

THE ULTIMATE WARHAMMER MAGAZINE

WHITE DWARF™

MARCH 2017



RISE OF THE PRIMARCH

ROBOUTE GUILLIMAN RETURNS TO SAVE THE IMPERIUM!

USER GUIDE

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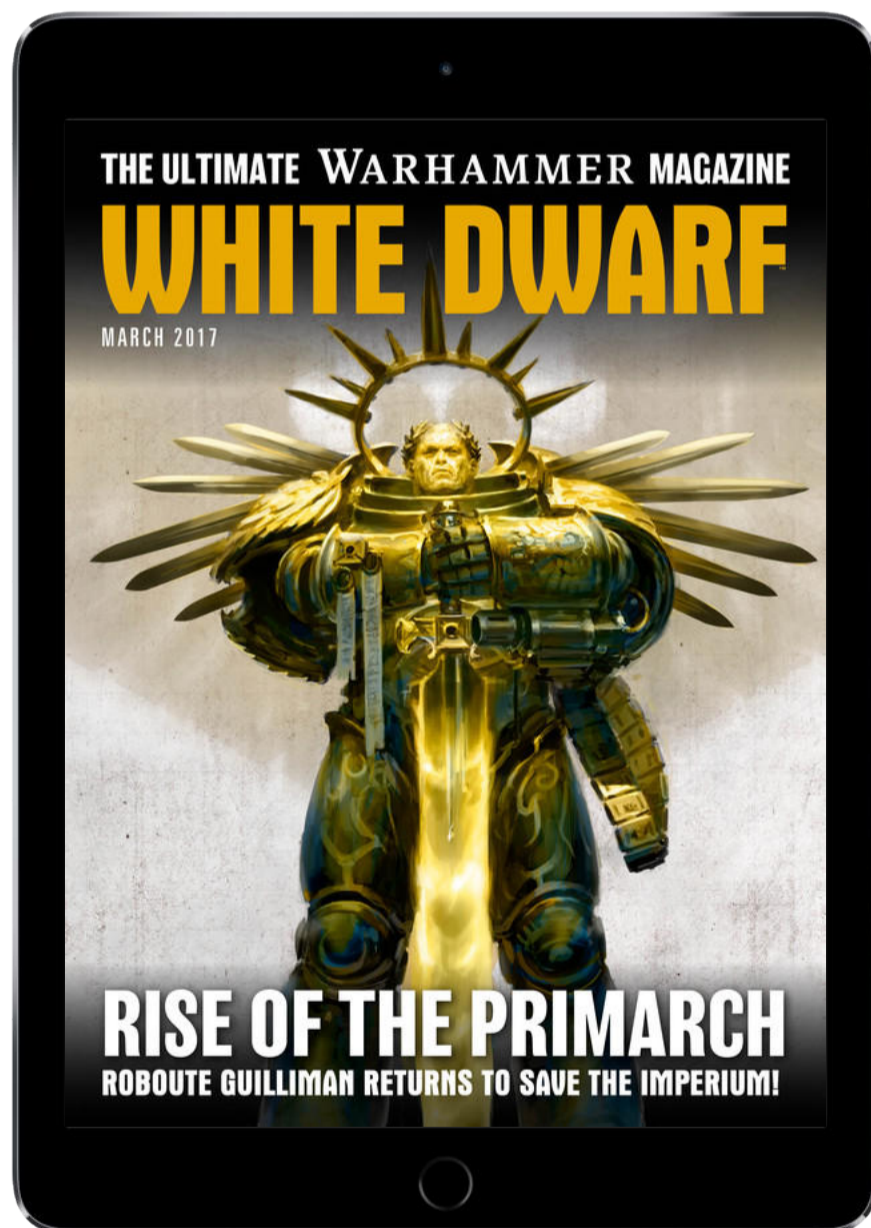
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team@whitedwarf.co.uk



We hope you enjoy the issue!

MEET THE WHITE DWARF TEAM

Squirrelled away from sight in the fabled White Dwarf bunker, itself hidden deep inside the Games Workshop Citadel, the White Dwarf team work tirelessly to craft everyone's favourite hobby magazine each month.

MATT KEEFE

Editor

Matt was on holiday when these bios were written, so he didn't see them before they went to print. As the saying goes, when the cat's away, the mice will play...

Matt's hobby high: "Not winning any games of Blood Bowl," says Matt, who wasn't here, so we made up the words for him.



MICHAEL WIESKE

Production Editor

Michael was painting Alaitoc Eldar at the start of this month but got distracted by Khorne Bloodbound due to "all the blood and skulls". How fickle his allegiances.

Michael's hobby high: "Finally finishing my Eldar Fire Prism, which has been sitting on my painting desk for ages. I'm really proud of it."



REBECCA FERGUSON

Production Lead

Currently seconded to Black Library, Rebecca only makes an appearance now when we're misbehaving (which means she still comes back to the bunker pretty regularly).

Rebecca's hobby high: "I've really enjoyed watching everyone play Blood Bowl. They're so competitive, but not very good at it!"



MELISSA HOLLAND

Digital Editor

A Saurus Eternity Warden has just appeared on Mel's desk, suggesting that she's preparing her Seraphon for war once again. Dan's Skaven are apparently hiding in fear.

Mel's hobby high: "Putting the final touches to Alarielle," says Mel, who has almost finished painting the Everqueen. Almost.



MATTHEW HUTSON

Lead Designer

Having painted a veritable forest of Sylvaneth models for a Tale of Four Warlords over the last few months, Matt has turned his attention to painting Fyreslayers.

Matt's hobby high: "It has to be my new Fyreslayers," says Matt. "But I've also caused 12 casualties in our Blood Bowl league."



BEN HUMBER

Designer

Riding on a wave of euphoria having completed his Vendetta Gunship last month (he's so happy!), Ben has turned his attention on another flyer – a Storm Talon.

Ben's hobby high: "I'm just really enjoying painting at the moment," says Ben. "I've got a squad of Guardsmen on the go now, too."



DAN HARDEN

Staff Writer

Dan's been a little quiet on the painting front recently, but that's because he's been busy working on his Start Collecting! box for a Tale of Four Warlords.

Dan's hobby high: "Beating Matt in a Blood Bowl match," says Dan. "I had four players injured, but I can now almost afford a Rat Ogre!"



STUART EDNEY

Staff Writer

A long-time fan of Warhammer Quest, Stuart is very excited about this month's release. He's also been hoarding duardin under his desk. We have no idea what he's up to...

Stuart's hobby high: "Painting my Human Blood Bowl team. It's almost finished now. They're called the Drakenhof Dhampirs."



ERIK NIEMZ

Photographer

When Erik's not taking massive battle shots for our fold-out section, he's painting Necrons to add to his collection. The Gathering Storm has really inspired him.

Erik's hobby high: "I've just got one of the Start Collecting! Necrons boxes, so I've spent a lot of time clipping recently," says Erik.



MARTYN LYON

Photographer

Martyn has just started work on a new army – a Stormcast Eternals force painted in the colours of the Celestial Vindicators. Hopefully we'll see some of them soon!

Martyn's hobby high: "Playing loads of games of Warhammer Age of Sigmar," says Martyn. But who's he been playing against..."



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Everything you wanted to know about the Stormcast Eternals.

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Our regular art feature. This month, armies of the Imperium.

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Black Library author Guy Haley embraces gaming simplicity.

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Four great painters, four beautiful armies. A feast for the eyes.

THE HALLOWGUILD MASSACRE

Studio Army Painters Steve Bowerman and Chris Peach muster their armies for war outside the gates of Hallowguild.



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New rules for using Harlequins in Gangs of Commorragh.

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PLANET WARHAMMER

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WHITE DWARF™

MARCH 2017

SHADOWS FALL, A PRIMARCH RISES

WHAT IS THE GAMES WORKSHOP HOBBY?

The Games Workshop hobby is collecting, building, painting and playing games with Citadel miniatures – all hugely enjoyable activities that we strive to explore in White Dwarf magazine. Games Workshop produces a huge range of games involving Citadel miniatures, but these are the ones that all others spring from...



In the grim darkness of the far future, there is only war! Warhammer 40,000 sees humanity besieged on all sides by the traitor, the heretic, the alien and the insidious threat of Chaos. The superhuman Space Marines and the brave men of the Astra Militarum are all that stand between extinction and survival for the human race, the superstitious might of the Imperium utilising arcane weaponry and mighty mountain-levelling war machines in their quest for galactic dominance.



The Age of Sigmar is all about epic battles in an age of unending war, where mighty heroes, titanic monsters and powerful wizards battle for control of the Mortal Realms, and the vile servants of the Dark Gods seek to subjugate all beneath their heels. Can the God-King Sigmar prevail?



Welcome to the March issue of White Dwarf. You probably don't need me to tell you who that is on the cover – or just how momentous it is that he's there, because not only is Roboute Guilliman the first loyal Primarch ever produced as a plastic Citadel miniature, he's also one returned from the dead almost 9,000 years after his apparent demise! How can this be and what does it all mean for the Imperium? Well, we have (some of) the answers in our feature, starting over [here](#). Check out the new book, *Gathering Storm: Rise of the Primarch*, for the rest of them.

Elsewhere, we've got a new Warhammer Quest game – *Shadows Over Hammerhal*. One of the great things about the game is the way it shines a light on the Mortal Realms, specifically the city of Hammerhal, and we speak to the folks behind the game [here](#).

Other than that, the big news this month is the return of an old favourite after all of, well, a month, with the much-requested start of a new series of *A Tale of Four Warlords*. It's Warhammer 40,000 this time – and what better time to start, with the *Gathering Storm* racing towards its conclusion and who knows what on the horizon for the universe of Warhammer 40,000. In fact, you could even join in... Click [here](#) for more.

Enjoy the issue!

Matt K



PLANET WARHAMMER

ALL THE LATEST NEWS ABOUT THE GAMES WORKSHOP HOBBY!

A PRIMARCH WILL RISE!



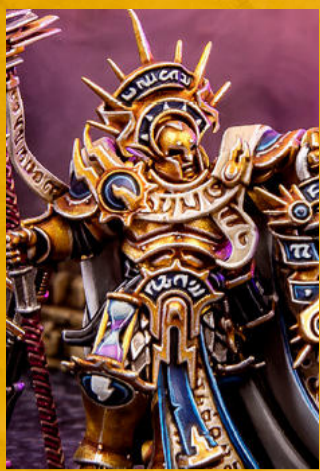
The Imperium of Mankind is in turmoil. Warp storms rage across the galaxy, tearing holes in reality through which spill legions of heretics, traitors and Daemons. The Maelstrom waxes strong, spreading tendrils of empyric energy across the Ultima Segmentum, while the Eye of Terror has grown larger than ever before, eclipsing the Cadian Gate and swallowing the planet of Cadia.

Imperial forces race to the breach in realspace, determined to ensure that Abaddon the Despoiler's 13th Black Crusade goes no further, but they are sorely pressed, for the Warmaster's forces have appeared across the galaxy and have even laid siege to Macragge, homeworld of the Ultramarines Chapter of Space Marines. Besieged, the Ultramarines do not know why they are under attack, yet they will find out soon enough, for an unusual delegation has arrived...

ROBOUTE GUILLIMAN

Roboute Guilliman was one of the Emperor's 20 sons and Primarch of the Ultramarines Legion during the days of the Great Crusade. A superlative statesman and leader, he was also a formidable strategist, formulating battle plans and tactics that are still in use 10,000 years later. While Guilliman continued his father's work following the Horus Heresy, he was eventually brought low by his treacherous brother Fulgrim. Interred in a stasis field before he could die, Guilliman has remained at death's door ever since...

Gathering Storm: Rise of the Primarch, is the third book in the Gathering Storm series, concluding the story arcs that began in Fall of Cadia and Fracture of Biel-Tan. The heroes from both books – including Saint Celestine, Inquisitor Greyfax, Belisarius Cawl and the Ynnari – continue their quests, travelling through the Eldar webway to arrive in the Ultramar system. As you can probably tell from the title of the book, their arrival sparks one of the most miraculous, game-changing events in the history of Warhammer 40,000 – the resurrection of the Primarch Roboute Guilliman, who must then come to terms with what the Imperium has become in the 9,000 years he's been in stasis. Alongside the book comes a trio of brand-new miniatures, first among them Guilliman himself – marking the first time a loyalist Primarch has been made in plastic. It's a monumental event with massive repercussions, as you'll find out throughout this issue.



A SHADOW DESCENDS

Ready your blades, light your braziers and prepare yourself for a quest of epic proportions, for your presence is requested in Hammerhal, the Twin-tailed City. A new adventure is about to begin! Join us [here](#) to find out more about our new boxed game.



SONS OF AZYR

We saw the first few releases from the Stormcast Eternals Auxiliary Chamber last issue. Now we get to see the rest of the new kits, including the impressive Lord-Aquilor [here](#) and the Vanguard-Raptors [here](#).



GOOD KNIGHT, ALL!

There's a lot of noise being made in Forge World at the moment, not least from the Knight Acastus Porphyron, the most heavily armed and armoured Imperial Knight released by Forge World so far. You can see it [here](#).

THE STORY OF FAR

Unless you've been trapped in the Warp recently, you can't have failed to hear about the Gathering Storm – the newest series of supplements for Warhammer 40,000. Of course, for the sake of completion, here's possibly the quickest, briefest summary of the events so far...
13th Black Crusade, War on Cadia, Tech-Priest Belisarius Cawl investigates Cadian pylons, Trazyn the Infinite travels to Cadia, Succubus Yvraine becomes Emissary of Ynnead, the Eldar God of the Dead, Craftworld Biel-Tan is invaded by Daemons, Yvraine destroys the heart of Biel-Tan and creates the Avatar of Ynnead, Biel-Tan is fractured, the Ynnari are formed, Saint Celestine appears on Cadia (there is a glimmer of hope), Abaddon leads the invasion of Cadia personally, Trazyn unleashes some of his most prized exhibits including Inquisitor Greyfax, the Ynnari travel into the Eye of Terror hunting for the Crone Swords, Craftworld Iyanden is invaded, Cadia is toppled, the survivors led by Celestine travel to the moon of Klaius where they meet with the Ynnari and escape into the Eldar webway. Phew!



IN THE DARKEST HOUR...

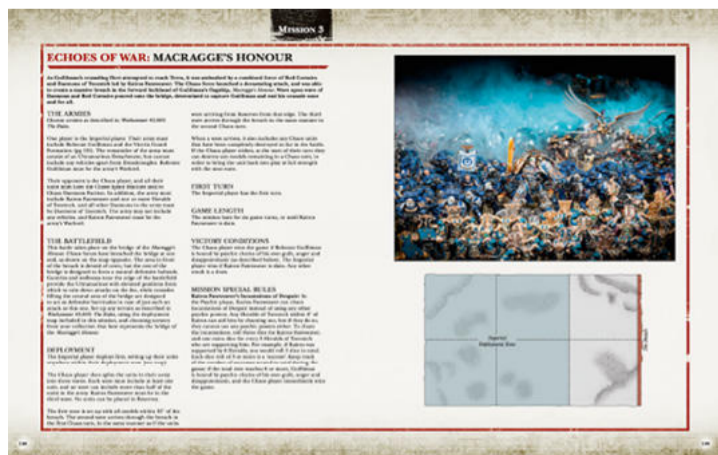
This month sees the release of Rise of the Primarch, the third book in the Gathering Storm series. Like the preceding two books – Fall of Cadia and Fracture of Biel-Tan – the title is pretty blatant, and the front cover leaves nothing to the imagination – Roboute Guilliman, Primarch of the Ultramarines Chapter, is reborn! This 136-page hardback book follows the introduction of Roboute Guilliman to the grim darkness of the 41st Millennium and the monumental task he has ahead of him – that of saving the Imperium. Alongside a cracking story, you'll find rules for using Guilliman and his advisors in your games of Warhammer 40,000, plus maps, 'Eavy Metal showcases, epic illustrations, new missions, army-building options and plenty more besides.



