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# Wargames World 6

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Celebrating 400 issues of  
*Wargames Illustrated* magazine

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# FROM THE EDITOR

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Welcome to *Wargames World 6*. If you are wondering where the previous five issues are, then clearly you weren't paying attention back in the late 1980s!

*Wargames World 1* through *5* were produced in 1988 - 89 as sister publications to *Wargames Illustrated* magazine. The then editor of *Wi*, Duncan Macfarlane, had so much material he couldn't contain it all in one mag, so decided to print two. Ultimately *Wargames World* had a pretty short run for its money, and issue five was the last, or it would have been had we not decided to breathe new life into *WW* as part of the celebrations for our milestone 400th issue of *Wargames Illustrated*.

Quite a few things have happened in the world since *Wargames World* was last published, something that probably doesn't stand out quite as much as the presidency of Nelson Mandela or the attack on the Twin Towers, is the conception of the Portable Document Format, or PDF. Whilst it would have been great to be able to paper print *Wargames World 6*, both the cost and life under Lockdown made that idea an impossible dream, however PDF makes it entirely possible to produce a new version of *WW* and get it to all our readers for free - all we had to do was have about a dozen people working on the content for hours on end!

In format *Wargames World* is strikingly similar to *Wargames Illustrated* (if it's not broke - don't fix it!) in concept *WW6* is a continuation of the theme in *Wi400*. So expect to find several celebratory or reflective articles that mark our 400th issue milestone.

We hope you enjoy the next 108 pages of gaming goodness, and who knows maybe we'll release *Wargames World 7* sometime in the next 32 years!



## CREDITS

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Produced in the UK.

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

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Paul Davies has shown us How To ... on many an occasion. In this article we pick out ten favourites from his back catalogue and get some modelling tips from the man himself.			



Throughout this magazine, and *Wargames Illustrated* 400, you will find loads of 'listicles'. Although contained within articles, generally speaking they are not connected to those articles, and make for a light, independent read. Along with the lists that make up some of the articles themselves and the ones in *Wi400*, they present a total of 400 (see what we did there?) favourite wargames related 'things' chosen by ourselves, our contributors, and various wargaming luminaries. You can laugh, cry, shake your head, or nod in agreement with the choices your peers have made.

# QUICK FIRE!

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

## PIKEMAN'S LAMENT, BUT PAINTING PROGRESS!

By Simon Kind

During lockdown I've started two armies for *Pikeman's Lament*. I wanted to take a break from painting Dark Ages models for SAGA, and I have previous experience of the English Civil War from reenactment with the Sealed Knot and playing DBR in 15mm in the '90s.

A normal-sized game of *Pikeman's Lament* can run with six units per side, and the Warlord Games Battalia plastics box gives me two armies of one pike, two musket, and two horse per side at excellent value. I'm filling the final unit requirements with some dragoons and an artillery piece from Bicornie. I can't stop buying more units before I've completed what I already have (I am a wargamer!) so I've also got some commanded shot from Perry Miniatures, and clubmen and a forlorn hope from Redoubt.



I had intended to base everything singly – I am used to SAGA and have never played big battles in 28mm scale – but I liked the look of the 3/2/1 basing shown as an option in the *Pikeman's Lament* rulebook. I'm very pleased with the results.

A foot unit of 12 is grouped as 3/3/2/2/1/1, and a horse unit of six is grouped 3/2/1 – this allows for single figure casualty removal. I also tried basing one unit as 4/4/2/1/1 which looks good for a close-order unit like pike.

I try to paint quickly as there is always more waiting to be done. I use a fair amount of Citadel Contrast paints, and my motto is 'perfection is the enemy of done'. Do a reasonable job and move on – these units are for gaming, not painting competitions!

I like wargaming the ECW because it's a period I'm familiar with, the uniforms are simple and free of excess detail, and the units are fairly interchangeable between sides, except for the later-war coats of the New Model Army.

Choice of units was simple for me, being an ex-reenactor. There's the Earl of Northampton's green-coated foot, horse, and dragoons, and the Marquess of Newcastle's Whitecoats, both units that I've marched with, although they would never have taken the field together (having served in different parts of the kingdom). I've also done Phillip Skippon's regiment of the New Model Army, who I've faced at push of pike a few times. The commanded shot are painted in a variety of coats, to show that they are the 'chosen men' drawn from all the regiments of the army.

I still have about four units to complete if I want a fully-painted game and I'm one of those gamers who tries to paint everything before trying a game out for the first time. I'd be willing to play with some unpainted units, but lockdown means I may have everything ready before the opening shots are fired!



## COMPETITIVE COVID COLLECTING

By Kevin Leggett

My eldest son is my not so regular wargaming partner; due to lockdown constraints I haven't seen him for over a year. He lives in the UK and I'm in Switzerland so visits to Warhammer World were often the highlight of our time together when I visited.

Whatever army he decided to collect from the fantasy world I'd counter it in some way. I gave him a glimpse of another world with *Flames of War* and the historical seed was sown. With months of isolation ahead, I proposed that we should take on a project together - him collecting one army and, as usual, I'd choose something to counter it.

Back and forth the conversation went - Romans, Saxons, Zulu War (I knew he liked the film), and some obscure conflicts that would provide some interest. He had read the *Sharpe* books when he was twelve so thought Waterloo, but still no interest. Then I remembered most of the early *Sharpe* books were set in the Peninsula and I had it. Little did I know I would unleash a wargaming demon.

We decided on an army each, him the French as he likes painting blue (probably from his Games Workshop Ultramarines). He absorbed all the small battles and major battles of the conflict, Salamanca, Talavera, second battle of Porto, I soon realised he was educating me! I also found out that Portuguese skirmishers are OK. We even had the difficult father-son conversation - Sharpe's not real - that bought him down a bit!



One of the things with a father and son is the competitive nature - we agreed on a small skirmish of 150 figures each but he soon texted me to ask how I would get on against twelve Lancers, eight hussars, four generals, four six pounders with 240 infantry split as 120 voltigeurs and 120 grenadiers. Most of the figures are from Perry Miniatures and Warlord Games.

The die was well and truly cast and I had noted a potential weakness - he hates painting cavalry, so I went and purchased plenty of Foundry, Warlord and Perry cavalry. I don't think there is a limit to this so it will be interesting to see where we eventually finish.

It has also turned into a speed/best painting competition with no conclusion yet as to the best painter (although I know it's me!).

The positive from this is we talk and swap pictures of our daily painting (I was also painting figures for my Crimea collection) and from a mental health aspect it has been great for both of us. I would encourage everyone to do similar

and I can't wait to travel back to the UK with my collection and give him a proper education (with my converted Sharpe figure). We just need to find a venue - not Warhammer World for a change.

My main worry is the hidden Ultramarines section within his Grenadiers!



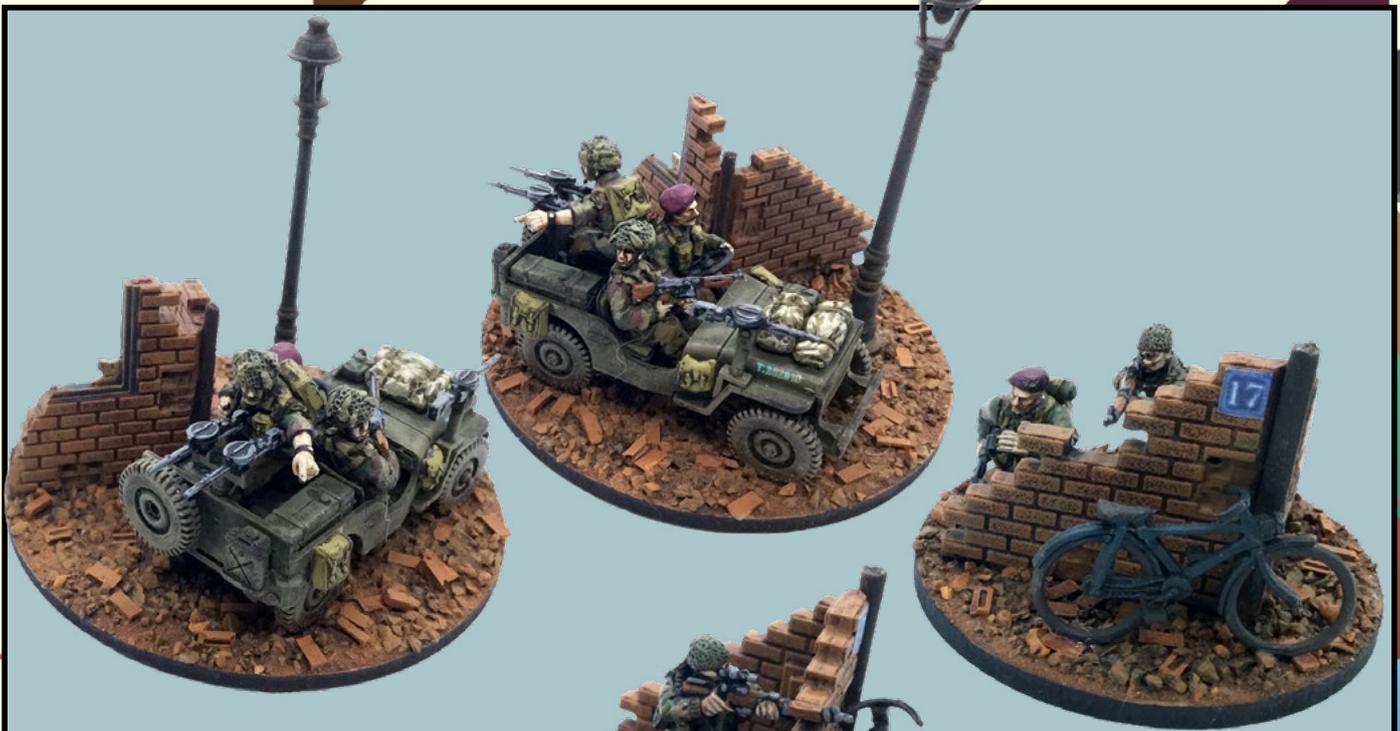
### MORE **QUICK FIRE!** PLEASE!

Send us your Quick Fire! pieces and get yourselves a FREE magazine or Giants in Miniature figure.

Please get in touch with a photo or two and less than 500 words of text about anything similar to what you have seen in this column. So that's painting or modelling projects, rules, wargaming notes and observations.

Send your emails to:  
[wi@wargamesillustrated.net](mailto:wi@wargamesillustrated.net)

Use the subject title 'Quick Fire!'



## ARNHEM VIGNETTES

By Jason Buffin

With the Lockdown meaning our Wednesday night wargaming could no longer take place for the foreseeable future, I needed a new project to add a different dimension to my display cabinets, full of lonely troops who didn't know the next time they would see action.

I cast my mind back to my younger years, when I used to make dioramas with Tamiya 1/35th tanks and figures. Now was the time to refine those skills but in 28mm for *Bolt Action*.

I decided to build small vignettes that would offer some great scenic pieces but also be usable in future games and my first project would be the urban warfare based Battle of Arnhem and the surrounding areas.

I wanted to capture the feel of fighting through a rubble strewn environment and used realistic 28mm scale individual bricks and Tamiya 1/48 Brick Walls with some model railway roof tile sections.



# FOUNDRY

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# OBSERVATION POST

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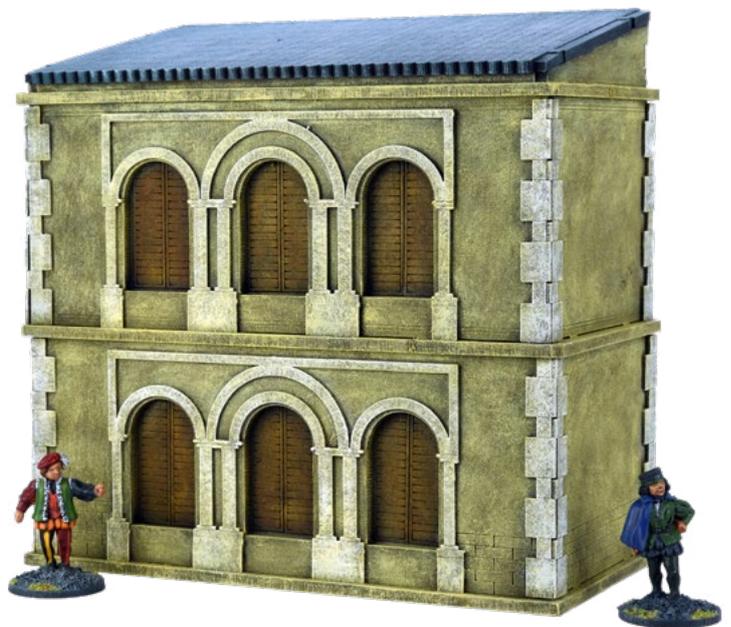
## RULES, SUPPLEMENTS AND FIGURES

### ADRIAN'S WALLS - 'RENAISSANCE ONWARDS' 28MM PRE-BUILT & PAINTED MDF RANGE

#### SPINS

These two houses represent the start of what promises to be a sizable range of buildings in Adrian's Walls fully constructed and painted range for the 'Renaissance onwards'. It's worth underlining these last two points; the buildings come constructed and painted. Adrian's Walls provide buildings that are tabletop ready, to a high spec.

This range is suitable for several Mediterranean settings, and can be used for various periods, from the Italian Renaissance Wars of the 15th and 16th Centuries, to Civil War Spain, and modern Bosnia.



With more casas (houses), villetas (chalets), and palazzos (impressive public buildings or larger houses) planned for release, it looks like this range will be a welcome addition to the other great looking 120 pre-built MDF buildings already available from Adrian's Walls.

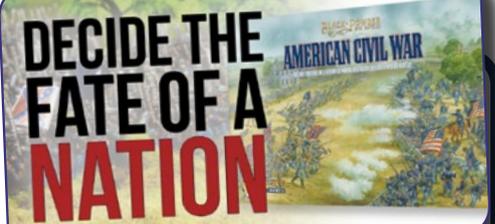
Prices range from £37.50 each for the buildings shown, to £70 for the Church/Cathedral model in the range.

#### 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)



## VICTRIX - ACHAEMENID PERSIAN ARMoured ARCHERS

### SPINS

**Victrix now produce packs of 28mm hard plastic Persian Archers - in both armoured and unarmoured variants - and we are taking a look at the armoured version here. This box (and the unarmoured set) contains 30 hard plastic, multi-pose miniatures, consisting of 24 archers and six command.**

Each archer frame consists of four different body poses: one kneeling and shooting, one standing and loosing, and two that can be posed as nocking, or preparing to loose. There are eight head options on each sprue and also an optional additional lappet style neck cloth that neatly covers the head and neckline join.

Four quivers are included on each frame, along with a mix of sidearms that can be posed hanging from your archers' belts. Each frame has four large wicker shields, of the spara variety, and four small crescent shields. This allows you to field your archers in the main battle line, behind a defensive line of spara shields, or alternatively with the smaller shields as skirmishers.

The mix of arm options mean you can pose all miniatures as loading, getting ready to loose, or even holding a sidearm and shield should you prefer.

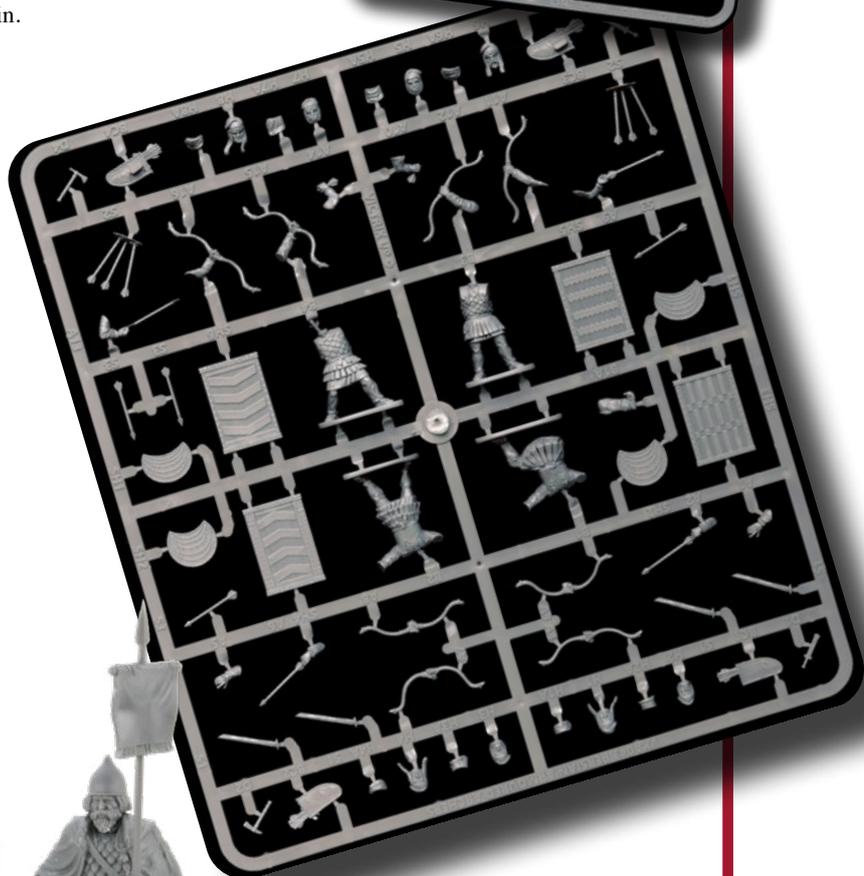
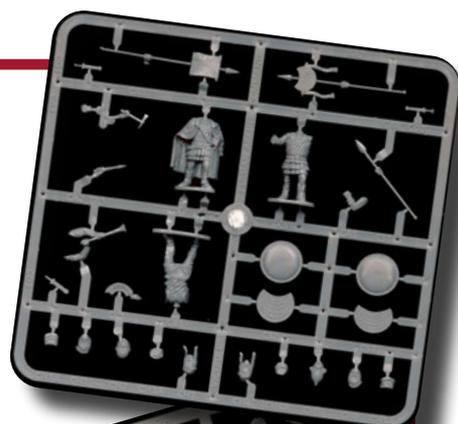
Victrix have also included a lot of nice touches - each sprue includes spare arrows, arrows stuck into the ground ready for use, and hand weapons. These, when combined with the head and shield options, will all help to individualise each of your miniatures.

The command stand consists of an officer, a standard-bearer, and trumpeter. Although there is a limited number of ways these miniatures can be assembled, there are enough head options, as well as weapon and sidearms, to make each miniature different.



Shield options here are of the round hoplite style aspis, or the crescent shaped wicker shield. Victrix also stock some fantastic looking crescent shaped shield transfers to fit the wicker shields that are provided in these packs - a sure-fire way to really brighten up any Persian unit.

Victrix continue to produce high quality products at affordable prices. The detail on these miniatures, especially on the armour straps and in the facial expressions, is excellent, and the huge variety of poses, head options, transfers, and optional extras will ensure that even the most obsessive creator of unique models will make their Persian army satisfyingly unique.



## OSPREY GAMES – STARGRAVE

### FLIPTHROUGH, RULES FOCUS

*Frostgrave* goes sci-fi in *Stargrave*, the latest game from the highly productive Joseph A. McCullough. OK, that's the easy intro out of the way, but it's an awfully reductive one. The two games do look similar at first glance (even down to the futuristic doppelgänger cover art) but *Stargrave* is so much more than just *Frostgrave* with lasers and spaceships. The game certainly takes some of the fundamentals from Joe's very popular fantasy skirmish game, but there are more than enough changes and additions to have us intrigued. Better than that, these extras aren't just there to fit into the new theme, they seem like a natural evolution and improvement on already established systems, and they're all presented beautifully in a hardback, full-colour, 180-page rulebook.

It's still a skirmish game where small groups of models fight it out over tight and hopefully terrain-heavy boards. The focus leans to narrative play, scenarios, and the development of your characters through multiple games. Non-player characters (NPCs) can still be a factor in gameplay, you still have a homebase ... or rather a homeship, a leader (Captain rather than wizard), a First Mate (the 'new apprentice'), other 'grunt' type fighters, and loot (this time in two types - physical and data). We're already digressing into changes so let's focus on some of the key areas that have us excited.

### KEEPING IT CHARACTERFUL

The switch from wizard and apprentice to Captain and First Mate isn't just flavourful name switching, it will alter your crew's formation from the top down. *Frostgrave*'s wizards choose a school of magic, determining their spells and, in the process, creating a 'Mini Me' apprentice who follows their school

of magic too. In *Stargrave* your captain is chosen from one of eight backgrounds while your First Mate can be chosen from a totally different one of those eight backgrounds. Instantly this makes for wide tactical and narrative possibilities.

The options here are wide and flavourful with each choice boosting certain stats as well as giving you a list of Core Powers to select from. The backgrounds include genetically modified Biomorphs, Han Solo type Rogues, more technologically attuned Robotics Experts and Tekkers, and Mal Reynolds type Veterans of the (not, as yet much fleshed out) 'Last War'. Captains choose five Core Powers, three or four of which must be from their own list. First Mates function in a similar way, with their own stat modifications and a reduced number of Core Power choices.

After that you bulk out the rest of your crew - split into Standard Soldiers and Specialist Soldiers - with up to four

specialists allowed and a maximum crew size of ten. You can make any of these into robots when you pick them, which changes the way they interact with some of the rules and Core Abilities. All of this adds up to make a game that will easily fit into a wide range of sci-fi backgrounds, be they your own, or existing ones.

### BIG LITTLE DIFFERENCES IN YOUR CORE POWERS

There are a couple of simple little extra rules attached to the use of Core Powers that, we suspect, will have a big gameplay impact. In *Frostgrave* wizards can choose to empower their spells - trading health for power - and in *Stargrave* a system called Exertion works in much the same way for powers. There's an additional system, though - any power with a Strain value greater than 0 will do damage (equal to Strain) to the one using it regardless of Exertion. This means that there is an ongoing cost to using some of the potentially more game impactful powers, especially if combined with Exertion.

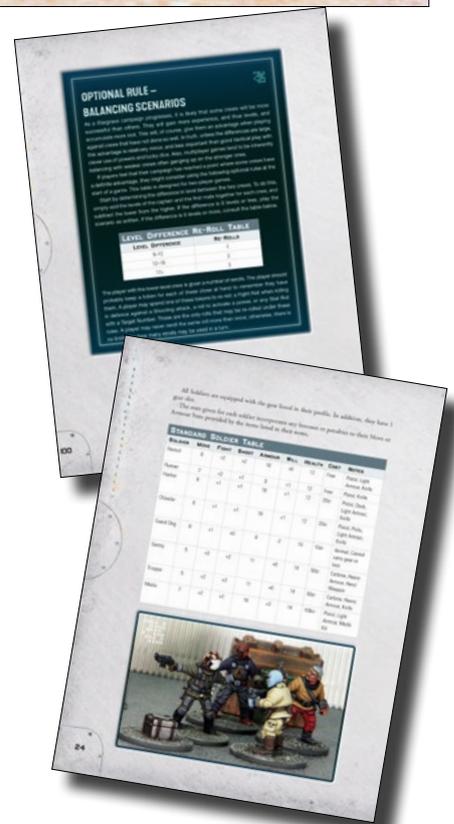


Perhaps to counter this new ‘punishment’ a Power Move has been added. A player may make a free 3" move before or after using a Core Power. We really like this as it allows your characters to pop off a power before ducking into cover or make up that last bit of ground to open a line-of-sight angle. You’re always allowed this move too, even if the power fails.

### IN SPACE NO ONE CAN HEAR YOU LOOT

Joe’s a fan of treasure tables and in *Stargrave* it’s split into two types of loot - physical and data. Data functions as a means to money, experience (through information), and tech and secret unlocks. Physical is, well, physical items. That in itself is a change from *Frostgrave*’s singular treasure table but the split factors into the game. Physical loot has to be unlocked before it is collected, physically lugged around the battlefield (encumbering the one who grabbed it), and can change hands over the course of the game. Data is unlocked too and this can be done with the aid of different skills, but once it’s done it incurs no penalties on your model. This makes for gameplay where certain specialists may head for one kind of loot while others need backup to get physical supplies out of battle.

After the battle there’s a black market feel to buying loot - less items are readily available than in *Frostgrave* and they are determined randomly from a big table of options. It adds to the feel of a crew doing their best to scrape through in the vastness of space.



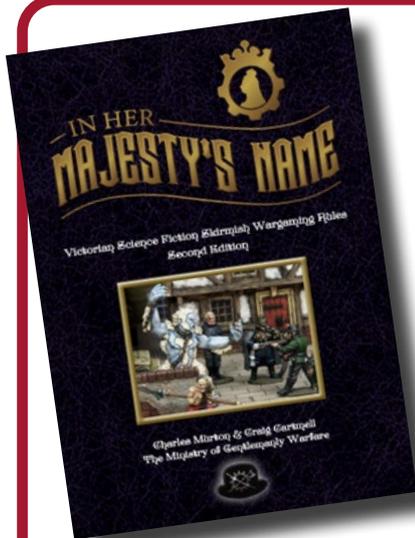
### THE GALAXY IS TOO BIG FOR ONE WRITE UP!

There’s far too much to cover in one little Observation Post piece! We’ve highlighted just a few areas of the rules that we find intriguing (and imagine will be of interest to those who already know of Joe’s other games) but there’s so much more. Grenades and flamethrowers bring new options, there are ten great scenarios (including one with moving cover), a huge number of other tweaks, lots of campaign options, and the book itself looks absolutely great - high-quality and varied art will inspire you as much as it causes you to repeatedly change your mind about what crew to build!

We’re excited to get into some *Stargrave* gaming and with various plastic sets of figures on the way from North Star to support the release it looks like 2021’s going to be a good year for sci-fi fans.

### MORE STARGRAVE IS COMING TO W!

- Three different *Stargrave* Prime videos will go online between now and mid-April (a general flipthrough, a deeper look at building a crew, and a comparison between *Stargrave* and *Frostgrave*).
- An interview with designer Joseph A. McCullough will feature in our next issue (*Wi401*), delving into the challenges and fun of switching from fantasy to sci-fi.
- We have modelling, painting, and terrain building guides in the works, that include the upcoming North Star plastics.
- Exciting new scenarios and other goodies from author Joe will come to *Wi* later in the year.



## NORTH STAR - IN HER MAJESTY'S NAME SECOND EDITION

### FLIPTHROUGH, RULES FOCUS

More than ten years after it first hit tabletops the steampunk skirmish game is back in a chunky, A4-sized, full-colour, hardcover book. In this 200-page tome Charles Murton and Craig Cartmell (AKA The Ministry of Gentlemanly Warfare) attempt to refine and condense a decade's worth of content and game testing. We're pleased to report that the result looks to be a great success and this rulebook has got everything including the steam-powered, self-cleaning kitchen sink!

One general thing that we like is the well-referenced contents, with each section of the book getting sub- and sub-sub-section values. This makes quick reference a cinch. The layout, on the whole, also looks good and inspiring, which is an achievement considering a lot of content is packed in tighter than commuters in an underground steam charabanc. A wide range of in-game photographs show the variety of models and themes steampunk, as a genre, has to offer and the many tables are very clear. These are such a positive that we'll even overlook the rather cliché multitude of cogs that take up the background on every single page!



### GETTING GAMING

At its core the game set-up remains much the same. Players build a company from the twenty plus included, choose a scenario, add some complications (environmental effects like rain, darkness, and earthquakes; hazards such as crumbling ruins or traps; and armed civilians and authority figures), lay out a terrain-heavy board, and get into the gameplay.

The play system is also similar, but there are some key refinements. Players still alternately activate models based on initiative, resolve actions with modified D10 rolls, use Pluck rolls to determine who survives attacks, and play it out until objectives have been achieved.

It's quite a simple ruleset at its core, but the fun comes through the sheer variety of options: the diverse companies and their new refinements; weapons that range from arc attacks to poison, grenades to flame; rules for varied vehicles, which have been taken to the chop shop and reworked; and all sorts of scenario and landscape twists.

### BY WATER, AIR, AND STOMPY MECHANISED FEET

The vehicular rules in the first release were rather piecemeal and the authors have responded by devoting 25 pages to them. This is more than just ironing out a few issues with the rules, instead making them a brilliant option that can add huge variety to games.

Different types of movement come from the type of propulsion - animals, sail, steam, electricity, and more. They have properties in the same way as armour does on figures, but here it may be that they are buoyant (so act as if it had a Swimmer talent), gastight (immune to gas attack), and even ward (a mystical type of protection).

The rules cover the differences in wheeled, waterborne, air, and walking mechs. They all have their own distinct feeling and there's plenty of variety. The Land Vehicles table alone contains 18 delights, such as Steam Elephants and Electric Cycles.

The Mechanised Walkers section is a whole extra steampunk treasure box and gifts players with a barrage of customisation options for walkers, starting from the chassis up. There are different armour types, properties, types of crew, and equipment to put on the hard-points on the chassis, which all vary the way they function. Examples are given of existing walker types and illustrated with some fine-looking miniatures, but there's also a point cost calculator should you wish to design your own.





