

A full-page illustration of Robin Hood in a forest. He is wearing a green hooded cloak and a brown leather belt with a knife. He is holding a bow in his right hand. The background is a dense forest with green foliage and some red leaves falling. The title 'irregular' is written in a large, stylized, light green font at the top. Below it, 'Autumn Issue 2026' is written in a smaller, white font. To the right of the title, 'magazine' is written in a smaller, light green font.

irregular

Autumn Issue 2026

magazine

Robin Hood

Brush Burnout

Kingdom of Elmet

Future Proofing

Plus Interviews, Reviews, and much, much more



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Cover Art; Mythology Art

<https://pixabay.com/users/mythologyart-34077399/>

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Autumn Issue 2026

Editorial

Jason Hubbard

Welcome back to another issue of Irregular Magazine.

So first off, yes this is a tad late, and the reason was a trip to China, wandering around several historical sites. Now that shouldn't have delayed the issue by much, but my laptop dying and losing several articles did.

So what's in this issue, well we have quite a packed magazine. We take a look at gaming the legend of Robin Hood. We also look at the holdout kingdom of Elmet, Another article investigates banishing those painting blocks. We also have a gander at those hobby issues such as the grey army becoming a problem and the other is how to future proof our painted collection.

We're heading towards the festive season in a few months and the end of another year of hobbying. The big release from GW, 11th Edition of 40K has been slightly disappointing for many gamers, yet recent releases from Warlord in the form of the Zulu Wars has been a massive hit. The fun and games of our hobby. No matter what your flavour is there will be something out there to suit it.

<https://www.youtube.com/@irregularmagazine>

Well that's all folks.....

We'll see you just before Christmas with another jam packed issue.....

THE TANK MUSEUM UNVEILS FESTIVE JUMPER



The Tank Museum in Bovington has launched its 2026 knitted jumper, with purchases directly supporting conservation and preservation of their collection

This year's festive knit features a seasonal snowy scene, with Santa riding on a Sherman tank while waving.

Assistant Marketing Manager, Gemma Butler, said: "Every year our Christmas range proves incredibly popular with tank fans around the globe. We are delighted to showcase our 2026 design, which captures the full range while supporting the Museum.

"Whether you're visiting us over Christmas or attending a seasonal gathering, it's guaranteed to make a statement."

Alongside the festive jumper, The Tank Museum has launched a seasonal sweater featuring its iconic TOG II* tank disguised as a yule log with antlers, as well as a knitted winter cardigan.

The Tank Museum Shop offers hundreds of books, models, and clothing items inspired by armoured warfare history.

Profits from purchases help support the Museum's charitable efforts to tell the story of the tank and the people who served in them.

The launch coincides with a new shipping option from The Tank Museum Shop, with UK postage now available from £2.99.

View the full range and secure your Christmas jumper now by visiting tankmuseumshop.org.



PILLAGE: SIEGES AND STRONGHOLDS



Storm castles, forts and motte-and-bailey strongholds with new siege rules and a reworked fire phase. The rules work for any siege from Antiquity right through to the late Middle Ages, with every engine from the Roman scorpion to the medieval trebuchet..

And to go with it, we've sculpted a brand-new plastic Siege Equipment set, packed with battering rams, mantlets, ladders, grappling hooks, cauldrons and more. You can see a first look at the renders above.

Both the book and the plastics will be out in very early 2027.

A new way to play Pillage

If you already play Pillage, you'll feel at home straight away, as all the core rules still apply. On top of them, the supplement adds a layer of special rules built specifically for siege battles, making games more tactical and giving attackers and defenders very different problems to solve.

A reworked fire phase: hurl incendiary projectiles at the enemy, then scramble to put out the blazes before they take hold.

Siege engines with their own rules: every engine behaves differently, adding depth (and plenty of fun) to every game.

Fighting on the walls and inside buildings: the battle doesn't stop at the gate.

From Antiquity to the Middle Ages

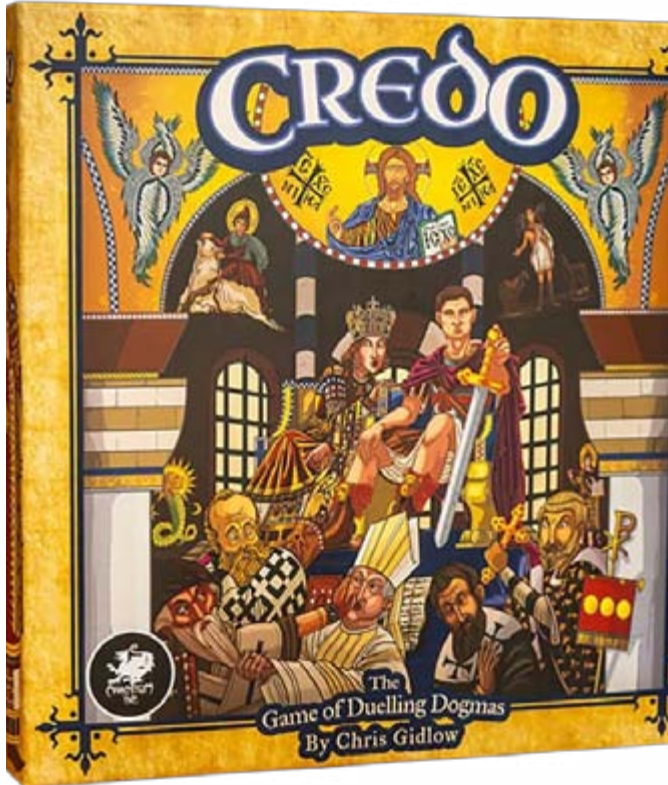
Sieges & Strongholds isn't tied to a single era. It covers siege warfare from Antiquity right through to the end of the Middle Ages, with every engine from the Roman scorpion to the medieval trebuchet and even the flame-throwing siphon, so it will work alongside future Pillage supplements too.

New plastic: Siege Equipment

To go with the book, we've sculpted a brand-new plastic Siege Equipment set, packed with fun and vicious kit for both sides of the walls. It's designed for Sieges & Strongholds but works with any siege rules, and suits Dark Age, medieval and fantasy armies alike. Here's a first look at the renders.



CREDO: THE GAME OF DUELLING DOGMAS



Designed by Chris Gidlow and first published by Chaosium in 1993, the latest edition of Credo features all new, divinely inspired artwork by Bulgarian artist Kalin Kadiev, a revised ruleset, and expanded historical information.

What's Inside?

Credo is designed for 3-6 players, and has an estimated playtime of 2 hours.

Playing Credo

In Credo each player takes on the role of a different faction within the early Christian faith. The object of the game is to ensure the beliefs of your faction are accepted into the Creed—the universally agreed statement of faith of the whole Christian Church.

Wheel, Deal, and Manipulate Your Way To Victory
Players will need to convert and manipulate to gain

followers to their flock, thwart off politicking rival bishops. Players may engage in raw politics, wheeling and dealing, and horse-trading! Manipulate international events, and succeed through judicious use of your secular backing.

Connive, Succeed, and Thrive!

Play event cards, become the Emperor, and convene Councils. Form alliances or enter negotiations to win the vote. Send Church fathers to your rivals to convert them to your beliefs.

Re-Write History!

Your Bishops represent Churches from across the Empire, with wildly differing beliefs. Beliefs accepted by the Council will become the articles of orthodox doctrine; those rejected will be condemned as heresy! Somehow, you and your fellow players must sum up everything to form a Creed - one which may be very different to what we know today!



STAR SCHLOCK RETURNS



Action stations, space cadets! The Star Schlock Battle Game Starter Set is back in stock! This year's unpredictable production and shipping environment meant the latest printing took a bit longer than expected, but we put that extra time to good use!

The Starter Set now features engraved dice, cleaner machine punched tokens (free from laser soot), and a few minor updates to the rulebooks.

Beam it up before it goes out of stock again!

Expand Your Forces with Army Packs

New Star Schlock Army Packs featuring the indomitable Astroguards and the wicked Eternal Empire are available now.

Each pack contains 11 figures—enough to field two group units plus a leader—along with all the profile cards you need, packed in a retro VHS clamshell. Each Army Pack is of similar strength to the forces from the Starter Set. Use your Army Pack as the basis for a new force, or field them as allies to reinforce the Explorer Corps or Space Apes.



The ranks of the Eternal Empire will continue to grow with new releases—including our first “big” miniature—coming soon. And we’ve got more in the works, with a slate of new figures, rules, and the next issue of Schlock-log being prepared for a late winter / early spring release.

MEDALS OF FIRST MAN TO LEAD TANK INTO BATTLE



The medals of Harold Mortimore, the first man to command a tank in battle, are on display at The Tank Museum to mark 110 years since the first tank battle.

On 15 September 1916, Harold Mortimore, also known as Morty, became the first man to command a tank into battle. At just 25 years old, Morty, his crew, and his tank, Daredevil, began an attack on a German trench system as part of the Battle of Flers-Courcelette.

A second tank was meant to support the assault, but it became ditched before reaching its position, leaving Daredevil to cross no man's land alone.



Despite the challenges Morty faced, the attack was a remarkable success. As the tank approached the trenches, Morty ordered his 6-pounder guns to open fire. Men of the King's Own Yorkshire Light Infantry followed close behind, advancing with hand grenades and bayonets. Having helped secure the position, Daredevil was struck by a shell and immobilised. Fortunately, the crew escaped unharmed.