The realm of Ultramar is the setting for the third book in the Gathering Storm series. The book contains a star map of the entire region (1), detailing the many worlds that Roboute Guilliman must rescue from the clutches of Chaos before he can look at saving the rest of the Imperium.



The major battle scenes in the book are recreated with the Studio's vast collection of miniatures. Here, the Ultramarines and their newly resurrected Primarch stand firm in the Fortress of Hera against the invading Black Legion (2).



Rise of the Primarch includes five Echoes of War missions that follow the events that take place in the story (3) and three Cataclysm of War missions that introduce new ways to play, including Stratagems – assets that you can use before or during the game to give you the edge over your opponent. These rules can be combined with those found in Fall of Cadia.

FIVE THINGS WE LOVE IN... MARCH

5 Cypher's back! The mysterious, black-armoured gunslinger has returned at the hour of the Imperium's greatest need, claiming he will help Guilliman, but only if he takes him to Terra. We sense shenanigans on the part of the Fallen Dark Angel and Guilliman is clearly not too pleased to see the sword that he's carrying. You can see more of Cypher's new model over the page.



GATHERING STORM: RISE OF THE PRIMARCH

Pre-order: 04 Mar
Available: 11 Mar
£30, €40, 300dkr, 360skr, 330nkr, 150zł, USA \$50, Can \$60, Aus \$84, NZ \$99, ¥6,900, 300rmb, HK\$410, RM185, SG\$70



[READ ALL ABOUT IT HERE!](#)

PLANET WARHAMMER

THE TRIUMVIRATE OF THE PRIMARCH

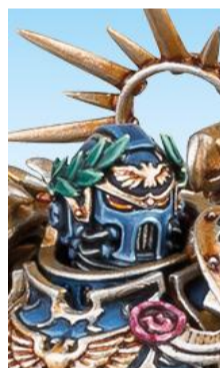
Roboute Guilliman, Primarch of the Ultramarines Chapter is reborn! For close to nine millennia his body was held in stasis, caught in the heartbeat before death. Now, through the artifice of the Martian Tech-priest Belisarius Cawl and the alien magick of the Eldar Yvraine, he returns to the Imperium in its darkest hour.

Clad in the Armour of Fates and wielding his father's flaming sword, Roboute Guilliman is a demigod of war, a symbol of freedom and Humanity's best chance of saving the Emperor's legacy. However, his noble countenance is troubled by the terrible state of the Imperium, and he must put aside his fears if he is to save Mankind. But first Guilliman must fight the war to end all wars. It could take many mortal lifetimes.

Alongside Roboute Guilliman this plastic set also contains Grand Master Voldus of the Grey Knights – one of Guilliman's new and most trusted advisors – and the enigmatic Cypher, who joins Guilliman on his quest to save the Imperium. Or does he...?

FIVE THINGS WE LOVE IN... MARCH

4 We love a bit of good-natured mickey-taking in the White Dwarf bunker and there's been plenty of it recently as Matt Keefe, our self-proclaimed Blood Bowl expert, still hasn't won a game in our office league. For his next match he'll be starting with just nine players due to injuries. His game against Matt Hutson's Orcs was, in his words, "a bit of a shambles".



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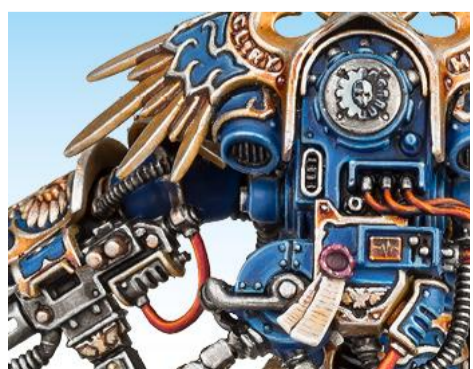
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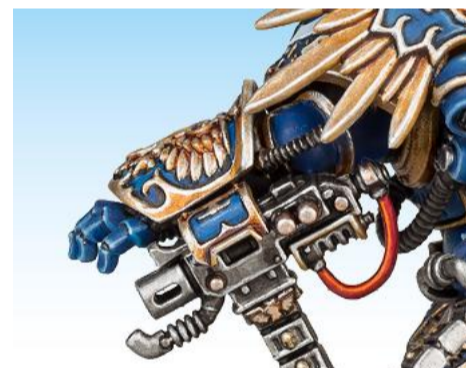


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Roboute Guilliman comes with two heads, one wearing a helmet (1), the other bare and wearing a laurel wreath (2). Thanks to the kit's design, they are easily interchangeable should you wish to paint and use both.

The Ultramarines Chapter symbol is featured on the model's shoulder pad beneath a scroll bearing the Primarch's name (3). On Guilliman's other shoulder can be seen a crux terminatus (4).

Guilliman's backpack (5) contains a life-support system and a reactor to power his suit's many systems, including the Hand of Dominion (6). In his other hand he wields the flaming sword of the Emperor (7).



6



7

LATEST NEWS



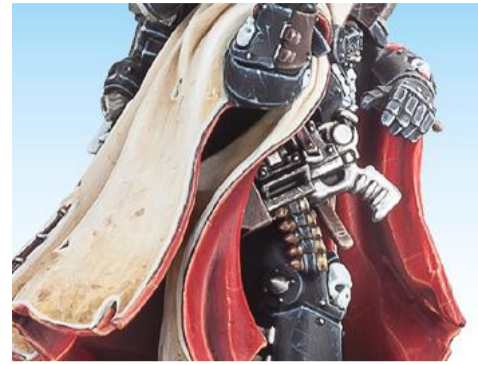
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The Fallen Angel Cypher is a mysterious figure, his role in the Gathering Storm an enigma (8).

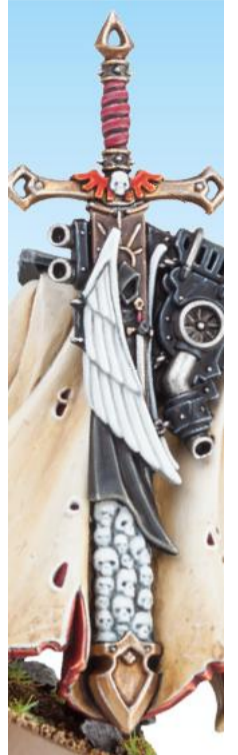
Beneath Cypher's many layers of tattered robes can be seen a holstered bolt pistol (9). Being of such an ancient design, the gun has no magazine, but an ammo feed instead.

Cypher's backpack is a mismatch of designs, having been modified many times over the millennia (10).

Cypher carries a long sword across his back that is far too big for even an Astartes' hands (11). It is rumoured that the sword is the fabled Lion Sword that once belonged to the Dark Angels Primarch Lion El'Jonson.



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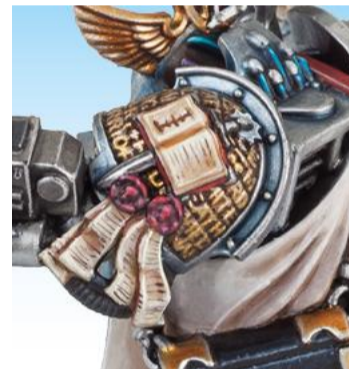
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Grand Master Voldus is the commander of the Grey Knights 3rd Brotherhood (12). He carries a potent force hammer (and the symbol of his office) known as the Malleus Argyrum.

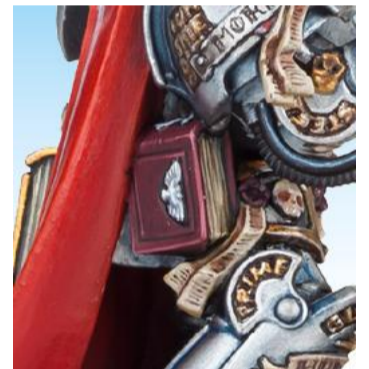
Voldus's shoulder pad bears the Chapter symbol of the Grey Knights – an open book with a sword behind it (13). Behind the symbol oaths and litanies can be seen engraved into his armour.

As Warden of the Librarius, it's not surprising that Grand Master Voldus carries numerous books and weighty tomes about his person (14-15). They no doubt contain many terrifying facts about Chaos Daemons

10



13



14



15



TO SAVE THE IMPERIUM

FROM MACRAGGE TO TERRA – THE JOURNEY OF A PRIMARCH

MACRAGGE

As the Ultramarines battle the Black Legion in the Fortress of Hera, Guilliman's stasis throne is switched off. How he is brought back to life is a mystery, though Yvraine, Emissary of Yvnead advises him never to remove his armour...

LAPHIS

The Shrine World of Laphis in the Ultramar system is overrun by the Alpha Legion. Coming face to face with yet more Heretic Astartes, Guilliman uses his tactical genius to outmanoeuvre the Alpha Legion and liberates the world.

THE MAELSTROM

Guilliman's fleet must enter the Warp if it is to reach Terra, yet his ships are soon ensnared by the dreaded Maelstrom. Harried first by the Thousand Sons, then the Red Corsairs, Guilliman's quest is almost brought to a crushing halt.

LUNA

Unable to reach Terra without the Thousand Sons following him, Guilliman leads the Terran Crusade to Luna, the Earth's moon. It is here that he faces his greatest trial so far, yet despite the hopelessness of the situation, Guilliman has a plan...

HOLY TERRA

The capital world of the Imperium of Man, where the Emperor resides on the Golden Throne. It is a stagnant world of misery, suspicion, suffering and fear. It is a soul-crushing experience for Guilliman.

PLANET WARHAMMER

SHADOWS OVER HAMMERHAL

Beneath the streets of the greatest of the Cities of Sigmar, Hammerhal, a dark plot is brewing. A band of adventurers must navigate the time-lost catacombs below the Twin-tailed City, overcome malicious and ingenious traps and thwart the black-hearted agents of the Dark Gods. Succeed, and their names will live for evermore in glory. Fail, and suffer consequences too dire to contemplate...

Warhammer Quest Shadows Over Hammerhal is a brand-new standalone boxed game. Gather together up to four friends and take up the mantle of one of four heroes, or seek to thwart them as the gamemaster and control their adversaries, the traps and the dungeon itself! Whether you loved Warhammer Quest Silver Tower or have never picked up a destiny dice, there's lots to explore beneath Hammerhal!

TREASURE CARDS

What good would an adventure be without ancient treasures? From twisted charms to elixirs of life, there is all sorts of weird and wonderful items to be found in the depths of Hammerhal, or in the souks, bazaars and markets of Cinderfall if you've a few spare pieces of gold burning a hole in your pocket.

GOLD MARKERS

How else will you pay for your ale? Your heroes can accrue gold through their adventures, above or below Hammerhal.

FATE BOARD & DESTINY DICE

The Fate Board tracks the current renown for each hero, as well as the current destiny dice – a pool of extra dice that can be used by players to perform extra actions at the right moment. However, don't get too greedy – you and your companions are in this together, after all!

THE DUNGEON

Representing the uncharted labyrinths of catacombs, tunnels and caverns beneath Hammerhal is the dungeon. Starting from the stairwell, heroes explore the dungeon, and the gamemaster maps it out according to the Adventure Book (no peeking!). Who knows where your heroes will travel, or how far down they must go, to uncover the dark secret lurking at the very heart of the Twin-tailed City?

SKILL CARDS

As adventurers gain renown through slaying adversaries and performing heroic deeds, they can gain new skills, with one for each level they've gained. You may gain a Keen Intellect, an Iron Jaw, or become a Visionary – who knows what your heroes will learn?

TORCH CARD

The torchbearer is the adventurer who makes the first action each round, with the role passing between players each round.

DUNGEON PORTALS

Who knows what lies behind each door in the depths of the dungeon? There's only one way to find out, but let caution be your watchword, hero – some doors are left closed for a reason...

HERO CARDS

There's a quintet of hero cards within Shadows Over Hammerhal, representing the party of adventurers (and the noble Gryph-hound Archimaine), which will be your guide to what your particular adventurer can do, including their attacks, any special abilities, and any other relevant information for a player to know.

SPARE DUNGEON TILES

The dungeon for each adventure is not laid out at the start – it must be explored by your party of brave heroes. Only the gamemaster knows what might be the next room...



LATEST NEWS

THE HEROES

It'd be a very strange adventure without any adventurers, and Warhammer Quest Shadows Over Hammerhal has four – a duardin Cogsmith, an aelf Black Ark Fleetmaster, an aelf Loremaster and a Stormcast Eternals Lord-Castellant, whose rather inquisitive Gryph-hound has gotten lost beneath the city. Who will you choose?



FULL CONTENTS

Warhammer Quest Shadows Over Hammerhal is jam-packed with content, including:

A 72-page Guidebook, 34-page Adventure Book, 18 double-sided board tile sections, 18 skill cards, 18 treasure cards, four artefact cards, four achievement cards, four Red Yugol cards, one torch card, one compass card, five hero cards, one fate board, 34 wound counters, 18 gold counters, 12 portal counters, one Realmgate counter and 12 dice.

But what about the models, we hear you cry? Well, you do need miniatures, so in Shadows Over Hammerhal you get:

One Lord-Castellant, one Gryph-hound, one Cogsmith, one Black Ark Fleetmaster, one Loremaster, one Chaos Sorcerer Lord, 10 Bloodreavers, 10 Kairic Acolytes and 5 Putrid Blightkings.



ADVERSARIES

Bounders, cads and rogues the lot of them, the adversaries your heroes will face in the dungeons beneath the Twin-tailed City are black-hearted cultists and disciples of the Dark Gods. From beak-masked acolytes (which may be familiar to heroes who've braved the depths of a Silver Tower) to bloated warrior-champions of Nurgle, the bands of adversaries are firmly under the control of the gamemaster. Be warned, for their human appearances hide black and twisted souls.



WOUND MARKERS

Used to track the damage both your noble heroes and the villainous adversaries have taken.

THE ADVERSARIES

An adventure needs a good villain, and Shadows over Hammerhal has villains in abundance, from Kairic Acolytes to Bloodreavers. Whilst each bends the knee to a separate deity, all are united in purpose for reasons that will become clear. Alongside the background for the cults and covens you face, there's also a full set of painting guides for getting your adversaries painted and ready to oppose your adventurers.

ARTEFACT CARDS

Rare and powerful items. Unlike treasure, each adventurer can only carry one.

RED YUGOL CARDS

Should an adventurer opt to visit Red Yugol's Revelrie in Cinderfall, they can pay some gold to discover their destiny. But the strands of fate will not always appear clear to your heroes.

GUIDEBOOK & ADVENTURE BOOK

Contained within Warhammer Quest Shadows over Hammerhal are a brace of books. The first, the Guidebook, is intended for all players to read, and covers everything both players and gamemaster needs to know. The second, the Adventure Book, is for the gamemaster's eyes only. Not only does it give you a look at all the things to do in Cinderfall, it also covers the maps, secrets and adversaries of the whole adventure – so no sneaking a cheeky peek at its contents whilst the gamemaster is not around, as you'll only be spoiling it for yourself!



MORE STORMCAST ETERNALS



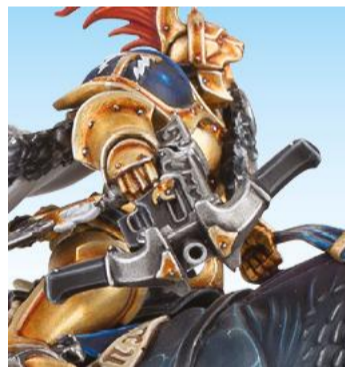
VANGUARD-PALLADORS

Swifter than a speeding arrow, able to cross battlefields in a single breath, the Vanguard-Palladors are the shock cavalry of the Vanguard Auxiliary Chambers. Riding the winds aetheric, they can strike wherever an enemy is weakest, cutting warriors down in a flurry of blades and beaks, before darting off in search of fresh foes. The bond of Vanguard-Pallador and Gryph-charger is a powerful one, based on mutual respect between rider and mount. On occasion, wild Gryph-chargers will aid lone Vanguard-Hunters assailed by bands of Chaos warriors, and should they triumph, a pact between the beast and champion can be formed in the shared triumph – giving rise to a new Vanguard-Pallador.

