldier “runs 27 steps, or as far as he is told to, and stops. No. 2 runs three steps past him on the left, and also stops. No 3 stops level with No 1 about 1 ½ steps away ...” and so on with each soldier alternating fire. Likewise, future Field Marshal Mikhail Kutuzov designated six specific tasks (using four movements) that each soldier in his Bug Jaeger Corps had to master for proficiency.

All hailed back to Pandour technique and included such requirements as securing from enemy attack the deployment of the army onto the battlefield. Doing so required Jaeger battalions push half their platoons 60 paces forward then change formation from three ranks to one, still shoulder to shoulder but tripling the battalion’s width as a firing line. All other platoons remained in formed order some distance behind, providing support and replacements.

### THE HUNTERS BECOME THE HABITUATED

In many cases such men were recruited from game wardens or *Forstmeisters* from public and private woodlands. They already had practical experience operating in difficult turf and sharpshooting with newfangled inventions such as rifles. Thus, they were often known as Jaegers in German states, Chasseurs in France, both terms meaning "hunters," with forest green a distinctive part of their uniform.

The idea that woods were the province of the more dispersed light infantry can be seen in the 1806 battle at Jena where Prussian Fusiliers were deployed in and around the woods near the villages of Closewitz (Battalion Pelet and one Jaeger company) and Lutzeroda (battalions Erichsen and Rosen, one Jaeger company). Similarly, Russian Jaegers occupied the Sortlack Woods at Friedland.



*Empire* also recognized the difference between French style skirmishing and Allied countermeasures and for countries like Austria and Russia it introduced the concept of Semi-Skirmishers. (Think Kutuzov's instructions as noted above.) While figure mounting remained the same, such formations had less space between skirmish stands than those of the French which meant the frontage covered was less. Also, the ability to stop incoming fire directed at the troops behind was different, as was the ability of Hans, Ivan, and their comrades to absorb these same musket and cannon balls. Suffice it to say, while there was less fire impact to Semi-Skirmishers (due to their dispersed formation) said impact was still greater than that enjoyed by the game's Full Skirmishers. Finally, these individual stands could shoot on regular fire tables and cause figure-removing hits which would force a morale check.

### AN EMPIRE OF SKIRMISHERS

But for those who desire it, the detail is available with Napoleonic games where the infantry battalion is the base unit. A good example would be Scott Bowden's *Empire* (God knows what version) rules, the first set of miniature wargaming rules I ever played. In *Empire* miniature battalions are generally mounted on company sized stands for units that can skirmish. For example, a French Ligne battalion at 1:60 scale would have twelve

figures mounted on six two figure stands, to include four stands of Fusiliers, one of Grenadiers and one of Voltigeurs. The rules are detailed enough to specify how many stands within each battalion can skirmish, and the distance between deployed stands as frontage increased. This means that the player could actually deploy, move, and shoot with individual skirmish stands as opposed to simply having their effect built into the numbers. Procedures for moving as an extended line were also a feature.

This is called 'process-oriented' design. It attempts to arrive at the same end result as the impact-oriented games by having the players go through actual battlefield procedures. A bit tedious if you are gaming Leipzig, but what it does allow for is playing out many of the Pandour derived skirmish techniques used by the Coalition powers. It's a good reminder that the concept of light infantry tactics during this era was not a black and white proposition but infused with a goodly amount of grey.



Above: 40mm French Voltigeurs in action somewhere in the Peninsula. In a scene from Ian Smith's excellent Partizan show demo game.

## THE MISSING ELEMENT - TERRAIN

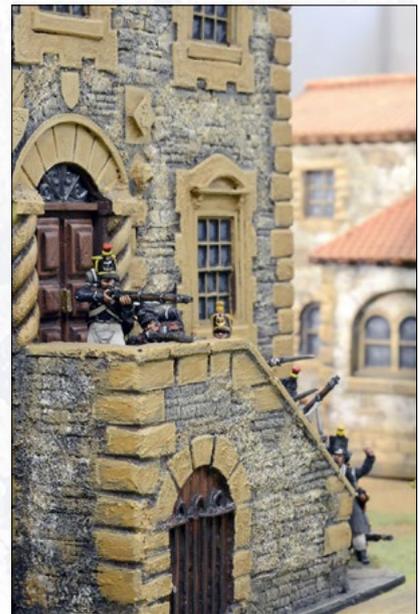
While this may suggest a something for everyone environment, there is something missing from this skirmishing recipe. Given that Allied skirmishing derived from Pandours and the early Revolution, specifically for use in terrain that was unsuited for line troops ... well, why is there no penalty for placing line troops into tabletop forests and villages? Their dispersed deployment might well be a disadvantage that overrides any cover and concealment considerations. Why not penalize Austrian fusiliers and grenadiers defending a town, rather than allowing a terrain benefit? This would seem a logical way to force players into a more realistic 18th Century mindset and make them a bit more hesitant deploying or moving here unless there was no other choice.

Given my own rules dropped the ball on this, I think I'll let it pass. Suffice it to say that France's light infantry revolution was a dramatic innovation in the art of tactical warfare. However, miniature wargamers, as the consummate historians of the genre, would do well to look behind the myths and conventional wisdom as to how this occurred and why this happened, especially on the tabletop.

## SKIRMISHING POUR LES GENS



The French acceptance of the disruptive and unconventional impact skirmishers had on the battlefield produced a crucial if unintended advantage. It nurtured the idea that skirmishing should be a common skill, taught to all infantry, not just units with names like *Legere* or *Tirailleur*. Professor Hew Strachan of Corpus Christi College, Cambridge and RMA Sandhurst confirmed many French military thinkers promoted the idea that "all the foot should be trained in the skills of light infantry and the distinction between the two eradicated. The Ordinance of 1791, by neglecting the specific use of light infantry, allowed the scope and the degree of improvisation which would encourage the French to do exactly this. The Revolution was to bring in the self-reliant, well-motivated men capable of it." Thus, when French general Philibert Duhesme proudly proclaimed by 1793, "The French armies had only light infantry," he may well have meant this literally.



All photos: French 'lights' (and more) in action during several *Wi* games over the years.





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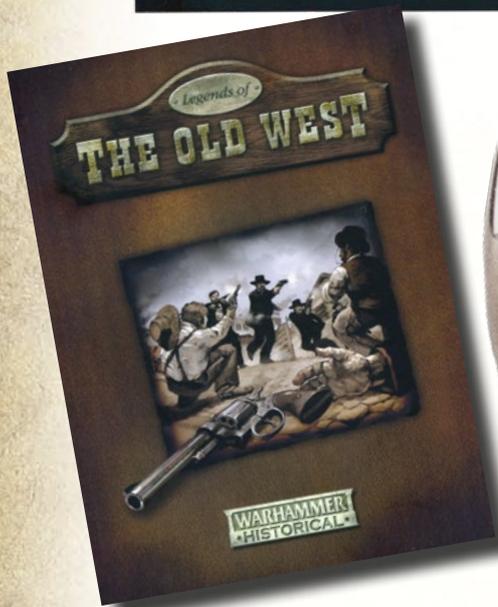
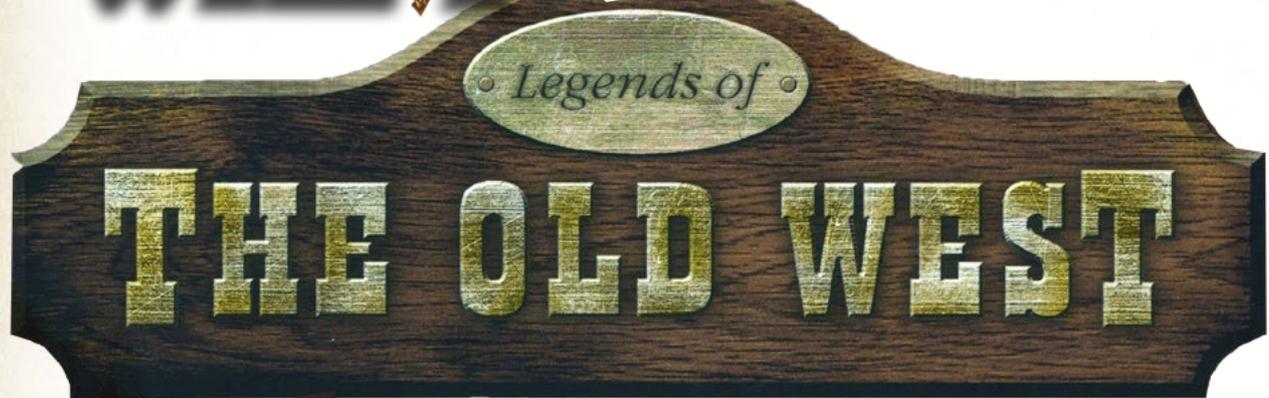
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**Kallistra**

# WHY I WE LOVE:



Left: Mark Latham, from (way) back in the day and his first full rulebook, *Legends of the Old West*.

Project Manager James changes our semi regular 'Why I Love ...' series into a 'Why We Love ...' interviewing the game's designer, Mark Latham, who is still a big fan of the first full tabletop game he created.

*Legends of the Old West*, released as part of Games Workshop's Warhammer Historical range, is certainly one of the games I've enjoyed playing the most over the years. Taking it from the like to the love zone though is a whole heap of nostalgia because it's also the first historical game that I ever played! I was working at Games Workshop's Head Office and totally immersed in their fantasy and sci-fi worlds in 2004, when the book was first released. I knew of historical gaming, of course, and I knew the Warhammer Historical range existed, but I saw those 'dusty tomes' (the dust was imagined!) as visually poor and less interesting games (I clearly hadn't gotten past the imagined dust and had a proper look!).

That all changed with *Legends of the Old West*. I'd love to say that it was the fascinating period that lured me in, the awesome use of Fortune and Fate points, the diverse scenarios, the campaign system ... Nope, it was nothing so cerebral, it was the way they displayed the page numbers!



It might not have made for the quickest page referencing but the page number playing cards sure did look thematic.

Dear Ma an Pa,

Arrived in Abilene today. Mr. Moore is talkin to the beef dealers to get a good price for our steers. I should be able to send you some Munny real soon, so you can git Sally-Ann that new school dress. Ben an Huck have been teachin me all kinds a tricks with a rope, so I can lass steers now just like they do.

Yours

Zachary

The rulebook included the developing story of Zachary through 'artifacts'. Another great way the game got across background in a visually pleasing way.

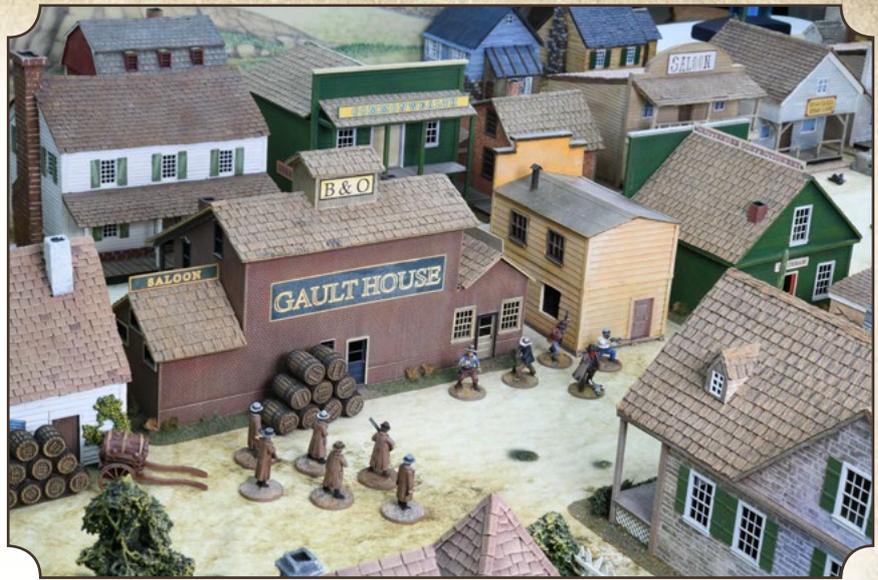
It's daft, I know, but those page numbers - represented by the corners of playing cards - made such a characterful visual impact, enhanced by the rest of what was (and still is) an absolutely beautiful book, that I was willing to dig in. I'm so happy that I did because a decade and a half later *Legends of the Old West* not only still looks better than most of the historical rulesets that make their way to the *Wargames Illustrated* review desk, it plays better too! Before I knew it my page turning had progressed to a trip to Foundry for the first time to buy a Posse.



Some of the Henchmen you could use, including a mounted character.

My historical gaming tastes are more diverse now but *Legends of the Old West* remains a favourite. I enjoy playing because it's a great game with brilliant campaign options, I truly love it because it was my gateway to a wider world of wargaming. My passion for this fine game led to me posting a photo of the book's cover on *Wargames Illustrated*'s Facebook page last year, with the comment "We're going through various Warhammer Historical books, remembering and reminiscing about these varied and now defunct rules. Do you have fond memories of this historical experiment from GW?"

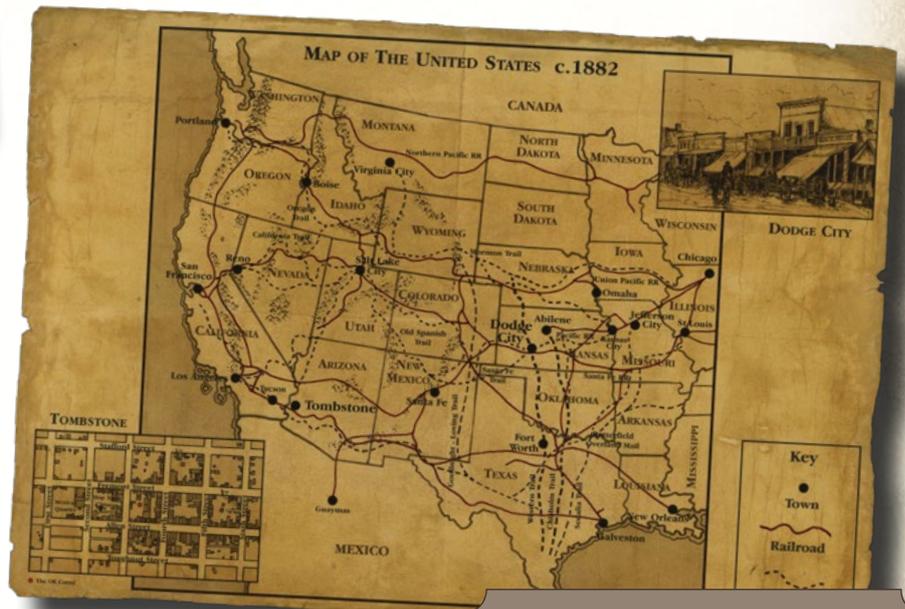
I expected a few likes and a comment or two that might confirm I was not a lone admirer. I did not expect the 87 gushing comments the post generated. It seemed that many others shared my enthusiasm for the skirmish game and were happy to write their own mini 'Why I Love ...' comments about it. The game's author, Mark Latham, even shared the post and said: "Feeling the love for LOTOW tonight. Thanks, *Wargames Illustrated*!"



That settled it, I'd write about just why I love this set of rules so much ... no, better, I'd chase down Mr Latham and quiz him on all the things that make *Legends of the Old West* such a beloved part of my (and it turns out, his) wargaming past and present!

**Wargames Illustrated:** Mark, thanks for this - it was really cool to see the positive response that the Facebook post about *Legends of the Old West* got.

**Mark Latham:** Yeah, I think that post actually started a resurgence of interest in me. People have been getting in touch about my old games and I did an interview about *Trafalgar*, which is my other one for Warhammer Historical. It's a strange thing to start getting called about!



Even the maps in LotOW were good lookin'!



**Wi:** We're going to take you back even further, to 2004 and the game's release. Warhammer Historical started a while before that. Were you involved from the beginning?

**ML:** *Warhammer Ancient Battles* had been going a while so that was John Stallard, Rick Priestley, and those guys. That was before Rob Broom (Warhammer Historical Manager) took over so at least three years before I joined, maybe more. I basically sat in a big open plan office in Black Library, working on the *Battle Games for Middle Earth* magazine and Rob Broom was just across the way. I'd often hear him talking about historicals and thought to myself 'Oh, I could pitch a game to him' so we had a chat over a coffee and that was it!

**Wi:** It sounds very fast; did you do much prep and form a plan?

**ML:** I hadn't been there very long, 18 months maybe, and I just had this idea, one me and my mates had been thinking about - wouldn't this *Lord of the Rings* game system be awesome for cowboys! I don't know what gave us that idea exactly, but we eventually started to play about with it. It really all started with the idea that when you fire a six gun you can fan it and roll six D6 that hit on 6s. That one game mechanic got stuck in my head and I decided that I had to write a game based on that!

**Wi:** It is a really fun mechanic and I think it's one that sums up the cinematic feeling the game has. There's always lots of drama.

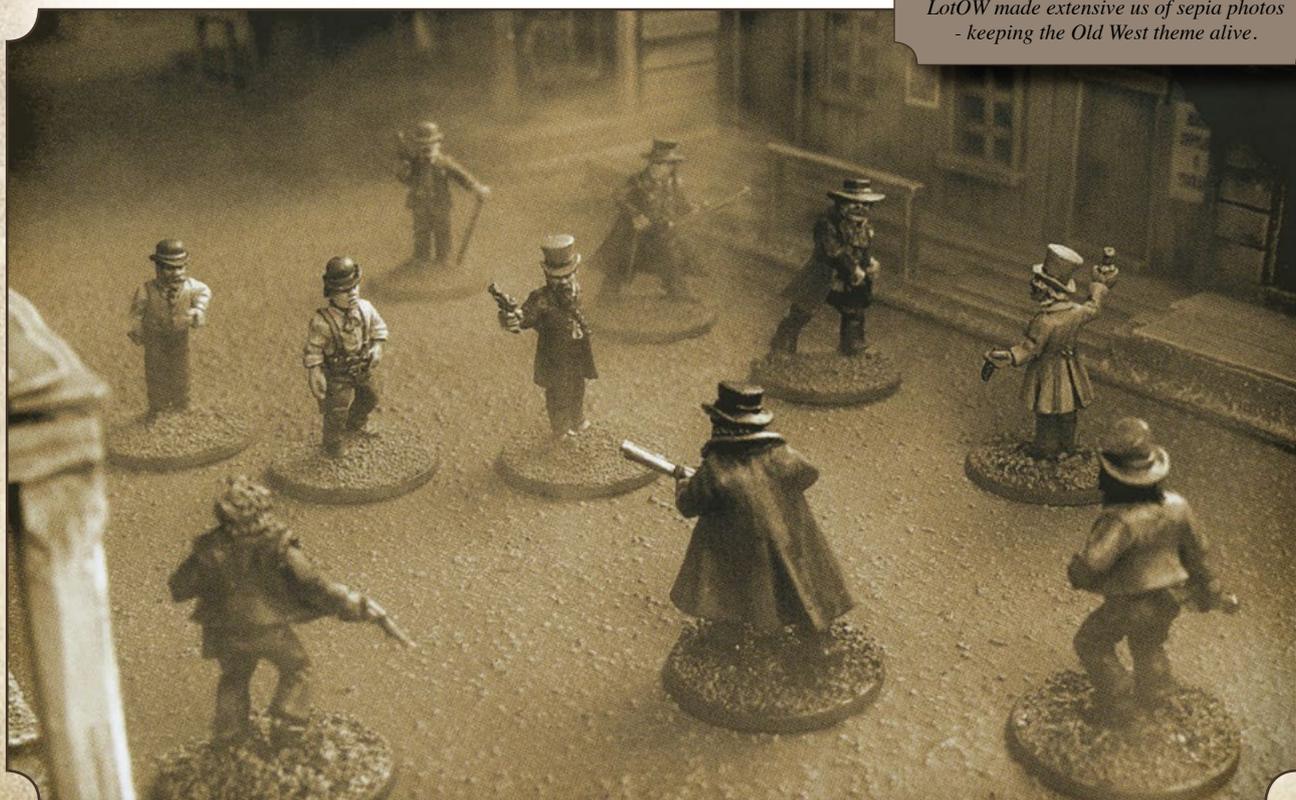
**ML:** Exactly! I often found historical gaming to be more like a simulation of a period and the games could be a bit stuffy and traditional. People didn't really like it when things veered away from history, but my favourite movie was *Tombstone* and I wanted to make *Tombstone* the game!