#### A MARVELLOUS MENAGERIE

As well as the vehicles and the companies (which we will get to in a moment) there are tables of standard animals - horses, dogs, cats, snakes, even hippos; exotic creatures (wait, hippos aren't exotic?) - great apes, sea serpents, lesser demons, mummies (ah, we get it!); and automata - golem, zombies, mechanical soldiers, etc. It's all really fun!

There are pages of talents available too, some fairly standard - Dodge allows a Pluck roll to be made with a modifier to attempt to evade an incoming shot - and others far more unusual - Eyes in the Back of the Head makes a model immune to being Outnumbered or having the Mobbing rule used against it.



#### 23's COMPANY

The majority of the book's second half is taken up by the different Company listings and it's a generous offering. Yes, there are actually less here than have been created in the lifetime of the game and its various supplements, but with 23 on offer we don't think anyone's going to begrudge the authors from holding some back.

What you get covers pulp possibilities, steampunk shenanigans, and Victoriana tropes - a gloriously wild mix that it is impossible to do justice to here. Suffice it to say that there's enough to keep you flipping the pages of the book for many hours as you try to decide which to pick. Whether you go for the revolutionary upstarts of the Brick Lane Commune, the twisted magi of the Hellfire Club, the stealthy threat of the Ninja, or Scotland Yard's Q Division, you will find that gameplay is quick and easy thanks to the now much-refined rules, skills, and layout.

This is the book *In Her Majesty's Name* deserves - it offers existing players a much-refined version of the game they love and will be a brilliant, easy to use, inspiring starting point for anyone venturing into this genre for the first time.

#### SUPPLEMENTARY, SUBSEQUENT, SPECTACULAR STEAMPUNK STUFF!

We'll have a Designer's Notes from author Craig in *Wi401*. If you're eager to know more about the rulebook we'll also be launching a flipthrough video and another looking at companies on Prime in April too.

## PERRY MINIATURES - AUSTRIAN NAPOLEONIC HUSSARS 1805-1815

### SPINS

The Perrys (there's a new interview with them in *Wi400*) have just released another plastic box set - this time it's Austrian Napoleonic hussars and, once built, they are some of the prettiest plastics we've seen. Their wow factor is aided by the visual flair inherent in the Austrian hussars themselves, whose uniforms must have been a gift and curse to sculptor Alan. They are bedecked with layer upon layer of detailing, from the intricate froggings and Hungarian knots on their uniforms, through the fur lined pelisses that flow behind, to the meticulously accurate sabretaches.



The casting here is as sharp as ever, picking up all of the details, and it is so uniformly accurate, fine, and crisp that it has the 'computer aided precision' look you'd usually associate with digitally sculpted plastics. Because they are traditionally done the models also possess all the character and flair that Alan's decades of traditional sculpting experience allow.

The frames aren't short of options either; the box consists of three different ones - four standard hussar frames, a command hussar frame, and four horse frames - with which you can build 14 miniatures.



The horse frames were previously included in the Austrian Cavalry set and to ensure further accuracy there are additional parts to add to the shabraque, included on the other frames. The horses are the least comfortable fit out of all elements - nothing terrible but slight gaps do show either at the neck or between the reins' connections in places.

The main new frame has enough parts to build three hussars and the possibilities are wide. There are parade ground legs or campaign overalls options. Three brilliantly detailed torsos, which include the left arm, go onto these legs and you can choose between nine sword arms to make different poses: full charge, sword shouldered, or attacking. The rest of the base build is made from three of the six heads included. The quality and accuracy of the parts can be summarised in five words - meticulously represented and expertly rendered.

The models aren't quick to build as another layer of detail now needs to be attached. There are three separate pistols to hang from their side and three meticulously detailed sabretaches with fine straps and the monogram of Franz Joseph present. Finally, three pelisses fix onto the shoulders to flow behind.

The last parts on the frame are six shabraque extensions (mentioned earlier) to fit over the rear of the existing saddlecloths and add the same FJ monogram to the corners.

The command frame has two more horses, four new head options (all as full of character as the ones on the other frame), and the torsos, legs, pelisses, scabbards (with sabres sheathed should you want to have them wielding different weapons) needed to make two final hussars. Notable extras here are a splendid Officer's scabbard (weapon drawn), and four more arm options. There's a trumpet and sword, then two pistols including a smaller officer's pistol.

These are an excellent addition to Perry Miniatures' extensive Napoleonic range and although they are a bit fiddly and time-consuming to build the results are more than worth it.

### PRIME GUIDES ARE COMING

We're working on a series of guides for these models. The first part, detailing the build process and some conversions, will be available for Prime members in April with painting steps to follow.



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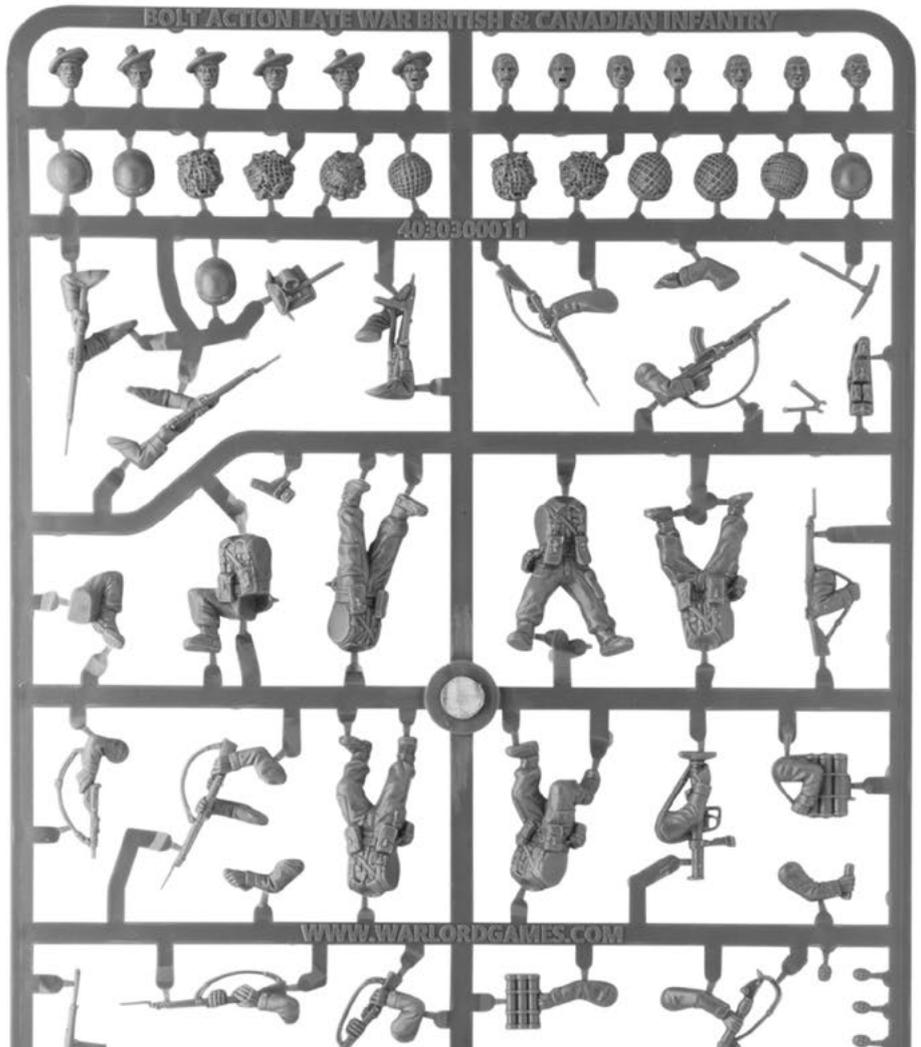


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# NEIL'S GOT IT COVERED!

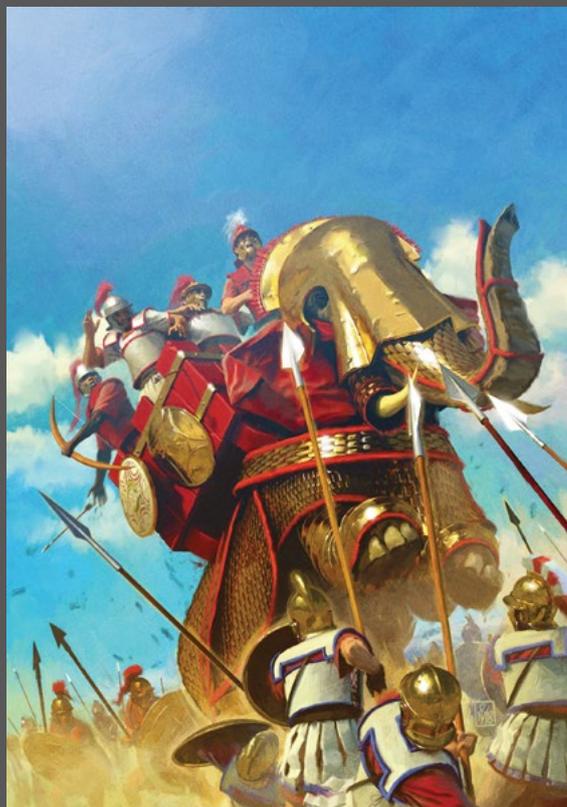
The first thing *Wargames Illustrated* readers see each month is Neil Roberts's wonderful cover art. We asked him to pick his favourites from the years.

Working with *Wargames Illustrated* is always fun; it provides such a variety of work and keeps me more than interested in the subject matter, which is great as I've been a keen wargamer for years. Whether it be historical, horror, fantasy ... you name it, I've played it, or at least tried playing it!

Here are some personal picks from my time working on the covers:

## 10. VIKING AMBUSH

This piece was a lot of fun - each character was loosely based on my group of friends, who are fans of the *Vikings* TV show, hence their starring role here. This was a chance to show the action before the action. Contrasting the early morning grey British skies with small accents of bold colour also helped tie into the Giants in Miniature Harald Hardrada figure and help him stand out as a focal point.

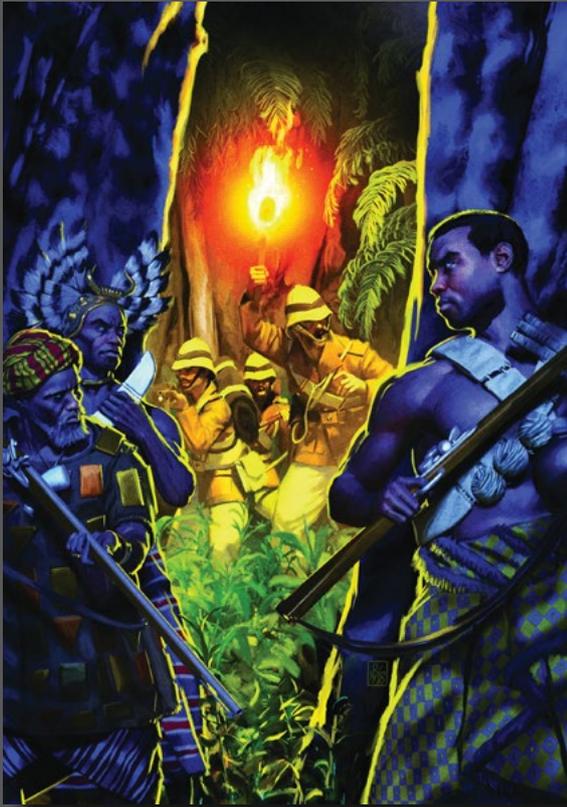


## 9. WAR ELEPHANT

The chance to draw a war elephant was too good to pass up. The gold and red against an azure blue sky was so much fun to paint. The soldiers being rocked and jostled about in the cab made a change from the usual in-combat stances. I enjoy researching and painting historical uniforms, especially when they involve different materials, fabrics and metals - it really gives an image a sense of detail and reality.

## 8. JUNGLE AMBUSH

I really appreciate the global remit of *Wargames Illustrated's* cover briefs, ranging from Europe, to China, to the Americas, and, here, deepest Africa. This piece was all about contrast. From the khaki, buttoned-up uniforms of the colonial soldiers to the bare chested, elaborately patterned robes of the indigenous ambushers. The dark blues of the shadows from the forest canopy meet the brightly cast light from the torch, and luminous greens of the forest floor. I always hope that a dynamic colour palette will add a sense of dynamism in what is, essentially, a static moment of potential.



## 6. BATTLE IN BERLIN

I'm endlessly fascinated with all things WW2. I lived in Northern Germany as a kid and visited sites of battles there and in the Netherlands, all of which piqued my interest in the period. I've illustrated the dying moments of the battle here, using high contrast and high action. The impending march of the Soviets - faceless, moving from house to house, down the blasted urban streets of Berlin - meets a desperate Panzerfaust-wielding Waffen-SS. The black, red, and gold sky was a little nod to the Germany that was to come.



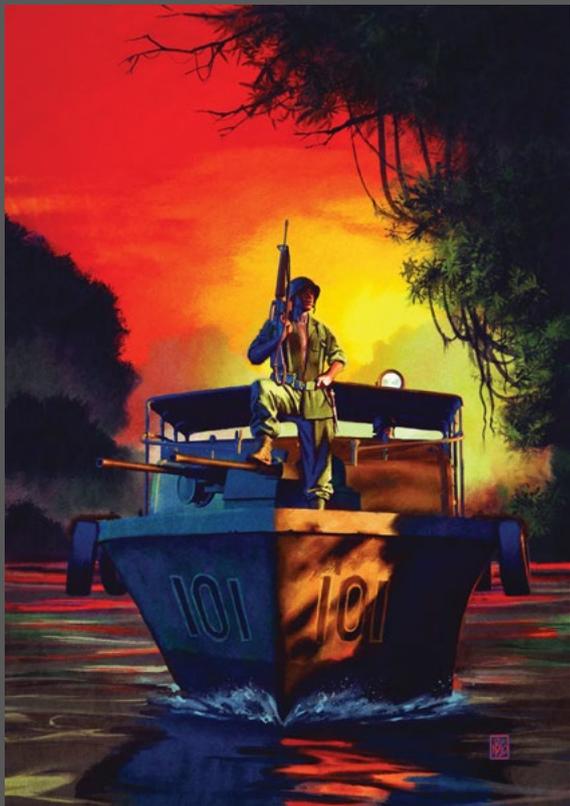
## 7. POLAND AT WAR

A close-up portrait of a Hurricane pilot deep in thought. This was a more subdued image to reinforce a more contemplative quality. I wanted to pay respect to the Polish (and other non-English) and Commonwealth Allied pilots that served in WW2. Getting to grips with the tiny details like the kill markings, the construction of the gloves, the type of Hurricane rear-view mirrors, and even fuselage rivets is the kind of thing that really gives an image that extra reality. Painting a portrait of someone in repose always makes a nice change from the regular scowls of combat. It allows for extra subtlety in the likeness too.



### 5. RIVERINE

Here I used a similar high contrast palette to Battle for Berlin. I remember reading an interview with Frank Frazetta where he said his red covers always sold more, so he would often paint with a predominantly red palette. While I don't know how true that statement is, I've always liked the vibrancy and urgency a deep red gives an image. Contrasting that with a blue-green was a chance to dial into the *Apocalypse Now* feel making the piece both mysterious and uncomfortable.



### 4. BATTLE OF LINCOLN

I know, historically, this didn't happen in Lincoln, but it's a bit of local history for me, so I went with the old adage "why let the truth get in the way of a good story?" I'm a huge fan of old Technicolor historical films like *The Adventures of Robin Hood*, *Ivanhoe*, and *Prince Valiant* - the colours and characters are so vivid and clean. Here, I was paying homage to those movies and the feelings they evoked in me.

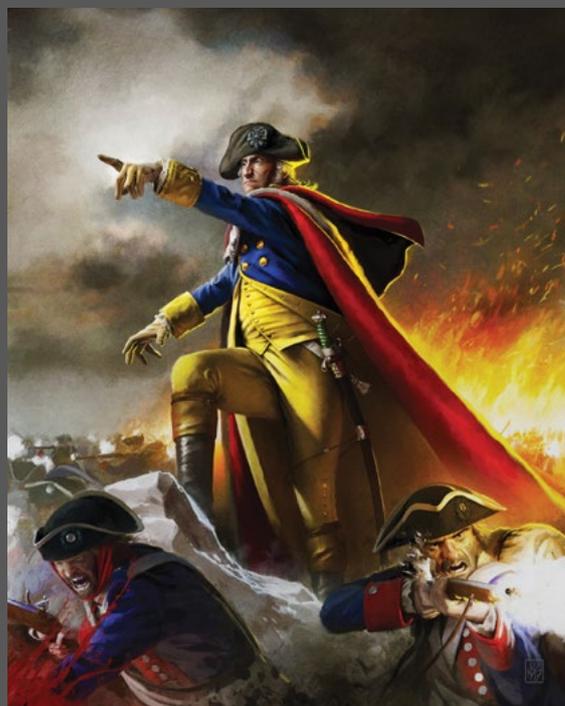
### 3. CUSTER'S LAST STAND

I wanted to make General Custer literally the last man standing. Again, a bit of old school Hollywood glamour here - this piece isn't necessarily an historical document of the moment, as I'm tapping into the popular imagery of the Errol Flynn movie *They Died with Their Boots On*. I did still want to portray some of the reality of the situation, with corpses littering the field, and fallen horses used as makeshift cover.



## 2. ON CAMPAIGN

A more sombre image here. I'd just read Bernard Cornwell's amazing *Waterloo* book and it really brought to life the human cost of massed battles. I wanted to evoke that feeling with a sense of calm after a battle but also give the soldier the haunted and fatigued look that can be caused by intense combat. I had a great time surrounding him with the spoils of the campaign: looted crockery, playing cards, statues, and stolen enemy paraphernalia. Behind him are the charred remains of the Château d'Hougoumont, a detail to give the image context.



## 1. GEORGE WASHINGTON

This was my very first cover for *Wi*, so it's special to me for many reasons. From an artistic point of view, it was a chance to go full classical. My intention was for a classic 'directing the troops' portrait, but with a modern sensibility. I researched long and hard over the type of painting I wanted to reference, the lighting, the poses, even the weave of canvas they were painted on. Getting George Washington's likeness right was vital and he has certain key features - the longer ridge of his nose and his slight underbite. Sometimes you have to get almost forensic in your understanding of a face in order to replicate it. Throwing in some fire and a bit of action always helps!



### HISTORICAL HEAVY-HITTERS

Our favourite wargaming personalities tell us the military history masterpieces that they think are essential.

***The Army of George II* by Pete Brown**

Pete Brown (*Wi* contributor)

***Stalingrad - The Fateful Siege: 1942-1943* by Anthony Beaver**

Dave Taylor (Ex *Wi* editor and painter extraordinaire)

***A History of Warfare* by Bernard Law Montgomery**

Noel Williams (*Wi* contributor): "I don't know about the "best" but this had a major impact on me."

***The Quest for El Cid* by Richard Fletcher**

James Morris (*Wi* contributor)

***Quartered Safe Out Here* by George MacDonald Fraser**

Warwick Kinrade (game designer) and John Stallard (Warlord Games CEO)

***Khartoum* by Michael Asher**

Dan Faulconbridge (*Wi* editor)

***Street without Joy* by Bernard Fall**

Jim Graham (*Wi* contributor): "Should be compulsory reading for all officers and anyone with an interest in Indo China or Viet Nam."

***Swords Around the Throne, Napoleon and his Grande Armée* by John R. Elting**

Bill Gray (*Wi* contributor)

***Agincourt: The King, the Campaign, the Battle* by Juliet Barker**

James Griffiths (*Wi* project manager)

***I Was Chaplain on the Franklin* by Father Joseph T. O'Callahan**

Joseph McCullough (*Frostgrave* creator)

***The Battle that Shook Europe: Poltava and the Birth of the Russian Empire* by Peter Englund**

Andy Callan (*Never Mind the Billhooks* creator): "Reading it still gives me goosebumps."

***Prussian Cavalry 1808-1840. Volume 2* by Stanislav Lyulin**

Alan Perry (sculpting supremo, currently working on Franco-Prussian war models!): "But next week it will be something different and a bit biased - we produced it - but I also like *Go Strong into the Desert*."

***Tank Combat in North Africa* by Thomas L. Jentz**

Dan Mersey (*Lion Rampant* creator)

***Marlborough as Military Commander* by David G. Chandler**

Kevin Dallimore (figure painting god)

***The Waterloo Companion* by Mark Adkin**

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

***Franco-Prussian War 1870-71: Uniforms and Equipment of the German and French Armies* by assorted**

Michael Perry (sculpting supremo, also currently working on Franco-Prussian war models!)

***The Kadesh Inscriptions of Ramses II* by Sir Alan Gardiner (+ 9,999 others)**

Duncan Macfarlane (*Wi*'s founder and original editor)



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# WHY WE WRITE

**Pete Brown has written for wargames magazines for over thirty years, authored a number of wargaming supplements, and recently published a book. He looks back at the fun of it all and provides some advice to help you get involved.**

Thirty years? Is it really that long? Time flies and seems to fly a lot quicker the older you get. But, with the realisation that I have been in this business for an awful long time, comes the equal realisation that I cannot keep going forever and that it may be time to hand over the writing baton to the young whippersnappers out there who are either new to wargaming or have just never thought of writing something for the hobby.

This article provides a little background about how I got into writing before I go on to divulge some advice, the culmination of my 'accumulated wisdom', in an effort to encourage you all to get involved!

## A LONG TIME AGO, IN A GALAXY FAR FAR AWAY

Let me take you back to the heady days of the middle 1980s, when trousers were tight, hair was big, and the music was awesome. At that time I was a bright eyed and idealistic young man who quite fancied a career in journalism. I had written articles for the Rag Mag whilst at University as well as a couple of pieces for my local paper but making a career out of writing was, it turned out, much harder than I imagined.

Fortunately, I had continued to wargame and play RPG games at University. For this reason, I was already used to writing imaginative role-playing scenarios for games such as *Dungeons and Dragons* and *Call of Cthulhu*. With this background, I was lucky enough to become involved with *Role Player Independent* magazine when it launched in 1992. Editing and writing for the magazine gave me an insight into what made a good article and what didn't. It also opened my eyes to silly things, such as the power of a good article title that could catch the eye of the casual browser ... or a bad one, that would give away slightly too much about the scenario involved. For example, if you're going to write a detective scenario, where the players are tasked to solve the mystery of a strange creature that attacks innocent villagers at night, it is probably best not to title it, 'The Werewolf Prince.'

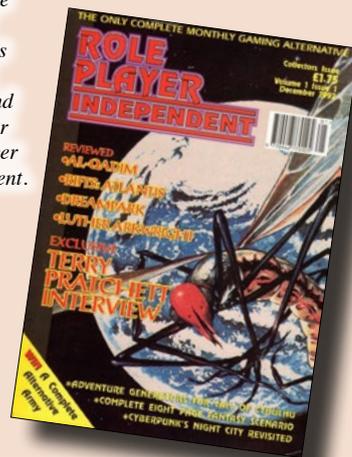
After twelve extremely enjoyable issues, *Role Player Independent* was sold and I was forced to get a 'real' job. I continued to wargame with my newfound chums at Worcester Wargames Club (The Friends of General Haig) but writing began to take a back seat. However, despite my best intentions, the writing bug soon bit again. I think the reason I started writing articles for wargames magazines was because no-one was writing the articles I wanted to read. At the time, nearly every article was about WWII, Napoleonic, or Ancients, which remain the big hitters for wargames articles to this day. I, however, was playing a lot of colonial games, especially Conquistadors in South America and Pony Wars. It occurred to me that there must be other gamers out there who were also playing these games and might want to read articles about them.

One of my first articles to appear in the pages of *Wargames Illustrated* concerned my efforts to build a renaissance Hungarian army based on the historical army of Vlad "The Impaler" Tepes, that I happened to be painting and collecting at the time for *WRG Renaissance* rules.



*Pete Brown's words first landed on the pages of Wargames Illustrated in 1995 and he's been a regular ever since. His first two articles were Dracula! (Wi89) and Imjin Ridge (Wi95).*

*Pete's early days in the world of magazines involved editing and writing for Role Player Independent.*



Encouraged by then editor, Duncan Macfarlane, I submitted a further article about the Glosters' famous battle at Imjin during the Korean War; the rest is, quite literally, history. [Prime members can check Pete's early articles in Wi89 from February 1995 and Wi95 from August 1995.]

## GETTING STARTED

To amend an old publishing adage, "every wargamer has an article in them". We spend so much time and effort researching our chosen periods that we almost become experts in that field. You only have to get a WWII gamer chatting about tanks, or engage a Seven Years War gamer in a conversation about platoon firing, to realise just how much we all actually know! This holds true for battles, campaigns, uniforms, weaponry, and a whole lot more, all of which your fellow gamers would be genuinely interested in hearing about. Sharing the information we hold amongst

the wargaming community grows our collective knowledge and benefits the hobby as a whole. Your contribution, no matter how small, is worth doing.

The growth of online blogs written by, or designed for, wargamers and modellers suggests that many of you want to write and are more than capable of doing so in a coherent and engaging way. Why do so

few people take the next step, put fingers to keyboard, and write their own article? In most cases (putting laziness and procrastination to one side) it is usually due to a lack of confidence - budding writers think the article they produce will not be up to scratch and may be rejected and so therefore don't bother. With this in mind, what follows is a quick guide to writing a wargames article. Before I go any further can I just say that this list represents just my own opinion and is neither exhaustive nor, as different editors have different standards, necessarily correct and should be seen as a few ideas rather than the definitive guide.

**1. Go with what you know**

Pick a subject you are passionate about - your love of the subject matter will come through in your writing and your enthusiasm will be infectious. If you think gaming the Chaco Wars is both exciting and entertaining, then tell folks why. You can't expect other people to want to read about something if you're not too bothered about it in the first place.

**2. Specific but not too specific**

Specific topics are great - a specific battle within a larger war, a relatively unknown unit, or unusual AFV - don't make it so specific it appeals to you and two other people. A lot of readers may be interested in uniform facing colours for the Swedes during the Great Northern War, but fewer may have an interest in which widget turned the turret on an obscure panzer variant, or the colour of buttons on the tunics of a particular Home Guard unit.



*Go with what you know: Pete clearly knows a lot - he's provided a huge number of introductory articles for many of our themes.*

**3. Wargames Illustrated, not history illustrated!**

Make it about wargaming! I have read some great articles in history magazines and excellent books about specific periods or armies that inspired me to find out more and was keen to chat to the lads from the club about. They would not have been suitable for publication here, though, as they were not about wargaming.

Ideally, your article should be 30-40% history or background and 60-70% about its relevance to wargaming. People will always want to hear about new and exciting periods as well as new takes on older, more well-known campaigns, but the article should still be about wargaming rather than just the history.

**4. Tell it in your voice**

Use your own words and write the article from your perspective. We all refer to history books for the dates, OOB, dispositions, and so on but try to tell the story in your own way. A cut and paste of the background to a war or a battle from Wikipedia, followed by some stats for your chosen system is not a good approach, in fact it is an easy road to rejection.

If you read a great book on the Battle of Long Tan, for example, it is better to write the article about the book, how it inspired you, and how you went about collecting the miniatures and terrain for the game, rather than a short account of the battle followed by a scenario and some stats. There is always a place for wargames scenarios but putting a personal spin on the article makes it much more engaging to read.



*Tell it in your voice: Pete's movie and actor references have become a feature of his articles and a part of his voice.*

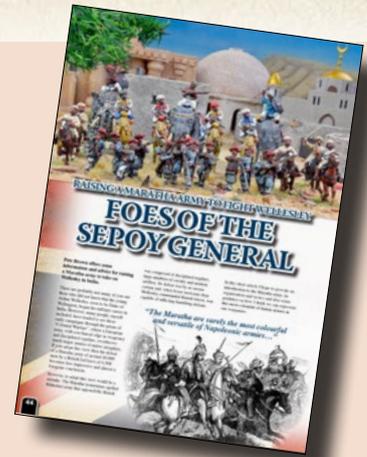
## 5. Be succinct

Ideal articles weigh in at about 2,500 words, maybe a little more. This amounts to about three or four sides of typed A4 paper and you will be surprised how quickly your word count mounts up once you get into full swing. Avoid going off at a tangent and discussing things not directly relevant to your article. If you must digress, include these extra bits of information or funny stories separately at the end of your article and the editor can include them as boxed text or sidebars to support the main article.

Wargamers love unusual facts and funny stories so by all means include them, but usually they break up the flow of the text - a sidebar or break out text box is a good compromise.

## 6. Go for an early clincher

When you're writing your article, the opening paragraph can often be a clincher. As with any Best Man's speech, you want to capture the audience's attention before they get bored and focus on their next drink (or in this case, next article). Include an interesting fact about the war or the battle or try to engage the reader with your witty banter. Wargamers are erudite and witty people, so I know you can do it!



