

# HISTORICAL MINIATURE GAMER



Issue  
**08**  
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THE MAGAZINE FOR MINIATURE WARGAME ENTHUSIASTS

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*The Mahdist Wars*  
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This Japanese-held coastal port made a fantastic backdrop for a beautiful World War Two 15mm game at RockCon in Rockford, IL this past fall. It was a group effort to assemble and paint, but Anderson's Irregulars are quite pleased with the results. I think you'll agree!

# Issue #8

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# Editorial

Welcome to HMG Magazine, Issue #8! Once again, I'm afraid we're late. So what's the problem? The real issue is content. We have some excellent writers out there, and those that have written for us are true virtues! Still, we do have a hard time getting good articles with good pictures for you. To aid in alleviating this, I've asked James Manto to work with us to build our stable of writers. Next issue, James will take the reins of editorship from me, and I'll become the publisher. Together, with our other staff, we hope to continue to give you excellent content on a more timely manner.

How many conventions are out there to support the historical miniature hobby? I don't know the answer, but I know it's a lot! It seems that there are so many that conflicts between conventions break out over simply finding a free weekend where no one else has a convention. Convention organizers clamber to get as many games and retailers to show up as they can. It's a tough business.

Perhaps that's the problem. If the convention is a business, then there's too little return for the business owners. Less conventions and more consolidation make better conventions and more revenues for those that are around. I think a lot of the conventions got their start by splitting away from an existing convention. "We can do better than those laggards!" Perhaps the word "laggard" wasn't used, but it could well have been. A new convention is born, competing with the old one, and those around the same time frame.

HMGs (the Historical Miniature Gaming Society), as an overarching organization, does not help. There are quite a few chapters, all running conventions. We gamers are a well-traveled lot! We regularly drive quite a distance to attend conventions, as is seen by the largest of the conventions out there. Cold Wars (Lancaster, PA), Little Wars (Lincolnshire, IL), Historicon (Lancaster, PA) and Enfilade (Olympia, WA) seem to all have good attendance and dealer turn-out. The rest seem to compete head-to-head for the same few gamers. The games are fewer and the dealer's return from the fewer gamers is such that they can't sustain the effort.

I am only a questioner, not an answerer, I'm afraid. Had you asked me for a solution when I was in my twenties, I would have been able to solve anything. As I get older, I seem to find I have less answers. Perhaps consolidation is the key, or perhaps I'm reporting a problem that isn't really there. I guess that's why they call it an Editorial, after all.

I hope to see many of you at the conventions this year! Happy gaming!



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### COVER:

Medieval warfare is good when it's historical, but it can be fun when it's from legend, too. Uncle Duke Seifried put on a great Robin Hood game in his basement a short while ago, and poor King John's horsemen are being shot to pieces by Robin's band of merry men. Today, those same merry men would be hunted for terrorism. I suppose that's the same as back then! Well, I guess nothing changes after all!



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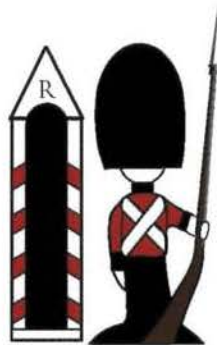
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# SCIENCE VERSUS PLUCK RIDES AGAIN!

By Howard Whitehouse

In the late 1980s, I wrote a set of rules for the Sudan campaigns. They were fairly unusual, in that they used the format of the role-playing game, but emphasized the command of units rather than the single character / small party structure used in RPGs. I called them *Science Versus Pluck*, or *Too Much for the Mahdi* after a period cartoon in Punch which showed (in true jingoist style) the British

lion punching out a suitably craven figure of an Arab. The rules were published by a small British publisher, Peter Dennis, under his Hardcover imprint, as a pair of matching booklets in a simple (yet oh so elegant) format, and sold, um, I think about a thousand copies worldwide. A lot of people wrote to me (and one idiot - gentleman called me at 11pm on a Saturday night to ask about a particular rule) and rumors of versions for the Indian mutiny and the Mexican American War reached me. I'd deliberately written the rules specifically as a 'period-specific' set, since I wanted to include a lot of extra flavor that only applied to the Sudan campaigns, but the concept was much more general. It went something like this:

You are wargaming a period where one side has massive technological superiority. Almost all the accounts available to you are written from this side's viewpoint. The opposition is poorly organized and capable of very limited tactical finesse. Its commanders are essentially unable to influence the action after battle commences.

However, they are able to use hidden movement to great effect, knows the country well, and usually know exactly where its opponents are.

Most wargames rules treat both sides exactly the same. As such, the situation outlined above almost always results in the overwhelming victory of Side A. Side B is

handicapped in that the traditional wargame has real difficulty in reflecting its 'home turf' advantage, and in handling hidden movement. You can use dummies or written chits, but there are limits to how effective this is. If, however - as in *Science Versus Pluck* - all the players are officers on Side A, it becomes much more interesting. They are dealing with one or more empires who operate not only the opposition but the weather, the local population, and possibly those of Side A's own forces that are beyond communication. The players have to cooperate in a different way than in the standard wargame, and you'd be surprised how hard this is. Which means that the *Science Versus Pluck*

game structure works in a myriad of periods: Romans against Britons (I call this *Caesar Versus Pluck*), French and Indian War, and any number of colonial campaigns. It works well for 20th century warfare, although the opposition may be much better equipped and organized than Victorian era Africans. Indeed, the popular *Charlie Company* Vietnam rules use a similar format, developed

**SCIENCE  
VERSUS  
PLUCK**

**OR 'TOO MUCH FOR THE MAHDI'**

**OFFICER'S MANUAL**

**A VICTORIAN ENTERTAINMENT**

**HOWARD WHITEHOUSE, ESQ.**

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entirely independently. The same good idea will occur to many people!

But I wanted *Science Versus Pluck* to be 'A Victorian Entertainment', so I began with a paragraph to set the tone:

*Science Versus Pluck* is a game of the Sudan wars set at a 'generalship' level, in which players portray officers in the service of Queen or Khedive, and seek to solve a variety of problems posed by the enemy, the harsh terrain and climate and, indeed, their own orders. All the participants serve together in, one would hope, some degree of cooperation, while one or more umpires control the wild Sudanese foe-men, other Imperial officers and their troops, and the universe in general. A distinct degree of role-playing is required; players are expected to devote themselves to behaving in a properly 'Victorian' manner, while the umpire will ensure that his own dramatic performances of fellow Britons, Arab merchants, Syrian interpreters and suitably obsequious 'other ranks' are appropriately Kiplingesque. Tea and buttered scones should be available at all times. Stronger spirits only after noon.



I'd devised *Science Versus Pluck* as two booklets. One, known as the *Umpire's Handbook*, explained all the actual rules (which were pretty simple, for the sake of speed) and how the Mahdist forces operated. It also encouraged the umpire to make up whatever was needed "on the fly", assuring him that this was, indeed, a "Good Thing™".

The second booklet, known as the *Officer's Pocketbook*, was for the players. It did not contain all the rules, but simply the parts they needed to know to operate their forces. For

instance, it told the player when to roll dice, and what they needed to score. This seemed to me to replicate an officer's knowledge of his forces. However, the player would not know exactly what those hits represented, except in terms of what the umpire did next. The player knew how far his men could move, but had only general indications of how fast the enemy might move (pretty quick, those chaps!) The booklet also featured a collection of brief snippets from Victorian authors – Sir Garnet Wolseley's *Soldier's Pocketbook*, Major Calwell's *Small Wars*, Winston Churchill's *The River War*, and several others (the second edition expands this considerably.) This was my attempt to give the player as much insight into Victorian colonial tactics as I could. Wargamers who were already using another game system (such as Larry Brom's marvellous *The Sword and the Flame*) told me that the *Officer's Pocketbook* was well worth their time, even if they never played *Science Versus Pluck*.

You play the game like this: the umpire lays out a table in the normal way. Okay, sometimes he sets up a table then adds things as you spot them, or scrolls the table as the force advances, but he sets up a table. Usually it will have few, or no enemy troops visible. The other players are British and Egyptian officers, or possibly the occasional Syrian interpreter or Eritrean scout. The umpire provides

each player with an identity and some objectives; these may be written and fairly complex, or just a simple "You are Major Boneshaker of the 10th Hussars, and you are here to give some cold steel to the enemy, God Save The Queen." He gives an overall intelligence report, which should be accurate as far as it goes. The players gather to receive a personal figure representing themselves, and the forces under their command. This might be a brigade of infantry, a cavalry regiment, or simply a handful of men on camels. The officers then plan, or at least discuss the day's operations, although the overall commander makes the key decisions and expects his subordinates to follow them (it is always a treat to see wargamers order one another about!) Then the game begins.

Each turn starts with the umpire asking the players what they intend to do next, starting with the most advanced units.

This is more fun than asking the Commander-in-Chief what his plans are! Players will usually say something like "I'll scour those rocks for Dervishes" or "I'll send a patrol as far as that village." Sometimes they will order something clearly time consuming, such as "I'll inflate the balloon and send it up over my current position," or the always slow "I'll wait for the scouts to report what they've discovered." The umpire, of course, knows where the Mahdists are, and what they are up to. He now

decides how long the turn will be in minutes. This can be as short as a single minute for those excitable moments, or up to several hours (see "I'm waiting for the scouts to report"). In general, I find that I allow 5 to 15 minutes each for those 'marching across the table' movements.

Before the Imperials move, however, the Mahdists do. They move half now and half later. This is usually the time I have small groups of riflemen pop up and begin harassing the stalwart forces of the Empire. In later turns, much larger numbers of irate dervishes will appear to express their opinions. It's a rule of mine never to ambush the players without giving them at least some notice, so that they can respond. Whether they get enough notice, or respond effectively, is another matter. It's the second Mahdist move that's likely to get 'em. The Imperials have an 'Emergency Response' rule, which allows them a chance to act when it's not really their turn; if they fail, things get worse for them.

The players move now. They have a play sheet that tells how far each troop type can move in yards per minute, and a bit of simple arithmetic will show that cavalry patrols trotting at 200 yards per minute, at a ground scale of 50 yards to the inch, will move a long way in ten minutes – especially compared to infantry in line, moving at 50 yards per minute. So, the player will probably choose not to trot heedlessly beyond supporting distance, but remain in closer contact with the main body. Or not, as he decides, and risks paying for his enthusiasm! It's possible that they may run into more hidden Mahdists, and the umpire will give them a chance to spot the peril before they run into a ravine full of angry locals. If they don't, of course, the players will either A) be horrified at the sudden disaster that has befallen their advance guard, or B) not even notice if it's a small patrol not under the immediate command of a player. They go out and don't come back.

Next the Mahdists fire. They don't usually do this very well, and are more likely to cause some degree of disorder than actually kill units – although stray bullets can certainly hit attached officers, with a variety of results.

Then the Imperials fire, with considerably more danger to their targets. This is based on a very traditional 'big handfuls of D6s' approach, with a chance of each stand scoring more than one hit for close range shooting. Generally a British infantry unit, ready in formation, can blow huge holes in attacking forces as they get nearer. Machine guns do horrible things to an advancing 'rub of Mahdists. There's a saving throw, dice rolled by the umpire, to cover things like cover, open order, and other things that the Imperial players can't control: they only have access to those mechanisms that mirror the actions and knowledge of their historical counterparts.

At this point the Mahdists take a Reaction test. This is more than a morale check, but rather a system to see if they move faster or slower, wheel to one side, duck into cover or give up and run away (hint – you'll have to shoot a lot of them to make *that* happen). This is where the second Mahdist move comes in. Ideally, fire serves to curb their enthusiasm so that the charge falters into a mere advance, with some hanging back as other throw spears pointlessly (and a few brave souls may make contact). But, most often they come for you with sharp pointy objects and a gleam in their eye. Shoot again now!

Then there's melee, and it's here where the game is won or lost. Each side matches stands one for one and roll a six-sider against each other, with modifiers. If one wins by 2 points, the enemy is pushed back, by 3 and he is destroyed. Victorious Mahdist stands tend to rush forward to butcher the pack camels or the headquarters staff, so it's a good idea to have a supporting rank. Likewise, the value of a solid square can be appreciated. Good Imperial troops can often use the Emergency Response mechanism to retrieve a dangerous breakthrough; bad ones collapse. Individual officers (the players) can reroll one bad melee roll per turn – decided "on the fly" rather than after all dice are rolled – and risk a close up meeting with 1 to 6 upset Sudanese gentlemen. Even with the rules loaded quite unfairly in their favor, players end up with multiple stab wounds and a column in the *Times* obituary page.

The last part of each turn is a rally phase, where officers try to bring disordered and demoralized stands back



into good order. It's possible for a player who rolls badly to actually make units worse rather than better!

So, that's how the game works.

In the early 1990s I began revising *Science Versus Pluck*, taking away some details to the rules that I never actually remembered during play, and adding a lot of what I hoped was helpful for the umpire.

You do not have to know all the rules at one time (your humble game designer still doesn't!)

Start out by emphasizing movement, melee and firing - disorder markers and visibility checks can wait. Work on making play flow smoothly. Roll dice for no reason and get into the spirit of Free Kriegsspiel, which is German for making it up as you go along.

Set the tone for the game. Make sure the players are ready for a genial, "social" kind of event. Some groups enjoy a roistering, "silly hats and funny voices" type of game, while others prefer a subdued, problem-solving approach with little overt role-playing. Go with whatever fits the mood.

Aim for a tension between the chance of glorious victory and the risk of total disaster. The object is to create an exciting game that appears "a close run thing" to the end. Given decent troops most competent players will usually win: defeat is generally the result of a string of command errors or grossly bad dice. Do not feel your job is to wipe out the Imperial forces. Nor should you "let them win." Players quickly come to resent either of these approaches.

riflemen). Finally, it occurred to me that a painting guide might be a good idea. I don't care if your British infantry always wear red, but I'll tell you when they didn't.

I began work on a Zulu War variant. This was an easy conversion, as the Zulus relied on a mass attack with cold steel, rather like the Mahdists. There were some differences, of course, but the more important thing was to accumulate similar 'snippets' for the Zulu War. There were far fewer, because the Zulu War began more or less accidentally, and (aside from the commander, Lord Chelmsford's ignored advice) nobody wrote much about it until it was over. I got side-tracked to write all sorts of other things, and it never got completed. Nor, though I played *Science Versus Pluck* variants for the North West Frontier (mountains, better shooting) and the Boers (much, much better shooting, very little charging to contact) did I write them up. I get easily distracted...!

My friend Bill McGinnis did some admirable scanning and layout work, since the original was all cut and paste galleys of the pre-computer variety. And then - I won't bore you with the details - four publishers expressed interest, and one after the other they fell by the wayside. Did I mention there's no money in wargaming, either



to be made or to be invested? Years went by. I moved three times and wrote four novels and about eight sets of rules for other periods. We all got older and fatter.

And finally - finally! - Patrick Wilson esq, the Virtual Armchair General himself, rode in on a white charger. It's a tired-looking charger, since Patrick's bigger

I put in a lot of examples, taking the same unit through a variety of situations, most of them unpleasant. One of the things I've learned in years of game design is that examples show what you mean much better than simple text explanation. I didn't use diagrams, because my graphic skills are limited, and anyway, I've seen diagrams that were more confusing than anything. That's my excuse, anyway. I added a lot of campaign information and easy rules for gunboats, trains and balloons, a character creation system that's just fun for it's own sake, and a breakdown of Mahdist armies from 1881 to 1899 (for those who want to figure out what the garrison of the swampy southern Bahr al Ghazal province in 1897 might have looked like - hint, no camels, lots of

than your average hussar, but a bold steed nevertheless! So, the new edition, in two volumes, is available from The Virtual Armchair General. The author's royalty is designated for disaster relief through Oxfam. 25% of proceeds from the first subscription for *Science Versus Pluck* was sent to buy tents for victims of the Kashmiri earthquake.

**Important note:** Rumors that your immediate purchase of the revised *Science Versus Pluck* will make you a magnet for supermodels should not be discounted outright.

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# THE PRINCIPLES OF WAR

Colonel C. P. Stacey, O.B.E, C.D.

Attempts have often been made to reduce the military experience of the past to the form of rules of action the observance of which may help to produce success in war. The rules have become known as the "Principles of War." Representing the distilled result of many men's study of many campaigns, they have been expressed in various forms in modern times. But while different writers may phrase and arrange them in different ways, there has been general agreement on the essentials.

The Principles of War, properly considered, are permanent and universal elements in warfare. Though their application alters with changes in weapons and tactics, the Principles themselves are as applicable to ancient as to modern campaigns. Moreover, although these Principles are often thought of as primarily strategic, they apply equally well in the field of tactics. Broadly speaking, these general rules are as applicable, or nearly as applicable, to the operations of an infantry section as they are to those of an Army Group.

All intelligent men will realize, of course, that it is out of the question to provide set rules whose observance will inevitably result in victory. Every student and every soldier will do well to keep before him the wise word of caution offered by the authors of Field Service Regulations, 1935, in presenting an official version of these Principles: "Certain ideas as to strategic planning and conduct can be deduced from the experience of the past: they are often defined and expressed in the form of 'principles.' But it must be clearly understood that the principles that guide action in war, whether strategic or tactical, are not laws, such as the laws of natural science, where the observance of certain conditions produces an inevitable result, nor rules, such as the rules of a game, the breach of which entails a definite fixed penalty: they simply indicate a course of action that has been successful in the past and serve as a warning that disregard of them involves risk and has often brought failure. Many plans have, however, succeeded in war, although not made in accordance with textbook principles."

The Principles of War are printed below in the form adopted by the Canadian Chiefs of Staff Committee for use and guidance of the Canadian Armed Services. Defining a principle as a guide to conduct, the following are the principles which must always influence a commander in war:

## 1. SELECTION AND MAINTENANCE OF THE AIM

In the conduct of war as a whole and in every operation of war it is essential to select and clearly define the aim. The

ultimate aim is to break the enemy's will to fight. Each phase of the war and each separate operation must be directed towards this supreme aim, but will have a more limited aim, which must be clearly defined, simple and direct. Once the aim is decided, all efforts must be directed to its attainment until a changed situation calls for a re-appreciation and consequently a new aim. Every plan or action must be tested by its bearing on the chosen aim.

The Selection and Maintenance of the Aim must be regarded as the "Master" Principle. It has therefore been placed first. The remaining principles are not given in any particular order, since their relative importance will vary according to the nature of the operation in question.

## 2. MAINTENANCE OF MORALE

Success in war depends more on morale than on physical qualities. Numbers, armament and resources cannot compensate for lack of courage, energy, determination, skill and the bold offensive spirit which springs from a national determination to conquer. The development and subsequent maintenance of the qualities of morale are, therefore, essential to success in war.

## 3. OFFENSIVE ACTION

Offensive action is the necessary forerunner of victory; it may be delayed, but until the initiative is seized and the offensive taken, victory is impossible.

## 4. SECURITY

A sufficient degree of security is essential in order to obtain freedom of action to launch a bold offensive in pursuit of the selected aim. This entails adequate defense of vulnerable bases and other interests that are vital to the nation or the armed forces. Security does not imply undue caution and avoidance of all risks, for bold action is essential to success in war. On the contrary, with security provided for, unexpected developments are unlikely to interfere seriously with the pursuit of a vigorous offensive.

## 5. SURPRISE

Surprise is a most effective and powerful influence in war, and its moral effect is very great. Every endeavor must be made to surprise the enemy, and to guard against being surprised. By the use of surprise, results out of all proportion to the effort expended can be obtained, and in some operations, when other factors are unfavorable, surprise may be essential to success. Surprise can be achieved strategically, tactically or by exploiting new material. The elements of surprise are secrecy, concealment, deception, originality, audacity and rapidity.

## 6. CONCENTRATION OF FORCE

To achieve success in war, it is essential to concentrate superior force, morale or material, to that of the enemy at the decisive time and place. Concentration does not necessarily imply a massing of forces, but rather having them so disposed as to be able to unite to deliver the decisive blow when and where required, or to counter the enemy's threats. Concentration is a matter more of time than of space.

## 7. ECONOMY OF EFFORT

Economy of effort implies a balanced employment of forces, and a judicious expenditure of all resources with the object of achieving an effective concentration at the desired time and place.

## 8. FLEXIBILITY

Modern war demands a high degree of flexibility to enable pre-arranged plans to be altered to meet changing situations and unexpected developments. This entails good training, organization, discipline, staff work, and, above all, that flexibility of mind and rapidity of decision on the part of both the commander and his subordinates which ensures that time is never lost. It calls also for physical mobility of a high order, both strategically and tactically, so that our forces can be concentrated rapidly and economically at decisive places and times.

## 9. CO-OPERATION

Co-operation is based on team spirit and entails the co-ordination of all units so as to achieve the maximum combined effort from the whole. Above all, goodwill and the desire to co-operate are essential at all levels. The increased interdependence of the services on one another and on the civilian war effort has made co-operation between them of vital importance in modern war.

## 10. ADMINISTRATION

The administrative arrangements must be designed to give the commander the maximum freedom of action in carrying out any plan. Every administrative organization must be simple. Every operation commander must have a degree of control over the administrative plan within his sphere of command corresponding to the scope of his responsibilities for the operational plan.

## SOME IMPORTANT DEFINITIONS:

### ADMINISTRATION

The organization, discipline and well-being of men and the movement and maintenance of men and materials.

### LOGISTICS

Traditionally, the "art of moving and quartering troops." The official British definition is now "The science of planning and carrying out the movement and maintenance of forces."

### MAINTENANCE

The process of supplying the requirements of armed forces.

### STRATEGY

The art of moving or disposing forces so as to impose upon the enemy the place, time and conditions for fighting preferred by oneself. The object of strategy is



to ensure that when one's forces meet the enemy on the battlefield, they will do so at an advantage.

### GRAND STRATEGY

The art of applying the whole power of a nation (or a coalition of nations) in the most effective manner towards attaining the aim. It thus includes the use of diplomacy, economic pressure, arrangements with allies, the mobilization of industry and the distribution of manpower, as well as the employment of the three fighting services in combination. The term is conveniently used with planning affecting operations in more than one theatre.

### TACTICS

The art of directing forces in contact with the enemy; the conduct of operations on the actual battlefield.

Taken from: Introduction to the Study of Military History for Canadian Students, Edited by Colonel C.P. Stacey, O.B.E., C.D., (Canadian Army's Official Historian for WWII), Directorate of Military Training, Army Headquarters, Queen's Printer, Ottawa, 1953.



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# DEPICTING HORSE-ARCHERS

By Perry Gray, Saga Publishing

This article was inspired by a discussion on the *Tabulae Novae Exercituum* Yahoo Discussion Group. This website was originally for the discussion of information pertaining to the development of army lists for the popular *DBM* rules; however, it has been used by others, who have an interest in army lists designed for rules covering the ancient and medieval periods.

The discussion in question was about the representation of horse-archers on the tabletop. The discussion focused on how best to depict horse-archers, who could avoid contact while shooting and still be able to engage in melee when appropriate. In *De Bellis Multitudinous* (*DBM*) terms, such warriors can be fast, ordinary and/or superior Light Horse (LH) or Cavalry (Cv). The challenge was representing loose formations and the ability of such groups to close up for melee. One of the problems was how to identify unarmored and armored horsemen. There is little information on how the troops were organized, particularly in nomadic armies. In most rulebooks, there is a distinction between the wealthy nobility and the rank-and-file. The former have their own separate categories in most army lists, yet it is not certain that the warriors were split because of the difference in armor.