This kit contains a trio of Vanguard-Palladors on Gryph-chargers, with the option to arm each with a boltstorm pistol and either a shock handaxe or starstrike javelin. There are also parts within to elevate one of the retinue to Pallador-Prime, bearing a lunar blade on top of his already prodigious collection of weaponry. After all, in the wilds of the Mortal Realms, one must be prepared for any foe!



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Like the Vanguard-Hunters, the Vanguard-Palladors wield shock handaxes (1) and boltstorm pistols (2 to 3), the signature weapons of the Vanguard Auxiliary Chambers.

Immortal they may be, but the Stormcasts still need to rest. So they carry bedrolls and field rations (4) as they can operate for months or even years in the field.

The Gryph-chargers are noble beasts (5 to 6), able to ride magical winds, their coat and plumage appearing in all manner of strange and fanciful colours.

LORD-AQUILOR

The masters of the Vanguard Auxiliary Chambers are the most cunning and wily of their kind. Many were once Lord-Celestants who caught the God-King's eye as commanders able to act under their own auspices for prolonged periods. Some exceptional individuals are brought into the God-King's service as Lord-Aquilors from their first Reforging, ingenious and tenacious rangers and guerillas who will apply their skills and talents with a company of immortal warriors under their command.

Within this set is a single Lord-Aquilor atop his noble Gryph-charger companion. Armed with a heavy boltstorm pistol, shock handaxe and starbound blade.



The starbound blade (1) is a weapon wielded only by the Lord-Aquilors of the Vanguard Auxiliary Chambers, wrought for their hands by the Six Smiths in far-off Azyrheim. The Lord-Aquilors also carry an astral compass, mounted into their Gryph-chargers' saddles, to ensure that their quarry can never give them the slip, no matter how devious they are.

The Lord-Aquilor comes with a brace of heads, one in an impassive and ornate sigmarite helm (2) like many of the warriors in his charge, or a bare head (3) complete with a majestic top-knot that would put many a helmet plume to shame.

The heavy boltstorm pistol (4) is a larger, more deadly variant of the weapon carried by the Vanguard-Palladors and Vanguard-Hunters, able to unleash a deadly volley of bolts.



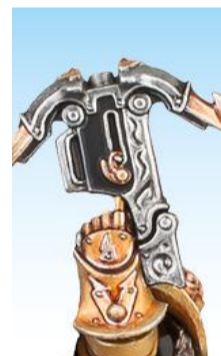
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MONSTER OF THE MONTH

Quite often we pick a weapon of the month to talk about, but this month's Battle Report includes several unpleasant monsters, inspiring us to pick a Monster of the Month instead! The battle features a trio of Plague Ogres, a Cygor and a Gorebeast Chariot, but it is the simian-like beast that caught our attention when it pounded across the battlefield, the chariot dragged behind it almost as an afterthought, and tore into a unit of Greatswords with such force that most of them exploded on impact. You can read more about the Gorebeast Chariot in our Battle Report [here](#).



FIVE THINGS WE LOVE IN... MARCH

3 Chris Peach's army of Hallowguild. We previously featured Chris's collection in *Armies on Parade* in the November 2016 issue of *White Dwarf* and we received a lot of positive comments about it both in emails and on our Facebook page. As a result, we thought it would be cool to feature it again, this time in a Battle Report. Excited by the prospect, Chris painted a few new units for his army and even a Realm of Battle board for the game to be fought over!

PLANET WARHAMMER



VANGUARD-RAPTORS

Whilst many of Sigmar's warriors feel the thrill of battle as they wade into combat with hammer and shield, there are those who prefer to pay heed to their God-King's example – striking from afar like a thunderbolt. These reclusive and taciturn marksmen are often the first strike of Vanguard Auxiliary Chambers, attacking from distant and unseen firing positions or marching alongside their kin and decimating hordes of orruks and Khornate barbarians in punishing volleys of sigmarite-tipped crossbow bolts.

Vanguard-Raptors rarely travel to war alone, for they are aided in battle by flocks of Aetherwings. These strange avians are native to the Sidereal Mountains of Azyr, and are as reclusive as their Stormcast allies. The Vanguard-Raptors are protective of their bestial allies, and retinues are forever keeping one eye on the far-off nesting sites to protect them from predators, poachers and the agents of the Dark Gods.

The boxed set contains three Vanguard-Raptors, which can be equipped with triple-barrelled hurricane crossbows or far-reaching longstrike crossbows, as well as three Aetherwings, which form a unit of their own. There's also the parts to turn one Vanguard-Raptor into a Raptor-Prime.



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The hurricane crossbow (1 to 2) is a triple-barrelled crossbow capable of a truly terrifying rate of fire, able to eradicate entire bands of foes.

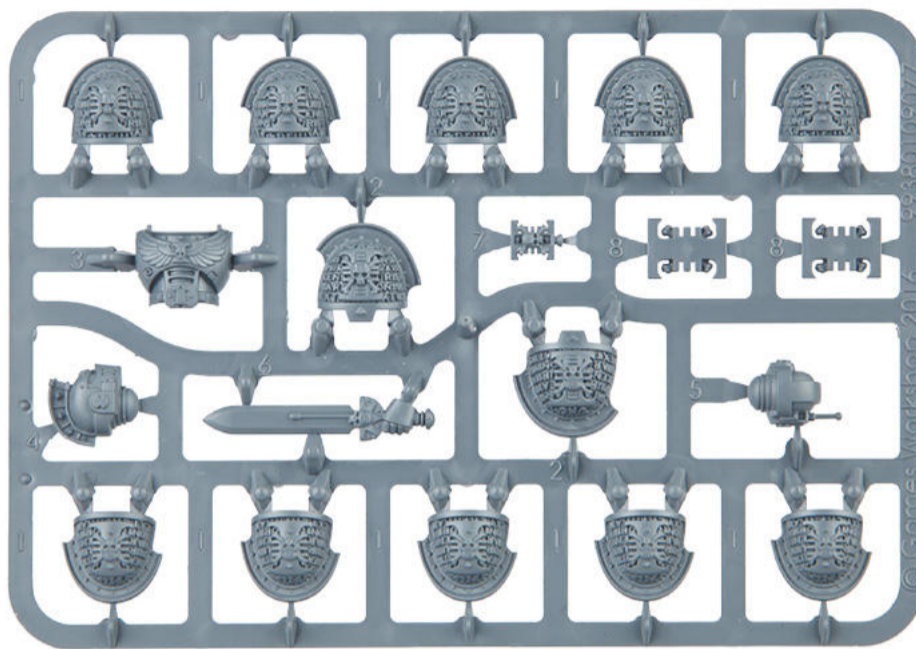
The longstrike crossbow (3) is a weapon of precision and patience, capable of laying low the enemies of Sigmar with a single bolt to their black hearts.

Vanguard-Raptors are accompanied by flocks of Aetherwings (4), birds native to Azyr. These creatures share a kinship with the Raptor retinues, and have been known to fly to the aid of their Stormcast Eternals allies – even acting as spotters for retinues armed with longstrike crossbows.

WARHAMMER 40,000 UPGRADE PACKS

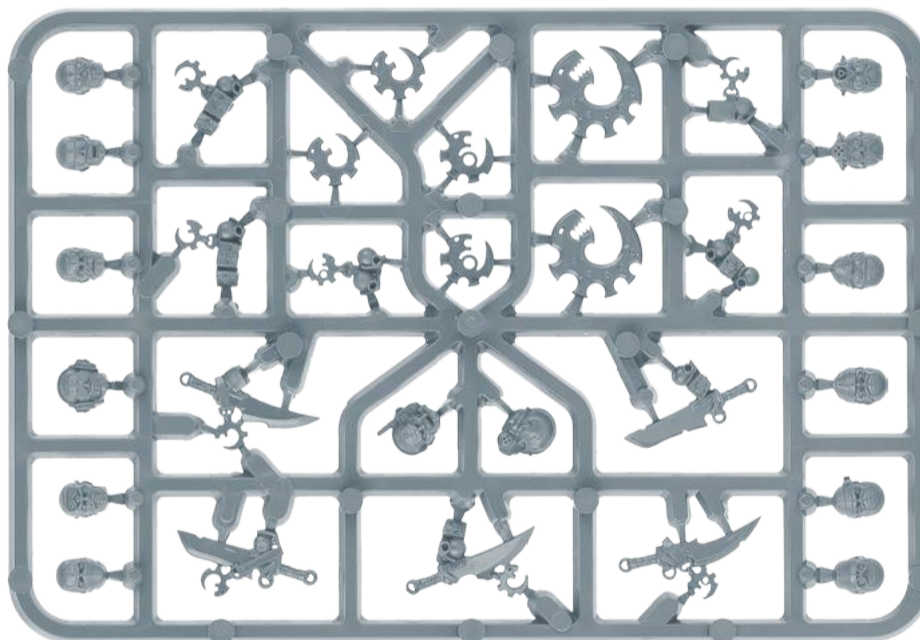
DEATHWATCH

This upgrade frame gives you the options to turn any Space Marine squad into brothers of the Deathwatch, with 10 Deathwatch shoulder pads, two Deathwatch Terminator shoulder pads, a pair of helmeted heads, a trio of Deathwatch icons that can be mounted on vehicles to indicate their allegiance, a Deathwatch chestplate and a gladius power sword, with a hilt not unlike that of Watch-Captain Artemis's own ornate power weapon.



GENESTEALER HYBRIDS

This upgrade frame gives you all you need to turn any Astra Militarum boxed set into units for your growing Genestealer Cult army – it has 14 heads to kitbash Guardsmen into Neophytes, six cult icons to affix to 'liberated' vehicles or terrain, so the faithful will know where the crew's loyalties truly lie, and 10 bundles of blades and grenades to cement their role as agents of the cults.



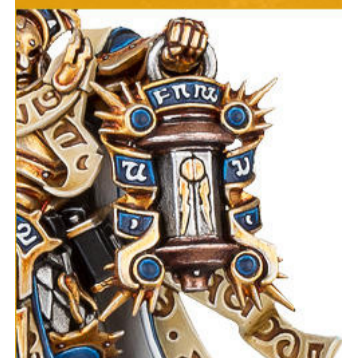
MORE UPGRADE PACKS

The Deathwatch and Genestealer Hybrids Upgrade Packs are the latest in a range of conversion frames that now includes Blood Angels, Dark Angels, Ultramarines and Space Wolves for Space Marines and Tempest Lords, Knights Excelsior and Celestial Warbringers for the Stormcast Eternals. You can see the full range in the Games Workshop webstore.



BIT OF THE MONTH: WARDING LANTERN

The warding lantern carried by the Lord-Castellant makes several appearances in this issue, both in Shadows Over Hammerhal and in our Battle Report. It's an excellent component if you're looking for a piece to convert a torch-bearer for your games of Shadows Over Hammerhal.



MUNITORUM REPORT: PRIMARCHS

THE HIGHS AND LOWS OF THE GALAXY'S GREATEST WARRIORS.

HIGH: THE BIRTH OF THE PRIMARCH

Created by the Emperor of Mankind during the last days of the war on Terra, the Primarchs were his cloned children, each imbued with an aspect of his being. They were then stolen by the Chaos Gods.

HIGH: THE GREAT CRUSADE

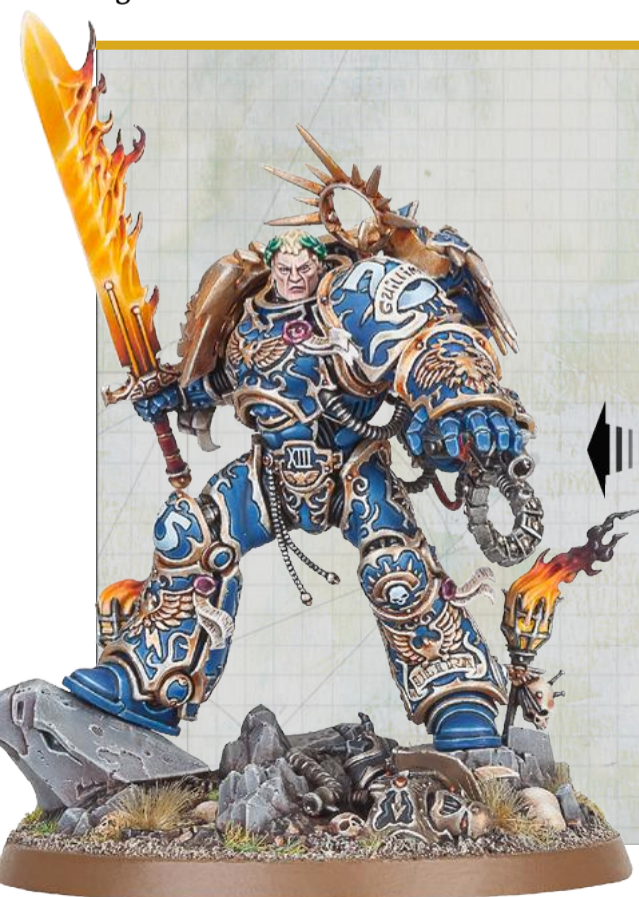
The Emperor's armies spread across the galaxy led by the Primarchs. Many lost worlds were brought back into the Imperial fold and many alien races were eradicated.

LOW: THE MISSING TWO

Though there were 20 Primarchs created, two of them are only spoken about in whispers. Some say they fell from grace and were executed by Leman Russ.

LOW: THE HORUS HERESY

Warmaster Horus, the Emperor's favoured son, turns against his father, eight of his brothers joining him in his rebellion. Some of the Primarchs die during the Horus Heresy, while some fall in the aftermath.





PLANET WARHAMMER

HORUS HERESY SPACE MARINES

TARTAROS TERMINATORS

Developed in the latter years of the Great Crusade, Tartaros pattern Terminator armour is one of the most advanced designs of Terminator armour created. Providing as much protection as the more widespread Indomitus pattern but being far nimbler, it was in great demand in the waning years of the Great Crusade and throughout the Horus Heresy. What suits that survive into the 41st Millennium are honoured relics only the worthiest heroes of a Chapter may bear.

This box contains five Space Marines clad in Tartaros pattern Terminator armour, with options to arm the squad with combi-bolters and power fists or pairs of lightning claws. There's also five attachments to turn power fists into chainfists, a reaper autocannon, a plasma blaster, a heavy flamer and a grenade harness. If that wasn't enough, there are also parts to turn one into a Sergeant, such as a power sword and (for the first time in plastic!) a volkite charger.