I grew up on Westerns, my Mum's a massive Western buff - she loves John Wayne - and every single Sunday was spent watching cowboy films so I thought that's close enough to history [chuckles]. "Semi-cinematic" was how it was billed, but Rob did make sure it was a bit historical. He ensured it had a history section, that all the guns were accurate, and there were real historical characters rather than film characters.



The book's history section didn't hold back on enforcing the period theme.

LotOW made extensive use of sepia photos - keeping the Old West theme alive.



**Wi:** Would you have preferred to go fully-cinematic?

**ML:** I think eventually it found a balance. Also, if it had gone totally cinematic, we might have had to start looking at licences and then things can get really restrictive. With history there was a John Chisum, you can play him as the John Wayne version, you can play him as the historical version, it matters not! A lot of the characters from *Young Guns* really existed too - you can play them historically or cinematically. I think the rules essentially allow you to play how you want.

**Wi:** Oh, for sure - it was good to have the special characters but one of the things that makes *Legends of the Old West* a fixture in my gaming time is playing campaigns with a few friends, focused largely on base Poses and the ways they develop. Was that campaign system influenced by other games within Games Workshop? It felt quite unusual in historical games at the time.

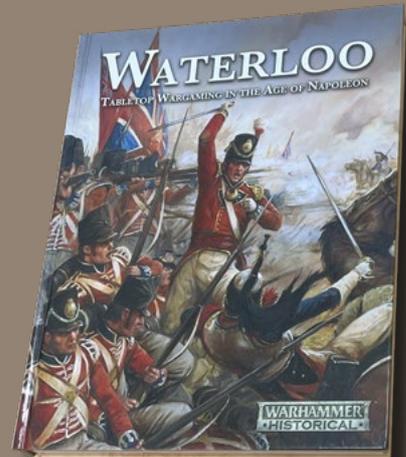
**ML:** My favourite skirmish game at that time was *Mordheim* and I love the campaign system. I think people automatically associate *Old West* and *Necromunda* but that's not the case, it was *Mordheim* (though that game was initially inspired by *Necromunda* so you can see the evolution). I just love the idea that a game is the precursor to a bigger story that I can play out in a campaign but you also have wacky events that either hinder or help you along the way. A lot of my games now have a campaign element and that's all born from those early experiences.

**WHAT MIGHT HAVE BEEN**

"There had been an idea at one point to do a load more historical games based around the core of Rick's *LotR* rules. *Legends of the High Seas*, by Tim Kulinski, did make it to publication and there was going to be a bunch of others, but we never got around to it." Mark recalls, "My next one was going to be *Legends of Arthur* ... but it never panned out."

"Legends of Arthur was my pitch, and I did actually talk to manager Rob Broom about it, just before he left. He said that maybe it was a bit narrow because we already had a *Warhammer Ancient Battles* book for Arthur. Immediately I moved to 'what about *Legends of Britain*? I would have included Arthur, Robin Hood, Boudica, and more. That's when the excitement starts and I was already working out a Merry Men warband in my head ... but unfortunately Warhammer Historical became no more soon after."

"I ended up doing *Waterloo*, that was after Rob had gone, and it turned out to be the very last project. *Waterloo* was probably the biggest and most extensive one that Warhammer Historical ever did, in the style of a Forge World coffee table book, really impressive. It had just had its initial print run, then the order came to shut down and literally any book that hadn't been sent out to trade or sold already got pulped."

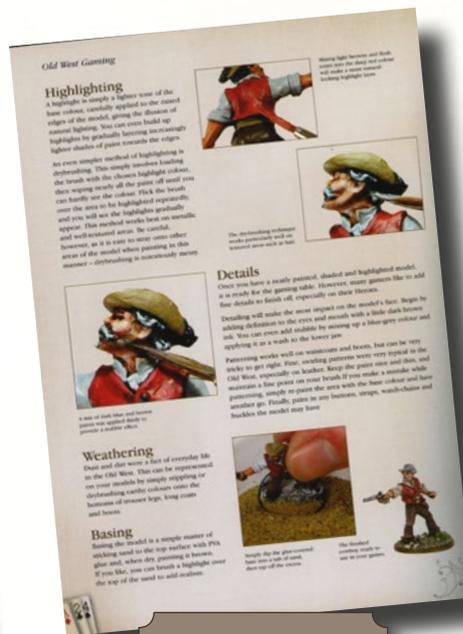


**Wi:** Are elements such as experience and injuries present in the hope that it would encourage people to convert models and evolve their tactics?

**ML:** I certainly tried to encourage WYSIWYG (what you see is what you get) in the book. I worked a gun swap conversion guide in and things like that. There's a lot less figure customisation in design now. Card based systems are extremely popular. You'll have a character card that's accompanied by equipment cards but then the model can be anything. I feel like conversion's dying a little bit and that's a shame.

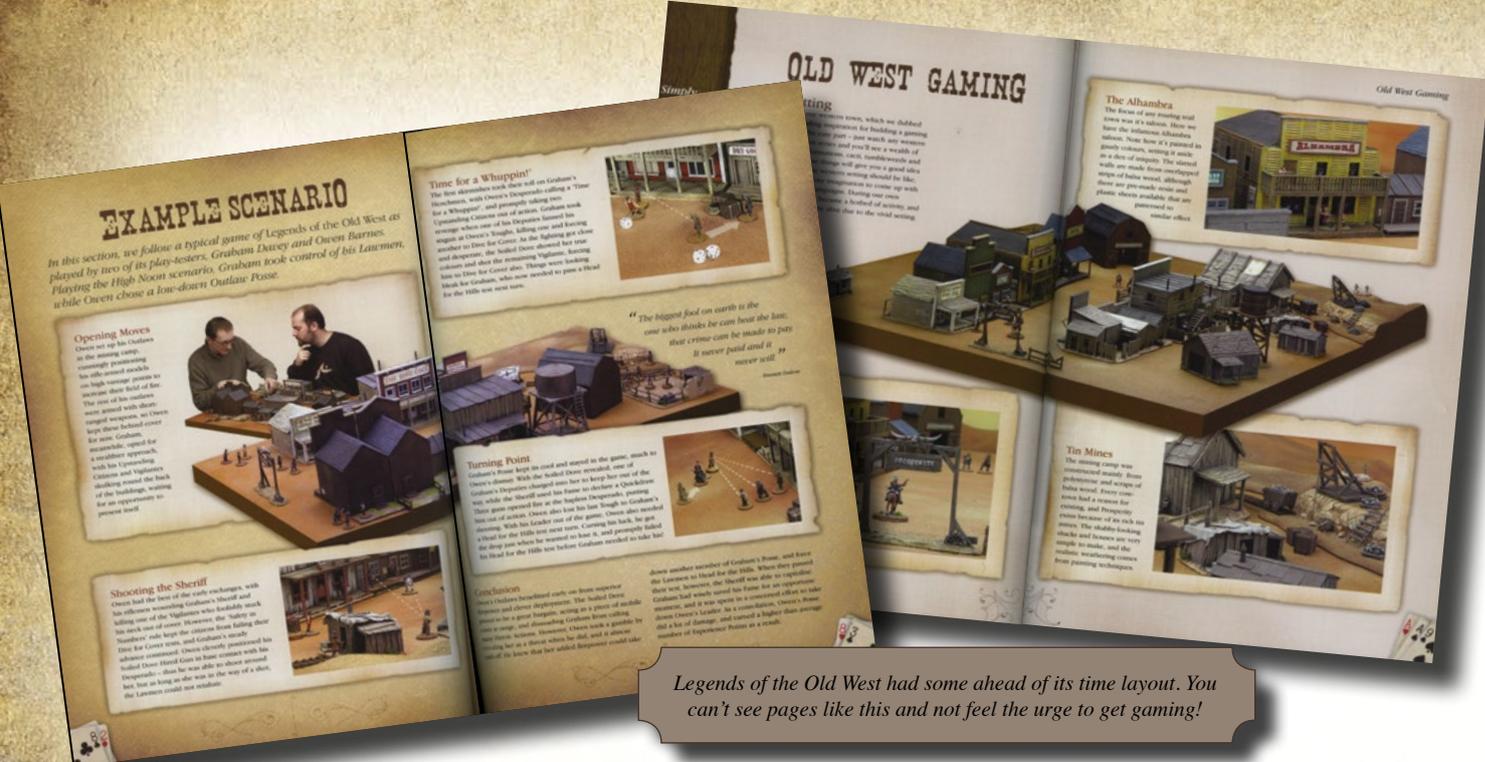


Experience and skills meant that even two identical starting Poses would soon diverge based on player preferences.



A page from the book's hobby section.





*Legends of the Old West had some ahead of its time layout. You can't see pages like this and not feel the urge to get gaming!*

**Wi:** Things like the modelling guides and great overall visual presentation were a huge draw for me. Even something as simple as the page numbering with playing cards brings a smile to my face. It's a very pretty book to flip through even by today's standards.

**ML:** Yeah, Rick Priestley once said to me that 50% of all successful rules were the look of them. He was joking, of course, he's a rules guy, but I think there was a serious intent - he wanted people to make good looking - rules that were easy to follow and look attractive on the bookshelf. I think that's stuck with me as well. I'll try and write a set of rules really logically, with a front end loaded with 'what the hell am I doing?'.

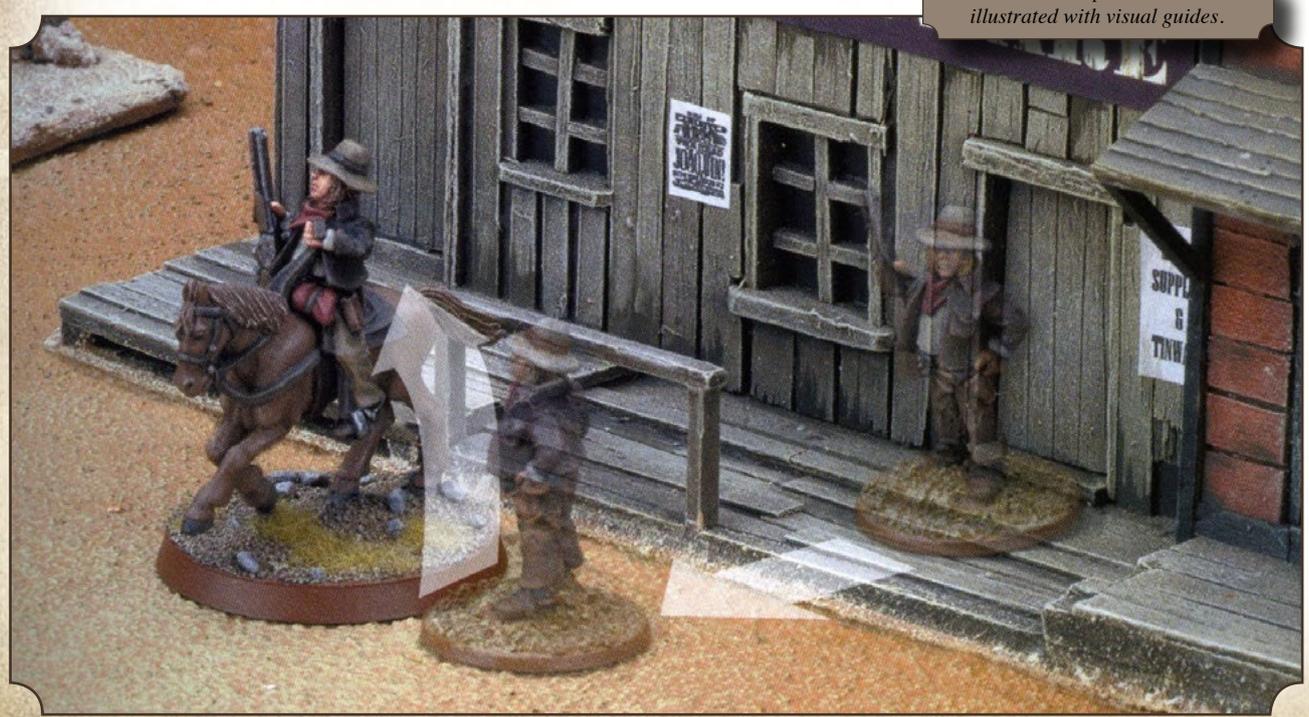
That's so a new player can look at the first few pages and see a really strong intro that explains what they need to do, how they can win, how they set up. It's basically 'what is a wargame' and I must have rewritten 'what is a wargame' at least 100 times in my career so far!

Back with *Old West* and then *Waterloo* and *Trafalgar* it was me and a designer working on a book together. It was such a great organic process of how to make the rules really clear and functional while looking lovely. Pete Borlace [the book's layout designer - Ed] is a great guy and we sat in the same GW office then, working on *Battle Games of Middle Earth* together. Every lunch we'd scoot our chairs over to work on *Legends of the*

*Old West*, after work we'd do the same, or we'd head off to the pub to do some stuff. I was quite young at the time so the silly hours didn't matter as much. I was putting in 16-hour days at one point because I was just so enthused about working on that book. I didn't really see it as work. Now I'd respond pretty differently to those hours!

**Wi:** The collaboration obviously worked, the book looks great, but it's more than just being pretty. You've got loads of diagrams and photo overlays showing the things that you've written about, clarifying them visually. It meant even my first games went smoothly.

*Game concepts were well illustrated with visual guides.*



## RETHINKING THE OLD WEST AND TEEBLER TISTICUTTS

*Legends* is closely tied to the *Lord of the Rings* rules and I wonder if Mark has any regrets about that. If he ever wanted to revisit or re-release the game it would probably be impossible as it's so closely connected to a still in use Games Workshop system.

"I did, weirdly, write another Old West system quite recently." He reveals. "It's similar in theme and style but not in those mechanics. It was sold to a company in America who haven't published it ... I can't say much more at the moment, they were very keen, it's all happened, one day it may appear. It's out of my hands now!"

"That process allowed me to revisit the Old West and do some things that I may have done differently if I had complete freedom. Stuff like fighting - melee fighting is just a bit too good in the original game."

"There's an *Old West* group on Facebook (that I've only recently joined, stealthily) and a few people there think melee ruins the game because you can tie up a really awesome gunfighter with a couple of Mexican peons and win through bogging them down. I'm thinking 'you can measure at any time, why are you letting yourself get charged by Peons, just move so you're not within six inches!'"

"That measuring was always the in-built balancing factor for *Lord of the Rings* and it continues through to *Legends of the Old West*. I once saw Alessio Cavatore play a very competitive game of it and his measuring was obsessive. His opponent would charge him and he just shook his head 'Oh no, I'm six and a quarter inches away, I measured it very carefully!' That gave me an insight into how the game can be played and how it has mitigating factors included. A punch still shouldn't be as good as a Derringer though!"

### ... AND TWEAKING TURNS

"I did once play with alternate activation, modding things on the fly, and it actually worked really well. At the time the standard was how *Legends of the Old West* is written but that's not really the current convention. I think if I was to tinker with the turn sequence it would keep the phases but would be I move a model, you move a model, and so on until all movement was done, then the same with shooting, the same with fighting. That would solve a lot of activation problems."

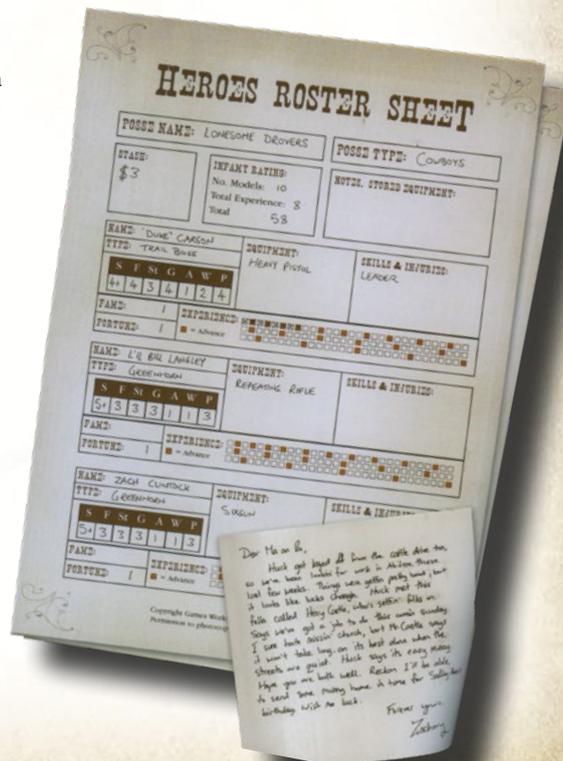


Above: Only a fool would get close to the devastating fists of a Prize Fighter!

**ML:** That's a real evolution - Pete and I worked on *Battle Games of Middle Earth*, which is a partwork, and a part of that partwork is the 'playing the game' section. That had to explain, to a complete beginner, how to play the *Lord of the Rings Strategy Battle Game* and it was all picture led with captions and minimal extra text. We did so much work with De Agostini - the partwork company who did these tutorials for a living - and we realised that people learn so much better this way than with a traditional rulebook. We asked ourselves if there was a way that we could create something in between a partwork and a traditional rulebook. It's almost like *Legends of the Old West* is a partwork if you were writing one aimed at gaming adults! [laughs] All sorts of partwork elements have permeated through Games Workshop since.

**Wi:** *Legends of the Old West* was just the beginning - you started out pretty tight with it but the scale and scope got wider as the expansions came out. That all felt really well planned.

**ML:** We wanted each expansion to do more than just introduce new Posses, it would highlight a new facet of gaming. The second book, *Frontier*, was larger company actions and it just seemed like cavalry versus Native Americans was a natural fit with the Plains Wars. That gives you a new setting, new Posses, rules for slightly bigger games - perhaps 20 figures a side. *The Alamo* was proper mass battles, almost Napoleonic.



**Wi:** Was there a decision made early in development over what Posses to focus on?

**ML:** There was a lot of discussion about if Native Americans should be in the initial selection and we eventually decided that by theming each book we could do them more justice in an expansion. We didn't want to put a bit of everything in the first release and end up with a generic, Jack of all trades release.

*Legends of the Old West* is really focused on 1880 to 1900 boom towns - we themed everything around that, even down to the O.K. Corral front cover. That continued with *Battle of Little Big Horn* for the second book and the Alamo for the third. We were trying to pull the same tricks that were being used in *Warhammer* and *40k*. The big overview stuff would include a little nod to what was to come. In *Legends* there is a Native American scout *Hired Gun* and a mounted option too - both get heavily expanded upon in the follow up book.

**Wi:** What elements of the game are you especially proud of?

**ML:** Fanning is pretty great but I already mentioned that didn't I? What else? Oh, Fame and Fortune! In *Lord of the Rings* it was Might, Will, and Fate - Will wasn't really needed in *Legends of the Old West* because there's no magic. The way Fame and Fortune works isn't a straight translation of the *Lord of the Rings* rules though, it's more thematic, tied in with the poker playing cards, different heroic actions, and the Legends getting different effects. I think it all works so well in representing the cinematic aspect that other historical games at that time just did not have.



The rules encouraged swapping out dice offs for card draws. A simple but well themed extra.



Your Posse could add extra variety through *Hired Guns*, some of which would later appear as full Posses of their own.