Exhibitions Officer, Eleanor Malone, said: "To commemorate 110 years since the first tank battle, we're delighted to display a number of Morty's personal items, including his British Legion Lapel Badge.

"Telling the story of the tank and the people who served in them is at the heart of what we do, and we're honoured to continue sharing Morty's story more than a century later."

Morty was also awarded a 'Mentioned in Despatches' oak-leaf on his Victory Medal, recognising gallant or meritorious service during the First World War.

Alongside the medals, visitors will also be able to see the first round ever fired from a tank: a 6-pounder projectile fired from Mother, the Mark I prototype.

Visitors will be able to enjoy a weeklong commemoration of the anniversary including talks, tours, and object handling sessions - running between 15-22 September 2026. Find out more and book: tankmuseum.org.



Editor's Challenge

Since the last magazine I've been painting mainly scatter terrain as well as the miniatures for a number of games.

Gaslands

The original plan was to paint everything using contrast and speed paints, but I wasn't happy with the results, so I decided to use a combination of speed/contrast and traditional paints.



I found that some of speed/contrast paints produced a reasonable finish depending on the colour. So, it was back to using traditional paints, as I prefer the final finish.

Terrain

In the last few months I've been purchasing a number of terrain pieces in a variety of scales, that includes 10, 15, 20 and 28mm. Some of these have been in MDF and plastic, along with some 3D printed items. I've purchased a lot of the 3D items directly from TEMU and been surprised by the quality.

Most items have been painted in a very quick style so I can get them on the table-top battlefields. I made sure



to use a limited palette as this would make them quick to paint. These don't need to be anything better than tabletop ready, they don't need to be displayed painted as that would be OTT.





Bolt Action

Since the last issue I've been trying to get all of my remaining Bolt Action minis painted for my various armies. Now the bulk of these are the Americans, with a scattering of British Desert Rats and some German Wermarcht.

I've made good progress, having now finished my Germans, so a completed army, Yay... The Brits and Americans are also nearly done, with both planned for completion by the next issue in December.

15mm Pirates

At the beginning of the year I decided I wanted to start playing Legends of the High Seas again, but I didn't have any pirate minis in any scale.

I decided that I didn't want to play in 28mm scale, as the ships would be rather big so I looked at 20mm but there was a lack of ships in that scale. Then I came across 15mm and there are plenty of ships in that scale.

So I bought some 15mm pirates from Blue Moon and started getting paint on them, using mainly contrast paint as that would be the quickest way to get them ready for the table.

The sculpts are really nice and the pack I purchased have a good variety of different poses as well as being equipped with a variety of weapons.



Tyranids

Now I have a half painted Nid force, along with several on sprues. So recently I decided I needed to try and get this army finally finished. I tried to paint them in the same exact colour scheme. Though as I couldn't quite remember which exact colours I used on the old minis, so I went with as close as possible colour wise.

So I first decided to tackle the big beasts in my grey pile of Tyranids. They were quite easy and quick to get painted up. Now I no longer play 40K, so these will be used in other Sci-Fi games as generic aliens.

The great thing about Nids is the fact you can just drop them into other games as chomping monster aliens. They don't need to be stuck within the 40K world, because they're just nasty looking alien monsters they work in every other sci-fi game system. That can't be said about some of the other armies from 40K because they're too iconic to the 40K world.

In the next few months I plan to finally get the Bolt Action minis done and dusted. Plus continue with the Nids, along with getting the remaining pirates finished. Finally I plan to make another dent in the pile of terrain.



Banishing Brush Burnout

By Niall Christie



Welcome to the first in what I hope will be a regular (or at least semi-regular) series of articles in this magazine, in which I will be reflecting on various aspects of The Hobby(TM). I have been painting miniatures and playing war-games and roleplaying games since the 1980s, so hopefully some of what I share will be interesting, and maybe even useful.

My favourite part of Irregular Magazine is the Editor's Challenge, so I thought I would start this first column with a homage to our esteemed editor and share some ideas for how to keep up enthusiasm for painting. We've all been there: staring at a mountain of grey and feeling our excitement about our new army seep away, so that it eventually winds up on the Pile of Shame, gathering dust. So how do we overcome this and get our models painted? The following are a collection of ideas gathered from the community, my own experience, and techniques shared with me by my wife (who is a far more talented painter than me). I should also note that the emphasis here is primarily on getting figures painted for the battlefield, rather than creating Golden Demon-winning artifacts. In addition, not every approach here will work for everyone (batch painting, for example, doesn't work for me), but hopefully you will find some of them helpful.

Preparation is Everything:

Sometimes the best way to get an army painted is to do some advance preparation. You might like to consider the following before you shell out your hard-earned cash to your Friendly Local Gaming Store:

How big does your army need to be? Some games allow for the possibility of fielding smaller, elite armies that will still perform well on the battlefield. Saga is an excellent example, allowing war bands to be composed almost entirely of elite soldiers (usually referred to as Hearthguard). This will, of course, help to keep your model count down. Of course, there are also many excellent skirmish games out there (e.g. Frostgrave, Pillage, Warcry) that also use small war bands, and have the added advantage (for gamers with limited time to spare) of not taking too long to play, and hence being easier to fit into a busy schedule.

If you are wedded to building a big army, consider whether or not you can use it for multiple games. A fantasy army of elves or orcs, for example, could be used equally well in Warhammer: Age of Sigmar, Warhammer: the Old World, Kings of War and Oathmark. All you need to do is to invest in some base adapters or suitably-sized movement trays. This works especially well in friendly gaming environments; tournaments may be more exacting about the bases you use. Of course, if you play one game exclusively, this will be less of a concern.





Also consider ways to make your painting quicker and easier. There are many beautiful figures with exquisite details produced by both mainstream and niche designers, but they may not be the best choice for every member of your horde of goblins; get the more detailed figures for the characters in your army and buy simpler figures for the rank-and-file.

Can you simplify your colour scheme, or paint your models using a restricted palette? When we look at historical military uniforms, we see that they are often characterized by the use of large proportions of major colours (British soldiers in the 18th century were called Redcoats for a reason). Keeping the number of colours you use low can help to minimize time spent on each individual figure. I recommend planning your colour scheme in advance and keeping a notebook of the paints that you use for quick reference later.

Under Pressure:

There are a number of ways that you can gently pressure yourself into keeping painting. One is to make yourself responsible to someone else; the most fun I have with painting is when my wife and I are painting together, either working on the same piece or working on our own projects in each other's company. For those not fortunate enough to be married to another painter, gathering with friends or attending a club on a regular basis can be a great motivator. Alternatively, paint something for a friend. Or make yourself responsible to an on-line community through taking part in regular painting challenges; the monthly painting challenge on the Eighth Edition for Life forum (<https://eeffreeforums.net/board/30/monthly-painting-challenges>) is one great example.



An alternative is to set yourself a deadline by which you need to get your figures painted. This could be a painting competition, a games night, or a tournament. In some cases you may not actually need to get your entire army painted, but the prospect of having a few figures painted for a painting contest or a couple more units painted for your upcoming games night at your local club can be enough to push yourself to make a dent in the painting pile.

Another way to motivate yourself is to give yourself limited time for each figure. Use a timer to ensure that you do not spend too much time on each miniature. With practice, you will be able to knock out a figure in a surprisingly short time, especially if you are using a simple colour scheme.

Getting your Paint On:

There are a number of ways to speed up the painting process, but first consider what you might not need to paint. Sometimes the original colour of the plastic can make for a good base colour for much of your model. This is especially true for terrain (Mantic Games produces terrain pieces in plastic colours that are often appropriate to the subject matter, such as grey for stone or brown for wood), but can also be true for some troop figures too. If you are fortunate enough to have a 3D printer, printing figures in colours that match their majority colour (e.g. silver for fully-armoured knights) can also mean less to paint. Alternatively, if you are undercoating figures, consider using a spray can in the majority colour for the undercoat.



Once you have most of your base colour there already, all you need to do is shade and/or highlight it, then paint the remaining details as you would normally. In cases when you are using bare plastic as your majority base coat, you will not be undercoating your figures, so you will want to consider varnishing them to help preserve your precious paint jobs (something I actually do with all my figures, regardless).

Another excellent way to speed up your painting is to use dry brushing as much as possible. If you start from the darkest shades of your colours and then build up a couple of layers of progressively lighter highlights, this



should give you a result that is perfectly suitable for the battlefield. This works especially well on scenery but is also effective for figures. Just bear in mind that dry brushing can be very rough on brushes, so don't use your precious sables for this!

A popular fast painting method at the moment is slap-chop. This involves spraying or painting your figures black, then dry brushing with grey and then white. Then you cover the appropriate areas with inks or purpose-designed translucent paints, such as Games Workshop Contrast Paints, Vallejo Xpress Colours or Army Painter Speedpaints, to create coloured areas with highlights and shadows that appear as a result of the underlying paints. Of course, these paints also work perfectly well over a regular undercoat, though the contrasts between highlights and shadows will be less strong.

Another approach is batch painting. This involves taking a large number of figures and painting one colour on all of them, then going back to the beginning and painting another colour on all of them, and so on. This saves time on changing paints and allows the first figures to dry while you are painting the subsequent ones, so that they are ready for their next colour. This production-line approach to getting units done can be very effective, if you have the patience to use it.