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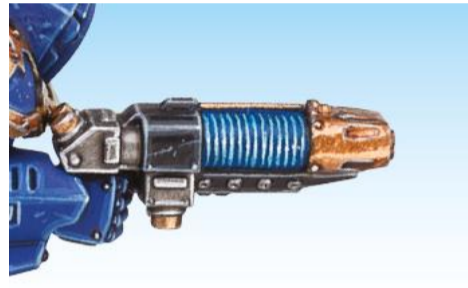
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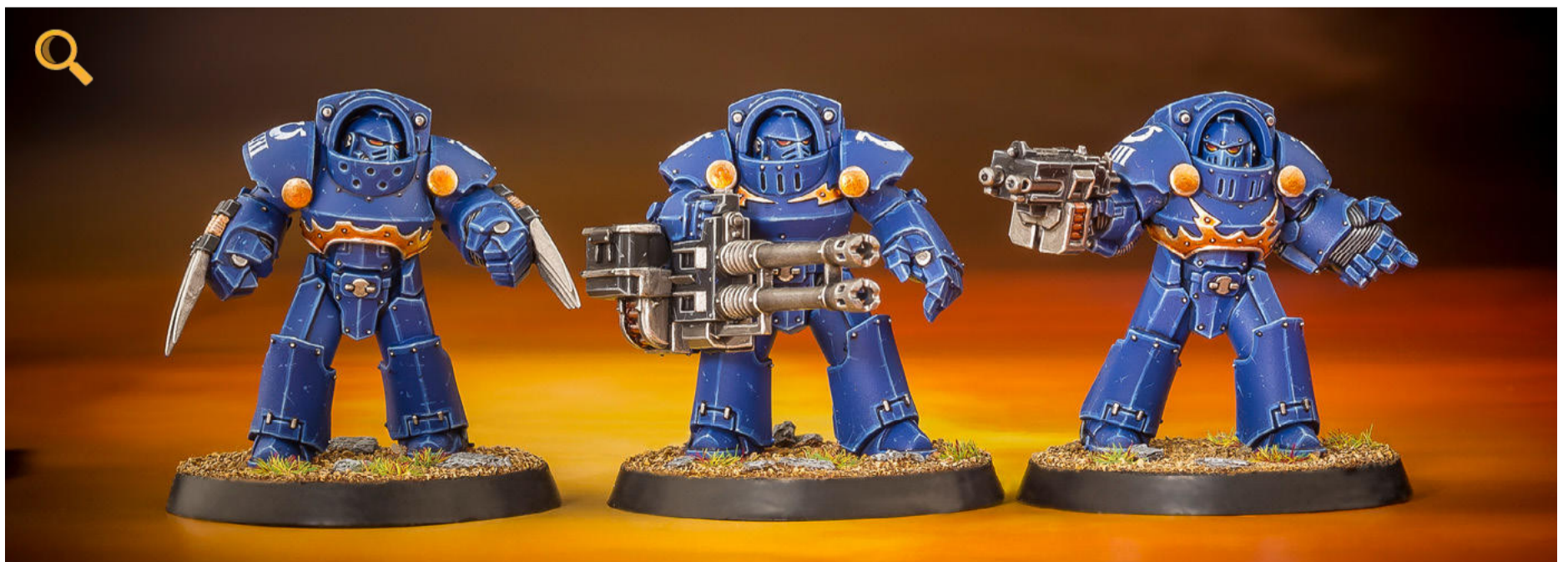
The heavy flamer (1) in the set is an advanced variant, the like of which hasn't been since the Horus Heresy.

Grenade harnesses (2) are one-shot auxiliary weapon systems, useful for blindsiding foes.

Chainfists (3) can carve through bulkheads and infantry alike.

Volkite Chargers (4) were relic weapons even in the days of the Horus Heresy.

Plasma blasters (5) are sophisticated, if unstable, weapons of a bygone age.





MARK III SPACE MARINES

Originally designed as an adaptation of Mk. II armour, Mk. III armour was created for the close-quarter fighting of boarding actions, urban assaults and other Zone Mortalis battlegrounds of the early Great Crusade and would prove a valuable asset in actions like the Underworld War of Calth and the Battle of Phall in the fratricidal Horus Heresy. Few intact suits exist in the 41st Millennium, typically in use as ceremonial armour for bodyguards or a particularly favoured officer.

Within this box you will find 10 Space Marines in Mk. III power armour, with options to equip them with Phobos pattern bolters and chainswords. You also get a vexilla, a set of special weapons, a heavy bolter and options to elevate one squad member to the rank of Sergeant with a variety of equipment, including a thunder hammer.



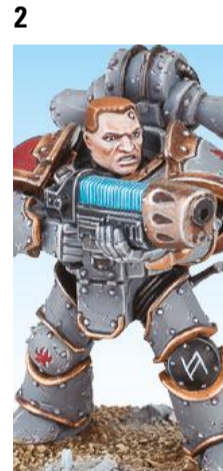
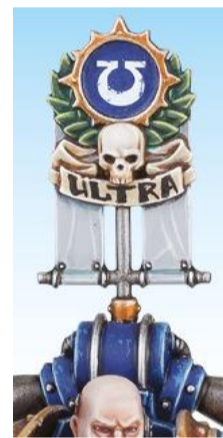
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Options for the sergeant include a power fist (1), power sword (3), and thunder hammer (5).

The set includes a vexilla (2), which can be used to designate the sergeant, or on a dedicated vexilla bearer.

The special weapons, both plasma gun (4) and melta gun, are Great Crusade-era designs.



BLOOD BOWL MERCHANDISE



THE REIKLAND REAVERS

The Reikland Reavers are one of the pre-eminent Blood Bowl teams, having won the Blood Bowl no less than five times, and are widely regarded as one of the finest all-round teams to ever grace a playing field.

Within you'll find a dozen Human players for Blood Bowl, giving you a starting team (six Linemen, two Catchers, two Throwers and two Blitzers). There's also two sets of icons and coins, six balls, and a 1,000,000-GP Reikland Reaver roster to get you playing!

BLOOD BOWL OGRE

Bigger than a Human, tougher than a Dwarf and stronger than an Orc, Ogres have found a happy home as the muscle in many a Blood Bowl team. They're often sought out by Human coaches, as mere men often come out second best in a brawl with Orcs and Dwarfs!

The perfect addition to any Human team in dire need of some brutality, Ogres aren't the sharpest tools in the box, but they're not really meant to be – they may not really have much truck with this 'scoring' business either, but they're more than happy to get stuck in and bust some heads! With rules for use in Death Zone – Season One, this plastic Ogre is a must-have player for put-upon Human coaches sick and tired of being pushed around by other teams!



OPTIONAL RULES: SPECIAL BALLS

The rules below allow coaches to use team-specific balls, making use of the weird and wacky variant balls that are included on the Orc, Skaven and Dwarf team sprues. Just like any other optional rule, the rule should be agreed between both coaches in one-off games, and its use in league play is at the League Commissioner's discretion.

SPECIAL BALLS

Although Blood Bowl balls are usually provided by the stadium, many teams bring along several of their own just in case. Most of the time these are standard, regulation pigskins, but some teams like to sneak in a surprise once in a while...

Once per match, at the start of any drive for which they are the kicking team, the coach can declare that they will use a special ball. Any team can use an Extra Spiky Ball, but some teams have access to race-specific special balls as listed below – they should declare whether they are using an Extra Spiky Ball or their team's unique ball.

Before the kick-off, the coach nominates one player from their team who is on the pitch, is not in a wide zone and is not on the line of scrimmage to be the one kicking the ball. (Note that in some situations, such as when using the Kick skill, a player will already have been nominated to kick the ball.) If the roll on the kick-off table is a double, the Ref calls the kicking player out for their flagrant rules violation, and they are immediately sent off as though they had committed a foul (before resolving the kick-off result). Note that even if the player is sent off, the special ball remains in play for this drive!

For the duration of the drive, the special ball rules (as shown below) apply to the ball. Aside from those rules, it still counts as a normal ball in all respects.

ANY TEAM: EXTRA SPIKY BALLS

Sure, a lot of Blood Bowl balls have spikes, but this one takes things to the extreme! Whenever an Extra Spiky Ball is thrown, thrown in or kicked off, it will not bounce if it lands in an unoccupied square. In addition, if the result of a roll to pick up, catch or intercept the ball is a 1 (after re-rolls, but before any modifiers are applied), the player making the attempt is treated as being attacked with the Stab skill.

ORC TEAMS: LIMPIN' SQUIG

Squigs have long been used as a ball in the Orc leagues, but lopping one of their legs off to stop them running away so easily is a recent innovation.

At the start of each team's turn, the Limpin' Squig will make a break for freedom. If it is being carried by a player, that player's coach must roll a D6. On a roll of 1, the squig breaks free and bounces one square in a random direction, following all the rules for bouncing balls. Note that this does not cause a Turnover. If the squig is not being carried by a player at the end of a turn, it hops 3 times, resolving each in the same way as a bouncing ball (see page 19 of the Blood Bowl rulebook). If it hops into a player's square and they fail to catch it, it bounces once then stops.

SKAVEN TEAMS: WARPSTONE BRAZIER

Filled with chunks of raw, steaming Warpstone, there's no way this 'ball' could be mistaken for one that meets regulations. Hey, when the Skaven cheat, they don't muck about.

Whenever a player attempts to pick up, catch or intercept a Warpstone Brazier and the D6 roll is a 1 (after re-rolls, but before any modifiers are applied), the player suffers a temporary physical mutation! Roll a D6 on the table below to see what happens – if a player is granted a duplicate skill it had no additional effect. The skill only lasts until the end of the drive, or until they are (un)lucky enough to receive another spontaneous mutation from the warpstone brazier.

D6 Result

- 1 Spontaneous Combustion. The player is Knocked Down. Add 1 to the result of the Armour Roll.
- 2 Temporal Instability. The player moves out of phase with reality, gaining the No Hands skill.
- 3 Shrunken head. The only thing worse than a tiny head is the realisation that your helmet no longer fits. The player gains the Bone-head skill.
- 4 Massively Obese. The player expands in size until they are a hulking mass of flesh. The player's MA is reduced by 2, to a minimum of 1, but they gain the Thick Skull skill.
- 5 Leprous Flesh. Skin and flesh hang from the player in sickening folds. The player gains the Foul Appearance skill.
- 6 Thorny Carapace. The player's body sprouts a thick, spiked shell. The player's AV is increased by one, to a maximum of 10.

DWARF TEAMS: MASTER-HEWN BALL

What's wrong with a little ornamentation? Oh, it feels a little weightier than normal, does it? That must be the gemstones! The centre definitely isn't lined with iron. Not at all!

When the Master-Hewn ball is kicked off, it only scatters D3 squares rather than D6. In addition, it is not affected by the gentle gust of wind on a 'Changing Weather' result on the Kick-off table. When passing a Master-Hewn ball, long bombs cannot be attempted, and the Hail Mary Pass skill cannot be used. In addition, long passes have an additional -1 modifier.

Whenever the Master-Hewn Ball is thrown, thrown in or kicked off, it will not bounce if it lands in an unoccupied square. If it lands in a square with a prone or stunned player, make an armour roll for that player before the ball bounces. If they are removed from play as a result, the ball does not bounce.

If a player attempts to catch a thrown Master-Hewn Ball and fails, roll a D6 after the ball has bounced away. If the result is equal to or higher than the player's ST, they are knocked down.

WHITE DWARF EXCLUSIVE

MULTIPLE BALLS

If a second ball ever comes into play (for example, due to the Ball Clone special play card), it is always a normal, regulation Blood Bowl ball. Things are mad enough without multiple special balls on the pitch!

Extra Spiky Ball



Limpin' Squig



Warpstone Brazier



Master-Hewn Ball



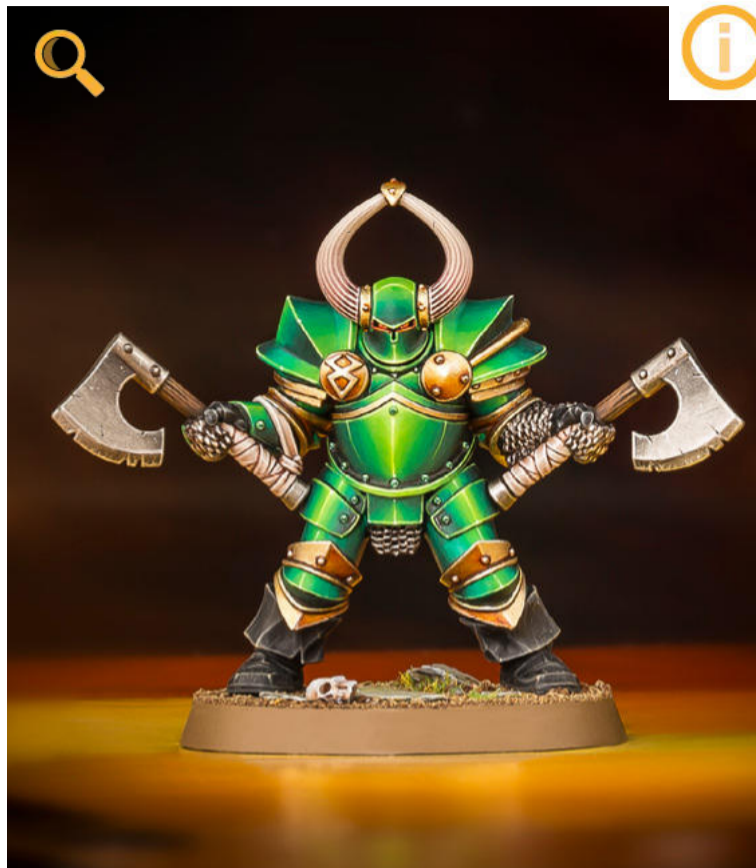
Note on modelling special balls: they all have a peg so they can be slotted into a player's base, but each team comes with two of the ball, so you can clip the peg off of one and use that for when the ball is on its own in a square.

PLANET WARHAMMER

SLAMBO

If you have a very long memory, you may remember Slambo – a dark and dreaded Champion of Chaos from the very earliest days of Warhammer, a blood-soaked fiend whose name could cause even the most stout-hearted to flee in terror. Slambo appeared in the very first range of Chaos Warriors ever released, all the way back in 1986's White Dwarf 81!

Now reborn in resin, Slambo brings a classic and much-loved design of yesteryear back to life, complete with rules inside the box for using him in your games of Warhammer Age of Sigmar straight away. And if that's not enough, we've got exclusive rules for using him in Warhammer Quest, below.



FIVE THINGS WE LOVE IN... MARCH

2 Now that *Shadows Over Hammerhal* has gripped many in the White Dwarf office – Stuart in particular seems especially enamoured with the weird and wonderful district of Cinderfall and the magnificent sketches of its citizenry – we take a closer look at the game [here](#), as well as the metropolis it takes place in – the Twin-tailed City, Hammerhal.

WARHAMMER QUEST

SHADOWS OVER HAMMERHAL



SLAMBO

	Range	Hit	Damage
WEAPON ACTIONS			
Chaos Axe (1+)	Combat	2+	1
Hurled Chaos Axe (3+)	Missile	4+	1
Twin-bladed Decapitation (4+)	Combat	3+	3

Glory-seeking Axeman: Add 1 to the result of your attack rolls if you have already slain any adversaries this turn.

Legendary Killer (6+): Move up to 1 space, then make an attack roll (Chaos Axe or Twin-bladed Decapitation – your choice, and in any combination) against each adjacent adversary.

Twin-bladed Decapitation: If you roll a 6 for the attack roll of a Twin-bladed Decapitation, its Damage is doubled to 6.

TRAITS: Slambo is Bladeborn and Chaotic.

RENOWN: If you slay an enemy using a Twin-bladed Decapitation, earn 2 renown.

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PLANET WARHAMMER

TALES FROM THE BLACK LIBRARY



FEATURED BOOK

DANTE

By Guy Haley | Hardback | 306 pages | 11 March



To be a Chapter Master of the Space Marines is to be a living legend, a paragon of ancient legacies that stretch back into a time when history and myth become one. Amongst their number stands one figure shrouded in mystery and legend, a Space Marine who has led his brothers to glory and defeat over the course of a thousand years – Commander Dante, Chapter Master of the Blood Angels.

Never before has the history of that most ancient and storied of Chapter Masters been explored in fiction, but the tale is in safe hands – veteran Black Library author Guy Haley does justice to Dante and to the Blood Angels Chapter as a whole. Not only can you get Dante as a hardback novel, for all true sons of Sanguinius there's a limited edition (of only 1250 copies, so you'll have to be swift), each copy signed by Guy, complete with an exclusive short story and introduction by the author.