I admit my bias in thinking that *Saga's Ancient Warfare* and *Medieval Warfare* do a good job in terms of the rules and the army lists. The majority of horse-archers are depicted as Skirmish Cavalry (SC) in open order and armed with bows. The rules allow them to use a special rule representing the "fire and flee" tactics. This attempts to recreate the movement of groups of cavalry that would advance quickly and then retreat just as quickly, all the while the horsemen were firing at their target. The standard options of giving these warriors spear and shield allows them to have equipment suitable for melee. A sensible commander would not engage the enemy until the opponents were disordered as a result of the shooting or failing to contact the faster archers if drawn into a pursuit. This means that SC can be very effective if

allowed to maneuver freely over the table, as long as they do not fall over the edges!

There are some armies where armored and unarmored troops were organized into distinct troop types. Three of the armies that come quick to mind are those of Parthia, Sassanian Persia and the various Mongol armies. The armies of the Ottoman Turks and several other Islamic armies can also be added because of the distinction made between armored cavalry and skirmishers.

The Parthians divided their cavalry (often the only troops in an army) into cataphracts and horse-archers. Usually, cataphracts were in the minority. They relied almost solely on a long lance or contus (kontos in Greek). This



was possibly developed so that cavalry could melee with the sarissa-armed Macedonian infantry of the armies of Alexander the Great and his successors. The employment of the contus is one of the main themes in *Cataphracti and Clibanarii* by Mariusz Mielczarek (ISBN: 8385874003). He supports the theory that cataphracts were expected to fight hand-to-hand with both cavalry and infantry. The role of the horse-archer was to skirmish, and such tactics complemented those of the cataphract.

The Sassanian Persians altered these tactics by emphasizing a much broader role for the armored cavalry. Sassanian cavalry are depicted as dual armed, with

contus and bow. This suggests that they were capable of performing both roles with or without unarmored cavalry. It has also been theorized that the Sassanians employed shooting in the charge into melee. This was achieved by putting lancers in the front and archers in the rear of a single formation. The advantage of such tactics was to make it difficult for the opposing troops to defend against the incoming missiles while preparing to receive the charge of the lancers.

The Romans developed an effective anti-cavalry formation for their infantry, which formed the majority of most Roman armies. The infantry mirrored the Sassanians by having both melee and missile weapons. The Roman governor of Cappadocia, Lucius Flavius Arrianus (aka Arrian), described this formation in his book *Acies contra Alanos* (Order of battle against the Alans). He arranged his infantry in eight rank bodies with the first four ranks armed with spears (possibly pila although pikes are equal candidates) and the rear four armed with javelins. There were foot and mounted archers placed behind the infantry to provide additional missile support. The front ranks retained their spears and thrust at the advancing Alan cavalry, while the javelin and bow armed troops shot. One additional task was given to the front ranks; they were to hold their shields high enough to protect the formation from incoming arrows. This formation was called a *fulcum* by later writers and is described in military treatises of the Fourth and Sixth Centuries.

The Romans and Byzantines copied the Parthians and Persians by training units of horse-archers and cataphracts. Byzantine cavalry were both lancers and archers. By the 10th Century, Byzantine armies supplemented trained cavalry with horse-archers recruited from various nomadic groups. This was partially in response to the employment of increasing numbers of Turkish cavalry in the Islamic armies of the Middle East.

Turkish cavalry were, in turn, of two types: the trained and armored ghulam or mamluke, and the unarmored skirmisher. One of the common foes of the Turks was the Mongols. They may or may not have had distinct troop types. In general,

the Mongols are depicted as relying on fast moving skirmishers. Armored cavalry may have supported these troops or not. Details are scarce and circumstances changed throughout the Mongol campaigns.

I am most familiar with the Saga rules and army lists. The Saga army lists allow for several variations in these armies. A player can choose to have an army of SC with generals and their bodyguards represented by loose order cavalry. At the other extreme, an army can be predominantly loose order cavalry with a smaller contingent of SC.

Whether or not bow-armed nomads had additional weapons is an interesting debate. Again the army lists cater to the whims of the players by keeping shields and spears as options. As for the "fire and flee" tactic, it can be used by any horse-archers. It may not be the best option for loose order cavalry who do not flee as quickly, particularly if their targets are also loose order cavalry! It might be better to organize loose order horse-archers into larger units with two ranks so that they can emulate the shooting capabilities of Sassanian, Byzantine and Turkish armored cavalry.

Horse-archers are very versatile troops on the ancient and medieval battlefield. Most ancient and medieval rule sets do a good job in covering the skirmish aspects of the troops, but only a select few handle their ability to close ranks and melee.



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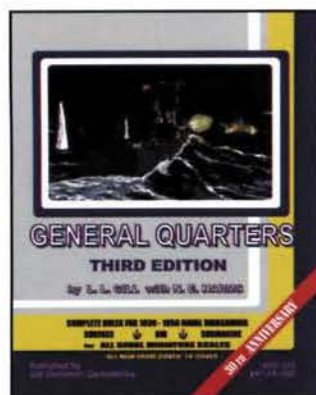
Thirty years ago, a set of new historical naval wargaming rules burst upon the scene, AND has been there ever since. "GENERAL QUARTERS ..." was joined two years later by "GENERAL QUARTERS - Part 2". This duo established a benchmark within the historical wargaming community that has withstood the ravages of time, gamers' interests, a changing world situation, economic ups and downs and life itself. Still being played, we can say with a certain amount of pride, it is now found worldwide and features players' groups, on and off the internet, who have pushed the information available within the original booklets well beyond the limits of that time. Tweak as they will, the basic concepts have remained in place; to provide a guide line for historically accurate gaming without becoming involved in tons of mathematical calculations, and hours to determine the final outcome of a battle move. It was designed to be fast moving and yet provide a direct bridge to historical accuracy and reflect on the leadership and capabilities of the players themselves.

Generations of gamers have been introduced to naval wargaming through "GQ-1" and "GQ-2". And during this passage of time we've waited for the next best set of rules to raise the bar and readjust the benchmark which "GQ" had set. The standard remains, and it has fallen upon GQ to raise the bar. We believe we have achieved that goal while maintaining the same simple theme. Many of the previous operations used to determine outcomes have been built into the combat result tables. "Things" happened, as they should, but time need not be taken from the main concern(s) of the game. The flow of the game has been smoothed and handles battles from one on one to battle fleet operations and larger campaigns.

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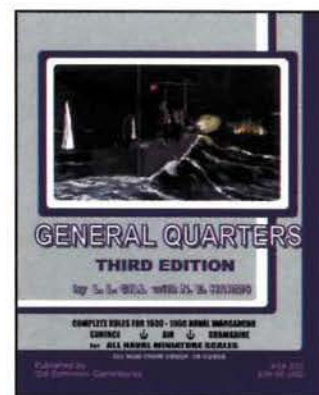
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# HOW TO RUN A GREAT CONVENTION GAME

By Steve Winter

I love game conventions. The atmosphere, the excitement, the buzz in the air, the dealers' room, the flea market, the sights, the sounds, the smells (okay, not the smells so much), and of course, the games.

Over the years that I have attended conventions, I have played, run, and observed countless games. Unfortunately, I have experienced many more bad games than good ones (which probably is one reason why a good game is so memorable). Happily, I've learned from all those mistakes, both my own and others'. The purpose of this essay is to share those lessons. Whether you are a rookie game referee or an old hand, I hope you will find something insightful and useful here.

My philosophy in a nutshell is this: people who come to a convention and show up at your game have paid money to be there, and they deserve to get something worthwhile in exchange. Giving them a boring, unbalanced, or poorly designed game is no different from selling them a broken-down car. It's a rip-off!

These are my 20 tips for setting up a game that will excite the players and keep observers interested on the sidelines.

## DELIVER A GAME, NOT A LECTURE

The people who gather at your table came to play a game. If they wanted to hear a lecture, chances are they would be sitting in a seminar room. I have been bored nearly to distraction by nitwits who wasted a half-hour or more of precious playing time with a rambling, half-baked soliloquy of misinformation. A good game requires

some introduction, but keep it to a minimum. Four or five minutes of introduction and background per hour of scheduled game time is a good rule-of-thumb maximum. If you need more time than that to explain what's going on and get things organized, then the situation is too complicated for the time allotted.

## START ON TIME

This is obvious, but it is a rule that gets broken a lot, for two reasons.

The first is that judges just arrive late. That's rude. Arrive on time. And remember, "on time" may mean 45 minutes or an hour before your game starts, if it takes that long to set up.

The second is that judges arrive unorganized. They can't remember which box the village is in, they have to unpack the terrain box completely before doing anything else because the items needed first are in the bottom, or the boxes with the figures are all unlabeled and no one knows where the lancers are.

Here's how to avoid disorganization. Set up the game at home. Keep track of how long it takes. Then pack it away in your traveling boxes, starting with the items you set up last and working your way back to the beginning. That way, the items you need first will be at the tops of the boxes, and vice versa. The military calls it "hot packing." Then, when you set up at the show, whatever you need next will be the next thing in the box.



## BE REALISTIC ABOUT HOW MUCH TIME THE GAME NEEDS

Few things at a game convention are more annoying or more disappointing than spending six hours maneuvering and skirmishing only to have the allotted time run out just as the two main bodies are about to come into contact. Then the referee passes his hairy eyeball over the table and announces, "It looks to me like the guys in blue would have won. Congratulations, blue team!"

Most players would much rather have the game end an hour early in a clear victory, rather than run the full time and end with a judgement call.

The more players you put in the game, the longer it will take. A game that you playtested in four hours with two friends will take much longer when played by six strangers. Do not assume that you can push them along, either. Convention games get played at a leisurely pace. There are interruptions to answer questions, players disappear to get drinks right before their turns or wander off for a quick peek at the game next door. Err on the side of allowing too much time.

## TREAT SCENARIO DESIGN SERIOUSLY

This is big, possibly the biggest item on the list.

When preparing for a game session, it is best to think about what you are doing not in terms of creating a scenario, but of designing a game. It is very easy to fall into this trap: "I know that the rules I'm using are good, so if I come up with an equally good Order of Battle and table layout, everything else will fall into place."

Unfortunately, it just is not true. A good OB and good terrain analysis are only the beginning. You must turn those OBs and maps into an exciting game. Many things need to be considered, such as:

- \* Movement rates vis-à-vis the distance troops need to travel. Can reinforcements arrive at the battle area in time to make a difference? If troops need to exit the battlefield in order to win, how long will it take them to reach the table edge under expected conditions? If there is a time limit to get from point A to point B, how much can the moving force be delayed and still beat the deadline? How many turns will it take the opposing forces to move from their start positions into contact? Sometimes it is best to set up the battle with troops not in their historical starting positions, but in their positions just before the real fighting began. This both saves time and prevents unwanted, screwy things from happening during the approach.

- \* The number of figures in play needs to be manageable. There are many obvious reasons for this, but here is one that's not so obvious. In many battles, victory will go to the side that has the last reserve. If so many figures are in play that each

side has a huge reserve, the end will be a long time coming. The game needs to be tense, with the outcome uncertain for as long as possible. Ideally, you want everyone to feel that they are on the verge of collapse almost all the time. Every move should be an act of desperation to stave off defeat. That is possible only when you give players not quite enough figures to do everything; give the defenders not quite enough figures to defend adequately, and give the attackers not quite enough figures to attack properly. When everyone feels stretched to the breaking point, they are having a good time.

- \* Armies need room to maneuver on the flanks and/or in the backfield. Lining the table with figures from one side to the other might impress people with the size of your figure collection, but it won't impress them with your ability to design a game. Such a setup limits players to simply charging straight ahead and hoping that the enemy across the table is weak. There is no decision-making, very little tension, and hardly any fun. Likewise, armies need enough room in their backfields to rout, recover, reorganize, and move back into the fight. If the battle line is too close to the table edge, units will rout off the table and be lost prematurely.

- \* If you want to have a multi-player game, then avoid certain types of scenarios (i.e., river crossings). Any game where all the activity focuses down on a single point will leave one player with all the fun activity and everyone else watching in idle envy.

- \* Special rules spice things up. Every situation is different. Game rules are designed with the "standard situation" in mind. Try to incorporate at least one or two nonstandard elements or random events into each battle. It keeps the players on their toes and gives them something to think (or worry) about.

## USE SIMPLE RULES

It is unlikely that everyone in your game will be familiar with the rules you are using, even if it is a common, popular set of rules. If the rules are complex, the game slows down. Simple rules still have to be taught to the people who don't know them, but hey, they're simple!

If you must use complex rules, then hide them as much as possible from the players. Here's how: When a player tells you what he wants to accomplish, instead of explaining how the rules restrict him, tell him what to do. For example, you (the referee) ask a player what he wants his units to do. He says, "I want my tanks to get into a hull-down position on this hill where they can fire down the length of the bridge." Instead of explaining all the game rules that are involved in making that happen, you simply tell the player what to do: "The tanks need

to be parked on the military crest, so you'll need to move up to this contour. When you get there, roll a die and show it to me and I'll tell you whether you found a hull-down position." Now the player is concerned only with measuring and moving figures, not with a lot of complicated rules.

I have actually used this method for introducing complete rookies to *Advanced Squad Leader* with miniatures. All the

But it also means, do as much prep work as possible ahead of time to eliminate work during the game.

Here's an example of what I mean, again using *ASL* (this same situation applies to many rules). *ASL* rates tank guns by their caliber and barrel length. When a tank fires, you first look up its gun type, then look up that gun type on a table, then factor in various modifiers that are found on another table. That's a lot of steps, and the tables are

confusing by themselves. Before running an *ASL* game with tanks, I convert the generic gunnery table into a specific table for each type of tank. Instead of handing the player a roster sheet that lists the type of gun mounted on his tank and a copy of the gun tables, I hand him a roster sheet that has a customized gun table showing only the final numbers that apply to his tank's gun. All the modifiers for model variations, ammo types, etc., are already worked into each table. All the player needs to do is measure the range, look it up on the table, and roll the dice. He never sees the raw table.

Here's a second example. When I run an *ASL* game set in North

Africa where blowing dust is a problem, the rules call for rolling a third die, dividing by two, and rounding down. Instead, I make up "dust dice" numbered 0-1-1-2-2-3 (normal dice with some pips painted out, then lightly spray painted a dust color to set them apart from the other dice). Players roll a dust die along with the other dice and add it up just like everything else; no special thought required.

And a third, and final, example. The "*One-Page Skirmish*" rules mentioned earlier divide figures into novices, trained soldiers, and veterans. Each type rolls a different die when shooting or fighting: d8 for novices, d10 for trained, and d12 for veterans. To make things simpler for the players, I paint a dot of color on the back of each figure's base to indicate its experience: green for novices, blue for trained, and red for veterans. Then I make sure that all my d8s are green, all the d10s blue, and all the d12s red. In the heat of the game (and the whole idea is to make things move as fast as possible), all a player needs to do is glance at the dot on the figure's base and grab a die of the same color.

Those simple measures take a few hours to prepare ahead of time, but they save a tremendous amount of time during play. I don't have to explain the tank firing charts or the visibility reduction rules a dozen times during the game, and I don't have players constantly referring to roster sheets and then asking which is the



players need to do is formulate a plan and explain it to me. Then, each turn, I tell them what to do in order to get closer to completing that plan. You aren't making decisions for them, you're just acting as an interface between their orders and the game rules.

## USE RULES THAT HAVE A NAME

This is a personal rule, but it's a good one. I tend to avoid convention events that list "home rules" as the rules used. I have been burned too many times by people foisting their notes and half-baked ideas off as rules. If you want people to come to your event, and you want to use your own rules, then polish them up so they are presentable and give them a name. They will still be home rules, but they will make a much better initial impression. I once wrote up a very brief set of skirmish rules for the 30 Years War two days before a convention, but they were listed in the program as "*One-Page Skirmish*." At the game, I had copies to hand out to all the players. No one knew those rules had not even existed when the program book was printed (until now).

## GIVE THE PLAYERS EVERYTHING THEY NEED TO PLAY

This means two things. The first is obvious: bring along some rulers and dice, because players might not have their own.

d10. I've hidden the rule from the players and allowed them to see only its effect.

## KEEP THE TABLE NEAT

The easiest thing you can do to improve your game's presentation is to insist that players keep the table neat, and then do the same yourself. When specifying a table size on the event registration form, ask for a table that's slightly larger than your playing area. A six- to twelve-inch empty shelf all around the terrain is ideal. Ask players to keep all the roster sheets, charts, rulers, dice, and drinks in that dead space. The only things that belong on the terrain are figures and game markers that are in play.

## GIVE EVERY PLAYER A SIGNIFICANT COMMAND

I once saw a game where the players commanding the reserve were reading paperbacks to avoid boredom, and that was two hours into the game. Once every 20 minutes or so, they got to push their units another 12 inches down the road. They had no reason to be there.

In another game, the player who commanded the armored gunboat spent three hours waiting for it to arrive. When it did, it was so powerful that the enemy scattered like cockroaches and the game ended. That poor sucker had waited three hours for a fifteen minute anticlimax.

Make sure everyone has something to do right off the bat, either commanding figures that begin on the table or that arrive within the first two turns. Then, split up the reinforcements between all the players, too, so if someone's on-board force gets wiped out, they still have something to look forward to. Don't put someone in charge of the baggage mules unless the enemy has some incentive to try looting them.

## KEEP EVERYONE BUSY

Now that you have given everyone a significant command, you must allow him or her to use it.

This is really a function of the turn sequence. *The Sword & the Flame* is one of my favorite sets of rules, but I have learned that it's not a good choice for games with more than six players, and four is an even better limit. Why? Because in *TS&TF*, units are activated to move and shoot one at a time. Consequently, at any given time, only one player is doing anything. Everyone else is watching. If

there are lots of players, someone might wait a long time before getting a chance to do something. For big multi-player games, rules that allow everyone on a side to act at the same time are best. If you must use a system like *TS&TF* for a large game, then consider modifying the rules so more than one player gets to move per card.

## ALLOW ONLY AS MANY PLAYERS AS YOU ARE EQUIPPED TO HANDLE

The temptation to run a huge gaming spectacle is strong. The temptation to get as many people as possible into the game is also strong. Sometimes, you must resist.

You have too many players if any of these points apply:

- \* The number of units assigned to each player is too few to hold interest. No matter how many figures are involved, a player should command at least two, and preferably three or more, units. This both gives the player some flexibility in his own operations and gives him some staying power, should one of those units meet with unexpected disaster. Avoid the temptation to accommodate more players by subdividing the logical command structure.



- \* You are spending all of your time racing from one end of the table to the other answering questions and the game is not progressing. Big games need more than one judge. Recruit enough friends to keep things moving. Make each judge fully responsible for something, whether it is an area of the table, or cavalry operations, or keeping track of reinforcements and casualties. You won't speed things up at all if subordinate judges have to get your clearance for all of their decisions.

- \* Players at one end of the table don't know what is happening at the other end, and don't

care. If this is the case, then the best thing to do is break the game into multiple smaller games, each with its own table and judge. You could even run them simultaneously and allow some limited capacity for events on one table to affect another. But it is absolutely true that three small games will run faster and smoother than one monster game.

## MAKE ONE PLAYER ON EACH SIDE THE COMMANDER-IN-CHIEF

This applies primarily in games with three or more players on a side. An army needs direction from the top, not just a gaggle of generals each acting independently. One player should be named the commander-in-chief. It should be someone who wants the job; it should be someone who knows something about the tactics of the period; and it should be someone who will actually do the job.

The C-in-C's job is to make the final decision about deployment and the battle plan. In practice, most players will be democratic about this, but if disagreements arise, the C-in-C has the final say. It is the C-in-C who relays team information to the judge. Once the battle begins, players are free to ignore orders from their C-in-C, but they should understand that insubordination will enter into the final victory assessment.



## ASSIGN VICTORY CONDITIONS, AND MAKE SURE PLAYERS UNDERSTAND THEM

A game will be a lot more fun if players have an objective beyond kicking the enemy's butt. The battle should have a goal, a reason for being fought. That may be to seize the crossroads, to delay the enemy's advance, to hold the village, or even to inflict casualties. Players will make better plans, and you will get a better game, if the operations are oriented toward a realistic goal.

Giving each player (or each subcommand) customized victory conditions helps to clarify the overall objective, speeds up the deployment and planning stage, and allows individual players to feel that even if their team lost, at least they achieved their objective. For example,

if the team's objective is to clear a gap through an enemy cordon and link up with the table edge, then one player's objective could be to prevent the enemy's tanks from reaching the critical point, another could be assigned to guard the supply trucks and guarantee that they get through the gap, and a third could be charged with running a feint attack to draw off reserves. If you go to this extent, then you have siphoned off much of the C-in-C's responsibility, but in complex games that is often necessary to get things up and running in a reasonable amount of time.



## LIMIT THE POTENTIAL FOR STUPID MISTAKES

History is full of boneheaded generals who threw away battles and their soldiers' lives, but those incidents don't make very good games. One bonehead can spoil seven people's fun. Your job is making sure that does not



happen.

Whether it is through stupidity, misunderstanding, or mischief, one player always shows up ready to throw a monkey wrench into your carefully designed scenario. While players need to be allowed freedom of choice, they have no right to ruin the game with their foolish plans.

Generals don't operate in a vacuum. They have a staff to advise them. As the game ref, you are also the general's staff. If there are obvious courses of action in the situation at hand, outline them for the players. If keeping a reserve is crucial under your rules, tell that to the players. If the troops are exhausted and at the breaking point, be sure the generals are aware. Don't tell them what to do; a good staff lays out alternatives and lets the general pick a course of action. But do supply them with at least two or three good alternatives, just in case they can't come up with any of their own.

## PUT A MUZZLE ON JERKS

We've all seen it happen. Someone shows up at the game and all he does is complain: the terrain is wrong for this battle, these rules are awful, there's no way our side can win, this was done much better at AnalRetentiCon. If it happens to you, take the player to the side and explain that if he is not having fun, then it would be best for

everyone if he finds a different game that is more to his liking. If a ticket was involved, offer to escort the player back to the registration desk and help him get a refund or a replacement because the game was not what he expected. Make it clear that if he stays to play, he needs to be polite and enjoy himself. Don't let one jerk ruin everybody else's fun.

## PLAN HOW YOU WILL HANDLE ONE OR TWO EXTRA PLAYERS

It very often happens that when people sign up for your game, one person gets in and his best friend does not. Or someone

arrives with a generic ticket and pleads that this is the one game he really wanted to play and it was filled up.

I hate to turn those people away. To avoid having to, I always arrange my games so that I can handle one or two extra players, if any show up. They won't get full commands like everyone else, but they will get to play.

Two methods will allow you to do this.

\* When dividing the commands initially, there always seem to be a few odd troops that do not



really belong anywhere. I split them up among all the players on that side. If an extra player shows up, I reassign those free-floating elements. The original player still has his core command, and the newcomer has something small to manage.

\* Alternately, I sometimes bring along a few extra troops in the box that can be added to the mix without altering the balance noticeably: skirmishers, scouts, and the battered remnants of yesterday's fight work well in this manner.

## PAUSE OCCASIONALLY TO EXPLAIN WHAT IS HAPPENING

This benefits both players and observers. Add some drama to your descriptions. Don't make them long, make them interesting.



Also, pause occasionally for officially sanctioned bathroom and refreshment breaks. Otherwise, people will drift off on their own at inopportune times. Do not leave the table alone, because having figures wander off on their own can ruin the show for you.

I ask that people who eat during the game refrain from handling greasy food like pizza because I don't want their cheesy fingerprints all over my miniatures. If everyone breaks and eats at the same time, you can all wash your hands before returning to the game. In this regard, don't be afraid to occasionally treat your players like children; as gamers, we're all a bit childlike anyway.