*Go for an early clincher: Pete often opens his articles by playing with the expectations and knowledge of the reader, creating instant intrigue.*



*Don't be precious: The copy we get from a contributor is just the start and it will need to be tweaked and sometimes re-ordered to fit with the various imagery we find for it.*

## 7. Speculation is the road to disaster

Avoid speculation or unproven facts. Trust me on this! Wargamers know their stuff and if you claim that something happened in a battle, an army wore a particular uniform, or a tank had a particular variant, you had best be prepared to fight your corner. Huge chunks of military history - especially in the Biblical and Dark Age periods - are unknown to historians; there is nothing wrong with speculation about what might have happened so long as you are clear that it is your view of what might have occurred. If anything, these sorts of articles make the best reading as I am always interested on different peoples' takes on particular battles and why they think differently from the mainstream. However, what would be less acceptable is if a historical incident is presented as fact when it is far from certain, or historical fact is not represented, or conflicted with, by what you write. If you're not sure of something, then you can almost certainly leave it out or write around it.

## 8. Don't be precious

If the editor sends back your article and asks for a few amendments, or if you see changes have been made to your text when it finally appears in print, try not to take offence or feel that your submission was in some way not up to scratch. Sometimes, articles are shortened to fit the space available, or the text rearranged to fit better around the accompanying pictures. Changes will be made, that is part of the deal. Enjoy reading your article in print and feel justifiably proud of your efforts!

## Wi's OWN THOUGHTS

Everything Pete says here is quite right - would you expect anything less of a veteran *Wi* contributor? To expand on his last point, even with over 50 submitted articles, this piece has passed our editorial eye. We at *Wargames Illustrated* view contributions from a privileged position - one of separation and distance. In being more distant than the author we sometimes spot those final tweaks and improvements that bring the parade ground shine to their wordy finery.

We would never alter an author's voice or intent, but if we can 'punch up' the way they convey their message then we do. We want the work of contributors and the content of *Wi* to be as good as possible!

With that in mind, here are two other ways to make your contribution catch our eye:

## 9. Help with article assets

Good photos, maps, and images make for good articles. The second word in our magazine's name is not to be forgotten! High resolution, interesting, well-shot photographs of miniatures, games, terrain, and so on make our layout life happier and will make us more likely to put your submission in print. This is especially true during the continuing Covid-19 times - it is near impossible for us to track down and gather up models to photograph.

## 10. Standing on the shoulders of giants

We've printed thousands of articles throughout *Wi*'s 400 issues. You can still see every single one of these in the Vault; they should be your research as much as your chosen period, battle, unit, etc.



If you enjoy reading an article in the magazine do your best to work out why. Is it the author's strong voice, have they structured things well, did their sidebars really expand on the main thrust of the piece, perhaps they picked an unexpected topic and made you care about it? Search out more by this author, read more, and learn from them. Also, check the samples in our Contributor's Guidelines - [wargamesillustrated.net/contributions/](http://wargamesillustrated.net/contributions/)

Don't copy others, of course, but if cribbing from your favourite writers helps you find your own voice, that's brilliant.

And now, back to Pete!

## THE TOP 10 PETE BROWN ARTICLES, AS CHOSEN BY PETE BROWN

There are pictures of some of Pete's favourites scattered throughout this article but you can see them properly, read, and learn from them, in full in The Vault!

### 10. Dracula! (Wi89: Feb 1995)

How I went about collecting the army of Vlad Tepes. This will always be a favourite as it was the first article I had printed in *Wargames Illustrated*. Looking back now it is a bit rough around the edges and illustrated with a single picture but it remains a favourite.

### 9. Imjin Ridge (Wi95: August 1995)

An account of the Gloucesters' famous stand during the Korean War. The second article I had published and one I revisited in issue 300, where we fought the battle all over again. It remains one of my favourite actions.

### 8. Ruthless, Wrathful, and Purely Pagan People (Wi210: March 2005)

A Dark Age Viking scenario I devised after finding out about a Viking raid on my hometown of Bangor, Northern Ireland (in the Dark Ages you understand, not recently). It made for a great game too.

### 7. Alright Mr Demille ... (Wi363: January 2018)

The theme of this issue was Hollywood and I had the opportunity to write about one of my favourite movies, *Fort Apache*. I also floated the idea of using film stars as your subordinate Generals in campaigns, something I am still doing to this day, as the editor will testify. [Ed: Preach!]

### 6. A Weekend at Waterloo (Wi246: April 2008)

I had spent my 40th Birthday at a wargames weekend with the lads from the Worcester Wargames Club, refighting Waterloo. It was a great laugh and a memorable weekend; this was the write up.



Pete's 5th favourite article - *Just Another April Fool* from Wi366.

### 5. Just Another April Fool (Wi366: April, 2018)

I loved writing this article as it was fun to research such bizarre and little known conflicts. I also welcomed the feedback I got from readers who had really enjoyed reading it and trying to guess which one was the April Fool. It's nice to write something fun every now and again.

### 4. Dettingen (Wi293: March 2012)

This was a game put on by Worcester Wargames Club and featured my entire War of the Austrian Succession collection. Fought all day, we had a great laugh and went out for drinks and dinner after. Reading this article brings back the memories.

### 3. A Mini Mons (Wi322: August 2014)

There is a definite pattern forming here - another great day out for the Worcester Club, this time making a display game for Partizan. The terrain and miniatures were superb, this was a real club effort, a great game, and a great night out.

### 2. Top Secret (Wi321: July 2014)

Another fun article to write, this was for the Pulp issue and dealt with the alleged Nazi UFO base at the South Pole. I think this is a favourite because of all the positive (and not so positive) feedback I had from readers afterwards, who mostly found it an entertaining read. This is, after all, what we are here for.

### 1. The Next Article (Whenever it happens)

The great thing about writing is that I am always getting excited about the thing I am going to write next. The research is fun, I enjoy bouncing ideas off the guys at the club and they (rather less so) enjoy playtesting my scenarios. The next thing I am going to write is always my current favourite - if it wasn't, I wouldn't write about it.

Look forward to more of my ramblings in 2021 and beyond!



Pete's 8th favourite article - *Ruthless, Wrathful and Purely Pagan People* from Wi210.



Pete's 2nd favourite article - *Top Secret* from Wi321.

## THE BEST BIG SCREEN BATTLES

We asked some of your favourite wargaming personalities what their top war movie was.

Three joint winners emerged, with three votes each, then a mixture of others.

### WINNERS

#### **Apocalypse Now, 1979**

James Morris (*WI* contributor), Warwick Kinrade (game designer), and James Griffiths (*WI* project manager): "Might be my favourite movie of all time and as much an anti-war movie as a war one."

#### **The Longest Day, 1962**

Pete Brown (*WI* contributor), Alessio Cavatore (*Lord of the Rings* and *Bolt Action* author), and Dave Taylor (Ex *WI* editor and painter extraordinaire).

#### **Zulu, 1964**

John Stallard (Warlord Games CEO), Michael Perry (sculpting supremo), and Dan Mersey (*Lion Rampant* creator): "Gets watched a couple of times each year along with *A Bridge Too Far*."

### THE REST

**Wind and the Lion, 1975:** Bill Gray (*WI* contributor)

**Dad's Army: The Movie, 1971:** Barry Hilton (*WI* contributor)

**The Battle of the River Plate, 1956:** Jim Graham (*WI* contributor): "Using RN ships and crews gives a realism lacking in most films."

**Black Hawk Down, 2001:** Joseph McCullough (*Frostgrave* creator)

**Last of the Mohicans, 1992:** Andy Callan (*Never Mind the Billhooks* creator): "A close-run thing, but for me it just shades it over *Zulu*."

**Doctor Strangelove, 1964:** Kevin Dallimore (figure painting god)

**Charge of the Light Brigade, 1968:** Alan Perry (sculpting supremo): "There's so many good bits in it that outweigh a few not so good bits like lack of accuracy on the uniforms."

**Waterloo, 1970:** Noel Williams (*WI* contributor)

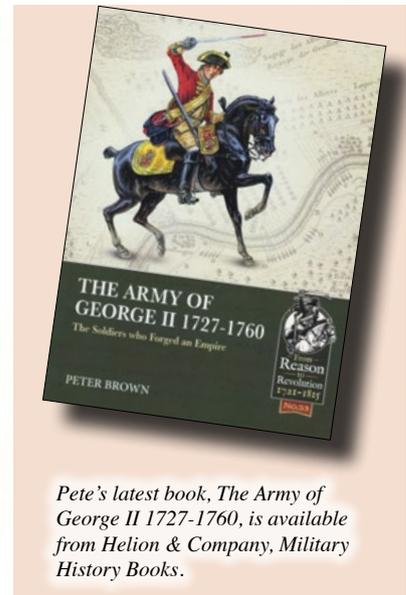
**Seven Samurai, 1954:** Duncan Macfarlane (*WI*'s founder and original editor)

## BOOKS, SUPPLEMENTS, AND RULES

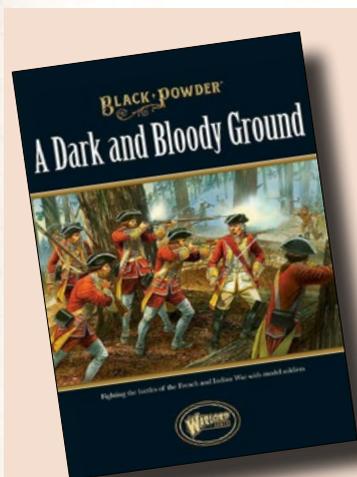
If I have learned anything it is that it is much easier to get published if you have been published. Anyone thinking of writing a book or a weighty wargames supplement would, in my opinion, do well to write a few magazine articles first. That way you can make all your mistakes on short pieces that don't really matter in the grand scheme of things, rather than mar your one big entrance onto the writing stage with silly errors.

Writing articles allows you to obtain feedback from the editor, see how to better present or structure your work, and get feedback from the readership. Readers can go online to say how much they enjoyed (or hated) a certain article and reader surveys and the *Wargames Illustrated* Awards provide another window on the articles people want to see more of.

Only when you have a few articles under your belt would I consider writing a wargames supplement or full book. There is a little bit of snobbery around supplements, which are often not considered to be 'real' historical texts. I can see the argument - they do not have the same editorial rigours as an academic history book would - but many of the wargames supplements I read are excellent, containing huge amounts of information about the armies, their uniforms, and their campaigns that you would be hard pressed to obtain elsewhere.



Pete's latest book, *The Army of George II 1727-1760*, is available from Helion & Company, Military History Books.



Who knows where writing for *Wargames Illustrated* might lead you - working on a *Black Powder* supplement, perhaps?

### Everything but Lord Kitchener's sink

People buy supplements expecting them to be a one-stop shop for everything they need to know about a particular period. Alongside information about the armies' organisation, they will expect to see uniform guides for the regiments involved, especially if the conflict was a small one, such as the French and Indian War. You might also expect to see scenarios for each of the major battles, army lists, even special rules for the system the supplement is being written to support.

If you're thinking of writing a wargames supplement be under no illusions about how much work is involved; expect that writing even a medium sized wargames supplement is a major undertaking that will eat up all of your precious free time for about six to twelve months!

That said, there is a tremendous feeling of satisfaction when you finally see the fruits of your labours on the bookshelves at the next wargaming show, see it being used in games, or getting discussed online. Which takes us nicely back to what I said at the beginning of this article; the sharing of information benefits the hobby and everyone who enjoys playing wargames.

### UNDER STARTER'S ORDERS...

So, there you have it. Everyone reading this article has the capacity to write either an article or a supplement for wargames, or even a new set of rules using a mix of mechanics no-one has thought of yet! All it takes is time, imagination and the will to get started. What are you waiting for?



# MYTHIC AMERICAS

The new Mythic Americas version of Warlords of Erewhon still keeps at its heart a singular objective in mind – to allow for fast-paced and exciting miniature battles upon a standard-sized table between rival forces known as Warbands.

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1x Bound Marauders Monster Unit  
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Includes  
1x Sachem Warrior (Hero - Shown)  
2x Mohawk Warrior Units  
2x Seneca Archer Units  
1x Sasquatch Monster Unit  
RRP: 90.00GBP / 108EUR / 145.00USD

All miniatures also available to be purchased in individual troop boxes



ANCIENT RECORDS TELL OF A WORD PASSED DOWN FROM WARGAMER TO WARGAMER OVER THE YEARS...  
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1x Sasquatch, Senca Archers and Tribal Nations Medicine man from the Tribal Nations Warband set.

# PAINTING PERFECTION - PAINTS YOU NEED IN YOUR COLLECTION

**Our Project Manager was a commission painter and taught the mystical art of airbrushing before joining the Wi team. James tells us his essential paints.**

As wargamers we tend to accumulate a lot of 'important hobby stuff' - the dice we roll, the books we consult, the miniatures we game with, the terrain we use. These are the essentials, but they have the potential to become obsessions; this is particularly true when it comes to minis. Gamers seem to love the one-upmanship of declaring just how many unpainted hordes of metal and plastic lurk in their 'piles of shame'.

I'm a little different - over the last two decades I made a concerted effort to educate myself in the ways of speed painting. Through that I have reduced my own pile of shame to

a manageable size. The problem is that in doing this I found a new obsession - one that persists to this day - I can't stop buying paints! This multicoloured menagerie of different flip-tops, dropper bottles, and tubes takes up just as much shelf space as my lead horde ever did.

Nobody needs as many paints as I have, but I'll try and convince myself it was all research for this article! Here are ten paints ... well, eight paints and two extras, that you should consider adding to your own collections.

## VALLEJO MODEL COLOUR IVORY

This is one of those rare paints that I consider truly essential - you need some VMC Ivory in your paint rack! It's not fancy, it's not a 'pretty' colour, but its varied uses mean you'll reach for it in all of your painting projects.

From the dropper (with a little thinning) it is a wonderful tone to paint eyes, claws, laces, and other details. This is because it's the perfect off-white, which avoids problems such as the bulging-looking eyes that a pure white paint will create (no matter how controlled your brushwork may be). Elements on your model that get the Ivory attention will look more natural and harmonious by avoiding the gleaming sharpness that can come with the use of pure white. You can easily tone it after application with glazes of other colours too.

So far so good but what makes it essential is that VMC Ivory's a perfect mixer for just about any highlight. Added to the basecoat colour it will lighten the tone without going too far into white's world of pastel chalkiness. Applied pure, as a highlight or in dry-brushing, Ivory does a similar job to pure white but with two additional benefits - it looks less faded and it leaves you with somewhere to go, you can still add final spot-highlights in white.



*Work in progress on realistic metals with the hints of subtle splatter on this blade - often less is more!*

## TAMIYA CLEAR RED

From an essential in any paint job to something that is best used very specifically. I like to paint my models with battlefield grime, weathering, and a little gore where appropriate, rather than having parade ground pristine troops. Tamiya Clear Red has a few different uses but the reason I love it is that it is the very best paint I've found to create realistic looking blood effects.

The Tamiya Clear range comes in various colours and they are all gloss acrylics, which means they have a stringy gloss to their consistency and finish. Because of this you can create fantastically shiny blood with a basic application. Let the paint dry out a little before you use it and it gets stringy, meaning you can tug fine strands of blood across blades, shields, and armour with a realistic refinement Dexter would be proud of. Add any standard acrylic paint, such as a VMC Black, and the Tamiya Clear will thicken up - perfect for the effect of coagulated blood.

Other colours of Tamiya Clear paints can be used for monster or alien blood colours in fantasy and sci-fi paint jobs. For extra realism the black paint, named Smoke, is great to make oil rings and slicks or to tone down areas of models.



*This heavy axe is lathered in fresh gore - sometimes more is more!*

### DALER ROWNEY WHITE ARTIST'S INK

This is not a 'traditional hobby product' but it is great for miniature painting: it serves as a lesson to keep an open mind when in your local art supplies store - all sorts of paints, brushes, mediums, and more are perfect for miniature painting!

Though I do use it with a paintbrush at times it's through the airbrush that this ink is an essential. It sprays perfectly, creating beautifully smooth transitions and highlights without splatter, but only if you use your airbrush correctly. Spray with too much trigger pull, run your compressor too high, or focus too long on one spot of the mini and the ink will 'spiderweb' on the surface of the model, rather than provide the beautifully smooth finish possible. This unforgiving element of the ink makes it a wonderful teaching aid - its inherent properties force you to airbrush correctly and as soon as you do so you're rewarded with the best possible finish.

I'm not saying you have to airbrush, of course, but I do think it's an underrated approach that more historical painters would benefit from learning. The airbrush isn't just a basecoating tool - it can be used to apply detail, depth, highlights, and more to scenery, vehicles, characters, even rank and file. I've airbrushed detail onto Warlord's Epic scale ACW models effectively - the more you practice the more refined you can get - and I've saved myself a whole lot of brushwork time in the process!



*Airbrushing 13.5mm tall models is possible! Most of the shading, highlights, and base colours on these ACW Epics from Warlord Games were done with an airbrush.*

### DARKSTAR MOLTEN METALS SILVER

Whole articles could be written, and hours of pub arguments had, over the best metallic paints. If I was to write a list of all the different tones I rate the highest many companies would feature, but overall the lesser known Darkstar Molten Metals range is superb. It's well priced, has a great range of tones, handy 'soft' dropper bottles, very high pigmentation, fine metallic flecks, and wonderful coverage.

The Silver is such an essential - it's got the level of shine few other metallic paints have and is a great edge highlight or final drybrush on any weapon or piece of machinery. It goes through the airbrush beautifully too, which is the final reason for its recommendation, allowing super smooth transitions.



*Above: This dwarf is almost entirely painted in Darkstar Molten Metals with Silver edge highlights for 'pop'. Depth and tone has been added with coloured nuances from Shade paints.*



*Left: Applied through an airbrush, Molten Metal Silver is very smooth.*

### CITADEL SHADE DRUCHII VIOLET

A shout out to the whole Citadel Shade range here. Nuln Oil is the poster boy of these ink-like paints from Games Workshop, and it is certainly useful, but I have found a better option (see later in my list) so I tend to use Shades slightly differently to the way that many painters do.



*Playing with Shades over a basecoat of grey to white primer.*



For me the Shades are perfect for adding nuances to my painting. That's a bit of a fluffy, arty term. What the heck is a nuance? Well, it's a colour that I apply so thinly that it hardly registers but it brings extra interest to the model. This could be a thinned coat of Drakenhof Nightshade to a chin to create five o'clock shadow, Casandora Yellow subtly tinted on a bald head to look like the reflection of the sun, Carroburg Crimson on elbows and knuckles to show blood under the surface of the skin, and so on.

Druchii Violet is the best of them all! A thinned application around eyes gives a haggard look, adding it to parts of metals brings more realism and tone, a few select spots on rocks makes for fantastic bases, in the recesses of red it will make the colour sing.

### A NUANCED FINISH

This is a very close up view of a head here, so forgive the blur, but hopefully these before and after images illustrate how Shade nuances bring faces to life. A lot of work for your ranked troops, but well worth it on characters. Just be sure to apply them specifically, rather than splashing them all over - this is using the Shades as more of a tint than an ink.

1. Grey and blue is applied with Nuln Oil and Drakenhof Nightshade to tone the hair.

2. The chin has subtler blue, from coats of heavily thinned Drakenhof Nightshade, to create the look of stubble. More layers are added to the recesses.

3. Carroburg Crimson under the cheekbones and forehead overhang (above the bridge of the nose) make the skin look more real.

4. Heavily thinned Carroburg Crimson adds life to the lips but only apply it to the bottom one unless you want to make it look like lipstick.

5. Drakenhof Nightshade creates bags under the eyes.

6. Thin Casandora Yellow looks like sun hitting the bridge of the nose and the eyebrow area. This is incredibly subtle but gives the face even more realism.

BEFORE



AFTER



### CITADEL CONTRAST AKHELIAN GREEN

Boy did Games Workshop make a fuss when they launched their range of Contrast paints. Declaring a new way of painting - "One thick coat" - was a really silly way to promote them initially and got them a bad rep with some painters. If you use that application technique, you'll find little positive in the paints. If, however, you use a more controlled application - several thinner coats - they work like a brush-on dip of the colour of your choosing. That's great for painting models really quickly.

But they're better than that and Akhelian Green is a paint that exemplifies why. In a word - saturation. The intensity of colour you can build up, while maintaining the 'shade and highlight' illusion is incredible when you apply multiple thinned coats. The finish, particularly if you mix in a few areas of calculated focus for more depth in the recesses, really does look like high level wet blending. That's something competition painters spend hours and hours refining but we can now get close to on our mass-ranked armies.



*This base was originally grey but gets a totally different feel through the application of several layers of Akhelian Green.*

### VALLEJO MODEL COLOUR DARK SEA BLUE

Where Ivory serves as an off-white Dark Sea Blue is close to an off-black ... but an off-black with added flair! It works brilliantly as a darker tone with somewhere to go if you want to shade it further, but the trick with this paint is ... well ... to kind of mix it in all over the place. It brings a tonality that just ups the realism of your paint jobs and a subtle addition in mixes will enhance colours and tones in ways that will surprise you.

It's the paint that, once you start to use it, will bring your schemes together and enhance overall cohesion across units and your whole army.



#### PAINTING PERFECTION

We've all got that one paint, tucked in our collection, that we consider essential.

These are the ones our wargaming personalities couldn't live without.

##### The one I'm having to ...

**Fet Milner** (Salute Painting Competition winner):

"I can't read the name on the label anymore, and all of the closest things I've been able to find aren't quite the same. It's a blue-grey-green from Vallejo."

##### **Mechanicus Standard Grey spray**

**Alan Perry** (sculpting supremo)

##### **Brown wash**

**Warwick Kinrade** (game designer)

##### **Howard's Hues Geohex Green**

**Bill Gray** (WI contributor)

##### **Citadel Gunmetal**

**Pete Brown** (WI contributor):

"It not only does chainmail and armour, but also all my gun barrels and buttons!"

##### **Army Painter Flesh Wash**

**Noel Williams** (WI contributor)

##### **Vallejo Iraqi Sand**

**James Morris** (WI contributor):

"I've probably used it on every single model I've painted in the last ten years."

##### **Vallejo Bronze Green**

**Jim Graham** (WI contributor)

##### **Citadel Druchii Violet Shade**

**James Griffiths** (WI project manager):

"I can't think of a mini I've painted in the last few years I've not used this on in some way or other."

##### **A decent white acrylic**

**Michael Perry** (sculpting supremo)

##### **Whatever's to hand**

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

"Once you've got thousands of figures on the table who's looking that closely? (Even more so in big games!)"

##### **Nice bright ones!**

**Dan Faulconbridge** (WI editor) "... that look good in photos".

### WINDSOR & NEWTON BURNT UMBER OIL PAINT

For those of you who horde Nuln Oil, this is how you level up! There's nothing wrong with Nuln Oil, it does a good job of adding darkness to recesses, but just wait until you see the effect you can get with actual oil paint.

You will need to gloss varnish your models before application - the thinner you'll use with oils is a solvent that will eat away at any unprotected paint - so that takes a little extra time. That's offset by how perfect thinned oil paint (of any colour, but Burnt Umber is your classic sort of 'dark tone') looks and how easy it is to use. Smudge it onto your model carelessly if you want to, you'll be able to fix it. Because of the lengthy drying time you can push oils around for ages, remove them with a sponge, and generally play about until you get the perfect finish.

You can also add in other colours and smear them over vehicle panels for perfect weathering effects, or get the richest, boldest, most saturated colours on character robes, once you get a bit more familiar with the properties of oils.

### TESTORS DULLCOTE

A bit of a cheat - Testors Dullcote is a varnish, not a paint - but after we've put so much effort into making our armies look amazing, we should ensure they're protected. Nothing does it better than Testors! It provides a tough layer of protection to painted models, sprays reliably from the aerosol version, or works nicely in its brush-on/airbrushable liquid form.

What more could you want? Well, what sets it aside from the competition (or lack of competition, in my mind) is the finish. It's 'dull', as the name implies, or matt, if you prefer, but it's a 'special' kind of matt. There's something almost indescribably 'right' in how it is almost invisible, does no detriment to your painting, but in some cases magically brings the tones together and actually improves the final look of your models. Lovely stuff!



### IN CASE YOU NEED CONVINCING!

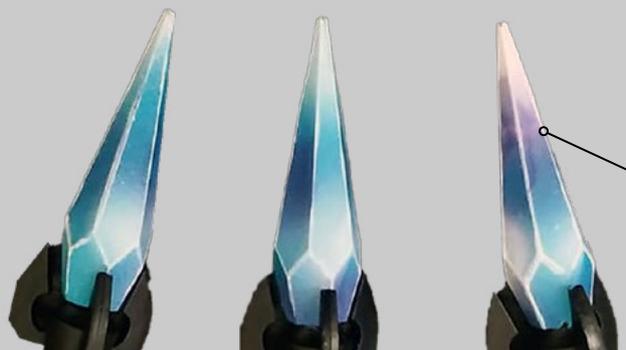
Why you should be thinning your paints:

- It's more economical - you'll use less of it in the long run.
- It's faster - thinned paint goes on in such thin layers that it actually dries incredibly quickly. The time taken for two thin coats to be applied and dry is usually faster than one thick one.
- It retains detail - easier to apply and silky smooth to make sure all those fine details still show up.
- It is more accurate - thinned paint stays wet on your brush for longer, so is easier to apply to your models from the pointed tip of the bristles, rather than forming up into an increasingly bloated blob.
- It blends itself - as thinned paint layers the translucency creates smooth looking blends where the edges cross.

### WATER

Another 'not-paint' to round out the list - humble H<sub>2</sub>O is the additive that good painters just will not shut up about in their painting guides. "Thin your paint", "Never use paint straight from the pot", "Two thin coats!", "Get paint to the consistency of milk", etc.

They aren't wrong and although there are thinning mediums you can purchase, humble water will do the job just fine. The trick is to get used to it so you know what consistency is best. How thin? Push it as far as you can, once your paint becomes unmanageable and fully flows like an ink into cracks you've gone too far. But go as close to too far as you can and stay there!



*Well-thinned paints are the only way to achieve these sorts of smooth transitions.*

*Note I've added a Druchii Violet nuance to the right prism.*

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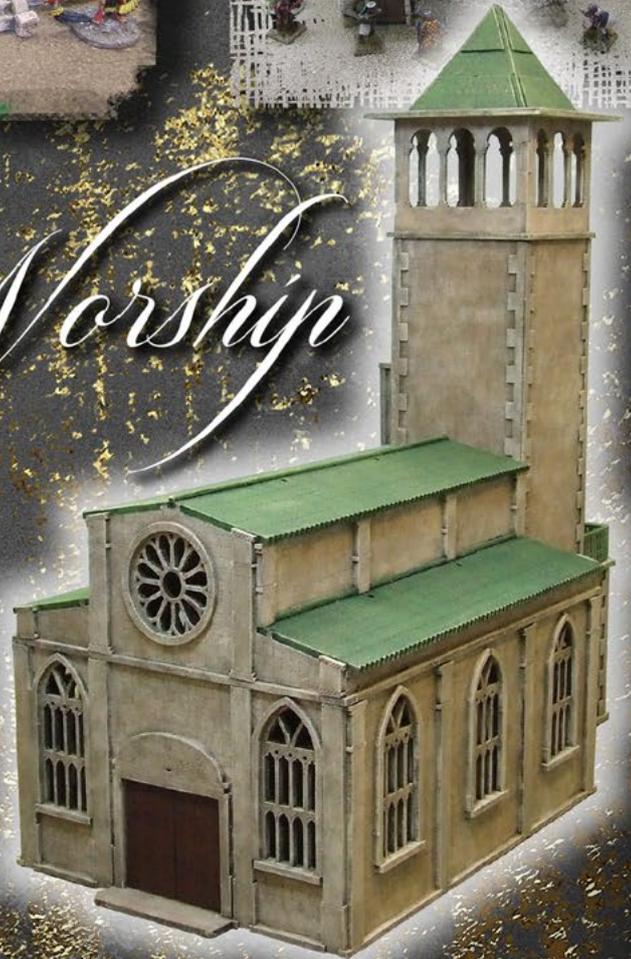
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# DESIGNERS' DELIGHT

Asun (Wi's Lead Designer) and Ian (our previous one, now Head of Customer Service) talk about the articles they fondly remember working on.

## IAN BENNETT

As a long-standing member of the *Wargames Illustrated* team, I was asked to recall some of my favourite articles from the years. This is somewhat difficult for me because, believe it or not, after 14 years of working at Wi I have never succumbed to the hobby!