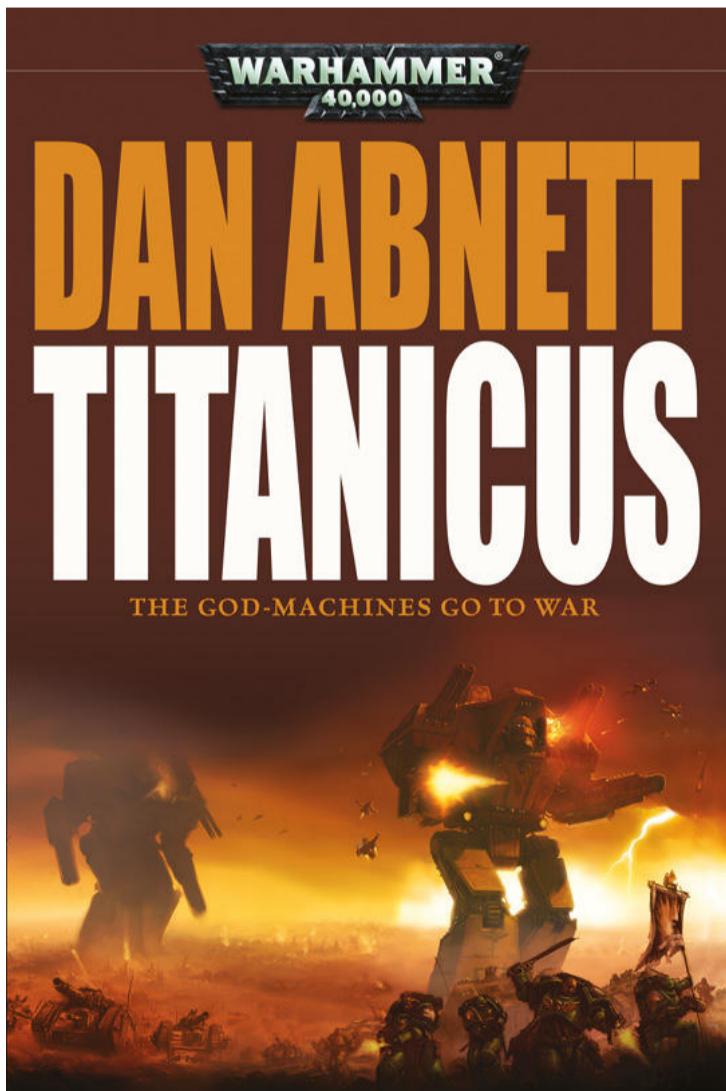
TITANICUS

By Dan Abnett | Hardback | 432 pages | 25 March

As their forge world is riven by schism and war, the Cult Mechanicus of Orestes seek out aid against the legion of Chaos Titans that stalk across its surface. Though they are fresh from war and in dire need of refit and repair, the Legio Invicta heed the call of their allies and are drawn smack bang into the middle of a plot that could sunder the ties between Mars and Terra forever.

Dan Abnett's fantastic tale of Titan combat and Imperial intrigue is a popular Black Library classic that is being re-released nine years after it was originally printed (has it been that long?). Strictly limited to a run of only 750 copies, each is signed and numbered by Dan's own hand and includes an introduction by the author, looking back at this fantastic piece of Warhammer 40,000 fiction.

If you've never had a chance to pick *Titanicus* up in the past, now's the perfect time. From Dan's defining take on how Titans work in combat (oddly like submarines!) to the toymaker in the tale selling replicas of the Titans defending Orestes, it's a rollicking read from start to finish.

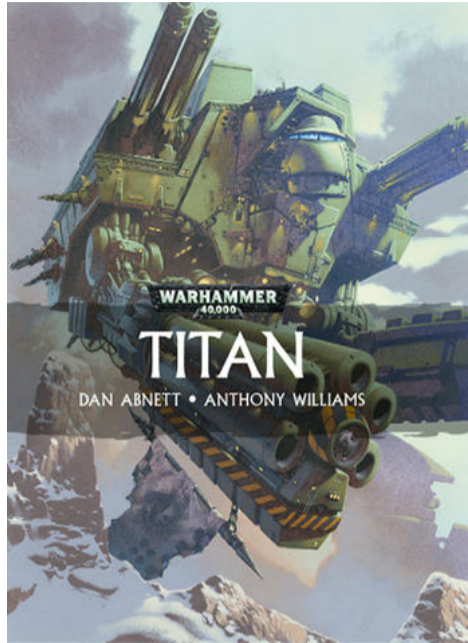


TITAN

By Dan Abnett & Anthony Williams | Hardback | 288 pages | 25 March

Another Dan Abnett classic returns this month, in the form of the seminal Warhammer 40,000 graphic novel Titan, which follows the trials and tribulations of Imperius Dictatio and her princeps, Hekate, as they face down Orks, Tyranids and even the legions of Chaos.

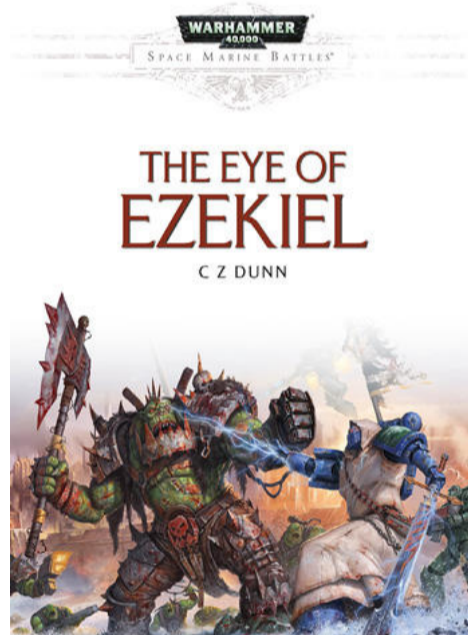
Dan's prose is backed up by fantastic black-and-white art by Anthony Williams. Even after nearly 18 years (has it been that long?), it still stands the test of time as one of the definitive looks at the Adeptus Titanicus.



SPACE MARINE BATTLES: EYE OF EZEKIEL

By C Z Dunn | Hardback | 320 pages | 25 March

C Z Dunn returns to spin another tale of the Unforgiven, this time recounting the history of Ezekiel, Master of Librarians. Set before his ascendancy to the title, Ezekiel leads his battle-brothers of the Fifth Company against the seething Ork hordes of Waaagh! Groblonik. Even with the legions of the Astra Militarum aiding them, the Dark Angels face a mighty challenge to defend the world of Honoria from the green menace. But from this crucible of battle, a legend will be forged.



HORUS HERESY: THE BINARY SUCCESSION

By David Annandale | Audio Drama | 75 minutes | 25 March

Recounting the formation of the Adeptus Mechanicus (as opposed to the Cult Mechanicum) in the fires of the Horus Heresy, David Annandale's awesome new audio drama gives you a look at the machinations of the Council of Terra. Can the first of the High Lords of Terra overcome their infighting and petty bureaucracies and find common cause with the Fabricator General-in-exile, or will they be doomed to oblivion in the face of savage civil war?



FIVE QUESTIONS

TOBY LONGWORTH

This month, we're not chatting to an author in five questions, but the star of over 20 Black Library audiobooks – Toby Longworth. Here he tells us what's it's like to narrate Nathaniel Garro's story and play the part of Inquisitor Gregor Eisenhorn.



“There are a lot of neologisms and specific phrases to get used to. And pronunciation of names, places and weapons, too.”

1. Did you know much about the Warhammer universes before you started working on Black Library audio books?

No, not at all! There is so much information to assimilate and absorb. I mean, I've narrated all the Garro books so far, but I still wouldn't consider myself learned – there's always something new to find out about him.

2. What's it like immersing yourself in these strange new worlds?

There are a lot of neologisms and specific phrases to get used to. And pronunciation of names, places and weapons, too. You need to be very fluid and familiar with grandiloquent circumlocution. By that I mean using long, over-the-top phrases and words when shorter ones will do!

3. What has been your favourite project?

I'd say the Garro series. James Swallow is very good at writing high theatre without drowning you in the detail – he's got a great pace, which is important for audio dramas. Dan Abnett is brilliant, too – he manages to put a conversational twist on something as massive as the Warhammer 40,000 universe.

4. What's it like telling a story like Eisenhorn in the first person?

Well first I had to decide whether I would narrate it from Eisenhorn's point of view – the voice of god, almost – or whether I was going to do voices for each character. Then I had to figure out what they sound like. It's a brilliant challenge bringing them to life.

5. Who's the favourite character you've portrayed so far?

I'd have to say Cherubael, he's been brilliant fun. He speaks very close to the microphone – there's a cloying intimacy to his voice.

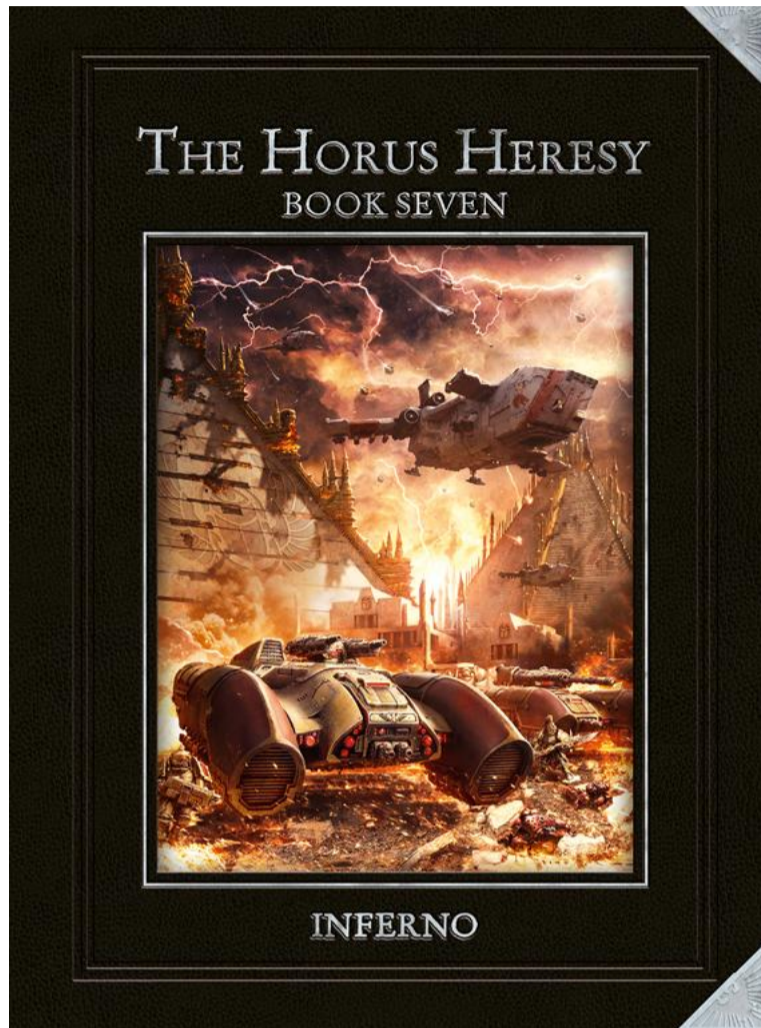
LISTEN NOW

LATEST FROM FORGE WORLD

The fires of war rage upon benighted Prospero still, as this month we take a quick look at Forge World's latest offerings for the Horus Heresy. Not only is the long-awaited latest volume of their game supplements, *The Horus Heresy Book Seven: Inferno*, unleashed and its contents available for your enjoyment, but we've also got a selection of the lost, forgotten and legendary weapons of Old Night and the Great Crusade to show off.

The Acastus Knight Porphyron introduces the heaviest class of Knight, the very apex of what a single man could control – such is its scale that it rivals the god-engines of the Collegia Titanica in scale. But as mighty as such a machine may be, it pales before the might of the Master of Mankind's personal soldiery...

The Emperor sequestered and confiscated many strange and wonderful techno-arcana throughout the Unification Wars of Terra and the Great Crusade. Such technologies were used in the creation of the Legio Custodes' armouries, such as the Pallas Grav-attack and Caladius Grav-tank.



The weightiest of all of Forge World's Horus Heresy volumes (by eight pages), *Inferno (1)* covers the events of the Burning of Prospero, as well as the histories of the Thousand Sons, the Space Wolves, the Talons of the Emperor and the Ordo Sinister...

The Acastus Knight Porphyron **(2)** is a rare and powerful Knight chassis – even the most favoured of the Mechanicum-aligned houses could only claim to possess the merest handful of such weapons. Wielding truly monstrous levels of firepower, the Porphyron is more than just a walking avatar of the Machine-God's might – it is typically entrusted to a Noble tasked with enforcing the customs and laws of a Knight household, for few other Knight armours have the power to readily dispatch treacherous or rogue Knight Scions.