### HISTORICAL ACCURACY WITH CINEMATIC FLAIR

"I tried to be as clinical and accurate as possible with regards to the whole period. I was very aware that some of those old matinee Westerns, which I love, have problematic elements - horde of white dudes, painted a strange shade of red, essentially getting gunned down by cowboys. So, for the second book I did a lot of research, we exchanged emails with the Native American Council of the First Nations Peoples in the States."

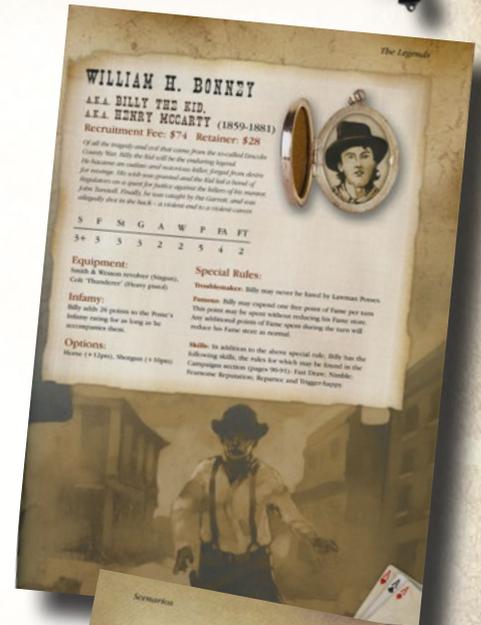
"After the book was done Pete went to America for a while and actually spent a few months living with the Hopi people. He was very much a guide for how to be sympathetic and properly deal with that stuff. He had exchanged emails with some of the Hopi Elders and it was just where his head was at. He took a sabbatical and cycled across the desert to get there! He stayed in Phoenix with Tim Kulinski, who wrote *Legends of the High Seas*, and when he was ready set off on his bike to go to the Hopi Tim tried to talk him out of it - it's hundreds of miles of desert, and he was happy to drive him, but Pete wanted to see it! He made it and lived with them, chopped wood, went hunting, all that stuff."



Above: Pete Borlace did some awesome design work on the book and ended up living with the Hopi people for a couple of months!



The figures seen here (and on the previous page) are the new "Gunfighter" plastics, by Great Escape Games. Designed for GEG's *Dead Man's Hand*, but usable by anyone wanting to play some retro *LotOW* action.



**Wi:** I have to agree, just talking about it makes me want to get playing again and I know you still give your old game the occasional outing. Who are you playing it with these days?

**ML:** I've got a few mates who aren't in the industry and just like cowboys. I've played with Matt Hutson a couple of times too because he's my regular gaming partner now. He worked on *Trafalgar* and *Waterloo* so he's my main go-to guy for playtesting new things but also for general games nights.

**Wi:** Even now the scenarios keep things fresh and they were really interesting by the standards of the day, tuned so different Poses would play different scenarios, rather than just a basic pitched battle.

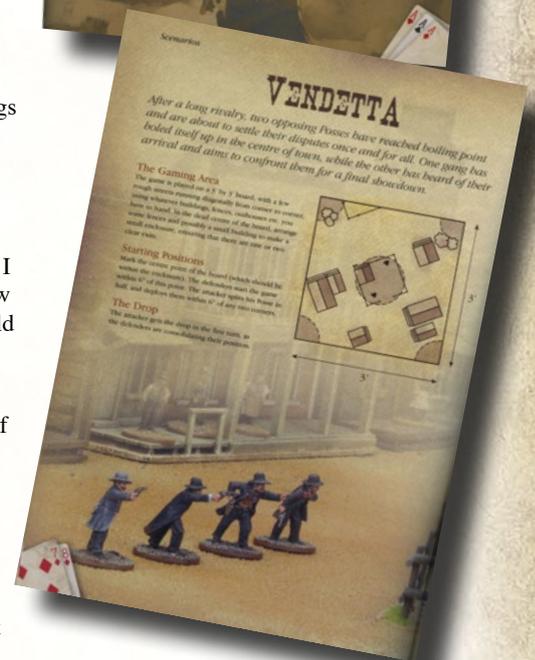
**ML:** Yeah, even Mordheim had generic set ups so it was quite different. Through the 'day job' we'd been working out how to re-tell the story of *The Lord of the Rings* in scenarios and they were always really interesting compared to standard games. In *Legends of the Old West*, we had to work out how to make scenarios that were archetypal wild west movie moments in which any Posse could potentially play. Things got a bit more generic in the second book - more Poses brought challenges - would Native Americans ever really be in a barroom brawl? The scenario tables meant that you could skew things so two particular Poses would be highly unlikely to roll a thematically 'off' scenario, but for the sake of campaign balance it was still possible.

I think players embrace the narrative feel and add to it. If I was writing the game now I can almost guarantee clients would insist on an almost tournament level, granular, how to set up, how to do things. You maybe couldn't even have an ambush because it would always favour one side over another!

**Wi:** I can't think of a wargame I want to play less than one that's perfectly balanced and I'm so glad *Legends of the Old West* has some wonderful, narrative driving lack of balance!

**ML:** Another of Rick Priestley's teachings - he taught me quite a lot actually - is balance is an illusion. Any playtester or tournament player will tell you they crave balance, but it doesn't exist in any game that involves the rolling of dice.

**Wi:** Well, you can't really argue with that, or Rick! Thanks so much for helping me reminisce about this fantastic game. Now Lockdown restrictions have eased we might have to get you over to the Wi office for some *Old West* gaming!



# HORIZON BLUE



## PAINTING A PLATOON OF POILUS FOR THE GREAT WAR

James Morris shares some of his brushstrokes in this painting guide for WWI French.

One thing that can be said for French troops of nearly all eras is that their uniforms were never boring! When I decided to tackle a World War One project in 2015, the French immediately grabbed my attention; not just because of my interest in the 1916 Battle of Verdun, but also because of the welcome dash of colour amongst the sea of khaki, field grey and mud on the Western Front.

French uniforms throughout history had emphasized martial pride, but by the closing decades of the nineteenth century, armies across the world were changing to less colourful attire. The increased range of weaponry meant that variants of khaki and grey were now the only practical

uniform colours of choice unless, of course, you were in the French Army. Although concerns had been raised in the French establishment as far back as the Franco-Prussian War of 1870, political infighting and emotional attachment to the classic blue-jacketed, red-trousered uniform (never mind the white gloves of officers) meant that the French soldier entered the crucible of 1914 as a perfect target for machine guns and rifles. The awful losses of the first few months of the war forced the hand of the government - which, in fairness, had already introduced a single-colour uniform for just a few troops in summer 1914 - and the classic image of *les poilus* ('hairy ones',

referring to the elaborate moustaches that were often grown in the trenches) in their blue greatcoats and helmets was born. The new uniform was officially *bleu clair* (light blue) but quickly became dubbed 'horizon blue', the name that has stuck with it ever since.

One of the great things about painting 20th century uniforms is the, er, uniformity. If trousers and tunics are the same colour, you can cut corners with coloured undercoats to cover large parts of the original figure. The flipside of this is that you may need to vary the finish of some of the parts of the miniature to emphasize them. My approach (apart from trying to get them on the table to

a good standard before next week's club game) is to exaggerate some of the contrasts on the figure using different techniques - so, for example, I painted most of the clothing using basecoats and washes, but elected to paint the rifle and faces using layered highlights, and the helmet using drybrushing. Hopefully the results 'pop' a little and show some of the character of these great little models.



### PAINTS USED

Note that exact paint colours are not essential for most parts of the model - the key, for me, was getting the right shade of light blue for the uniform and then choosing suitable contrasting colours around it - so any browns, greys and flesh colours in your collection can probably be pressed into service.

Army Painter (AP)	Vallejo Model Colour (VMC)	Miniature Paints (MP)	Foundry
Wolf Grey (uniforms)	70.804 Beige Red (skin)	6 Mid Grey (helmet highlights)	55A Butter Fudge (rifle woodwork highlights)
Gunmetal (rifle metalwork and bayonets)	70.819 Iraqi Sand (bag)	82 Earth Brown (canteens)	7A Buff Leather (straps and rifle sling)
Dark Tone (wash)	70.820 Off-White (highlights)	84 Chestnut Brown (skin base and rifle woodwork)	
Elven Flesh (skin highlights)	70.950 Black (rifle base and hair)		
Shining Silver (bayonet highlight)	70.900 French Mirage Blue (puttees)		
Oak Brown (mud)			

### STEP 1

After cleaning and assembling the figures, I superglued them all on long, thin strips of mounting board and sprayed them with Halfords grey primer before blocking in the tunic, trousers, and greatcoat with Army Painter Wolf Grey acrylic - this provided the light blue-grey that I was after. You don't need to be too neat here; I actually used a size 4 brush for speed, although being careful not to obscure any of the detail.

If you really want to cut corners at this stage, you could consider undercoating using two light coats of the Army Painter Wolf Grey spray paint which will give you the blue base all over the model. I did this when painting about 50 or so *poilus* for my Fort Vaux project in 2016 and it certainly sped things up. As usual for batch painting, I decided to work in groups of eight to twelve models at once.



### STEP 2

Although the puttees and helmets would have been a very similar colour to the coat and trousers, I decided to paint them slightly differently in order to contrast with the rest of the uniform (if you are in more of a hurry, there's nothing wrong with blocking them in in the same colour as the basecoat). In this case, I have painted the puttees with Vallejo French Mirage Blue. The helmets were usually a glossy blue-grey (so glossy, in fact, that early models were too reflective and had to be given canvas covers!). I decided to opt for a grey from my collection - Foundry Charcoal Black 24a - which I rather like as it has a strong element of blue in it.

For the skin, I had already decided that I would highlight up in layers from a brown base. For this, I used my favourite Chestnut Brown (Miniature Paints 84), but any ruddy brown would do the job. (Again, if you wanted to work even more quickly, a simple flesh base colour would probably suffice here.)

Also at this stage, the boots were swiftly blocked in with VMC German Grey.



### STEP 3

Next, I painted the rifles, bayonet sheaths and hair in black to provide a dark base for the wood and metal.



### STEP 4

French soldiers of the Great War carried a multitude of equipment on various canvas and leather straps. For the leather, I went with Foundry Buff Leather 7a, with a very light brown (Vallejo Iraqi Sand) for the large bags. The canteens were blocked in with a khaki colour (Miniatures Paints 82 Earth Brown).

Also at this point, I picked out the details of the rifles on top of the black base layer, leaving thin black lines of the basecoat to provide definition. The woodwork was painted using Chestnut Brown (Miniature Paints 84 again) and the metalwork and bayonet in Army Painter Gunmetal.



### STEP 5

With all the basic colours in place, it was time for the wash. A black wash is best for blue and grey uniforms, so I gave the whole model a coat of Army Painter Dark Tone.



### STEP 6

Once the wash was completely dry, I got down to work with the first highlights - you can see how these instantly bring the model to life. First up was the uniform, for which I mixed a tiny amount of white with the Wolf Grey base colour and applied it to the raised surfaces of the greatcoat and trousers.

The most prominent areas of skin were now highlighted with a little care and a n° 1 brush, focusing on the fingers, nose, cheeks, chin, and forehead. I used Vallejo Beige Red (VMC 70.804) with an additional touch of Army Painter Elven Flesh on the noses and cheeks. In both cases - uniform and flesh - you could go a lot further with multiple layers of highlights, but I feel that the basecoat, wash and highlight gives the best effect in the shortest amount of time.

The helmet also had a very light dry brush of Mid Grey (MP 6) to bring out the details.



### STEP 7

At this point, the model is pretty much finished, but a few key details can take it one stage further. I used a couple of neat lines of Foundry Butter Fudge 55A to suggest wood grain on the rifle, highlighted the most raised parts of the bag and pouches with a touch of VMC Iraqi Sand and gave the bayonet a gleam with a dash of Army Painter Shining Silver.

Last of all was the mud. I'd been inspired by some of the amazing 54mm collectors' models out there and also by period photos - I'm not always historically accurate, but gaming Verdun with clean uniforms was a step too far! I picked a medium brown similar to my basing colour (in this case, Army Painter Oak Brown) and an old, battered paint brush with splayed bristles. By dipping the brush into the brown paint, then wiping off most of it on a paper towel, I used a heavy drybrushing technique to drag the brown over the boots, puttees and the bottom of the greatcoats. Building this up gently allowed me to create the effect of mud and dirt that I was after.



## STEP 8

After a coat of matt varnish, the figures were based on a 25mm round MDF base from Warbases. Although I often base miniatures on coins for added weight, in this case I wanted to have a smooth surface to create the effect of puddles around the figure's feet. I trimmed away the excess metal tab around the figure's feet, superglued it to the base and then carefully textured it with a mixture of filler and sand, leaving a puddle-like flat area. When the base had been painted and drybrushed, I used a couple of layers of Army Painter Strong Tone ink to suggest the depth of the puddle before carefully adding a touch of gloss varnish. *Et voila!* Our *poilu* is ready for battle.



# THE BATTLE OF THE GOLDEN SPURS



Last month, in *Wi401*, Karim Van Overmeire introduced us to the organisation of medieval Flemish communal militia. In this follow up article he examines their most famous victory.

The Battle of Courtrai, aka The Battle of the Golden Spurs, was fought on 11 July 1302 and saw an army of French knights almost completely annihilated by the Flemings. This utterly unexpected and seemingly against the odds defeat left the French chivalry in a state of shock and was an early example of the ‘infantry revolution’ that would change European warfare.

## VASSAL OF THE KING OF FRANCE, CLOSE LINKS WITH ENGLAND

Although the Counts of Flanders were formally vassals of the King of France, they often preferred to behave as if they weren't. Moreover, ever since the days of William the Conqueror, Flanders had maintained close links with England.

These bonds tightened when Flemish cities needed English wool as raw material for their production of fine woollen cloth.

The famous French victory at Bouvines (1214) proved a turning point. Bit by bit, the rebellious county was integrated into the French Kingdom. When Philip IV became King in 1285, his plans to strengthen the monarchy included getting direct control over Flanders as the prosperous Flemish cities were a rich prize. Philip IV made good use of the domestic conflicts in the county, which were many. The cities opposed their own count but were also engaged in mutual competition: they were the scene of unending power struggles between



Above: The battlefield as seen from the east.  
Left: Stained glass window, Bouvines. Photo JP Swirko.

patrician families and between the different merchant and craft guilds. Those who opposed the count turned to the French king, who never missed an opportunity to intervene. His supporters were called *Leliaards* (after the French Lily) and they were opposed by the *Liebaarts*, the supporters of the Flemish Count who took their name from his coat of arms: a sable lion on a field of gold.

In 1297 the Flemish count Guy of Dampierre formally broke his allegiance to the French king. This meant war. A French army entered Flanders, burning the countryside and laying siege to the Flemish cities. The small field army of the count was chased away at Bulskamp, near Furnes (*Veurne*).

The English king, Edward, arrived with an army to help the Flemings, but the chronicles describe how the relationship between the allies soon soured when “*the English wanted to eat and drink, but refused to pay*” and when “*they expected more from the local women than the Flemish men would appreciate*”. Papal mediation led to an armistice and Edward returned home without engaging the French. When the

armistice expired in January 1300, Flanders was occupied by the French and the count, two of his sons, and several Flemish nobles were held captive.

### A HUGE RISK

The brutality of the French occupation and the ever-increasing taxes led to a popular rebellion that started with a surprise attack against the French garrison of Bruges in the early hours of 18 May 1302. A grandson of the imprisoned count arrived to take command and the furious French king sent a powerful army, under count Robert II of Artois. The French and the Flemish armies met outside the city walls of Courtrai (*Kortrijk*).

While the citizens of Courtrai had joined the rebellion, there remained a castle with a French garrison that was besieged by the Flemish main army. Artois planned to crush the Flemish rebel army and relieve the besieged garrison all in one go. After some undecided skirmishing and unsuccessful French attacks against the Courtrai city walls, the main battle was to be fought on Wednesday, 11 July 1302.



Above:

1. Raoul de Nesle.
2. Robert de Tancarville.
3. Jacques de Chatillon, the harsh French governor of occupied Flanders.

4. Robert de Boulogne.
  5. Robert II comte d'Artois, the French commander.
  6. Comte d'Aumale.
- (All from the collection of Marcel Gerritsen.)

### GOLDEN SPURS

The name ‘Battle of the Golden Spurs’ was derived from the hundreds of gilded spurs that were allegedly collected after the battle. From the 19th century onwards, this Battle of the Golden Spurs became an important cultural reference point for the Flemish Movement that sought to promote Flemish culture and the Dutch language against the domination of French-speakers in Belgium.

The Flemish writer, Hendrik Conscience, used this battle as the centrepiece of his classic 1838 novel *The Lion of Flanders* (*De Leeuw van Vlaenderen*). In it, the Flemings are saved by a mysterious golden knight. Thanks to Conscience, the battle became part of the cultural heritage and 11 July became the national day of Flanders.

Right: Monument for the battle in Courtrai. In the foreground two spurs that gave the battle its name. Photo JP Swirko.



## AN UNSURMOUNTABLE ADVANTAGE?

The French army fielded a core of 2,500 noble cavalry, arrayed in ten units. They were supported by 1,000 crossbowmen and about 3,000 spearmen and light infantry. As contemporary military theory valued each mounted knight as equal to ten footmen, the French army was perceived to be considerably stronger than the Flemish army of about 10,000 militia.

The Flemish army formed a massive wedge-shaped formation, 1,200 metres long and at least six ranks deep, behind two brooks. The army's right flank was formed by the 4,000 strong Bruges contingent, reaching the city walls of Courtrai. The left flank rested on the river Lys (*Leie*) and was composed of 3,000 militia, mostly from the eastern part of the county. The centre, 2,500 strong, came from the western parts of Flanders. In the rear was a small reserve.

Command of the army was in the hands of John III, Lord of Renesse (*Jan van Renesse*), a professional soldier from Zeeland. The whole army was made up of militia contingents, except for a small number of Flemish or hired knights. These knights were ordered to dismount. They acted as a reserve or reinforcement for the militia contingents.



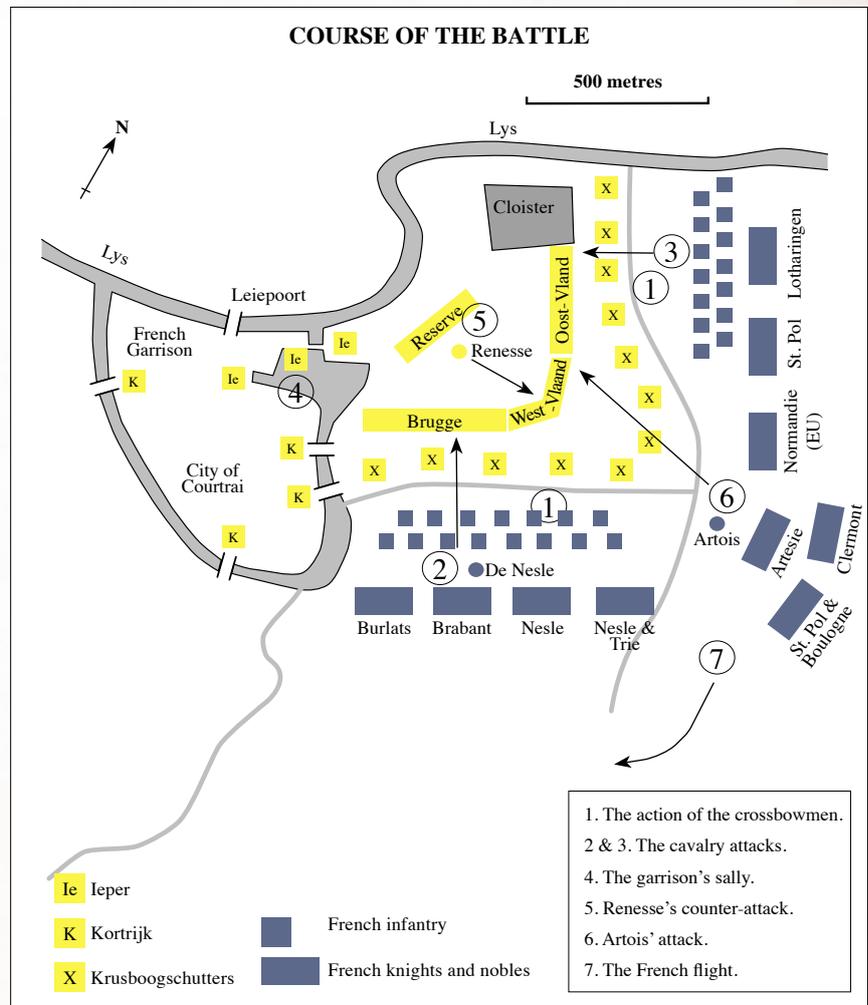
Left: John III, Lord of Renesse (*Jan van Renesse*), collection Marcel Gerritsen.