## BRING EVERYTHING YOU NEED

I keep a convention box perpetually packed with paper, pencils, dice, rulers, tape, scissors, index cards, post-it notes, poker chips, magic markers, super glue, and white glue. These are all the

things that I occasionally need at a moment's notice at a show, but otherwise would forget to bring. With this stuff I can make up signs advertising a pick-up game, repair damaged figures or terrain, quickly make up rosters or event cards, stick notes to the bottoms of figures, and generally keep things going when they otherwise might break down.

## PLAYTEST

Good cooks never serve a new dish to company the first time they make it. Good game moderators should follow the same philosophy. Never run a game for paying customers that you have not tested beforehand. In your first play-through, you will find all sorts of little things that detract from enjoyment, and those little things add up. Play the game at home with your friends, work out the kinks, and then bring it to the show. Judges who do this are easy to spot; their games are popular, their players are smiling and happy.

## PUT ON A GOOD SHOW

Bring nice figures that are correct for your battle. They don't need to be works of art, but unpainted (or dipped) figures belong at home. Likewise, substituting renaissance knights for confederate cavalry is fine in your basement, but annoying at a convention.

Use attractive terrain. Masking tape makes an OK road, but a much less satisfactory hill. Terrain does not need to be expensive or extensive. A piece of indoor/outdoor carpeting draped over some books looks just dandy as gently rolling hills. A bare wooden table, however, does not

resemble the desert, even if both are brown. Most people come to a show expecting to see something better.

If you can do that, and follow the previous 19 points, you can't help but put on a good show.



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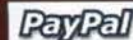
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# EXCERPT FROM *THE MAHDIST WARS* SOURCE BOOK

Patrick R. Wilson (also known as the Virtual Armchair General), Editor

*Savage & Soldier*, an august and superb publication, printed a series of articles some twenty years ago on the Mahdist Wars. We at the Virtual Armchair General have collected and edited these articles into a new two-book series that we think will excite those of us who are smitten with the Mahdist Wars bug! Is it just a simple reprint? Heavens no! There is much, much more for the avid connoisseur.

The new book contains this piece, plus many others, detailing the dress, tactics, organization, and operational articles on all combatants in the Sudan, from 1883 to 1899. The book will contain not only these color uniform plates of Bashi-Bazouks, but color photos of Mahdist Uniforms and uniform plates, more color photos of the Omdurman Battlefield and Mahdist Forts, information on the Italians and Abyssinians, in addition to the Egyptians, British, and Mahdists themselves. Further, the seminal article on Mahdist Flag designs by Doug Johnson has been updated and many full color examples now accompany it.

The Mahdist Wars Flags Collection is now released from the Virtual Armchair General, and is based on recent researches into surviving examples, and Doug's excellent translation skills. Flags representing the entire Egyptian Army (as would be carried in the field) are complete.

Finally, the book will contain Andrew Preziosi's complete collection of Mahdist Wars Orders of Battle, some 50 pages worth. These are the most up-to-date versions, compiled over 20 years, and updated several times recently from a wide variety of contemporary resources.

More even than most anthologies, this work is a truly collaborative effort. As Editor I have been blessed with

the whole hearted cooperation of *Savage And Soldier* Editor Richard Brooks and "Archivist," Robert Burke, the tireless researches and contributions by Douglas Johnson, as well as the graphic talents of Eric Cox. A dip of the colors is also due to Messrs. Mike Embry and Ben Checota for their own contributions in our flag researches. Ultimately, they and the other individual authors are the true creators of the work, and without their enthusiasm for their subjects and curiosity to find otherwise obscure facts, none of this would have existed, either 25 years ago, or today.

Special thanks are due to Richard Brooks whose unstinting cooperation and 5 contributions allowed the work to proceed in the first place. But the Indispensable Man has been Editor Emeritus, Douglas Johnson, for his encyclopedic knowledge of the Sudan and its grim history. He has dug deep into his personal collection of photographs (including those taken on the Omdurman Battlefield in 1975), uniform sketches made in situ at displays in El Obeid and Khartoum, maps, arcane publications, and more. As a former Archivist for the Southern Sudanese Government, he is still engaged in personal efforts to help bring stability (dare we say "peace?") to that still troubled land.

As Editor of this work, I have tried to regularize the spellings of remote and distant places and people, and corrected errors when encountered, and update original articles with new Information as it has become available. All that is sound and useful is from the original authors, while all remaining faults are entirely my own.

*Patrick R. Wilson*

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## Bashi-Bazouks in the Sudan by Douglas H. Johnson

Brigands always seem to be colorful characters in the popular imagination, and the Bashi-Bazouks (brigands almost to a man) were certainly some of the most colorful of all the colonial troops employed in the 19th Century Sudan. They were a mixed group with a mixed reputation. Their individual fighting ability and collective ferocity were rarely questioned, but so was their love of plunder and lack of military discipline. They were unreliable as a force after the first rush of conquest, yet they survived in the Turco-Egyptian Sudan up through the fall of Khartoum. Students of the early years of the Mahdist Wars might be interested in the origin, career and dress of these somewhat mysterious soldiers.

"Bashi-Bazouk" (or, more correctly "Bashi-Buzuq") means "His head is irregular." It has been translated as "cracked-brain" or "madman" (Hill 1967: ix), but the Dutch traveler Schuver, who visited Turkey as well as the Sudan, claimed that the term did not refer to the soldier's lack of discipline but to his status in the army. His "head" being his commander, who was not regularly employed by the Sultan but raised his soldiers on his own initiative (Schuver: 4). Thus they were irregular troops, as opposed to regular soldiers. This explanation is consistent with the way in which these soldiers came first to Egypt and then to the Sudan. With Napoleon's defeat of the Mamelukes, and his subsequent retreat from Egypt, the Ottoman Sultan reasserted his authority in the country by sending soldiers from Turkey to curb the remaining authority of the Mamelukes. A number were Arnaut, a name given to soldiers from Macedonia, the Morea, Albania and Rumelia: all parts of the Ottoman Empire which are now contained in the modern nations of Greece, Albania and Yugoslavia (Rumelia bordered on Bulgaria). Thus while all were Turkish-speaking, as Turkish subjects, many also spoke Greek.

Muhammad Ali was one of these Arnaut, and he used them first to crush the Mamelukes and then to gain ascendancy in Egypt and virtual autonomy from the Sultan. His army up until the 1820's contained the same mixture of Ottoman subjects as had been sent to Egypt. They dressed in their national costumes, rather than in uniforms, used weapons of their own preference, and were organized around and fought under their own leaders. There was no real organization in the army; it was a collection of different bands in Muhammad Ali's service (Weygand: 152). It was this army which invaded and conquered a large portion of the northern Sudan in 1820. It included Turks, Albanians, Syrians, Circassians, Kurds and North Africans.

After the initial conquest of the Sudan, a new army was formed, the Nizam al-Jadid, a regular army modeled on Napoleonic lines. It was originally composed of Sudanese slave soldiers, but as the manpower of the Sudan was not sufficient for Muhammad Ali's needs, Napoleonic-style conscription was introduced into Egypt itself. The Nizam al-Jadid was gradually expanded throughout the 1820's until it embraced all arms of the service, but irregulars continued to be used in various parts of the Egyptian Empire. The number of irregulars grew even as the Nizam al-Jadid grew: there were 41,000 regulars and 12,000 irregulars in 1828, and 150,000 and 22,000 (respectively) in 1839 (Weygand: 222).

The irregulars in the army of occupation in the Sudan were originally drawn from the old war bands in Muhammad Ali's service prior to the conquest. These were mainly Albanians, Circassians, Kurds and Slavs. Eventually they included a number of other local levies. The first *Arnauts* sent to Egypt had been cavalry, and most Bashi-Bazouks in the Sudan were also cavalry, though as late as 1838 there were also some Turkish and Arnaut artillerymen (Deherain: 153). Since the main function of the Bashi-Bazouks was to collect taxes and raid for slaves (two almost indistinguishable tasks), they remained mounted for many years.

There was no central Bashi-Bazouk command. The commanders of local detachments usually raised their own units from their own people, paid them and outfitted them with horses and muskets themselves.



*Example of Albanian  
Bashi-Bazouk*

Each such chief was under the orders of the provincial governor. Each troops or company (*buluk*) varied in size, and the company commander (*buluk-bashi*) were called *sanjaqs*. By the late 1860's some *sanjaqs* were given the rank of *yuzbashi* (Captain) in the regular army (Hill 1959: 27, 47, 114).

The term Bashi-Bazouk first applied to Albanians, Kurds and Slavs in the Egyptian army, but it was later applied to many other types of irregulars in the Sudan. Some Maghrabis (North Africans) were also called Bashi-Bazouks, as were the Sha'iqiya Arab horsemen who accompanied many Egyptian slave raiding expeditions into the Ethiopian foothills or into the northern most fringes of the Southern Sudan. In the Eastern Sudan during the 1883-4 campaigns there were a number of non-Turkish Bashi-Bazouks as well. The Sinkat Bashi-Bazouks were mostly Egyptians or men of Turkish descent recruited locally around Suakin, an old Turkish port; the Tokar Bashi-Bazouks were old soldiers and Egyptian convicts; the Massawa Bashi-Bazouks were none of these, but local Abyssinian (or Eritrean) frontiersmen and hill men, armed with firearms, skilled in their own type of mountain warfare, and dressed exactly like the Beja of the Red Sea (Wylde 1:109, 128-9).

The Bashi-Bazouks in the siege of Khartoum were a mixture of Sha'iqiya Arabs, townsmen, African slaves and ex-slaves. In general, though, the term was usually applied to any type of Turkish soldier recruited in Egypt or the Sudan, and in accounts of both Hicks' and Baker's armies the terms Turks and Bashi-Bazouks are usually interchangeable, though some of Baker's regular gendarmerie included Egyptian Turks.

### Reliability and Performance

One of the first descriptions of the Arnauts sent to Egypt notes that they imitated the fierceness and endurance of the ancient Spartans, and that they were hardy, undisciplined, but excellent marksmen (MacLean: plate XXVII). The German traveler Frederick Werne was not impressed by their sobriety and discipline on the campaign in Taka in 1840, but he was amazed by their hardiness. The night before one march was spent in a drunken orgy, with correspondingly severe hang-overs the next morning. But when the order to begin the march was given, the Turks, the greater number of whom were Circassians, Kurds, Arnauts, or Albanians, who an hour before could hardly put one leg before another, were now changed men; the instant they were in their saddles they were galloping like madmen round the Pascha, and thrashing their horses with as little compassion as if they had been intoxicated with opium. (Werne: 28)

When Britain occupied Egypt there was some misguided anticipation, based on the racial prejudices then current in both England and Egypt, that Turkish soldiers would form the elite of the new Egyptian Army. The Turks soon disappointed the English and Egyptians, and Sudanese were used instead. Some Turks were sent to the Sudan with Hicks and Baker. Hicks was escorted from Suakin to Khartoum by 350 Bashi-Bazouks purged from Baker's gendarmerie. He, too, put great store in the Turks and Albanians to be included in his army, but his first look at his Bashi-Bazouk bodyguard on his way to Khartoum gave him some doubts. "They look like fighting," he wrote, "but also like thieving and murdering" (Daly: 22).

He liked the look of the Albanian Bashi-Bazouks already camped at Khartoum better, but all these Bashi-Bazouks, unlike those of the earlier years in the Sudan, were infantry, and he had been hoping for cavalry. Eventually he scrounged some horses and mounted some of the Bashi-Bazouks but was not pleased with the result: "...Found horses and saddles pretty good, but the men! Such a set of ruffians—unable to ride and each carrying in his hands a gigantic rifle" (Daly: 72). He may have rearmed them before setting off for El Obeid, for throughout the rest of his letters the Bashi-Bazouks are described as having carbines. His final disillusionment came with the beginning of the march into Kordofan.

Frank Power described the force as containing "1,000 cavalry (Bashi-Bazouks) that have never learned to ride..." (Power: 20), and Hicks found that they used their horses more to loot than to scout. When Hicks disarmed the local tribes, the Bashi-Bazouks sold them back their guns. Hicks decided they were so untrustworthy that he could not put them in line with the regular troops (Daly: 92-4).

There were Bashi-Bazouks defending El Obeid before the Hicks expedition. They manned the outer entrenchments of the town, armed with long "Abu Lafata" percussion rifles (anonymous account of al-Ubbayyad, SAD 404110). We know how stubbornly El Obeid was defended. The "Turks" and Bashi-Bazouks of Baker's column put on a more varied performance. There were east 400 "Turkish" and Albanian infantry, extracted mainly from the gendarmerie, and some 150 Bashi-Bazouk cavalry. The cavalry started the panic at El Teb by riding straight into and through the square, but the Turkish infantry held until overwhelmed.

## Costumes and Uniforms

Since there was no single style of clothing for the Arnauts and Bashi-Bazouks, the flavor of their appearance is best conveyed by citing several descriptions.

There is a plate of an Arnaut soldier in T. MacLean's *The Military Costume of Turkey* (1818). The *Arnauts* are described as being armed with a pair of pistols stuck in their waist sash, a long *handjar* knife or dagger, and a long barreled musket. The figure in the plate is dressed in a long white shirt which cases to his knees, short white trousers, a red hat, red vest and red sandals which lace up almost to the knee. His hair appears to be dressed in a long plait hanging down his back.

The Asiatic (i.e. "Turkish") troops sent to the Sudan in 1820 are described by a contemporary observer as dressing as they liked, in green, blue, red, brown and white. Some soldiers wore turbans around their heads, but the Albanians wore no turbans, only large red caps covering their ears and foreheads (the forerunner of the *tarboosh*?). Most soldiers wore three or four long shawls wrapped around their waists, capable of stopping a pistol ball from 15-20 meters. They armed themselves with a long musket, a pair of pistols, a sword and a *yatagan*, or knife (Douin: 110).

One of the most colorful descriptions of the Arnauts comes from Werne, who described them in Cairo and in the campaign in Taka, the Eastern Sudan in 1840. One group of Rumelian and Albanian Arnauts he saw in Cairo wore:

...Dirty ragged tarbushes dragged down low over the eyes or carelessly hanging on one side of the head, the bull-like neck and brown breast ever bared, a jacket, always at first of a yellow color, but now from age, holes and dirt, colorless, and under it a gay vest of many hues; the once white Albanian or Grecian shirt (*Fustanella*) with large wide sleeves, but now black or brown, as washing it never knew. The shirt falls like a tunic over their short breeches; their leggings generally fastened with innumerable buttons, are of a different color from the jacket, usually bright red or green, and the naked foot is thrust into old slippers. Over an old torn scarf or shawl is worn a leather girdle, in which are carried their ornaments, all valuables, and deadly weapons of every kind; at the back hang two small leathern pouches for powder and ball, along with a small flask holding oil for their arms; during war they carry a long musket, and with it, in spite of its short and awkward stock, they take sure and deadly aim (Werne: 116-7).

During the campaign in Taka Werne observed 'the Turkish cavalry, in their national dress of every hue and color, with yellow or green standards and small kettle-drums...' (Werne: 27). A number of contemporary prints from the 1830's-50's in the author's collection show a variety of Albanian costumes. The shirt is always *white*, with long and wide sleeves, and the shirt itself comes down to the knees, and sometimes below, in many pleated folds. The soldiers wear sleeveless waistcoats over the shirts and sometimes long-sleeved jackets over this. Many are draped in sheepskins or drab-colored blanket-like cloaks. the caps vary in size and a turban is only occasionally worn. The waistcoats and jackets are usually brown, buff, red (the most frequent color), green or blue. The caps are red and the tassels blue or black, but other colors may also have been worn.

The variety of costume continued into the 1880's. The *Graphic*'s illustration of Hick's troops shows Albanian, Bosnian, Syrian and Greek Bashi-Bazouks, along with Kurdish cavalry, all retaining their national costumes, and looking identical to Turkish and Balkan irregulars in the Turkish army during the Russo-Turkish war of 1877.

We have another vivid description from one of Hicks' officers:

...Some with their many-colored spear-tassels (large *tarboosh* tassels) dropping to their shoulders; others again with their white turbans bound round the *tarboosh*, and others with the linen folds thrown negligently from the "burnoose" over their head. Some had neatly embroidered jackets, as worn in their Albanian and Roumelian homes; others Anatolian dandies, vied with the former in their rain-bow colored scarves girt to the loins by crimson and buff stamped leather belts, containing cartridges, silver-mounted pistols, murderous knives, and pockets carrying their worldly wealth. Many wore long 'caftans' of silk, and many the Albanian knickerbocker trousers, leaving the knees uncovered, and wearing around the calf and skin a richly embroidered gaiter laced tightly around the ankle—the bare foot being

sandaled. Planted defiantly before the marquee of their commander flowed their green standard... (Colborne: 46-7).

The Bashi-Bazouks of the Eastern Sudan were not all of this Anatolian and Balkan flavor. The "Old Soldiers" of the Suakin and other garrisons wore a plain white *jellabiya* and white trousers, but these were not "Turkish" Bashi-Bazouks. The commander of Baker's 400 Turkish infantry, Yusef Bey, dressed himself in greater style, wearing an embroidered *zouave* waistcoat and jacket, loose dark cloth trousers, embroidered leggings and Turkish shoes. He had a red silk sash twisted in several folds around his waist, with a scimitar tucked into the right side and two silver mounted flintlock pistols tucked in front. He had buckled over the sash a belt with three or four silver filigree boxes for powder, shot, etc. (Sartorius: 186).

In fact, Bashi-Bazouk commanders frequently "dressed like stage villains" (Hill 1959: 26), no matter what their men wore. Our last description of Bashi-Bazouk style dress comes from the Egyptian frontier as late as 1887 when Ali Bey, a Cairene Turk, patrolled the frontier with a contingent of Sha'iqiya, whose sheik he had become. He carried a scimitar and wore

"...A big soft tarbush, with a large tassel, coming down over his ears, tied tightly around with an *imma* (turban); a Zouave coat, waistcoat, and baggy trousers of some dull color, not khaki, a large red sash around his waist, red leather socks in shoes with very turned-up toes. He was about five feet seven inches in height, with small hands and feet, and very large sweeping moustache" (Mitford: 202).

If we can generalize then, the "average" Bashi-Bazouk in the Sudan from 1820-1884 wore a large red hat, often with a large tassel. In the early years no turban was worn, but later Bashi-Bazouks wore a number of coverings over the hat, some being turbans, some being the flowing burnoose. The white shirt had wide sleeves and came down in pleated folds almost to the knees, giving an *Evzone* appearance. Over this a Balkan or Turkish *zouave*-style jacket or sleeveless waistcoat was worn. The jackets were many colors: buff, brown, red, green and blue, with embroidery of many colors. Trousers were usually short, coming to the knees, and often baggy, but white or drab in color.

Sashes around the waist were voluminous, often bright red, sometimes multi-colored. The lower legs were usually covered by leather gaiters, the feet were usually sandaled in Turkish-style shoes (often red) which covered the toes and were laced all the way up the calf. The weapons were flintlock pistols, scimitars, large daggers, and long-barreled muskets.

The accompanying illustrations give a further idea of the variety of Bashi-Bazouk dress in the Sudan. Bashi-Bazouk proved to be extremely versatile: they were used in many campaigns in the Sudan from the conquest in 1820 to the fall of Khartoum in 1885. Miniatures of Bashi-Bazouks can also be used as Turkish irregulars in wargames for Turkey throughout the same period. Add them to the Crimea, for instance.

### **The "Abu Lafata"**

This is described by one author as a short percussion cavalry weapon, made between 1820-30 (Salmon: 89). It seems more likely to have referred to any muzzle-loading percussion firearm, whether musket or rifle, being the colloquial name for a type of weapon, not a specific manufacture. There were a number of Abu Lafata infantry rifles and single-barreled pistols as well as Abu Lafata percussion caps listed in the Omdurman arsenal in 1898 (Sudan Intelligence Report no. 60, appendices 25b & 26).

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Examples of Albanian Bashi-Bazouks.





An unusually sedate group of Albanian Bashi-Bazouks whose dress is clearly influenced by almost every Balkan/Turkish fashion.

Costume of a Kurdish Bashi-Bazouk



Retouched photo of a "Black Bashi-Bazouk"

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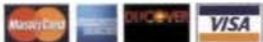
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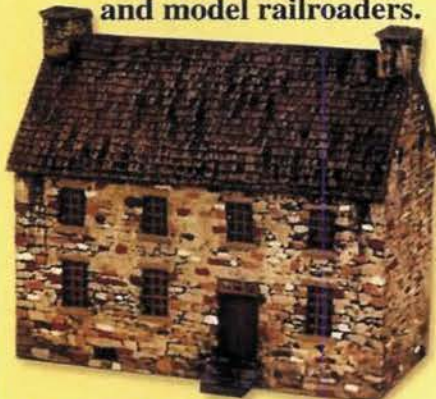
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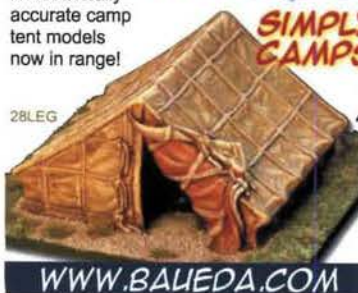
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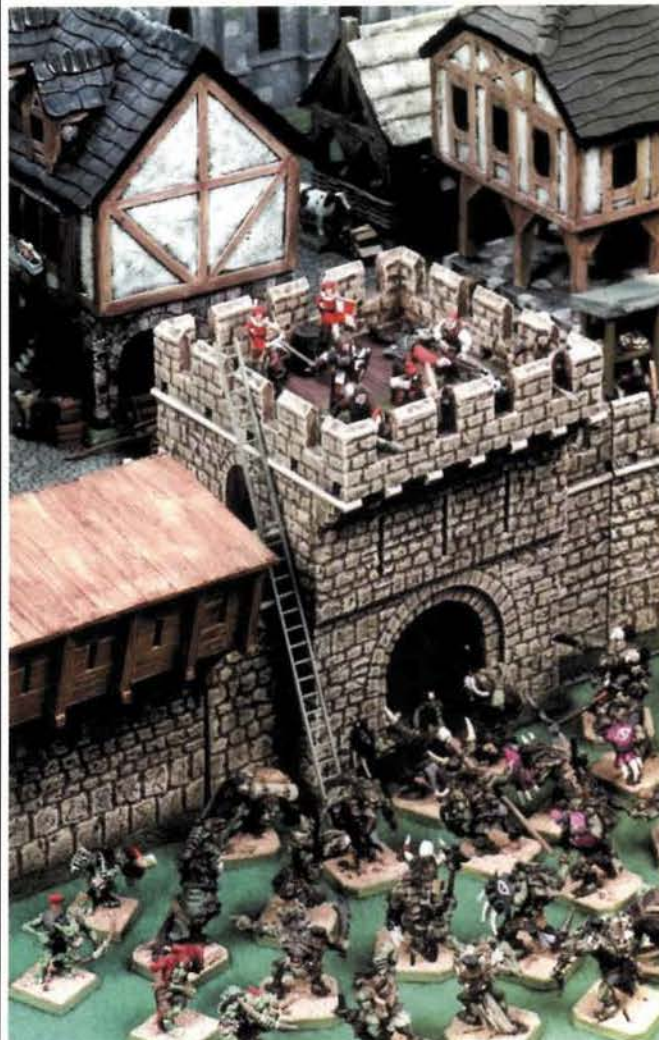
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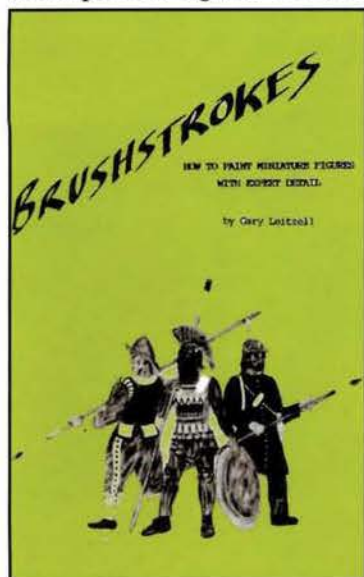
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# BRUSHSTROKES

## HOW TO PAINT MINIATURE FIGURES WITH EXPERT DETAIL

By Michael Koznarsky with permission from Gary Leitzell

*Brushstrokes* is a book I picked up for \$12.95 over 10 years ago at Historicon from Gary Leitzell after I sold some painted figures for \$20. I had seen some of his



work for a friend in Hampton Roads and really liked the results. After entering the Historicon painting competition and seeing that the Redoubt Three Musketeers that I thought were painted top notch were only average, I was really looking for something to help me improve my painting skills. *Brushstrokes* really helped and offered some outstanding guidance about tools, brushes, paints, washes,

inks, highlighting, painting faces and much, much more. While my painting approach has evolved and changed over the years, I still use many concepts and some specific techniques from the original book. Though the book was originally copyrighted in 1992, the information remains pertinent today. What could use updating are some of the photos, especially those that showed the painting progression of historical miniatures. The object of this article is to reproduce some instructions from the book using current figures and photography.