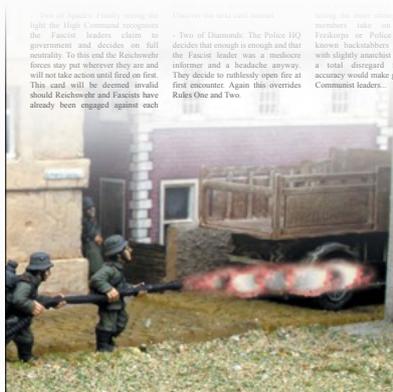
My choices are based on personal highlights, and/or a graphic design angle, as opposed to the written quality - that side of an article is well and truly lost on me! I do have an interest in modelling (mainly race car kits for anyone interested! - see photo to the right) and build a lot of the models that end up in Observation Post for the magazine too, but let's get into what we are all here for - the articles!



Left: Ian's Revell 1:24 Nascar Kit.

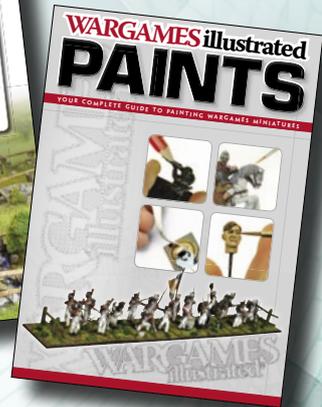
### Freedom Fighters, Freikorps and Freaks (Part 2) - Wi226

This is the first article that comes to mind and one I will always remember because it's the first one that I ever worked on. I remember adding the flame effect to the flamethrower in one of the pictures.



### Painting your free Napoleonic Rifleman - Wi260

One of the first articles I worked on in the newly designed style of *Wargames Illustrated*, it was also the first time I got to work with the legend that is Matt Parkes. We wanted to create a clear and clean look that was easy to follow, with all the key information visible without flooding the pages with paragraphs of text and explanations.



**WI PAINTS**

Ian added a sixth 'cheating' choice to his list, the 'bookazine' *Wi Paints*. We'll let him include it, but we're putting it in sidebar jail for being naughty!

"It's not strictly an article, but again working with Matt Parkes on the *Wi Paints* bookazine was great. Producing it from start to finish and having a lot of input on the look of the finished product was pretty cool to be involved with. It's also rather humbling, seeing that it still gets purchased and downloaded today."

**Making simple gaming boards for Frostgrave - Wi355**

This is the one and only article done completely by me. The modelling, photography, writing, and layout is all my own handywork! Not the greatest, but proof, if proof was needed, that anyone can get stuck in and produce something cheap and simple for gaming on!



**Allied Armour - Stowage Special! - W344**

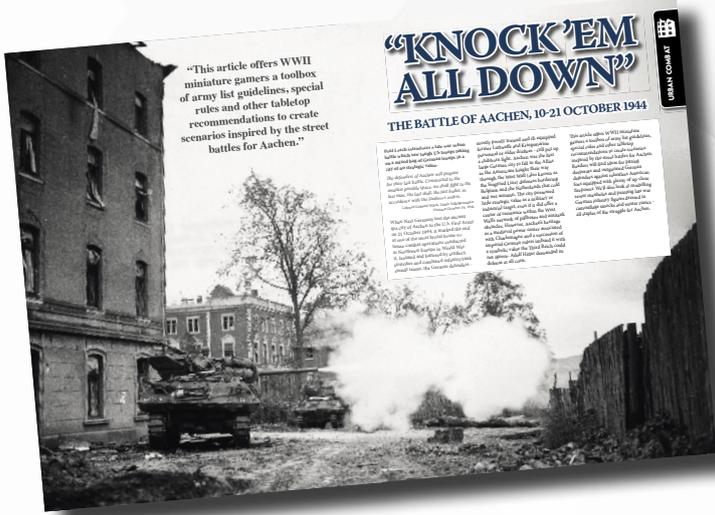
This is another modelling article I enjoyed laying out. It was quite a complex article, and a challenge to make sure it was clear enough to follow. The finished piece looked snazzy and the standard of the models was outstanding.

**This is my Last Pigeon - Wi351**

This is a very different looking article designed around a really well-built model that looked great on the page. The idea of it being lit in the darkness of the plain black pages was eye-catching as well as being rather different to the usual look of our articles.







"This article offers WWII miniature gamers a toolbox of army list guidelines, special rules and other tabletop recommendations to create scenarios inspired by the street battles for Aachen."

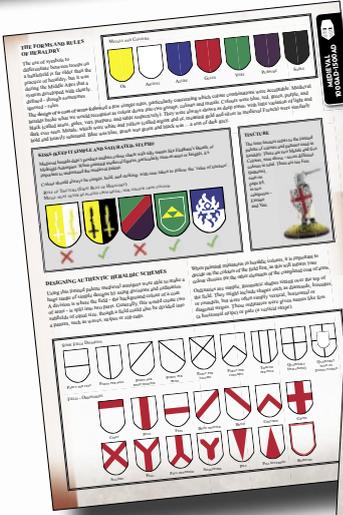
# 'KNOCK 'EM ALL DOWN'

THE BATTLE OF AACHEN, 10-21 OCTOBER 1944

Small text block providing introductory information about the article, including the author's name and a brief overview of the content.

## 'Knock 'em all down' - W387

The Battle of Aachen is a famous one and Paul Leach included quite a bit of history here, which I enjoyed reading. This article is also full of pictures of the city at that time, along with some painting tips and scenario ideas. It's a very 'complete' article and I really enjoyed working on it.



## A Wargamer's Guide to Heraldry - W399

This is a pure historical interest selection because I found the article so interesting. I have never really read about the reasons behind the designs of standards, shields, and banners and I enjoyed learning about it very much. Designing the article itself was a bit of a nightmare in the end ... I had to redo all the different designs shown in the article in high resolution, working from a very low-res document the Editor had passed to me. The amount of information I learnt whilst piecing it all together made it totally worth it.

### GRAPHIC DESIGN WORK REQUIRED?

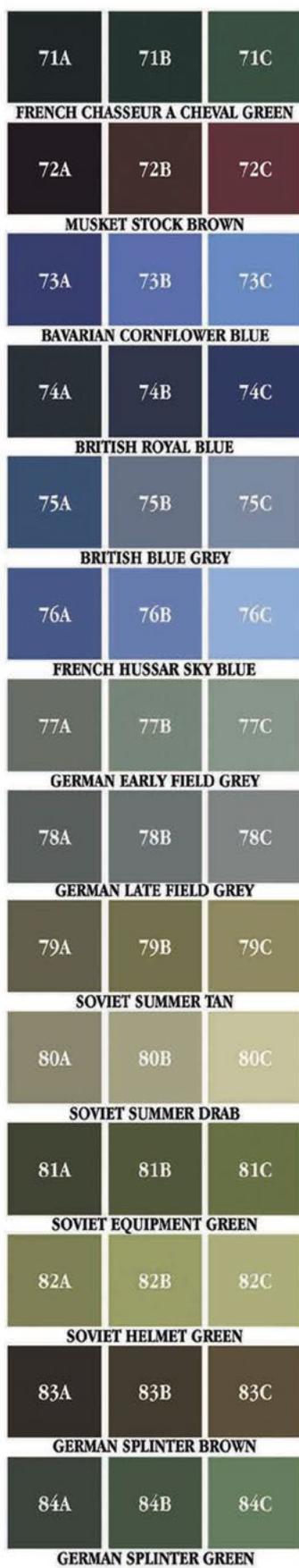
As well as graphic design for the magazine, Asun and Ian have worked on several non-Wi projects, including producing print publications for Gripping Beast and The League of Augsburg and Sherwood Football Club (!) If you are looking for top quality graphic design work for your publication, get in touch with Wi via [help@wargamesillustrated.net](mailto:help@wargamesillustrated.net)



# FOUNDRY PAINT SYSTEM

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

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



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

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



EXPANDED ARTICLE

# RICHARD GARRETSON 15MM SHOWCASE



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

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

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

## MINIATURES

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

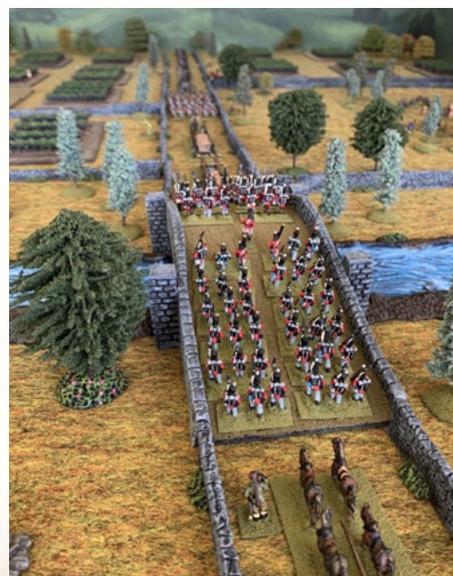
## TERRAIN

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

## NAPOLEONIC PENINSULAR WAR

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

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



*Above: The British march to battle.*



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

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



### RICHARD'S 15MM FAVOURITES

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

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

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

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

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

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

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

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

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

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

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

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

### PUNISHMENT PARADE

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



## BOXER REBELLION

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

### MINIATURES

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

### TERRAIN

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



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



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

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

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

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





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



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

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

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



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

### DE-SIEGING THE COMPOUNDS

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

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

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

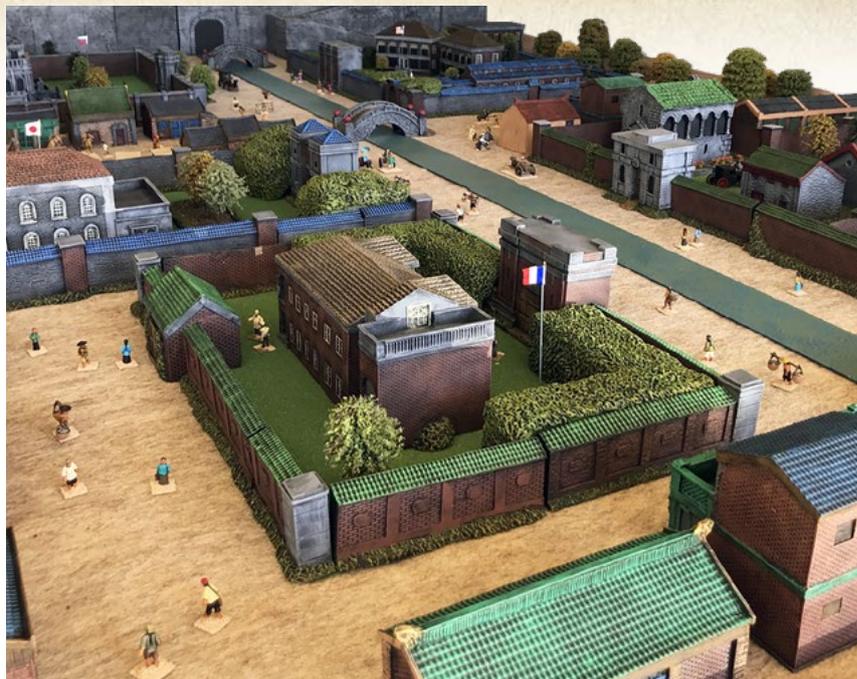
I included a lot of trees in the pre-siege version but replaced most of them with stumps once the siege was underway.



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

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

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



## GERMANY 1945

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

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

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

### MINIATURES

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

### TERRAIN

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



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



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



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

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

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

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



### GAP FILLERS, DETAILS, AND BARRICADES

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

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

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

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



## VIGNETTES

I did something I seldom do here and made a few pieces (men and equipment) specifically for this display, as opposed to just using what's available in my collection for the period. Two I was particularly excited about were a German field kitchen (top left) and a German field repair unit (below).

The kitchen uses a Preiser kit that contains a cooking unit and an interesting variety of figures. The field repair unit took more time to bring together since, to my knowledge, no one actually makes one for either 15mm or HO. I cut one side out of the rear area of a Command Decision Opel Maultier and added a piece of plastic to serve as the new side. I found some HO gas station/garage pieces to give me a workbench and some interesting and appropriate equipment and got lucky in finding the perfect portable crane (on the recycle table at my local hobby shop). I also found an engine in one of the kits from Jordan Products' Highway Miniatures line and had a StuG III that was missing a part or two.

I covered the areas where the parts were missing with Kleenex, stiffened with clear enamel, to give the appearance of canvas and the StuG became my vehicle under repair. I didn't attach it permanently to the base in case I find something better or need to repair another vehicle in the future.

The German soldiers who are surrendering (top right) are Preiser, as are the German general and staff officers walking to the staff car marked with the division commander's pennant. I think that car is by Busch, but memory fades!



## THE BOCAGE 1944

Another World War Two board here, built years earlier, this one also exhibits a well-realised and atmospheric sense of place, but it conjures up a quite different feeling to the ruins of Germany 1945. Themed to troops fighting in the bocage in 1944, all manner of fields, foliage, and hedgerows are included, along with a French village consisting of around 35 buildings.

Richard collected buildings and hedgerow material over the course of seven years before finally bringing everything together as a finished piece. Where many of his creations reflect Richard's passion for huge armies this one has less than 200 soldiers and fewer than 50 vehicles. This war was often fought on a far more individual level, behind each soldier's own section of wall or in their own foxhole, rather than by lines of regiments charging across a great field of battle. The Bocage 1944 reflects that, with troops cautiously moving through the hedgerows, ready for ambushes.

The photos show different moments - a peaceful time in the village during occupation, hedgerow fighting breaking out around that village, and the German and refugee withdrawal from the village.

**Richard:** Twenty-five of the village's buildings are by Landmark, produced in China and pre-painted. They are great except for two problems - they are a quarter inch too short and the bottoms of the doors are unsculpted for some reason. I used plastic to add another quarter inch of height to the bottom of each and corrected the problem with the doors, giving them their missing bottoms, and this change meant I needed to repaint them.

### MINIATURES

- Soldiers by Command Decision, Battlefront, Peter Pig, QRF, and Quality Castings.
- Vehicles by Command Decision and Busch.
- Tanks by Battlefront.
- French civilians by Preiser HO.
- Refugees by Preiser and Peter Pig.
- Vehicle decals by Decal Details aka I-94 Enterprises.

### TERRAIN

- Village buildings by Landmark, Firebase Miniatures, and Peter Pig.
- Hedges by J.R. Miniatures.
- Town walls by Landmark.
- Signs on buildings by Flags for the Lads.
- Bombed out buildings by J.R. Miniatures and Firebase Miniatures.

## HO IS GOOD TO GO!

HO scale is the most common scale around for model railway enthusiasts and there are vast arrays of buildings, miniatures, civilians and more available in its 1:87 size. With 15mm coming in at 1:120 and 18mm at 1:100 it may seem a push to use these models in your set-ups but, for the most part, the difference will not be enough to override the vast bonuses the ranges at HO scale offer.

I use Preiser a lot to fill my need for civilians from different periods. There are many models available from them that just don't get a look in at the war focused 15mm scale. Many come pre-painted so it is up to you if you want to re-paint to match the rest of your collection.

You can mix in buildings too, but you should always be aware that things that go out of scale will benefit from any modifications you can make ... and there will still be some purists who might moan about it!



Above: The beauty of the French countryside could also be a deadly theatre of war.

The village streets are plastic sheet, scored with the back of a #19 hobby blade to look like cobblestone, painted with a dark grey, drybrushed in tan. Pavements are also made with sheet plastic and painted with the same dark grey but drybrushed with Floquil Concrete (light gray). The fountain is from some long-forgotten *D&D* range.

As well as using pre-made hedgerows I made some of my own by fixing trees and bushes from HO train lines to a plastic base textured with Milliput. I mixed things up because while the J.R. offerings are relatively cheap and cover a lot of area, the homemade pieces give my bocage a little more character.

Most of the troops come from Command Decision but there are smatterings from many companies. The ambulance-jeep is a modification of a Command Decision jeep, with wire supports added and stretchers from their wounded pack. Busch make several military cars for the Germans - nice stuff but expensive. The best German officer peak caps are by Peter Pig and I bought quite a few of their officer packs, cutting the heads off for use wherever I needed a good peak cap.

Below: A procession of civilians and vehicles leaving the town.



Below and right: Combat in the hedgerows, with the risk of ambush and counter-attack ever-present.



## BATTLE OF LITTLE BIG HORN / BATTLE OF THE GREASY GRASS

The Battle of the Little Big Horn, known to the Lakota and other indigenous peoples of the Great Plains as the Battle of the Greasy Grass, took place on 25 June 1876. Custer's US forces were soundly defeated by Sioux, Northern Cheyenne, and Arapaho native Americans and Richard's creation aims to reflect the opening and closing phases of the battle.

**Richard:** I cannot remember when "Custer's Last Stand," the 7th Cavalry, and Sitting Bull were not part of my vocabulary. Like George Washington and Abraham Lincoln, they are just part of America. Likewise, I cannot imagine putting together a collection of military miniatures that did not include this iconic American conflict. My gallery, which is more a reflection of the iconic saloon painting version of the battle than historical fact, opens with the native Americans learning of Reno's advance and riding out to attack him and closes with the classic/stylized portrayal of the defeat of the forces under Custer's direct command - Custer's Last Stand.



### MINIATURES

- Native Americans by Stone Mountain, Yellow Ribbon, and Minifigs.
- U.S. Cavalry by Old Glory and Essex.
- Dead horses by Stone Mountain.

### TERRAIN

- Tepees by Gallia (no longer in production – others are available from Peter Pig).



*Above: Details, including the converted models in the water.  
Bottom: The camp, including the tepee conversion.*

I painted this collection many years ago and it consists of about 600 figures drawn from a variety of manufacturers. The mounted Minifig Indians are some of the nicest 15mm figures I have ever seen but I still modified four of them, cutting off the lower portion of the horses' legs, reattaching them to their bases and adding Green Putty, to give the look of splashing water for the river crossing. To get the number of warriors I needed, the miniatures have been repeated many times in this collection.

My favorite Yellow Ribbon figures are from their Apache line and show them hanging off the side of their horses, firing beneath the horses' necks. I modified several of those to give them the appearance of being peoples of the Great Plains.

It is unlikely that the 7th Cavalry was carrying sabres during this battle, I think they had been collected prior to the campaign, but I needed to put that historic reality aside to get the numbers and variety of troopers I needed and provide an interesting look to my collection. The figures involved in hand-to-hand combat are modifications of Old Glory Civil War figures from their melee pack. The arrows stuck in men and horses are thin wire.



The tepees here are made by Gallia, a company that is no longer in business, but Peter Pig makes 15mm tepees that I am sure are just as nice. I did one modification, cutting the bottom off to raise it on wires like tent poles, then I used Milliput to give the appearance that the sides of the tepee had been rolled up. I created the skins and hides stretched and dried on the ground with Milliput and wire. The river was purchased a good 20 years ago and, even then, I think the company that made it had gone out of business. Today you can purchase a similar river from Pegasus Hobbies, but I used this foam one because the Little Big Horn has lots of twists and turns.

## PICKETT'S CHARGE

Here Richard has depicted Pickett's Charge from the third day of the Battle of Gettysburg. Fresh troops from General George Pickett's Division attack after a Confederate bombardment of the Union position that, unfortunately for them, overshot, resulting in no significant damage to the Union defences. This Confederate attack involved approximately 15,000 soldiers forming a front of about a mile wide, leaving Seminary Ridge and moving across three-quarters of a mile of open ground.

**Richard:** The figures shown in this gallery are the oldest in my collection. I began painting them about 23 years ago and finished (to the degree that any period is ever finished) about three years later. My Civil War collection consists of approximately 6,000 painted figures and I have no other explanation for the huge size of my collection than I fell in love with the period. As with all figures shown in my galleries, I painted each figure myself.

This gallery shows the silent artillery of the Army of Northern Virginia along Seminary Ridge. Pickett's advance has begun, they have crossed the Emmitsburg Road and are aiming at the copse of trees above the stone wall that marked the center of Hancock's 2nd Corps.

There are three main structures on the board - the large farm and fields are the Trostle farm, the other house on the battlefield is the Codori house, and the building just behind the Union line is Meade's headquarters. All these buildings are by Gallia Miniatures and the wagon in the Trostle farmyard is an HO wagon.

Most of the soldiers on both sides are by Old Glory, but include Essex and Battle Honours. Union standard bearers are by Essex, as is the case with the Confederate command group on Seminary Ridge. I can't remember the manufacturer of my signal tower!

The flags are all hand-painted which I mention because today when I have complex flags, I usually do all or part of the flag as a homemade decal on a metal blank. When these figures were painted, I didn't have that ability available to me.

I selected Confederate regiments from my collection that took part in the attack: Virginia, North Carolina, Alabama, and Mississippi. I didn't really count the number of figures I used here, but they probably represent no more than 25% of my Civil War collection.

*On this page: The chaos of battle as the Army of Northern Virginia pushes ahead.*

## MINIATURES

- Supply wagons by Peter Pig.
- Limbers and caissons by Old Glory and Peter Pig.
- Ambulances by Minifigs.
- Flags on the advancing units (Union and Confederate) are metal blanks by Stone Mountain.

## TERRAIN

- Buildings by Gallia Miniatures.
- Roads by Quick Reaction Force.
- Fences by Stone Mountain.
- Farm fields by Musket Miniatures.
- Stone walls by Gallia.



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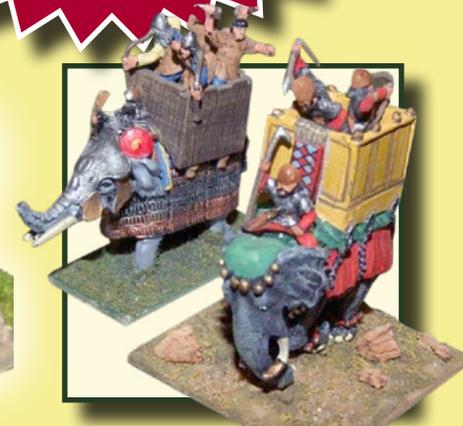
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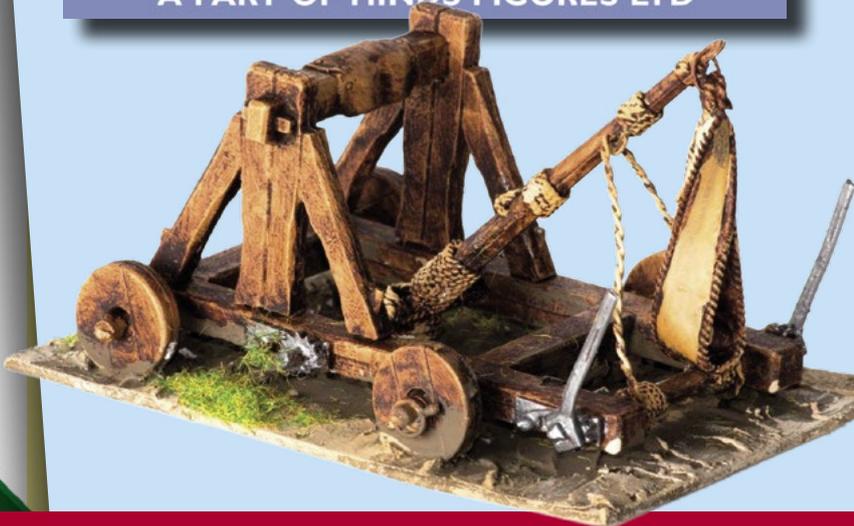
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# PAUL'S BEST BITS

Paul Davies has been writing *Wi's How Tos* for over a decade, sharing his terrain making skills with our readers. We asked Project Manager and keen hobbyist James to pick his ten favourites.

## BUILDING BRIDGES - *Wi265*

Paul's first *How Tos* were published before I started reading *Wargames Illustrated*. It's been fun to go back and discover there's still plenty to learn from his earlier guides. This masterclass on bridge building lures me in with his use of Lego - one of Paul's favourite tools, back then - to make easily rearranged templates.

## BATTLEFIELD DEFENCES - *Wi276*

Sometimes simple is good; this article exemplifies that with battlefield defences for various periods, made with little more than different kinds of wood.

## A NATIVE AMERICAN LONGHOUSE - *Wi302*

This impressive Native American longhouse is notable because Paul shows us a 'mistake'. He points out a part of the build where something didn't go quite as well as he hoped, describes how he learned from it, and suggests an alternative approach. Always good to know that even hobby masters are mortal!

## AMERICAN CIVIL WAR IRONCLAD - *Wi325*

Add a boat to your table and you'll instantly up the "oooh!" factor, but boats are tricky to make and, if they don't really have a game purpose, the time invested in building them can be hard to justify. Not so with Ironclads - they can be central to your ACW games as objectives or fully participatory units and, thanks to Paul's guide, they aren't too daunting to construct.



## A MEDIEVAL CHURCH - *Wi329*

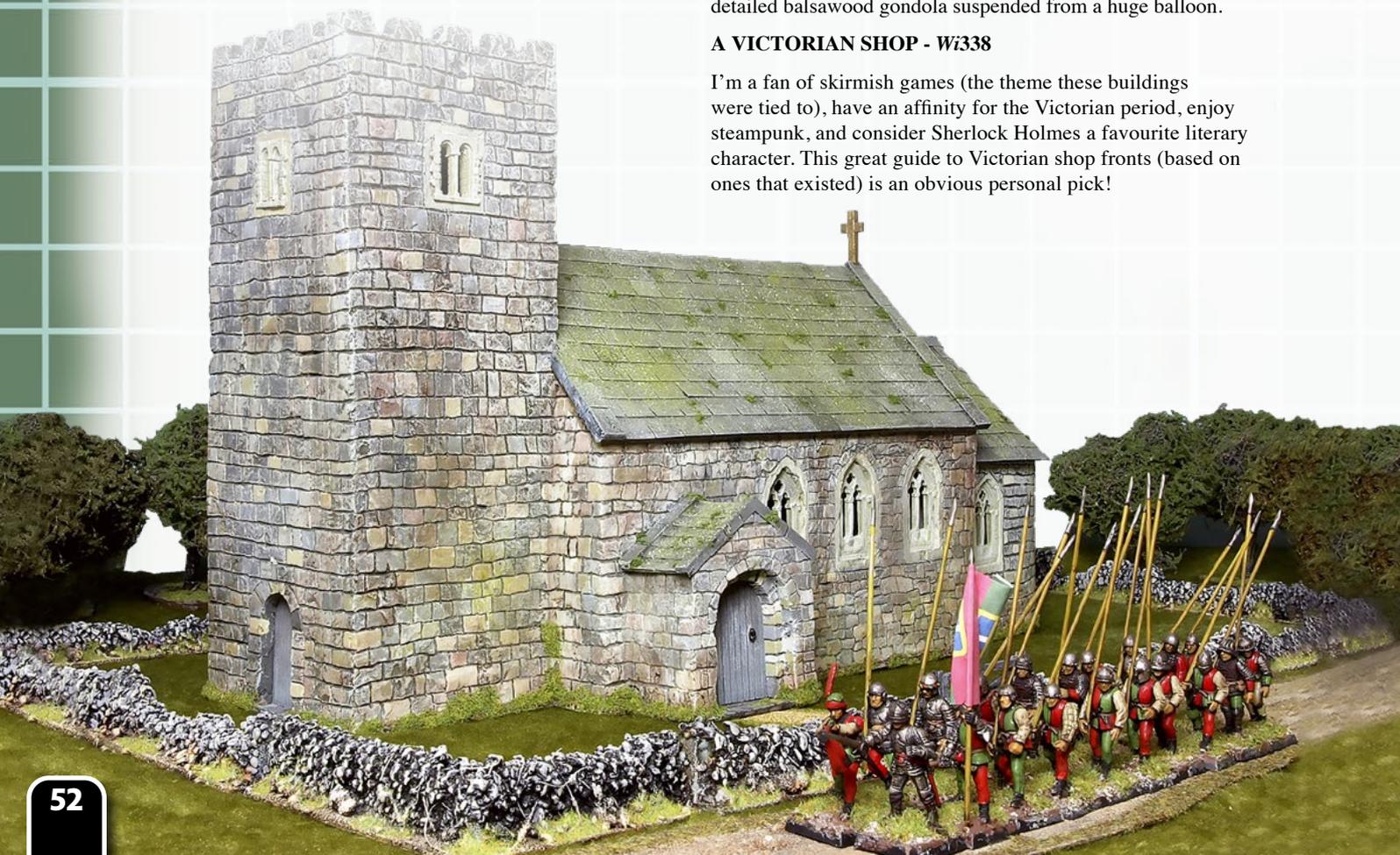
This feels like the culmination of knowledge from Paul's previous church *How Tos*. The finished model is beautiful, and the detailing is verging on the obsessive. The painting is particularly impressive with a gloriously realistic roof covered in simulated moss and lichen. There was a great lychgate follow up in *Wi330* too.

## A NAPOLEONIC INVASION BALLOON - *Wi334*

Paul responded to the Death from Above theme of *Wi334* with a slightly barmy Napoleonic Invasion Balloon. I only say 'slightly' because it's actually a 'what if'; Napoleon considered creating a fleet of balloons to protect his invasion barges in the early 1800s. It's one of Paul's more complex guides with a detailed balsawood gondola suspended from a huge balloon.