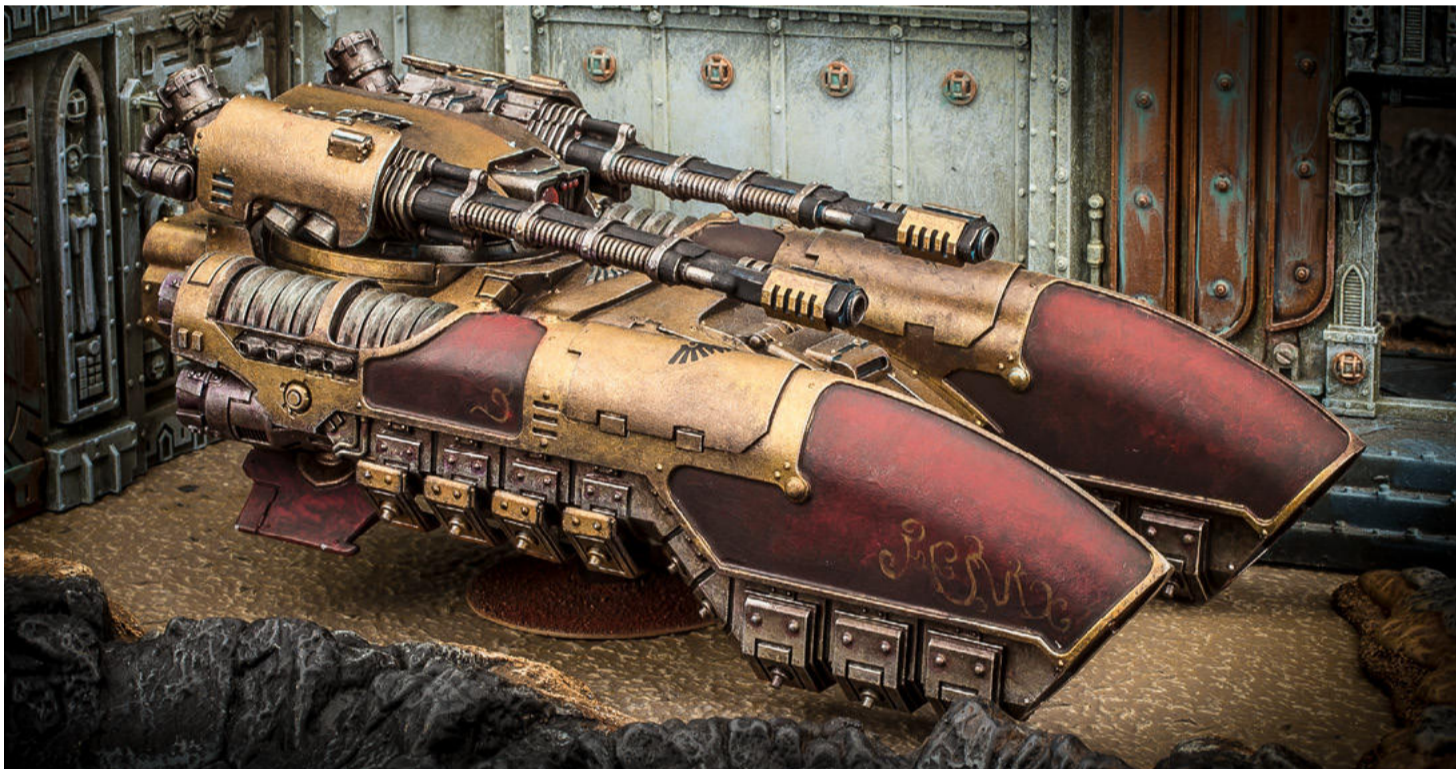


IN STORES NOW



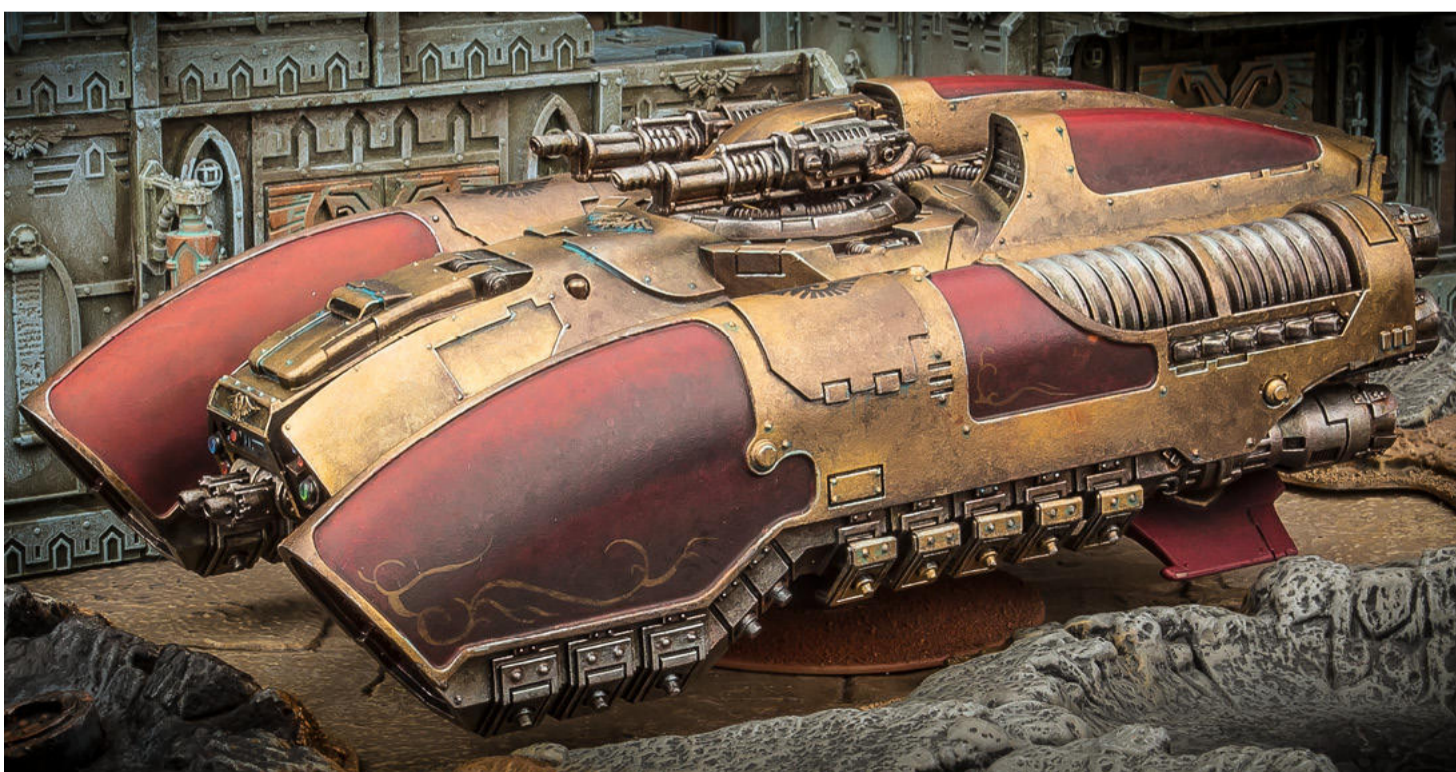
The Legio Custodes Pallas Grav-attack (1) was a lightning-fast hunter-killer unit used at the forefront of Legio Custodes assaults, similar in function to the mass-produced Land Speeders employed by the Legiones Astartes.

As with all the arms and armour of the Emperor's own personal household troops, the Pallas Grav-attack mounted advanced weaponry, such as the Arachnus blaze cannon or the dreaded Adrathic devastators – beam weapons so rare and precious that only the Emperor's own weaponsmiths were permitted to study and manufacture them, much to the eternal chagrin of the Red Priesthood of Mars.



The Legio Custodes Caladius Grav-tank (2) marries the ancient technologies of Old Night and the Dark Age of Technology with the advances discovered in centuries of warfare during the Unification Wars and Great Crusade, creating a mobile weapons platform that mounts some of the deadliest weapons in the Legio Custodes' arsenal.

Typically the Caladius mounts a double-barrelled Iliastus accelerator cannon, an advanced counterpart of the guns mounted on the Sicarian tanks of the Legiones Astartes. Some are armed with Arachnus heavy blaze cannons, which can threaten even super-heavy targets.



The Legio Custodes Coronus Grav-carrier (3) is the standard transport vehicle for the Legio Custodes. It is the prerogative of the Legio Custodes that such a technological marvel is their core transport – not even the most vaunted of the Legiones Astartes are granted this honour.

MIDDLE-EARTH ROUND-UP

LAKE-TOWN HOUSE

Lake-town is one of the most iconic settings in *The Hobbit Trilogy* and the setting for some of the films' most dramatic action scenes. Now you can relive those battles on the tabletop with this impressive plastic scenery set, which includes a ramshackle wooden house, a wealth of rickety walkways, an outhouse (with loo-seat), a rowing boat with separate oars and a plethora of scatter items such as fish baskets, barrels, fenders and lanterns. The house itself features reversible gables with different designs on each side, and the kit's modularity means that it can be combined with other Lake-town House sets to form larger structures such as inns and taverns.



GUNDABAD REINFORCEMENTS

From the mountain stronghold of Mount Gundabad march the ironclad legions of Azog™ the Defiler. Yet not all of Azog's minions are quite so regimented. Alongside his Orcish hordes lope the Gundabad Berserkers, half-crazed Orcs that join Bolg in his assault on Ravenhill and fight Thorin Oakenshield™ in the

The Hobbit: The Battle of the Five Armies™. Two of the three models in this set have interchangeable heads and all three come with weapon choices – swords, axes and war-picks. Fighting at their side are the Gundabad Ogres. Unleashed by Azog at the Battle of the Five Armies, they inflicted grievous casualties on the Dwarf army fighting at Erebor. The heads and clubs on these resin figures can also be swapped around for more variety.

Above: The Gundabad Berserkers come as a pack of three resin models, while the Gundabad Ogres come in two separate packs. Note how one of the Ogres has an Iron Hills Dwarf crushed beneath his foot – a bad way to go for any Dwarf!

MORE IRON HILLS DWARVES

The Iron Hills Dwarves have also received reinforcements in the shape of Goat Riders, a Dwarf Command and Dwarves with Spears. The Goat Riders, as you'd expect, are mounted on huge angry bucks, their curved horns a deadly weapon to all who stand before them. Should, in the heat of battle, a Dwarf be knocked from his saddle, the Iron Hills Dwarves with Spears are the perfect solution, providing you with unseated Dwarves to replace them on the battlefield. Alternatively, you could use them to bolster your shield wall, which can now be commanded by the excellent Dwarf Captain and banner bearer.



1



2



3

The Iron Hills Goat Riders (1) come as a pack (or should that be herd?) of three resin models, each one captured mid-charge. The riders wear the heavy plate armour of the Iron Hills Dwarves and even the goats are armoured on their heads and necks. Our favourite is the ram rearing up ready to lash out at an unfortunate foe.

The Iron Hills Dwarf Command set (2) includes a Dwarf Captain with spear and shield and a Dwarf carrying a banner. The Captain is identified by the crest on his helm and his fur-trimmed cape, while the banner bearer carries a pennant sculpted with the imagery of the Iron Hills. The banner bearer's shield (slung on his back) is optional, though no true commander would ever send one of his equerries into battle without one!

Need some extra models to bolster your shield wall? Or perhaps one of your Goat Riders has taken a tumble? Then the Dwarves with Spears (3) are perfect for your needs. This set contains three resin Iron Hills Dwarves in dynamic poses, as if they've just been knocked off their mounts, but are ready to fight on regardless. They all come with optional shields.



NICE DRESS, ALFRID!

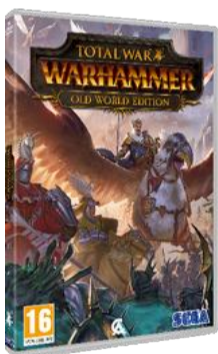
As we all know, Alfrid Lickspittle is a handsome chap at the worst of times but never did he look more dashing than when he donned a dress during the sacking of Dale City of Men in *The Hobbit: The Battle of the Five Armies*™.

This resin miniature captures Alfrid the Councillor in his very best dress – an entertaining, if not entirely successful, disguise that he hopes will protect him when Azog's Orcs storm the city. Intending to sneak out of the city with all the women and children, he's also managed to cram a fortune in gold down his top, a fair amount of which can be seen spilling from his blouse. This model is an event-exclusive miniature but is also available at Warhammer World.



PLANET WARHAMMER

VIDEO GAMES NEWS



TOTAL WAR: WARHAMMER OLD WORLD EDITION

There's never been a better time to dive into Total War: Warhammer, as Creative Assembly have unleashed the Old World Edition of their fantastic game of strategy and battle. On top of the Total War: Warhammer, you also get a whole host of extra content that Creative Assembly have been adding to their game since it launched.

If the four Legendary Lords, 22 multiplayer maps and a trio of new lores of magic aren't enough, the Old World Edition comes with a new faction and a novella, entitled Prince of Altdorf, by Creative Assembly's Chief Loremaster Andy Hall. If you ever wanted to know how Karl Franz took the Imperial Throne, now you can find out!

If you've already picked up Total War: Warhammer, fear not! Creative Assembly will be releasing all the digital content of the Old World Edition for free for those who've already bought the game!

The big news of the Old World Edition is the inclusion of Bretonnia as a full-blown playable faction. The Bretonnians come with all the features of a Total War faction, such as a selection of Legendary Lords and unique campaign mechanics to represent the feudal nature of the Realm, such as the Peasant Economy and the Vows of the Realm. If you want a fresh challenge for your games of Total War: Warhammer, Bretonnians are for you!



IN STORES NOW



1



2

For new fans, Bretonnia is a realm of knights and chivalry, ruled by a warrior nobility. Unlike the Knightly Orders of the Empire, the Knights of Realm (1) are the core of Bretonnia's military might. Each is a noble warrior bound by ancient codes of chivalry and honour.

Fulfilling the roles of both spellcasters and priestesses of the kingdoms's patron deity (2), the Damsels of the Lady serve as advisors to the nobility. In times of war, however, they will turn their arcane talents to the defence of the Realm.

The mightiest of their kind is the Fay Enchantress, the political and spiritual power behind the Throne of Bretonnia. She is also one of the Legendary Lords players can make use of, alongside the King of Bretonnia Louen Leoncoeur.

WILL OF IRON

Containing the first four issues of the fantastic Warhammer 40,000 comic (and even issue 0, for those of you who missed out the freebie on last October's White Dwarf!) along with whole host of exclusive extras, this bind-up collects the first story arc of Titan Comics' absolutely brilliant Warhammer 40,000 comic.

After a millennium, the violent warpstorms that hid the Calaphrax Cluster have cleared. All manner of forces are drawn by the promises of dark technology and forbidden lore left behind from an age long past, but the Dark Angels Chapter have their own reasons for searching the Calaphrax Cluster. No sooner have the Unforgiven set foot in the desolate region of space than they find themselves drawn into the fires of war!



FIVE THINGS WE LOVE IN... MARCH

1 There's only one thing it could really be, isn't there? Roboute

Guilliman is an outstanding model, with many in the White Dwarf Bunker poring over his exquisite details. Dan sat down with Seb Perbet to discuss the model, which we cover [here](#). If that wasn't enough, we explore Simon Adams' jaw-dropping vignette of Guilliman's return to Terra in loving detail [here](#). And if that wasn't enough, there's a Paint Splatter guide for painting Guilliman [here](#) by Paul Norton!



CONTACT

Where you get to have your say...
send us your letters and pictures
and we'll print the best ones we get!



By submitting letters, articles or photographs, you give Games Workshop permission to feature them in White Dwarf at any time in the future.

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WRITE TO US!

Readers! White Dwarf wants your letters, so to start you off here's some topics we want to hear from you on...

What is your favourite feature this issue?

Gamesmastering ([here](#)) – have you tried it yet and, if so, what are your top tips for success?

What do you want to see more of? Terrain? Painting? Middle-earth...?

So, get in touch by writing to us at:
team@whitedwarf.co.uk



EVENTS CALENDAR

Throne of Skulls: Horus Heresy
Date: 25-26 Mar 2017

Battle Brothers: Warhammer 40,000
Date: 15-16 Apr 2017

Warhammer Age of Sigmar Grand Tournament, Heat 2
Date: 22-23 Apr 2017

Warhammer Fest
Date: 13-14 May 2017,
Ricoh Arena, Coventry

Golden Demon: Classic
Date: 14 May 2017
(Part of Warhammer Fest.)



EVERY ISSUE IS SOMEBODY'S FIRST...

My name is Les and I'm from Aberdeen. I'm just about a month into this painting lark, so a total newbie. I got started by a friend who has the Silver

Tower game, which I got straight away and just love. I also got the Warhammer Age of Sigmar starter set. They're all built and primed and I'm starting with Stormcast Eternals. The guys at the GW store up here have been great and are even going to go through some of the basics with me, which is pretty cool. (You don't get that when you buy off the web!)

I've got the last two mags and a very good read they are, too. This month is fairly 40K-heavy, and I'm purely into the Age of Sigmar stuff, but still interesting as a lot of the principals are the same, as you obviously know.

Fave feature. I love Illuminations. Great artwork, which is also pretty useful in providing the atmosphere and a flavour of the colour palette you might use on your miniatures. This month's painting of Alarielle is amazing.

Painting guides. As a newbie, I'm a bit daunted by most of the techniques. In the long term, I'm going with the Sylvaneth, so any guides on that would be good. Also how about one on scenery? And maybe a regular guide for newbies who are picking up the magazine for the first time.

Battle reports. As per the previous answer, maybe one on a Sylvaneth scrap. I'm assuming there will be battle reports done for A Tale of Four Warlords at some stage.

The Ultimate Guide. How about a feature on Warhammer fiction and suggestions on which to read for the particular faction you like? There's a load, so this could be a huge article.

Silver Tower characters. As a shortish (5'8") Scotsman, I sort of gravitate towards the Fyreslayer but I have to say the Mistweaver Saih is my fave one so far. I just skirt around the dungeon, keep away from bad guys, hit them with missiles and hope I get good luck

with the D3 damage! Really cool-looking character, too. Her save is pretty bad, though! I'm very much enjoying the hobby and these mags have helped a lot. Keep up the good work.

Les Stevenson, Aberdeen, Scotland

Hello Les. Thanks for the letter – it's great to see a beginner's thoughts on what you like and what you'd like to see more of. We're also delighted to hear the guys in the Aberdeen store have been looking after you. Visiting a store (and buying White Dwarf while you're there) is some of the best advice we can give, whatever your level of experience.

Onto your points. Illuminations is a favourite of ours, too, so we're very pleased with the response. You make a great point that it can be a source of inspiration for colour schemes. As for painting guides themselves, we do try to constantly reaffirm the basics – you'll have noticed a new sidebar giving the basics on the key techniques in Paint Splatter over the last few issues – and rest assured we will always keep going back to them to present them in more detail from time to time.

HONOURED & BURNED

'Ello Longbeards, I have been quite enjoying the last two issues of White Dwarf, but I have two questions for you. First, can we get some more terrain building articles? It is one of my favorite parts of the magazine. Second, I love your painting guides and would love if you did one for scorched and burned metal like that on Dyros, the Scorched Knight. I would love to paint one of my Knights like that, as well as do a unit of Terminators in honor of the Ultramarines burned by the sun in The Honoured.

Thank you for all your help.

Chris Davis, Sandy, Utah, USA

Hello Chris. As you'll have seen over the last couple of issues, we've got a whole new format about terrain – Realms of Battle – underway. As for scorched metal effects, well, check out our Painting Masterclass starting [here!](#)

BACK IN THE GAME

Hi. I have been a fan of Games Workshop's hobby universe for about 15 years or so and I have lost touch with and connected again with the hobby a number of times – and once again I've been snagged by the golden glamour of Warhammer Quest and Gorechosen.