The figures chosen for this article are PacWar WWII Japanese infantry and command because I wanted to try this technique with figures that wore standardized uniforms. Courtesy of Brigade Games (<http://www.brigadegames.com>), these figures expand on the line of WWI Pacific War figures first reviewed in issue #6. The new Japanese figures include Command (Pack A) and two for Infantry (Packs C & D). The Command pack has 6 assorted Officers/NCOs complete with samurai sword. The Infantry come 4 to a pack with soft hats and a mix of hat flaps and measure 25M on the Barrett Scale (see the Review Column in issue #7); the Japanese soldier of WWII is shorter than his American counterpart and the figures demonstrate this difference very appropriately. As I stated before the figures in the packs are very well proportioned and uniquely posed with plenty of realistic

action. All of the figures were well cast with little flash and were easily and quickly prepared for painting. The IJA figures come with a varied array of field gear so that all of the figures completed to date are unique (one even has camo netting on his helmet, a very nice touch) and the detail/quality remains high.

While the Command and previous infantry packs are great, there is just something awesome about the figures wearing the cap flaps (2 each in both C & D). The IJA infantry figs with the hat flaps fall into my "gotta have them 'cause they're too cool" category (like the Vendel March Warden figures seen in issue #7). There is just something that "strikes" me about these figures – the action in the figures combined with the way the flaps look on the hats makes me want to build coconut log defenses, assemble palm trees and game the WWII Pacific theater. They really look *that* good!

These figures represent the next phase in an ongoing project to produce figures and vehicles to replay the Pacific War campaigns. Support weapons are available as well as an artillery piece with the crew pending (I saw prototypes that are shirtless and look sharp!) There are plans to produce specialty figures every quarter – a John Wayne/Sands of Iwo Jima figure and a grizzled USMC sergeant with his stogie to name just two.

The colors I used to paint the figures are discussed below and draw from reference from the books on the Japanese Army and Navy available from Osprey (MAA 362, 369 and 432). The last is very interesting as it contains color photos of actual uniforms and equipment (more on that in another review!) These figures were a blast to paint



and I was very pleased with the final results.

I prefer to base my figures on tongue depressors and prime them gray. Personally, I find that I can see the excellent detail on these figures better if in gray as opposed to black. As these are Asian soldiers, I used an online

painting guide that a friend and outstanding painter, Chris Borucki, suggested: <http://www.coolminiornot.com/go.php/go/articlephp/aid/310>. The painting for Japanese skin tones (page 2) may seem complicated and time consuming but it simply is not the case. Painting the face first follows a *Brushstroke* principle of painting from the inside out (painting the flesh first, then the clothes in the order in which they would dress; “this helps reduce painting errors as they can be covered up when painting the next layer of clothing”.) and gets a difficult phase accomplished right away! At a recent Historicon, one sculptor recommended using Windsor and Newton brushes for painting faces – “an average painter will be transformed into a very good painter and a good painter will become an outstanding one.” It took some time, but the local Michael’s craft stores finally got a supply of very thin W&N brushes in that did not have their tips all beat up so I bought selection. I am still testing them out but I do use them exclusively to paint the figure’s faces and fine detail. They do hold the right amount of paint for the job and I have been very pleased with the results.



The base coat was then applied using colors suggested by [www.resistantroosters.com/hobby/japanese/tutorialJapanese.html](http://www.resistantroosters.com/hobby/japanese/tutorialJapanese.html); I painted the figures with V882 Middlestone and then washed it twice with a strong



wash of V872 Chocolate Brown. *Brushstrokes* offers guidance on washing with diluted paints as well as with inks; I chose to use a wash of shade paint instead of an ink because it was the suggested base



color for the figure. Test the dilution on a paper towel or non essential figure to evaluate the color of the wash – when you get what you want, you can either remember or write down the exact dilution ratio or use the color left on the paper towel to compare to future wash dilutions to get repeat wash colors similar. Any wash that is too dark can be corrected by taking a spare brush (for just such an emergency!), wetting it with water and brushing it over the figure to dilute the color. If you are doing a big project, making up a jar of wash is a good idea as it saves time and allows for uniform washing on all the figures.

Because I chose to paint block colors followed by a wash, outlines needed to be painted to differentiate between sacks, bags, belts, straps, etc. Black is the color traditionally used by many gamers but I prefer using a charcoal color as it appears less stark of a transition. However, as these uniforms, straps and bags will be primarily brown/green shades, a very dark brown seemed most appropriate using a slightly diluted V822 Germ Camo Black Brown. Diluting the color will produce a less shocking or sudden color change and drawing the brush along its edge on the figure can make the paint flow more easily off the brush. If you require a darker shade, merely dilute the color less or simply reapply the color.

Washing is a quick way to add shading to the figure at the expense of darkening the original color(s). To correct



for this, I like to go over the raised areas with the original shade, leaving the washed shade in the shadows. For highlights, I will add something lighter, from yellows to off whites to light browns; for the highest highlight, I will add a tiny amount of white this blended highlight shade and apply it either directly or slightly diluted (whatever the situation may require.) A technique I copied from another outstanding painter, Ed Durkin, is to take a small

amount of paint on the brush and dab it into water to dilute it. Then I draw the brush over the back of my opposite thumb in order to see if it is the right shade and fluid consistency that I need. In this manner, I get the color (highlight or lowlight) I want that is also less watery



so it does not go everywhere when I apply it to the figure.



suggested shading/highlight combinations. Gary makes a point to describe the difference between shading and shadows. Simply put, shading adds varied, deeper colors to a figure, whereas shadows refers to the effects caused by natural sunlight where natural shadows will fall (like the undersides of bags). After adding shadow lowlights, all of the equipment is highlighted and any small details are added. The final painting step involves painting the hands and any exposed arms. The absolute final steps include basing the figure and protecting it. Many people choose to gloss then matt spray their figures to protect them better. Taking time to do a good base is almost as



### SHADING AND HIGHLIGHTING SUGGESTIONS

Base Color	Shade With	Highlight With
RED	DARK RED, BROWN RED INK or BROWN INK	YELLOW, ORANGE or YELLOW INK
ORANGE	RED, RAW SIENNA or a mix of YELLOW and BROWN INK	YELLOW or YELLOW INK
YELLOW	RAW SIENNA, BROWN, or a mix of YELLOW and BROWN INK	LIGHT YELLOW
GREEN	DARK GREEN or DARK BLUE	LIGHT GREEN or YELLOW GREEN
BLUE	DARK BLUE	LIGHT BLUE
BROWN	DARK BROWN or a mix of BROWN and BLACK	YELLOW, RAW SIENNA or LIGHT BROWN

After the uniform highlighting stage, painting continues from inside to outside. Bags & ammo pouches (V821, 879, 880 or 988 for variety), canteens (V888 with 821 canvas holder), leather (V846), boots & rifles (V875), bayonets, helmets, etc are all painted in succession. Instead of washing these, I painted the shadows with a diluted darker shade like V872 Chocolate Brown or V822 Germ Camo Black Brown for the colors used on this figure. Please refer to the table below to see other *Brushstroke*

important as the painting itself as an outstanding figure will look less impressive if poorly mounted.



Listed above is part of the "Detailing List" from *Brushstrokes* that suggests shades and highlights for painting colors (please note that the text goes into much more detail than can be presented here):

I hope this you find this useful. If you can find a copy of the original *Brushstrokes* book it is definitely worth the small cost - Gary Leitzell can be contacted directly at: [WGNetwork@aol.com](mailto:WGNetwork@aol.com) and can make copies for anyone interested. It was highly praised by both *The Courier* and *MWAN Magazine*, the magazines from which the *Historical Miniature Gamer Magazine* grew!



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By John Fletcher, Uniform Review by Rob Eubanks

In the early 1990's I was working on building French Revolution scenarios for *Napoleon's Battles*, with the intention of publishing a scenarios book. I had been at it for several years and had reached a design impasse. Simply put, many Revolution era battles did not fit the map scale or the command and control restrictions of *Napoleon's Battles*. In the midst of this lull I happened to pick up a copy of *The Armies of Bolivar and San Martin* by Terry Hooker (MAA 232), mainly on the strength of the cover art. I had never considered the period before and knew absolutely nothing about it. I spent the next few days constantly rereading the book and realized that I wanted to know more about this theater. It so happened that I was blessed to live in a region with several libraries that had strong collections. After a few research trips I realized that there was nothing in the gaming world on this topic outside of this one Osprey title and decided to switch my focus. A couple of years later I received an introduction to Professor Julio Mario Luqui-Lagleyze, a specialist on the Royalist forces, whose encouragement and contributions helped me expand the book beyond its original scenario format. Professor Luqui-Lagleyze introduced me, in turn, to Cesar Puliafito, whose superb plates grace the middle section of the book. In the course

of all this research and support *Liberators!* expanded beyond the simple, single volume scenario book I originally planned. I am already at work on volume 2 and there's no shortage of material to take the series on for quite a while.

### HISTORY - THE WAR BEGINS:

In 1808 French Emperor Napoleon Bonaparte deposed the Spanish monarchy and installed his brother Joseph as King of Spain. French soldiers occupied the country and the Spanish Bourbon heir to the throne, Ferdinand VII, was imprisoned. In addition to beginning a six-year war in Spain, this event was the trigger for a war that swept across the entire continent of South America as the colonies of Spain and, eventually, Portugal finally declared their independence after decades of simmering tension. *Liberators!* describes the campaigns, battles, armies and uniforms of that revolutionary conflict.

The Wars of South American Independence or South American Emancipation, as these conflicts are variously called, were an extremely complex mix of regional identities, class economics and socio-racial tensions mixed with nationalism, democratic idealism and no

small amount of cynical power politics. Not only were they a conflict between the colonies and the mother countries, they were a conflict between liberals and conservatives over what social and political shape the new nations would take. They spread across four general theatres: the North (including Venezuela, Colombia and Ecuador), the South (Peru, Argentina, Bolivia, Chile, Uruguay and Paraguay), Brazil and Mexico. Strategically, events in the Northern and Southern theatres were linked by Peru. As long as Peru remained Royalist, either theatre could be reconquered by Spain. Events in Mexico, separated by geography



and Brazil, a Portuguese colony, occurred in relative isolation. *Liberators!* covers the fighting in the South, specifically the Argentine, Chilean and Bolivian efforts against the Royalist stronghold in Peru. The fighting in Uruguay and Paraguay, the final liberation of Peru by Simon Bolivar, the various civil wars and post-Independence wars in the region will be covered in other volumes.

The countries of South America were known by different names when under the administration of Spain. The modern countries of Argentina, Bolivia, Uruguay and Paraguay, as well as portions of Brazil and southern Chile were known as The Viceroyalty of Rio de la Plata.

Within this Viceroyalty the modern region of Bolivia was known as Alto, of Upper, Peru. There were other important regional subdivisions of the Viceroyalty of Rio de la Plata that will be covered in subsequent volumes. What is now roughly central Chile (Antofagasta in the north to Chiloe Island in the south) was the Captaincy-General of Chile. Peru was a Viceroyalty of the same name but also incorporated portions of Ecuador and northern Chile.

When Ferdinand VII was imprisoned by Napoleon, some of the major cities in these regions formed provisional juntas, or ruling counsels, as a show of resistance to Joseph Bonaparte and French rule. Composed of local Creoles (white, upper class South Americans), the idea was that the juntas would rule in the King's name until the throne was restored. Almost immediately, however, they began to issue edicts designed to redress various social, political and economic grievances against the mother country. This soon culminated in declarations of independence from Spain. At this point the Spanish Viceroy who ruled the old colonial administrations (made up almost of "Peninsulares", or native Spaniards) moved to crush the juntas. Politically, the colonies divided into two camps. Those advocating independence



became known as Patriots; those for maintaining Spanish rules were called Royalists.

It is easy to see the European influence in many uniforms represented in the plates/drawings in the *Liberators!* book. A review of the uniform drawings shows that many of the Royalist and Patriot uniforms resemble soldiers in a wide range of European countries. These countries represent not just Spanish Napoleonic but other nations as well. The influence of British life guards, heavy cavalry, line infantry as well as French light infantry, line infantry, chasseurs, hussars and guard grenadiers is clearly evident. More than that, there are units that





resemble Russian line infantry, officers and Prussian artillerists, landwehr cavalry. As well as uniforms from the major combatants there are figures that are similar to figures from Westphalia and Nassau; the uniforms also

represent units from the entire range of the European Napoleonic wars.

There are strengths and weaknesses to each of the three major scales: 6mm, 15mm and 25mm. The 6mm scale allows for the most detail "fudge". As long as the basic uniform is correct, minor details like shako plate styles and lacing are easy to ignore. Also, since the battles are brigade sized, 6mm offers the unique ability to build units on a 1:10 or even 1:5 scale, and then play at 15mm rules basing and measurements, for that "big battalion" look. The down side of 6mm is, of course, that the figures lose distinction very quickly and the uniforms are one of the primary factors that separate South America from any other Napoleonic battle. I do not have much experience with 6mm, only having some Austrians for a never played group game of Wagram.

15mm gives the largest selection of figure choices, allowing the determined gamer to come closest to representing the uniforms of the period. Missing or incorrect details become much more apparent at 15mm but are still reasonable if the gamer is not a uniform purist. This is the scale in which I game. I use figures from Fantassin, Battle Honors and Essex and a couple others, sometimes mixed in a cavalier fashion, even having figures from different manufacturers in the same unit. Fantassin Napoleonic Spanish infantry stand in well for both Patriot and Royalist armies. Fantassin does not offer a wide selection of late war uniforms, especially the 1815 uniform that is too late for Peninsula games but a staple in the Americas. To be fair, this is a uniform deficiency that extends to all manufacturers. The best solution is to use "Santa Fe" style uniforms; "Santa Fe" or "Junta" refers to the French-like style of uniforms adopted by some regiments after 1809. Another option is to use French infantry. I use quite a few Battle Honors French infantry. French infantry also work for some of the Argentine battalions (always use Spanish command stands and get rid of those eagles!). I use Essex Dutch infantry for many of the single lapel troops, as well as some of their early Spanish line. Finally, I have used Two Dragons British rifles for the certain cazadore units and have a battalion of Naismith, one of the few manufacturers who

make a late war Spanish infantryman, though their scale is very small. They look small next to the other lines, even by my lax standards.

I use Battle Honors for most of my cavalry, especially Spanish cazadore a cheval and hussars. I also have some Fantassin British heavy dragoons for some early war regiments, as well as some Lancashire Miniatures Portuguese dragoons. No one even comes close to making a real gaucho so I use Mexican irregular cavalry to stand in. My artillery is a mix of Fantassin and Battle Honors, using mostly Fantassin French guns.



The astute reader has obviously noted the absence of AB Miniatures from the mix. This is not deliberate; I have just never ordered them. By all accounts they are great figures and I am sure they would fit in well.

25mm allows for the best looking troops, with plenty of detail readily apparent. If the figures are well painted, the “wow” factor is high and it is obvious that your South American game is not your typical French vs. Austrian battle. Unfortunately, it is also the scale with the least amount of wiggle room regarding figure casting, both in the number of lines and the accuracy of the uniforms. Front Rank makes a great Spanish line but it is very limited because the uniform styles do not match very well. I have, however, been very tempted to try and use them for the Buenos Aires campaigns of 1806 and 1807.

As for conversions, I do not even try. I am a pretty good painter but a horrible craftsman. I have always been amazed by people who can do conversions well. I simply take available figures and paint them as closely as possible to the uniforms required. While this has sufficed, it only

goes so far. There are many South American units whose uniforms were so distinctive and striking that swapping in a figure that only looks “something like it” just does not do either the unit or the uniform justice. What is truly needed is a line of figures in either 15mm or 25/28mm scale that is dedicated to this colorful, interesting and, to date, under-appreciated period.

Sculptors and companies interested in this period can contact me at [info@grenadierproductions.com](mailto:info@grenadierproductions.com).

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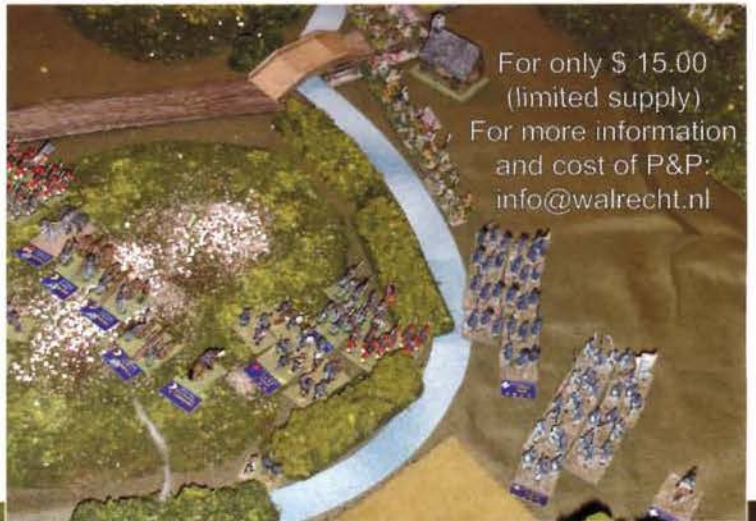
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# STARTING A HISTORICAL MINIATURE WARGAMING CLUB

By Bob Barnetson, [www.edmontonwargamegroup.com](http://www.edmontonwargamegroup.com)

Starting a club can *enrich* your own gaming experience and benefit others. But starting a successful miniature wargaming club requires both good intentions and some organizational skills. There is a significant difference between “come on over to the house on Saturday” and “we’ll run games the 1<sup>st</sup> and 3<sup>rd</sup> Tuesday of each month”. This article outlines a successful approach that applies simple business planning principles found in the not-for-profit sector.



## WHAT KIND OF CLUB DO YOU WANT?

A useful place to start is by asking yourself some basic questions:

- **Focus:** Do you want to focus on a specific gaming system (e.g., *Flames of War*)? Or a specific genre (e.g., WWII)? Or perhaps games that vary with members’ interests?
- **Success:** What would a successful club look like to you? Where would you game? And how often? How much “organization” would it have? Who would the club’s members be?

Your answers may change as you find members who have different (or even better) ideas than your own.

Absent a well-supported gaming system and a large population base, a broader focus appears more likely attract and retain enough members to sustain a club.

## FINDING MEMBERS FOR YOUR CLUB

Finding enough gamers to start a club may require some promotion. Store-based clubs can often rely on a poster and staff passing the word to regular customers. All clubs can benefit from an internet presence (e.g., a website or newsgroup) that allows others to find you and your members to communicate.

Some time spent on search engines can also yield names and email addresses of potential members. So too can posting on the [www.theminaturespage.com](http://www.theminaturespage.com) or manufacturers’ websites. Other options include placing posters in stores, libraries, museums and other locations potential gamers frequent or to host a demonstration game. You can also raid other clubs for their disaffected members!

My own club started when one fellow created a website seeking historical gamers in our city. After chatting online, five of us met and hashed out an initial plan. A month later, we hosted our first night with 8 players.

## WHEN & WHERE?

Successful clubs meet regularly. So consider when and where you will game:

- **Where:** Assuming you do not have space in a local store, you may wish to use members’ homes, libraries, museums, schools, community and church halls, and veteran’s clubs. Key questions are cost, adequate table space, parking and public transit access, and availability.
- **When:** This is actually three questions. How frequently will we meet (weekly, monthly)? On what day and at what time will we meet? And for how long will we meet? This decision affects who is available to attend and the type of games that can be offered.

Having no easily accessible store, my club sought a public location because we thought it was more inviting to new players. We eventually settled on a community hall that charged us \$3 a person per night rather than a set fee for the evening.

We also decided to game from 7-10pm on the 1<sup>st</sup> and 3<sup>rd</sup> Tuesday of each month. Picking Tuesdays means we avoid most major holidays and everyone can easily identify the 1<sup>st</sup> and 3<sup>rd</sup> Tuesday by looking at a calendar. Three-hour game nights limited the types of games that could be run. To accommodate longer events, we periodically hosted an all-day Saturday event.



Someone may also need to be responsible for opening and closing the venue and, perhaps, collecting fees.

- **Communication:** Communicating between events keeps members involved in your group. An internet forum or newsgroup can be very useful—but someone generally has to moderate it.
- **Ongoing recruiting:** Members leave clubs over time. Scouting and welcoming new recruits are important jobs that fall to the core members. If

someone makes the effort to come out to play, you want them to leave wanting to back.

- **Campaigns and other events:** Sooner or later, someone is going to want to run (or have run for them...) a campaign spanning several sessions or a convention. These are significant undertakings. Core members will ensure there is a discussion in keeping with the level of risk they pose.

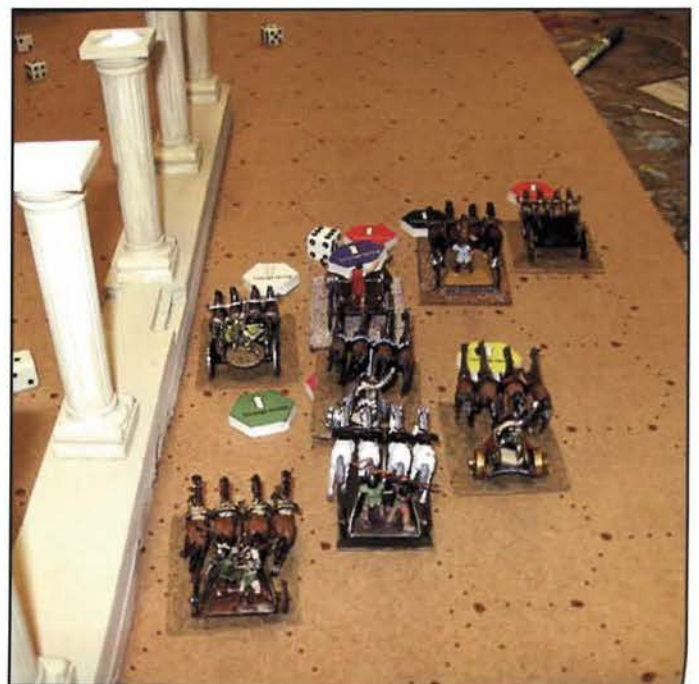
The club I currently attend has about 25 members who appear during the year. The 10 guys who show up every time constitute the core of the club, although a couple of peripheral members also make indispensable contributions. The core members are the ones whose opinions carry the most weight when we discuss things because

## GETTING STARTED & MAINTAINING MOMENTUM

A successful first outing is important because it draws people back. Planning a small, well-executed event is probably better than risking a large event that may flop. This might include one or more games hosted by competent moderators plus an option for open gaming. Posting both notice of the event and a brief after action report as well as photos on a club website or newsgroup may attract additional players next time.