One idea to consider is consciously focusing on improving one aspect of your painting. If you devote your attention to doing one feature of your figures (e.g. skin, cloth, armour) better than you have previously, then worry less about the other features, you can still paint fairly quickly while also improving your skills.

It is also worth bearing in mind that on most battlefields troops will look somewhat battered, having slogged through mud, dived to earth to avoid being shot, been knocked around, and suffered all the other unpleasant

experiences involved. Don't be afraid to leave your figures looking a little rough to reflect this. Judicious use of weathering paints or even drybrushes or washes can work well to represent the consequences of battlefield activity, while also hiding places where your painting might not be as perfect as you might like.

By the same token, consider the distance the figures will be seen from. Battlefield-level models don't need to have the most perfect faces or shield patterns, especially if they are rank-and-file models in a unit, though you may want to spend a bit more time on your character models to make them stand out.





Other Thoughts:

Maintaining interest in painting an army can be a challenge. One way to stay invested is to think about the story behind your figures. Who are they? Why are they on the battlefield? What in their backstory influences their uniforms, heraldry, or weapon choices? Your army's backstory will influence your painting and vice-versa, helping to keep you engaged with your minis.

Although initially seeming counter-intuitive, another way to keep motivated is to work on more than one project at once. The variation will keep you interested, and it will also mean that you can work on one set of figures while the others are drying, then switch between them as appropriate. While working on multiple projects means that each takes longer, I find that the time saved on waiting for figures to dry and the lack of boredom that comes from the variation works well for me.

Another way to maintain interest is to take a break from painting altogether and watch videos about it. There are many content creators who record videos about painting, including demonstrating the techniques that work for them.

Peachy Tips (<https://www.youtube.com/@PeachyTips>) is a personal favourite. Make sure that you watch creators who

emphasize getting models painted for games. They are more likely to help you get excited about your own painting than someone who paints primarily for contests. You're not aiming to produce Golden Demon-winning figures, remember!

And ultimately, if you are really unhappy with your painted figures, remember that you can always touch up the paint jobs later, or even repaint them completely. I find that I can strip paint from figures by soaking them in a household cleaner (Lysol) and then using a toothbrush (obviously not the one I use for my teeth!). I've also seen isopropyl alcohol recommended, and some companies also produce paint strippers specifically for miniatures. Just be sure to observe any warnings on the bottles and wear appropriate protection if necessary.

In conclusion, I hope that you have found something helpful in this article. I welcome any further ideas or feedback. What has worked for you? What have I missed? Is there some genius tip that you would like to share? Feel free to email me at: niallchristie@yahoo.com

Happy Painting!

Jacobite Rebellions 1689-1745

Author: Michael Barthorp

Publisher: Osprey Publishing

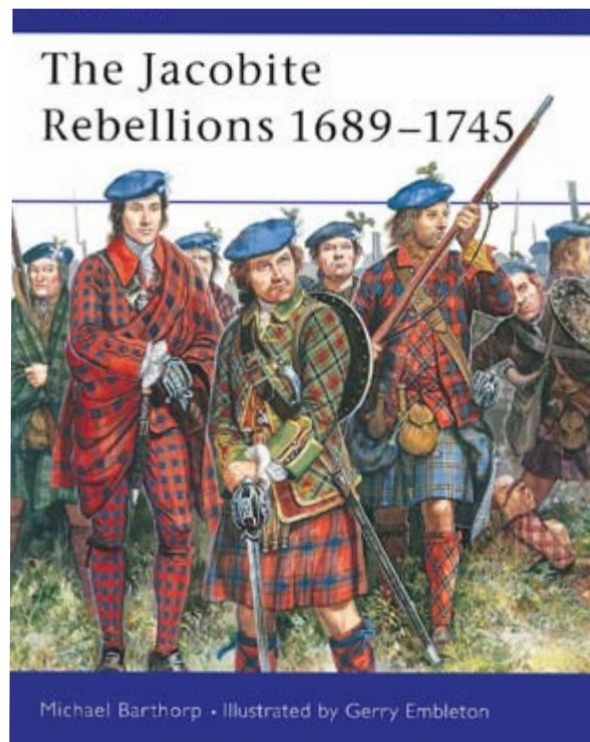
Review by Jason Hubbard

Michael Barthorp's *The Jacobite Rebellions 1689–1745* (Men-at-Arms 118) is a venerable entry in Osprey's long-running series, first published in 1982 and still regarded by many as one of the best concise introductions to the subject. Illustrated by Gerry Embleton, it covers the full span of the Jacobite risings, from Dundee's Rising in 1689 through to the final collapse of the cause at Culloden in 1746.

The book opens with necessary historical context, challenging the common assumption that the rebellions were simply a contest between England and Scotland. As Barthorp notes, many Lowland Scots shared English feelings toward the Highlands, and it was to the Highland clans that the Jacobites looked for their most reliable manpower. The chronological overview of the various campaigns is necessarily brief—one reviewer observed that the entire chronology is covered in fewer than eight pages, presented in a “telegram-like format”—but it provides a clear framework for the detailed material that follows.

That detailed material is where the book excels. As a Men-at-Arms title, its core mission is to examine the organisation, uniforms, and equipment of the forces involved. Barthorp covers both sides with commendable balance. While the cover may look “extremely tartan,” the author is just as thorough on Government forces, including the late seventeenth-century English army and Argyll's Scots troops. The book also includes a very useful line drawing showing exactly how the true eighteenth-century plaid was worn, a detail of real value to modellers and re-enactors.

Embleton's colour plates are a highlight. However, one reviewer noted that while the plates are of good quality, the majority depict the regiments that fought against the Jacobites rather than the clansmen themselves—perhaps appropriate, given that Highland dress changed relatively little across the period, but a limitation for wargamers seeking to paint the “little beggars”. Black-and-white photographs complement the artwork, along with information on the units engaged in putting down the rebellions.



The primary limitation is inherent to the format. Readers expecting a detailed campaign history will be disappointed; this is a uniform and equipment reference first and a battle study second. The operational narrative is compressed, and those seeking fuller accounts of the major engagements should look to Osprey's Campaign or Essential Histories series.

For its intended audience—modellers, wargamers, and students of the period—it remains an excellent starting point. As one Amazon reviewer put it, it is “an excellent concise summary of Jacobite military actions as well as being very well-illustrated”. Another called it “a great starting point for anyone interested in the various Stuart rebellions, with great colour plates and a small bibliography”. Despite its age, Barthorp's text and Embleton's plates have aged well, and the book remains a solid, accessible introduction to the armies that fought for and against the House of Stuart.



THE LAST BRITON STANDING

Wargaming the Lost Kingdom of Elmet Yorkshire's Celtic Holdout, AD 550–616



"Edwin of Northumbria... occupavit Elmet, et expulit Certic, regem illius regionis."

— Nennius, *Historia Brittonum*

Tucked between the River Wharfe and the Pennine fringe, the Kingdom of Elmet (Elfed in Old Welsh) was one of the last surviving Brittonic (Yr Hen Ogledd — The Old North) kingdoms in what is now northern England. Flourishing from the Roman withdrawal through the sixth century, Elmet held out against the encroaching Anglian kingdoms of Deira and Bernicia — until King Edwin of Northumbria finally annexed it around 616–617 CE, expelling its ruler Ceretic (Ceredig ap Gwallog).

For wargamers, Elmet is a gift: a misty, under-documented Dark Age borderland perfect for SAGA, Lion Rampant, Dragon Rampant, or even Dux Bellorum. This is skirmish-scale warfare — raids across heather and oak forest, defended hillforts at Barwick-in-Elmet, and desperate last stands as the Old Ways yield to the Angle.

THE FORGOTTEN KINGDOM

Elmet's core lay in the Aire Valley of modern West Yorkshire — Barwick-in-Elmet, Sherburn-in-Elmet, and the wooded uplands west toward Craven. It was a Cumbric-speaking, Celtic-Christian polity that preserved Romano-British customs longer than most. Its kings — Gwallog ap Llaennog and Ceretic are shadowy figures attested in Welsh poetry (The Gododdin, Taliesin's odes to Gwallog) and the *Historia Brittonum*.



By the late 500s Elmet was squeezed:

- North & East: The expanding Anglian kingdom of Deira → Northumbria
- South: Pressures from Mercia
- West: Allied (uneasily) with Rheged and Strathclyde

The fall came when Edwin, newly installed as King of Northumbria, either retaliated for the poisoning of his kinsman Hereric at Ceretic's court, or simply eliminated the last Brittonic buffer state.

WARGAMING ELMET — ARMY PROFILES

SAGA (Second Edition — Age of Invasions / Dark Ages)

Use the Britons (Welsh) faction for Elmet — they're the closest fit:

Unit Type Typical Elmet Force

Hearthguard Chieftain's teulu, noble warriors with spears/shields

Warriors Tribal spearmen / axemen in llyn (warband) formation

Levy Peasant slingers or javelinmen from the forest margins

The Britons' SAGA board emphasises defensive stubbornness and ambush — fitting for a wooded kingdom (silva Elmete) fighting on home soil.



For the opponent, field Anglo-Danish / Anglo-Saxon (Saxon) warbands from Deira/Northumbria — mail-clad hearthguard thegns, shieldwall warriors, and mounted nobles from Edwin's host.

