

# BATTLEGAMES

*The spirit of wargaming*

ISSUE 8 JUNE/JULY 2007

Avast me  
hearties:  
taking the  
plunge with  
pirates!

*Inside:*

A tribute to Angus McBride

Mollwitz revisited

Race to the Rhine WW2 campaign

Kirbekan 1885

An introduction to nano-gaming

*and much more...!*

Not for resale  
[www.battlegames.co.uk](http://www.battlegames.co.uk)



PDF  
DOWNLOAD  
VERSION





# Editorial



**M**y profuse apologies to you for publishing this issue so late, but there have been a number of conspiring factors that have forced me to delay going to print.

First of all, there was the tragic death of Angus McBride, which I was determined to commemorate properly, and my thanks to Angus Konstam and Osprey Publishing for

having made this possible, and at very short notice.

Secondly, I was involved with staging a refight of a game at Partizan in May that had featured in the 1971 classic *The War Game* – Mollwitz, using the original figures and buildings, from the collection of our very own C S Grant. By popular demand, you can read all about this epic undertaking in this issue.

Thirdly, and most unexpectedly, the departure of an old friend from our printers led to some protracted re-negotiations which required a not inconsiderable amount of time and effort to deal with, but which have resulted in *Battlegames* being in a stronger position than ever before.

And finally, Rob Broom of Warhammer Historical was kind enough to invite me to visit Games Workshop HQ in Nottingham at the end of June. My thanks to everyone at GW: we were given a tremendous welcome and everyone answered all the questions we asked, whether difficult, dull or daft, over the course of a very full day indeed. My partner in crime for the weekend was *Battlegames* contributor Dan Mersey, in conjunction with whom I shall report on this monster outing next issue.

Fortuitously, that very weekend also coincided with an *Age of Arthur* WAB tournament called Struggle for the North, organised by talented and gracious hosts Steve Jones and James Morris of the Newark Irregulars. Suffice it to say that my first ever games of WAB, and the first tournament I've played in since I was a schoolboy, turned out to be so much better than I expected, due entirely to the spirit in which the event was conducted by organisers and participants alike. Dan and I even won a prize, though not, I hasten to add, for the quality of our generalship!

Please note that to take into account the shift in publication, I have changed the dates on the cover, so don't think I've missed out May 2007 by mistake!

A final note: the Whiff of Grapeshot show in Woolwich on 12th August needs your support! I'll be there – will you?

# Contents

<b>Editorial</b>	<b>3</b>
<b>The master's brush: a tribute to Angus McBride</b>	<b>4</b>
<i>Angus Konstam, UK</i>	
<b>The wonders of the Internet</b>	<b>9</b>
<i>Greg Horne, Australia</i>	
<b>Forward Observer</b>	<b>10</b>
<i>Mike Siggins, UK</i>	
<b>Competition</b>	<b>11</b>
<i>Win some beautifully painted mighty big Greeks!</i>	
<b>Battles for wargamers: Kurbekhan 1885</b>	<b>12</b>
<i>Stuart Asquith, UK</i>	
<b>Carry on swashbuckling</b>	<b>14</b>
<i>Angus Konstam, UK</i>	
<b>Race for the Rhine part I</b>	<b>18</b>
<i>Barry Hilton, UK</i>	
<b>Homage to Mollwitz</b>	<b>23</b>
<i>Michael Button, UK</i>	
<b>Nano-scale armies</b>	<b>30</b>
<i>Bob Barnetson, Canada</i>	
<b>The Wars of the Faltenian Succession</b>	<b>32</b>
<i>Henry Hyde, UK</i>	
<b>Table top teaser</b>	<b>34</b>
<i>C.S. Grant, UK</i>	
<b>To boldly go</b>	<b>37</b>
<i>Guy Hancock, UK</i>	
<b>Larry Leadhead</b>	<b>38</b>
<i>Eric Hotz and Douglas Hamm, Canada</i>	
<b>Recce</b>	<b>39</b>
<i>Mike Siggins, Steve Gill, Richard Baber, Phil Olley, John Preece, Mark Lewis, Jez Griffin &amp; me!</i>	

## Paul Meekins

### MILITARY & HISTORY BOOKS

SECONDHAND, OUT OF PRINT AND NEW

**www.paulmeekins.co.uk**

**Ancient History to 21st Century**

**Wargaming ~ Uniforms ~ Military Vehicles**

☎01789 722434    paul@paulmeekins.co.uk

Cover: Pirate ship and scurvy crew photographed by Barry Hilton.