While raw enthusiasm will propel your club for the first while, sustaining a club requires effort and direction. In the successful clubs of which I have been a part, direction and effort are provided by a small (often very small!) core of dedicated members. Among their tasks:

- **Venue/gaming coordination:** Someone needs to mind the gaming event(s) planned. Allowing open gaming is a good idea, but so too is having a hosted game in which new players can join.





they are the most affected and the most likely to have to do the work associated with it.

## DIFFICULT ISSUES

There are a couple of perennial issues that gaming clubs address:

- **Money:** Clubs often collect fees. This money pays for space, advertising and perhaps communal purchases (e.g., tables, terrain). Who holds onto money, how it is tracked and who decides what to spend it on can be contentious. A clear system needs to be set out.

Our club handles money *informally*. We charge \$4/head per night. Three dollars goes in a jar on my dresser to pay for the space and \$1 goes in a jar pay for our website. The system lacks the formal checks-and-balances you would see in a not-for-profit but works because (1) I personally signed the agreement for the space (and thus am on the hook for the money quarterly - no incentive to thief in this case!) and (2) the domain name would be lost if I didn't pay it. There are no communal purchases (which is good because there is no place to store them!) so no authorization system is needed. So far, we have never had a problem about money.

- **Young gamers:** How young do you want your gamers to be? Opening a club to younger gamers may play a role in rejuvenating the hobby. But the behavior of (some) younger gamers may be undesirable. A clear club identity can help convey your policy. My club's webpage innocuously notes that "we're a group of gamers, mostly over age 30...". Some of the regulars periodically bring out their teenagers but otherwise we have never had anyone under 25 out. This meets the wishes of our core members.
- **Jerks and pedants:** Some gamers are unpleasant. A strong core of nice (however you define it) gamers can drown out unpleasant gamers, often subtly encouraging them to play nicely or move on. Failing that, a direct chat by some of the core members can often resolve the problem.
- **Disagreement over direction:** What to play, what rules to use, and what events to run are all questions of club direction. Our club identity is based around historical games. The dearth of board games has further narrowed our focus to historical miniatures. Beyond this, we let the internal market of the club decide: anyone can put on any game and there are usually several games running. Poorly attended games are usually a good signal as to the will of the group.

How your club handles these issues may depend on how you organize your club.

## ORGANIZATIONAL STRUCTURE & LONG-TERM PLANNING

How clubs structure themselves varies. The larger clubs in our city have a formal structure (elected officers, folks who head up various interest groups) and have even incorporated as non-profit societies. This facilitates the club owning property, having bank accounts and entering into contracts. It also limits the personal liability that accrues to the organizers.

To my mind, the point of a gaming club is to game. Without the need for a formal structure (and the capacity

Timing	Organizers' Responsibilities	Group's Responsibilities
Year 1	Maintain website Host games two Tuesdays per month Acquire venue and recruit 15 members Host convention for 35 people to raise profile	Game
Year 2	Recruit to increase stable membership to 25 Introduce periodic Saturday gaming Expand convention to >45 attendees Organize first campaign (WWI biplanes) Maintain website	Host games two Tuesdays per month
Year 3	Organize campaign (gladiators & chariots) Recruit to maintain membership Expand convention by partnering with local GW and FoW group. Maintain website	Host games two Tuesdays per month Organize Saturday gaming Organize campaigns
Year 4	Maintain website. Organize convention and coordinate convention operations committee.	Host games two Tuesdays per month Organize Saturday gaming Organize campaigns Participate in running convention
Year 5	Coordinate convention organizing committee	Host games two Tuesdays per month Organize Saturday gaming Organize campaigns Maintain website Participate in organizing and running convention
Year 6	Game!	Host games two Tuesdays per month Organize Saturday gaming Organize campaigns Maintain website Organize and run convention Collect fees and manage venue



to manage it), new clubs may be better off without one. Assuming a small group can carry out the administrative tasks listed above, an informal structure means most of the club's energy is focused on gaming. And forcing the group to make decisions collectively both increases the "buy in" of the membership and tends to moderate overly ambitious ideas.

But an informal structure creates its own challenges. While the core members of our club have assumed increasing



responsibility for hosting games and recruiting new players over the past 3 years, much of the behind-the-scenes work (e.g., venue, website, fees, convention) has fallen to me (as some of the original organizing members have reduced their involvement). This makes the group unstable in my absence (or so I like to think!).

Small organizations (e.g., not-for-profits, union locals, community leagues) require about five years to find their feet and for the members to own the organization. With this in mind, I've quietly formulated a multi-year plan for our club (we're in the middle of year three). The main objective of the plan is to distribute the decision-making and administrative work among the members such that the club can function in my absence. Including retrospective steps, it looks like this:

So far, this plan has been more or less successful. In year 3, the core membership is largely organizing two Tuesdays per month and individual members are now running short campaigns as the mood strikes them. They have fumbled the ball on Saturday gaming (and are living with the consequences) but I expect they will correct this if they want Saturday gaming. If not, then maybe it is something that the club does not need to do.

## CONCLUDING THOUGHTS

Starting up a club is rewarding but also hard work. Having some clear objectives, relating decisions to those objectives, and developing a structure able to achieve them increases your chance of success. Once your club has established itself, a plan can also be useful in allowing a club to survive the departure of its founding members. Such a long-term focus prevents any of the members from becoming martyrs and mitigates some of the ups and downs that come with being "the organizer".



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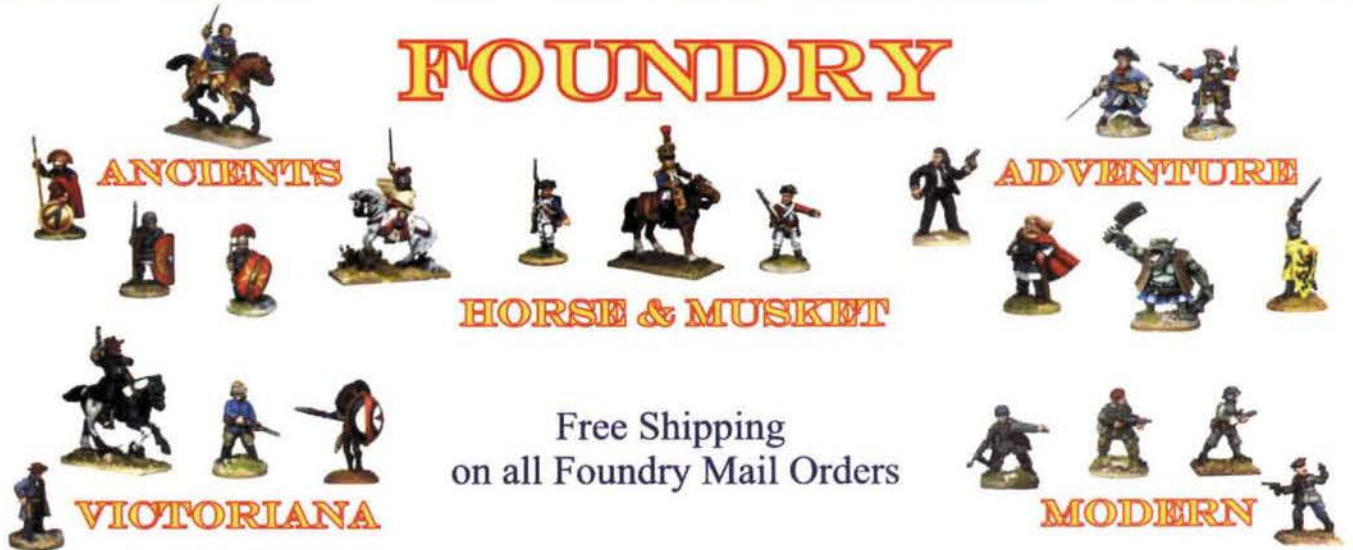
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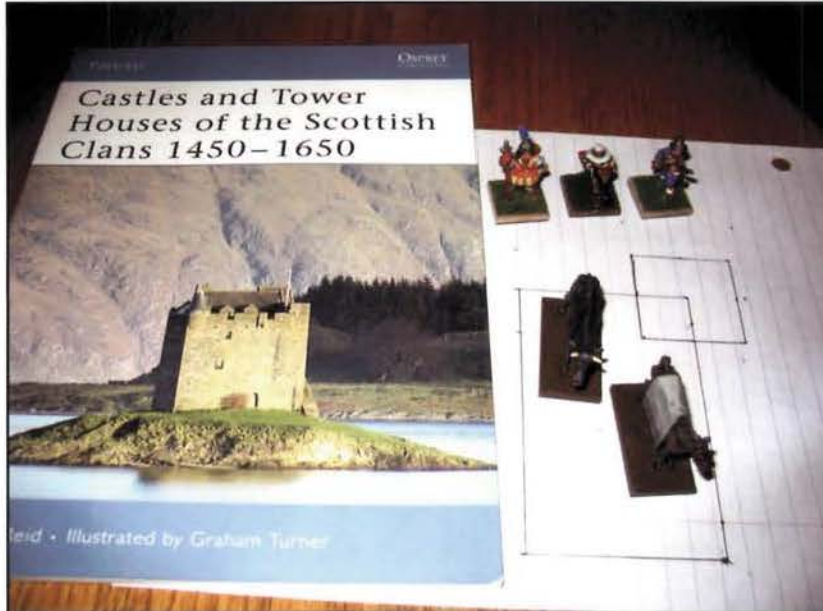
# HOW TO BUILD A BORDER REIVER'S TOWER HOUSE

(PARTE THE FIRSTE)

by Michael Koznarsky

The moon shone brightly as it passed from underneath the clouds. It had been more than a fortnight since the last raid from across the border. This winter had been a particularly difficult one, but the nights were growing shorter – perhaps the village had seen the last of the reivers, the old man wondered. As he turned to go indoors, something out of place caught his eye.

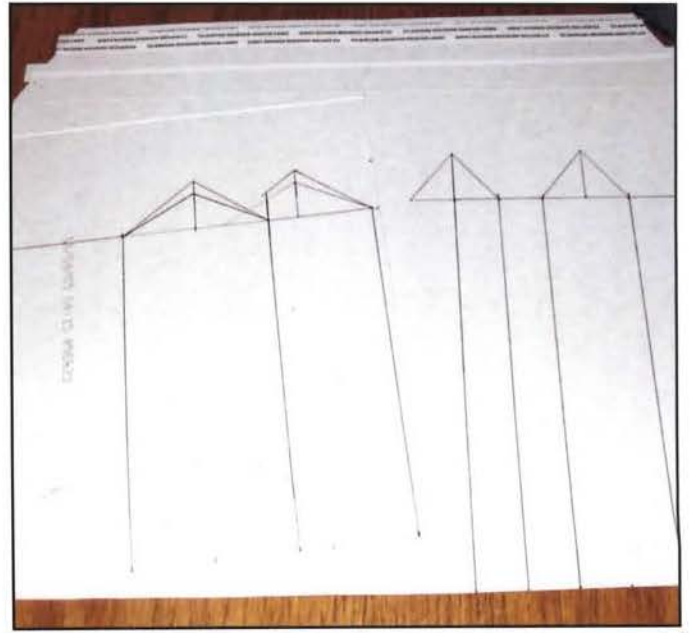
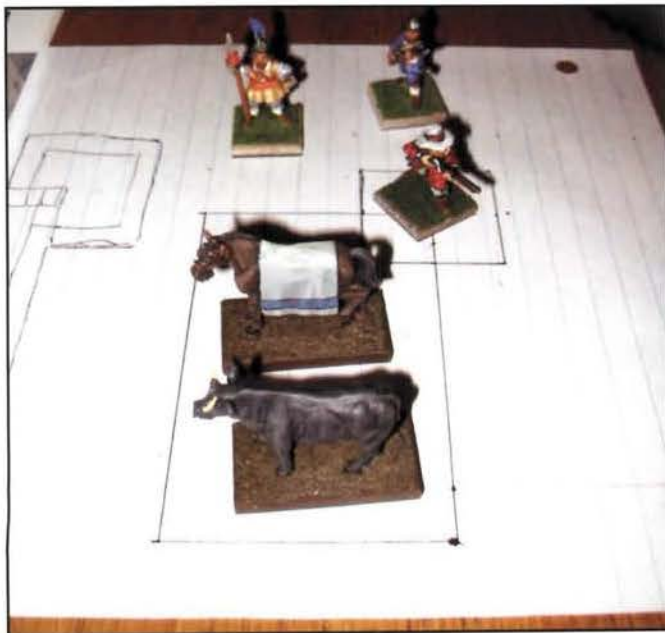
In the evening mist something stirred – he squinted to improve his vision. There! In the moonlight he saw spear tips – and then men, many men! Sounding the alarm, he herded the last of the livestock to the tower house. Its strong walls would protect his family and animals – at least through the night until relief came. But would they all get there in time?

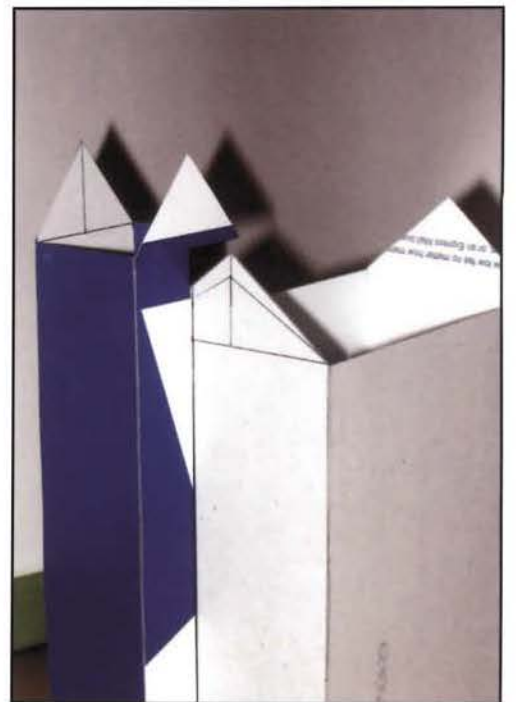
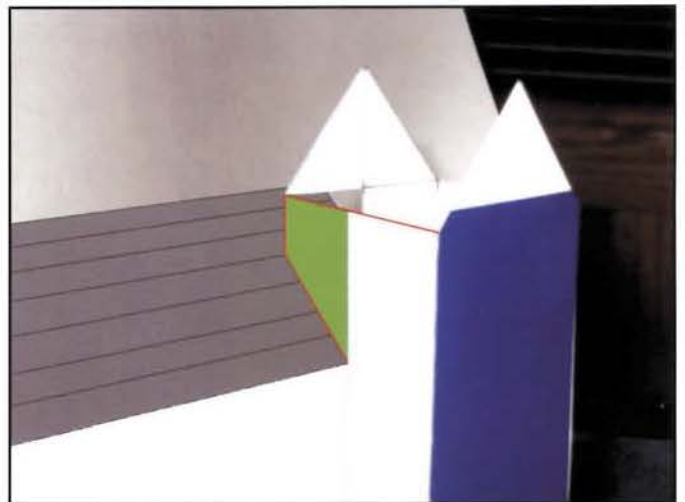
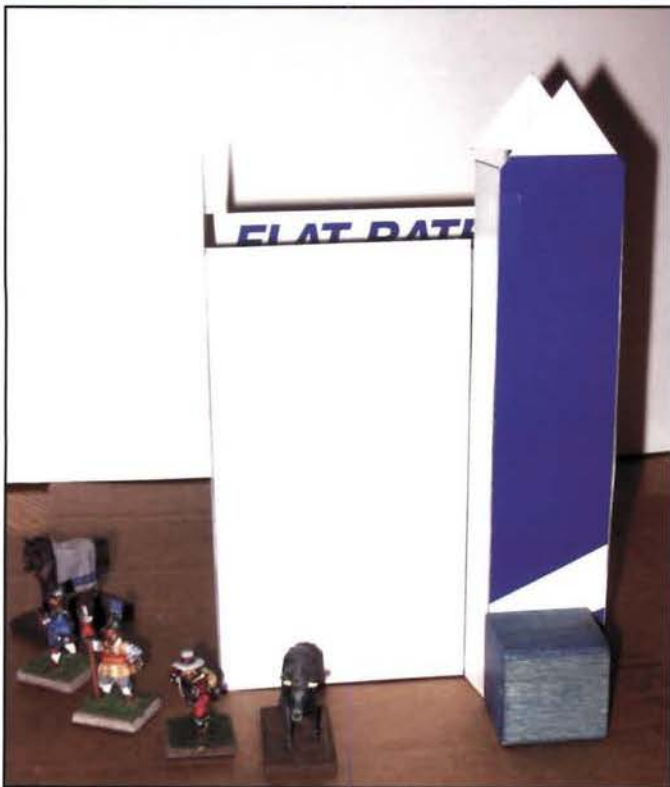


The period in reiving that fascinates me most involves the late 16th and early 17th centuries ever since I read the Osprey *Border Reivers*, MAA 279 book. I had always been interested in running a game of this sort – cattle rustling in pre civil war England. Vendel makes a wonderful line of figures that are specific for the period and now Osprey has published a book (*Castles and*

*Tower Houses of the Scottish Clans 1450-1650*, Fortress 46) that covers this era. In it there are many examples of a tower house and how its shape changed over time. All these were exactly the impetus I needed to sit down and construct a tower house of my own.

Briefly, tower houses were the development of castles that became the dominant form from the 14th century

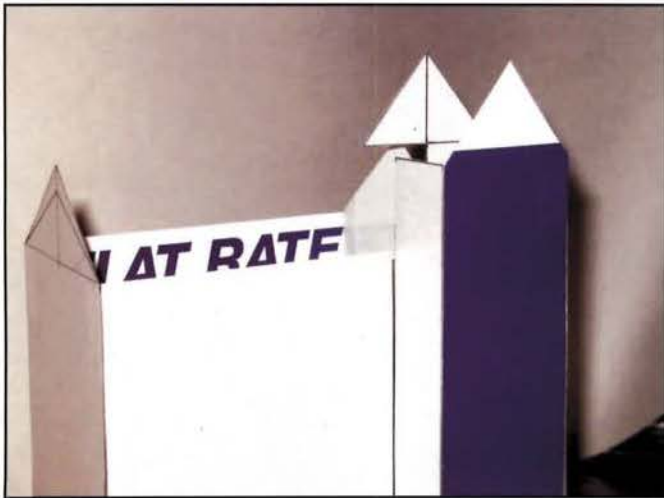
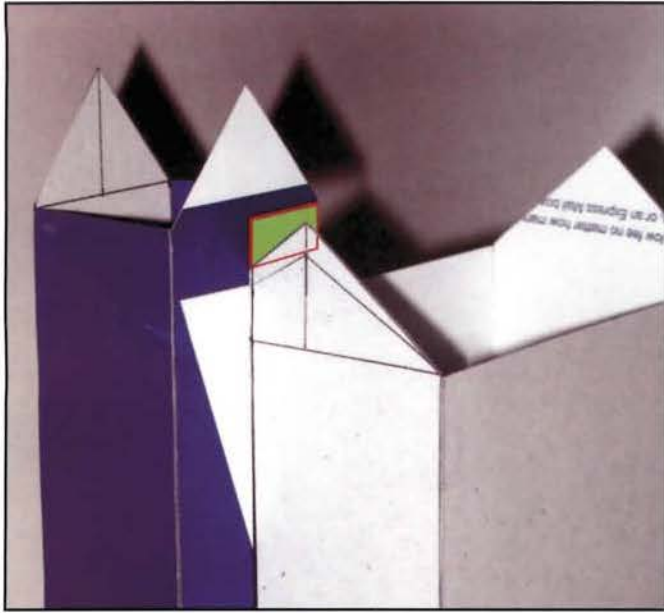




onward. The tower house in its simplest form is merely a rectangular or square house or tower. The ground level of the building could house livestock and stores with access to the first level via a ladder. The entrance to the living quarters was by the means of a set of wooden stairs that could be easily disassembled or burned in an emergency. Ladders could then be used as a temporary means of entry; ladders as main sources of entry were myths. Later

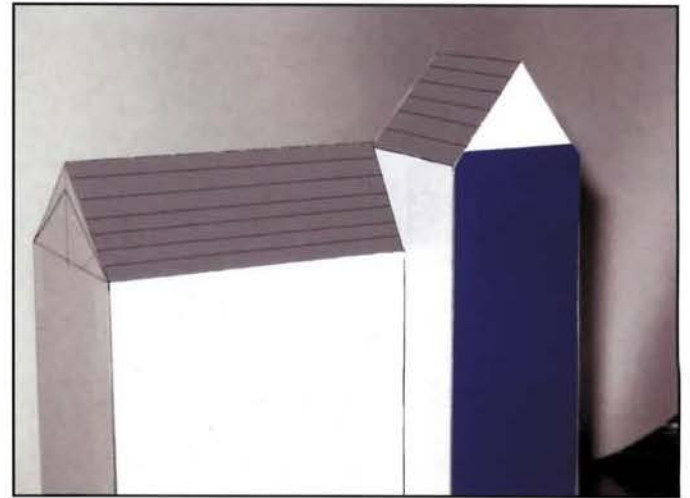
variations include the addition of additional floors and/or a tower attached to various ends of the original building. Placed in an offset manner, this new tower offered the defenders the ability to provide flanking fire towards attackers, especially important with the advent of the gunpowder age.

Of the available types of towers, I chose to build an "L1" plan building in which the rectangular main house has



constructive criticisms from Katie, my two year old). I wanted the inside of the tower to fit most of my figures that are mounted on 20mm square stands and at least four large livestock to fit in the main house. The height of the floors looked good at two inches with an extra 1.25 to accommodate the peaked roof though I worried that this would be too tall. I did all the necessary measuring, cut out the pieces and taped the house together. Then I compared the "finished" model to see if how it looked and to check for errors, problems and mistakes.

Most important of all, I liked the general outlook of tower house. The first thing I noticed was that I misjudged the measurements on the extra tower. I failed to account for where the slope of the main roof would be and a visible gap was noticeable. While the main pieces fit well, the tower did not extend far enough away from the main house to allow for a ground level door (if I wanted to add one). The biggest "problem" was a general feeling that the building was not tall or "impressive" enough.



a square tower on one corner. I used Kinkell Castle as a guide substituting a square for round tower. As this is my first attempt to construct a building from scratch, I decided to pick the style that I thought would be the easiest to make (I hope!) I also decided to do a "mock up" using USPS thin cardboard and scotch tape just to see how it would look before I did the real project using foam board.

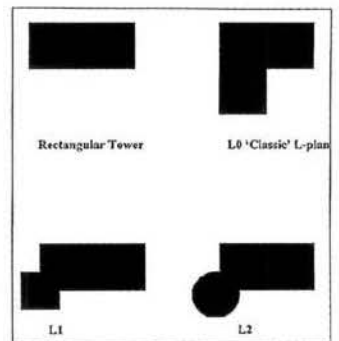


Kinkell Castle

Before I did anything, in order to make sure I had the right dimension and layout, I got out some of my ECW and livestock figures and sketched the outline of the tower on some scratch paper I had lying around (the extra crayon marks are

It was time to go back to the drawing board – after looking at some other buildings, I decided to go with three inch floors with an extra 1.5 inch for the peaked roof; the tower would be just about an inch taller still. I wanted the slope of the side of the adjoining tower to match the slope of the main buildings sides exactly so I drew these two parts side by side. I also wanted to have some decoration on the peaked sides of the building, however, in the end I knew this would make those sides a quarter inch smaller so added that extra quarter inch to the length of each of those sides. Any errors will be covered up with rocks, bushes, barrels and other items.