Lion Rampant (c. 500–650 CE Skirmishes)

A 24-point Warband for Elmet:

- Warrior Infantry (Brittonic Tribesmen) — 12 figs, shielded spear/axe — defensive, stubborn
- Light Infantry (Forest Scouts/Slingers) — 12 figs, javelins/slings — use woods to advantage
- Heavy Infantry (Chieftain's Comitatus) — 6–12 figs, elite — your hearthguard analogue
- Optional: Mounted (light cav — noble retainers) — rare but plausible for a king's escort

Northumbrian opponents take Saxon/Angle profiles: warrior infantry with seax and shield, hearthguard equivalents, and early heavy cavalry.

SCENARIO IDEAS

1. The Earthworks at Barwick

Lay out a table with a steep hillfort (ditch + bank terrain) and surrounding dark woods. Britons defend; Northumbrians assault in two waves. Victory = holding the broch or breaking the attacker before Turn 6.

2. The Forest of Elmet — Ambush on the Aire Track

Anglian column moves through dense woods. Elmet warbands enter from table edges after Turn 2 (ambush roll). Objective: delay/slaughter the column before it reaches the river crossing.

3. The Last Ride of Ceretic

A small Elmet force escorts its king from Loidis (Leeds area) toward the safety of Rheged in the west. Northumbrian pursuit hounds them. Escort scenario — if the Leader unit is destroyed or fails to exit, Elmet falls.



PAINTING & TERRAIN NOTES

Elmet warriors: earthy browns, moss greens, muted checks — bare legs or trews, round shields with simple geometric patterns, bronze or iron gear. No mail for most; elites in lorica hamata (Roman heirlooms).



Northumbrians: darker blues/reds, early kite-or-round shields with Saxon motifs, some mail by the early 600s.

Table: mix of dense deciduous woods (elm/oak — the “silva Elmete”), rolling sheep-croft hills, muddy river-banks, and a timber palisade on a hill for the caer.

Scale: 28mm is ideal for character; 15mm works beautifully for bigger skirmishes.

WHY IT MATTERS

Elmet is the ghost-kingdom of Yorkshire — a Celtic realm that held the line for two centuries after Rome left, only to vanish into Northumbrian annals. On the wargaming table it offers something rare: Britons who aren’t Arthurian legend, fighting a recognisable historical endgame. It’s intimate, atmospheric Dark Age wargaming — forest, hillfort, and the slow closing of the Saxon tide.

Now go paint those tribesmen. Cofiwch Elmet.





THE GREAT MUSTER

How to build narrative campaigns in Dragon Rampant with mixed scales, forgotten miniatures and unlikely alliances



Every hobbyist has one: the Shelf.

Not the tidy display cabinet lined with finished armies and carefully photographed centrepieces, but the other shelf: the one crowded with half-finished warbands, inherited collections, forgotten blister packs, impulse-buy dragons and miniatures from several scales that seem impossible to use together.

Or do they?

What if those mismatched miniatures were not abandoned projects at all, but the beginning of your next campaign?

That is where Dragon Rampant comes alive: a ruleset with the energy of a fire-breathing beast and very little interest in uniform armies.

Where some games ask you to collect a defined faction, Dragon Rampant starts with a better question: What story do you want to tell?

Muster Whatever Answers the Call

One of narrative fantasy gaming's greatest strengths is its generosity. Almost anything can belong if the world gives it a reason to exist.

- Ageing metal knights become veterans of a forgotten crusade.
- Tiny fantasy infantry become levied villagers pressed into service.
- An oversized dragon rescued from a board



game becomes an ancient creature whose true name has been forgotten by every living soul.

Suddenly, your collection is no longer a set of unrelated projects. It is the foundation of a world.

Dragon Rampant provides the flexible framework those colliding worlds need. Rather than fixing units to narrow identities, it builds warbands around battlefield roles.

- Elite warriors
- Swift raiders
- Disciplined infantry
- Wild creatures

Once those labels loosen, imagination takes over.

Treat Scale as Storytelling

Conventional hobby wisdom insists that miniature scales should never mix. Narrative gaming quietly disagrees.

Handled with intent, scale becomes one of the strongest visual tools on the table.



Picture the scene:

- Across rolling fields, tiny 10mm settlements huddle beneath gathering storm clouds.
- From the distant woods come 15mm raiders.
- Onto the field rides a towering 28mm champion, retainers at their side.
- Above them all circles a dragon larger than everything below.

It does not feel inconsistent. It feels mythic.

The eye understands the hierarchy at once: heroes feel heroic, monsters feel monstrous, and villages become places worth defending.

This is fantasy shaped by spectacle rather than measurement.

Build Campaigns Like Fantasy Novels

The most memorable Dragon Rampant campaigns rarely begin with army lists. They begin with a premise.

- A shattered kingdom
- A border war
- A mercenary company with questionable loyalty
- A valley where dragons still hunt

Begin small: build a warband from the miniatures already within reach, give them a banner, and give them a reason to march.





Then let the campaign grow around them. Veteran cavalry may survive three games and become household names. Militia might earn promotions. A great hero may be eaten in Turn Two.

Perfect. That is campaign gaming at its best.



Let Hobby Freedom Improve the Table

There is real freedom in letting go of perfect visual consistency. The old wizard finally finds a purpose, the abandoned monster becomes a campaign villain, and the odd box of plastics becomes the seed of a kingdom.

A few unifying choices can draw it all together:

- Consistent basing
- Shared scenery
- Similar weathering
- Narrative objectives

Suddenly everything belongs.

Because fantasy thrives on contrast, unusual combinations can create stronger, stranger and more memorable tables than perfectly matched collections.

Campaign Ideas You Can Start Tonight

- The Burning Frontier: Small settlements send desperate calls for aid as strange creatures descend from the hills.
- The Crownless War: Rival claimants struggle to reunite a fractured realm.
- The Last Dragon Road: Trade caravans vanish, rumours spread, and armies begin to gather.
- The Company of Ash: A mercenary band drawn from every corner of the world fights for coin, reputation and survival.

Every battle changes the map.

Every survivor adds another chapter.

Open the Hobby Treasure Chest

Perhaps the greatest lesson Dragon Rampant offers is also the simplest: you do not need permission to start.

- You do not need a complete army.
- You do not need matching scales.
- You do not need the newest release.

All you need is a handful of miniatures, a battlefield, and a reason for adventure.

So raid the Shelf. Rescue forgotten heroes. Field the strange dragon. Deploy the tiny village. Build the campaign.

And if someone asks whether the miniatures are technically compatible, tell them legends rarely are.

Joan of Arc's Army

Author: Phillipe Gaillard

Publisher: Osprey Publishing

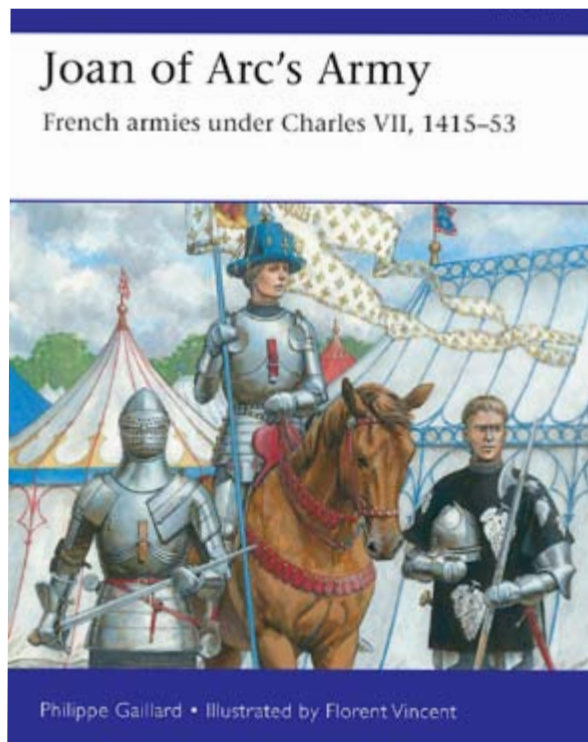
Review by Jason Hubbard

Philippe Gaillard's *Joan of Arc's Army: French Armies Under Charles VII, 1415–53* (Men-at-Arms 558) is a welcome and well-timed addition to Osprey's long-running series, offering a concise but richly detailed study of the military reforms that transformed a demoralised French kingdom into the force that ultimately drove the English from France.

The book's central argument is that Joan of Arc's impact, however dramatic, was only part of a much larger story. As Gaillard notes, her victory at Orléans in 1429 marked the first major setback to nearly a century of English successes and led directly to Charles VII's coronation. But the real military revolution came in the decades that followed: peace with Burgundy, the creation of permanent armed forces under royal control, and the structural and tactical changes that carried France to victory at Formigny and Castillon in the 1450s.

Gaillard, a French military historian active in the wargaming community, brings a valuable native perspective to a subject often dominated by English-language accounts. The book follows the standard Men-at-Arms structure: a historical overview covering Agincourt, the civil war, and "The Maid"; a detailed section on army composition covering captains and companies, men-at-arms, foot-soldiers, archers, and crossbowmen; and chapters on defeats and victories, France's allies, and armour and weapons. The inclusion of the Scottish guards, the *compagnies d'ordonnance*, the *franc-archers*, and the "culverin revolution" in artillery gives a comprehensive picture of a military establishment in transition.