Battlegames magazine is a bimonthly publication of Battlegames Ltd, 17 Granville Road, Hove BN3 1TG, East Sussex. Company No. 5616568.

**All content © Battlegames and its contributors. Strictly no reproduction without prior written consent. All rights reserved. Opinions expressed in articles are those of the individual authors concerned.**

**Editor:** Henry Hyde, email [henry@battlegames.co.uk](mailto:henry@battlegames.co.uk), tel. 01273 323320

**Fantasy & Sci-Fi Editor:** Roger Smith, [roger@battlegames.co.uk](mailto:roger@battlegames.co.uk), 01273 846400

**Web:** [www.battlegames.co.uk](http://www.battlegames.co.uk)

**Design, layout and typesetting** by Henry Hyde in Adobe InDesign and Adobe Photoshop on Apple Mac G5 and G4.

Set in Adobe Warnock Pro and Helvetica Neue. **Photography** by Henry Hyde using Fuji S7000 except where otherwise credited.

**Copy editing and proofing** by Henry Hyde and Steve Gill

**Printed** by Litho Direct, Brighton on environmentally-friendly paper, with thanks to the team for their efforts.

**Advertisers, contributors and businesses wishing to send samples for photography and review** should contact the Editor.

**TRADE PLEASE NOTE:** Battlegames does NOT ask its reviewers to contact companies direct unless by previous arrangement authorised by the Editor in writing.

**Subscription enquiries** should be addressed to the Editor or you can subscribe online. Current rates (as at January 2007)

are £22.50 per annum post-free in the UK; EU Airmail £27.50; Rest of the World Economy Airmail £34.50.

**All items relating to fantasy or sci-fi** should be sent to our Fantasy & Sci-Fi Editor at 58 Parklands Road, Hassocks, West Sussex BN6 8JZ

All submissions and articles should initially be sent to the Editor and must be accompanied by an SAE if posted. **We recommend submission of articles via email.** Battlegames Ltd takes no responsibility for unsolicited articles. Please apply for submission guidelines. We like to discuss your proposal so that we can ensure your piece is suitable for inclusion. Submission guidelines and technical specifications are also given on our website.

**Copy and advertising closing date for next edition:** August 10th 2007



# The master's brush

## The life and work of distinguished illustrator Angus McBride

*by Angus Konstam, with captions by the Editor*

Ask just about any wargamer, and they'll say the same thing. The first thing most people do when they pick up an Osprey book is flick through to the centre pages and look at the colour plates.

This was a bitter pill to swallow for a young historian – knowing that your finely-crafted text played second fiddle to the artwork. But if truth be known, I did exactly the same. The old cliché claims that a picture is worth a thousand words. In Osprey's case this is no exaggeration. How better to describe how a suit of chainmail was worn, or the look of particular kind of helmet, or how a spear was thrown than by showing it in a colour plate. Osprey have developed a fantastic reputation for the technical accuracy of their artwork, and their colour plates came to be relied on by generations of wargamers, figure designers and model makers.

However, Angus McBride did so much more than that. What made him so special was that he managed all this technical stuff, but he also managed to capture a mood, an atmosphere, a fleeting historical moment. This was what set him apart – what turned him from a mere illustrator into a master whose work has enchanted us all for as long as we can remember. He had the ability to breathe life into the past, and to draw us into his painting by its realism, its composition and its vitality. He knew exactly how to pull our strings.

My first encounter with Angus came when I was commissioned to write an Elite series book *Pirates, 1660-1730*, and he was earmarked as the artist. One of the hardest things to do when writing an Osprey book is to pull together the 'artwork references'. The author's brief said that the references should be as comprehensive as

possible – after all, the accuracy of the plates could only be as good as the information supplied by the author. Clearly, they hadn't written this with Angus in mind.