It feels like this is the golden age of Warhammer. The miniatures are more beautiful than ever, painting guides are easy to follow, mould lines are hidden cleverly and now that everything is on round bases I can easily use my Daemons of Chaos for both systems.

When I found out what was planned with the next White Dwarf, I immediately placed a subscription helped by the friendly staff at GW Oslo. The boxed game special was really nice because I do love the boxed games, and the extra contents really make the games more fun and varied.

The new White Dwarf magazine is so jam-packed that it seems like I discover something new every time I open the same issue. What I love about subscriptions is the day when the clouds are grey, your shift or school day is finished and you need some rest and relaxation at home and – BAM! – a new White Dwarf is lying in the mailbox and waiting to be read. Good times!

There are a couple things I really want to see (more of) in a future WD:

- * Freebies (yup, guilty as charged).
- * The amazing painting guides.
- * More content for Warhammer Quest and Gorechosen.
- * And that you fulfil my dream of seeing the battle report of a vertical skirmish scenario (like a Kill Team game) inside an Emperor Titan, a desperate battle where a squad of Deathwatch Marines supported by a loyalist Titan crew must battle upwards to the cockpit and take control of the Titan to turn the tide of a planet-scale battle!

I'm looking forward to the new issues of White Dwarf and what the future holds for this magazine.

Yours truly,

Per Ottar Eide, Oslo, Norway

Hello Per. We're glad to hear White Dwarf has had such a hand in getting you back into the hobby. And a vertical battle report, you say? Hmm, maybe next month. You never know...

RETURN TO THE LONELY MOUNTAIN...

Hey there folks,

Just wanted to say, again, still loving what you've done with the place. The real reason I'm writing in, though, is that my own Smaug has languished intimidatingly on my desk since his first (limited at the time) launch. I'm slowly working my way towards painting him up and I really like the palette Aidan (*that's Aidan Daly from the 'Eavy Metal team – Ed*) chose for his back ridge plates and the smaller plates on his wings.

Now, I know a magician doesn't generally tell his or her secrets, but I don't suppose anyone around there is willing to share the secret formula? I think I'm seeing something like a Dryad Bark or Rhinox Hide base, but from there I'm at a bit of a loss.

Cheers and thanks as always (yes, even if you can't get anyone to share their secrets!).

Ben Kingston, Victoria, British Columbia, Canada

Hi Ben. We asked Aidan if he remembers how he did it. It's been a while, but he's pretty sure this is how: "The darker scales had a basecoat of roughly 50/50 Khorne Red and Abaddon Black mix. The highlights were a chunky highlight of Khorne Red, an edge highlight of Wazdakka Red and a final highlight of Wazdakka Red mixed with Screaming Skull. It might need a bit of experimenting just to make sure it looks right with the final highlights."



ASK GROMBRINDAL...

Hello Grombrindal. I have started collecting Nurgle Rotbringers and ever since I started collecting them I have been wondering: how did Nurgle create his followers and were Nurgle's followers ever humans?

Fergus Schipf-Randell, Australia

You speak of mortality and damnation – unwise things to ponder, but since you ask... Nurgle, like all of the Chaos Gods, has numerous mortal – that is, human – followers. Many of them, however, are already several steps down the path to damnation, resulting in hideously mutated forms more pleasing to their god – as you can see in the Putrid Blightkings, for instance. These followers remain mortals but are warped by the blessings of the Plague God and have lost much of their humanity. In Nurgle's case, even some of his daemoniac followers were once mortals, afflicted with Nurgle's Rot and reborn as Plaguebearers, crossing the threshold from mortality to daemonhood.

Grombrindal

WHAT'S THE POINT?

Two battle reports and not a whiff of a points value in either. Really good to see, more time doing the important thing: using cool models to have fun games, less time doing maths!

Phil Millar, Liverpool, UK

Hi Phil. Thanks for the praise. A lot of the White Dwarf team very much enjoy playing without points values, and you can see that in the first couple of battle reports. We think the great thing about battle reports, though, is that there are as many ways of doing them as there are ways of playing games. With points, without points, using a published scenario, mission or battleplan, coming up with a story for yourself at the start of the game, refighting a famous battle... all are perfectly good ways of playing games and we hope to show them all off as we go forward.

DAWN OF WAR



A BRAND-NEW DAWN

With Dawn of War 3 looming large on the horizon, we thought we'd take a look back at the history of the smash-hit series. So, we sat down with Relic Entertainment, the makers of the game, and some of the people inside Games Workshop who made it all happen.

Hard to believe now, but back in 2004, although there had been videogames based on Warhammer and Warhammer 40,000 (like the first-person shooter Fire Warrior), gamers hadn't been introduced to the fully animated glory of large-scale 41st Millennium warfare. That all changed with Dawn of War, the first real-time strategy game based on Warhammer 40,000, and an instant hit which spawned a series of expansions, sequels, tie-in novels and more. The latest instalment, Dawn of War 3, is due for release very soon (in fact, it's available for pre-order right now), so we thought we'd take a look back at how the series came into being and look ahead to what's in store, with insights from some of the folks involved.

KEEPING UP-TO-DATE

White Dwarf will keep you updated monthly on Dawn of War 3, but if you want the latest information, like unit spotlights or the latest screenshots (and a chance to see that gorgeous teaser trailer again!) the best place for that is the source itself. Fire up your internet browser of choice and visit the official Dawn of War website for the latest information:

www.dawnofwar.com

"The first thing we wanted to make sure of was that whatever videogame we made with a partner was not only a great one, but faithful to the background," says Erik Mogensen, a member of Games Workshop's Licensing team at the time of the first Dawn of War title. "The second was that we wanted to avoid a game clashing with the tabletop game. I was familiar with Relic Entertainment's work, so when they said they would be interested in working with us I was excited. Jon Gillard, Alan Merrett and I met with Relic to discuss the best ways of bringing Warhammer 40,000 to life in a real-time strategy game – from things as basic as the game's script to areas we wanted them to avoid, like the resource-gathering mechanics used by a lot of strategy games – typified by units whose sole purpose is to harvest lumber

or ore to create buildings and units in the game. We summed this idea up as ‘Space Marines don’t chop wood’.

“Relic came out and made their pitch to us and told us, nigh-on word-for-word, what we’d written down – without seeing what we’d written. The notion was for control of the battlefield itself to provide the resources, which evolved into the Strategic Point System. At that point we knew Relic were perfect for the job and this would lead to a great partnership.”

“It really has proved to be a fruitful relationship,” says Jon Gillard, Games Workshop’s Head of Licensing. “Relic were keen to create something that was both innovative as a videogame and sympathetic to the Warhammer 40,000 universe. They were committed to making something that wasn’t just a fantastic RTS but also a fantastic Warhammer 40,000 experience. What they created was visceral, which is the best possible word to describe the combat. The intro cinematic to the first game, developed by Blur Studio, encapsulated the setting perfectly and still sets the bar for Warhammer 40,000 cinematics.

“One of my most striking memories from Dawn of War is seeing Space Marines walking for the first time. As strange as it may sound, this hadn’t been done before, and getting that to look right was a massive job. Turning a plastic miniature into a fully animated 3D model is no easy feat! Getting that animation down showed an incredible amount of creativity and loyalty to our world – Relic could make this over-the-top universe feel believable and real – and that takes real skill.”

The original Dawn of War’s success and popularity with both fans and critics practically guaranteed a sequel, and after a slew of expansions to the base game, a brand-new iteration was released in 2009. Rather than rest on their laurels and simply polish up the existing game with a few new features, Relic instead took the series down a different path – out was base-building, with the game’s focus being more on smaller forces that players had more control over.

“I came to work alongside Relic when they began work on Dawn of War 2,” says Games Workshop Licensing Manager Owen Rees. “The first game had been hugely successful and a real game-changer for the genre. The sequel ▶

A CHRONICLE OF HEROES

The Dawn of War series hit the scene back in 2004, with the original title, and was followed up by a trio of expansions – Winter Assault, which added the Imperial Guard (2005), Dark Crusade, which added the Necrons and the Tau Empire (2006) and Soulstorm (2008) adding Dark Eldar and Sisters of Battle, giving players a huge amount of choice.

Dawn of War 2 was released to an eager public back in 2009. It received a brace of expansions to the core game – Chaos Rising (2010), which added Chaos Space Marines as a playable faction, and Retribution (2011), which didn’t add a new race but brought a slew of new content for all the existing factions, including base-building – an oft-requested feature!



If you’ve ever wondered just what a lascannon shot would actually look like, Dawn of War 3 has you covered – each battle is a riot of colour as classic Warhammer 40,000 weapons are brought to life.

DAWN OF WAR



GABRIEL ANGELOS

If the Blood Ravens are the protagonists of the Dawn of War series, then Gabriel Angelos is the main character. Now Chapter Master, Gabriel strides to battle in relic Terminator armour, wearing his countless scars with pride.

"We went through a whole slew of designs for Gabriel for Dawn of War 3," says Matt. "We settled on one that reflects his struggles, whilst still portraying a mighty hero of the Space Marines – he was meant to look like the Emperor's ultimate Angel of Death."



► was intended to be a very different beast. By focusing on smaller numbers of units, but with more options for customisation, they were creating something that had elements closer to what you'd find in a roleplaying game. They were making a game that was more tactical, with individual units having a much bigger impact on the battlefield.

"One of my fondest memories is from when Relic showed off the animations for the Assault Marines and Drop Pod in Dawn of War 2 to us. They were an assault on the senses (in a good way!) and really made you feel a part of it all – a great game always pulls you in, but the Dawn of War series does that particularly well – you always want to play just one more game."

Dawn of War 2 was another massive success and was followed by two expansions before Relic stepped back and began the work of developing the next addition to the Dawn of War series. Finally, in May 2016, five years after the last expansion for Dawn of War 2, Relic unveiled a gripping teaser trailer unlike anything seen for Warhammer 40,000 before – a

surreal dreamscape that hinted at what the latest game would entail. Fans have been waiting impatiently ever since.

"Dawn of War 3 takes place some time after the events of the previous games," says Matt Kuzminski, the Art Director on Dawn of War 3. "Gabriel Angelos has taken the mantle of Chapter Master of the Blood Ravens, and the Chapter has been drawn to the planet Acheron. We were keen to keep the series as faithful to and respectful of the Warhammer 40,000 background as it had always been, so we really pushed ourselves to make sure the whole thing worked. We wanted to make sure even the tiniest details of the maps and animations felt like they'd be at home in the Warhammer 40,000 universe – fans would know if something wasn't quite right, and if something we've added isn't doing the setting the justice it deserves, we go back and rebuild it and redesign it until it fits that gloriously grimdark aesthetic of Warhammer 40,000. Another thing we wanted to look at was just how to make the base building work – after all, these are not things that actually exist on the tabletop, but ►

KNOWLEDGE IS POWER

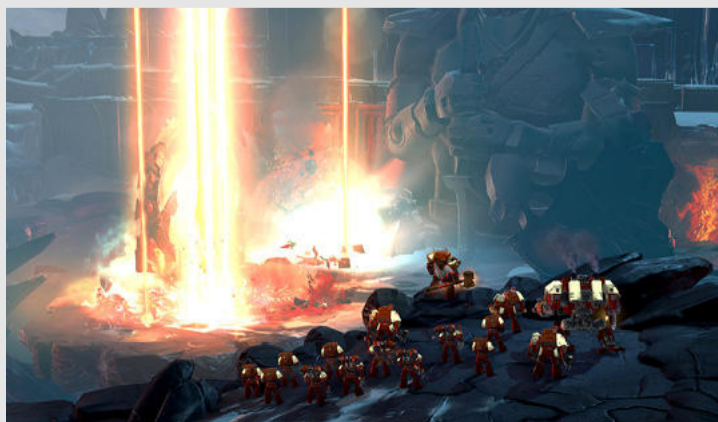


BLOOD RAVENS SPACE MARINES

The Blood Ravens are in many ways the protagonists of the Dawn of War series – each of the games has followed the recent history, from the Kaurava Campaign to the Aurelian Crusades.

A brotherhood of fatherless sons, the Blood Ravens are a Chapter steeped in mystery. Even the most knowledgeable and learned of their brotherhood do not know the truth of their origins – even when the Chapter was formed, or from which Primarch they are descended. Through quirk of their mysterious geneseed or simply random chance, the Blood Ravens have a larger than usual Librarium, and make extensive use Librarians in their order of battle.

Whatever the truth of their origins, fans have taken the Blood Ravens into their hearts, as they have inspired countless armies down the years – like Rik Turner's fantastic collection in last November's edition of White Dwarf. After nearly 14 years and seven game releases, the Blood Ravens sit proudly alongside other Chapters of legend in the Warhammer 40,000 background, as much a part of the universe as their storied brothers.



As a Codex Chapter, the Blood Ravens are the perfect vehicle to show off the sheer breadth of Space Marine units and battle tactics in glorious 3D, making use of the various iconic units of the Space Marines – Castaferrum Dreadnoughts, Terminators, and of course the humble Tactical Marine, the backbone of any Space Marine Chapter.

While the Blood Ravens still haven't unlocked the mystery of their origins, they have a rich history and unique traits and rites – much like any and all Chapters in fact, no matter how far they might deviate from the Codex Astartes, or how closely they cleave to the Roboute Guilliman's great work.



Dawn of War 3 contains all manner of units from the tabletop experience, but now includes colossi like the Imperial Knights – the scale of the conflict in the latest game is oh-so much larger!



► we had to make it look like they wouldn't be out of place – so the Chapel Barracks had to look and feel like something the Space Marines would deploy. Rather than just spitting out new units, any units it 'creates' are deployed via Drop Pod into it. Even with the buildings, we wanted each to have as much character and life as the units running around the battlefield. The plan was to even have the structures being built be entertaining for the player to watch – though hopefully they won't be too distracted when the battle starts!"

"We wanted to include a whole swathe of classic Dawn of War characters," says Philippe Boule, the Game Director. "Not only is Gabriel Angelos back, but the Eldar are led by Farseer Macha and the Orks by Gorgutz. Like Gabriel, they've undergone a change since you last saw them – Macha's aesthetic has evolved from her quite simplistic design in Dawn of War to something ornate that reflects her duality as both an Eldar seer and a warrior. Gorgutz, by way of contrast, has simply just gotten bigger and meaner like all Orks do. His power claw has gotten absolutely enormous – it's quite possibly the biggest power claw you've ever seen! It does make you wonder, though, whether he lost his arm through combat and replaced it with the claw, or just saw the claw and hacked his arm off so he'd have an excuse to use it instead! These aren't the only characters to make a comeback, including some faces long-time fans won't be

expecting, in guises that may come as something of a shock."

"In the end, what we wanted to achieve with Dawn of War 3 is the ultimate Warhammer 40,000 experience," says Matt. "With the technology we have at our disposal these days, we can finally make a game that encompasses something of the breadth and brutal visceral nature of the 41st Millennium. But with Dawn of War 3, what we intended to achieve goes beyond just the look and feel of the game – as important as that may be. We wanted to get the feel of the entire Games Workshop hobby distilled into the game, in its own way. With many tactical role-playing games, the idea is you customise and personalise a single hero to head through the game with. With Warhammer 40,000, for many people the hero is just one component of a mighty army, and we wanted to include all the tools to make you feel like you're building up your collection of units – as you unlock them in one game mode, they're free to be used in others, and you can adapt and alter how some units operate or what units you use in your battles – we wanted to cater to different preferences and playstyles. Ultimately, we hope that Dawn of War 3 will not only appeal to long-time fans of the series, but will offer plenty of awesome things to Warhammer 40,000 fanatics and even brand new fans." 🗡️

ON A WHOLE NEW SCALE

Like many real-time strategy games of the time, Dawn of War was a game of armies. Dawn of War 2's change of pace was to focus more on smaller forces, but Dawn of War 3 will be a welcome return to the series' roots for those who want to engage in big battles.