Florent Vincent's illustrations are a particular strength. A specialist in historical and military subjects who has worked with the Museum of the Army in Paris, Vincent brings both scholarly rigour and visual flair to the plates.



Combined with period illustrations and artefact photography, the visual material effectively conveys the evolving appearance and equipment of French soldiers across the period.

The primary limitation is inherent to the format. At 48 pages, the operational history is necessarily compressed, and readers seeking detailed campaign narratives will need to look elsewhere. This is a uniform and equipment reference first and a battle study second.

However, for its intended audience—modellers, wargamers, and students of medieval warfare—it succeeds admirably. As Arquebusier noted, it is "a very welcome addition to the 'Men-at-Arms' series". By placing Joan of Arc within the broader context of Charles VII's military reforms, Gaillard has produced a valuable and accessible study of how France rebuilt its armies and ultimately won the Hundred Years' War.



Outlaw Country

Wargaming the Robin Hood Legend on the Tabletop

Few figures in British folklore are as instantly recognisable as Robin Hood.

The green-clad outlaw of Sherwood Forest has been reshaped for centuries in ballads, plays, novels, television dramas, films and children's stories. Yet for all that cultural weight, Robin and his company remain oddly underused on the wargames table.

That feels like a missed opportunity.

Behind the legend lies a plausible medieval world of local officials, forest law, tolls, rents, armed followings and contested authority. It is rich territory for historical and semi-historical miniature gaming:



small fighting bands, woodland ambushes, raids, escorts, rescues and desperate skirmishes far from formal battlefields.

Forget ranked armies and grand strategy.

This is medieval conflict at hedge height: local, personal and often decided by who knows the ground best.

History, Myth and Why It Works as a Wargame

Robin Hood sits in the borderland between history, folklore and popular memory.

Whether he was ever a single historical person remains uncertain. The earliest traditions point instead to a broader outlaw culture, with stories developing

through oral performance before later writers fixed them around familiar names, places and enemies. The social setting, however, is entirely credible. England from the late 12th to the early 14th century offered exactly the kind of friction that makes for good scenarios:

A medieval “forest” was not simply dense woodland. It was a legal zone under royal control, created to protect game, timber and hunting rights. Villages, tracks, fields and open heath could all fall within its reach, making everyday activities—gathering wood, grazing animals, hunting or moving goods—potential sources of conflict.

- Forest law and restricted rights of hunting, grazing and wood-gathering
- Armed retainers in the service of lords, sheriffs and abbots
- Travelling tax collectors, reeves, bailiffs and messengers
- Local rivalries
- Banditry and private violence
- Manorial justice, royal courts and shifting loyalties

For the wargamer, those pressures create ideal conditions.

Most encounters feature small groups, clear objectives and uneven odds—the kind of local violence that can feel more like a legal dispute turning bloody than a formal battle.



Building Your Forces

One of the great strengths of Robin Hood gaming is that the collections stay compact.

You do not need ranks of figures or boxes of heavy cavalry.

A full campaign can easily run with 20–40 miniatures per side, supported by a few civilians, wagons, animals and scenic markers.

The Merry Men

Treat the Merry Men as a flexible skirmish force built around mobility, fieldcraft, local knowledge and support from sympathetic villagers.



Typical roster:

- Robin Hood
- Little John
- Will Scarlet
- Much the Miller's Son
- Friar Tuck
- Archers
- Woodsmen
- Villagers
- Scouts

Strengths:

- Ambush

- Shooting
- Terrain advantage
- Scenario flexibility

Weaknesses:

- Limited armour
- Small numbers

The Sheriff's Men

The Sheriff's side works best as a mix of professional soldiers, household retainers and officers of local authority.

Typical roster:

- Sheriff or deputy
- Men-at-arms
- Sergeants
- Crossbowmen
- Mounted retainers
- Tax collectors
- Watch patrols

Strengths:

- Armour
- Discipline
- Numbers

Weaknesses:

- Slower movement in broken or wooded ground
- Less effective when patrols are isolated or surprised



Choosing Suitable Rules

Robin Hood rarely works at its best with large battle rules.

The setting rewards systems that emphasise movement, character, morale, stealth and scenario play.

Lion Rampant

This may be the most natural fit.

Designed for medieval skirmishes, Lion Rampant handles small retinues well and already encourages asymmetrical objectives.

Robin's force can lean heavily into archers and light infantry while the Sheriff fields disciplined men-at-arms.

Excellent for:

- Raids
- Ambushes
- Linked campaigns



The Barons' War

A superb option for players wanting grounded medieval combat.

Its smaller engagements, strong characters and gritty tone make it ideal for local conflicts rather than heroic fantasy.

Excellent for:

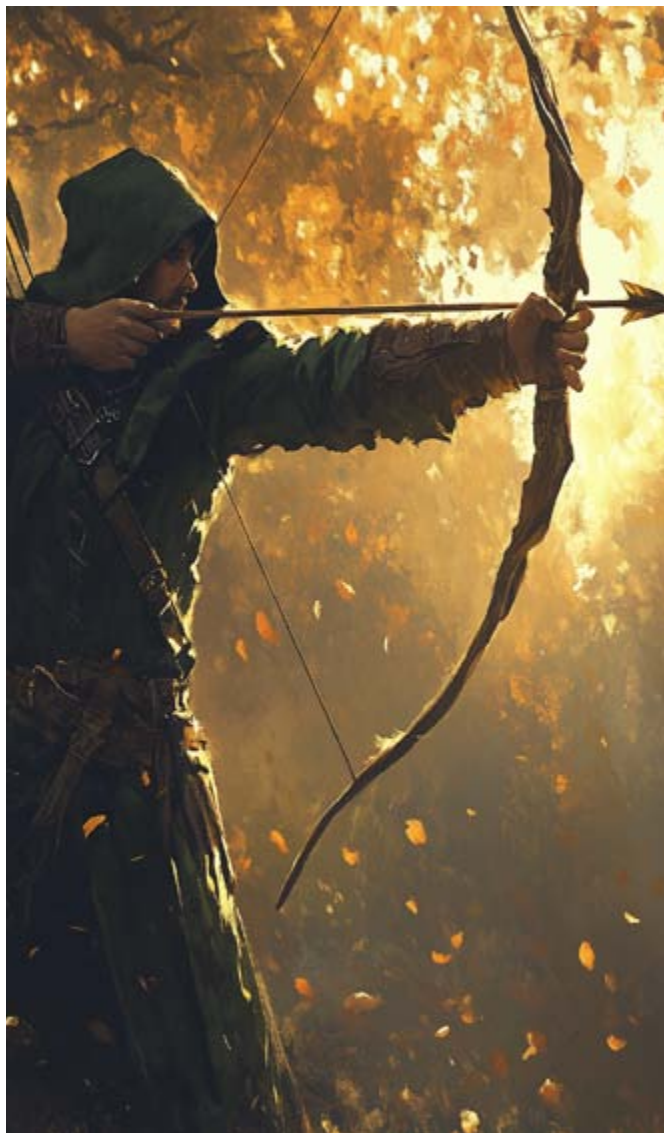
- Historically flavoured campaigns
- Mounted pursuits
- Medieval atmosphere

SAGA (Age of Crusades adaptation)

For players wanting stronger faction identity.

Special abilities can represent outlaw cunning, local support and professional authority.

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Excellent for:

- Character-driven play
- Competitive narrative campaigns

Free Skirmish Rules and Homebrew Systems

Robin Hood is also ideal territory for lightweight rules. Simple activation systems and light campaign pro-

gression can work better than heavier rules, because the scenarios carry much of the drama.

A failed escape through woodland can become more memorable than a perfectly balanced battle.

Scenario Ideas for Sherwood Campaigns

The real strength of Robin Hood gaming lies in scenario design.

The Tax Cart

Escort a heavily laden wagon along forest roads and narrow lanes.

Robin wins by seizing coin, grain, cloth or other supplies before the escort can break through.

The Archery Contest

Competing bands try to win favour, prize money or information while avoiding open identification.

Combat is optional.



Rescue at Nottingham

Break prisoners out of town custody before the watch, the sheriff's men or a mounted party can respond.

Ambush on the King's Road

Strike a convoy, messenger party or official retinue, then withdraw before disciplined troops can form up. Every turn spent looting increases danger.

The Deer Hunt

Can Robin's men take royal game, avoid foresters and leave the bounds of the forest before patrols close in?

Terrain: The Real Star of the Table

If there is one area where the extra hobby effort pays off, it is terrain.

Robin Hood games live or die on atmosphere, but that atmosphere should feel practical as well as picturesque: somewhere people work, travel, hide, hunt and get caught.

Build:

- Mixed woodland, scrub and coppiced areas
- Narrow tracks
- Streams
- Timber bridges
- Village edges, crofts and enclosed fields
- Hunting lodges, barns and small chapels
- Woodland clearings
- Boundary markers, gates and stretches of rough pasture

Visibility should be limited, but not random. Movement should be a decision, not an afterthought. Players should always feel only one turn away from slipping into the trees—or losing sight of their quarry entirely.



Beyond Sherwood

Once the campaign begins, Sherwood should not remain a sealed stage set.

Robin might become entangled in wider baronial politics.

Royal agents, abbey officials or local magnates might try to impose order.

Rival outlaw bands might emerge, as dangerous to Robin as the sheriff himself.

A campaign might end not with a decisive battle, but with pardons, outlawry, betrayal, confiscation or a negotiated peace.