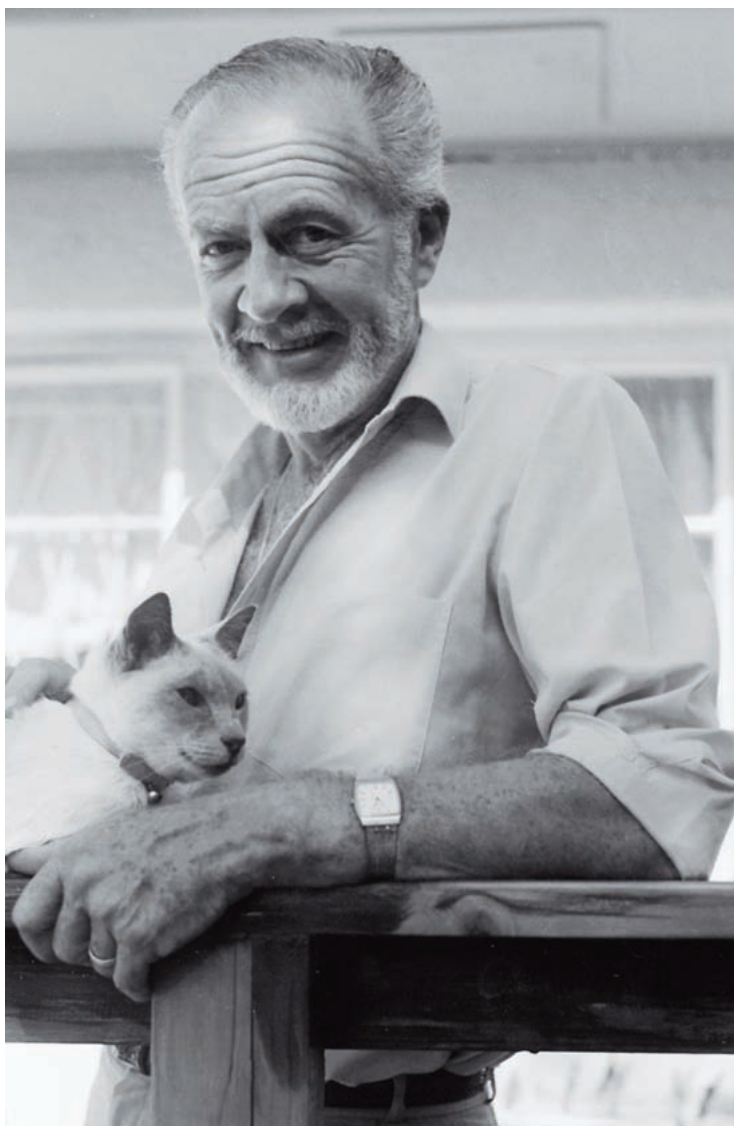
The next stage was a series of rough sketches, showing the composition of the plates. I was amazed at how dramatic they looked, and wondered how Angus would be able to pull it off in the final illustrations. The question was answered a

month later when copies of the pictures arrived. I was completely blown away. My dry references had been transformed into something almost magical – a collection of dramatic paintings that captured 'the Golden Age of Piracy' more comprehensively than whole volumes of text. I already knew that Angus McBride was someone special. However, it was only then that I realised just how talented he actually was.

Despite his name, Angus McBride was born in London, the child of Scottish parents. His childhood was not a particularly happy one – his mother died when he was five and his father died seven years later, during the war. The orphan was taken in by a relative and allowed to finish his schooling, by which time he'd already displayed his abilities as an artist. When the time came to find a job, he was taken on by an advertising agency where he slowly worked his way up from being the

tea boy to becoming a commercial artist, honing his talents along the way. This apprenticeship was broken by a spell of National Service during which Angus served in the Royal Fusiliers stationed in Germany. He returned to London in 1951 – the year of the Festival of Britain – and picked up his brush where he had left off. He later claimed that those were the years where he really learned the trade, painting adverts ranging from cars to fur wraps and bottles of gin.

By the mid 1950s, Angus had had enough of Britain's austerity and emigrated to Port Elizabeth in South Africa, where he set up as an independent commercial artist. He courted and married Patricia, a beautiful South African, and



*Angus McBride, 1931-2007*

in 1961 the young couple returned to London with their new-born son Ian. A daughter Fiona soon followed. The early 1960s were a time when 'educational comics' were all the rage. First *Look & Learn* and then *Finding Out* came to rely on Angus' artwork to help their magazines appeal to teenagers. It was there that he met Richard Hook, the art editor of *Finding Out*. A friendship developed which a decade later would lead directly to Osprey's door. Throughout the Swinging Sixties and beyond, Angus developed his reputation as a leading illustrator, and although he specialised in historical artwork, he tackled just about anything, including fantasy, mythology and fairy tales. It was even rumoured that he drew cartoons for more 'adult' publications!