## A VICTORIAN SHOP - *Wi338*

I'm a fan of skirmish games (the theme these buildings were tied to), have an affinity for the Victorian period, enjoy steampunk, and consider Sherlock Holmes a favourite literary character. This great guide to Victorian shop fronts (based on ones that existed) is an obvious personal pick!



PAUL'S TOP TEN MODELLING TIPS

- 1. Lego bricks:** Need perfect right angles or perpendicular? Use Lego bricks. Manufactured to extremely high tolerances; readily available; infinitely variable, and cheap too ... particularly if you can 'borrow' them from a young relation.
- 2. Maun Safety Ruler:** Tired of slicing your fingers when cutting sheet material. No problem. The Maun Safety Ruler is just for you. It's unique design protects your fingers while you cut. And priced at around £5 what can you lose? Certainly not a finger!
- 3. Posters for buildings:** Source the images from the Internet. Scale them to suit your buildings, and print them on Waterslide ink jet transfer paper using your own ink jet printer. I find these seem to look better than simply printing them on paper, particularly if you want to simulate a damaged look.
- 4. Primer is not paint:** Primer has a fine texture to make it easier for paint to adhere to the surface of your miniatures. If you use a primer as a colour, you will almost certainly finish up with a slightly rough surface which will need to be sanded down. And who amongst us wants to create more work for ourselves?
- 5. Rubble and battle damage:** If you are assembling MDF building kits, or know someone who is, keep all the offcuts and 'punched out' bits because they make excellent rubble.

- 6. Scenarios and maps:** Don't limit yourself when looking for new scenarios. Let your imagination run wild and look outside the period for other ideas. For example I found some really useful ideas to adapt for colonial scenarios whilst looking through an old *Warhammer* scenario booklet, *Blood Bath at Orc's Drift*.
- 7. Lining:** If you need to pick out the edges of details, straps or cuffs etc., use a permanent fine point marker pen. Much easier than using a paintbrush and they come in several colours not just black, but red, brown and blue.
- 8. Do I need a magnifier?** In my experience the most important aid to painting figures is not a magnifier but a really good daylight light source. After all, unless you are painting to exhibition standard it's highly unlikely that your figure(s) will ever be looked at under a 'glass'. Why paint something that nobody can see?
- 9. Keep records:** Whether painting figures, vehicles, or buildings, keep a record of the paints and washes that you use. And keep a record too of how you texture and paint your bases so you can match later figures in with previous ones. In my experience good bases enhance figures and bring units together; poorly executed ones can detract from a first class figure.
- 10. Cork tiles:** A very versatile material. The surface texture effectively represents plastered and adobe buildings from the Ancient World to modern Afghanistan or similar. Damaged walls are easy to represent simply by breaking off pieces, and the offcuts make good rubble too.

A EUROPEAN FARM - W358

In the early 1990s my dear dad - a keen model maker himself - built various terrain pieces for me to use in my fledgling games of *Warhammer*. As I matured, I realised these scenery pieces were perfect for medieval historical games too - the lines between history and fantasy could be quite blurred! Paul's European farm is different to the medieval style coaching inn and stables my dad made me when I was young, but the layout is close enough that it brings waves of nostalgia. It's also a good-looking piece in its own right!

A 1/300TH SCALE HARBOUR - W378

Over the years Paul's scale preference has perhaps gotten a tad smaller overall, but this guide pushes things to the extreme! The showpiece in a series of *Cruel Seas* guides, the 1/300th harbour is a chance for Paul to offer up advice and tips on micro-scale building.

IMPROVE AN MDF BUILDING - W388

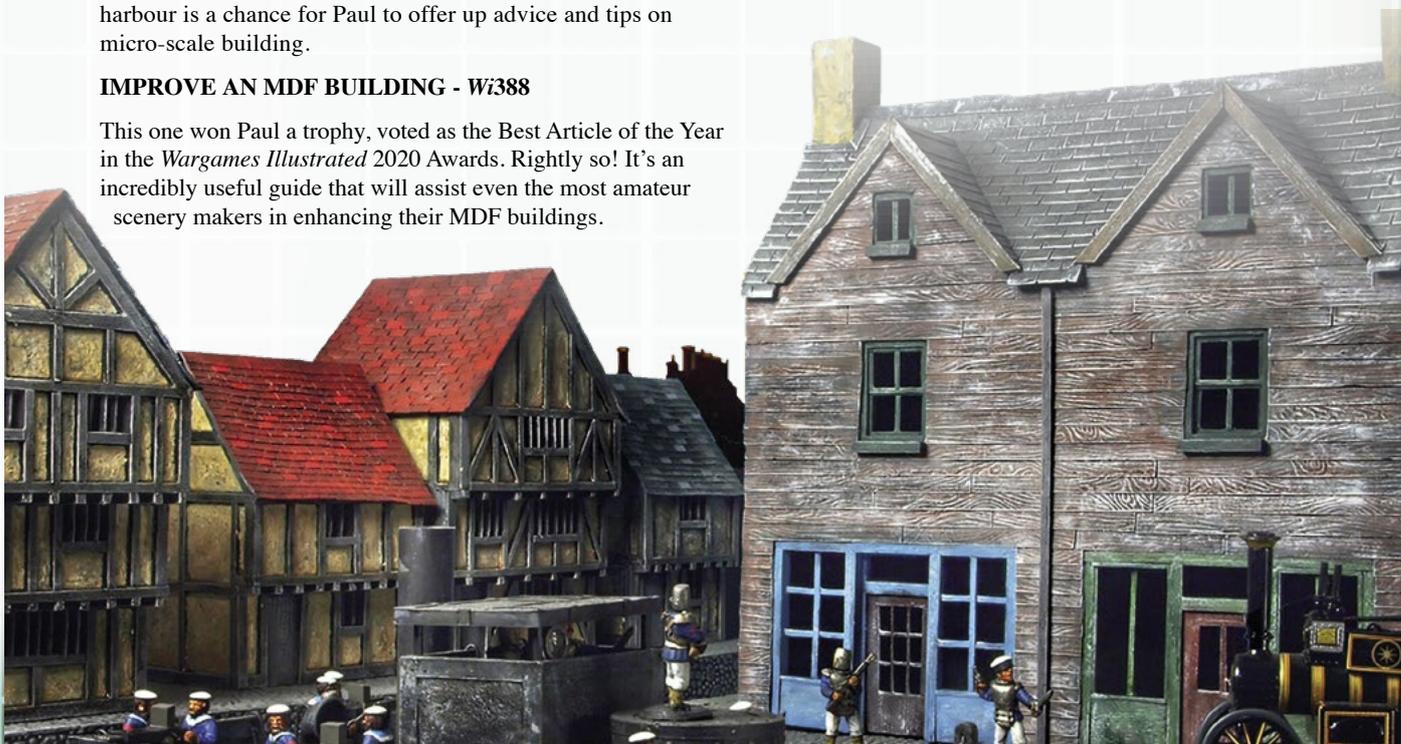
This one won Paul a trophy, voted as the Best Article of the Year in the *Wargames Illustrated* 2020 Awards. Rightly so! It's an incredibly useful guide that will assist even the most amateur scenery makers in enhancing their MDF buildings.

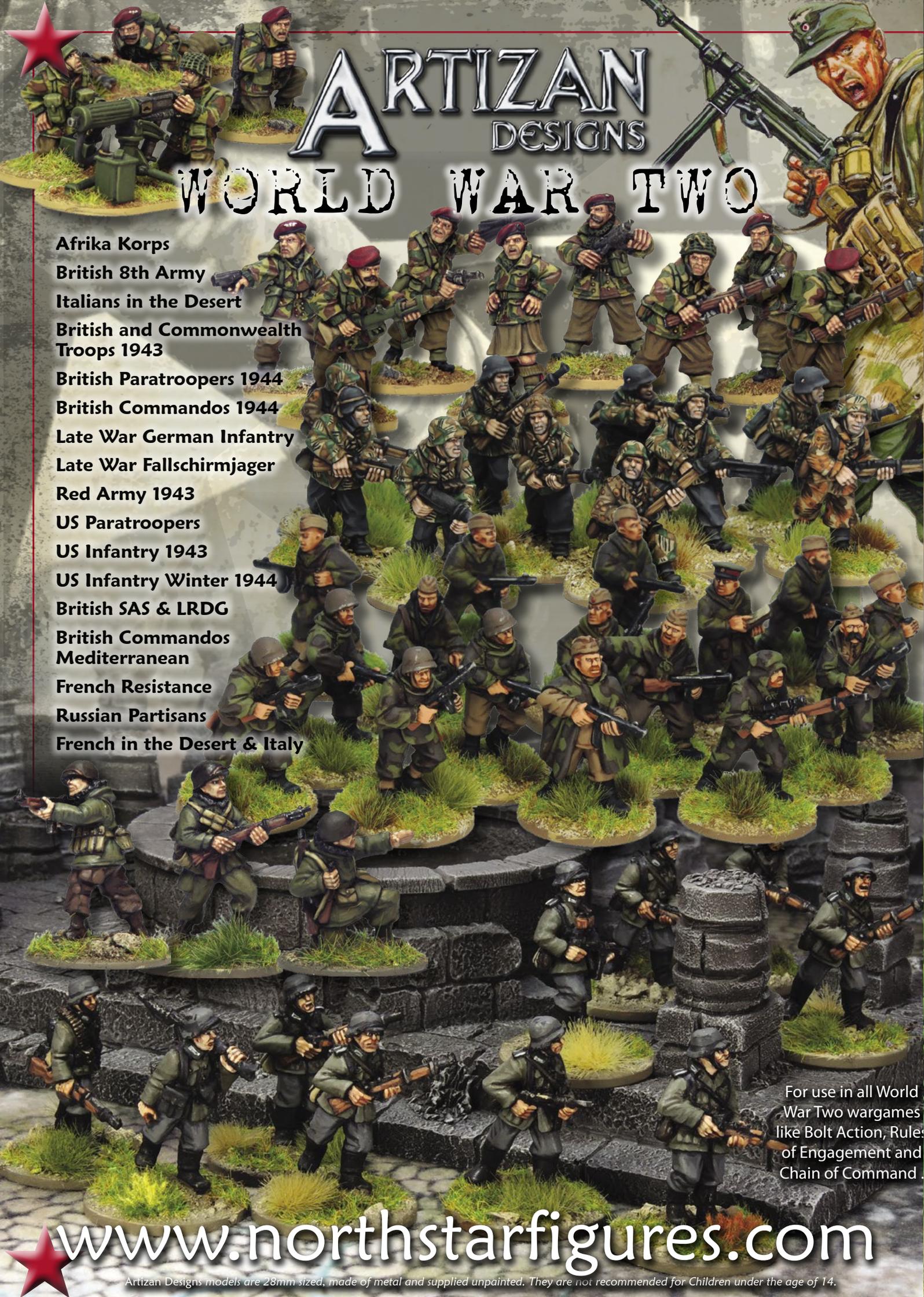
BY THE WAY...



Most of these articles are available in "How To..." A Guide to Modelling 1 or 2, which are available from - [wargamesillustrated.net](http://wargamesillustrated.net)

We will be giving away "How To..." 3 free with *Wi* later this year.





# ARTIZAN DESIGNS

## WORLD WAR TWO

**Afrika Korps**

**British 8th Army**

**Italians in the Desert**

**British and Commonwealth  
Troops 1943**

**British Paratroopers 1944**

**British Commandos 1944**

**Late War German Infantry**

**Late War Fallschirmjager**

**Red Army 1943**

**US Paratroopers**

**US Infantry 1943**

**US Infantry Winter 1944**

**British SAS & LRDG**

**British Commandos  
Mediterranean**

**French Resistance**

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## DEATH IN THE DARK CONTINENT

WARGAMES IN 19TH CENTURY AFRICA

**Death in the Dark Continent** is a set of wargame rules for the period of armed exploration and imperial conquest in sub-Saharan Africa. It is a unique and fun game to play, with a fantastic set of army lists, covering imperial, African and inter-tribal conflicts and small-scale bush wars, in unprecedented scope and detail.

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# A LIFE IN GAMES

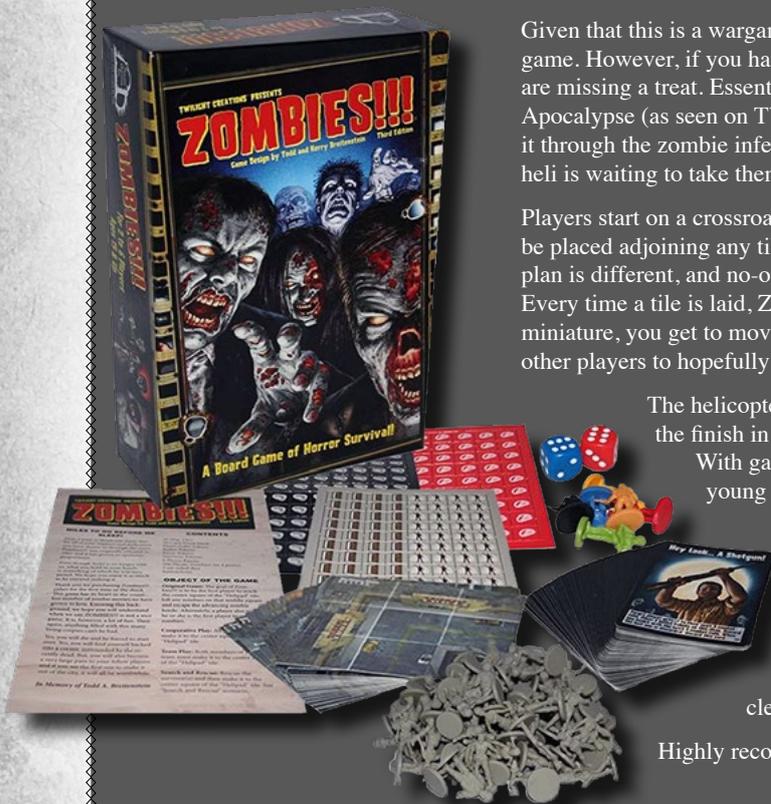
**Pete Brown's played more game systems than he's had hot dinners. Who better to take on the difficult task of choosing a top ten?**

What makes a great game is very subjective - some might like a game because it uses a particular mechanic and others may hate it for exactly the same reason. There are many more than 10 great games in existence in the world at this time too! So, what follows here is an entirely personal view of my 10 favourite games. Some might not even hold up as 'great games' under

scientific analysis, but they have had a disproportionately positive effect on my wargaming life. For that reason, and often that reason alone, they are on the list.

I am sure you will disagree with many of my choices, but I would be very worried if you did not. Without further ado, my favourite games, in reverse order:

## 10. ZOMBIES!!!



Given that this is a wargames magazine, it may seem odd to start my list with a board game. However, if you have never played *Zombies!!!* by Twilight Creations then you are missing a treat. Essentially, the players take on the role of survivors of a Zombie Apocalypse (as seen on TV, the cinema screen, in video games, et al.) who have to make it through the zombie infested city streets to a helicopter landing pad, where a fuelled up heli is waiting to take them to safety.

Players start on a crossroads tile, then tiles are drawn by each player in turn and can be placed adjoining any tile already in play. Every time you play the game the street plan is different, and no-one knows when the helicopter landing pad tile might turn up. Every time a tile is laid, Zombies are randomly generated. As well as moving your own miniature, you get to move a certain number of the Zombies too, usually toward the other players to hopefully take out the competition.

The helicopter can only take one person, you see, and this is a race to the finish in which you have to nobble the other players along the way. With games taking about an hour, this is a great game to introduce young people to board gaming and is a fun family game as well.

There is a surprisingly high level of tactics involved, as you manoeuvre zombies to block your opponents and clear your way, so it will keep you old wargaming sweats entertained too.

Whenever a bunch of wargamers were gathered and we had neither the time nor enthusiasm to put on a big game, this clever little one happily filled an hour.

Highly recommended and a great laugh.



### THE BEST BOARDS AND CARDS

What are the games our wargaming personalities love to play when they aren't setting up a full tabletop battle?

#### ***Zombies!!!* by Twilight Creations**

Pete Brown (author of assorted wargaming books):

"Although Risk is the game I played most when growing up."

#### ***The Game of France, 1940* by Avalon Hill**

Bill Gray (*WI* contributor)

#### ***Britannia* by Avalon Hill (new edition by PSC)**

James Morris (*WI* contributor)

#### ***Scrabble* by Mattel**

Noel Williams (*WI* contributor)

#### ***Cards Against Humanity***

Alan Perry (sculpting supremo):

"But only for about two or three games."

#### ***UNO* by Mattel**

Michael Perry (sculpting supremo)

Continued on the next page

## 9. DE BELLIS MULTITUDINIS

This may be a controversial choice, as *DBM* is one of those games that people love or hate! When it was first introduced at our club it split the membership pretty much 50/50 with some people stating it was more like chess than wargaming and others raving about it.

It has to be said, the game has its faults. It doesn't always look good on the tabletop - armies invariably line up opposite each other in long lines, because protecting your flanks is crucial to survival. It also boils diverse armies, from biblical times to late medieval, down into five or six different troop types, so there was much less room for armies to have unique special abilities.

That said, it had a great Command and Control system, with each command rolling a D6 and only allowed to make that many moves in a turn. Coupled with the fact that you could play any army from ancient history against any other army, it made them the ideal set of competition rules. Famous match ups I have fought included Aztecs versus 100 Years War English and Samurai versus Tuaregs!

There is a lot to be said for a set of rules in which you could take any 15mm Ancients army to any club in the country and find an opponent for a game. Some of the best wargames weekends I have had have been at *DBM* competitions, and although I never did well, I met some great people and had some excellent games. For that reason alone, these rules deserve to be on my list.



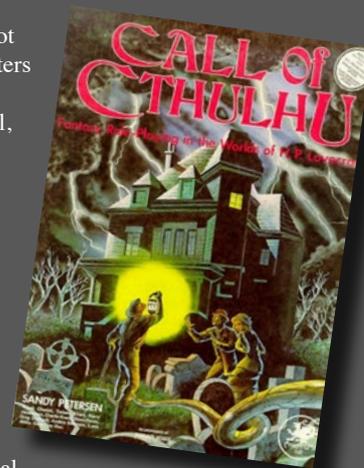
## 8. CALL OF CTHULHU

Wait a minute, I hear you cry, isn't that a roleplaying game? Well, yes, but it is also a whole lot more. Since Howard Philips Lovecraft first penned his tales of the *Cthulhu Mythos*, other writers have been borrowing the idea and setting their own tales in a universe where the Great Old Ones lay in wait to reclaim the Earth. This has led to an explosion in *Cthulhu* mythos material, including card games, board games, video games, movies, and most recently, the *Lovecraft Country* TV series.

I have always been a big fan of the mythos and played the original *Call of Cthulhu* roleplay game back in the day. Since then, I have also dabbled in spin off roleplay games that also appealed to my love of history, such as *Dark Age Cthulhu* games, games set in medieval Europe and, of course, the World War II game, *Achtung Cthulhu*.

For wargamers, the addition of the *Cthulhu* mythos can suddenly lend an eerie sense of horror to what was previously a "normal" game. Try adding a Cthulhu statue to the centre of your Druidic stone circle as they line up to battle the Romans, or a similar statue in an overgrown jungle when playing *Congo* or a *Pulp Adventure* game. The beauty of it is that you don't even have to introduce Cthulhu monsters or magic to the rules; just play your normal game but watch the players freak out.

Lovecraft's stories and the mythos he created have influenced many of my games, of all varieties, since I was a teen, so this game's inclusion is a no brainer. Quite literally in some games.



### **Hannibal, Rome vs Carthage** by Valley Games, Inc

Warwick Kinrade (game designer)

### **Dominion** by Rio Grande Games

James Griffiths (*WI* project manager)

### **Settlers of Catan** by KOSMOS

Fet Milner (Salute Painting Competition winner)

### **What James Morris said!**

Dan Faulconbridge (*WI* editor)

### **Go**

Duncan Macfarlane (*WI*'s founder and original editor):

"Chinese ingenuity perfected by the Japanese. At once the simplest and most complex of all board games. *Scrabble* a close second. *Scrabble* tournaments are quite like wargame tournaments in many ways. Except: 60-70% are female players - imagine that at a wargame event! - and the timers, 25 minutes on your clock! How come timers have never caught on in wargames? Imagine giving that young whippersnapper Priestley a timer with his wargame; he'd hardly have time to brew his tea!"

Continued from the previous page

## 7. DUX BELLORUM

It would be difficult to draw up a list of wargames rules that did not have Daniel Mersey on it. From *Lion Rampant* through *Pikeman's Lament* to *Rebels and Patriots*, he has produced a prodigious number of excellent rulesets. I was originally going to plump for *The Men Who Would be Kings* for my choice here, as it is an excellent set of colonial skirmish rules with a tone and writing style that fits perfectly with the setting. However, instead I plumped for *Dux Bellorum*, an often overlooked set of skirmish rules for the Dark Ages.

Armies in these rules are relatively small, about ten bases of troops with roughly six figures on a base, so you do not need many miniatures to get started. All the different armies that were at war during the Dark Age period in the British Isles are catered for, including not only Saxons and Vikings but also Irish, Welsh, and Picts. Perhaps not surprisingly, given the name of the rules, Late Roman and Romano-British are also covered.

By using Leadership points to move and attack with your troops, the rules make the Commanders of your units especially important. This captures the flavour of Dark Age warfare, where the commander often held the army together by sheer force of personality.

There are a variety of special tactics and strategies that an army can buy, including "Fanatics", "Monks", "Throwing Weapons", and even "Stampeding Cattle" that make every army, and every battlefield encounter, different. With army lists and a campaign system of linked scenarios, Dan has really packed a lot into this 64-page A5 rulebook. If you have a Dark Age army based for *Warhammer Ancients* or *Swordpoint* and want to play a skirmish game for a change, these rules are worth looking up.



## 6. BLACK OPS

Ninjas or spies sneaking around a building, knocking out guards, and looking for the secret blueprints is the stock in trade of movies and video games, but more difficult to pull off as a board game, even trickier as a tabletop wargame. After all, the clue about a wargame is that we like the war bit, especially the shooting and destruction, so a game of hide and seek is not always going to appeal.

However, I have to say that Guy Bowers has done a great job with these rules. Yes, they allow you to sneak about, knocking out guards and trying to find the secret blueprints, but they also allow for the inevitable firefight when your team get rumbled by the bad guys.

Although aimed at games set in the modern era, I think these rules are adaptable for practically any spy type mission, including ninja in Feudal Japan, all the way to near future corporate break ins. I could even see them being used for modern games based on horror or sci-fi movies - small teams of survivors trying to avoid the monsters.

The rules have a very clever sneak system that creates noise markers - the more noise markers the greater the chance of a guard hearing something. However, the equally clever AI means that the guard may move to challenge the noise, simply have a glance over, or even ignore it. If you fancy something different, these rules are a pleasant change from rolling buckets of dice and moving brigades around.

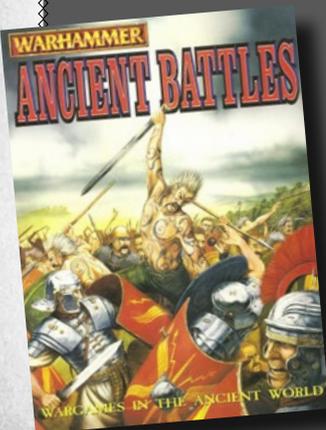


## 5. WARHAMMER ANCIENT BATTLES

Cast your mind back to the early 2000s. If you were wargaming, you almost certainly had a *Warhammer* army. If you did not have a fantasy army from Games Workshop, then you were bound to have one for their many historical supplements. I think it's fair to say that, before it was wound up, *Warhammer Historical* covered pretty much every period, from Biblical to Renaissance, with the supplement on Vlad Dracula being a particular favourite of mine.

Well written and with high production values, *Warhammer* ruled the Wargaming World. It had its faults, chief amongst them being the awful Command and Control system (spoiler alert - there wasn't one) but what the rules lacked in replicating actual historical battles, they more than made up for in character and, dare I say it, fun?

Some of the most enjoyable campaigns and one-off battles I ever played used this system and some of my favourite armies were collected using the historical supplements for this game. I particularly liked the Dark Age supplement, *Shieldwall*, as it introduced great individuality to the various armies by giving each one unique special abilities. It also added character to your miniature warriors through the use of Chieftans and heroes, adding colour to what could otherwise have been a warband slug fest. Though I have not played a game for some time, I still flip through the supplements from time to time and reminisce about past glories.



#### 4. SHARP PRACTICE

Although it has been around for some years, when you are talking about the vast expanse of wargaming history, this game is a relative newcomer. Normally, at this point, I would declare that if you had not played *Sharp Practice* you must have been hiding under a mossy stone for the last couple of years, but given the COVID-19 pandemic, followed by Lockdown and its terrible sequels, you probably have been hiding under a mossy stone for the last couple of years, so bear with me!

This game is pitched as a large skirmish game, or small battle, where each player has five or six units. These can include cavalry, artillery, and maybe about sixty to eighty figures on the board. This makes it a little too large to be a proper skirmish game and a little too small to be a “Big Battle” game.

Game mechanics, such as the use of “shock” points to track how a unit is being worn down by combat, and the use of cards to decide the order of play, are intriguing but not the reason I have picked out *Sharp Practice* as one of my favourites. I love that it

has allowed me to dabble! I have never been a fan of skirmish games, but the level of play used in *Sharp Practice* is just right for an afternoon game and since it has proper units you feel like you are playing a battle, albeit a small one.

As each game needs relatively few figures to play, you can collect enough to have a decent sized game without breaking the bank and at the same time dabble in periods or theatres of war you liked but did not have the time and money to fully commit to. I am currently finishing some lovely Perry Miniatures French Dromedary Corps which are hopefully going to fight some Gripping Beast plastic Arabs somewhere in Napoleonic Egypt. My next project will be some great 1798 Irish Rebellion miniatures from Trent Miniatures. The Lardies’ launch of *Infamy, Infamy!* has also got me toying with the idea of a few sock wearing Romans fighting fur clad Celts on a snowy Hadrian’s Wall.

I can see this game being my “go to” for some time to come.



#### 3. JUDGE DREDD MINIATURE GAME

I don’t know if it is the game itself or the memories it brings back that make me favour this more than any other sci-fi game at the moment. Back in the day, I was an avid reader of the comic *2000AD* and amongst my favourite characters was Judge Dredd. The tough, no nonsense cop of the future seemed to represent law enforcement taken to its logical conclusion, raised as I was on a diet of Dirty Harry movies and *Hill Street Blues*. Although I try not to think too much about Stallone’s *Judge Dredd*, the more recent Karl Urban Dredd representation is one of my favourite movies of all time, as it captures so much of the original comic strip.

I was really excited when Warlord Games picked up the license to produce *2000AD* material, and equally thrilled to receive my copy of their new rules. The rulebook itself looks great, is filled with art from the original comics, and the miniatures and terrain look amazing. Roger Gerrish (who wrote the rules) is clearly a Dredd fan, and this comes across in the special rules, cards, and scenarios presented here.

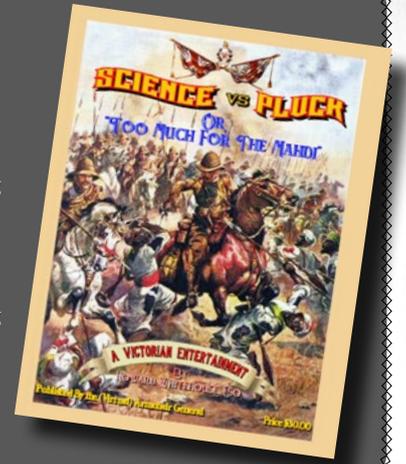
Oh yes, and the game itself isn’t half bad either. I think I have invested more money in the last twelve months into terrain for this game than any other, but if you’re going to make a small bit of Mega City One, you really have to commit! If you’re a fan of Judge Dredd and don’t own this game, do yourself a favour and pick it up, Citizen.



## 2. SCIENCE VS PLUCK

The inclusion of this game will come as no surprise to long term readers of this magazine, as I picked it for my "Why I Love..." article in *Wi393*. Without repeating everything I wrote then; the players take on the role of British officers in the Sudan and play against the Mahdist forces who are Umpire controlled. There is a high level of roleplay and committee style gaming involved and the players are encouraged to act in the way their character would, often in preference to the more sensible option.

Although the Umpire controls the Mahdists, a clever AI system controls how they react to coming under fire or taking casualties, which may cause them to retreat or burst into a headlong charge. Full of character and fun, these rules can easily be adapted to suit Foreign Legion in the desert, Zulu Wars, or any colonial conflict where small European armies face larger, less well organised native ones. I have even used them for Aztec vs Conquistador games. Highly recommended, especially if fun is more important to you than winning.