That is part of the appeal. Robin Hood is not really about winning battles. It is about surviving them, shaping the story afterwards, and deciding what kind of outlaw legend the campaign will leave behind.

Robin Hood offers something increasingly rare in historical gaming: conflict rooted in law, landscape, obligation and reputation rather than in massed armies. Conflict without armies.

Adventure without fantasy. Stories shaped by terrain, local knowledge, social pressure and impossible odds.

Gather a few archers and men-at-arms. Build a forest that feels lived in as well as dangerous. Hide a tax wagon somewhere among the trees. Then let law, loyalty and bad footing do the rest. And if someone in Lincoln green offers to “borrow” your silver, count your coins before agreeing.

Carentan 1944

Author: Steven J Zaloga

Publisher: Osprey Publishing

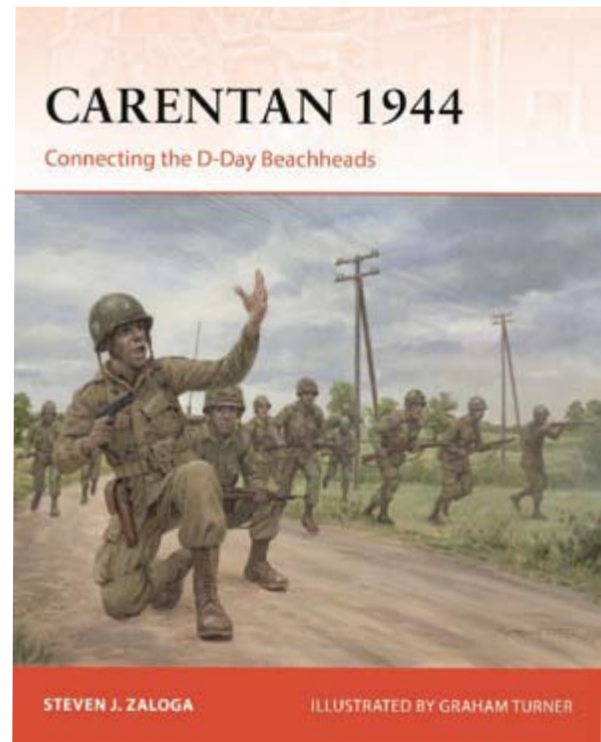
Review by Jason Hubbard

Connecting the D-Day Beachheads (Osprey Campaign 437) is a highly focused, expertly crafted study of a pivotal but often overshadowed episode of the Normandy campaign. The book examines the fierce struggle between the US 101st Airborne Division and the German 6th Fallschirmjäger-Regiment for the small Norman town of Carentan, the vital link needed to connect the Utah and Omaha beachheads.

Zaloga, a prolific and respected military historian, delivers exactly what readers expect from an Osprey Campaign title: a clear, concise narrative supported by excellent maps, period photographs, and specially commissioned artwork by Graham Turner. The book follows the standard Osprey structure—chronology, opposing commanders and forces, the campaign itself, aftermath, and the battlefield today—making it an accessible and useful reference.

One of the book's greatest strengths is its deliberate departure from the Band of Brothers mythos. As the publisher notes, Zaloga avoids an "obsessive focus on Lt. Dick Winters and his company" in favor of a broader perspective on the 101st Airborne's post-D-Day missions. This is not a criticism of the series, but it allows the book to cover the full scope of the division's operations, including the events depicted in episodes two and three of the show.

Zaloga's analysis of the fighting is balanced and well-researched. He highlights the critical role of terrain, particularly the flooded farmland behind Utah Beach that channeled the American advance along narrow causeways, shaping the battle's brutal, close-quarters nature. The book also gives due attention to the German perspective, noting that the 101st's numerical advantage was largely negated by the chaos of the airborne drops, making the contest far more even than it appeared on paper. The climactic German counterattack by the 17th



SS Panzergrenadier Division and the timely intervention of Sherman tanks from the 2nd Armored Division are covered with clarity, as is the role of Allied signals intelligence in revealing German plans.

For those familiar with Osprey titles, the production quality is high. The maps are easy to follow, and the artwork effectively conveys key actions. One minor quibble raised by reviewers is a slight discrepancy in the precise structure of the 6th Fallschirmjäger Regiment compared to other sources, but this does not detract from the book's overall value.

At 96 pages, Carentan 1944 is a concise but comprehensive introduction to the battle. It is ideal for anyone seeking more background after watching Band of Brothers, as well as a practical guide for visitors to the Utah Beach and American airborne landing zones. Zaloga's clear prose and balanced analysis make this an excellent addition to the Normandy literature, offering a focused look at the fight that cemented the Allied foothold in France.

Future-Proofing Your Hobby

Storing and Preserving Your Miniature Collection

by Jason Hubbard

For many wargamers, a miniature collection doesn't arrive all at once. It grows gradually—box by box, project by project, army by army. Before long, a handful of models has become years of work: painted figures, half-finished conversions, discontinued sculpts, and pieces tied to specific games, campaigns, and memories. Yet storage and preservation are often an afterthought. Miniatures end up stacked in cardboard boxes, rattling around in old cases, or left exposed to dust, sunlight, and temperature swings. The damage builds up quietly—bent weapons, chipped paint, warped resin, lost components. None of it is dramatic, but all of it is avoidable. Future-proofing your hobby isn't about hoarding or museum-grade archiving. It's about respecting the time, money, and creativity you've already invested, and making sure your collection stays playable, paintable, and enjoyable for years to come.



Why Storage Is a Hobby Skill

Most hobbyists think in terms of three core skills: playing, building, and painting. Storage rarely makes the list—but it should.

Good storage:

- Protects finished models from damage
- Preserves paint quality and colour
- Saves time when setting up games
- Reduces burnout caused by clutter
- Makes returning to old projects feel inviting rather than overwhelming

Bad storage does the opposite, turning your collection into a source of stress and repair work.

Seen this way, storage isn't passive—it's an active part of enjoying the hobby over the long term.

The Enemies of Miniatures

Before choosing a solution, it's worth understanding what actually harms models over time.

1. Physical Impact

Chipped paint, snapped banners, and bent swords usually result from movement—models knocking against each other or against hard surfaces. Foam helps, but poorly fitted foam can do just as much damage.

2. Dust and Grime

Dust isn't just a cosmetic problem. Over time it bonds to varnish and paint, dulling colours and making cleaning a risky job.

3. Light Exposure

Direct sunlight and strong UV light can fade paint and yellow varnish, particularly on lighter colour schemes.

4. Temperature and Humidity

Heat can warp plastic and resin, while cold can make materials brittle. Humidity encourages mould in foam and can weaken glue bonds.

5. Poor Organisation

Lost bases, missing arms, and mystery bits are often the result of storage systems that haven't kept pace with the collection.

Choosing the Right Storage Strategy

There's no single "best" storage solution—only the one that suits how you use your collection.

Foam Cases: Portable but Imperfect

Foam cases are the default choice for many players, especially those who regularly travel to clubs and events.

Pros:

- Good protection for transport
- Widely available
- Modular options

Cons:

- Can snag delicate parts
- Compresses over time
- Traps dust and moisture if stored long-term

Treat foam as a transport solution rather than permanent storage.

Magnetised Storage: The Modern Standard

Magnetised bases stored in metal-lined boxes or drawers have become increasingly popular, and for good reason.

Pros:

- Models don't touch each other
- Easy access and visibility
- Excellent for irregular shapes and conversions



Cons:

- Higher upfront effort
- Requires consistent basing

For long-term preservation and ease of use, magnetised storage is one of the most future-proof options available.

Display Cabinets: Visibility vs Risk

Display cabinets are ideal for finished centrepiece models and showcase armies.

To make them preservation-friendly:

- Use cabinets with doors
 - Avoid direct sunlight
 - Allow airflow to prevent humidity build-up
- Open shelving looks great, but it invites dust and accidents.

DIY and Hybrid Solutions

Many hobbyists combine approaches, for example:

- Magnetised boxes for armies in use
- Foam cases for travel
- Sealed tubs for backlog and spare parts

Whatever mix you choose, clear labelling and consistency matter more than the container itself.

Preserving Paintwork and Finish

Protecting your paintwork starts before a model ever goes into storage.

Varnish Matters

A good varnish protects against chipping and wear.

Choose the finish that suits the model:

- Matte varnish for realism
- Satin for durability
- Gloss undercoats for extra protection on high-contact areas

Whichever you use, several thin coats are safer than one heavy pass.



Handle Less, Handle Smarter

Repeated handling wears paint faster than storage ever will. Movement trays, objective markers, and storage that lets you lift models by their bases all reduce long-term damage.

Organising for the Long Term

Future-proofing isn't just about protection—it's about usability.

Consider organising by:

- Game system
- Army or faction
- Scale
- Project status (finished, in progress, unbuilt)

Keeping a clear separation between active projects and archived collections helps prevent hobby paralysis.

A model you can find easily is a model you're more likely to use.

Planning for Growth (and Change)

Few collections stay static.

Games fall out of favour, new systems appear, and armies are retired only to be revisited years later. Storage that

only works at your current size will eventually let you down.

Where possible:

- Leave empty capacity
- Use stackable or modular containers
- Avoid bespoke solutions that can't scale

Future-proofing means accepting that your interests will evolve—and designing storage that can evolve with them.