By 1974 it was clear that the days of the 'educational comics' were numbered, so Angus began to cast around, looking for other work. Another gifted historical illustrator, Gerry Embleton, had already begun producing artwork for Osprey Publishing, and he would soon be joined by Richard Hook. Gerry encouraged Angus to give Martin Windrow a call. He was Osprey's commissioning editor. When the two met, Angus showed him samples of his artwork and Martin was captivated. He promptly hired Angus to work on the artist's pet project – a book on Zulus, which duly became *Men-at-Arms 57 The Zulu War*, a title Angus both illustrated and wrote. So began a collaboration between artist and publisher that would last for more than 30 years.

Two years later, Angus returned to South Africa, where he lived and worked until recently, despite the political and cultural turmoil facing the country. Angus once said, "I've never stopped being excited by Africa. Life here is frequently puzzling; sometimes exasperating; but never dull." Assured of a steady stream of commissions from Osprey and other publishers in both Britain and America, Angus was able to concentrate on what he did best. It was in faraway Cape Town – in a cheerful house overlooking the Indian ocean – that he produced the artwork that reached a new audience of historical enthusiasts, wargamers and figure painters. Many of these had been captivated by his comic artwork in their youth, yet never realised that the vibrant images of Vikings, knights and ancient warriors were painted by the same hand!

In early 2006, Angus and Pat moved to County Waterford in Ireland, where they lived close to their daughter and grandchildren. When he reached the age most people



The original artwork for *Men-at-Arms 57: The Zulu War*. © Osprey Publishing

choose to retire, Angus slowed down but didn't stop painting. He was still wielding his artist's brush right up until the day he died, on 15th May this year. In fact his latest work – for a Warrior title on the Byzantine infantryman – has only just been released.

Martin Windrow said of him, "Angus and Patricia were the kind of couple who lit up a room when they walked in. He had a huge personality, and one of the most enquiring minds I ever came across. He was a one-off".

With his passing, the wargaming world lost one of its all-time greats – an artist whose work inspired thousands of us, and whose legacy will live on every time we look at one of his plates or when we field a wargame army which was inspired by the world he created.

## ROLL OF HONOUR:

### OSPREY BOOKS ILLUSTRATED BY ANGUS MCBRIDE

- MAA 55: *Napoleon's Dragoons and Lancers*
- MAA 57: *The Zulu War*
- MAA 64: *Napoleon's Cuirassiers and Carabiniers*
- MAA 68: *Napoleon's Line Chasseurs*
- MAA 71: *The British Army, 1965-80*
- MAA 72: *The North-West Frontier, 1837-1947*
- MAA 73: *The Grenadier Guards*
- MAA 76: *Napoleon's Hussars*
- MAA 83: *Napoleon's Guard Cavalry*
- MAA 89: *Byzantine Armies, 886-1118*
- MAA 97: *Marlborough's Army, 1702-11*
- MAA 100: *Women at War, 1939-45*
- MAA 101: *The Conquistadores*
- MAA 105: *The Mongols*
- MAA 109: *Ancient Armies of the Middle East*
- MAA 116: *The Special Air Service*
- MAA 120: *Allied Commanders of World War II*
- MAA 124: *German Commanders of World War II*
- MAA 125: *The Armies of Islam, 7th-11th Centuries*
- MAA 137: *The Scythians, 700-300BC*
- MAA 140: *Armies of the Ottoman Turks, 1300-1774*
- MAA 148: *The Army of Alexander the Great*
- MAA 150: *The Army of Charlemagne*
- MAA 154: *Arthur and the Anglo-Saxon Wars*
- MAA 158: *Rome's Enemies (2) Gallic and British Celts*
- MAA 166: *German Medieval Armies, 1300-1500*
- MAA 171: *Saladin and the Saracens*



MAA 175: *Rome's Enemies* (3)  
*Parthians and Sassanid Persians*

MAA 180: *Rome's Enemies*  
(4) *Spanish Armies*

MAA 184: *Polish Armies,*  
1569-1696 (1)

MAA 188: *Polish Armies,*  
1569-1696 (2)

MAA 191: *Henry VIII's Army*

MAA 195: *Hungary and the Fall*  
*of Eastern Europe, 1000-1568*

MAA 200: *El Cid and the*  
*Reconquista, 1050-1492*

MAA 218: *Ancient Chinese*  
*Armies, 1500-200BC*

MAA 222: *The Age of Tamurlane*

MAA 231: *French Medieval*  
*Armies, 1000-1300*

MAA 239: *Aztec, Mixtec*  
*and Zapotec Armies*

MAA 243: *Rome's Enemies*  
(5) *the Desert Frontier*

MAA 247: *Romano-Byzantine*  
*Armies, 4th-9th Centuries*

MAA 255: *Armies of the*  
*Muslim Conquest*

MAA 259:

*The Mamluks, 1250-1517*

MAA 263: *Mughul India, 1504-1761*

MAA 279: *The Border Reivers*

MAA 287: *Byzantine Armies, 1118-1461AD*

MAA 291: *Republican Roman Army, 200-104BC*

MAA 314: *Armies of the Ottoman Empire, 1775-1820*

MAA 333: *Armies of Medieval*  
*Russia, 750-1250*

MAA 337: *French Armies of*  
*the Hundred Years War*

MAA 348: *The Moors*

MAA 367: *Medieval Russian*  
*Armies, 1250-1500*

MAA 376: *Italian Medieval*  
*Armies, 1000-1300*

MAA 360: *The Thracians,*  
700BC-AD46

MAA 384: *The German*  
*Peasants' War, 1524-26*

MAA 396: *Medieval Scandinavian*  
*Armies (1), 1300-1500*

MAA 399: *Medieval Scandinavian*  
*Armies (2), 1300-1500*

MAA 409: *The Hussite*  
*Wars, 1419-36*

MAA 427: *Armies of*  
*Ivan the Terrible*

MAA 436: *The Scandinavian*  
*Baltic Crusades, 1100-1500*

Elite 3: *The Vikings*

Elite 7: *The Ancient Greeks*

Elite 9: *The Normans*

Elite 17: *Knights at Tournament*

Elite 21: *The Zulus*

Elite 23: *The Samurai*



From Elite 74: *Privateers and Pirates*. © Osprey Publishing  
*Is that a certain Mr Konstam standing in the boat?*

Warrior 21: *Highland Clansman, 1689-1746*

Warrior 39: *Gladiators, 100BC-AD200*

Warrior 72: *Imperial Roman Legionary, AD161-284*

Warrior 71: *Roman Legionary, 58BC-AD69*

Warrior 118: *Byzantine Infantryman, 900-1204*

Elite 25: *Soldiers of the English*  
*Civil War (1) Infantry*

Elite 27: *Soldiers of the English*  
*Civil War (2) Cavalry*

Elite 30: *Attila and the*  
*Nomad Hordes*

Elite 35: *Early Samurai,*  
AD200-1500

Elite 39: *The Ancient Assyrians*

Elite 40: *New Kingdom Egypt*

Elite 67: *Pirates, 1660-1730*

Elite 69: *Buccaneers, 1620-1700*

Elite 70: *Elizabethan Sea*  
*Dogs, 1560-1605*

Elite 74: *Privateers and*  
*Pirates, 1730-1830*

Elite 84: *Samurai Heraldry*

Elite 110: *Sassanian Elite*  
*Cavalry, AD114-642*

Elite 120: *Mounted Archers of*  
*the Steppe, 600BC –AD1300*

Elite 130: *The Mycenaeans*

Warrior 7: *Samurai, 1550-1600*

Warrior 14: *Zulu, 1816-1906*

Warrior 17: *Germanic*  
*Warrior, 236-568AD*



From Elite 74: *Privateers and Pirates*. © Osprey Publishing  
*McBride's mastery of hyper-realistic technique and*  
*composition was truly staggering, as exemplified here by the*  
*play of moonlight and water and the way our eye is led to the*  
*doomed vessel lying at anchor ahead of us.*

Campaign 46: *Lake Peipus, 1242*

Campaign 53: *Granada, 1492*

Campaign 89: *The Alamo, 1836*

Campaign 117: *Stirling*  
*Bridge & Falkirk, 1297-8*

General Military: *Warriors*  
*of Medieval Japan*

General Military:  
*Alexander the Great*

General Military: *Zulu War*

and of course,  
*Warriors & Warlords: The*  
*Art of Angus McBride*

#### Editor's comment

I wish to thank Osprey Publishing for their kind permission to reproduce a number of Angus McBride's illustrations here. All copyright resides with Osprey Publishing and the McBride estate.

I never met Angus McBride, but I truly wish I had. There are a million questions I would have loved to have asked him, but I shall never have the chance. His work will have to speak for him, as it has always done, most eloquently.