I wanted something that would stand out on the table and "dominate" the game table, the way I imagined a tower house should look.



It was time to go back to the drawing board – after looking at some other buildings, I decided to go with three inch floors with an extra 1.5 inch for the peaked roof; the tower would be just about an inch taller still. I wanted the slope of the side of the adjoining tower to match the slope of the main buildings sides exactly so I drew these two parts side by side. I also wanted to have some decoration on the peaked sides of the building, however, in the end I knew this would make those sides a quarter inch smaller so added that extra quarter inch to the length of each of those sides. Any errors will be covered up with rocks, bushes, barrels and other items.

Any errors will be covered up with rocks, bushes, barrels and other items.



Using a steel ruler with a 90° edge, I marked out all the sides of the main house and adjoining tower right next to one another to save space and keep the appropriate angles the same. Using the ruler by itself as an edge, I used a brand new blade in a utility knife to carefully cut the lines (well, all but one but later steps should cover up that error!) It is essential to use a very sharp blade when cutting foam board to get nice clean edges (and not have the inner foam bunch up on itself. After cutting all the pieces out, I taped them together, borrowed a couple of my boy Will's building blocks and brought out my Vendel March Warden figures to see how they looked together. The height was truly impressive and I was very pleased with my basic first steps towards building a Border Reiver Tower House. Now that I had the basic structure and layout that I liked, all I needed was some time - and space - to get down to the hard part of putting it all together.



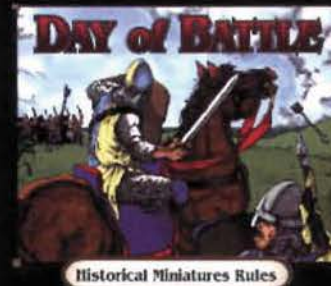
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# NAPOLEON'S FINEST

## MARSHAL LOUIS DAVOUT AND HIS 3RD CORPS

### COMBAT JOURNAL OF OPERATIONS, 1805-1807

## BACKGROUND

Napoleon's *Grande Armée* of 1805-1807 was one of history's greatest armies, and the 3rd Corps under the command of Marshal Louis Davout achieved feats of arms seldom if ever equaled in the annals of military history. Davout's command reached its apogee of glory on 14 October 1806 at the celebrated Battle of Auerstädt. Outnumbered by more than two to one by the Prussians, Marshal Davout's superb 26,000-man corps defeated and put to flight the proud descendants of the army of Frederick the Great.

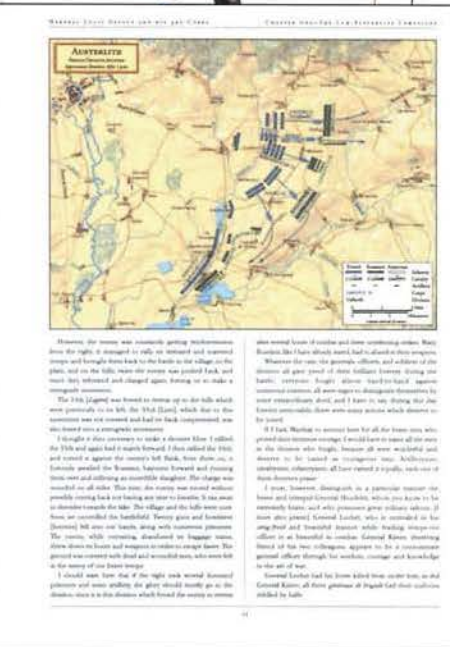
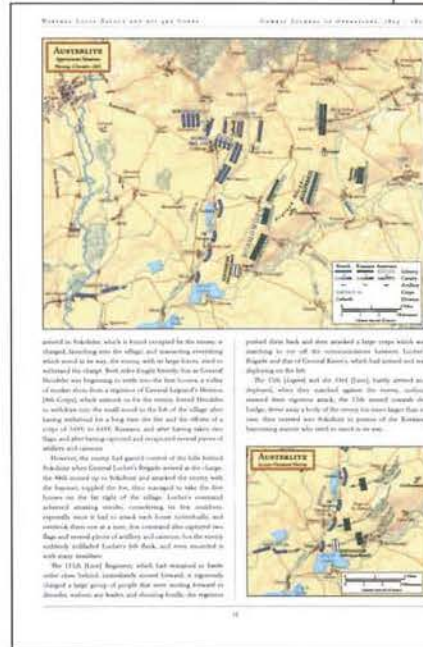
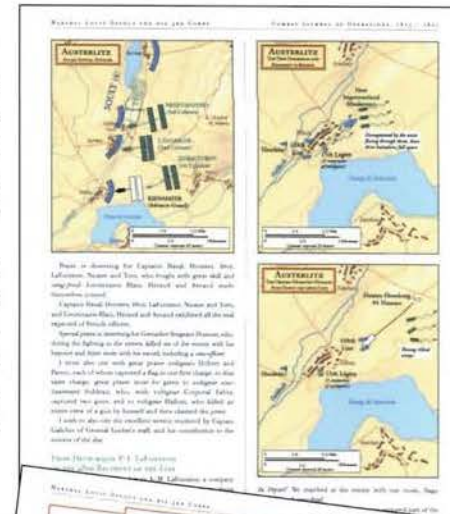
Marshal Davout's military papers, presented to the French Ministry for War in 1874 by his heirs, represent an invaluable primary source to the study of the first campaigns of Emperor Napoleon's *Grande Armée*. Included are the after-action reports filed by Davout's brigade, division, and other commanders detailing the marches and combats that they witnessed.

Austerlitz under Marshal Lannes, is also included, in order

## NEW FEATURES

The original book, titled *Opérations du 3e Corps*, was published by Marshal Davout's nephew in 1896. It has never been available in the English language — until now. *Napoleon's Finest* contains within it the first complete translation of the original into English. Yet this greatly enhanced edition goes well beyond the French original material in telling the story of 3rd Corps. Perhaps the most important addition is that *Napoleon's Finest* contains a complete chapter on the Battle of Austerlitz, containing invaluable after-action reports not included in the 1896 publication. Furthermore, the reports from General Caffarelli's division, detached to fight at

to contain a more complete history of Davout's corps. The other most noticeable difference between the 1896 and 2006 editions are in presentation. Physically, the leather binding, heavy stock paper, gilt edges, and triple ribbons are simply stunning in quality, and are worthy of any collector's bookshelves. Textually, *Napoleon's Finest* features dozens of new biographies, regimental briefs, full color maps, tactical diagrams, orders of battle, casualty data, and other analysis designed to make the original work transcendent, a worthy tribute to Napoleon's Iron Marshal and his men. Within these pages, we hope you will find more than a significant insight into Napoleonic combat and campaigning, but also a view on the qualities of courage and dedication that make an elite organization in any age.

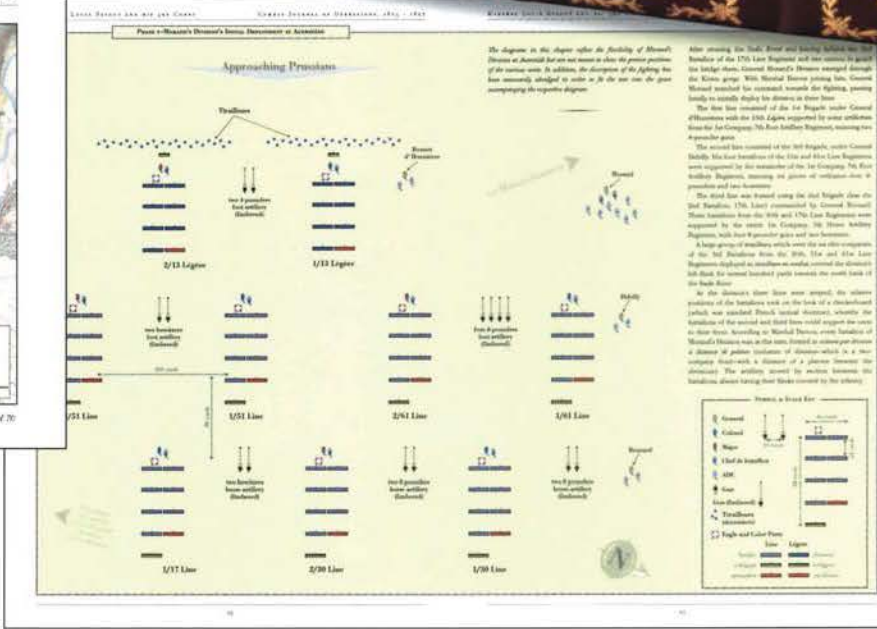
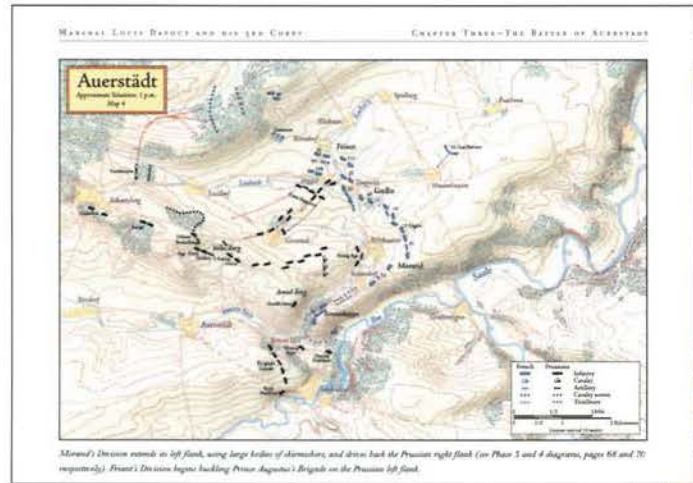
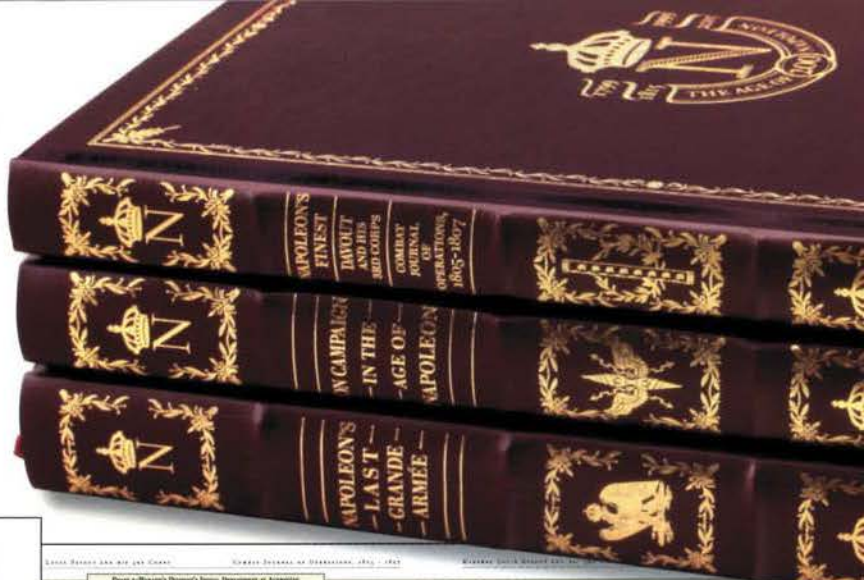


[www.militaryhistorypress.com](http://www.militaryhistorypress.com)



# LIST OF FEATURES

- ❖ Smyth-sewn binding, hand-done, so that the book lays flat.
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Captain Pascal Bressonnet's *Etudes Tactiques sur la Campagne de 1806* was published in 1909 a year after his premature death. Like the *Journal of the 3rd Corps*, this book is very difficult to find. It will be another original enhanced translation by Scott Bowden, never before published in English. Bressonnet's investigation of the tactics used at Saalfeld, Jena and Auerstadt provides arguably the most intricate account of Napoleonic warfare ever written. History buffs will marvel at the level of detail, and the book promises to illuminate many issues on the Napoleonic battle overlooked by prior English speaking historians. Like *Napoleon's Finest*, this book will be supported with beautiful color tactical diagrams, maps, and illustrations, presented in the award-winning style of MHP's Napoleonic Bicentennial series. As a bonus, Scott Bowden has translated dozens of combat reports from the French archives, not included in the original, to make this incredible book even more valuable and informative. Bressonnet's conclusions summarize the tactical differences between the French and Prussian armies, and includes a fascinating discussion of French skirmishing tactics, a subject of considerable controversy among Napoleonic enthusiasts.

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# PLAIN JANE TERRAIN

## CONFESSIONS OF A GAMER

by Bob Barnetson, bob.barnetson@3web.net  
www.edmontonwargamegroup.com

While inspirational, the terrain shown in most magazines is nothing like the terrain used by the 100 gamers I know. It's not that our tables look bad—they're just not diorama quality. I think this reflects a preference for gaming over modeling.

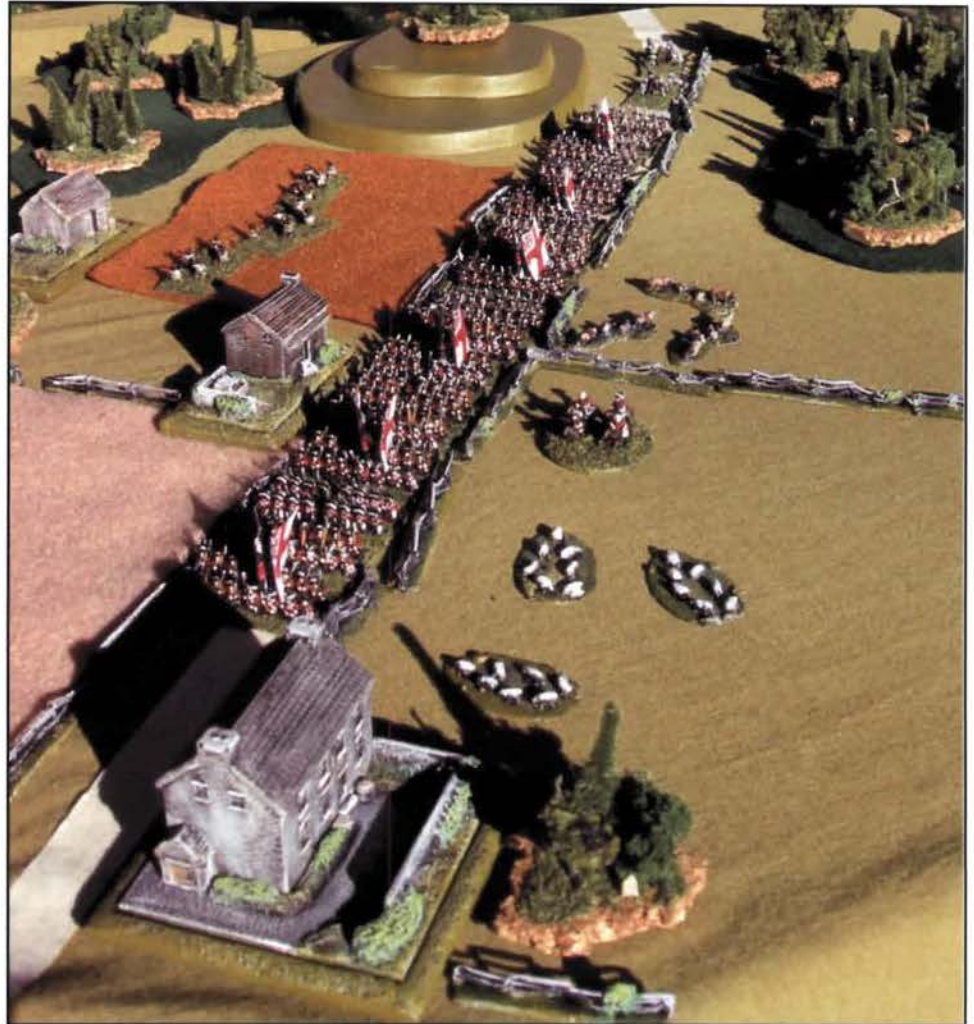
This article details my "plain Jane" approach, highlighting both the advantages and disadvantages for gamers considering a new scale/genre or looking for an easier way to present games.

### APPROACHES TO GAMING TERRAIN

Determining how realistic you want your terrain to be is a useful starting place. Generally, increasing realism is causally related to other important considerations. Cost tends to rise with realism as the quantity and quality of the modeling materials used increases. Durability, on the other hand, tends to decline with increasing realism.

The relationship between realism and flexibility (i.e., how many ways can it be combined) is unclear. For example, geomorphic terrain hexes or tiles allow some flexibility (especially with the placement of loose terrain on top) but this can exacerbate cost and durability issues. Fixed terrain is much less flexible but may be more durable. Obviously, loose terrain placed directly on the table is even more flexible.

I've tried several different approaches. In the 1980s, I started with a plywood playing surface, hills made from crumbled acoustic ceiling tile, lichen and HO-scale buildings and then went to terrain squares with loose placement on top. In college, I used felt-based terrain (cheap and easy to transport) which, in turn, gave way

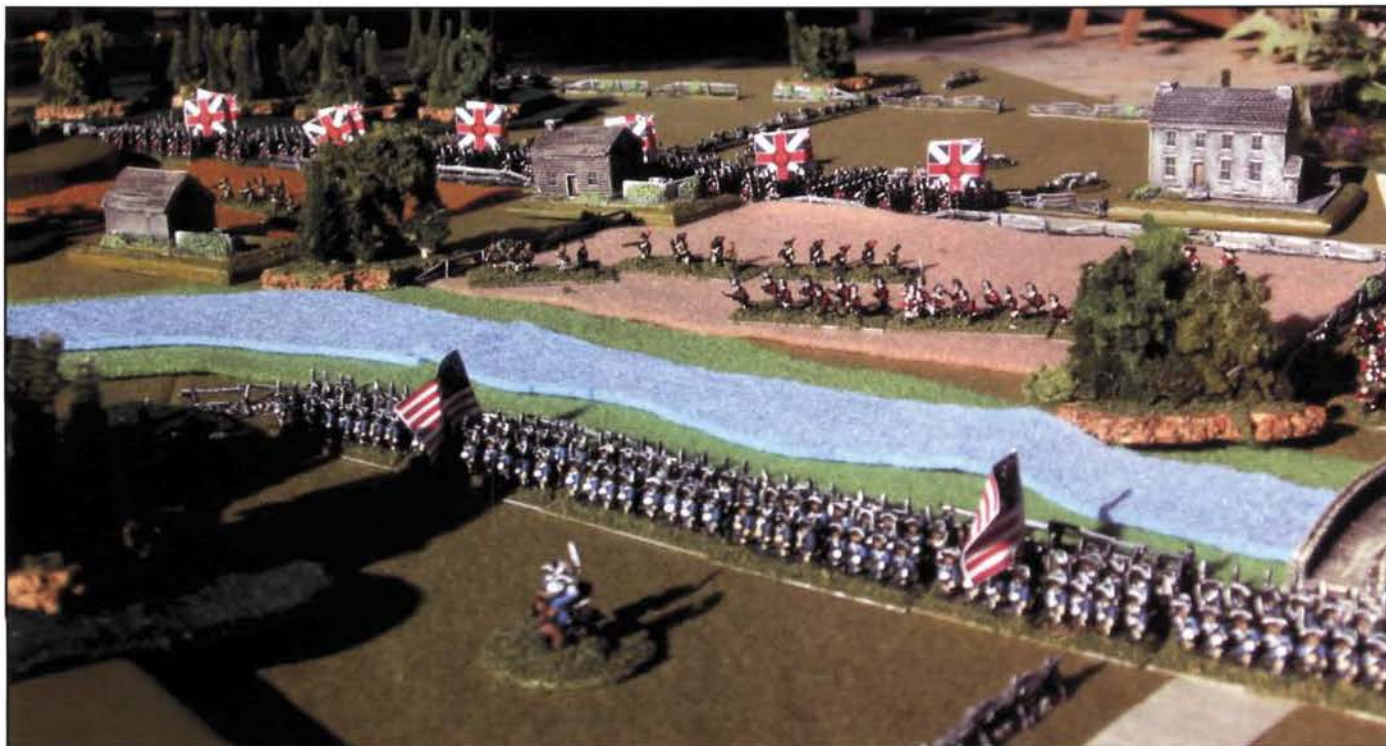


to geomorphic terrain boards based on ultra-flexible 4" hexes.

In the past year, I've moved away from realism and towards durability and flexibility. The result is both achievable for beginners and conducive to gaming. It also dovetailed nicely with a move towards gaming in a single scale (1/300).

### THE "PLAIN-JANE" APPROACH

The basis of my terrain is a ground cloth made from olive-colored T-shirt fabric. I normally play on one or two 3x6' lengths but actually bought all they had (30') so



I could conceivably play uber-games on 90 square feet one day.

I dealt with the six other tactically relevant terrain features as follows:

- **Hills:** For major contours, I slide big sheets of foam or wood underneath the ground cloth. For hills of tactical significance, I place MDF hills on top of the ground cloth. I had the local paint store use their computer to color match the fabric and this visually drives the hills into the background. The terraced hills aren't as pretty as smooth ones but nothing falls over and there are no disputes about sighting.
- **Roads:** I use masking tape. Alternatives include roads made from brown caulking (spread on wax paper and dried), felt or craft foam but these all move during game play (usually catching on the bases) and aren't nearly as flexible as tape.

- **Rivers:** I use green and blue felt. A wide piece of medium green represents the river bank (which may or may not have gaming implications) while blue felt laid on top is the river itself. I almost bought a latex river system but felt was far more flexible.
- **Trees:** I use a dark green piece of felt to represent an area of trees (light green felt for less dense trees). I then place 3-5 small groups of trees based on a 2x2" piece of cork. You can move the trees around to position troops and there is no question about whether someone is in cover or not. All of the cork has metal washers on the bottom so it sticks to the magnetic paper in the bottom of my terrain box.
- **Hedges, Walls and Fields:** Hedges are based on cork strips (z-scale railway bed) and are tall (hedgerow) and short (everyday hedges). I ended up buying fences through Irregular Miniatures—they are very durable and painted up quite quickly. Fields are cloth: brown corduroy for plowed fields





and other fabrics for planted. Some cows, sheep and civilian vehicles from Irregular, wagons from GHQ and pack horses from Baccus occasionally appear as objectives.