The position that the Flemish army had taken up, on muddy ground, behind running water, with the city walls on the right and with a river covering its back, was a strong defensive position. Despite its advantages it also involved a huge risk. The army had an enemy garrison in its rear and there was no way out. Defeat would mean annihilation.

The French knights were enthusiastic: the rebel rabble had cornered and boxed itself in and was now just waiting to be slaughtered ...

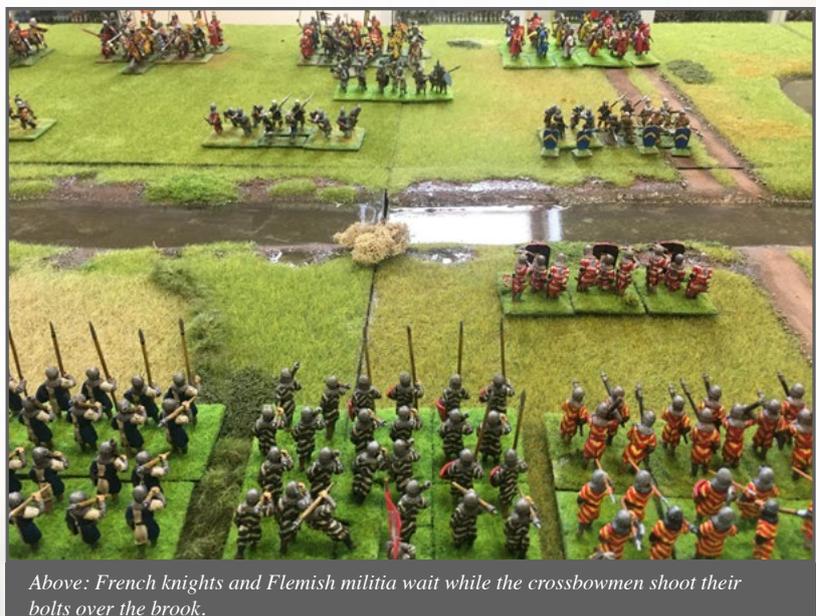
### NOW, IT'S OUR TURN!

The French crossbowmen and light infantry started the battle, driving back the less numerous Flemish crossbowmen posted on the banks of both rivulets. However, the bolts and arrows of the French crossbowmen inflicted little damage on the main Flemish formations, who were positioned at some distance behind the brooks.



Artois realized that it would be dangerous to send his infantry through the water against the more numerous and better-armed Flemish foot. Moreover, the French knights were getting nervous. They had not travelled all the way to Courtrai to be mere bystanders! "Don't deny us the honour of victory. Now, it's our turn!" they shouted at Artois. Every knight wanted to show his bravery. None wanted to miss out on the fun.

Artois recalled his foot soldiers. Seven of the ten cavalry units, deployed in two massive attack formations, unfurled their banners and advanced at a trot. According to some accounts, some of the French foot were even trampled to death by the rushing French knights. The French cavalry reached the brooks and managed to cross them, although this crossing caused some confusion and certainly broke some of the momentum of the charge.



Above: French knights and Flemish militia wait while the crossbowmen shoot their bolts over the brook.



Above: Ghent crossbowmen manning the banks of the brooks. Steve Barber Models.



Above: Willem van Saeftinghe, the lay brother who struck the French commander Robert d'Artois. Bruges city hall. Photo JP Swirko.

Below: Death of the comte d'Artois.

Still, two thousand mounted and heavily armoured knights and squires crashed into the Flemish infantry formations. Would the militia cede and flee? They held, decisively, and the horse charge was halted. French knights were knocked from their mounts and the *goedendags* came down mercilessly on both knight and horse.

The danger had not yet passed for the Flemings. In the centre the French had more space and some knights seemed to be pushing through. The local commander, William of Jülich (*Willem van Gullik*), was wounded and taken to the rear. The Flemish foot in the centre were wavering and, in a scene reminiscent of Patroclus before the gates of Troy, a servant of Jülich donned his armour and went back into the fray, shouting “*Gulke is nog hier!*” or “*Jülich is still here!*”.

Renesse sent his reserves into battle to turn the tide in the centre and at the very same time, the French garrison in the castle attempted to break out. However, the Ypres contingent of the Flemish army was specifically kept in reserve to prevent this. The Yprois forced the garrison back into the castle.

### RULES OF CHIVALRY

The battle raged on. The Flemish infantry slowly pushed back the French knights, towards the brooks and then into the water. The Flemish infantry was under strict orders not to take any prisoners and not to collect any booty before the battle was over, as this would disrupt the Flemish formations. The French knights decried it a scandal: the cruel Flemish infantry did not fight according to the rules! They conveniently forgot that the ‘rules of chivalry’ only applied between knights, and that on other occasions the nobility had never had any objections to slaughtering all those who were not rich enough to pay ransom.



Artois saw defeat looming. In an attempt to turn the tide, he charged with one of the remaining French cavalry units and penetrated deep into the Flemish lines, but then his horse was struck down by Willem van Saeftinghe, a lay brother.

According to some tales, Artois offered his sword and begged for his life: “*Prenez, prenez, le comte d'Artois*”. However, the Flemish commoners refused to spare him, claiming that they did not understand French. With Artois killed, the French lost heart. The two remaining cavalry units left the field, although some knights could not stomach the humiliation and launched suicidal attacks against the now advancing Flemish formations. The retreat became a rout and the surviving French were pursued deep into the night.



Left: “The Flemish infantry slowly pushed back the French knights, towards the brooks and then into the water.”

## A SYMBOL OF HOPE

To the French, the battle had been an out-and-out disaster. More than a thousand French noblemen had lost their lives in a mere three hours of battle. Nine counts lay dead, and six eldest sons of counts. A shiver went through the ruling classes of France: what would become of them if they could be defeated by mere commoners and amateur soldiers? At the same time, Courtrai became a symbol of hope for the oppressed all over Europe.

Several scholars see the battle as the first example of the so-called 'infantry revolution'. The Flemish victory foreshadowed the fall of knightly supremacy. The armoured knights, on their expensive horses, would make way for trained infantry. The Flemish victory at Courtrai led to a fundamental change in the nature of warfare, with Bannockburn (1314), Crecy (1346), Sempach (1385), Agincourt (1415), and other battles laying ahead.



Above: Return of the heroes after the battle. Bruges city hall. Photo JP Swirko.

## WARGAMING COURTRAI

Since the 700th anniversary of the battle in 2002, my wargame club the Stipsicz Hussars has repeatedly set up the battle of Courtrai as a participation game at Crisis and other wargame conventions. For this purpose, we have developed a set of simple rules. You can, of course, also refight the battle with your own preferred set of rules.

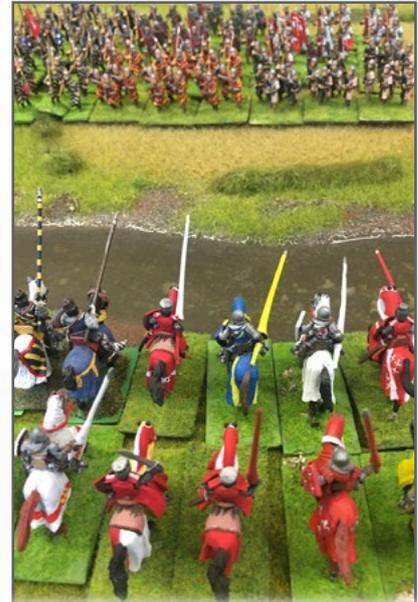
### 1. OVERVIEW

- The game can accommodate up to six players: three French and three Flemish.
- Maximum 16 turns. Distances in centimetres. All measurements between closest points.
- Casualties are by individual figures (or use a marker).
- Dice: D6 and D10. Zero is read as ten.



## 2. ARMY BASICS

- French:
  1. Knights: 10 units, each unit 12 figures in 2 ranks.
  2. Crossbows: 8 units of 12 figures (6 crossbow, 6 pavisiers).
  3. Ribauds: 3 units of 12 figures in 2 ranks.
- Flemish:
  1. Main foot: 11 units, each of 24 figures in 4 ranks.
  2. Crossbowmen: 5 units, each of 8 figures (4 crossbow, 4 pavisiers).
  3. Dismounted knights: 4 units, each of 8 figures in 2 ranks.
- All knights and main foot have a leader permanently attached. This is an extra figure.
- The two army commanders (Artois and Renesse) can move freely.
- Formations cannot change, but are applied with some flexibility.



*Above: "The French knights unfurled their banners and advanced at a trot."*

*Left: The battlefield as seen from the south, with the French facing the Bruges contingent.*

### FLEMISH ORDER OF BATTLE:

#### FLEMISH PLAYER 1 (CENTRE)

- Commander: Jan van Renesse.
- 3 units of 'Franc of Bruges' militia.
- 3 units of dismounted knights (reserves).
- 1 unit of crossbows.

#### FLEMISH PLAYER 2 (RIGHT WING)

- 4 units of Bruges militia.
- 1 unit of Ypres militia (guarding the gates of Courtrai Castle).
- 2 units of crossbows.

#### FLEMISH PLAYER 3 (LEFT WING)

- 3 units of Eastern Flanders militia.
- 2 units of crossbows.

### FRENCH ORDER OF BATTLE:

#### FRENCH PLAYER 1 (CENTRE AND RESERVES)

- Commander: Robert, count of Artois.
- 3 units of knights (Artois, Boulogne, and Clermont).
- 2 units of crossbows.
- 1 unit of ribauds.

#### FRENCH PLAYER 2 (LEFT WING)

- 4 units of knights (Burlats, Brabant, Nesle, Trie).
- 3 units of crossbows.
- 1 unit of ribauds.

#### FRENCH PLAYER 3 (RIGHT WING)

- 3 units of knights (Normandie, St.Pol, Lorraine).
- 3 units of crossbows.
- 1 unit of ribauds.

## 3. TURN SEQUENCE

1. Roll a D10 for an unexpected event (4) (only from turn 4 onwards).
2. French orders (5, 6) and French movement (7).
3. Shoot Flemish crossbows (8).
4. Flemish orders (5, 6) and Flemish movement (7).
5. Shoot French crossbows (8).
6. Melee (9).
7. Morale (10).

#### 4. UNEXPECTED EVENTS

Unexpected events occur from turn 4 onwards.

- Turn 4 to 6 - *“Now it’s our turn!”*

French knights rest immobile (hold) until the start of turn 7, after which they can act as the player wishes. However, if a 1 is rolled in turn 4, 5 or 6, the French knights become impatient. At least seven of the ten units change their order into ‘charge’ immediately.

- From turn 7 onwards:

##### 1-4 - *Attack from behind!*

A unit of 12 French light infantry, led by a mounted knight (Jean de Lens) leaves the castle to attack the Flemish army from behind.

Can occur several times.

##### 5 - *The Golden Knight*

Out of nowhere, a golden knight appears with a combat value of 2D6. All Flemish units receive +1 at each morale test until the end of the game. This event may only occur once.

##### 6 - *“Retornez, gens de pié, arrière”*

All French foot get a ‘back’ order and cannot change this order until they are behind the knights.

The second time this event is rolled, they will leave the battlefield altogether.

##### 7 - *Panic among the Flemings*

Roll a D6 for every Flemish main unit. The result is the number of figures that flee. They count as casualties.

Can occur several times.

##### 8 - *“Kortrijk is hier!”*

From the city gate, an extra unit of Courtrai militia joins the Flemish army. This event may only occur once.

##### 9 - *“Les ribauds nouveaux sont arrives”*

From the French camp on the Pottelberg, a unit of ribauds, joins the French army.

Can occur several times.

##### 10 - *“Guulke is nog hier!”*

A fallen Flemish leader is placed back on the table. Nobody notices that it is a squire wearing his armour.

This event may only occur once.

#### 5. ORDERS

Every unit always has one order, as shown by a marker.

**CHARGE** (thick arrow, only knights)

- If no enemy unit in front: full move straight ahead.
- If enemy unit in front: full move to centre of enemy unit.
- CHARGE automatically changes into ADVANCE if crossing a brook.

**ADVANCE** (normal arrow, in front of unit)

- Move at least 5cm closer to enemy.
- Crossbows may not move into contact with enemy, others may.

**HOLD** (no marker)

- Crossbows need HOLD in order to shoot.
- Flemish foot with HOLD gets a bonus in melee.
- 90° or 180° turn is always allowed without new order.

**BACK** (normal arrow, behind unit, not for knights)

- Unit must move at least 5cm and must end farther away from enemy.
- Infantry can step backwards or ‘turn and move’, knights can only ‘turn and move’.

#### BATTLE CRIES

Soldiers in battle often overcome their fears by fortifying themselves with battle cries. Such cries were also instruments of identification, unity, and encouragement. The chosen battle cry for the Flemings was ‘Vlaenderen die Leeu’ (‘Flanders the Lion’, referring to the lion on the imprisoned count’s blazon). The French used the well-known ‘Montjoi Saint-Denis’.



Left: The battlefield as seen by the French garrison in the castle, at the back of the Flemish army

## 6. CHANGING ORDERS

In the first turn you may give an order of choice (except to knights).

On the following turns roll a D10 on table below to change orders. Units in melee cannot change orders.

Modifier: +1 or -1 to the D10 roll if commander within 10cm.

	Current order holds	Order becomes CHARGE	Order becomes ADVANCE	Order becomes HOLD	Order becomes BACK	Order of choice
Fr Knights	1-2	3-5	6	7	-	8-0
Fr Foot	1-2	-	3	4-5	6-7	8-0
Flemish	1-2	-	3	4-5	6	7-0

*E.g., a unit of Flemish crossbows is ADVANCING. You want them to HOLD, so that they can shoot. You roll a 6. They will fall back unless the commander is within 10cm: he could change the 6 into a 7 (choice) or a 5 (HOLD).*

## 7. MOVEMENT

### DISTANCES

- Commanders: 60cm mounted.
- Knights: 60cm if CHARGE, 40cm if ADVANCE/BACK.
- Light foot: 25cm.
- Flemish main foot / dismounted knights: 15 cm.
- Stepping backwards: 5 cm (not for mounted: they must turn 180°).

### DIRECTIONS

- Knights and Flemish main foot - choose one: straight ahead, oblique, or wheel.
- Light foot - combine straight ahead, oblique, wheel in whatever way you desire.
- Turning (180°) costs 5 cm for foot and 10cm for mounted.

### EXTRAS

- If moving into contact, try to contact with a front as broad as possible.
- Foot may not contact moving mounted.
- Brooks: movement stops at bank. Crossing takes full turn. CHARGE changes into ADVANCE.
- Moving through own troops is allowed if own troops are not in melee.
- Knights moving through own foot cause D6 casualties.
- Commanders are attached, detached, moved after movement of all units.

## 8. CROSSBOW

- Free choice of target with a 45° front angle.
- Distance: max 30 cm.
- Pre-measurement is allowed.
- Shooting is supposed to happen during movement of opponent, thus shooting unit can choose best opportunity.
- 1D6 for every 4 crossbowmen (or part), so 5 crossbows = 2D6, 8 crossbows = 2D6, 9 crossbows = 3D6.
- Each 6 is a hit. Roll extra D6 for first hit and on a 1 leader or attached commander is hit.



*Above: Would they cede and flee? Or would they hold?*

- Saving rolls:
  - 3+ commander/leader
  - 4+ knight
  - 5+ foot/crossbows
  - 6 ribaids
- Charging knights who take hits, change their order automatically into ADVANCE.

## 9. MELEE

- Calculations alternate from left to right and right to left.
- A unit fights in a melee if at least 50% of its front is engaged. A foot unit in the second line is engaged when the first line is also foot. All casualties are taken from the unit in the first line.
- Number of D6 rolled to hit:
  - 2D6 for each charging knight (moved at least 15cm or won previous melee).
  - 1D6 for each non-charging knight (mounted or dismounted).
  - 1D6 for each 3 figures of Flemish main foot.
  - 1D6 for each 4 figures of crossbows/light foot.
  - #D6 x 2 if attacking enemy in rear or flank.
  - +2D6 for attached commander.
  - +2D6 for Flemish main foot units with HOLD in original position.
- Each 6 is a hit. Roll extra D6 for first hit and on a 1 leader or attached commander is hit.

### • Saving roll:

- 3+ commander/leader
- 4+ mounted knight
- 4+ dismounted knight
- 6 others

- Modifier on saving roll: -2 if unit in brook against unit on bank.

Melee continues until a side withdraws following a morale test, otherwise it continues with all units automatically changing their order into HOLD.

If enemy retreats or is destroyed: charging units follow up 10cm, advancing 5 cm.

## 10. MORALE

- Calculations alternate from left to right and right to left.
- But never more than one test per unit each turn.

- Test is mandatory for:

All units with effective losses due to crossbow shots.

All units in melee that lost more figures than opponent.

All units within 10cm of retreating or destroyed friends.

### Morale test = basic morale + D6 + modifiers

Basic morale:

- 6 French knights
- 5 Flemish dismounted knights
- 4 Flemish foot
- 3 French foot.

Modifiers:

- +1 Commander attached
- -2 Attached commander killed, -1 attached leader killed
- -1 Each flank or rear not covered with enemy within 15cm (max 3x)
- -1 Charged by knights
- -1 Light foot in melee against knights
- -1 Each destroyed friendly unit of same quality or better
- -2 25% losses
- -4 50% losses
- -6 75% losses for knights (foot: automatically destroyed)

	All foot	Knights
6+	Keeps order or changes to HOLD	Keeps order or changes to HOLD
5	10cm retreat and HOLD	10cm retreat, back to enemy
4	10cm retreat, -1 figure and HOLD	10cm retreat, back to enemy
3	20cm retreat, -2 figures and BACK	20cm retreat, -1 figure back to enemy
2	20cm retreat, -D6 figures and BACK	20cm retreat, -2 figures back to enemy
1-	Destroyed, incl. attached leader	20cm retreat, -D6 figures back to enemy

## 11. VICTORY CONDITIONS

“There can be only one!” - the game is won by the French player who reaches the castle gate first, with a unit of at least 50% strength, otherwise, the game is won by the Flemish player whose troops suffered proportionally the least casualties.



Right: The Flemish army at Courtrai. Didactic print E. Van Offel, author's collection.

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# SONS OF THE DESERT

**Pete Brown presents a short campaign for the French Foreign Legion, set in the deserts of North Africa but adaptable for any colonial conflict.**

Ever since Gary Cooper starred in the Hollywood version of P.C. Wren's novel, *Beau Geste*, in 1939, the French Foreign Legion has been linked in the popular imagination with the desert of North Africa. No matter where else the Legion fought (Europe, Mexico, China, and so on) it is the romantic image of the weary column of Legionnaires marching across the desert sands that springs to mind whenever this legendary regiment is mentioned.