The Emotional Side of Preservation

Miniatures aren't just objects; they represent time, learning, friendships, and creativity.

Preserving them isn't about perfection. Chips and wear tell stories—but preventable damage erases them. Taking storage seriously is a way of saying: this work mattered.

You don't need expensive cases or a dedicated hobby room to future-proof your collection.

What you do need is:

- Thoughtful organisation
- Protection from the real threats
- Storage that matches how you actually play

A well-stored collection invites you back to the table. A neglected one quietly pushes you away.

Future-proofing your hobby isn't about controlling the past—it's about making sure your miniatures are still ready when inspiration strikes again.

Your models have already survived assembly, painting, and countless dice rolls. Good storage ensures they survive everything that comes after. and countless dice rolls.



The North Korean People's Army & the Chinese People's Volunteer Army

Author: Benjamin Lai

Publisher: Osprey Publishing

Review by Jason Hubbard

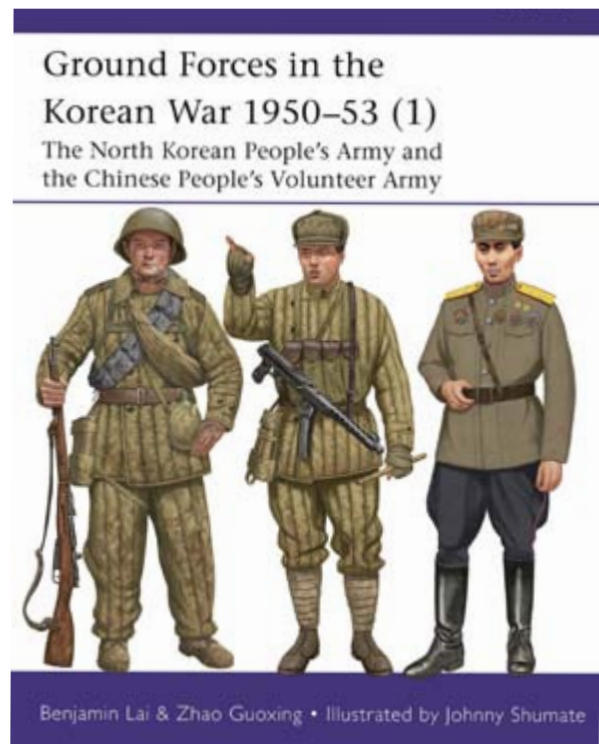
Benjamin Lai and Zhao Guoxing's *Ground Forces in the Korean War 1950–53 (1): The North Korean People's Army and the Chinese People's Volunteer Army* (Men-at-Arms 560) is a different beast entirely—a concise, 48-page uniform and equipment reference that serves as a vital corrective to decades of Western-centric narratives.

Lai, a former British Territorial Army officer fluent in Chinese, and Guoxing, a prolific Chinese military historian, are ideally placed to “reveal the real story” of the KPA and PVA. The book opens with necessary historical context, reminding readers that Chinese intervention was not merely ideological but rooted in a longstanding strategic view of Korea as a “back door” to China—a perspective MacArthur might have heeded. The authors trace the KPA's origins through service in Chinese and Soviet forces, and its subsequent Soviet-modelled organisation, which initially fielded 150 T-34/85 tanks but suffered from a critical shortage of radios.

The PVA section is equally illuminating. Mao and Stalin initially viewed the war as a “Korean squabble,” and Kim Il-sung did not share his invasion plans. When Chinese troops did intervene, it was a rushed affair—summer uniforms, a mixture of weapons, and the iconic padded uniform coming later. Their tactics, based on infiltration learned during the Chinese Civil War, relied on terrain and camouflage, with horns and whistles compensating for the lack of radios—a practical measure, the authors stress, not a psychological weapon.

As a *Men-at-Arms* title, the book excels in its core mission: illustrating the “evolving organization, tactics, uniforms, insignia and equipment” of these forces. Johnny Shumate's eight colour plates and the selection of photographs—12 in colour, 38 in black and white—are, as *The Balkan Wargamer* notes, “everything the wargamer needs”.

The primary limitation is inherent to the format. At 48 pages, the operational history is necessarily brief, focusing on how the KPA reorganised after being pushed back from South Korea. Readers seeking detailed battle narratives should look to Osprey's *Essential Histories* volume on the war, which the authors themselves recommend. The book is a uniform and equipment guide first and a campaign history second.



That said, for its intended audience—modellers, wargamers, and those seeking a deeper understanding of the Communist forces—it is an essential addition. It sets the record straight on armies that have too often been portrayed as a monolithic “human wave,” revealing instead sophisticated, if logistically constrained, military organisations. Neil Smith's assessment is apt: wargamers and modellers “will surely look forward to the rest of the series”. Volume 2 covers US Army and Marine Corps forces, while Volume 3 tackles the Republic of Korea Army and UN Command. Together, they promise a comprehensive, modern reference on a conflict that remains technically unresolved.

Ground Forces in the Korean War 1950–53 (1) is a solid, well-illustrated entry in the *Men-at-Arms* series. It does not attempt to be a definitive campaign study—and wisely does not pretend to be. Instead, it offers a focused, authoritative, and long-overdue look at the soldiers who fought on the other side of the hill.

The Crowd in Arms

Jason Hubbard



Wargaming Britain's Civil Uprisings

From the fenland guerrillas of the Dark Ages to the Highland charges at Culloden, the British Isles have rarely stayed quiet for long. For the historical wargamer, these internal conflicts offer some of the most characterful—and asymmetrical—tabletop scenarios you can stage.

The Norman Resistance & Hereward the Wake (1067–1071)

Post-1066 England simmered with Anglo-Saxon resistance. The most wargame-friendly episode is Hereward the Wake's guerrilla campaign from the Isle of Ely—Norman heavy cavalry and infantry attempting to flush out Saxon fyrd and huscarls in boggy, brush-choked terrain.

On the tabletop: Use Hail Caesar, Lion Rampant, or The Barons' War. The defender (rebels) deploys in difficult terrain with fewer troops but better cover; the attacker (Normans) must close, cross ditches, and breach causeways. Victory conditions for rebels: survive X turns or inflict disproportionate casualties. Perfect for 28mm skirmish.

The First Barons' War (1215–1217)

The Magna Carta didn't end the argument—it started a civil war. Rebel barons invited Prince Louis of France to invade, opposed by King John's royalists and later the young Henry III's forces under William Marshal. On the tabletop: The Barons' War (Footsore Miniatures' dedicated ruleset) is built for this period—skirmish-level games with 20–40 models per side, knights, sergeants, levy infantry, and Welsh/Scottish irregular allies. Scenarios include castle breaches, road ambushes, and pitched field battles like Lincoln (1217). It's a gift for narrative campaign play.





The Peasants' Revolt (1381)

Wat Tyler, John Ball, and a mass of Kentish and Essex commons stormed London, sacked the Savoy Palace, and executed officials before being crushed at Smithfield. Rarely wargamed—but that's its appeal.

On the tabletop: Use a skirmish ruleset like *Rogue Stars* or adapt *Pikeman's Lament* with house rules. One side: disorganised but numerous peasant rabble with farm implements, a few polearms, and a charismatic leader. The other: men-at-arms, city watch, or



the King's household knights. Play a village looting scenario, a manor-house defence, or the climactic Smithfield duel. Give peasants high numbers but low morale; give knights staying power but vulnerability in narrow streets.

The Glyndwr Rising (1400–1415)

Owain Glyndŵr's Welsh revolt saw castle sieges, French alliances, and guerrilla mountain warfare against Henry IV's armies—the last major Welsh war of independence.

On the tabletop: Ideal for *Lion Rampant* or *Wars of the Roses*-era adaptations. Welsh warbands (longbowmen, light spearmen) in rough hill terrain vs. English retinues with heavy men-at-arms. Scenario idea: English column moving through a valley—ambush from the heights, then fade into the hills if the fight goes badly.

The Jacobite Risings (1715 & 1745)

The '45 needs little introduction—Culloden, Prestonpans, the march to Derby. Earlier risings in 1715 also offer fine Black Powder-era games.

On the tabletop: *Black Powder* (Warlord Games) or *Musket & Tomahawk* handle this beautifully. Clan charges vs. redcoat line-and-artillery makes for classic tactical tension. For variety, refight the smaller actions—Clifton Moor (1715) or the siege of Carlisle—for tighter, more manageable games.

Why Uprisings Deserve Your Table

Civil uprisings give you what set-piece battles sometimes don't: asymmetry, narrative, and terrain-driven drama. Unequal forces, unusual troop types (militia, rebels, irregulars), and objectives beyond "crush the enemy" make for memorable games.

Whether you're creeping through the Fens with Hereward's band or holding a manor gate against a peasant mob, these are the moments that stick in a wargamer's memory.

So next time you reach for your lead pile—put aside *Agincourt* or *Waterloo* for an evening. Let the people rise up. See who holds the field.



When History Marches into Fantasy Using Historical Armies as Inspiration for Your Fantasy

There is a moment familiar to many fantasy wargamers. You stand before a shelf of miniatures — dragons, sorcerers, monstrous cavalry, impossible war machines — and yet something feels missing. The army looks impressive, certainly, but not believable. It lacks the sense that it belongs to a real culture with traditions, politics, rivalries, and centuries of warfare behind it.