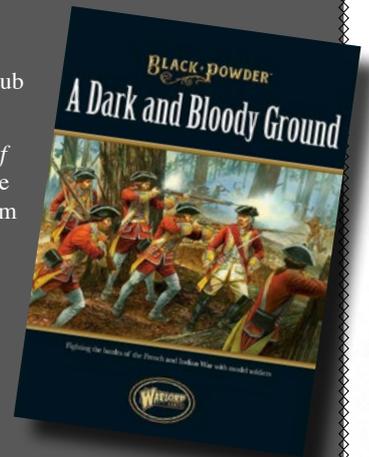


## 1. BLACK POWDER

Bloody Rick Priestley! He is the kind of man who spills a box of dice and miniatures down some pub steps whilst drunk and inadvertently invents an award winning game. He just can't help himself!

From the early days of Games Workshop's *Warhammer 40,000* to his most recent game *Warlords of Erehwon*, everything he touches turns to gaming gold. And so it was with *Black Powder* which - the story goes - he sold for the price of a curry to an unscrupulous scallywag who took advantage of him when he was both drunk AND hungry.

Since its first printing in 2009, the basic *Black Powder* game has been the mainstay at our club. I have to admit that when I first saw the rules, I was sceptical about its claim to be able to cover the entire black powder period, from roughly 1700 through to 1900. However, the rules themselves are so simple to learn, well-written, and adaptable to so many situations, that I have yet to find a period which cannot be covered by them.



Indeed, so sold was I, that I agreed to write a couple of supplements for Warlord Games covering my favourite period, the tricorn era of warfare in Europe and America. It took quite a long time to research, write and then playtest the rule amendments for these supplements and I think that is why these rules appear as number one on my list. They are my go-to set of rules for most large games and played a huge part in my life over the past few years, while I wrote the supplements for them. Bloody Rick Priestley!





# EXPANDED ARTICLE

# MASS SKIRMISH Q&A

# THE NEW LITTLE WARS



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

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

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

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

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

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

## AN AWARD-WINNING GROUP

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

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



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

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

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

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

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

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

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

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

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

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

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



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

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

**COMBAT DRILL**  
**Throw Pila**  
A Roman Group may throw javelins by using the *Tempus Fugit* card once in a Turn, provided the Formation still exists when attacking in March Column.

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

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

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

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

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

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

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



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

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

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

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



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

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

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

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

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

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

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

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

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



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

## KEEPING THINGS CHARACTERFUL

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

### *CLASH of Spears*

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

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

### *Never Mind the Billhooks*

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

Continued on the next page

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

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

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

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



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

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

**Wi:** People are clearly loving playing your games. What is your process when designing games in general and these ones specifically, and what are you particularly proud of in your latest offerings?

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



**Infamy, Infamy!**

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

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

Continued from the previous page

**RC:** I don't do pride. I'm a middle-aged functioning alcoholic! But research, research and more research - that's the key to any design for me. Reading the classical accounts gave us a backdrop of what the participants thought, often from a Roman perspective, while archaeology told us more about the culture of the barbarian peoples (if indeed we should be calling them barbarians at all). After that it was a case of deciding just what we wanted to achieve with the game. Setting a design brief, to focus on the detail of how troops fought, allowed us to give the rules the character that we think makes them special.

**AC:** I draw on fifty years' experience of writing rules, so I know what generally works and what doesn't. I ditched anything quirky and gamey (something I was prone to in my earlier days), got a quick and dirty version onto the table, and pushed some figures around with some wargaming chums.

After that it's down to dozens of hours honing the game into something approaching perfection.

*From "a quick and dirty version on the table" to impressive battle lines ready to fight using the rules of a published game!*



dice rolling and faffing about. The close interplay of the card decks - Play, Bonus and Special Events - means the balance of play can change with each turn of a card in *Billhooks*. And, of course, there's the simple joy of it being a 'GHOD Game' (great handfuls of dice).

**RC:** I feel like it's always a leap into the unknown when you develop new ideas that may challenge gamers. Lots of people say that they like new and exciting ideas in their games, but often that means that they still want 90% of any new game to be familiar. With *Infamy, Infamy!* we introduced some ideas and concepts that pushed the envelope, but as players have become more familiar with the rules they have been coming back and telling us that they love the additional challenges the game presents them with. 'Tough to master' strikes me as another way of saying 'this is a really replayable game'. Continual challenge is what keeps us all coming back for more.



*With leaders, infantry, allies, cavalry, artillery, and engineers amongst the moving parts in a game of Infamy, Infamy! there's a lot of depth to get to grips with, but much reward as you master it.*

**A&FE:** Yes, we started with the basic framework of our actions, fatigue, and reactions mechanics then did a lot of early playtesting ourselves to streamline those interactions. Once we got to a comfortable place with the mechanics, we did Monte Carlo simulations to map out the distribution of outcomes and adjust the traits and stats. That makes for a good balance of interactions between troop types. We both graduated as engineers, so we tend to enjoy doing maths and analytics like that.

After that we engaged with an extensive group of playtesters around the world and through them streamlined the final mechanics so they would come naturally and intuitively to players after a few games.

**AC:** Of course, no rules are ever truly finished - they go on developing after publication as people come up with 'house rules' to meet their particular needs. Which I'm all for.

**A&FE:** And sometimes things are unexpectedly popular. We did not expect players would embrace the deployment rules as much as they did. These rules combine the fun of hidden deployment in a way that is easy and intuitive, but they also lead to a game where you jump straight into the action. From the very first moment you have to be ready to come up with a plan and not just randomly spring a unit here or there.

**AC:** Oh, similar for me, I'm happy with the fast start manoeuvre phase in *Billhooks*. It lets you get straight into the action without a lot of

**A&FE:** Yes, a good *CLASH* player understands the risks of their decisions and plans ahead so that if friction derails their plan in some way, they have an alternative solution ready. Redundancy and risk mitigations become key winning tactics. That comes down to the interaction between fatigue, actions, reactions, and activations - there's a balance of elements that we wanted the player to be able to grow to understand and manage.



*Above: A very immediate pachyderm problem in CLASH! "From the very first moment you have to be ready to come up with a plan."*

## WHAT DO THE GAME DESIGNERS PLAY?

What games and other factors influence the designers and what do they love to play now?

### *Infamy, Infamy!*

"I find I mostly play the games we have published or are playtesting these days. I run games of *Infamy, Infamy!* but am testing rules for the Wild West, the Cold War, and the Renaissance. That could all change next week if my interest is piqued elsewhere.

"For me wargaming is an extension of my love of military history and another way to examine and understand it. Sometimes, that may be a figure game, sometimes a map-based kriegsspiel. I find the development of tactics to deal with the march of technology incredibly interesting and reflecting that on the tabletop is what I really enjoy."



*A reconstruction of a Prussian kriegsspiel - these map-based wargames were inspirational and influential to Rich and Andy.*

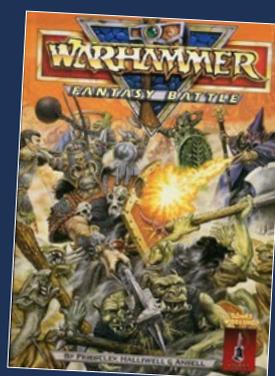
### *Never Mind the Billhooks*

"Oh, umpire-driven free kriegsspiel games, especially those hosted by the late, great Paddy Griffith, taught me a lot about wargaming as an essentially social activity too.

"I think we are all products of our wargaming experiences. A bad and boring game can be as influential on game design as one that is good and enjoyable. The older I get the more I appreciate the "keep it simple, stupid" principle. The best boardgames have a lot to teach us here. Simple, easy to learn rules are always the best."

### *CLASH of Spears*

"Our father introduced us to wargaming at a very early age, but we really jumped in with *Warhammer Third Edition*. From there we just expanded to various periods. That is why in *CLASH* you will find influence from a great number of rules. We like agile pick-up games, such as *Bolt Action*, we are big fans of the brilliant tactical depth in *Blood and Plunder*, and we've played *Lasalle, Napoleon at War, General de Brigade*. We had a lot of fun with *Warmaster* and then fell completely in love with *Field of Glory*. We just love wargames and try to play and test as many as we can."



*Alvaro and Francisco got the wargaming bug from games of Warhammer before expanding their horizons to various historical periods.*

### **Wi: Do you think your own systems could work in each-other's historical periods?**

**RC:** We design all of our games specifically for a period after doing the historical research. There is no chicken and egg conundrum for us; history inspires our rules. You can't design a game and then retrofit the history. All you'll do is bend history to fit your rules and that's not what historical gaming means to me.

**AC:** Yeah, not really! The thing about *WotR* was that nobody was totally sure which side everybody was on and potential treachery was always hanging in the air. I don't imagine a Roman Commander had any doubts about the loyalty of his troops mid-battle... although I suppose Varus got a shock when his German auxiliaries turned their coats just before the Teutoburger Wald disaster.

**A&FE:** *Infamy, Infamy!* and *Billhooks* have more mechanics to deal with formations than *CLASH* and of course *Billhooks* also has some interesting concepts for medieval warfare. We are not there yet, although we do have medieval rules in development and testing. It is interesting to learn how other authors look at the period and interpret historical research.

**RC:** It's a shame the Mass Skirmish Gamer's Arms is in Lockdown at the moment. One of the things I enjoy as a publisher is meeting up with and chatting to other game designers, chewing the fat about what we do. If I am lucky, I can steal their ideas again soon!

*Below: Billhooks in action - a swirling mass of bows, bills, and the occasional act of effective or disastrous heroism.*



**Wi: Pandemic game design can't be the easiest process. How's that been?**

**AC:** Considering the *Billhooks* rules were never really intended for publication, but they got released during the pandemic, it's been pretty good! Most of the rules I have written over the years, apart from a flurry of magazine articles in the 1980s-90s (I had a set published in issue 1 of *Wargames Illustrated!*) have been home brewed for home consumption. But Steve Wood (of Arcane Scenery and Models) worked closely with me on all the testing before Covid-19 and pitched the idea of a *Wi* supplement to editor Dan. The rest is history. Covid-19 did put the publication date back by about six months but eventually *Billhooks* was included with *Wi* 393 - that's a world-wide print run of 10,000 plus - a long way from my earliest carbon-paper jobs!

It's got its own Facebook page, with over 1,200 members now and so far, touch wood, I haven't heard a bad word said about the game. Everybody seems to love it!

I don't play any games at the moment though, due to Lockdown. When I come blinking back into the light, I will be back to playing a mix of home-grown rules (my own and those of some of my old comrades in arms) the odd outing into *Black Powder*, and the occasional (not necessarily military-themed) board-game. Anything new to play would be good after this prolonged ceasefire!

**RC:** Conversely, I have ended up playing more games each week during Lockdown than at any other time in my life! We have shifted to gaming online, with cameras in the studio and images of the action beamed to players via computer or mobile phones. It's been interesting to see just what can be achieved.

**A&FE:** It can be challenging; we barely managed to get our Kickstarter shipped as the pandemic was starting. We had plans for organized play, competitive gaming, narrative campaigns, and we were looking forward to attending wargaming conventions. None of that was possible; we hope that as the pandemic slowly comes to an end, we'll be able to put those plans into action.

We have less gaming time too - we're busy with work and the *CLASH* project - but we try to find time to play other games if we can. We absolutely love playing *Brink of Battle*, a boardgame called *Battlestations*, *Star Wars: Armada*, *Victory Decision* for WWII through to sci-fi platoon level games. We try to play *Blood and Plunder* whenever we have time as it is a system with brilliant and original mechanics.

**AC:** Despite the pandemic it feels like *Billhooks* came along at just at the right time for me. I'm corresponding with all the other players of the game and keeping an eye on the Facebook page. That's really kept me on my toes. I've also started a timely collaboration with WoFun miniatures, re-writing some of my earlier rulesets as 'starter games' to go with their ever-expanding ranges of plastic 'flats' that use Peter Dennis's artwork.

**Wi: Well, your talk of that collaboration's development leads neatly to our final question - thanks so much for chatting with us and please, chaps, tell us what's next for you and your mass skirmish masterpieces?**

**RC:** *Infamy, Infamy!* is designed as a game of three parts. This year we are moving to the western Mediterranean with the Punic Wars, Rome's Civil Wars, the Jugurthine War, and a host of other conflicts such as Spartacus and his slave revolt. Loads of fun stuff with the bonus that there are elephants! That should be fantastic fun, and we are building our armies already.

**A&FE:** We are developing the structure for several settings - lists to cover the late Roman Republic, the early Roman Empire, the Dark Ages, Sengoku Japan, even some fantasy, and a very secret project we can't get into!

Which book will come first is yet to be determined but we will post beta lists online as often as possible, so people can play along as we develop them. We've also released a PDF supplement - *Fields of Blood* - that provides interesting solo play mechanics, rules for assaults and combat in urban areas, and some rules for adding skills to your characters. That supplement is a living document and will be updated with more material in the future.

**AC:** A proper book version of *Billhooks* is on the way. It will expand the historical range across Western Europe and cover (roughly) the Hundred Years War to Italian Wars. After that it will be whatever appeals to my butterfly-like wargaming brain. I never settle on anything for too long. *Wi*'s enthusiastic support for *Billhooks* has enabled me to reach a much-wider audience for the first time, which has been both a revelation and a pleasure. Collaborating with my 'International Brigade' on the pan-European *Billhooks* book, and live telephone-umpiring a game in Mechanicsville, Virginia, have been some of the highlights of these strange times!



Above: An ambush in the woods - one of the visually impressive scenes from *CLASH*'s Kickstarter created rulebook.



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# ARTICULATE ARTICLES

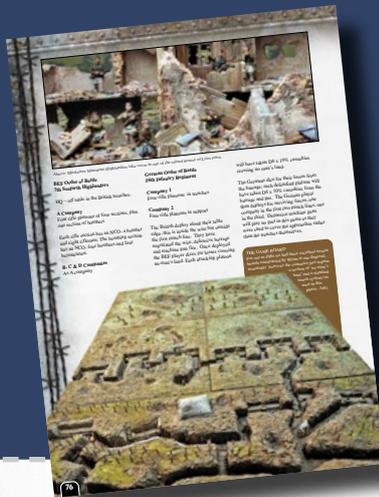
Our Project Manager picks his ten favourite *Wi* articles.

I feel like quite the imposter here, sweeping in at the last minute to share in the issue 400 celebration. I won't worry too much about that though - there's too much magazine and Prime stuff to be getting on with!

Instead, I'll list my favourite articles from *Wargames Illustrated*, and hope that you enjoy reading (or, more-likely re-reading) them as much as I have. I've not been around since the first issue (six-year-old James hadn't started wargaming in '87) so my selections all come from more recent issues.

## 10. *Wi*264 - THE BIG PUSH - JIM GRAHAM (PAGES 70 TO 77)

Jim Graham always provides an informative, informed look at the subjects he covers and in this piece the pictures more than match the words. The photos in *Wargames Illustrated* are something I rather took for granted until I started working for the magazine. I've since discovered just how much work goes into them. Shots such as these - Highlanders crossing a rather realistic no man's land, before storming the German trenches - are no small undertaking.



They're often a truly collaborative effort; one that editor Dan puts a ton of time into to ensure the magazine deserves the *Illustrated* part of its name.

He is tireless in visiting mini companies and wargamers in the Nottingham area and beyond to borrow painted models, terrain, and more, then spending hours setting up shots. It's thanks to his efforts (and the generosity of the fine folks who loan us their hobby projects) that articles like this look so impressive.



### TACTICAL GREATS

Our wargaming personalities tell us their picks for the greatest military leaders in all of history.

#### Vo Nguyen Giap

Jim Graham (*Wi* contributor): "It's hard to quantify across the centuries but in modern times he wins hands down."

#### Genghis Khan

Pete Brown (author of assorted wargaming books): "Hands down! Takes a bunch of nomads and conquers the world."

#### Napoleon at times, Wellington at times

Alan Perry (sculpting supremo)

#### Wellington

Noel Williams (*Wi* contributor)

#### Hannibal Barca

James Morris (*Wi* contributor) and Warwick Kinrade (game designer)

#### Alexander the Great

James Griffiths (*Wi* project manager): "The determined audacity of the Siege of Tyre clinches it."

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**9. W321 - AND NOW FOR SOMETHING COMPLETELY DIFFERENT - ROGER GERRISH (PAGES 10 TO 17)**

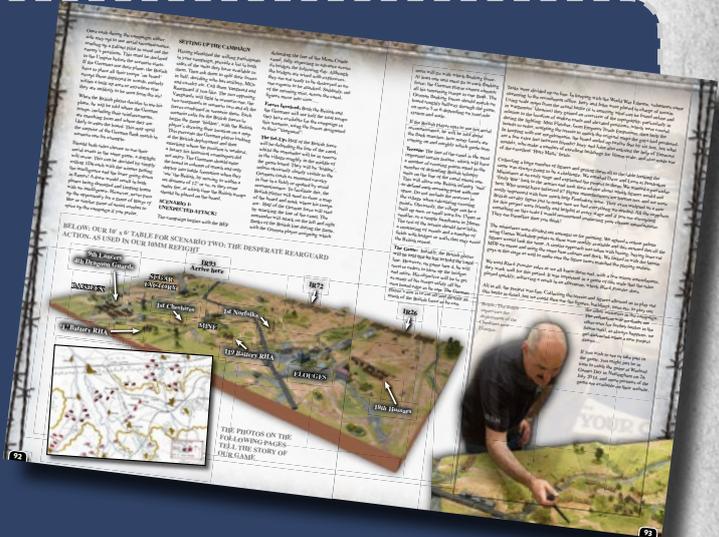
This article, the introduction to the issue's theme of Pulp Adventure, completely nails it on visual style. There's nothing wrong with the wordy bit here, but it's kudos to Ian (who did the layout) as much as the author, for making the pulp atmosphere leap off the page.

I was born far too late to experience pulp's rise first-hand, but in my youth, I frequented a couple of local bookstores that had excellent second-hand bins. These were packed with old pulp comics and novels; flipping through this article is much like digging in those boxes - a visual treat of nostalgia, silly ideas, tales of derring-do, and camp awesomeness.



**8. W322 - A MINI MONS - PETE BROWN (PAGES 88 TO 99)**

Pete Brown is one of *W*'s most prolific contributors and he lists this article in his own personal top ten. Rightly so! It's a visual treat that documents this most British of heroic defeats. Pete and his buddies at Worcester Wargames Club did themselves proud recreating the battle in 10mm and (as usual) Pete puts wargaming at the heart of his article with a campaign idea. This is something that always makes a Pete Brown article a welcome arrival in the inbox. Many submissions are 95% history with just a few words about gaming as an afterthought - rather opposed to the *Wargames* part of our magazine's name - but Pete always has wargaming firm and steady in his sights!



- John Churchill, 1st Duke of Marlborough**
- Michael Perry (sculpting supremo)
- Napoleon 1**
- Bill Gray (retired)
- Georgy Zhukov**
- Fet Milner (Salute Painting Competition Best in Show winner)

- Wat Tyler**
- Dan Faulconbridge (*W* editor): "A painfully short, but seismic career."
- Benoit de Boigne**
- Duncan Macfarlane (*W*'s founder and original editor): "Fought seven battles, won seven battles."

Continued from the previous page

**7. W/284 - HOW WARGAMING SOLVED SOME HISTORICAL MYSTERIES (FROM THE BATTLE OF WATERLOO) - BARRY VAN DANZIG (PAGES 62 TO 73)**

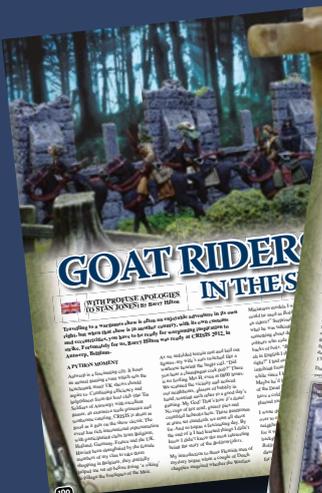
Examining wargaming and history in a non-standard, perhaps unexpected way (if you wargame for fun, rather than as a military learning exercise) is my kind of thing. This article asks and attempts to answer some important questions about one of history's most notable battles and *Wargames Illustrated* took fine photos of Barry's marvellous table. The eye candy is part of the appeal but reading how the author used his miniaturised visualisation of Waterloo to examine and model the specifics of the battle is fascinating stuff.



**6. W/314 - GOAT RIDERS IN THE SKY - BARRY HILTON (PAGES 100 TO 107)**

I started working at *Wi* in the midst of this global pandemic, which means I'm yet to meet many of the magazine's regular contributors. What I have had the opportunity to do, through the copy he sends, the hobby projects he creates, and the photographs he takes, is develop a great respect for Barry Hilton's work.

I almost feel bad picking this above the many more 'serious' and meticulously researched and recreated pieces he's done for *Wi* ... but dang, it's just so entertaining and odd! We get a taste of the life of Barry in his text too - global jet setting via gaming shows, champagne and shopping, adoring fans telling him tales of bizarre goat riders in the sky ... No pressure living up to that mental image, eh Barry!



### 5. W1292 - THE PATH OF BLOOD! - RICK PRIESTLEY, NICK EYRE, AND JERVIS JOHNSON (PAGES 42 TO 51)

I'm keen on a good battle report, especially when they're as visually impressive as this one, and it's refreshing when the focus is colonials versus colonials. There's some speculation about the Zulu and Matabele's conflict followed by some aspirational gaming.

The folks involved are rather notable with Rick Priestley umpiring the game, using his *Hail Caesar* rules, while Jervis Johnson takes command of the Matabele. *Warhammer* was my start in wargaming and *Blood Bowl*'s my favourite GW game ever, so they're both wargaming heroes of mine. Nick Eyre leads the Zulu; he doesn't have quite the same game design pedigree but his work at North Star has helped grow many great systems.

The game's a good read, accompanied by brilliant photos, and I have to give a shout out to the scale related roasting in the feature image's caption.



### 4. W1350 - WARGAMING THE ANGLO-PEDI WARS - BOB GIGLIO (PAGES 56 TO 63)

How does my top ten feature back-to-back articles about lesser-known Southern African conflicts, while 'traditionally big periods' are notable in their absence? That's largely down to the joyously diverse coverage that's been a part of the magazine since its outset. Passionate and impressively informed amateurs, ex-military, historians, game designers, professors, and more send us hundreds of articles each year and that makes for much diversity. You're only ever a page turn away from learning more about a period you've been studying your whole life, but you're just as likely to discover a completely fresh interest.

Through articles like this I have built a new appreciation for the history of a part of the world that used to be little more than the footnote "I quite enjoyed watching *Zulu*!" How could I resist? Look at the visuals here - the landscapes, the models, the colours, the overall flavour that so perfectly illustrates Bob's words - this is *W* at its best!



### 3. W1340 - IMAGI-NATIONS - CHARLES S GRANT (PAGES 20 TO 25)



This article, from Charles S Grant, is an enlightening, intriguing, pleasurable read that rambles along in all the right ways. A journey through his wargaming history (perhaps I should say pseudo-history, as it is all about inventing your own historical nation) there are anecdotes about his childhood, his father, gaming with friends, and more, alongside his own ideas for creating a nation to use in your games.

His nation - Lorraine - is decades into its development and, thus, the article is packed with background, 'artifacts', maps, and whatnot, created for their campaigns, along with photos of troops and their colours.

I've not read every issue, so I can't say for sure, but the 144-word caption on page 24 must be in the running for the longest to ever feature in *Wargames Illustrated*!

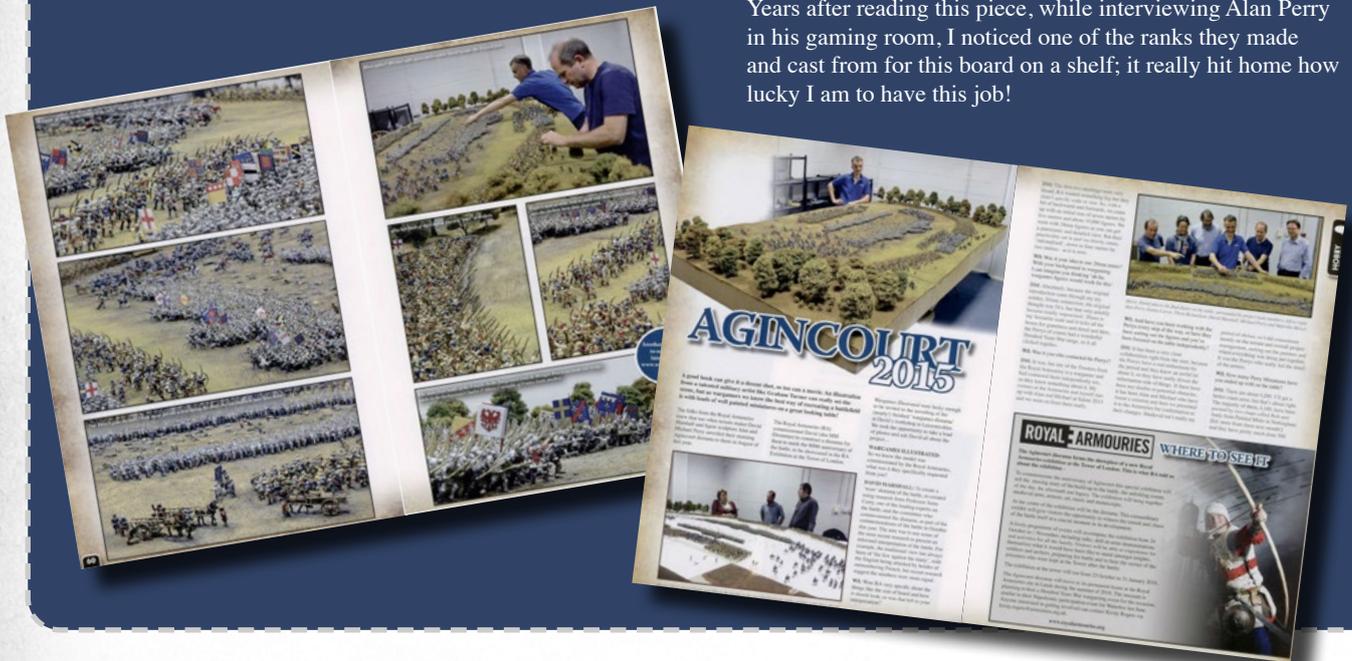


**2. W/336 - AGINCOURT 2015 - DAN FAULCONBRIDGE AND ALAN PERRY**  
**(PAGES 58 TO 65)**

Epic is a word that's thrown around quite a bit in wargaming circles, often applied to smaller scale stuff. Not so small here - this Agincourt board is 4m x 2m and features thousands of 28mm troops, placed as accurately as possible, on a scale replica of the terrain. It is so deserving of the word epic that I'm going to repeat it in all caps. EPIC!

The article looks into the Agincourt project that was commissioned by the Royal Armouries to mark the battle's 600th anniversary. There are loads of interesting tidbits, not just on the model making and painting side of things, but the historical too - Professor Anne Curry, one of the foremost Agincourt experts, provided research.

Years after reading this piece, while interviewing Alan Perry in his gaming room, I noticed one of the ranks they made and cast from for this board on a shelf; it really hit home how lucky I am to have this job!



**1. W/398 - ILLUMINATING HISTORY (AND YOUR WARGAMING) - GEOFF GRIFFITHS**  
**(PAGES 76 TO 81)**

Peek at the author's name and you'll see that some familial bias may lurk behind this final choice. Put aside the fact that it's written by my Dad and it's still a great article by someone who really knows his subject matter. I pitched this idea to him, somewhat hesitantly, when the Holy War theme was decided. It wasn't that I doubted he could do justice to the article, more that I feared the 100-page thesis he'd submit three months past the deadline.

Shame on me for those concerns (though they are based on a lifetime watching him valiantly procrastinate, no matter how serious the deadline!) because he wrote an 'illuminating' piece on these vibrant religious jewels. I was extremely proud when *Wi* founder Duncan (who still proofreads each of our issues) scribbled "An early contender for best article of 2021?" in red pen on its printout.



Take me back to my early days in wargaming (much improved by my dear Dad's enthusiasm for my new hobby) and I'd have never imagined that I'd be discussing and editing his words, to go into an issue of *Wargames Illustrated*, while being forced to stay away from him because of a global pandemic. Strange times! Also, trust my Dad to work full-frontal nudity into his first ever article for the magazine!