Since then, movie depictions of the Legion have followed this lead, with Alan Ladd leading the charge in *Desert Legion* in 1953 through to Gene Hackman in *March or Die* in 1977 with all of the *Beau Geste* remakes in between. The idea of men running off to join the Legion was the basis for many a film comedy, including Laurel and Hardy in *Beau Hunks* as well as the unforgettable Phil Silvers in *Carry on - Follow that Camel*.

In fact, the Legion was based in the French colony of Algeria on and off from 1831 until Algeria won its independence



in 1962. The Algerian desert makes up a huge part of the country and so the romantic notion is not so far from the truth, as many actions were fought across this desert terrain. However, in designing this short desert campaign I intend to stick faithfully to the truth as told by Hollywood and include no historical facts that I have not seen in a movie. [Just for a change, Pete - Ed.] The names of all the participants and places are taken from the numerous films about the Legion (see how many you can spot) whilst the basic premise is a mix of the plot from at least three of them.

If you don't happen to have a collection of French Foreign Legionnaires and their North African opponents, do not despair. The campaign essentially pits a small European force against a larger, more mobile, native army and is designed to present the European player with some tough tactical and logistical decisions. As such you can adapt it for the Sudan, the Zulu War, the Pony Wars, or just about any colonial conflict.

## PLAYING THE CAMPAIGN

This campaign is based on the idea of pre-programmed movement. It is best played with an umpire, but one is not essential, and the game can be played solo. If you are going to play solo DO NOT look at the accompanying table of Arab movements until you have plotted your own moves first.

First, ask the European player to read his briefing. They can then retire to a nearby leather chair, sip a brandy, and consult with their officers about the best course of action. If you are playing the campaign as a club you might like to assign players to the role of Captain Beau West and Sergeant Nocker, in which case they should read their briefings separately and decide on a course of action without consulting the other French players. If no-one is available to play these roles, then their actions can be randomly decided as detailed below.

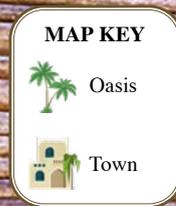
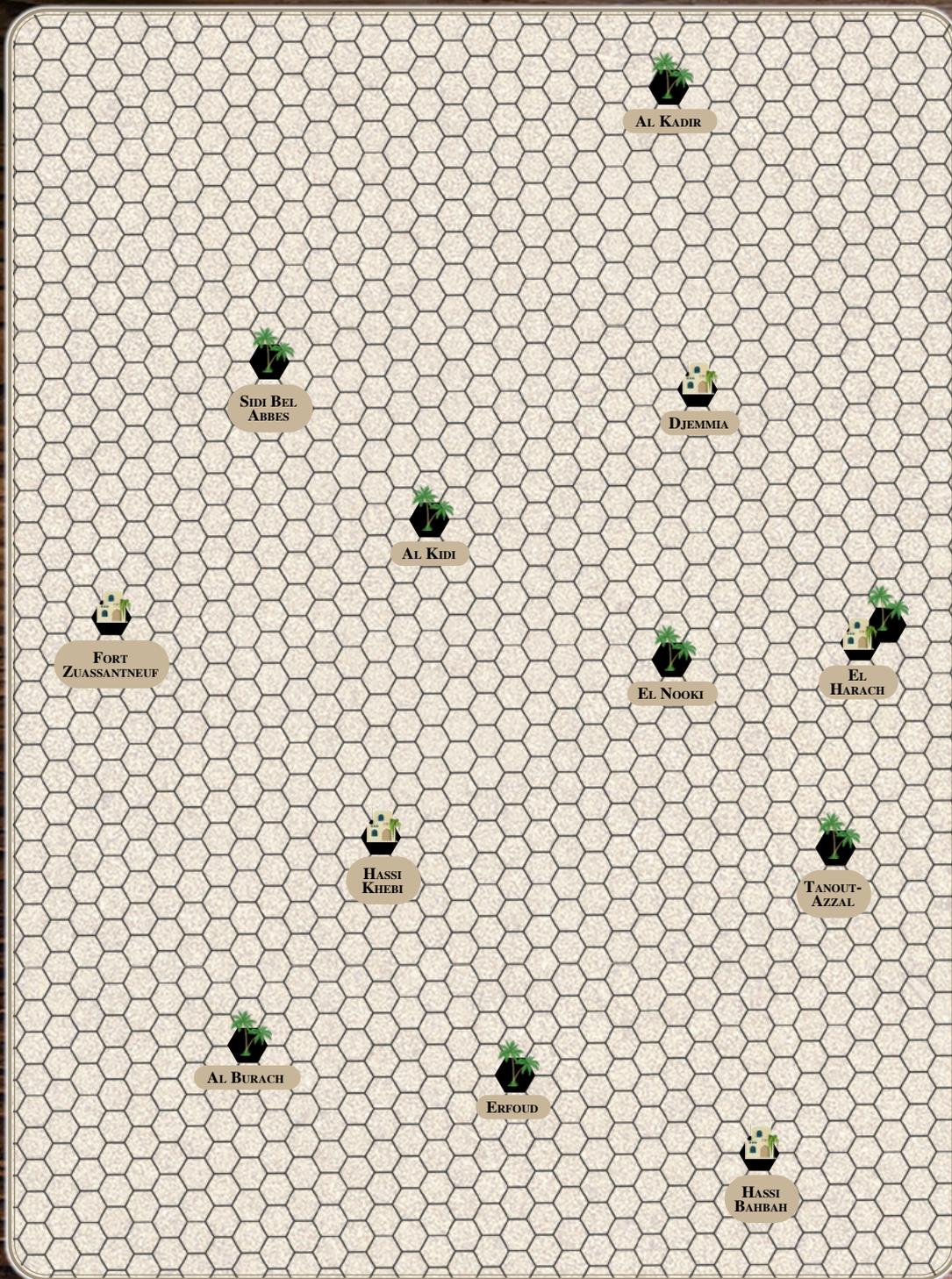
When the French players have made their plan, they should reveal it to the umpire, or the Arab player(s) if no umpire is available, as the Arab moves are locked in and cannot change. The Arab player should never reveal their force's pre-planned moves until the game is over, as this will allow the French player to change strategy (the rotter)! Compare the pre-planned moves of the Arab forces to the moves made by the Europeans and see where and when the first combat occurs. You should then play out this encounter as a wargame using fast play rules such as *Black Powder* or *Science vs Pluck* to get a result in an hour or so.

Having resolved the combat, the European player must now declare his intentions. If he has been defeated it may change his overall plan, forcing him to retreat, for example, or change course to achieve his aim. However, you should remember that it may be difficult to contact separate columns marching through the desert in different directions, so a total change of plan may not be practical. Having informed the umpire of his new orders, you should again compare the European moves with the pre-planned moves of the Arab forces until another encounter occurs and another wargame is fought. The campaign continues until one side or the other is defeated.

If you use fast play rules, a campaign such as this could be fought quite easily in an afternoon. To increase the playability of the campaign, I have included an alternate set of pre-programmed moves for the Arab player which Prime members can download from the *Wargames Illustrated* website. This will allow you to play through the campaign again to give the defeated player another go at beating the rebels or chasing the Imperialists back into the sea!



VIVE LA FRANCE!



### TERRAIN

As you can see from the map above, much of the terrain is undulating featureless desert. Oases will have water and a few trees but provide no defensible structures to speak of.

Towns can be represented on board as enough adobe buildings to house two companies or warbands maximum but may have walled fields or other defensible positions around them at the umpire's discretion.

El Harach, although ruined, does provide a defensible position for the French troops should they choose to stay there. Use the rules for attacking houses or crossing obstacles for combats here.

### LOGISTICAL ISSUES

Each Legionnaire company can carry enough water for three days on their person. If they choose to take a mule train, they can carry up to seven days (as water must also be carried for the mules). If they are mounted on camels, they can carry enough water for five days. If they can make it to a town or an oasis, they can restock on water. You can choose to drop one day's water from the men's personal issue or from the mule train and carry extra ammunition instead. If the men run out of water, they will start to gain attrition until they become combat ineffective (for *Black Powder*, lose one stamina per day, for *Sharp Practice*, accumulate shock and so on).

### MOVEMENT

A column of infantry can cover four hexes in a day. If the column takes a mule train, they can cover three hexes a day. If the column is mounted on camels, they can cover six hexes a day.

Arab troops cover an extra hex per day and can cover six hexes a day on horseback.

A column moves at the rate of its slowest troop type, so a column combining infantry, mules and camels will cover three hexes a day.

## MESSENGERS

Although the French have no cavalry, they can send out mounted messengers. They will cover six hexes a day and will either deliver a written message to another French player or give instructions which a non-player commander must follow. Messengers will take the most direct route to their destination, allowing for stops for water. However, should such a rider pass within a hex of an enemy army then they will be captured on a roll of 1-4 on a D6, leaving their message undelivered.

## BACKGROUND (FOR ALL COMMANDERS)

Colonel Camembert, commander of the French Foreign Legion force in Fort Zuassantneuf, has a major crisis on his hands. This normally peaceful part of North Africa has erupted into rebellion thanks to the foolish actions of some French archaeologists!

The local leader of the Berber tribes, Sheikh Abdul Abulbul, has been on good terms with the French troops in the area. He recently gave permission for a team of French archaeologists, led by Professor Marneau, to dig at the ancient town of El Harach, looking for the tomb of the legendary "Angel of the Desert". However, Abulbul's nephew, Abd El Krim, sees this as sacrilege and has raised the local tribes in a revolt against his uncle's rule, to prevent the desecration of the holy site at El Harach.

Sheikh Abdul Abulbul is currently besieged in his capital of Hassi Bahbah and there is a large force of rebels gathering there, determined to drive out the French invaders. As if that were not bad enough, there is a supply column en route to Fort Zuassantneuf with extra ammunition, rifles, and artillery that has been expected for some time and is designed to increase the fort's security. If the column were to fall into enemy hands it could make the rebellion unstoppable!



Above: Artizan Design Foreign Legion Figures.

## ADAPTING THE CAMPAIGN FOR YOUR RULES

I have designed this campaign to be usable with any game system, although quick play rules work best if you want to play out the campaign in an afternoon. I have used the term "company" to describe a unit of French troops and a "warband" to describe their Arab opponents. These two units should be roughly the same size in terms of numbers. Many Arab units lack firearms, but you can make up for this by making them "fanatics", inspired by religious fervour.

I have purposely kept the size of the forces involved small to make the games manageable and, hopefully, short. If you have more time on your hands, increase the size of the forces available to both sides, which will provide much bigger games when the two sides clash. When units take "casualties" in a wargame, they may recover one stamina (*Black Powder*) or several "shock" or whatever measure of casualties your wargames rules use. However, they can never fully recover back to their beginning strength. Any units that are destroyed or rout remain lost for the rest of the campaign.

As a rule of thumb, the Arab player should have twice as many units as the French player, but the French player should have the edge in training and firepower! All the commanders, both Arab and French, should be competent.

*Most of the figures seen in this article are by Artizan Designs, with a few Perry thrown in for good measure. Buildings and scatter by Adrians Walls, Hovels and Debris of War.*



### BRIEFING FOR COLONEL CAMEMBERT

You are the commanding officer at Fort Zuassantneuf. You must respond quickly to put down this rebellion, but several issues are competing for your resources:

- 1) Your besieged ally, Sheikh Abdul Abulbul at Hassi Bahbah, needs assistance. Without his peace may not be restored; if he dies, you may have no local leader to replace him.
- 2) You must rescue the French citizens at El Harach. Professor Marneau has a small detail of two companies of Legionnaires with him, led by Captain Beau West, but they have insufficient numbers to hold out for long.
- 3) The supply column must not fall into the hands of the rebels or they will become much more difficult to defeat. It has an escort of two companies of Legionnaires, led by Major William Foster and Sgt. Nocker, who are currently at the oasis of Al Kadir. Their orders are to continue to Fort Zuassantneuf.

You have ten companies of Legionnaires at Fort Zuassantneuf. You have three subordinate commanders: Major Glopski, Major Burger, and Major Henri de Beaujolais.

You have enough mules to provide a mule train for up to five companies and enough camels to mount two companies. The last intelligence you received stated that all the rebel forces were besieging the town of Hassi Bahbah, but that information is at least two days old. You must decide on a course of action and allocate your troops and commanders appropriately.

### BRIEFING FOR CAPTAIN BEAU WEST

You have been sent with two companies of Legionnaires to protect the archaeological expedition to El Harach, led by Professor Marneau. You arrived here several days ago, and the dig is going well. You have just heard news about the uprising, and you now believe the expedition could be in danger. The ruins of El Harach are next to an oasis and water is plentiful. You have enough food for a month.

The ruins themselves provide a defensible position. However, you also have enough mules to carry water for the two companies and the expedition for seven days should you set out across the desert.

Professor Marneau insists on taking the mules should you decide to leave as he wishes to take several archaeological finds with him. He will not hear of setting out on foot with only the water they can carry as many of his party are not fit enough to cross the desert in such a way. You do not know when, or even if, a relief party will arrive from Fort Zuassantneuf.

If no player is available to take on the role of Captain Beau West, then roll his decision randomly on a D6: 1-5 - sit tight and wait for relief, 6 - set out directly for Fort Zuassantneuf via the oasis of El Nooki.



### BRIEFING FOR MAJOR WILLIAM FOSTER

You have been given command of a supply column coming from the coast to Fort Zuassantneuf. You were making good time but whilst resting at the oasis of Al Kadir, you are informed by locals that the country is in revolt and that rebel armies are besieging Hassi Bahbah and will soon attack the French outpost at El Harach. You are leading a mule train that has food, rifles, and ammo for the fort as well as an artillery piece and (depending on the period) a machine gun.

If these supplies fall into enemy hands, they would be a boon to the rebels and could spell disaster for the French. You know there is a small French garrison at El Harach and you know the main force of French troops is at Fort Zuassantneuf. You have no reliable intelligence on the location of the enemy. You must decide on a course of action.

If a player is not available to take on the role of Major William Foster, then roll his decision randomly on a D6: 1-4 - make for Fort Zuassantneuf via Sidi Bel Abbes, 5 - make for El Harach via Djemmia, 6 - stay put and wait for further orders.

### BRIEFING ABD EL KRIM

You have raised the Black Flag of rebellion against your uncle, Sheikh Abdul Abulbul, as he has allowed the hated French to desecrate the holy site at El Harach. Your aims are to kill your uncle, and gain sole rulership of the rebellious tribes, kill all the Frenchmen at El Harach, and to destroy the French Fort Zuassantneuf. To take the fort, you will need to seize the artillery that your spies tell you is currently being transported from the oasis at Al Kadir.

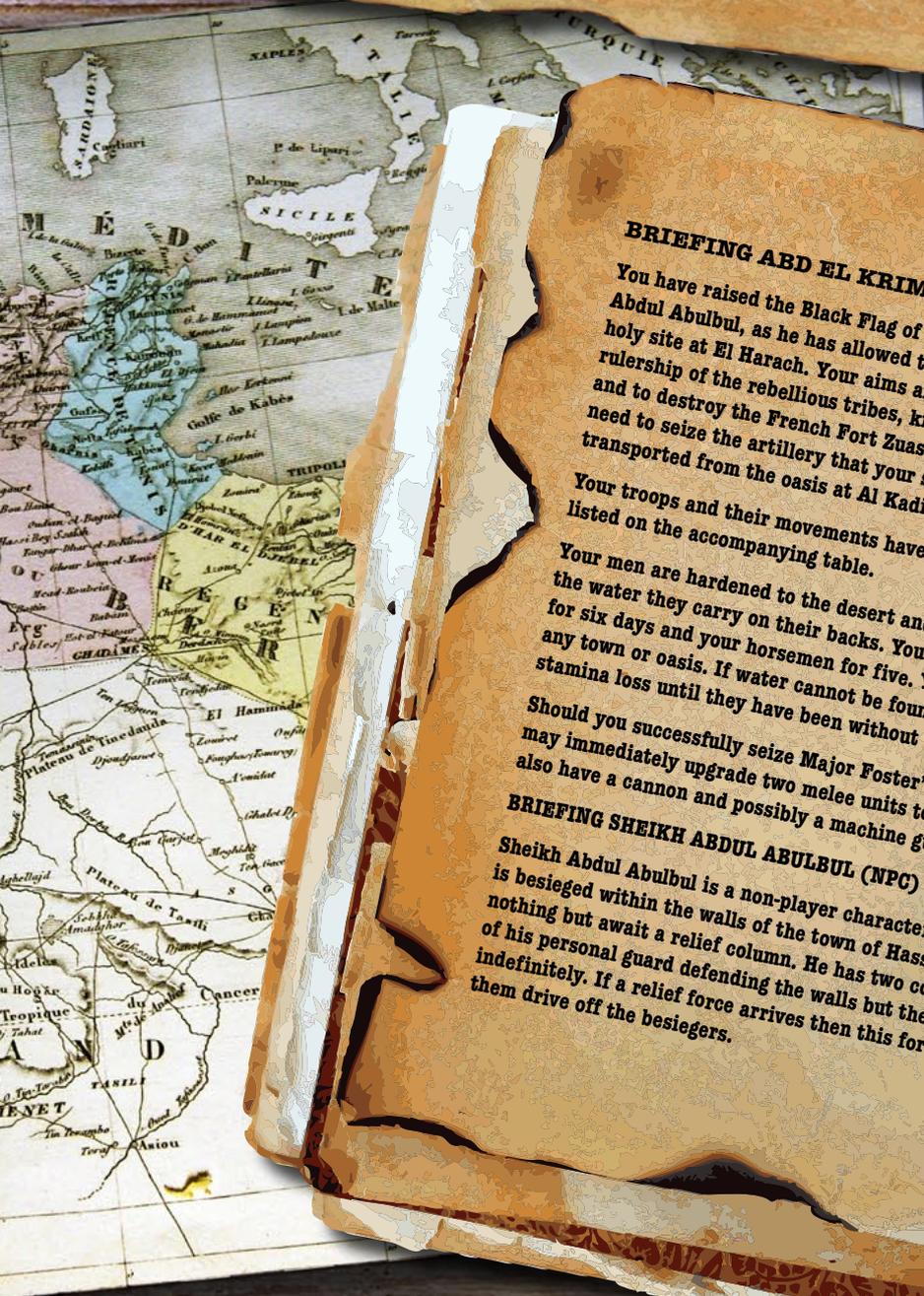
Your troops and their movements have been pre-programmed and are listed on the accompanying table.

Your men are hardened to the desert and can go for four days with only the water they carry on their backs. Your camel mounted troops can go for six days and your horsemen for five. You can restock on water at any town or oasis. If water cannot be found, your men will not suffer stamina loss until they have been without water for two days.

Should you successfully seize Major Foster's supply column then you may immediately upgrade two melee units to firearms units, and you will also have a cannon and possibly a machine gun!

### BRIEFING SHEIKH ABDUL ABULBUL (NPC)

Sheikh Abdul Abulbul is a non-player character in this scenario. He is besieged within the walls of the town of Hassi Bahbah and can do nothing but await a relief column. He has two companies / warbands of his personal guard defending the walls but they cannot hold out indefinitely. If a relief force arrives then this force may sally out to help them drive off the besiegers.