That is where history enters the battlefield. For decades, some of the most memorable fantasy armies have borrowed heavily from the real world. Not copied outright, but inspired by it. The result is often

richer, more immersive, and visually striking than armies assembled purely from generic fantasy tropes. From shieldwalls inspired by the Vikings to desert empires echoing the Ottomans or Mamluks, historical influence gives fantasy armies weight and identity.

And perhaps best of all, it opens the door to an endless reservoir of inspiration far deeper than most fantasy settings alone can provide.

Why Historical Inspiration Works

Fantasy thrives on the familiar mixed with the extraordinary. A dragon is impressive. A dragon flying above ranks of disciplined legionaries carrying Roman-style standards is unforgettable.

Historical armies already possess coherent visual language. Their armour styles, banners, tactics, colours, and social structures evolved over centuries for practical and cultural reasons. When those elements are adapted into fantasy, the army immediately feels grounded. That grounding matters.

An army inspired by the late medieval Swiss cantons fights differently from one inspired by steppe nomads. Even before a dice is rolled, the viewer already understands something about them. One suggests stubborn infantry and disciplined pike blocks.





The other evokes mobility, horse archers, and sudden raids across open plains. Fantasy becomes stronger when it feels like it could have existed.

Start with a Historical "Core"

The easiest mistake is to simply scatter historical details across an army without any unifying vision. The stronger approach is to choose a single historical culture or era as your foundation.

That does not mean slavish accuracy. It means deciding what emotional tone and military identity you want the army to convey.



A few classic examples:

Norman-Inspired Fantasy Kingdoms

Think mailed knights, kite shields, feudal banners, and heavily armoured cavalry charges.

This style works brilliantly for human kingdoms, crusading orders, or even grimdark holy empires. Add gryphon riders or battle mages and the fantasy elements feel naturally woven into an already coherent structure.

Mongol or Steppe-Inspired Armies

Fast cavalry, layered lamellar armour, horse archers, yurts, banners snapping across open plains.

Historically inspired steppe armies instantly feel different from standard European fantasy forces. They suggest movement, mobility, and relentless pressure rather than static battlelines.

Perfect for hobgoblin hordes, nomadic elves, or wandering human clans.

Ancient Greek or Macedonian Influences

Dense spear formations, bronze armour, disciplined formations, and highly symbolic iconography.

A fantasy phalanx advancing beneath giant statues of forgotten gods feels instantly cinematic. Add mythical beasts or animated bronze constructs and the visual identity becomes even stronger.

Samurai-Era Japan

One of the most visually influential military traditions ever created.

Layered armour, sashimono banners, lacquered helmets, disciplined retainers, and warrior-monks already feel halfway to fantasy before magic is even introduced. The structure works beautifully for elves, demon hunters, or isolated island empires.

Steal Structure, Not Just Aesthetics

The strongest fantasy armies borrow more than helmets and shields. They borrow how armies actually functioned.

Who commands the army?

How are soldiers recruited?

What do they fear?

What tactics define them?

Historical military systems create natural depth.

A Roman-inspired fantasy empire might rely on disciplined professional infantry backed by engineers and logistics. Their fantasy equivalents could include magical artillery crews or summoned constructs operating within rigid military doctrine.

Meanwhile, a Viking-inspired army may centre around warrior prestige, raiding culture, and personal honour. Their monsters and heroes become extensions of that worldview rather than random additions.

The difference is subtle but important. One creates "fantasy models wearing historical costumes." The other creates believable fantasy civilizations.

The Power of Colour and Heraldry

Historical armies also provide excellent guidance for painting.

Many fantasy armies become visually chaotic because every unit uses different colours, symbols, and styles. Historical heraldry teaches restraint and consistency. Repeated shield motifs. Shared tunic colours. Identifiable banners. Regional markings. These small details make an army look like a force that belongs together.

A fantasy army inspired by the Wars of the Roses, for example, might use livery colours across infantry, cavalry, and monsters alike. Suddenly the army resembles a genuine feudal host rather than a collection of unrelated miniatures.

Even weathering benefits from historical thinking. Muddy cloaks, sun-faded banners, battered shields, and patched equipment all tell stories. History reminds us that armies lived in the real world.

Fantasy Is Often Historical Already

Once you begin looking closely, you realise many famous fantasy settings already lean heavily on history. The Empire in Warhammer Fantasy Battles owes much to the Holy Roman Empire and Renaissance Germany.

The Dothraki from Game of Thrones clearly echo steppe nomad cultures. Gondor in The Lord of the Rings carries strong Byzantine influences.

The reason these factions endure is because they feel culturally complete. They possess military logic. That is something history provides in abundance.

Mining Lesser-Known Eras

One of the greatest joys is exploring periods rarely seen in mainstream fantasy.

Why not build:

- A fantasy army inspired by Tang Dynasty China?
- A dark-age Welsh warband fighting alongside giant hounds?
- A fantasy Mali Empire with gold-armoured cavalry and desert sorcery?
- Bronze Age chariot kingdoms battling beneath eclipsed suns?
- Pike-and-shot necromancers inspired by the Thirty Years War?

The further you move away from standard medieval Europe, the more original your fantasy army becomes. And ironically, the more historical research you do, the more unique your fantasy world starts to feel.

Using Historical Miniatures in Fantasy

There is also a practical advantage.

Historical miniatures are often dramatically cheaper than dedicated fantasy ranges.

Plastic historical kits from companies like Warlord Games, Perry Miniatures, and Victrix Limited can provide entire regiments at a fraction of the cost of specialist fantasy kits.

A few fantasy heads, monster kits, magical effects, or converted heroes can transform historical plastics into something entirely unique.

Many hobbyists discover that blending historical and fantasy kits creates armies far more personal than anything available directly from a boxed range.

The Secret Ingredient: Restraint

Perhaps the biggest lesson history offers fantasy gaming is restraint.

Not every soldier needs glowing runes.
Not every knight requires enormous shoulder armour.
Not every faction needs impossible weapons or over-sized monsters.

Sometimes a grounded army with one truly fantastical centrepiece feels more magical than a force where everything screams for attention at once.

A single dragon soaring above realistic medieval infantry feels monumental precisely because the soldiers beneath it appear believable. Contrast creates wonder.

History Gives Fantasy Weight

In the end, historical inspiration is not about accuracy. It is about authenticity.

The goal is not to recreate the Battle of Hastings with elves.

It is to create fantasy armies that feel lived in. Armies with traditions. Armies shaped by geography, politics, religion, and generations of warfare. Armies that look as though they existed long before the player placed them on the table.

History gives fantasy roots.

And once those roots are in place, the imagination can grow almost anywhere.

The Republic of Korea Army and the United Nations Command

Author: Benjamin Lai

Publisher: Osprey Publishing

Review by Jason Hubbard

Benjamin Lai's *Ground Forces in the Korean War 1950–53 (3): The Republic of Korea Army and the United Nations Command* (Men-at-Arms 571) completes an ambitious trilogy with a comprehensive and long-overdue survey of the “other” half of the UN Command. While Volume 1 covered the North Korean and Chinese forces, this final instalment examines the Republic of Korea Army (ROKA) and the fifteen other nations that contributed combat troops or medical personnel, offering a vital corrective to the American-centric view of the conflict.

The book's greatest strength is its scope. As Lai notes, of the more than half a million troops that formed the United Nations Command, half were South Koreans, 253,000 were American, and 28,000 came from fourteen supporting countries. That the ROKA provided the single largest contingent is a fact often overlooked, and Lai gives them the attention they deserve. He traces the army's origins to the chaos after the Japanese expulsion in 1945, when it was primarily used for policing rebel groups. The ROKA was equipped largely with leftover Japanese equipment, suffered from poor leadership at all levels, and lacked artillery and armour—factors that contributed to its collapse when the North Korean invasion came in June 1950. The subsequent “americanisation” of the ROKA, its expansion to twelve front-line divisions, and its eventual credible performance by war's end are all covered with clarity.

As a Men-at-Arms title, the book excels at illustrating uniforms, insignia, and equipment. Johnny Shumate's colour plates are complemented by a selection of photographs, and Lai surveys the ROKA's uniforms and equipment, highlights key units, and even reviews the ROK Marine Corps. The UN contingents receive equally thorough treatment. The British, who supplied the largest contingent after the USA, are covered alongside Commonwealth forces, and the book includes the often-neglected contributions of Belgium-Luxembourg, Colombia, France, Greece, the Netherlands, the Philippines, Thailand, Türkiye, and Ethiopia. A brief survey of non-combatant medical contingents from countries like India, Italy, Denmark, Norway, and Sweden rounds out the picture.



The primary limitation is inherent to the format. At 48 pages, the operational history is necessarily brief, and the book is aimed primarily at readers interested in uniforms and equipment. Those seeking detailed battle narratives should look elsewhere. One reviewer noted that it “packs a lot into one volume, but it offers enough for wargamers to expand their armies beyond the USA and North Korea”. That is a fair assessment: this is a reference for modellers and wargamers first, and a campaign history second.

Despite this, Lai's straightforward text and Shumate's artwork create a solid and useful addition to the Men-at-Arms series. For anyone seeking to understand the full composition of the UN forces in Korea—beyond the familiar American and British units—this volume is an essential resource. It sets the record straight on the ROKA's evolution from a poorly equipped constabulary to a formidable fighting force, and it gives due credit to the many smaller nations whose contributions have too often been forgotten.



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