April 2021



A new range designed to feature maximum figure variety with consideration paid to formation basing

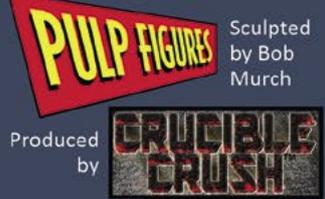
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- Saxon Unarmoured Warriors (5 Unique figs)
- Mtd Armoured Saxon Warriors (2 unique figs)
- Saxon Archers (5 poses, 15 unique head variants)
- Saxon Slingers (5 poses, 15 unique head variants)
- Saxon Peasant Levy (5 poses, 15 unique head variants)
- Armoured Saxon Spears Unit Builder (1 tight formation pose, 14 head variants)
- Unarmoured Saxon Spears (1 tight formation pose, 14 head variants)

**Normans**

- Duke William of Normandy-Mtd & disMtd w/foot banner man
- Bishop Odo of Bayeux-Mtd & disMtd w/foot cleric
- Norman Commanders on Foot (5 unique figs)
- Norman Armoured Crossbows (5 unique figs)
- Mtd Normans #1 (2 unique figs)
- Mtd Normans #2 (2 unique figs)
- Mtd Normans #3 (2 unique figs)
- Norman Archers (5 poses, 15 unique head variants)
- Armoured Norman Spears Unit Builder (1 tight formation pose, 14 head variants)
- Unarmoured Norman Spears Unit Builder (1 tight formation pose, 14 head variants)



The Welsh , previously announced, will now be held back until a more complete range can be prepared.



To keep up-to-date with this project visit [www.pulpfigures.com/1066/](http://www.pulpfigures.com/1066/)

# ON SHOW

## THE BEST SHOW GAMES EVER...?

The *Wi* Team take a tour of their favourite games, spotted at wargames shows around the globe and across the years.

When we conceived of the idea of putting together a spread on the best of the best wargames demo games, we considered several criteria: most engaging, most historically accurate, most playable etc. etc., then we thought “nah, let’s just go with what looked really, really good”.

Over the course of the next few pages you will find ten very impressive show/convention demo games/table/miniature

battlefields that we have seen and snapped (... with the camera) over the years. Sure, there will have been equally impressive games at shows elsewhere in the world which we have never seen, and for definite there are other games that we have seen which really do deserve a mention, but all things considered, we think it’s hard to deny that these demo games are nothing short of (... some of ...) the best demo games ever.

### THE BATTLE OF KEREN

Friend of the magazine James Morris has a host of great looking demo (and participation) games to his name. This one was seen on the UK show circuit in 2014 and features something rare in a wargaming - playable elevation. Capturing the essence of a battlefield isn’t easy, but it’s something James specializes in, and he achieved that admirably with this table, which portrayed the hostile environment around Fort Dologorodoc in Italian held Eritrea, during World War Two.

**Where and when:** Salute 2014

**See more in:** *Wi*322 and *Wi*326



*Keren was a pivotal battle of the 1941 East African campaign. After a rapid and successful attack on the Italian colony of Eritrea, the invading British Empire forces found themselves held at a razor-edged range of mountains. The Italians defended fiercely; the resulting battle lasted 57 days, before the British finally broke through.*



## THE SIEGE OF TENOCHTITLAN



Neil Burt (aka The Troop of Shewe) and friends put this memorable Aztec versus Conquistadors table together. This one really felt like it stretched beyond being just a gaming table, and instead brought back to life a slice of the Aztec Empire on the eve of its destruction.

**Where and when:** Salute 2007

**See more in:** [W1236](#)



*Troop of Shewe are still going strong as a painting service. If you look deep into their blog you will find some of the work in progress shots for the buildings on this table.*



## A FISTFUL OF SEAMAN



Size isn't everything, but when the biggest game we've ever seen is accompanied by great quality and massive amounts of enthusiasm from those playing, you're onto a winner. We joined around 50 other players for this (colorfully named!) Hollywood inspired pirate game at Historicon 2013. 'Fistful' made an appearance at several US Cons around 2012/13, after which Scott Christian and his crew sailed off over the horizon, never to be seen (at least at H'Con) again.

**Where and when:** Historicon 2013

**See more in:** *W312*

*The game featured twenty 28mm scale pirate ships and filled an area the size of a tennis court.*



## VINCENTINO

Having done numerous photos sessions with Bill Gaskin over the years it's easy to forget that as well as his impressive home set-up, he has also displayed numerous demo games at shows around the UK, including an excellent AWI one at the last Salute. However, the game we have chosen from Bill's back catalogue, was a collaboration between himself and Paul Darnell of Touching History, from Partizan 2007. It represents the fictitious town of Vincentino, during the Peninsular War. Everywhere you look there are vignettes to entertain, educate, and inspire.

**Where and when:** Partizan 2007

**See more in:** *Wiz30*



*Most of the figures you see on the table have been converted - it's what Bill does!*



## A SONG OF ICE AND FIRE



Tactica has the best games, period. Of all the shows we attend on a regular basis (or used to - curse you Covid!) this small but perfectly formed event, which takes place in Hamburg, Germany, every February features nothing but great games. The one that we have gone with was something of a zeitgeist, wowing the audience with something current, but something equally as impressive in its construction and the finished visual effect.

It is, of course, The Wall, from the book/TV show *A Game of Thrones*, with Castle Black in the foreground.

**Where and when:** Tactica 2020

**See more in:** *Wi390* and *Wi* YouTube channel. Search: Tactica 2020

*Before a game is accepted as a guest at Tactica, a potential demo team need to supply photos and a brief, so the Tactica organizers can vet the quality of what will be on display.*



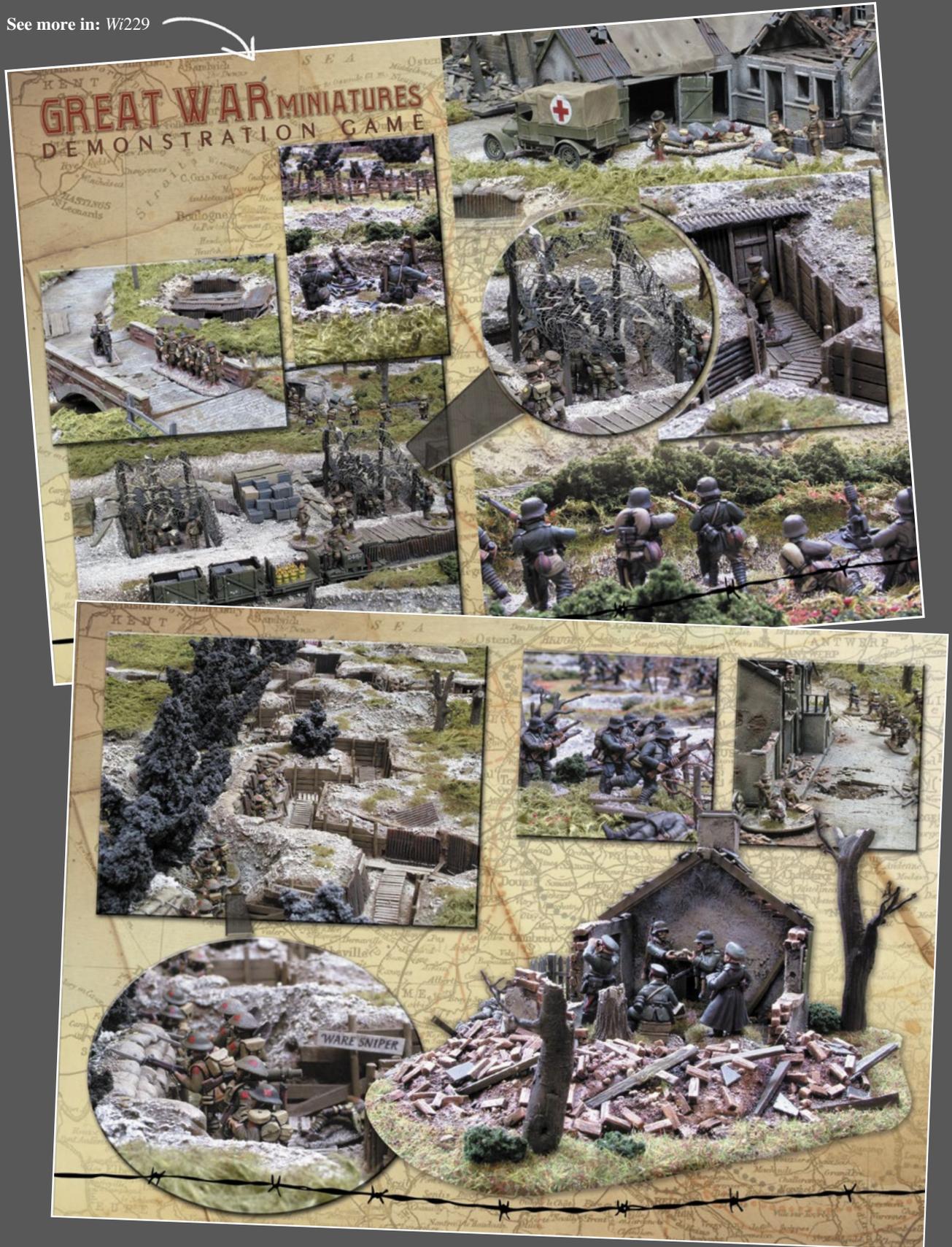
## THE WESTERN FRONT

Designed by one of the grand masters of the miniature modelling world. Dave Andrews usually plies this trade at Games Workshop, but he took some time out from putting skulls and spikes all over everything to grace the historical hobby with this magnificent World War One Western Front table, which had just about everything, including "from mud, through blood and to the green fields beyond."

Where and when: Partizan 2006

See more in: [W1229](#)

*This game was a promo for Great War Miniatures, the figure company co-operated by Dave Andrews and Aly Morrison, both of Games Workshop fame - 95% of the figures on show are from the GWM range (available from North Star).*



## UNCLE DUKE'S EXTRAVAGANZAS

Less of a game and more of a Gamesmaster, it would be remiss of us not to mention 'Uncle' Duke Seifried in this article. Entertaining the US wargaming crowds for over 20 years, his convention 'Extravaganzas' filled whole rooms at some shows, with multiple games. Taking the fight to the 'opposition' Duke and his team presented around 30 games at Origins (a predominantly boardgame convention) in 2005.

**Where and when:** Numerous US Conventions from 1990 - 2010

**See more in:** *Wi277 (Duke's Fond Farewell)*

*Duke had a long association with all aspects of the hobby (what he called "the great obsession"). Back in 1971 Duke started bagging metal wargames figures for retail distribution - the first person to take that step.*



## STALINGRAD



When we saw this magnificent Stalingrad, World War Two game at Partizan 2019 we knew we had to get Alan Sheward and friends into our studio for a 'proper' photo session. We wanted to spend a whole day poking our camera lens into every part of this table, rather than just snatch half an hour at the show. Thankfully Alan and co. obliged and not only did we get to photograph (and video) the table in detail, we also called on Too Fat Lardy Rich Clarke to run a game of *Chain of Command*. Our video for this game has since gone on to be our most popular ever on the *Wi* YouTube channel, notching up 185,000 views.

**Where and when:** Partizan 2019

**See more in:** *Wi387* and on the *Wi* YouTube channel.  
Search: Stalingrad



*Just about everything on the board is scratch-built, even the train trucks!*

## GALLIPOLI



Well, what do you know - it's us! Although, really, all credit should go to Dave Bodley of Grand Manner who used his amazing model-making talents to knock up this lovely World War One Gallipoli table. We showcased the game at Salute 2011, then shipped it across the pond for an appearance at Historicon that same year. All the figures were provided by Gripping Beast and they went across the Atlantic and back too.

**Where and when:** Salute and Historicon 2011

**See more in:** *Wi283* and *Wi284*, and on the *Wi* YouTube channel. Search: Gallipoli 1915



*Where is the model now? Well, we donated the landing/bay section to a local gaming store to use as a table for pirate games and the rest of the table went missing in transit, somewhere (probably near the Bermuda Triangle) on the way back from the US to the UK.*

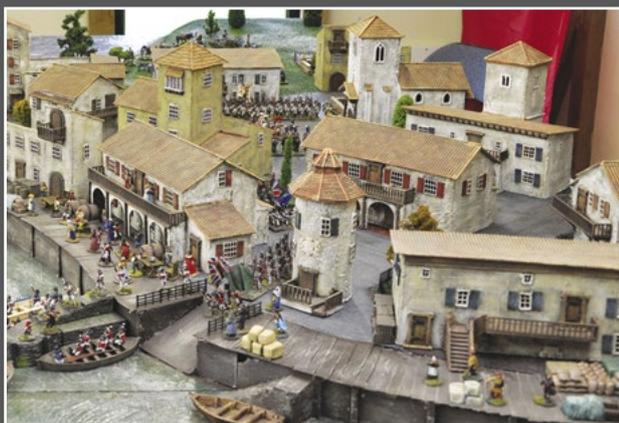
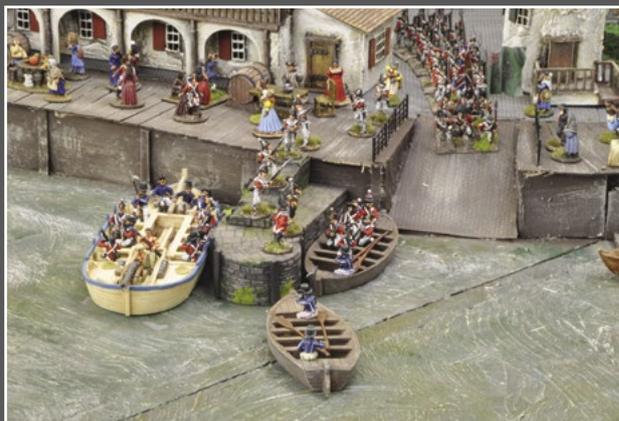
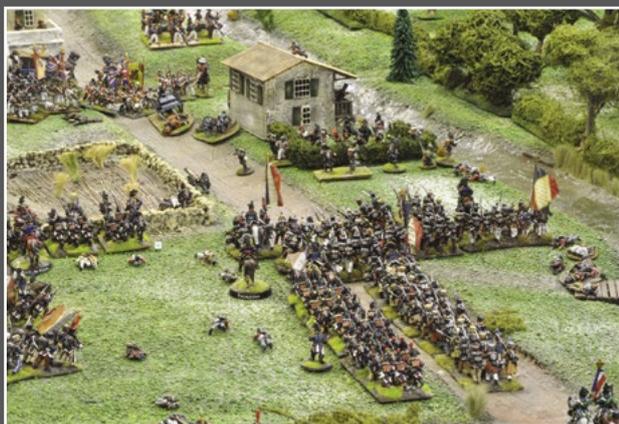


## CORUNNA

Messers Browning and Ringrose did a stunning good job on this massive Peninsular War table. Justifiably it won 'Best of Show' at Salute in 2012 and led to the triumphant return of Ron Ringrose and the Essex Gamesters on several occasions (to both Salute and Crisis), moving from Corunna to Waterloo, then on to Vietnam.

**Where and when:** Salute 2012

**See more in:** *Wi298*



*Rick Priestley, Team Wi and the Essex Gamesters played a game of Black Powder on this table in situ at Robert Browning's house (or rather in his wargames barn). You can read all about it in *Wi298*.*



## WHAT ABOUT ... ?

We could have gone on, this list is probably as notable for those we have left out as those we have managed to squeeze in. It would have been easy to just include ten great games from the Partizan show, or Historicon, or Tactica, and it's something of a travesty that we've just gone for visual appeal when in reality a good convention game is so much more. Just ask any of the Gamesmasters at Historicon, or Too Fat Lardies' Rich Clarke.

Watch out for our "Best show games - what did we miss out?" question on Facebook so you can post and chastise us for not including your favourite game.

*Right: Rich Clarke picks up an award at Partizan for one of the many engaging games he has presented over the years. Hail to him and all the other tireless demonstrators we have not acknowledged in this article.*



*Left: Award winning Gamesmaster Pete Panzeri marshals the troops for his 2012 Battle of the Rosebud game at Historicon.*



*Right: Ticking both boxes, Bob Giglio deserves a shout out for always putting on great looking and great playing games at HMGS shows over the years.*

## GIANTS IN MINIATURE

Our GiM range has been running for five years now with almost 60 releases in total. Here are ten that are special for different reasons.

### GiM 001 - Sergeant John M. Stryker

You always remember your first!

### GiM 003 - The Dishevelled Detective and Dr. Hamish

A great looking set - the first GiM duo.

### GiM 008 - Steampunk Victoria

Mashing up the historical options here, who could resist Victoria with a monocle and large gun?

### GiM 010 - Julius Caesar

When it comes to reputation you can't get much more gigantic.

### GiM 026 - The Last Viking

Harald Hardrada flew off the shelves - one of the fastest selling GiM.

### GiM 040 - Johnny Glem

The little boy who nobody wanted.

### GiM 042



### GiM 040



### GiM 003



### GiM 001



### GiM 008



### GiM 010



### GiM 026



### GiM 055



### GiM 044



### GiM 043



### GiM 042 - Lakshmi Bai

A real painter's mini with lots of cloth layers and potential for vibrant colours and patterns.

### GiM 043 - King Leonidas

All it took was a bit of "this is Sparta!" and this GiM sold out in record time.

### GiM 044 - Prince Louis

All we have left of the painted model is the shield after an unfortunate run in with Dan's dog!

### GiM 055 - Lord Callan

A celebration of all things *Billhooks*.

## GiM ANNIVERSARY PAINTING COMPETITION

A few months back we launched a painting competition to celebrate five years of great GiM miniatures. We've received a load of entries and are currently in the process of judging them. We'll have the results in a future issue of *Wargames Illustrated* along with a gallery of the winners.

## GET 'EM WHILE YOU CAN, GUV

Although a few of the Giants in Miniature models mentioned here are completely sold out many of them, and a load more, are still available to buy from the *Wargames Illustrated* webstore. Prime members get a discount on every single GiM they purchase.



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# 45 Years on the March...

*Congratulations to Wargames Illustrated on their 400th Issue.*



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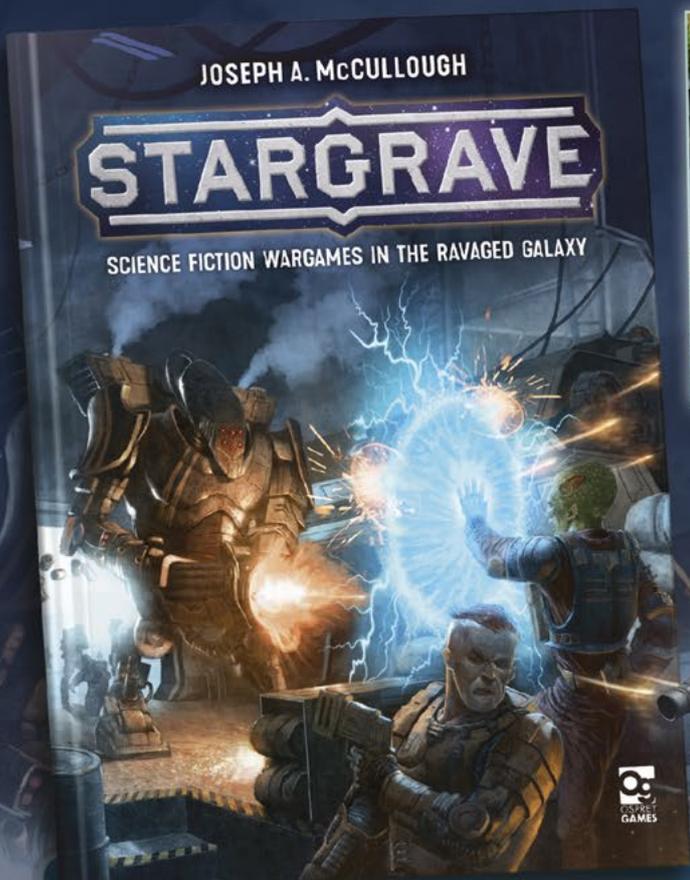
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# STARGRAVE

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## INCOMING TRANSMISSION...



Created by Joseph A. McCullough, author of the award-winning *Frostgrave* and *Frostgrave: Ghost Archipelago*, *Stargrave* transports players to a galaxy torn apart by war. Vast pirate fleets roam from system to system, robbing, extorting, and enslaving anyone they come across, while independent operators roam the dead stars in small ships, scratching out a living any way they can.

Players take on the role of one of these independent operators, choosing from a selection of backgrounds and assembling a crew to join them on their adventures. Each successful sortie will see their crews grow in power, but as they grow it becomes more likely that a pirate fleet will take note of their activities and come after them!



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# WARGAMING HAPPINESS

## - RULES IN MAGAZINES

Long-time reader and contributor Daniel Mersey looks into the *Wargames Illustrated* archive and tells us his favourite rulesets from the earlier years of the magazine.

My first issue of *Wargames Illustrated* was *Wi*12 (August 1988). Over the next few years, I spread my pocket money thinly between *Wi*, *White Dwarf* (still a general roleplaying magazine at that time), *Practical Wargamer*, and a host of dubious heavy metal music magazines (what can I say, I was a young teenager). Most months, however, I managed to get my hands on *Wi* alongside the others.

Pre-internet and without a club within easy distance, I mail ordered several sets of 'grown up' wargame rules - *WRG Ancients 7th Edition* nearly made my eyes bleed - but my main source of inspiration and gaming were the rules published in magazines. They always seemed to contain some lovely ideas and, by their nature, were very concise. There have been a lot of these sets within *Wargames Illustrated*'s 400 issues and these are some of my favourites, presented in chronological order (and all available in The Vault to Prime members).

### **Zulu Wars Skirmish Rules - Jim Wallman (Wargames Illustrated 12, 1988)**

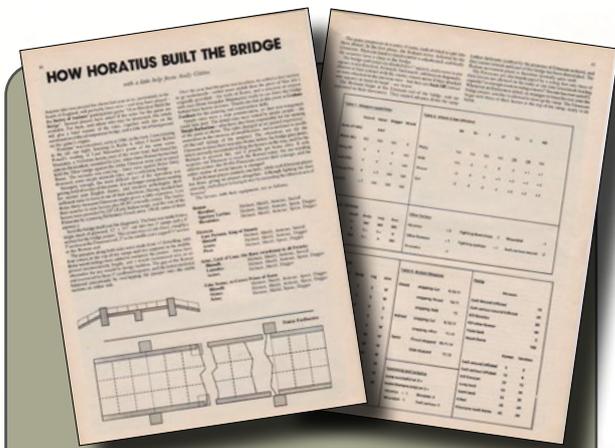
These allowed me, in my mind at least, to recreate the movies *Zulu* and *Zulu Dawn* with my small collection of 1/72 Esci models. There are some neat ideas in these rules, especially the way cavalry operates in colonial skirmishes. There's also a simple but effective fire control mechanism for riflemen. A simple but effective set of skirmish rules that still work well today.



### **HOW HORATIUS BUILT THE BRIDGE**

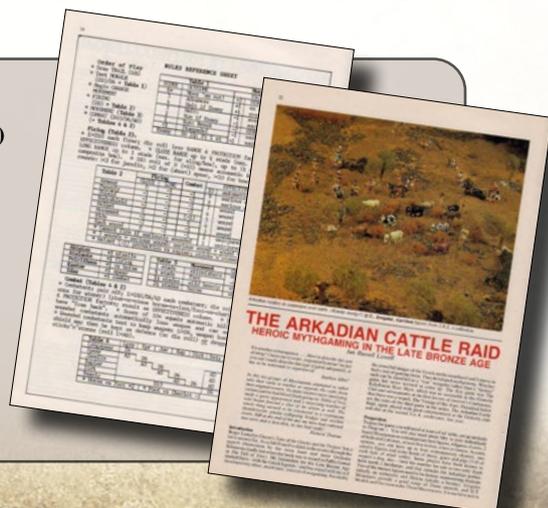
### **How Horatius Built the Bridge - Andy Gittins (Wargames Illustrated 12, 1988)**

These rules, originally devised for a Society of Ancients participation game, give an excellent lesson in making a small skirmish on a bridge interesting. The matrixes of weapons, style of attack, and body armour appealed to my roleplaying background, as did the limited movement enforced by a gridded 'tabletop' (the bridge). One player takes the heroes of Rome, defending the bridge against hordes of Etruscans, trying to hold out until the bridge has been chopped down behind them.



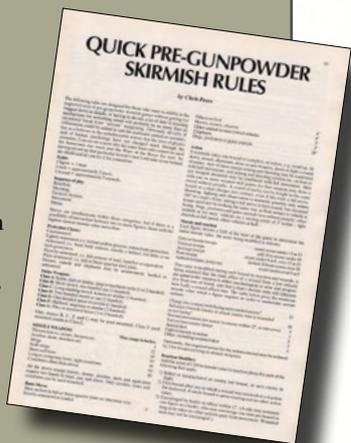
### **The Arkadian Cattle Raid - Ian Russell Lowell (Wargames Illustrated 15, 1988)**

Featuring 'Heroic mythgaming in the Late Bronze Age', these skirmish rules revolve around Greek heroes trying to get their livestock safely to a market, with various encounters and errant cows along the way. This was a fairly large multi-player game, although I never mustered more than a couple of willing players and looking back at the rules now, I'm not sure we played correctly (the rules are perhaps the hardest to grasp on this list). Despite this, the article provided me with great fun and pointed me in the direction of scenario-based games half-way between my joint interests of roleplaying and wargaming.



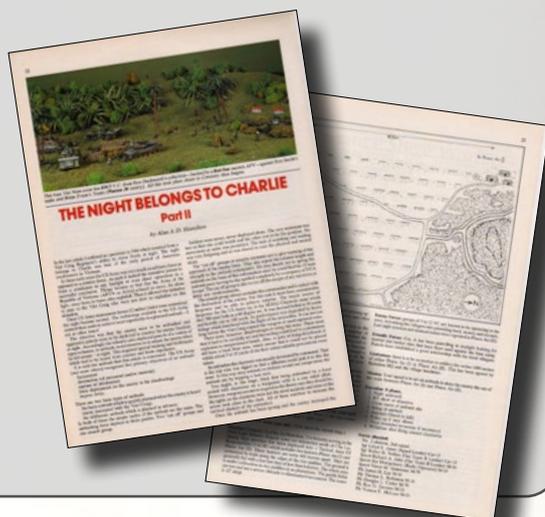
**Quick Pre-Gunpowder Skirmish Rules - Chris Peers (Wargames World 2, 1988)**

These man-to-man skirmish rules emphasised morale, armour, and weapon type, but it was the morale rules that really caught my imagination. Morale was a basic 'hit point' system that deteriorated as the model was wounded with minimum numbers required to carry out actions such as charging, continuing to fight, using missiles, and so on. This was one of my first encounters with 'the psychology of combat' in games.



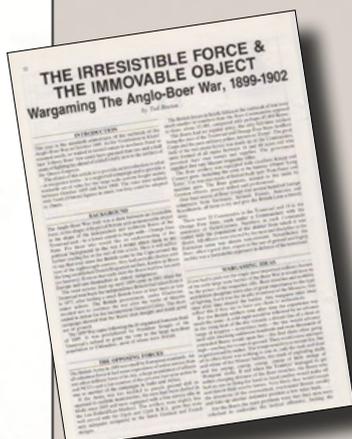
**The Night Belongs to Charlie: Part II - Alan AD Hamilton (Wargames Illustrated 18, 1989)**

Vietnam games were pretty popular in the magazine in the late 1980s, and this scenario included rules for squad/platoon level encounters. They're mostly based around firepower and visibility (to be expected in a Vietnam game), plus boobytraps and mines. The recent cinema releases of *Platoon* and *Full Metal Jacket*, combined with my acquisition of 1/72 Esci Vietnam miniatures, meant I was bound to play them over and over.



**The Irresistible Force & The Immovable Object - Ted Brown (Wargames Illustrated 28, 1989)**

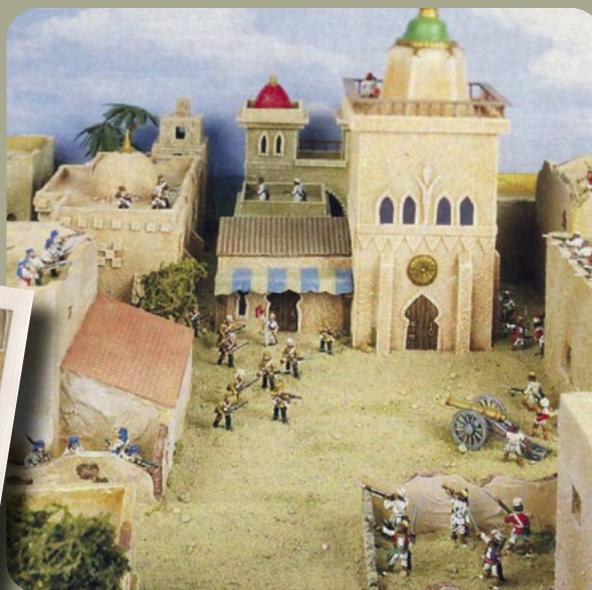
Ted Brown had a series of 1/300th colonial rules published in the magazine around this time, but these Boer War rules were probably my favourite as they pitched two modern forces against one another. He always crammed in a short campaign guide too, which made for a good read.