## MOVEMENTS OF ABD EL KRIM'S FORCES

### DEPLOYMENTS

MOVE

1	<i>Celebrations outside the besieged town of Hassi Bah Bah by the Rebel forces who organise themselves and elect leaders.</i>
2	<i>El Krim divides his army: Main Force: 4 warbands of cavalry, 6 spear armed and 4 rifle armed warbands of infantry move toward El Harach via Tanout-Azzal. Besieging Force: 6 warbands remain to besiege Hassi Bah Bah. Strike Force: 6 camel mounted warbands set out for Tanout-Azzal.</i>
3	<i>Strike force arrives Tanout-Azzal at midday and pushes on after resupply.</i>
4	<i>Main Force arrives Tanout-Azzal and stays there for the day. Strike Force arrives El Nooki and poisons the wells, making them undrinkable.</i>
5	<i>Main force sets out for El Harach. Strike Force sets out for Al Kidi.</i>
6	<i>Strike Force arrives at Al Kidi about midday and pushes on after resupply.</i>
7	<i>Main force arrives El Harach about midday. If a French force is present they attack. If not, they spend the remainder of the day purifying the site. Strike Force arrives Sidi Bel Abbas. If the supply column has passed through they will pursue and hope to overtake it. If not, they move toward Al Kadir and hope to intercept it. Their orders are to find and seize it. If they take it they are to attack Fort Zuassantneuf.</i>
8	<i>Main Force: if they defeat the French they remain at El Harach to tend their wounded. If they were defeated they fall back toward Tanout-Azzal. If pursued they retreat on Hassi Bah Bah arriving day 11 and reunite with the Besieging force. They will make a stand here against any pursuing force.</i>
9	<i>Victorious main Force will now move on Fort Zuassantneuf via Al Kidi, arriving turn 15. If the supply column was taken it will join them there and use the artillery to breach the walls.</i>
10	<i>Strike Force arrives Al Kadir if the French supply column remained there.</i>
11	<i>A defeated Main Force would arrive back at Hasi-BahBah this turn.</i>
12	<i>If no relief column arrives, Hassi-BahBah falls to Abd El Krim's forces and Sheikh Abdul Abulbul is killed.</i>





## CONCLUSION

So, there you have it. A desert campaign in the spirit of Beau Geste that will have you finding sand in your boots for weeks to come. This is a tough campaign for the French player to do well in, and he will have to be switched on from the start. Any dilly-dallying could spell disaster. Good use of messengers is the key to getting your troops where you want them and don't forget that you should leave some form of garrison at Fort Zuassantneuf!

If the victor of the campaign is not clear from the outcome of the wargame, then allocate one victory point for successfully destroying / relieving the garrison at El Harach, a similar point for the garrison at Hassi-BahBah, and one more if you seized or protected the supply column.

Enjoy, and don't forget your sunscreen!



# PAINTING MATILDA



Barry Evans got his hands on a 28mm resin Matilda 'Boss' Battle Tank from Victoria Miniatures; here he shows us how he went about painting it with both airbrush and brush techniques.

I really like the Victoria Miniatures Matilda "Boss" Battle Tank and was delighted to be asked to paint this for Victoria herself in an urban camo style. I wanted to create an effect of the tank being on campaign with a little weathering.

## THE BUILD

I had a few things to consider when constructing the tank. Should I separate the side panels and side tank tracks from the main body, to ease painting, or glue everything together and paint as a whole tank? I decided to construct the parts and paint as a complete tank, including the fuel tank, exhaust, and spare track. I would recommend beginners leave some parts separate to help with their painting. Dry fitting is also recommended, to see

how things fit together, eliminating any potential mistakes you may make by gluing immediately.

The tank comes with four turret cannon options:

- Tank Slayer Cannon
- Battle Cannon
- Nuclear Fire Cannon
- Twin Auto-Cannon

The hull bolter gun was painted separately, to help aid the direction of the airbrush work and I decided to paint all the turret options separately keeping the same camo style as the hull and main turret housing.

The commander's main MG and hatch was also kept apart to be painted separately.

Once built I started with a grey primer (Halfords own brand) and covered all the areas of the tank and additional parts, ready for the base layer colour.

## KEY TO THE PAINTS

VMA = Vallejo Model Air

ABT = Abteilung 502 (oils)

Mig = Mig Productions Weathering Powder

MS = Micro Sol

VM = Vallejo Model

AP = Army Painter

Note: All VMA paints were slightly thinned down with flow improver.

### BUILDING THE BASIC VOLUMES WITH THE AIRBRUSH

The method I used for this tank was panel highlighting. After the primer had dried for around 30 minutes (though longer is better - I was eager to get going), I set about creating the basic paint volumes using my airbrush.

The application for this method of airbrush painting is to paint each panel independently building up the highlights stage by stage. The best way to describe this process is to imagine a square area (the panel) upon which the first highlight layer is applied to cover all the area. The second highlight is applied to cover a reduced area within that area (leaving a small amount of the previous layer visible). This is then repeated with each subsequent layer until the final highlight is applied.

### PAINTING THE BASIC VOLUMES

1) I apply the first layer of paint with my airbrush, covering the whole tank and additional parts with a base colour of VMA Grey (047).

2) The first highlight is in VMA Neutral Grey (051) and airbrushed onto all panels, leaving a small part of the previous colour in place.

3) The second highlight is in VMA Light Grey (050) and once again I airbrushed it onto the panels, leaving a small part of the previous colour in place.

The final highlight represents more of a natural light fall, generally hitting just the high parts. It is a mixture of 80% VMA Light Grey (050) and 20% VMA Insignia White (279), and I apply it to all of the panels, leaving part of the previous colour in place.



### USING A DECAL SOFTENER

The best method to apply decals is to use a gloss or satin varnish as a base. Micro Set is used to place the decal into place. When the decal has dried to the touch Micro Sol is applied to aid the fixing into place. The final task is to apply another coat of varnish to bring the sheen of the surface and the decal together.



### AIRBRUSHING TANKS AND OTHER VEHICLES - THE BASICS

- Think about how light will hit the vehicle and the technique you wish to apply to attain this, e.g. Panel, Zenithal, Spot etc.
- One of the best practices one can apply when airbrushing is to apply masking or shields to areas of the tank. This will help you to control the area that the paint is applied to (thus avoiding overspray onto unwanted areas). This can be done with masking tape or a piece of card.
- Check your paint consistency is (rule of thumb) the thickness of skimmed milk.
- Think about the angle of the airbrush before you spray.
- Do a test spray on a piece of paper before applying it to the miniature.
- Wait for the area you have just sprayed to dry before applying another highlight.
- Use a pictorial resource and refer to it during your airbrush work.
- Change the direction you are holding the tank to assist in directional spray of your airbrush.
- Apply a key line around the panels using a darker colour than the base colour - this will help define the panels, accentuating the shadows.

## ADDING CAMOUFLAGE AND DEPTH

4) I decided to airbrush the tank with an urban camo pattern with shades of grey and an off-white highlight. Next I needed to decide if that camo would have a soft edge or a hard edge finish to the outline. You can apply the camo by masking the area to be airbrushed (hard edge) or airbrush it freehand without a mask to obtain a softer edge. I decided that I would go for the soft edge look, using the freehand method.

5) Camo strips are sprayed lightly with the airbrush, in this case VMA Anthracite Grey (052).

6) Before moving to the next stages, it's important to apply a coat of varnish. This will not only protect the painting you've done but it will also aid the application of a good surface for any decals or the use of enamel/oil-based paints. A coat of protective satin or gloss varnish covers the tank and its parts.

Once the varnish has dried, I apply decals - see the 'Using a decal softener' on the previous page.

4



5

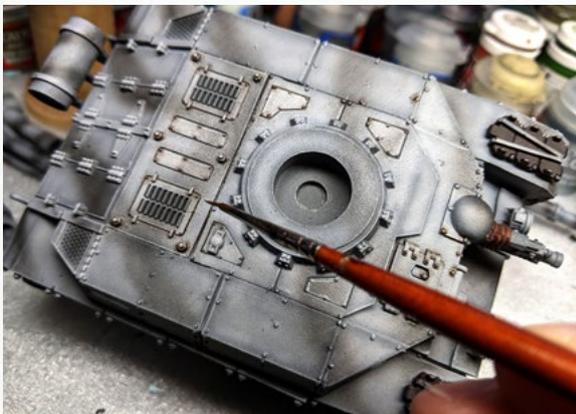


## BRINGING DEFINITION

Once the decals are dry, I apply another coat of satin varnish to protect the painting I've done. It will also protect the surface for any further use of enamel/oil-based paints. If the surface is not protected any additional application of enamel-based paint would start to dissolve the previous layers.

7) and 8) After the varnish is dry, I apply a shadow line with a paint brush around every panel, nut, and bolt using a 1:1 mixture of ABT 004 Bitume and ABT 080 Brown wash - this outlines the contours and recesses of all parts. The varnish application on the surface also produces a capillary action when the shadow line mixture meets the surface of the model. Any excess is wiped off with a sponge.

7



8



9) The tank's tracks are painted with a base coat of VM German C. Black Brown (822) and lightly drybrushed with VMA GunGrey (072). The gun barrel tips and rear radiators are painted with AP Weapon Bronze before a few washes of AP Strong Tone are applied.

9



## FINAL FLOURISHES

10) Extreme highlights are applied to the highest parts of the tank including all nuts and bolts. This is done with VMA Insignia White (279). One could simply dry brush over the raised parts or highlight each area individually, but I highlight each area separately and edge highlight using the side of the brush.

The turret gun was then base coated with VMC Black and a second highlight applied with a mixture of 95% VMC Black (950) 5% VMC Black Grey. The gun stock base was painted with VMC Chocolate Brown (872) followed by a highlight of 20% VMC Cavalry Brown and 80% VMC Chocolate Brown (872).

11) I then use a mixture of Mig Rubble Dust Weathering powder and ABT 080 Brown wash and drybrush this into the recesses and toward the edges (refer to your reference picture as to the placement of any weathering effects).

12).Weathering, streaking, grime, and rust is applied with ABT oils and Vallejo pigment. The colours used are Burnt Umber, Bitume and Ocher. These are mixed with turps and applied to the tank. The streaking is created by a downward motion of the brush.

I used Mig Rubble Dust Weathering powder to create dirt and dust, applying it with a paint brush. Any rust was applied by brush with Vallejo Burnt Sienna pigment mixes and some Matt Varnish.

13) A final AK Ultra Varnish Matte was sprayed over the tank and additional parts to lock everything down and give some protection to the camo. This is especially important when using weathering powders, unless you want your fingers to be dusted with brown every time you pick up your model when gaming.

11



13



### WEATHERING MATILDA

If you wish to take things further, the urban camo pattern can easily be adapted to a winter camo one by adding a final camo stripe of VMA Insignia White 71.279 to all the areas of the tank and armaments. A final highlight of VMA White 71.001 white is then sprayed onto the Insignia White stripe, leaving some of the previous colour showing at the edges.

Be careful not to spray onto any decals. To complete things apply a coat of protective matt varnish to seal and protect the tank.

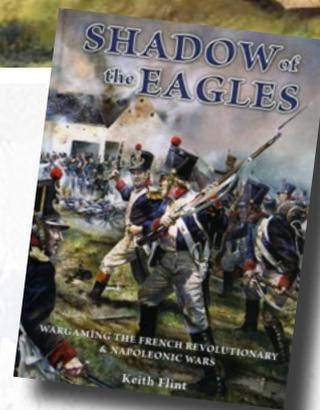


# DESIGNER'S NOTES:

# SHADOW OF THE EAGLES



Author Keith Flint sublimely tackles the thorny question of “too many rules”, before going on to tell us about his new set of rules for “Wargaming the French Revolutionary and Napoleonic Wars”.



Before telling you about the rules, I should perhaps address the obvious question - does the wargaming world really need another set of Napoleonic rules? There are certainly plenty of them already out there. My answer is a straightforward ‘yes’. Let me explain why.

Wargaming with miniatures is not golf, or chess, or Monopoly. You don’t start the hobby by learning the one agreed set of rules. This is because wargaming is a hobby created from the ground up by its participants, not controlled from the top by an association or committee. This is the way the hobby started, and this means that a profusion of rule sets is nothing new. Donald Featherstone remarked in his first book *War Games*, in 1962, that “there are almost as many rulebooks as there are wargamers”. The only difference now is that it is much easier to get these rulebooks out to your wargaming colleagues in a finished form.

Therefore, the riposte to the complaint that there are ‘too many’ Napoleonic rulebooks out there is simply to say that the complaint misunderstands the nature of the hobby - a bunch of individuals with their own ideas who nevertheless come together in a spirit of sharing and enjoying games. Too much choice? Well, when I started out to write *Shadow of the Eagles*, it was natural for me to review the most prominent rulebooks already out there, as well as plenty of the not-so-prominent. Using the internet, it was not difficult to get an idea of how each one worked (some were even available for free download), and I quickly saw that only two or three would interest me personally. There was nothing ‘bewildering’ about the choice available - in fact, the act of researching and investigating was a pleasure in itself. The response to extensive choice is simply to choose wisely. And the answer to the

supposed ‘fragmentation of the hobby’ is to realise that the hobby has always been fragmented. That is its nature.

One final point - those who believe the hobby has a problem of ‘too many rules’ generally admit that a solution is hard to find. Quite right. No solution is available or indeed required. How do you limit creativity? And why should we? I wrote *Shadow of the Eagles* because it was fun, I enjoyed doing it, and I enjoyed the process of bringing it to market and seeing it commercially published. It was a great way to add an extra dimension to my hobby and I learned a great deal. So, no apologies I’m afraid.

## WHAT IT'S NOT, WHAT IT IS

Having got that out of the way, let's talk about the rules. Whilst Napoleonic wargaming remains immensely popular, the paradox is that the period can also be intimidating to new players - there is so much to know and understand. The concept behind *Shadow of the Eagles* was to produce a simple, easy to understand set of rules based on fairly traditional processes; whilst backing that up with a historical section that would help newcomers understand the period and see how the rules related to the circumstances of each particular campaign. I should emphasise straight away that *Shadow of the Eagles* is not *Honours of War Napoleonic* - it is a new stand-alone rulebook.

I make no claim for radical ideas or striking new concepts. There are no fancy random activations, no cards, no grids, no 'command points'. The basic level of play is what I would call a 'classic' historical wargame; ten to twenty units on each side, using a 6' x 4' table as a minimum size, with 25-30mm figures. A smaller table can be used for smaller sized figures - for 15-20mm figures game distances are reduced by a third, and for 6-10mm figures inches become centimetres. The units themselves represent infantry battalions, cavalry regiments, and artillery batteries.

units. I call this a divisional level game. Upgrading to a corps level game means just a couple of extra rules to cope with the additional layer of command. Such games needn't necessarily be larger than the basic game - as Napoleonic enthusiasts will know - a 'division' could be as small as four cavalry regiments, organised into two brigades, so a multi-division, corps level game presents no particular problems.

## BEGINNING WITH A BOOM

Games generally begin with some form of preparatory barrage, handled with quick and basic rules designed not to delay the main event for too long! The game turns themselves have five phases: Initiative, Movement, Firing, Close Combat, and finally Generalship, and Rallying.

The Initiative Phase consists of a simple initiative dice roll, influenced by an army initiative modifier, mainly designed to give the winner the choice of moving first or second.

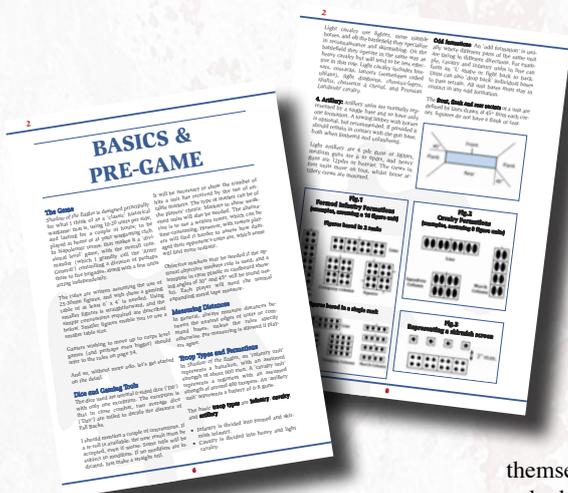
The Movement Phase is alternate (IGO-UGO) and players will find familiar and well-tested concepts; standard movement rates, with additions for things like charging and deductions for various types of terrain and formation changes. Command and Control uses the 'command radius' idea, and there are three classes of general; inept, capable, and inspiring. Brigades led by inept generals may occasionally find themselves hesitating to advance, and those led by inspiring generals may likewise sometimes find themselves eagerly moving forward with a double move.

The other main thing to mention in this phase is that skirmishers are represented by figures, rather than being abstracted into a 'factor'. Players will find they can have entire units acting as skirmishers, or skirmish screens covering individual units - provided that in either case this is historically justifiable.

## DRAWING BLOOD

In the Firing Phase, firing is simultaneous and the basic concepts will once again be familiar. Firing is by D6 dice rolling, with the number of dice to be rolled decided by unit formation, a formed infantry unit in line fires with four dice, whilst the same unit in a column of divisions would fire with just one die. Each die roll is modified by a number of straightforward factors (there are seven possible modifiers for infantry firing) and a modified roll of 4+ scores a hit. Like generals, units in *Shadow of the Eagles* come in three classes: inferior, regular, and superior.

*"The riposte to the complaint that there are 'too many' Napoleonic rulebooks out there, is simply to say that the complaint misunderstands the nature of the hobby..."*



British units formed in square. The bases of each unit face in different directions.

In common with most rules these days, no re-basing is likely to be needed. The number of figures on a base and the shape and size of each base is up to players - the only stipulation is that an even number of bases works best for representing the various formations. Apart from this, players just need to decide how big they want their units to be. Unit size can be anything between 16 and 32 infantry figures, and 8 to 16 cavalry figures.

The typical 'army' structure for an evening game would be an army commander, three to five brigades, and perhaps two or three independent



French company columns attacking. Note the four bases of each unit are arranged in two equal ranks.

### STAND FIRM

Finally, there is the Generalship and Rallying Phase. The main parts of this phase are the attaching and detaching of generals, and the rallying off of hits. Attaching a general brings benefits in close combat and rallying (via modifiers), and is needed if a weakened unit is to advance towards the enemy. Hits can be rallied off if the enemy is far enough away or not perceived to be a threat, or if a general is attached. Thus, damaged units may be pulled out of the line and recover some of their fighting ability.

And what about morale? Well, there is no separate morale phase, nor are there any old school 'morale tests'. Morale may need to be checked in the movement, firing, or close combat phases, but the assessment is simply based on the number of hits received by the unit, taking into account unit quality. Units only have two morale states: 'weakened', when their abilities are somewhat reduced, and 'routed', when they are no longer fit to fight and are removed. A 'regular' class infantry unit is 'weakened' after taking four hits and 'routed' after seven hits.

### TO VICTORY

Overall, the fighting in *Shadow of the Eagles* is designed to be decisive, as mentioned, close combats are resolved in one turn, and firefights tend to be resolved in two or three turns. Hence the number of turns is generally quite

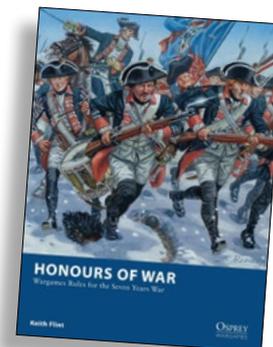
small - usually six to eight turns will do the job. Winning and losing is decided by the proportion of units each side has lost. Normally, losing half your units means you have lost, but this proportion can be adjusted by agreement between players. Introducing objectives, which are judged to have a value in units, also adds some nuance.

The book features a 'Notes to the Rules' section which provides background and further explanation, and which also serves to cut out some of the wordage from the rules themselves in order to make them more succinct and easier to refer to whilst playing. There are examples of play given, to further aid clarity. Overall, I hope players will find the rules a little simpler and easier to play than most of the well-known sets, without compromising period flavour.



### HONOURS OF WAR

*Shadow of the Eagles* is Keith Flint's second published rulebook, having previously penned the popular Osprey 'blue book' *Honours of War*, a quick play Seven Years' War game, which, while different to *Shadow of the Eagles*, displays Keith's signature simple and accessible style.