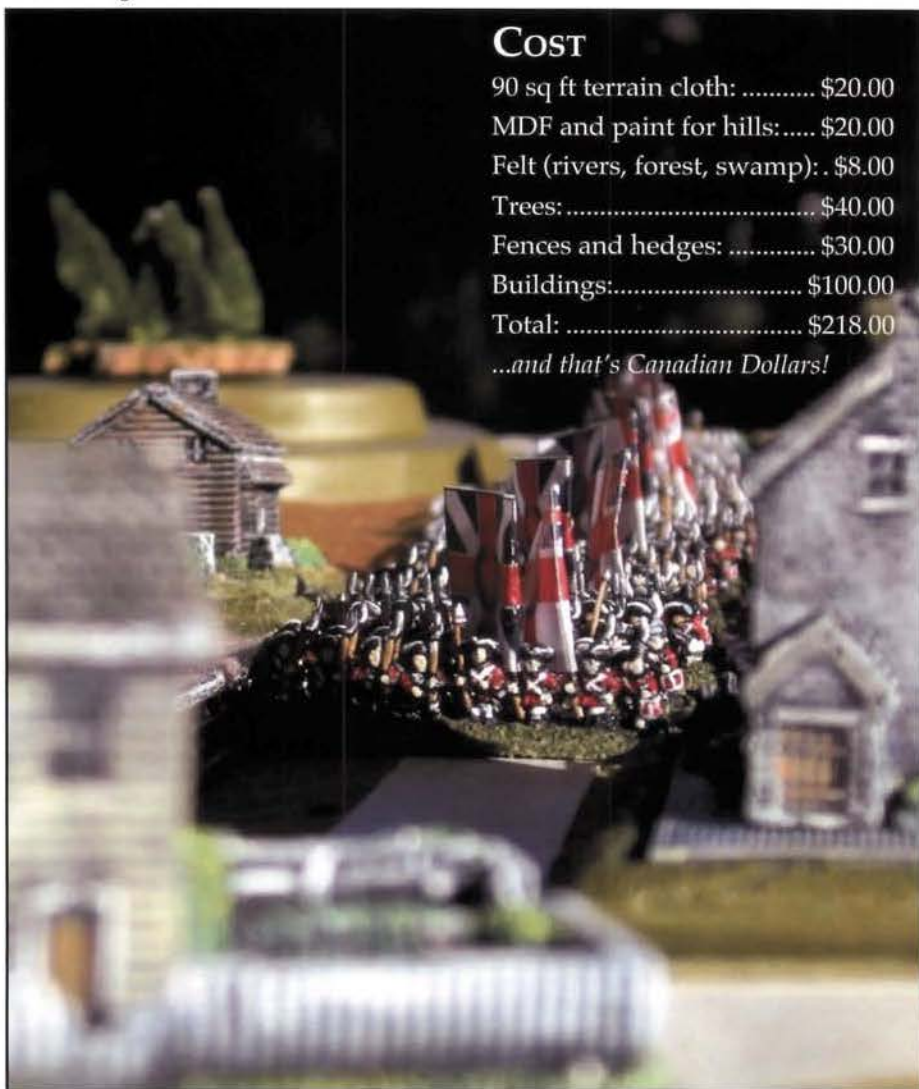
- **Buildings: & Bridges:** Gaming a street fight in 6mm is fairly unrewarding so you don't need a lot of buildings. Free and commercial paper buildings are available on line. I went with resin buildings from Timecast and JR Miniatures. The buildings are based in twos and threes with a felt underlay beneath each base—when troops move into the building, it gets picked up and troops are positioned on the felt. Timecast offers a lovely base-and plinth system for their Baccus offerings that does this in resin, but felt works just fine. I have a couple of bridges—the most useful is a JR miniature stone bridge that came two or three to a pack. I dropped one and now I have a bridge that can be “destroyed” during the game. A viable alternative is to use 2mm towns from Irregular.

I have a couple of more things on my wish list (some trenches and emplacements and some metal hedges and more fences) but basically everything is here for \$218 CDN (GBP 109, \$190 USD) (see callout box).

## TIPS

The color of the terrain cloth dominates the table and to some degree dictates other color choices so you need to be happy with it. I went with olive and chose a color a bit lighter than actual to address the

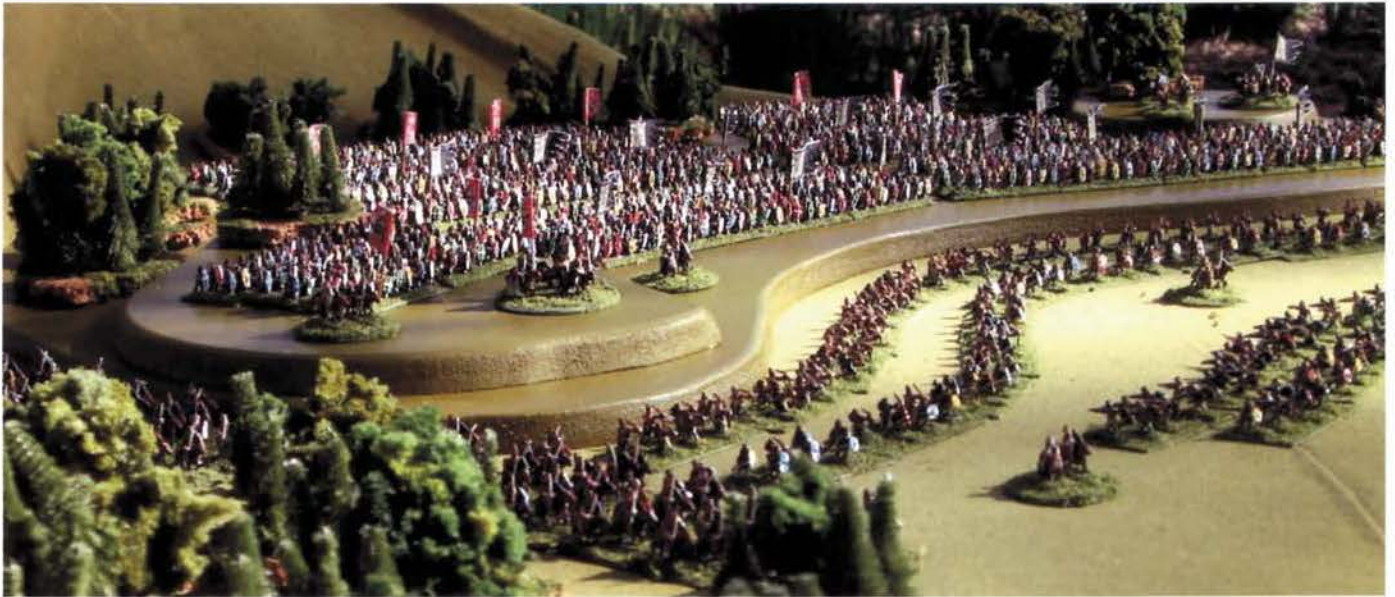
color shift. I color-matched the terrain cloth so I could make the hills blend in well with the terrain. I also used the base-color to paint the bases of all buildings, walls and miniatures. The result (for no extra cost) is gamers see a table that is visually tied together. Even the realism-o-philes never seem to get around to commenting on how plain it is.



## COST

90 sq ft terrain cloth: .....	\$20.00
MDF and paint for hills: .....	\$20.00
Felt (rivers, forest, swamp): ..	\$8.00
Trees: .....	\$40.00
Fences and hedges: .....	\$30.00
Buildings: .....	\$100.00
Total: .....	\$218.00

...and that's Canadian Dollars!



The color of accessories (fields, buildings) needs to complement the base color. Some paint stores can generate complementary palettes but a quick trip down the craft-paint aisle with a swatch of cloth can do the same thing. I limited myself to about 5 other colors that I was going to use in large quantities and this further ties together the table.

The level of detail in various pieces also needs to be considered. Placing terrain with a high degree of granularity (e.g., anything with railroad flocking) on a table dominated by solid colors is visually jarring.

Consequently, I've done all grass on the bases of buildings as solid paint drybrushed over a black undercoat, rather than flocking.

## CONCLUSION

After miniatures and rule books, terrain is the biggest investment most wargamers make. Gamers willing to forgo diorama-quality terrain, can easily achieve visually pleasing and extremely flexible terrain at low cost. With some thought about rule conventions and color schemes,

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# REVIEWING STAND

*Reviews of figures, rules, games and books  
by Michael Koznarsky*

I would like to introduce the "HMG Reviewing Stand" on-line review page (<http://hmgrs.blogspot.com/>) where new items will be highlighted on a monthly basis (or sooner if I have the time!) Due to the obvious restrictions of an 80 page magazine, there are limits to the number of photos and items that can be published and reviewed. With the number of really cool things that have been sent in, the decision was made to utilize the web to supplement the magazine's review column. It will permit us to get more photos published and allow a steady and timely review of the neat items we get. After all, the products we have received represent hours of work from the people who sent it – maximizing the visibility of each is a major reason we do this!

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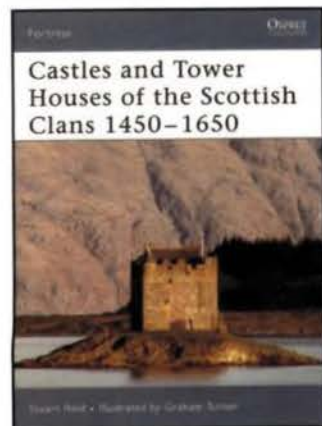
## CASTLES AND TOWER HOUSES OF THE SCOTTISH CLANS 1450-1650, FORTRESS 46

courtesy of

Osprey Publishing LTD

<http://www.ospreypublishing.com>

This Osprey covers the progression of the many types of fortified houses in Scotland especially around the height



of the border reivers. This book contains what appears to be a new trend in Osprey publishing – the inclusion of color photographs to compliment color maps and drawings traditionally found in other Ospreys. The book contains 14 color photographs, 9 fully colored drawings and 2 simple colored maps in addition to over 40 black

and white photos, drawings and blueprints; the book is 64 pages long.

The first of the Fortress series to be reviewed in the HMG magazine and it proved to be well worth the read. The book discusses design and development of the castles and tower houses providing many block drawings to illustrate the general shape of each style of house. Several blueprints are also included to better illustrate actual houses; photographs and drawings show the houses as they stood in Scotland for even better effect. The color photos – a new trend in Osprey books, where possible - really show the true beauty of these buildings and fortresses.

Chapters included discuss construction, principles of defense, everyday life and the buildings at war. One might think that a chapter on construction might be boring but it is not and proves very useful in picking out the right type of vacuum formed plastic to replicate the walls. The tour of Urquhart Castle and the cut away drawings of tower houses and other fortresses really helps give an idea of the strength of these structures and offers the adventurous wargamer priceless information especially if they want to build their own tower house. The book even offers directions to many of the houses still in existence in Scotland today.

This fortress book is a real must for those interested in "reiving and retrieving" in the late 16th and early 17th centuries – a nice twist to the standard English Civil War period. The text is well written and is an easy, fun read and a welcomed addition to this writer's library. I am already in the process of building my own border reivers tower house using this book as a reference!

Price: \$16.95

## HOOR OF GLORY

courtesy of

Warm Acre

<http://www.warmacre.com>

Gavin Tyler and Wolfrik Galland have developed a board game that uses 25/28mm miniatures to simulate the infiltration of a German bunker stronghold by up to three Allied agents. The game is designed for up to four players, takes about an hour to play and has endless replay



Everything is very professionally produced and beautifully illustrated/colored – the room panels give the impression of a dark, dank bunker/stronghold complex.

Tired of shoot-em-up games where you must kill everything in your path? If so, this is the game for you – you can choose to be one of three Allied agents (British, American or Soviet) who must infiltrate a bunker stronghold and collect as much information as possible in one hour (hence the “Hour of Glory”!). The Allied object of the game is to slip past sentries to enter the rooms and collect the intelligence card found there. Special combinations score specific points similar to the army cards in Risk. The Allies can move in two modes: raiders (green base) or assaulter (red base). The raiders move more slowly, are tougher to spot and take less time off the clock. Their primary weapons are stealth/silence and a knife. Assaulters move more quickly and can fire weapons but are much easier to spot and, worst of all, can cause minutes to fly off the clock! The German player must thwart the Allied efforts – he has a selection of immobile sentries guarding strategic spots in the stronghold. These soldiers try to spot the intruders to produce “Alert” markers (as do the messy corpses of poorly dispatched sentries!) that the Commander attempts to collect – these “Alert” markers are then placed onto a board. These will accumulate and when an assaulter is located in the stronghold, the Commander can call “ALARRRR!” to activate guards equal to the number of the Alert markers already collected. Far from being passive, these killers move directly towards any assaulter in the stronghold!

The game is simple yet elegant – do you rush to try to open the lock or take your time, knowing that even if you pass part of the skill’s test time can tick off the clock? When do you move from raider to assaulter? Do you,

possibilities. The basic game comes with everything needed to play: beautifully illustrated Allied and German soldiers and player aids printed on solid card stock, dice, plastic supports for the soldiers and doors, nine thick panels representing the 10 rooms and a count-down timer (and more than I can write here!)

as commander, try to quickly force the Allies’ hand by calling an Alarm as soon as you can or do you patiently pick up Alert markers to allow a massive response later on in the game? Everyone ignores the clock at his peril – it drops almost unnoticed until about the 20 minute mark when it seems to fly to the zero mark!

While the game comes ready to go as is, it really comes to life with the miniatures (28mm to the eyes) specifically produced for the game. These represent the owners’ first attempt at sculpting and the detail is good; it continues to get even better with each new release (a second set of sentries in overcoats, Fallschirmjager and Red Berets for the expansion game as well as cool figures like German Mountain troops and US Rangers.) There are even stone-like base covers that enhance the look of the final figures. The miniatures really make the game – truly adventurous people can construct their own bunker like the owners did!

Got questions about the game, rules or mechanics? Want to see other items soon to come out? The game is very well supported with an online Forum – questions are generally answered completely within 24 hours. There is even a free magazine (Killing Time II is already out – check it out!) and free player aids that you can download (and laminate for multiple game uses – hint, hint!)

I have run the game several times with each game being a “closely run” thing that was decided within a turn or two of the bunker’s entrance/exit. Everyone who played had a blast and enjoyed himself. This is a really fun game – with so many options, the replay ability is high with



no two games ever going the same way! New releases, figures and scenarios are planned and the owners eagerly seek input from their readers.

#### Vallejo color

Officer 1 tunic/trousers	920/886
Officer 2 tunic/trousers	830/886
Officer 3 tunic/trousers	884
American helmet	887
jacket/trousers	988/873

webbing/leggings	886
boots	940
Sentries/Guards helmet	995
tunic/trousers	830
belt/boots	950
British uniform	921
webbing	884
Soviet uniform/hat	880
pouch/sack	821

Price: \$55 for the basic game, \$35 for the 23 figures needed to play the basic game, \$83 for a combination of the two - now also available in a downloadable format for \$19.95 (Hour of Glory basic stronghold kit) and \$5.95 (Bunkerstorm) - please check out [www.wargamingonline.com](http://www.wargamingonline.com)

## BALKANS ON FIRE – THE WAR IN GREECE 1940-1941

(WWII CAMPAIGNS IN MINIATURE, VOLUME 1)

courtesy of

TreadHead Games

<http://www.twotinsoldiers.com>

TreadHead Games has released a 48-page book, written by Stephen Keyer and Mario Sposito, to allow WWII wargamers the opportunity to play nine historical scenarios from the 1940-41 Greek campaign. This is the first of many planned books that offer historical scenarios for lesser-known campaigns. It is designed for use with

any number of current rules sets available so no rebasing is necessary!

This scenario book is very well written starting with the author's notes and giving a brief historical introduction to the campaign. As the campaign unfolds, the authors have included, in order, which scenario represents which particular phase or battle in the fighting. The first seven

scenarios pit the armies of Italy and Greece together while the final two introduce German forces against both Greeks and Commonwealth troops. While primarily an infantry affair, the final scenario does reproduce the sole tank battle of the campaign.

Each scenario is a stand alone game with historical perspective and outcome write-up and clear instructions on set up, game length and victory conditions. The black and white map is very well designed and terrain, landmarks, roads, rivers, etc. are also very clearly marked. Anything special or particular to that map or scenario is presented in bullet format under the map for ease of reference (e.g. how many stands can fit into a building,

if the river is fordable, etc.) The forces available to each side are on their own pages and include any special rules, experience levels and the exact number of bases needed to play each side. A nice addition to many of the scenarios is an insert that contains cool information about many of the units fighting in the campaign like Evzones, Bersaglieri, Alpini, and the SS in Greece as well as some equipment like the Tromboncino Launchia Bombe and M13/40 Medium tank. The book finishes with OOBs for all the countries involved and includes a well-documented bibliography.

If you want to try something new and fresh that is a real departure from standard games being played as well as to try out some different and interesting armies, this scenario book is for you. There is a real challenge to playing many of the sides and historical scenarios, while balanced well in this book, do not always pit "equal" forces - hence the challenge and fun of playing games from this book and time period.

While figures for the Italians, Germans and British are available from many different manufactures including Battlefront, Eureka (available through Two Tin Soldiers/Legions East), Old Glory/Command Decision, Quality Castings and Peter Pig to name just a few, only the Quartermaster has Greek figures to game this period. Newly released is Volume 2, White Death, the Soviet-Finnish Winter War 1939-40; future releases include: the Hungarian Army in Russia, the Sino-Soviet War and the Romanian Army in Russia.

Price: \$18.95

## ASTOUNDING TALES!, 2ND EDITION

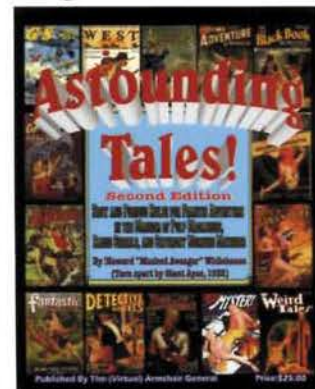
courtesy of

The (Virtual) Armchair General

<http://thevirtualarmchairgeneral.com>

Astounding Tales!, 2nd Edition (AT2), written by Howard Whitehouse, published by Subscription, announces that it is "Fast and Furious Rules (arrgh, they be more like guidelines!) for Frantic Adventure in the Manner of Pulp Magazines, Radio Serials and Saturday Morning Matinees". Yes, that truly sums it up best! The front and back covers display beautiful full color illustrations of genre magazines from this period. The book's 104 pages contain countless black and white photos of the same as well as movie stills.

AT2 is a rules set that allows gamers to replay games in the manner of classic B movies of the early-mid 20th century (and, yes, I remember seeing a comic or two advertised in the book from my uncle's collection of comics as a kid!) In fact, the term "Games Master," familiar in other role playing



games, is replaced with "Director" and "Players" with "Actors" and aptly so – AT2 is meant to be less than a game and more of a movie. The rules offer lots of guidance from setting the scene, rolling for characters/buying characters, running the game to the all important finale – there will be no fizzled ending as one side gives up knowing they just cannot win! Heck, there is even a table that helps you decide what to call your cinematic classic.

The book has many, many sections dealing with standard character skills, movement, fighting (from guns and swords to fisticuffs) and special rules for the actors in the movie. Tables are included for all of these things. But the rules do not end here – how could they when there are so many other important things out there like zombies, robots, creatures, airplanes, airships, automobiles (and classic chases) and the ever-popular bad guys of the mid century – Nazis and their "science." Have you thought of something not mentioned in the rules? Mr. Whitehouse has a section to cover that, too! An entire section is devoted to the spectacular ending so the game ends with a bang and not a fizzle with suggestions on how to make the game FUN. Several sample characters and their stats are included in the book (e.g. Mounties, French Foreign Legion, Sam Spade, etc.) with a selection of potential scenario ideas.

Interspersed in the pages are quotes from real movies or books from pulp fiction to further enhance the mood. The book is full of suggestions that help set the stage for anyone wishing to run such a game – I mean, to stage such a movie. The designer notes at the end are pure Whitehouse and worth reading. I have watched games run at conventions and everyone is laughing and having a good time and isn't that one of the main reasons to wargame?

What's coming next? With Howard's fertile imagination, your guess is a good as mine though I have been told that at least 5 more such books are coming or are already out. I wonder what it would take to run a game in a zeppelin...

Price: \$25 for the book, \$15 for a CD

## RENAISSANCE INK INKS

courtesy of

Renaissance Ink

<http://www.renaissanceink.net>

While a wide range of inks are available from Renaissance Ink, two main inks were examined here over varied colors and with different dilutions: blue ink over a mid blue color and brown ink over two shades of brown and yellow and with two different dilutions. Please note that the wash used only a single drop of ink so the bottle should last a long time.

I must admit that I used some assistance with this project as I have had limited success using inks before. I found that Ren Inks dilute and mix very well with water and,

because they have a dropper type top, it is quite simple to guarantee the same dilution time after time. For all colors and washes, I painted a plain base coat, applied the wash and finished with drybrushing. I was very pleased with the final results and were far better than those obtained with diluted standard acrylic paints.

Painting with blues can be problematic as the shadows really should be a darker shade of blue for the best effect. Using Vallejo 844 (Deep Sky Blue) I painted the

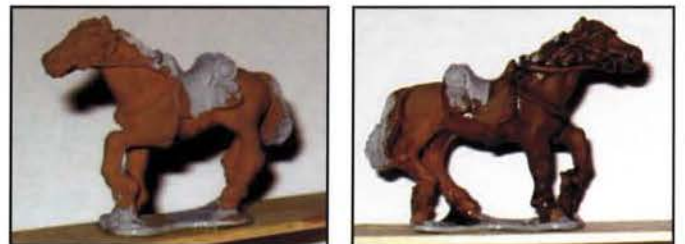


cowboy's shirt and let it dry before covering it with a 2:1 ratio (water to ink) wash of Ren Ink blue wash. Do

not worry if it looks too dark at this point. After it dried, I drybrushed the original color over top and highlighted it with a light drybrush using a lightened original blue. You can see how the ink has left darkened shadows without an unnatural look to the blue.



I used a similar 2:1 brown ink wash over Vallejo 953 (Deep yellow) and 843 (Cork Brown). The yellow shirt was painted exactly as the blue example. After applying the ink to the brown trousers, I did not like how dark it was. Using an old brush (one that used to be pointed became useless for that and had the tip cut off to make a broad, rounded edged brush), I got it very wet with water and scrubbed it over the larger exposed trouser surfaces. I diluted the original color, erased much of it and got a much more desirable final color. After drybrushing, the details of the pockets were easier to see due to the rich shading.



For the final figure, the base color was Vallejo 825 (German Camo Pale Brown) and washed with two different dilutions of brown ink – over the front of the horse I used a 2:1 dilution and over the rear a 10:1 dilution to compare the final differences between the two wash strengths. After the final drybrushing, there is a subtle yet noticeable difference between the contrast of the front and hindquarters of the steed. Which method chosen will depend on personal tastes but either dilution gives a very nice shading effect.

Renaissance Ink inks come in white, black, brown, purple, green and blue.

Price: \$4.95 for a 1 ounce container

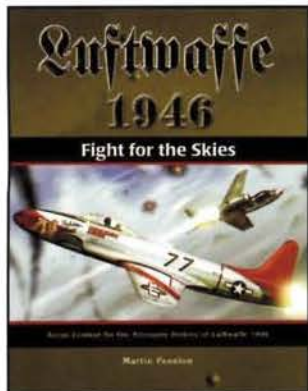
## LUFTWAFFE 1946 FIGHT FOR THE SKIES

courtesy of

MSD Games

<http://www.luftwaffe1946.com>

Luftwaffe 1946 has produced a set of rules to allow gamers to fly a squadron or more of aircraft using the many planes – including jets, rocket powered aircraft or “wonder weapons” - that were developed near the end of the war or never got to fly in combat. 80 pages long (my copy was a pre-adverting one!) with multiple vintage photos and artists illustrations, as well as aircraft



sheets with easy to recognize individual plane stats, the rules are very well written. One of the parts that stuck me first was the author’s recognition that people habitually tinker with rules sets. His only request was to try them as written a couple of times first – before you try to alter them!

17 June 1944 – the Allied war plans are in disarray.

Four days earlier, in a routine flight over the Normandy battlefield, General Eisenhower’s plane was shot down and killed when Luftwaffe planes slipped through the tight Allied cordon. Through a cascade of events, the Allied advance in both the west and east stalls, giving Germany enough time to rebuild her shrinking air resources. The war drags on into 1946, introducing a wonderful new generation of planes and jets... This is the premise on which the game is built and the first part of the rules helps set a plausible scene for the game. Another gives the unit and personality “histories” as well as painting tips and sources for additional research.

The majority of the book explains the basics of the game, slowly introducing the more detailed parts of the rules. Each section or paragraph discusses parts specific to many planes and I liked to have a copy of main aircraft data sheets next to me while reading to help me understand things better (e.g. **UNERLINED BOLD** was something

special for rocket fighters and, sure enough there is was for the Komet and Natter; generation 4 bombsights = bomb factor underlined and bold – yep, it could be found in the heavy US planes to represent the Norden bomb sight. In addition to the usual things associated with the air campaign over Germany (both day and night), there are special rules for special weapons like air to air rockets, ramming, air to air bombing, surface to air missiles, barrage balloons, special engines (boosted and rocket) and skip bombing to name just a few. There are stats for an astounding 44 Allied and 30 Axis planes!