**Cheap and Nasty Indian Mutiny Skirmish Rules - Chris Peers (Wargames Illustrated 34, 1990)**

A pithy editorial note informs us that these rules cost 3½ pence of your hard-earned money! Chris Peers appears three times in this list, and he wrote several other sets of rules for the magazine too [Ed: And if you check the author of the freebie rules with this issue, you will see Chris's name in lights again!].

Written as a 'back of a postcard' ruleset, there's nothing especially unusual about them, other than that they played exceptionally smoothly for games involving a higher number of miniatures. That, of course, was ideal for both the Mutiny and the colonial period in general.



## GAME SYSTEM YOU COULDN'T LIVE WITHOUT

What if all wargame systems but one had to be erased? Our wargames personalities list their survivors.

### **Black Powder**

Pete Brown (author of assorted wargaming books), Michael Perry (sculpting supremo), and Alan Perry (sculpting supremo):

"It's got to be, we use it for about 80% of the games we play."

### **Battlegroup**

Warwick Kinrade (game designer): "The best set of WW2 rules available ... I'm biased though!"

### **Fire & Fury**

Bill Gray (*Wi* contributor): "... and by extension my own *Age of Eagles*."

### **Warhammer**

James Morris (*Wi* contributor): "There are systems I like more than *Warhammer*, but I can't imagine a wargames hobby without it."

### **WRG Ancients 5th Edition**

Jim Graham (*Wi* contributor)

### **Malifaux**

James Griffiths (*Wi* project manager): "The barmy diversity of *Malifaux*'s crews would make for a fun future of varied gaming."

### **Death in the Dark Continent Lite**

Dan Faulconbridge (*Wi* editor): "If there can be only one, it should be that one, because A) It's ace B) You've all got a copy."

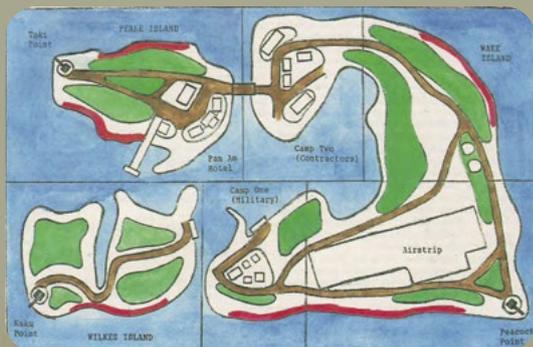
### **WRG Ancients 4th Edition**

Duncan Macfarlane (*Wi*'s founder and original editor): "The Horse & Musket era rules I've been working on - off and on - since mid-'70s (when Hinchliffe brought out their SYW range). However, since they are as yet incomplete and unpublished, I'll throw in *WRG Ancients 4th Edition* - played hundreds of games of that. (Played two games of 5th edition and got out of Ancients till *DBA* came along!)"



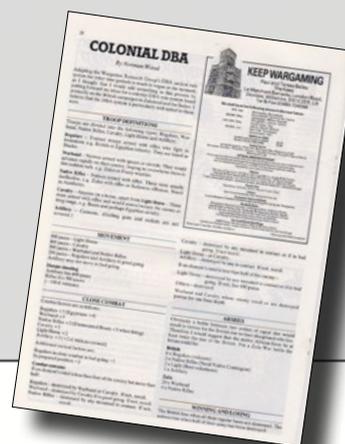
### **Enemy on Island - Issue in Doubt - Colin Rumford (Wargames Illustrated 36, 1990)**

WW2 squad-based skirmish in the Pacific theatre, covering the Japanese invasion of Wake Island. Due to the nature of the invasion, there are some interesting units involved. A similar article appeared looking at the invasion of Crete, and the photos that accompanied Colin Rumford's articles were always inspirational. The historical background was equally as interesting as the scenario, and Platoon 20 (remember them?) had Wake Island Marines in their catalogue.



### **Colonial DBA - Norman Wood (Wargames Illustrated 68, 1993)**

One of a whole slew of period variants of Phil Barker's *De Bellis Antiquitatis* fast-play Ancients rules. As *Wi* described it, 'another permutation of the decade's most influential rules'. This was a short article presenting troop types, combat modifiers and outcomes to adapt the original *DBA* rules. Simple to implement, they allowed me to pull out my small colonial collection for big battles.

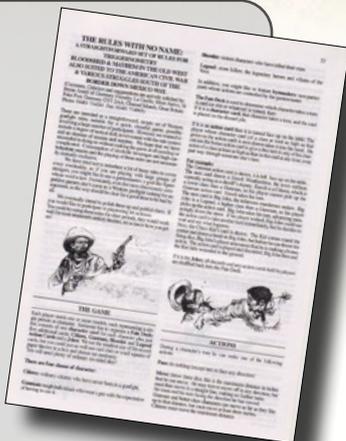


### **Sand, Flies and Desert Sores - Ted Brown (Wargames Illustrated 76, 1994)**

Ted Brown - again! - provided a beautifully simple set of WW2 Western Desert (1940-43) rules allowing me to get my 1/300 Heroics & Ros micro armour onto the table. The rules were pretty much based around armour thickness and firepower, but that's all I really wanted in a tank-based wargame. I'm thinking of trying them again in the near future, perhaps using 15mm Desert War armour and scaling up the distances.

**The Rules with No Name - Bryan Ansell (Wargames Illustrated 105, 1996)**

These rules accompanied the major launch of Wargames Foundry's Old West range, providing players with a card driven set of 'triggernometry' skirmish rules. Additional articles were published to expand the rules and Foundry eventually published them in a glossy hardback format. Arguably these rules and miniatures kickstarted fresh interest in the Old West, which still remains a popular genre for skirmish gaming. I still use them today.



**In Darkest Africa: Part I - Chris Peers (Wargames Illustrated 131, 1998)**

A decade after my first taste of *Wi*, I was still finding rules that inspired me. Rather like the previous entry, these rules helped to promote a Wargames Foundry range and lit the fuse for non-military exploration games set in Africa in the nineteenth century. Many gamers drew a geographical blank south of British operations in Sudan and British operations in Zululand, but I think these rules helped to change that. As with games in the Old West, *Darkest Africa* remains popular today.



And finally, two sets of rules not published in *Wi* or *Wargames World* (sorry!):

**Dark Age Infantry Slog - Andy Callan (Miniature Wargames 7, 1983)**

These rules were published before I started gaming but I read a later article by Andy Callan in *Practical Wargamer* explaining his idea for a Dark Ages game where the player had to build up his army's courage and keep it high throughout the game. This was inspirational stuff and I headed off to start working on my first published miniatures game, *Glutter of Ravens* (1998). Years later, browsing the internet, I found his original rules and could finally try them out! Andy's most recent contribution to the *Wi* rules stable is the popular *Never Mind the Billhooks*.

**Blades of Crimson - Simon MacDowall (Practical Wargamer, May/June 1993)**

A set of card-driven Dark Ages skirmish rules which I got great mileage out of over the years. There was nothing particularly complex about them, but for some reason they really evoked the period's small-scale battles for me, including some interesting rules for shieldwall combat and the concept of warriors not being able to launch an attack on their social inferiors. A set of rules for sagas before *Saga*.

My thanks go out to all of those gamers who submitted their rules for publication in the magazine - you kept at least one young gamer in the hobby who might otherwise have drifted away and provided the inspiration for me to start tinkering with my own rudimentary games. And I'm sure I'm not the only gamer who owes this debt of gratitude.

**IN THE VAULT**

All these rulesets can be viewed and downloaded by WiPrime via the *Wargames Illustrated Vault*.





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# ICONIC ARMIES



**What wargames armies were being played with back at the dawn of time (the 1960s)? What wargames armies are we playing with now? Is there any difference? Trans-Atlantic gaming guru Howard Whitehouse investigates.**

There has been a discussion on a couple of the Facebook wargames pages about listing the 'iconic' armies of our hobby. That's an unusual word, in that its technical definition isn't how it is used in popular culture. Let's just use the term as meaning something like 'symbolic of time and place.' After all, my dad didn't own an Aston Martin, but James Bond did, and that made the DB5 an iconic car in the way that our old Ford Anglia wasn't (until Ron Weasley's dad got one, which flew - ours barely ran).

I'd suggest that 'iconic' wargames armies were set long ago. If you look at the past half century of wargaming, I'd suggest that the armies you saw everywhere, that you could buy from multiple manufacturers, were surprisingly limited. You might convert with solder, paper, or the venerable 'plasticine and banana oil' method, but that involved much trouble. Only idiots like me made 'fuzzy-wuzzies' from Airfix Robin Hood figures.

## BACK IN THE DAY

I began playing 'proper' wargames in 1970, when my friend Bill Powell showed me a library book by Donald Featherstone, and we stopped throwing Lego at plastic toy soldiers. We knew what to play by what was available to us - basically anything Airfix made, augmented by Roco Minitanks, which were a bit small, but what could you do? But we aspired to more, whether it was from Callan and Jason King on television, Peter Young and his (very expensive) armies - his *Charge!* and *The War Game* offered us the Holy Grail of what we wanted. And there was a colour supplement advert for White Horse Scotch, featuring a very urbane 1970s gent playing a vast and impressive Napoleonic game in some sort of mansion, with an aristocratic looking young woman. And a horse, but we ignored that.

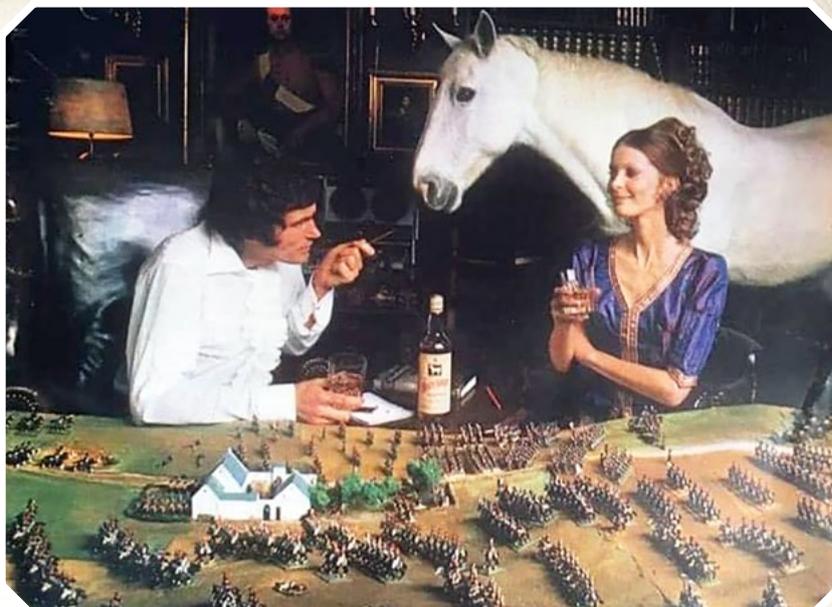
Prior to about 1960 you could play with 54mms - traditionally the shiny Britain's ranges, Mignot, or Heyde if you had continental connections - or 30mm German flats. Tony Bath built his 'Hyboria' collection from the Ancient ranges of these. There were 30mms from Edward Suren, SAE, Greenwood and Ball, and Tradition. Many wargamers chose 20mms, because 30mms cost far too much, and they matched the new Airfix plastics that were aimed at small boys more than old men in cardigans and ties. At some point the metal 20s grew into 25s, which replaced 30mms and grew just as large. And we had about six books on armour and uniforms, which everyone knew.

### WHAT WAS ON THE TABLE?

But what did we play? What could we buy, those of us not writing large cheques to Edward Suren at his shop in Chelsea? A look at the Hinton Hunt 20mm catalogue for 1969-70 shows Napoleonic in vast numbers, plus Norman Conquest, Hundred Years War, Crimean War, the English and American Civil Wars, British Colonials, and a three-figure list for the 1660 Restoration. A catalogue from Garrison specialised in Ancients - lots of Hoplite era Greeks and Imperial Romans, some Punic Wars, Persians to fight the Greeks. There are lists for other nations, but mostly with barely a handful of figures: the empire of Alexander is simply six add-on figures for the Greek list. No Assyrians or Egyptians; no Hittites or Babylonians, certainly no Chaldeans. In the US, Jack Scruby offered American subjects like the War of 1812 and the Mexican War as well as 'the usual suspects' of Ancients, Napoleonic and ACW.

Without looking at every catalogue of that time, I'd suggest this was more or less typical. You bought what they made, they made what you bought. So, the list of available armies ran something like this:

- Greek hoplites. None of that 'phalangite' nonsense. Really, the popular history books showed Alexander with hoplites.
- Romans in *lorica segmentata*, augmented by Punic Wars types. It was only in the 1980s we got seventeen kinds of Roman.
- Vikings, Normans, Saxons added without enthusiasm.
- Crusades, Hundred Years' War, Wars of the Roses, but mostly the middle one. Stalwart English archers shooting down French knights, you know. Featherstone was a big fan.
- There were no Renaissance figures available, although we knew about Landsknechts. I tried to convert them from Airfix figures, not successfully.
- English Civil War. Brigadier Peter Young was big on this one.



Above: White Horse Scotch 1970s advert.

Left: Hinton Hunt catalogue.

Below: Edward Suren 30 mm figures.



- Marlburians. I suspect this was a bit 'second division.'
- Middle Eighteenth Century, primarily Frederician. The Brigadier created 'imaginings' of fictional German states for this era, which became accepted as an equal way of playing this period.
- The American Revolution was popular in those formerly rebellious colonies.
- Napoleonic. These were clearly the thing, despite having little popular standing in Anglophone culture (the French adored it and made every conceivable figure for the First Empire). It was mostly French and British, 1815 rather than the emperor's winning team of ten years before. Mine were Airfixers, replaced by 15mm strip Minifigs, because they retained the paint.
- ACW, both sides. People painted the Union army with resignation, because it's mostly hundreds of figures in unattractive baggy blue uniforms. The Confederacy might objectively be the villains - we all ignored that part - but they had the cool kit.
- Featherstone liked the Franco-Prussian War, but I don't think it ever became popular. [Ed: Don't tell the Perrys!]
- Zulu War, both sides. We'd all seen the film. You had to buy a lot of metal Zulus, though.
- WWII, mostly late war in the west. Glamourized view of the Germans, who wore jackboots. Too many Tigers, not enough horse-drawn carts.

### BACK TO THE FUTURE

A survey of wargamers in 2020 would likely show that these armies, these periods, retain much of their status. Some of this is because they are simply excellent fields for tactics in miniature or are cultural touchstones. Some of it is simply because they are very long established. We've come a long way, but the 'iconic armies' are more or less set from that earlier time.

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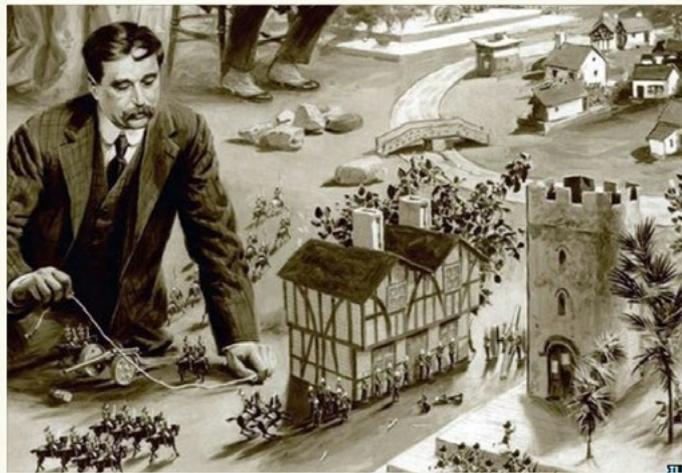
# GAMING ON THE SHOULDERS OF GIANTS

As part of the celebration for our 400th issue of *Wargames Illustrated* magazine we present our choice of the ten biggest Influences in the history of wargaming.

## H.G. Wells (1866 - 1946)

If you were to take a toy gun and use it to shoot projectiles at your opponent's army of lovingly painted figures, you would probably not be invited to play a wargame with them again. However, that form of attack, along with more recognisable rules like measuring for the movement of models and very bloody ("I've got more men than you, I win") rules for hand-to-hand combat, were what was advocated in the first ever published set of Wargames rules: *Little Wars* by H.G. Wells.

Whilst not as widely known as Wells's other literary works; *War of the Worlds*, *The Invisible Man* etc, for Wargamers this is where it all began. For Wells that's pretty much where it ended - shockingly (by modern standards) there was no second edition!



## Jack Scruby (1916 - 1988)

After the release of *Little Wars* by HG Wells, the hobby of wargaming was a tiny underground activity until Californian enthusiast Jack Scruby, between 1957 and 1963, breathed new life into the art of gaming with miniatures by producing and distributing his newsletter *Wargames Digest*. Via its pages his hobby passed over the pond to British pioneers like Donald Featherstone and Tony Bath, linking together those who are now considered 'the Old Guard' of the hobby - some of the 40 original wargamers who subscribed to *Wargames Digest*.

As well as wargaming publications (including *All About Wargames* - a set of rules released in 1957), Jack also produced Scruby Miniatures; 30mm figures which were cast using innovative RTV rubber moulds, a production technique that continued into the 1990s.

Jack also hosted the world's first wargames convention at his home in California, attended by 14 people, all playing with 54mm figures.

**Donald Featherstone (1918 - 2013)**

Known affectionately as the Godfather of Wargaming, Don's own introduction to the hobby came with a box of toy soldiers and a copy of *Little Wars* at the age of eight in 1926. It would be 36 years later, in 1962, that Don would release his own wargames rulebook: *War Games*. The first of 28 he authored on the subject. Don would also bring his own experience of soldiering in the 8th Army during WWII and his great knowledge of history to bear in 21 books on military history. As well as books, Don turned his hand to editing the UK's first wargaming 'magazine' in the form of *The Wargamers' Newsletter*, 1963 - 76.

We can also credit the first UK wargames convention to Don, which was held in his own home in Southampton, 1961, attended by around 20 gamers. Whilst Don did most of his wargaming in the UK he was more widely recognised and honoured in America, where he was the first recipient of the Historical Miniature Gaming Society's Jack Scruby Award and the first inductee into their Legion of Honour, in the late '80s. Don really appreciated and enjoyed the more formal aspects of the US angle on the hobby.



Above: Donald Featherstone (right) explains wargaming at an early convention. It was a much more smartly dressed hobby back then!

**Brigadier Peter Young (1915 - 1988)**

So illustrious was Brigadier Peter Young's career that the fact that he wrote one of the seminal sets of wargames rules *Charge!* doesn't even get a mention on his Wikipedia page.

Away from being awarded medals for his involvement in the 1942 Dieppe Raid and Invasion of Sicily, the Brigadier found time to form the UK's first re-enactment society, The Sealed Knot, and bring his devilish humour to the wargames table both in the large scale wargames he hosted on his own table (which featured a hinged trap door in the centre, from which he would pop up and surprise the players), or in his scenario-based rules which included such narratives as having to rescue the general's mistress from behind enemy lines.



Above: Peter Young as a 15mm figure, by Battlefront Miniatures.



**Peter Gilder (? - 1990)**

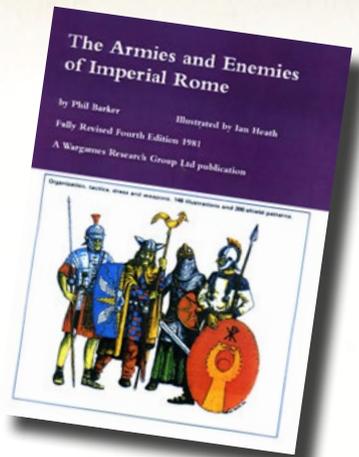
The Ex-RAF man who created a mecca for British wargamers in the form of the Wargames Holiday Centre near Scarborough. Peter also designed for early miniature manufacturing greats Hinchliffe, before leaving them to start the Holiday Centre and his own miniature line, Connoisseur. Perhaps more than anyone else he was responsible for bringing wargaming to a wider audience, as Technical Consultant on the film *Callan* (1974), starring Edward Woodward and wargaming! And by providing all models and expertise for the UK TV series *Battleground*. Peter was also one of three joint owners of glossy wargames magazine, *Miniature Wargames*.

Left: Peter Gilder on the set of *Battleground*.



### Phil Barker

Credited with being the first person to make a career out of solely writing wargames rules for publication, Phil was a co-founder of the Wargames Research Group, whose publications (*WRG Rules* 1st – 7th edition) dominated the Ancient wargames scene in the 1970s and '80s, before going on to have further commercial success with *De Bellis Antiquitatis* and its derivatives in the 1990s.



Right: One of Phil Barker's highly influential books on Ancient warfare.

### Bryan Ansell

Having left Asgard Miniatures in 1978, Bryan Ansell joined with Games Workshop's owners and founders Steve Jackson and Ian Livingstone to form Citadel Miniatures. When Steve and Ian wanted out, Bryan and Keith Penfold organised a management buyout of Games Workshop in the early 1980s. Whilst it's debatable if the figures and games produced by Citadel/Games Workshop over the years fall within the Wargames genre, it's undeniable that Bryan Ansell helped shape the hobby by turning 'gaming with miniatures' into a world-wide phenomenon.

His stroke of genius came with the release of *Warhammer Fantasy Battles*, which turned *Dungeons and Dragons*' 'Theatre of the Mind' into a miniatures-heavy battle-game experience.



Above: Bryan (back row, in the middle) in the early Games Workshop days. Next to him we have wife and Foundry Director Diane, and on the front row a hirsute Rick Priestley.



Even if we were to rule out Bryan's contribution to wargaming because Games Workshop do fantasy and 'fantasy doesn't count', he would be worthy of an entry in our article thanks to his association with Wargames Foundry, which not only has the largest back catalogue of any wargames company on the market, but also provided a historical outlet for some of the best sculptors in the hobby.

Read more about the early days of Citadel Miniatures and Games Workshop in our interview with Bryan – [Wi302](#).

### Alan and Michael Perry

Rather rudely we've combined Alan and Michael, the Perry Twins, into one entry in our article. Having honed their skills at Games Workshop (having started sculpting for them whilst still at school!) the twins formed Perry Miniatures as a side project whilst still on the GW payroll, having previously scratched their historical itch by sculpting for Wargames Foundry.

For both Foundry and Perry Miniatures the look of their figures has been both inspirational for other sculptors and instantly recognisable as their own, thanks to their 'photorealistic' style.

In 2011 the Perrys were the first to sculpt and release hard plastic historical figures. Their American Civil War Infantry led the change for what was to become an innovative development in the hobby.



## Duncan Macfarlane

Justifiably choosing one of our own as our last influencer, Duncan was a co-founder and the original editor of *Miniature Wargames* magazine before later publishing and editing *Wargames Illustrated*. In the first issue of *MW*, Duncan noted “we shall have great regard for the aesthetics of the hobby”, 300 issues and 27 years later Duncan had not only shown “great regard” for the photography in his magazines, he had turned it into something of an art form, entertaining and inspiring wargamers throughout the '80s and '90s - a time when many of the games themselves (*WRG*, *DBA* etc.) were far from impressive to look at.

An unflinching devotion to the hobby for pretty much his whole life allowed Duncan to push the hobby forward via the pages of his magazines and showcase what was happening across the globe, so that (partially in the time before the internet) wargamers were kept abreast of the goings on in the hobby, including the activities of all the other ‘giants’ featured above.



## FIFTEEN MORE FOR GOOD MEASURE

### Tony Bath

‘Old Guard’ contemporary of Donald Featherstone and founder of the Society of Ancients, which continues to promote wargaming as a means to study ancient history. The Society grew from 24 to over 2,000 members in its late '70s early '80s heyday.

### Stuart Asquith

Author, *Military Modelling* columnist and editor of *Practical Wargamer*.

### Terry Wise

Author (notably *Introduction to Battlegaming*, 1969), editor, publisher, and book-seller.

### Charles Grant

Scottish author who was hugely influential in the hobby from the late 1960s, contributing to *Tradition* magazine, *Military Modelling* and *Battle* for wargamers, as well as penning his own rules *The War Game* in 1970. He also had stints as President of the Society of Ancients and editor of its journal, *Slingshot*.

### Bruce Quarrie

Editor of *Airfix Magazine* and author of *Napoleonic Wargaming*, published by Airfix and acclaimed for its combination of historical fact and accurate rules.

### Frank Hinchliffe

The man behind Hinchliffe Models - the go-to wargames figures of the 1970s. A superb ‘straight-line’ designer Frank was famous for his model artillery. With Peter Gilder as the designer, Hinchliffe popularised 25mm scale models. Frank also started Northern Militaire, the first big wargames convention, for many years the highlight of the UK wargames calendar. (His wife acquired it through their divorce settlement!)

### Dick Ward

A name unfamiliar to many, but whose work and embryonic idea will be familiar to most. In 1968 he proposed the first Osprey Publishing book *North American P-51D Mustang*. He followed this up with a suggestion for a series on famous military units, and in 1971 the first *Men-at-Arms* title appeared. ‘Ospreys’ have continued to be a massive influence on the hobby ever since.

### Paddy Griffith

Military historian and founder of Wargame Developments and its newsletter *Nugget*.

### Neville Dickinson

Founder of Minifigs (Miniature Figurines Ltd) - ubiquitous with wargaming in the 1970s.

### Russ Dunaway

Founder of the prolific US figure manufacturer Old Glory.

### Gary Gygax

*Dungeons and Dragons* originator and founder of *Tactical Studies Rules*, better known by its acronym *TSR*.

### Arty Conliffe

Prolific and influential New York based rules writer. Author of *Tactica*, *Shako* and *Crossfire*, amongst others.

### ‘Uncle’ Duke Seifried

The great showman of the US convention scene. Duke worked within the hobby throughout the 1960s and '70s, notably with Heritage Models and TSR, but he really found his mojo in the '80s and '90s with his massive ‘Extravaganza’ multi-player show games.

### Peter Dennis

Wargaming’s favourite illustrator, whose artwork in Osprey books, rulebooks and on box set packaging has been an inspiration and acted as a design and painting guide to many in the hobby.

### Rick Priestley

A rules writing hero for many Generation X and Millennial wargamers. Rick spawned a legion of wargamers with his co-writing of *Warhammer*, *Lord of the Rings Strategy Game*, *Black Powder* and *Bolt Action* amongst others.

**Many thanks to Richard Tyndall for helping out with whom to include in this list of wargaming greats.**



This list of Influencers concludes our 400 favourites which we have been running throughout *Wargames World Six* and *Wargames Illustrated* 400. Over the course of these two magazines we have shared 400 entries of everything from favourite rules to most hated war movies. We hope you have enjoyed reading them!

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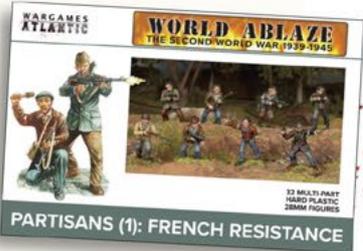
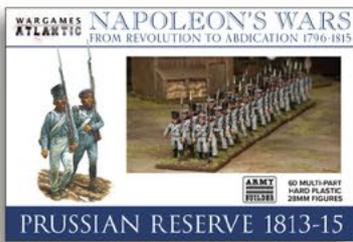


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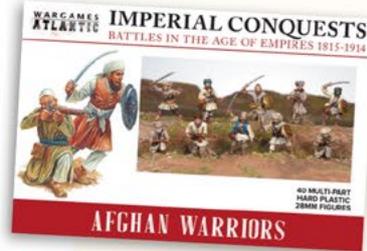


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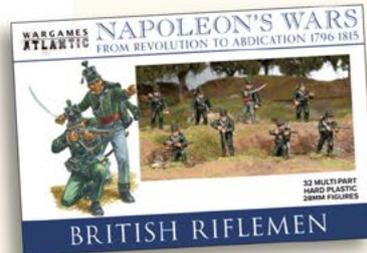
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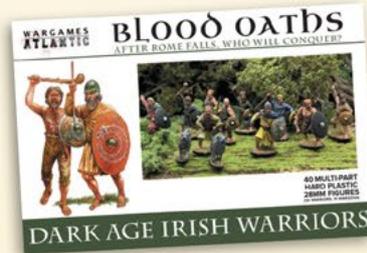
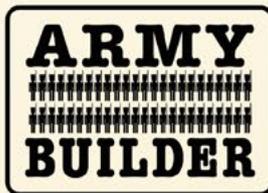
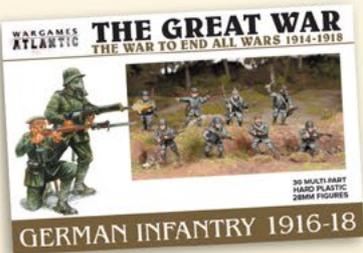
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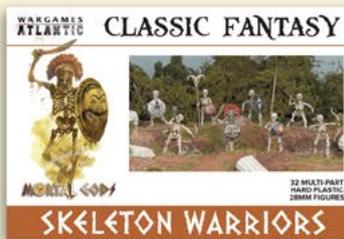
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