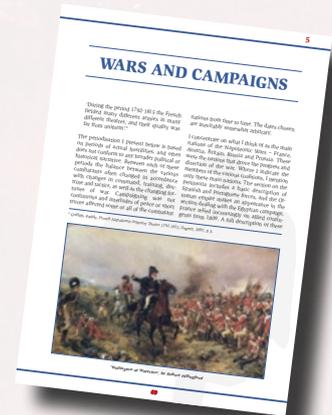


## ADDRESSING HISTORICAL POINTERS

The rulebook has no formal army lists and no points system. What it does have is a significant section called 'Wars and Campaigns', which can be thought of as a narrative and rather more friendly way of doing what army lists are supposed to do - provide structure and guidance in order to produce armies which are historically plausible.

In this section, the Revolutionary and Napoleonic era is divided into eight periods. These are:

1. Revolutionary Warfare: 1792 - 1795 (the 1st Coalition)
2. The Rise of Napoleon: 1796 - 1801 (the Italian campaign and the 2nd Coalition)
3. The Egyptian Campaign: 1798 - 1801
4. The Grande Armée Triumphant: 1805 - 1807 (the 3rd and 4th Coalitions)
5. The Peninsula Campaign: 1808 - 1814
6. Grande Armée Under Pressure: 1809 and 1812 (the 5th Coalition and the Russian campaign)
7. Napoleon at Bay: 1813 - 1814 (the 6th Coalition)
8. The Waterloo Campaign: 1815 (the 7th Coalition)



The background to each period is briefly outlined, and then the armies of the main protagonists are described. As I have mentioned, the purpose here is to relate the rules to the circumstances of each particular campaign, so players can have an idea of the quality of their troops and their abilities. For example, did a particular army use 'assault columns', or did it still fight exclusively in line? How good were those recently recruited conscripts? How developed were the skirmishing abilities of the army's infantry units?

As part of the period flavour in the rules, I use the concept of 'Old Regime' and 'New Regime' armies. The former term indicates armies still using the drill, formations, and general outlook of the mid-18th century. The latter term is intended to incorporate the new simplified and quicker drill movements adopted by the French army, the developments in the use of skirmishers and battlefield columns for which the French became well known, and the growth of promotion through merit and the use of initiative amongst commanders.

However, I also appreciate that there was no cut and dried distinction between old and new regime armies at any time in the Napoleonic period. The 'Wars and Campaigns' section simply indicates what capabilities and restrictions the various armies had at any particular time, depending on which elements of the old regime or new regime systems they exemplified.



## ROUNDING OFF

The rules are rounded off with three scenarios, and a brief essay giving my personal view of the tactical developments during this fascinating period. There is finally a short bibliography designed to point players towards those titles containing the information that wargamers really need - that is, how the armies fought on the battlefield.

It is important to mention that the rules are fully supported by a dedicated website, run by myself, which includes a forum, a blog, and a file share section for errata, playsheet downloads, and any house rules which players may have developed. Simply go to [shadowoftheeagles.com](http://shadowoftheeagles.com) to have all your questions answered.

My hope is that *Shadow of the Eagles* will encourage more wargamers to embark on the Napoleonic period. For established players, I hope they will enjoy having the choice of something a little easier to play, and also having some historical analysis to compare with their own ideas. If you try *Shadow of the Eagles*, I hope you enjoy your gaming!





# “I’M SORRY DAVE I’M AFRAID I CAN’T DO THAT”

**Pete Brown’s got some thoughts on taking AI beyond solo gaming and into our two-player tabletop battles.**

I am not a fan of solo wargaming.

Before you write an angry email, I am aware that some gamers are not lucky enough to have a local club or wargames store where they can meet like-minded individuals - solo gaming might be their only option, in between attending conventions or competitions a couple of times a year. The fact remains that, for me, one of the main benefits of the hobby is the social aspect. Meeting up with friends, having a laugh, and talking about the stuff that only wargamers find interesting - the stowage on tanks, or the number of buttons on a grenadier’s tunic, or the effectiveness of the testudo.

However, the recent Covid-19 related Lockdowns curtailed all of that and

I suddenly found myself in the same position as those wargamers who have no local club or wargames store to turn to. This situation forced a lot of us to re-examine how we play our games. Some have tried to play online, using wargaming software, some have tried to play games using Zoom, some have played long and detailed campaigns using email and Whatsapp, and others have inevitably turned to solo gaming. I have to confess that it was not long before I cracked and got down my copy of Donald Featherstone’s *Solo Wargaming* from the bookshelf and dusted it off.

Looking online at sites designed by solo wargamers, as well as at books dedicated to the subject, it is apparent that solo gamers have been wrestling with the idea of how to introduce effective ‘artificial intelligence’ (AI) into their wargames for years. The challenge has always

been how to create an opponent who will move their forces intelligently and unpredictably in response to your moves. In a video game this is done for you, but introducing the same level of AI into board games is not quite so simple. That doesn’t mean solo gamers have rested on their laurels - they’ve come up with some pretty nifty solutions.

The UK’s third Lockdown is wrapping up and it (hopefully) looks like it may be our last; I’ll finally be able to get back to gaming competitively, against others, but the AI research won’t quite leave my thoughts. There are some great ideas for AI - maybe I could work them into our competitive games.

“Hang on, Pete, why do we need AI when there is a perfectly good opponent to play against?” I hear you cry. Good question - fetch yourself a tasty beverage and let me run some ideas past you.

Pickett's Charge in a game by Pete Panzeri at Historicon.



### BATTLES WHERE ONE PARTICIPANT IS PASSIVE

These are generally games where one side is in a solid defensive position with few tactical options. For example, the Battle of Fredericksburg or Pickett's Charge at Gettysburg, both fought during the ACW. These battles saw one side ensconced behind a solid defensive position with the other attempting to charge it. The defending army may have shuffled the odd unit about here and there but generally this set-up leaves little for the defending player to do but roll dice and gun down the attackers; this requires no real tactical skill.

By using AI, both players could choose to play as the attackers, coming up with a cunning plan to take the impregnable position. AI would determine how the defenders react whilst the players could stay as involved as possible by rolling all of the shooting dice (for both sides). This makes for a much more fun game than condemning one player to be the defender with not much to do but shoot.

### HOW TO DO IT

This would be an ideal opportunity to use pre-programmed responses. In scenarios for solo games you'll often find routines to follow - if X happens then the defender will do Y. For some great examples of these, check out *Programmed Wargames Scenarios* by Charles S Grant, in which he has created numerous examples of this kind of system.

However, unless you were going to play a scenario that none of the players had read (and in which you did not read the responses until after you had deployed your own forces) it is often tricky to keep an element of surprise or uncertainty about the enemy action. In this case, you can still use pre-programmed responses but also introduce a random element to make sure the players cannot second guess what the defender is likely to do.

An example table is provided but you can tailor these to suit your game and period. The point is to make the responses sensible but also unpredictable. (See sample table below.)

SAMPLE PRE-PROGRAMMED RESPONSES FOR A DEFENSIVE GAME	
EVENT	RESPONSE (USUALLY ROLL 1D6)
A defending unit is shaken	1-3: Pull the unit from the line and replace it from the reserves. 4-6: Rally and shore up the unit by moving up units in support.
Attacker moves to outflank	1-3: Mirror the move with equal units from the reserve. 4-6: Extend by moving units along the existing line. Move units from the reserve to plug the gap.
Attacker masses in the centre	1-2: Move all artillery to positions to fire on the mass. 3-4: Move reserves into position to support centre units. 5-6: Hold the line as it is.
Enemy break through	1-2: Retire and form a new line in that sector. 3-4: Move reserves to plug the gap. 5-6: Counter-attack with reserves and regain the line.
Enemy attack forced back	1-2: Hold the line and rally. Fire at enemy. 3-4: Charge enemy one turn and then retreat to original positions. 5-6: Charge enemy and drive them back!

French Resistance fighters unexpectedly come across a German convoy. Figures by Warlord Games.



## HIDDEN MOVEMENT

Games that involve one side hiding on board whilst another looks for them usually involve marking locations on hand drawn maps, some form of hidden movement rules, or the use of markers or “blinds” to fool the hunting force.

However, if you don't have the time or inclination to prepare all of that, you could use AI instead. Imagine a French Resistance unit is attempting to sneak into a German camp, or raid an arms depot, and the German forces are patrolling. You can put the Resistance team on the board, in their hidden positions, and use AI to move the German forces until battle is joined, at which time the German player can take command of their forces.

### HOW TO DO IT

Guy Bowers' *Black Ops* rules from Osprey have a clever system of tables to randomise the movement of sentries and guards as well as their response to hearing noises. If that does not appeal, there are some excellent card driven AI systems designed just for this type of scenario, such as *Hostile Tactical AI*. Each of the cards in this 72-card deck have a different instruction depending on whether the unit is patrolling or in combat. It also has a random distance shown on 2D6 and a compass direction. In our above example the player controlling the Germans would draw a card to see what his first unit does, a second to see how far it moves and a third to apply the compass direction.

Though designed for solo play, there is no reason why we could not introduce these sorts of cards into our skirmish games. They could be used for downed pilots evading VC in Vietnam, Native Americans searching for fugitives at the Little Big Horn, or even a Roman patrol searching for resistance fighters in Judea. Both the searching force and the 'hiding' force could be placed on the board with the AI conducting the search until combat is initiated, doing away with the need for more complex hidden movement rules.

*Hostile Tactical AI* and similar card systems can continue to be used to see how your Seal Team or French Resistance forces react when they bump into the enemy. After all, not every unit will run toward them firing. Some might sit tight to establish what is going on, others might panic and move to a defensible position, become disorientated, and so on. Just because the VC or German player wants all of his units to charge the badly outnumbered infiltrators, in the darkness and confusion that level of command could be impossible - not all of his squad leaders might agree.

This sort of system overcomes the 'Hive Mind' that often is the downfall of infiltration games, where all the enemy units on the board know instinctively what their controlling player knows and, without any need for communication, they all work to the same plan unerringly! Making each of the patrols or sentries act independently reinforces the lack of co-ordination and confusion this type of attack would create.

## FLANK MARCHES OR REINFORCEMENTS

Your opponent finally manages to roll a double six and their flank marching force appears behind yours. With a smug look they take complete and instant control of these newly arrived troops, who immediately follow the exacting orders and cause decisive devastation.

We have all been there - it's fun from one side, less so from the other, but (generally) it's not quite right. In a modern setting, where the general in command may be able to contact his newly arrived forces by radio, apprising them of the situation and giving them orders straight away - I'm fine with it, smug look and all! However, in a time before radios, Generals would have relied on the hope that the commander of the flank marching force would act on initiative until an *aide de camp* or similar outrider could reach them with new instructions. The original orders given to the flank marching commander might no longer be relevant if the objectives of the battle have changed or, perhaps, if things are not going as well as expected. The Flank Commander's orders to "take the central hill" may be defunct if your troops already occupy the hill, or the enemy has taken it and is dug in with such strength that an attack now would be suicide! Will he still carry out his orders?

Well, if the player is allowed to control a flank marching force as soon as it comes onto the tabletop, they are going to move it exactly as they want and need not

Confederate troops appear at the rear of a Union column, after completing their flank march., Do they carry out their original orders to attack? Even though they are unexpectedly outnumbered? Figures by several different 28mm ACW manufacturers. Buildings by Grand Manner. Trees by Debris of War. Terrain by TM Terrain.



worry about what that commander's original orders were. We can remove this 'eye of god' tactical assistance by using AI to introduce some friction.

**HOW TO DO IT**

If the flank marching player writes the orders for the flank march at the start of the game, then reveals them to both sides when the flank march comes on, more realism is attained. The question then becomes will the Flank Commander carry out those orders as written, no matter how foolish or defunct they now are, or will they ride to the sound of the guns and ignore them? Perhaps confusion will kick in and, assuming the battle is lost, their troops will fall back.

A very simple table is probably not applicable here. If you give equal chances of the commander retreating or advancing, you

make the flank march more of a gamble than it should actually be. After all, the constant rolls for the flank march to arrive in the first place makes allowance for the flank marchers getting lost or losing heart, so the last thing you want when they do arrive is for them to turn and leave again.

However, the commander's perception of how the battle is going could be crucial to his reaction. Many rulesets, such as *Black Powder*, give non-player commanders personalities (Aggressive, Cowardly and so on) and these will obviously add or subtract a modifier. However, surely if the Flank Commander sees lots of enemy units routing or retreating, they will be more likely to pursue an aggressive strategy than if they see lots of friendly units retreating or in rout - we need to address this.

Whatever the case, letting control pass immediately to the player should not always be taken for granted. (See sample table below.)

**EXAMPLE FLANK MARCH COMMANDER'S TABLE**

ROLL	RESULT	
1	Deploy in battle line but hold current position.	<b>Modifiers:</b> -1 for every friendly unit in sight fleeing or retreating. +1 for every enemy unit fleeing or retreating. +1 Aggressive Commander. -1 Cautious Commander. +1 if friendly forces have clearly taken the objective in your orders. -1 if enemy forces hold your objective in overwhelming force.
2	Deploy in battle line and take a defensive position within 12".	
3	Follow orders as written. Cautious approach: use fire to drive off the enemy.	
4	Follow orders as written. Aggressive approach: charge and melee to take the positions.	
5	Attack the nearest enemy. Once defeated, follow orders.	
6	Ignore your orders and move toward the area of heaviest fighting.	

## UNRELIABLE ALLIES OR TRIBAL COMMAND

Let us imagine that you are Badvoc, chief of the Iceni tribe, bringing your tribal warriors to battle. Once you've gotten over the impact that a lack of deodorant has on the air around you, we peek out across the valley and see the hated Roman army is massing. Worrying! However, of even more immediate concern is the other half of your own army, led by Blag, chief of the Cenimagi. Blag has always hated you, and although he claims to hate the Romans more, you are not so sure. When you were explaining your plan to him last night, he looked disinterested and was slow to deploy his men to the left this morning. Is he going to support you when you attack?

In fairness, most rules for Ancient or Medieval games have some rules to reflect unreliable allies. After all, battles during the Wars of the Roses were not 'proper' battles unless they had some element of betrayal or backstabbing. However, this uncertainty is usually brushed away with a single roll of the dice, either the first time orders are given for the allies to move or the first time they are engaged in combat. The player rolls a D6 and (assuming all goes well) the allies prove to be reliable and move as part of the force as normal. Sometimes the allies are undecided, sitting until a better number can be rolled on the dice, or occasionally they switch sides, and the opponent gets to move them as though they were part of his force. All fine as far as it goes.

### HOW TO DO IT

What if Blag wants to fight the Romans, but he just does not want to take orders from Badvoc? It was common in many campaigns against tribal opponents that the plan was generally adhered to by the tribal commanders up until battle was joined, or the enemy was sighted, and then it all tended to go to hell. Individual tribal leaders did what they thought best at the time, lacking any form of command-and-control system, and it was hard for the overall commander to regain any kind of control over his men (or *her* men, in the case of Queens such as Boudicca).

What if the commander of an Ancient British army can only control one command of warriors from his own tribe, with the other commands being controlled by AI? It would make the Ancient British army unreliable, un-

coordinated and unpredictable. Pretty much like it was historically. It might also be fun, but a rubbish army to take to competition!

Also, what about a change of heart? Your Wars of the Roses allies may have decided to fight for you, but they may want to fight less enthusiastically than the player controlling them would like. Perhaps your ally wants to move to longbow range and then sit there, shooting arrows and not risking his men's lives. In this case, simply being a reliable ally or an unreliable ally becomes more nuanced. You could create a table, or some cards, with variations or levels of commitment - non-committed, through to half-hearted, all the way to full-blooded commitment to your cause. This could all vary according to the scenario and historical precedent. (See sample table below.)

SAMPLE UNRELIABLE ALLIES / TRIBAL COMMANDERS	
ROLL	RESULT
1	Looks a bit dodgy - I think I will wait to see how his attack gets on.
2	This calls for some subtle forward manoeuvres that lack commitment.
3	Take a defensive stance with some long-range shooting.
4	Let's get started: Move up to effective missile range and start shooting!
5	Come on. What's the hold up? (Aggressively attack)
6	I'm not hanging around for him - Attack! Everywhere! Now!



*Below: An Oathmark version of the example outlined on this page - Badvoc the Human is unsure if he can trust his Dwarf 'ally' Blag. Oathmark figures by North Star/Osprey. Terrain by Debris of War.*

### CUT OFF UNITS OR UNITS WITH NO COMMAND OR CONTROL

A US player controls five platoons in a Vietnam game, each one separated by a good distance on the board, and each one is moving up to, or is already engaging, the enemy. One of the squads is fired on and the radio is hit and destroyed. That squad can no longer communicate with the HQ section and is too far away from its support sections to simply shout. What happens next?

Well, in most rules, the loss of a radio usually means that the squad in question can no longer call for artillery or air support, as they have no means of doing so. Other than that, not much changes. Perhaps a minus to any command rolls or a reduction in the command radius for the commander of that unit if it is a platoon, for example. However, it is rarely the end of the world for our US player.

Perhaps we need to think again here. The commander of the squad that has lost its radio operator has just lost all contact with his superior officer. He cannot keep up with what is going on in terms of how the battle is developing and he does not know how the US commander's plan is evolving. An advance might walk into friendly artillery or air attacks, medevac of injured men is impossible, there's no way to call for support. Depending on the casualties the squad has already taken, the Squad or Platoon commander may choose to sit tight until he can re-establish contact, pull back toward the nearest support to find out what's going on, or even choose to press his attack forward and hope that he is supported.



#### How to do it

The US player should really lose all control over the 'cut off' unit until the US HQ base can send a runner, with a written message or, even better, a replacement radio. If that does not happen then the actions of the 'cut off' unit will be decided by its Squad or Platoon commander, who may view the battle very differently from his position on the ground than the player might from his Godlike view above the board. Why is he retreating? He only has a small squad of VC to his front! Can't he see this is going to ruin my plans?

The actions of a 'cut off' or isolated unit in a modern setting cries out for AI. Again, you could use *Hostile Tactical AI* cards as discussed above, or create a simple table, with a six on a D6 meaning the commander chooses to attack, a one or two leading to retreat, and everything else meaning he digs in and waits for orders.

Modifiers can be added to reflect the number of casualties the squad has taken, if they are under fire, and even the aggressiveness of the commander or the unit, with Special Forces scoring more highly than Militia. You might even

like to add modifiers based on national characteristics, with Russians in WWII being terrified to retreat in case they upset the commissar and nearly always choosing to advance, even if to do so would be suicide!

#### CONCLUSION

For many of us, Covid-19 has given us a chance to paint more miniatures, read more books, and be inventive with how we go about playing our games. For me, the Lockdown forced me to look at solo wargaming but, happily, inspired me to examine the varied ways AI can come into all kinds of games.

For gamers who enjoy unpredictability and friction, introducing AI to our games can only increase the fun and, dare I say it, realism of our wargames. This article has really only scratched the surface of the types of occasions when our games could use AI and the myriad ways to create effective and unpredictable AI that are available.

After all, there is nothing more fun than having one of your little metal commanders say: "I'm sorry Dave. I can't do that." \*



A US conveyer is attacked and cut off, somewhere 'up country'.  
Figures from the collection of Ron Ringrose.

\* Hal 9000. 2001 A Space Odyssey.

# TALES FROM PENDAWAR



*Tygo's Regular infantry of the Tyger's Claw Regiment. Figures by Foundry and flag by George Anderson.*

After putting one wargaming project to bed, David Bickley doesn't rest on his laurels and begins his search for 'what's next'? Here he settles on some 'imagi-nations' in the Indian sub-continent.