The rules include 10 different scenarios requiring anywhere from about 8 to 40+ planes is included. Working from experience, these scenarios use many of the same type of plane to allow gamers to “re-use” their planes from one scenario to another (the author wrote to state that previous rules books drew complaints that the scenarios seemed to require the purchase of several different kinds of planes, a potential problem these rules attempts to avoid). One of the many highlights of the book is the extensive use of examples to explain the rules and their nuances. Included directly after the section in which they highlight, they really help explain the intricacies of the game.

The rules are designed to be a little more realistic than other airwar rules (the bibliography credits almost 100 sources!), definitely rewarding the use of solid WWII airwar tactics (flying alone without your wingman is a big mistake) without being unwieldy – and they are fun! Who can pass up the opportunity to fly several flights of Me-262s or a US plane called the Destroyer/Chain Lightning?! In addition to the rules, the company also supplies all the type of planes, decals and accessories needed to “fly” the game. Future releases include planes to fight the Spanish Civil War.

Price: \$29.95

## VENDEL MARCH WARDEN/BORDER REIVERS

courtesy of

Vendel Miniatures

<http://www.vendelminiatures.co.uk>

Vendel Miniatures make several lines of figures including those specific for Border Reiver period. Six different “families”, a raiding party, additional and the March Warden are produced along with many other items for this turbulent period in English/Scottish history (e.g. flags, mastiffs). Many of these figures are based upon drawings in the Osprey MAA 279 Border Reivers book illustrated by Angus McBride. There are sister lines to include the “O’Neils”, an Irish family just in case you wish to take the fight to Ireland.

The March Warden set comes with 5 horse and 26 foot figures. The riders include figures like the March Warden, a bugler and three lancers (one of whom I



will use as my rider holding a bit of burning sod) and definitely fall into my "gotta have them 'cause they're too cool" category. The foot figures have an assortment of weapons, separately cast so that you can pick and choose who will carry what and to allow more variance in the figures. Both foot and horse figures are 28H and match very well with my existing figs from other well known US and UK companies. Another of the amazing things about this "family" is that all of the figures are unique! 26 foot figs = 26 different poses! There are two figs with pistols, 12 with muskets and another 12 with hand held weapons. The pack comes with more than enough shields and hand weapons from which to choose including swords, spears and halberds. While there was an assortment of trousers/pants, each figure sported breast and back plates as well as morion type helmets – well, they are the March Warden's men aren't they?! There was very little flash on the figures I chose to paint for the article. The figures were a breeze to prepare; the riders fit very naturally and easily onto their mounts without the need to trim anything. The faces are very animated with lots of detail in each figure making them a lot of fun to paint!

<b>March Warden</b>	<b>(Vallejo colors)</b>
Clothes	950 with 908
Plate	950/1 mix
Gloves	825
Boots	(a mix of 3 browns!)
<b>Bugler</b>	
Shirt	889
Pants	901
Cape	990
Gloves	825
Boots	(mix of 3 browns!)
<b>"Hot Trod"</b>	
Jerkin	912
Clothes	984
Gloves & Boots	825

No warden would dare set out on a dangerous "Hot Trod" without the assistance of his faithful mastiffs. Vendel makes three different types; those included here were both resting and upright. These figures needed

little cleaning and painted up very quickly with great results! Very nicely animated and aggressive looking, these fellows are a must for those autumn forays across the border.

Speaking of a "Hot Trod" and border reiving, Vendel provides a set of FREE rules entitled "Hot Trod and Red Hand" to allow gamers the opportunity to use these beautiful figures. Merely click on the "Border Reivers" icon from the website and the link to the rules is next to the first large photo on the page. All you need do is pick a family, paint them up and start picking on someone else!

Price: from 10-30pounds depending on the "family", mastiffs 3-6pounds

## THE 19TH CENTURY CHINESE FLAGS COLLECTION

courtesy of

The Virtual Armchair General

[www.thevirtualarmchairgeneral.com](http://www.thevirtualarmchairgeneral.com)



The Virtual Armchair General has developed a collection of flags advertised as "The definitive collection of flags for China's tumultuous conflicts of the 19th and early 20th Centuries." The initial flag sets represent an outstanding start for this project – so far they have produced almost 1000 different flags for the Tai-P'ing Rebellion alone!

The flags presented for this review include those for the "Society of Righteous Harmonious Fists," Sets 1, 2 & 3, Local Boxer Subchapters, Peking Region. Other sets available include flags of the Tai-Ping Armies ("The Kingdom of Heavenly Peace"), the "Imitation Foreign Devils," including the "Ever Victorious" and "Ever Triumphant" Armies, plus other formations. These flags are available in 54mm, 25/28mm, 20mm, 15mm, and 6mm scales with 15-18 different flags on each sheet (in 25/28mm scale, with more in the smaller scales).

These flags sets are beautifully done, vibrantly colored and printed without error or overlapping colors – let me say that it was almost impossible to get a photo to show off how well these flags are done. A description of the flags is listed under or near each flag with accurate translations of the clearly printed Chinese characters printed on the

flags. The flags, arrangements, and colors are based on specific surviving examples wherever possible. The slogans are either exact quotes from original sources, or reasonable extrapolations of the same cant. The calligraphy has been well researched and is meticulously rendered on each flag for different periods.

Each set has been painstakingly researched by designer Eric Cox with the help and resources including an American Foreign Services Officer who lived in Beijing and Hong Kong, his wife (a Chinese national fluent in both Mandarin and Cantonese), a Chinese librarian (East Asian Library of the Hillman Library), as well as contacts in the Chinese Embassy in Washington, DC. These flags represent the most accurate and authentic set of flags for this period possible at this time.

The Tai-P'ing flag sets are the largest range by far, with ten representing Historical and "Generic" Jun (a "Division" sized formation of some 12,000 men). Each Jun set contains some 64 flags, including all those needed for each level of command and all sub-units, as well as "political" flags, and even a "Black Banner" for the "Pinger's" penchant for suicide charges. There are even decorations to attach to the various flag staffs. Smaller sets of specialty flags, including many "Dragon Banners" are also available.



The Chinese Government authorized a large number of variably sized units of native troops to be organized and commanded by Europeans. The most famous of these "Imitation Foreign Devils" were the "Ever Victorious Army" (led successively by Ward and "Chinese" Gordon), and the French led "Ever Triumphant Army." Both are represented in full with some 25 flags each, including the personal flags of each commander. A larger set (some 106 flags) provides the flags of the many other such units and their commanders and sub-units.

For the Boxer Rebellion, three sets currently available represent the Boxer "sub-chapters" encountered in Pechih-li province around Peking and the towns to the south and east towards Tientsin by Admiral Seymour's and the later Peking Relief forces. Subsequent sets will provide Boxer units from Tientsin and the towns north and west towards Peking.

The goal of TVAG is to produce as complete a collection as possible of proper flags for the wars of Nineteenth Century China. Future flag sets include "Manchu/Qing Military Flags and Banners" as flown in conflicts against the British and French, the Tai-P'ings, Japanese, and Europeans in general. These will be further divided in "early" and "late" designs for the period after the 1880's. A separate set of "Pirate Flags" as flown by Chinese ships from the period of the Opium Wars through the 1920's will be the next likely release.

Prices range from \$5.00 to \$30.00 per set, depending on the number of flags in each. Most Tai-P'ing sets run \$20.00 for some 64 flags, and the Boxer sets for \$10 per sheet (\$15.00 for 54mm)

## INSIDE WELLINGTON'S PENINSULAR ARMY 1808-1814

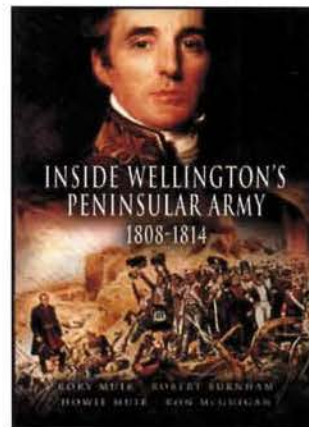
by Rory Muir, Robert Burnham, Howie Muir and Ron McGuigan

[www.amazon.com](http://www.amazon.com)

The press release describes the book as the latest research available on "Wellington's celebrated Peninsular army" and the role it played in expelling Napoleon's army from the Iberian peninsula. It uses Sir Charles Oman's (the last great author on the subject) work as a foundation to provide new information about the Peninsular War. 328 pages, several maps and black and white photos/paintings. One interesting aside – in this day and age of electronic communication, this book was compiled by four different authors, only two of whom have ever met.

I admit that I know little about the Peninsular Campaign at all. When I first started to read this book, it was not what I expected – I was looking for detailed information about the battles and campaigns and when I did not find this included was a little confused. I continued reading and by Chapter 4 I realized that the title really explained about what the book meant – the "inside" referred to many of the nuts and bolts or less well-known aspects of the Peninsular War. My expectations were off and from then on, I understood why I was reading what I was reading - one could almost see the tiny light bulb go on in my head!

Among the many chapters are Wellington's personal contribution to the war, a discussion on bridging operations (critical to the region), orders of battle (and customary battle array), a discussion on the rank system/brevets/seniority in the British military (this could have been a book unto itself!) and British observing officers



in the war (my favorite chapter), to name a few. Even the most complex topics are explained in a complete manner and each chapter is thoroughly footnoted – the bibliography, for those interested in further reading, is almost 40 pages long.

Why would someone want to know about all these seemingly little known parts of the Peninsular War? Most importantly – why not? I cannot tell you how many times I have delved through my Ospreys for an obscure fact, color or reference – I am sure most gamers have done the same thing. This book offers a new outlook on aspects of the war that, up until now, have not been discussed. If you already have a large Napoleonic library and are looking to expand it with a text that possesses information that is not available anywhere else, this book is one you should examine. Those who are still new to this period and campaign can also learn a lot about this campaign – I did!

Price: \$31.50 on amazon.com

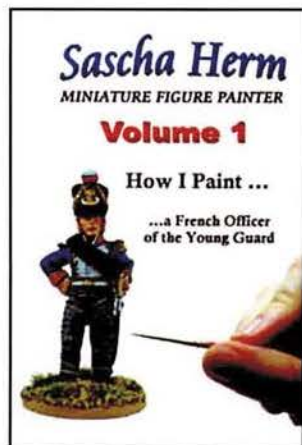
## HOW I PAINT

### VOL 1, A FRENCH OFFICER OF THE YOUNG GUARD

by Sascha Herm

<http://sascha-herm.com/index.htm>

Sascha Herm is a professional painter based now in Germany. He has produced a DVD that describes how he paints his figures in an effort to help painters of any skill level. Volume 1 describes how he paints, from start to finish, a 25/28mm French Napoleonic War officer in 90 minutes.



Wow! If I had to end my review there, that would sum this up perfectly. This is an outstanding DVD and is worthwhile for wargaming painters of any skill level. The painting instruction has several chapters after a brief introduction that shows off some of Sascha's beautiful previous projects. Following a quick description of materials

needed and figure preparation, the real instruction starts – jacket, trousers, lapels, epaulettes, etc., to final basing of the figure. Each chapter starts with a picture of the final product of that particular part of the painting process. Sascha describes what he does through each stage, making it very easy for the viewer to follow. He tells which paints he uses, in which proportions when mixed and exactly where to apply each shade. The close up shots are so clear and crisp and the skill with which Sascha paints the figure makes it very easy to forget that the figure is actually only a 25/28mm miniature! I found the chapter on painting the face (a subject that produces the most questions) particularly interesting – this is not

the first part of the project, like all other painting tip books but step 6! The tips on painting the face and skin are worth the “price of admission”! From start to finish, the DVD is very professionally produced and well worth viewing.

Besides being an outstanding DVD, Sascha's customer care is top notch. After encountering problems when a colleague's work computer would run the DVD but not my home computer (my problem, not the DVD), Sascha immediately suggested he send a second DVD. After about a week I had another DVD in my hands. He even responded to a note on a painting forum, not knowing I had written it, to check if the DVD had arrived. Sascha really goes out of the way to make sure the customer is satisfied.

This DVD has been raved about on the Steven Dean Painting Forum. It is everything the readers said it was and more. It could make any painter, from the novice to the expert, much better! He is currently working on Volume 2, how to paint horses, so look for it on his website.

Price: £12.99 on ebay.uk or through his website

## COMING ATTRACTIONS!

### OSPREY PUBLISHING AND “SLITHERINE” TO PUBLISH NEW RULES

I received a press release announcing a new set of rules that will be user friendly to rookies yet offer depth for wargaming veterans. It appears that these rules have been developed by gamers with many years of experience and success in this field. I'll put more info on line as soon as I can!

### 1859

A new set of rules based on the successful 1870 rules, 1859 covers the Italian Wars of Unification. After only a quick glance, the rules look very well polished and professionally prepared. On line support is available if wargamers have any questions. A bonus 1864 for the 2nd Schleswig War is also included.

### RUSSIAN CIVIL WAR FIGURES

Brigade Games is scheduled to come out with figures to wargame the RCW in the west. Complimenting their existing WWI line (which can be used for generic RCW units), they plan to introduce Trotsky's Red Guard, Kornilov's Shock Troops, and Naval Brigade Packs to name a few – some were release at Cold Wars with more to come in the spring!

Another neat thing is the inclusion of specialty figures to their PacWar line. The first is Sgt Stryker – John Wayne from “The Sands of Iwo Jima” Buy or order 6 PacWar packs and enter the code “IBG-PC-DEAL” to get yours FREE!

# Rise of the West Miniatures

Presents:



Chiltern Miniatures



Rise of the West Miniatures  
 616 N Lincoln Avenue  
 York, NE 68467  
 402-363-6617  
 www.rotwminiatures.com



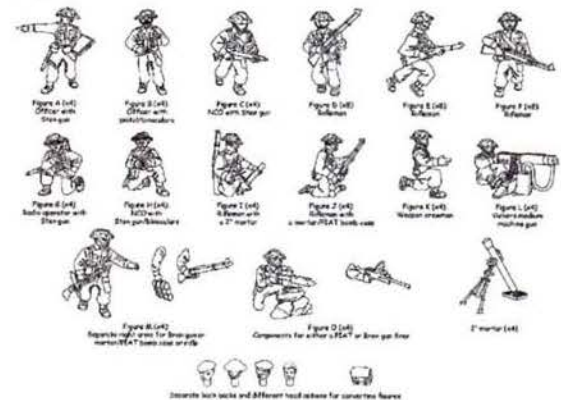
## Hard Plastic 20mm (1:72 Scale) World War II Figures Rise of the West Has Them!



### VM002 Classic German Infantry 1943-45 (68 Figures)



### VM001 British Tommies 1944-45 (68 Figures)



Valiant Miniatures produce high quality 1/72 scale injection moulded plastic figure sets for gamers, modellers and collectors. They are hard plastic figures, manufactured in polystyrene, allowing the figures to be easily glued and painted. Additional heads, optional arms and equipment (such as backpacks and weapons) are provided for simple conversions and adding variety.

# LARRY LEADHEAD

LARRY LEADHEAD



DandE@larryleadhead.org



www.larryleadhead.org



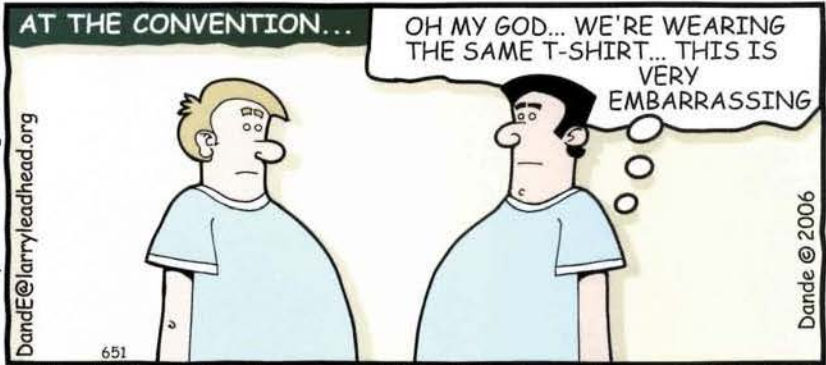
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LARRY LEADHEAD



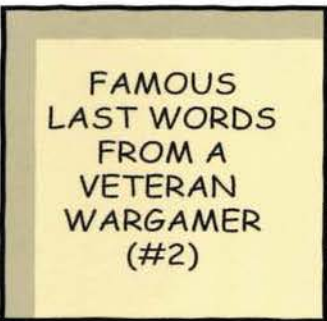
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# SKULKING IN THE REAR

With Howard Whitehouse

Every so often someone says, "Are there any rules for the War of Latvian Succession suitable for multi-stand 10mm figures?"

And I think about all I know of this little-gamed period. The polar bear sleds. The earliest use of shopping carts loaded with dynamite. The units of manic-depressives whose mood varied from minute-to-minute, the attack gerbils, and I say to myself, "This demands a unique set of rules, or at the very least, careful conversion from a set for the War of Snodgrass's nosehairs, which took place at the same time."

And then some clueless imbecile chimes in with "You could probably use LOTOW / HOTT / BAB / Warzone", by which they mean, "These are my favorite rules, and I use 'em for everything, and I have no sense of period flavor except for the different costumes."

I write most of my own rules, mostly because I've always done so, rather than out of some bizarre moral principle. I'm not saying they are always good. In fact, those written in my teenage years are very clearly not good, but it's become a habit for me. So I play a balancing act between

Well, they are and they aren't. The military technology is broadly similar (artillery becomes more mobile, and Richard Sharpe gets a rifle) but there are significant changes that make Napoleonic warfare much more fluid than that of Frederick the Great. Some of these are high level organizational reforms that would be reflected in rules mechanisms - for instance Napoleonic divisions and corps operate in a self-contained way that means deployment into battle is enormously faster - but others can be handled using other 18th century rules without change. Indeed, for the first 'modern' generation of wargamers in the 1960s/70s, it was normal to combine all wars from the late 17th to the late 19th centuries in a period known as 'horse and musket', with fairly minor period additions as appropriate. Frank Chadwick's more recent 'Volley and Bayonet' used the same approach

But there's an opposing tradition in historical wargames, which goes back almost as far as the broad generic sets, of designing very specific period rules. Rules for the English Civil War, for instance, differ from wider Renaissance rules at the very least in that you never

have to cast your eyes over the modifiers for being attacked by an elephant. The designer hopes to go further than that, so the game has some specific 'feel' or flavor for the era, a goal easier to aim for than to hit, of course. I've always preferred this approach, since I'd rather consider how *coureurs de bois* differ from First Nations warriors rather than rate them simply as generic light infantry.

The problem with the first approach, of course, is that everything comes out the same.

The problem with the second approach is that the designer is constantly reinventing the wheel.

Since most of us are not fools, we address the first issue by devising a list of changes to the basic rules for a given period. You may debate whether American Civil War infantry had anything like the competence in drill of a trained battalion in Frederick the Great's army, but it's pretty simple and uncontroversial to allow them a longer shooting range with their rifled muskets and



using particular mechanisms that I've employed before, and questioning myself as to what I'm trying to model that is unique to the period or topic. After all, if I wanted to make all my games exactly the same, I'd use the same rules over and over, simply using different model soldiers in different uniforms. After all, Seven Years War and Napoleonic are pretty much the same, aren't they?

Minie ball ammunition. You can, indeed, choose to think of things in a very abstract way, as in the De Bellis games, so that Viking huscarles, Samurai warriors and Roman Legionaries are all listed as 'blades' for their high level of skill with close combat weapons. Indeed, since I enjoy De Bellis Antiquitus (DBA), I'm willing to allow this abstraction as part of a quick and likeable game (although written in gibberish, as I feel obliged to say). Some rules are extremely flexible, some are not. There are a dozen variants on the much beloved The Sword And The Flame, from Roman times to the 1930s. I've played a 'De Bellis' variant for the Napoleonic Wars. You can't turn around without whacking into a Warhammer variation. Some of these work much better than others. In fact, I've been told that one set (which I'll not name) works far better in it's backdated 18th century backwoods modification than in it's original American Civil War wrappings, where infantry fired occasional blazing volleys before fighting hand-to-hand in massed melees.

Some variants, however, are testaments to the one-who-modifies-the-rules' urge to play his favorite game system no matter what. The logic goes something like this: "Hey, everyone at the club knows the rules for "Quatre Bras to Waterloo". Let's do a World War One version!" And they do, and Napoleonic columns charge across No Man's Land, but it's okay because the machine guns are rated as very light horse artillery, and the barbed wire as fences. Thus the game works, despite a chronic failure to resemble the Western front, and everyone who already plays the estimable 'QB to W' congratulates themselves on not having to learn any pesky new rules. Sometimes, the guilty party is willing to make modifications, but not the important ones. I was once involved in playing a World War Two version of Warhammer 40K (a game I particularly hate, it should be noted) wherein the designer, having gone to a great deal of trouble to convert gun and armor statistics for period vehicles into 40K terms, had felt that some of the more obviously gamey aspects of the system (which is primarily designed for 12 year olds to have a game that ends in a big punch-up in the middle of the table before their parents come to collect them – don't let anyone tell you otherwise) should be left in. Thus the game had to be over in 6 turns, and sides had to be equal on points, and the Allies weren't allowed to cheat by using the sort of aerial bombardment that was crucial to the success of this sort of operation – an assault on a heavily defended town. Plus, everyone got saving rolls for wearing helmets, as if they were some sort of novelty item that not everyone could afford. I've found that I get less annoyed with Warhammer 40K if I treat it as sort of a comic book affair, and this World War Two version might have worked better as a Sergeant Fury take on the



subject. However, the designer was certain that this was a serious effort (possibly even a "Simulation") and that the minor issues that the assaulting force was matched in numbers by entrenched defenders, or that – even if the Germans decided to retire off the board without fighting – the gallant attackers could not reach their objectives within six turns because they simply didn't move enough inches per turn. So, between ill-thought out rules modifications and a poorly planned scenario, the evening was simply an exercise in frustration.

In contrast, the fantasy version of DBA, "Hordes of the Things" takes a unique and whimsical approach. Whereas in most games you try to decide which classification best suits your Greek hoplite (that'd be 'spears'), in HOTT this is reversed. You get the classification – hero, flyer, shooter, behemoth and others – and simply use whatever you like to represent that type. Thus you can have a traditional fantasy army of dwarves and elves, or a World War One fantasy army where the flyers are Sopwith Camels, the behemoth is a Mk I tank, and those poor 1916 Tommies are shown as the largely disposable 'hordes'. It's quite silly, in a good way, and works well on its own terms.

Let's look at the other approach. Let's say that each set of rules has to be period specific. It's a high bar to set, and the risk of almost deliberately self-defeating "Whoops! I've used that mechanic before, so I can't use it now!" is strong. This is completely unnecessary, of course. Most topics that anyone might care to wargame have some appropriate comparisons. It's a question of deciding what they are. This isn't always obvious. For instance, the American Indian wars of the post Civil War era may allow the player to use Civil War troops, but rules written to play Gettysburg will give a fairly ridiculous version of Beecher's Island, five years later. On the other hand, reading about British and French colonial actions of the late 19th century may offer valuable insights. Indeed, somewhere on my shelves there's a comparative history of the Sioux and Zulu Wars. But you also have to look at what makes them different; the US 7th cavalry at Little Big Horn and the 21st Lancers at Omdurman fight in completely different ways (both unsuccessfully)! If you can define specifically what you want to get from gaming an era – what makes it distinctive and interesting – you'll be most of the way there.

Meanwhile, I do not want to play DBA spaceships.

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