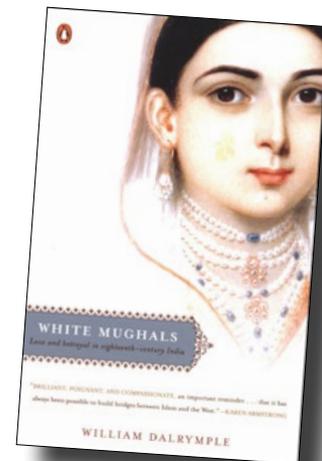
In January I concluded my Punic Wars project when I applied the final brushstroke to the Hannibal Giants in Miniature figure, which had been sculpted by my son Matthew and gifted to me by our esteemed editor. Naturally, as most wargamers finding themselves in that situation would, I immediately found my thoughts turning to what I might paint next.

I should perhaps say at this point a whole new project was very far from my mind, but spending some time in GHQ looking over my collections of figures it seemed to come down to three options, 1) I could always paint the several ACW regiments already safely stored in the Lead Pimple, 2) I could add figures to my large skirmish/small battle FIW collection, 3) I might look at extending my Indian Mutiny collection back in time towards the early 1800s.

## TRIGGERED

This latter option was triggered by having just finished reading William Dalrymple's *White Mughals* (right) which I had received as a Christmas present from GHQ Irregular John Aston. In truth the first two options had limited appeal at that time; the ACW option because I already own more figures than I can fit on the GHQ tabletop battlefield, and the FIW option because I need reinforcements from Redoubt Enterprises and prefer to purchase their minis from shows - currently not an option.

Looking more closely at my Indian Mutiny collection, I found a considerable number of figures I could press into service to oppose a turn of the century army of the East India Company - several war elephants, a couple of cavalry units, two units of Badmash to



proxy as Irregulars, two units of Hill Tribes, the Raja's Guards, some camel gunners, and several command figure vignettes. This represented a considerable saving in terms of cash outlay on new figures, though unfortunately providing

nothing for the army to oppose them. However, turning to new acquisitions, Perry Miniatures have a range of figures suitable for the early 1800s in their British in Egypt offering, amongst the Napoleonic range. And (as ever) Wargames Foundry could provide more figures for the Indian opponents.

The choice was further cemented by a prominent article in the 2021 *Wargamers' Annual* by Caliver Books featuring numerous photos of a splendid display game from Hammerhead 2020, hosted by 'The Gentlemen Wargamers' set in the very period I had targeted (seen right). Also fortuitously available from Caliver Books was a new edition of Charles Grant's *Wargaming Wellington in India*. It seemed that my mind was made up for me almost. However, I didn't really feel the existing figures would easily represent historical opponents around 1800, so I decided to use the 'get-out' of a semi-imaginations approach.

**PUSHING INTO PENDAWAR**

The project would centre on the struggles between the army of the (fictitious) Pendawar Presidency and that of the (fictitious) native ruler, one Typoo Bhyka - the Tiger of Pendawar! The Pendawar Presidency, now lost to history, lay to the north of the Bay of Kachchh, stretching north towards the modern day Pakistan province of Sindh and the Indian state of Rajasthan. Its major city of Bhyklawar (now a picturesque ruin and tourist attraction) lay on the bay's eastern shores. Any army marching north east from the relative safety of Rajasthan would soon find itself in territory only nominally under the influence of the East India Company, fertile recruiting ground for the army of Typoo, who could also recruit from the northern neighbouring state of Rhanzlistan (see *Wi329*).

Turning to the two armies now, several staged orders to Perry Miniatures provided the infantry, foot artillery, and command figures for the Army of the Pendawar Presidency: the regulars of the 38th Foot, the Europeans of the Pendawar Fusileers, the Native infantry comprising the Pendawar Grenadiers, and three battalions of Sepoy infantry, along with the Pendawar Horse Artillery - sourced from Wargames Foundry's Sikh Wars range.



Above and below: Hammerhead 2020 table by 'The Gentlemen Wargamers'.



Right: Brigade command stand for the E.I.C. Army of Pendawar. Figures from Perry Miniatures' British in Egypt range.

Below: Typoo's Regular infantry of the Tyger's Eye Regiment. Figures by Foundry and flag by George Anderson.

Below: Command stand of Foundry figures for Typoo's Regular infantry brigade.



Left: E.I.C. High Command. Figures by Perry Miniatures from the British in Egypt range.

Below: E.I.C. 6 pdr field gun and crew. Figures from Perry Miniatures' British in Egypt range.



As yet the army has no mounted arm and as I'm antipathetic towards plastic figures it means my regular Light Dragoons will wear the Tarleton helmet rather than the more historical linen-lined tin helmet. But, I can live with that. The Light Dragoons will be from Wargames Foundry's Napoleonic range, also sculpted by the Perrys, while the Native Cavalry will come from AW Miniatures' Wellington in India range - although in a different style to the Perry figures they are close enough in size. The Army of Typoo Bhyka already has artillery from AW Miniatures in the shape of four large guns, with crews from Foundry's India ranges. In addition I've added from the same source two units of regular matchlockmen, a unit of swordsmen, and two units of cavalry armed with an assortment of swords and spears. Taken together these will be more than enough with existing figures previously itemised to start a small series of linked games in a pseudo-campaign.

**NB**  
a) E.I.C stands for East India Company.  
b) Foundry figures are all in the Sikh Wars range.  
c) Perry Miniatures' British in Egypt range is part of their British Napoleonic range.

If I choose to expand further later in the process AW Miniatures offer several sets of figures suitable for both armies. In addition I'm drawn to several figure sets from Empress Miniatures within their Indian Mutiny range along with items of baggage, carts, bullocks, drivers and the like. And of course, when the show circuit finally restarts after all the attendant Coronavirus malarkey, I rather fancy at least one tiger mouth mortar from Redoubt Enterprises.

Scenery for games is already largely taken care of from previous projects (featured in earlier issues of this magazine). In the pictures accompanying this article though you can see one new piece, an original Ian Weekley foam resin cast mosque which I received from my friend Jon White as a gift, along with other buildings and scenic items suitable to the project.

By the time you are reading this of course I hope to be much further on with the project and indeed you may already have seen newer additions featured on my blog at: [talesfromghq.blogspot.co.uk](http://talesfromghq.blogspot.co.uk).

As I sit typing this I'm waiting for the paint to dry on the first Native gun and crew for Typoo Bhyka's army.



Typoo's heavy artillery battery. Guns from AW Miniatures and crew from Foundry.

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# PART BUILT TIMBER FRAMED BUILDINGS



With regular Andrew Pearsall adds some more scenery to his tabletop - this time it's part constructed timber framed buildings.

## INITIAL THOUGHTS

Being involved in archaeology I have worked across sites spanning many eras, visited many historical buildings and attractions, and have generally dived through the lost and forgotten doors of history to view the archaeological goodness within.

I enjoy the buzz of being the first person to hold a piece of pottery or view a piece of wall in centuries. I take a lot of inspiration from the work I undertake in the archaeological and historical environment and transfer this into my own terrain making and wargaming activities. Recently, whilst absentmindedly pushing some figures around the table, my attention was drawn to the small hamlet I had created in one corner of the board. Several houses and a few enclosed fields, and that was it, a snapshot in time.

It got me thinking - buildings on the table are largely either represented complete, in situ, and well used or they are simply not there at all. These buildings had to start from somewhere, there was a time when they were being built!

Though there are some kits and terrain pieces on the market of buildings in states of construction (and more often states of destruction) I wanted to test my own abilities creating my own timber framed buildings with some of the random bits and pieces I seem to acquire.

Making some initial notes, I soon realised that the amount of customisation is infinite, with any combination of timber structure and infill panels possible. I decided that I would construct a simple box frame style house out of square wooden dowels - similar to matchsticks but slightly thicker and much longer. I would then create individual wattle and daub panels and floorboards using 1mm greyboard.

Where I can, I like to create buildings that are free from the theme of any basing strategy, so I have decided not to base the building, allowing it to be placed on any layout and used without additional effort. Wanting to use the piece across multiple time periods I also planned to omit any detail that would tie it down to a particular era in history.



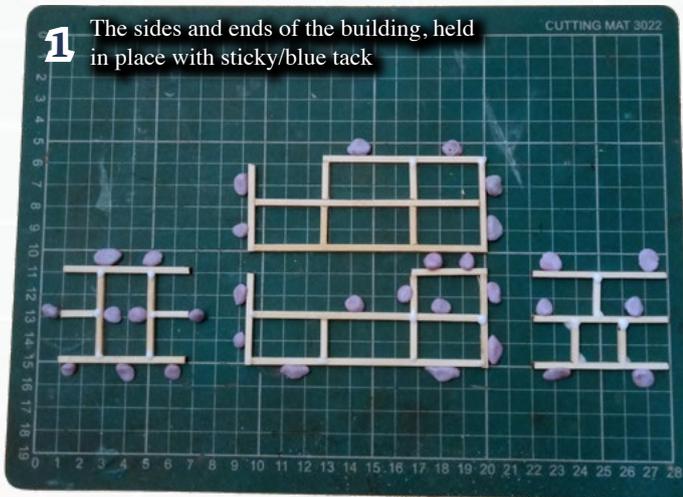
Above: Andrew made this build with only the most basic material.

## THE FRAME

I decided to go for a nice and easy design as far as the frame construction went. Square and rectangle apertures in the frame would be far easier to construct panels for than other shapes (such as triangles) that would be required with more complex frame designs. I opted for a building 100mm in length, 60mm in width, and 40mm in height. After I finished the construction the thickness of the wooden frame itself meant that the length and width exceeded this slightly, but that was fine as I wasn't building to any specific historical design!

I started with the long ends and because I did not want the sides to be perfectly symmetrical, I planned to add an extra panel onto one of the walls.

1) I cut the wooden dowel to the desired shape, size, and pattern and used an old cutting mat to lay out the first two sides. I used the measure on the mat along with some sticky tack to get the frame square and while it was still fixed to the mat, I applied a blob of PVA glue to each joint to stick the frame together. I undertook the same process for the building ends, but didn't enclose the frame fully as they would need to be attached together to form the building's rectangle shape.

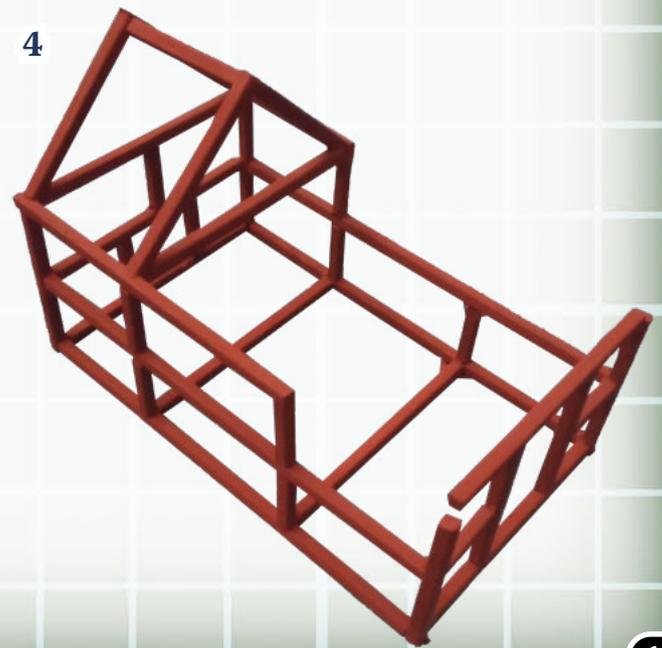
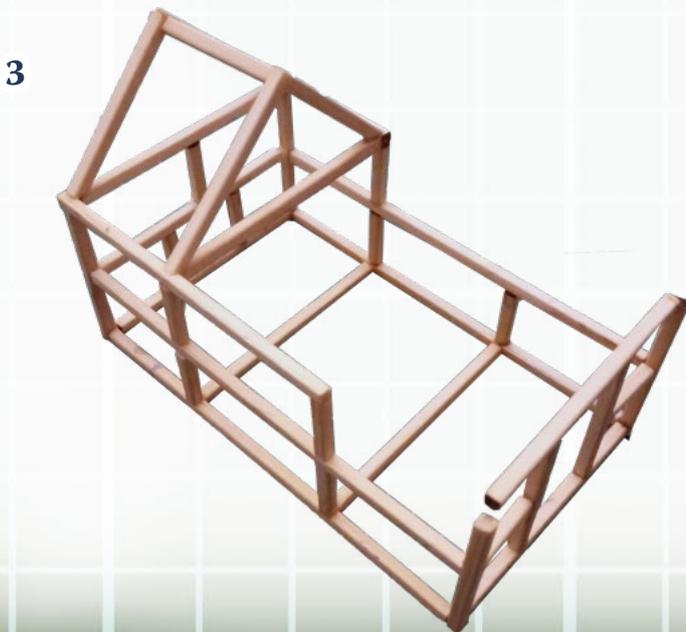


2) I also cut extra parts to make the roof's shape and ground level joists, plus thinner pieces from greyboard (posh cardboard!) to be used as floorboards - 1mm greyboard, cut into 1mm strips.



3) I then began to construct the building, fixing the sides, ends and roof parts together, before leaving it to thoroughly dry. At this point the frame will be weak and require careful handling. To add strength and realism I added two joists at ground level running between the two side wall uprights.

4) I wanted to represent unpainted, untreated timber, so I gave the whole frame a coat of brown spray paint to seal everything.



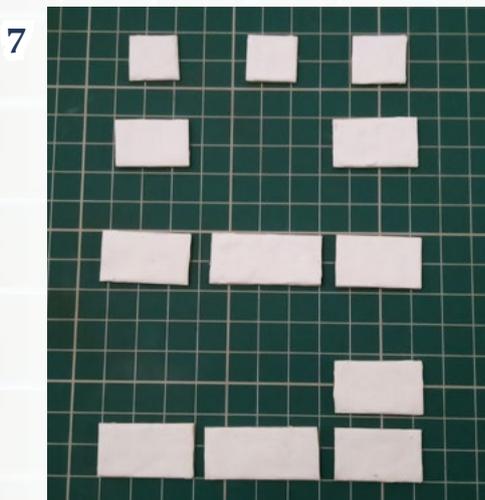
5) I painted over the sprayed frame with brown acrylic and left it to dry. Later period - painted timber framed buildings - can be any colour. Experimentation is the key, if you like a particular colour scheme, or it matches your layout theme, then go with it!



#### WATTLE AND DAUB PANELS

From the onset of the project, I decided that I wasn't going to fill in every aperture with a wattle and daub panel. As the frame was in a greater stage of completeness at the building's rear, I made it look like the builders were working from the back of the building forward. Thus, I would construct more panels for the back and less for the front.

7) I began by tracing the apertures I wanted to use onto some 1mm greyboard. This is easiest before you fully construct the frame.



6) With this sort of build, any internal detail are best added before the addition of outer panels, as these will block access. You can add as much or as little detail as you like in this phase. Because I didn't want to tie the building's used to one time period, I decided to simply add some floorboards that would provide a surface on which to place figures. These would also partially hide the ground surface of the gaming board beneath for extra realism.

They were cut in a previous stage. I gave them a coat of light brown paint and a brush with some weathering powder before randomly gluing them into place onto the joists with PVA glue.



8) It's a good idea to 'test fit' your panels before going any further.



#### TYPES OF TIMBER FRAMED BUILDINGS

There is a huge amount of variation in timber framed buildings - those from antiquity through to the Georgian period. Early buildings were most likely less standardised than later designs, being built solidly with carpentry techniques but utilising less architectural design. As many timber framed buildings grew older and were subject to change, they were expanded, so they often consist of numerous styles.

There are four main types of timber framed construction: box frame, cruck frame, aisled frame, and post and truss framed construction. Box framed builds are the simplest, built with a roof that was not fully integrated with the rest of the building. Post and truss construction rectifies this by tying the roof into the walls to a greater extent. Cruck frame construction is also attributed to early timber framed buildings and incorporates an A frame for the main structure, with the walls and roof acting as a barrier to the elements. Aisled frame construction incorporates internal divisions into the structural elements of the house, making some internal supports structural, and creating a more divided internal living space.

### WHAT IS WATTLE AND DAUB?

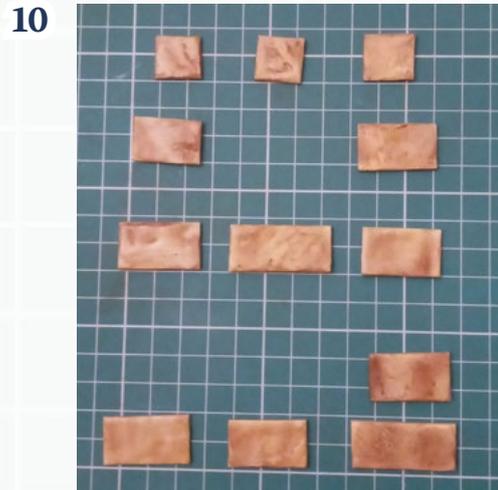
This building material dates back at least 6,000 years and can still be seen in use in many parts of the world today. It is made by first constructing a latticework of thin strips of wood or sticks, then coating this lattice in a sticky mix. The exact cocktail of elements that make up this 'sticky mix' varies across time periods and regions, but it will usually be some kind of wet soil, clay, or animal dung, which is then combined with a fibrous material such as straw, dry grass, or hair.



9) I coated each panel with a thin layer of epoxy putty, leaving the finish rough, to add texture and detail. After a day of drying time, I repeated the process on the other side. When completed the panel should sit comfortably within its aperture. There should be no large gaps around the sides and it shouldn't protrude beyond the frame in either direction due to its thickness.



10) I sprayed each panel in a sand-coloured spray paint, although any earth type colour in acrylic paint or spray could be used. Following this I weathered with dark brown and rust weathering powders, letting the powder pick out the rough surface during application.



11) After a quick spray with a matt varnish, I glued them into the frame completing the main body of the building.



## CONCLUDING THOUGHTS

I wanted to create a building that represented that short-lived phase between a building's conception and its completion. I feel that this building achieves this, and more besides. As well as finding that it can be used on tabletops from antiquity to the modern period, I have found it is hugely customisable and can encompass any combination of frame type and panel infill imaginable!

## HALF-TIMBERED HOUSES

When a building is half-timbered it has had the panels between its timbers filled in with a material other than that of the main construction material of the house's frame. This means that the panels can be the traditional wattle and daub but will more commonly be infills of plaster, brick, or stone. Half-timbered houses commonly also sat on a stone or brick low wall at the base.

I've created various options here, using very basic techniques: textures printed out as images, varied textures carved into epoxy putty, and basing gravel fixed to the wall with PVA glue.



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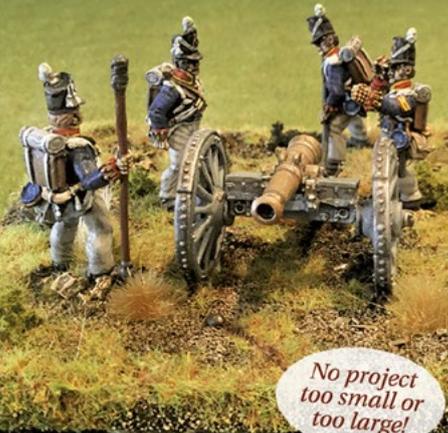
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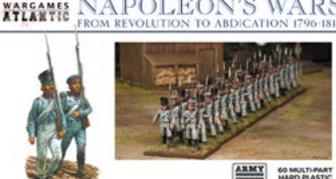
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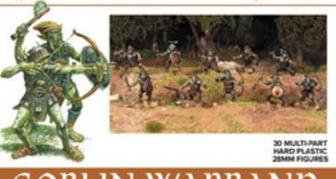
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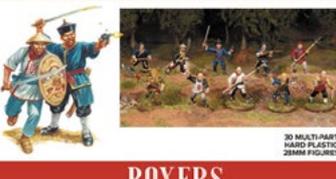
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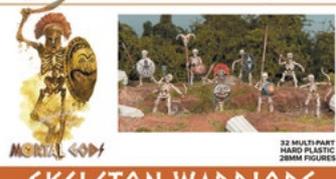
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