If the inclusion of the likes of Imperial Knights wasn't enough of a hint, Dawn of War 3 is a game of massive armies, with whole hosts of troops battling as mighty heroes and looming war engines trade blows. Never before in the digital realm has Warhammer 40,000 been brought to life on such a scale.

"We building this to be spectacular," says Philippe. "We want every battle to be jaw-dropping."



SPIKE! MAGAZINE

ALL THE LATEST NEWS FROM THE BLOOD BOWL WORLD



GOOD AFTERNOON, SPORTS FANS! JIM JOHNSON HERE, BRINGING YOU ANOTHER GREAT ISSUE OF SPIKE! MAGAZINE. LET'S SEE WHAT WE HAVE IN STORE FOR YOU THIS MONTH!



STADIA OF THE OLD WORLD



This month, Spike! Magazine's roving reporters were invited around the finest stadiums across the Old World. From the lowliest field to the glittering lights of the Old Bowl, we've seen them all. Except the Lowdown Rats' one – we don't pay them enough for that!

DOWN ON THE PITCH

In the distant past of Blood Bowl, it was the done thing for many a team to own their own stadium, with many of these structures becoming as famous as the teams themselves. But as can be expected, when the NAF collapsed, many teams were forced to sell off their digs to avoid bankruptcy (or buy a one-way ticket to Lustria to avoid their creditors!). Today, it's rare for a team to still own their own site – the few that do are either ludicrously rich or, like the Lowdown Rats, are in possession of festering deathtraps that they can't even pay investors to take off their hands. Typically, stadiums are now owned by the Colleges of Magic, nobility or municipal authorities, each taking a cut when a fixture is played there. That being said, some stadiums do stand out as firm favourites of both players and fans.

THE OLD BOWL

The home turf of no less a team than the Reikland Reavers, the Old Bowl is one of the finest stadiums in the Old World. Still in the possession of the Reikland Reavers, due to the prudence and planning on the part of the team owners (a rarity bordering on the mythical in the great game of Blood Bowl), it's stood the test of time for nigh-on a century of play.

THE DOOM DOME

The stomping ground of the Gouged Eye, the Doom Dome is the archetypal Orc stadium – the perfect blood-soaked altar to Nuffle, where Humans, Elves and even Dwarfs fear to tread (although the stunties would never admit to it!). It's still in the gnarled hands of the Gouged Eye in no small part thanks to the huge coffers of their owner, Emperor Skullcrush XII, and his even bigger armies of Orc warriors.

GREEN ACRES

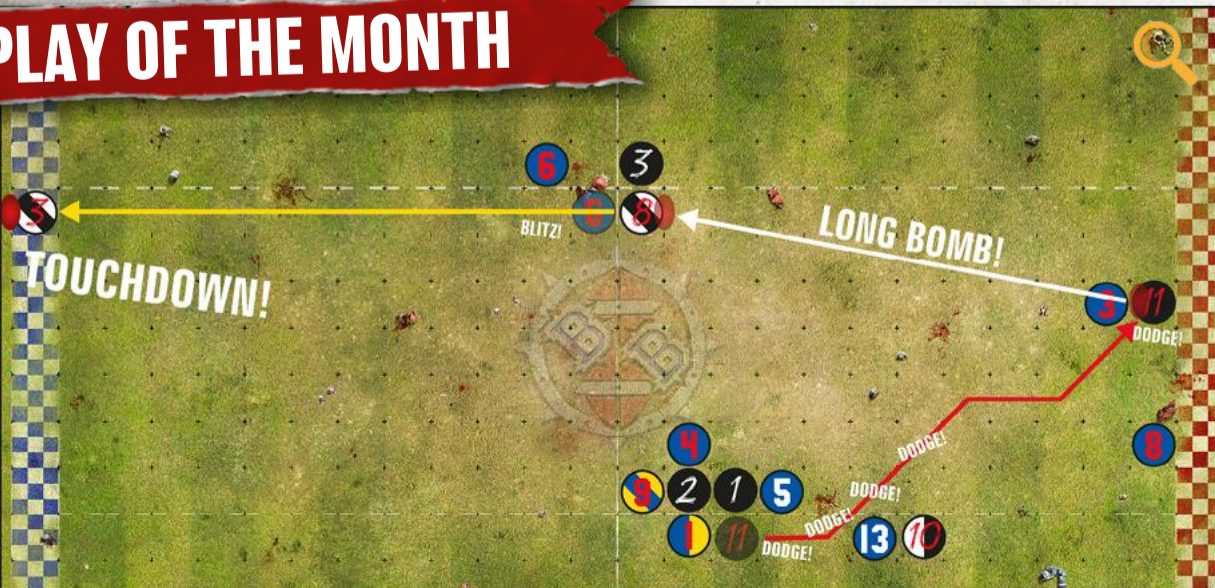
This Halfling-run stadium is well regarded for the quality of its pie stalls, but it's earned something of a reputation amongst serious students of Blood Bowl as an example of forgoing logic, critical thinking and basic common sense in favour of a slavish devotion to the writ of Nuffle. The playing field is the requisite number of paces (100 x 60, as any true fan knows) but they're actually rather stubby Halfling paces, making it drastically smaller than the standard field. Nevertheless, it's popular with Ogre teams, whose bulk grants them an even bigger advantage on the titchy pitch – oh, and because of the pies.



DID YOU KNOW...

Despite the manifest proof of their existence (like all the wars!), a lot of people across the Old World are still convinced that the rat-like Skaven are little more than a myth fabricated by drunks and lunatics, – a fact that has put a serious dampener on the Skavenblight Scramblers' promotional tours season after season.

PLAY OF THE MONTH



This issue's Play of the Month details an impressive display of sure-footed dodging by the Rattenberg Nibblers Gutter Runner Heek the Sneek.

Having taken a pounding from the Griffons earlier in the match, the Nibblers were down to just seven rats on the pitch. Unfortunately for the Griffons, the ball-handling skills of both Arno 'Softy' Gottfried (No. 3) and 'Tank' Muller (No. 8) left much to be desired, and a disastrous string of fumbles left them standing near the end zone with the ball on the ground. And that was where Heek the Sneek stepped in. With no other players able to reach the ball, Heek (No. 11) performed five dodges, first past the Griffons' numbers 9 and 10, then past the tackle zone of Arno. He then picked up the ball while in Arno's tackle zone, threw the ball to Blitz Kill-kill Sharpfang (No. 8), who then shoved his way through Lofty Tonks and onwards to the end zone before the whistle. What a beautiful display!



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DESIGNERS' NOTES



SHADOWS OVER HAMMERHAL

Hammerhal, the Twin-tailed City, is threatened by a plot growing beneath its streets. A band of disparate heroes gathers together, ready to save their home by delving into the depths below. We take a look at what this new Warhammer Quest game is all about.

THE QUEST CONTINUES

The first thing to really get across is that, whilst *Shadows Over Hammerhal* shares many mechanics with *Silver Tower*, you don't need the latter to enjoy the former – *Shadows Over Hammerhal* is a distinct, separate game. It builds on many of the rules, and there's a lot more to do in the city of Hammerhal than there is in a *Silver Tower* – just as one example, the heroes can actually leave the dungeon and explore the city, and there's a whole section of rules to play out their adventures outside of tombs and tunnels!



This month sees the release of the latest and greatest game in the Warhammer Quest series – *Shadows Over Hammerhal*. Standing apart from last year's *Warhammer Quest Silver Tower* and the ancient classic of the world-that-was, the original *Warhammer Quest*, *Shadows Over Hammerhal* adds plenty of new elements to the game – in part because of the setting, the heart of one of the greatest cities of the Age of Sigmar: Hammerhal, the Twin-tailed City.

In case you've never set foot in a *Silver Tower* or crawled through the ruins of the Old World in years gone past *Warhammer Quest Shadows Over Hammerhal* is a game of individual heroes exploring mysterious dungeons, outwitting devious traps and battling bands of monstrous villains to complete adventures, solve puzzles and get treasure. Unlike *Warhammer Age of Sigmar*, you are not in command of armies of well-thewed warriors led

by paragons of an era and backed up by mighty monsters or terrible engines of war. Instead, you and your friends take control of but one mighty hero (who may well have a role in your Age of Sigmar armies) and work together to win the day against bands of scoundrels, mutants and monsters. As you begin to explore the depths beneath Hammerhal, you may find need to return to the surface – to rest, to recuperate, to follow up on leads, or simply to drink the bar dry in the *Toil's End*. However, one player takes on a slightly different role...

It'd be a bit of a rubbish adventure without enemies to fight, and whereas in *Silver Tower* the behaviour of the villains and the dungeon itself is dictated by the roll of a dice or the turn of a card, in *Shadows Over Hammerhal* this falls under the control of the gamemaster. In many ways, the 'director' of the game, the gamemaster controls everything beyond the

players' own control. It is the gamemaster alone who knows the truth of the narrative and the gamemaster alone who knows all the secrets of the dungeon, what monsters may appear, what the monsters may do should they be roused, and what may happen should a hero succeed or fail. In short, the gamemaster is the both the narrator and the antagonist of the whole adventure, taking on the role of the mysterious villain of the piece, the identity of whom the other players can only guess at.

“We were very pleased with the success of Silver Tower,” says veteran Games Designer Jervis Johnson, “and we wanted to build on that with Shadows Over Hammerhal. It also gave us a great opportunity to develop the background of the Age of Sigmar and add depth to an aspect of the setting we’d not really explored – the Cities of Sigmar. We were very happy with the core mechanics of Silver Tower, and there’s no reason to change things for the sake of it, but the nature of Hammerhal meant we couldn’t just slap a new setting on the matter and call it done. Just as an example, the dungeons needed to have a permanent layout and not change whenever you revisited them. That made sense in the context of Hammerhal – whereas the lunatic puzzle-palaces of the Gaunt Summoners don’t need to be logical (it’s better if they aren’t!) a City of Sigmar, which is

based on more mundane laws of physics, needs to make sense. So this informed a different way to generate dungeons, and we decided the best way to do this was to use a separate player as a gamemaster, which in turn opened up a lot of things we could do – like visiting the city above. By adding things you do between adventures, like visiting taverns and pit-fights, we reinforced that notion you’re not just moving pieces on a board, but actually taking part in a living, breathing story. In truth, the background we created shaped how the game worked, rather than the rules shaping the story.”

And what a story it is! We won’t spoil the twists and turns of the tale here, but hobbyists of a certain vintage may find the title more than a little similar to the Warhammer Fantasy Roleplay adventure Shadows Over Bögenhafen, an entirely intentional allusion, as Jervis has a soft spot for this classic adventure. The Guidebook inside the game opens with a 30-page story setting up the tale behind Shadows Over Hammerhal, which introduces the protagonists of the tale – you might be stretching the term ‘hero’ a bit much when talking about a scoundrel like Fleetmaster Vizrin Kyre! – and introduces players to the backdrop against which their adventures will take place, the city of Hammerhal itself.

HAMMERHAL

The Twin-tailed City is the greatest of the Cities of Sigmar bar Azyrheim itself and bears its unique moniker because it was founded around a Realmgate. The city is in fact in two parts, governed as one half – Hammerhal Aqsha – in the Realm of Fire and the other – Hammerhal Ghyra – in the Realm of Life. Because of this unique property, the city is able to draw on the mineral and industrial wealth of one part, whilst also relying on its food supply from the other. Potentially this symbiotic relationship is a weakness a cunning foe could exploit, but it’s also the source of the Twin-tailed City’s immense strength and abundant resources.

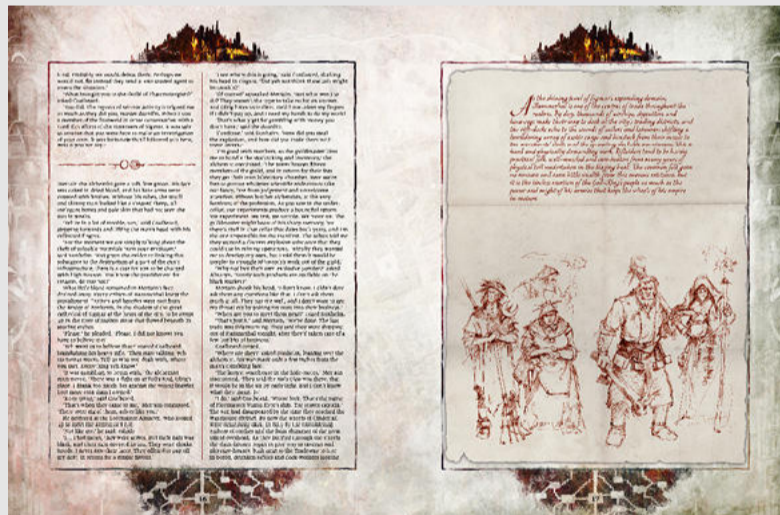


FOUNDING THE CITIES OF SIGMAR

As Jervis said, when creating the city, the team discovered the setting informed the rules and vice versa...

“We originally introduced Hammerhal in last summer’s Seasons of War campaign,” says Nicholas Horth, the man behind much of the game’s background. “We wanted to inject a new feel into the setting, so they weren’t just like the cities of the Empire transplanted into a new setting. The high fantasy flavour of the Age of Sigmar meant we could make things a bit crazier, such as the continent-spanning size of Hammerhal and the deep history of the place.”

“We wanted to give a feeling that Hammerhal is built upon countless layers of forgotten civilisations,” says Nuala Kinrade, the Illustrator who designed the dungeon tiles. “I wanted to add a few subtle nods to the world-that-was with some classic imagery incorporated into a couple of these rooms, if you know what to look for. The intention was to make the place look old, but like it still belongs as part of our background.”



“The Cities of Sigmar were created to help enrich and deepen the background,” says Nick. “It gave us the chance to explore just how some factions actually live in the Mortal Realms. The Realmgate Wars were an age of mythic warriors, but Hammerhal is home to many ordinary people, all with their own part in Sigmar’s plans – fishermen, brewers, rat-catchers and Sigmar alone knows who else.”

“The mechanics of the game were lifted for the most part from Silver Tower,” says Nick. “They worked well, and our tinkering was just to make it a better fit with the story we wanted to tell. It then gave us license to try out things like creating the different places across the Cinderfall district of Hammerhal. In the end, it was quite a symbiotic process.”



DESIGNERS' NOTES

HEROES

Shadows Over Hammerhal has a cast of four champions, introduced in the story 'A Meeting in Cinderfall' – the surly duardin Cogsmith Golnir Coalbeard, the heroic Lord-Castellant Arvios Sunhelm of the Hammers of Sigmar, the mysterious Loremaster Alnaryn of the Eldritch Council, the roguish Black Ark Fleetmaster Vizrin Kyr and Sunhelm's noble Gryph-hound Archimaine (the real hero of the story, according to Stu. – Ed). The story unfolds as Coalbeard enlists his old ally Sunhelm for an investigation into apparent sabotage, which draws the two into some of Cinderfall's darker reaches, including its criminal underworld.



Hammerhal is the greatest of the Cities of Sigmar, the ever-growing metropolises founded on the victories of the Stormcast Eternals and the Free Peoples during the Realmgate Wars. As Sigmar's warriors liberated more and more of the Mortal Realms from the clutches of Chaos, new civilisations were founded on the bones of the the old, built around the Stormkeeps of the Stormcast Eternals. Hints about the nature of these cities have been dropped in the last few Warhammer Age of Sigmar battletomes – Disciples of Tzeentch and Stormcast Eternals – but this is the first time they've been explored in detail. Many have been created across the realms, such as Excelsis and Vindicarum, and the founders created their new homes in the image of Azyrheim, the first and greatest of Sigmar's cities in Azyr – yet of all the cities in the God-King's ever-growing empire across the Mortal Realms, Hammerhal is the crown jewel.

Hammerhal was founded around a Stormkeep established by the Hammers of Sigmar during the Realmgate Wars. In both realms they sought to liberate the Stormrift Realmgate from the clutches of the orruks. Through blood and toil, the scions of Sigmar secured the Realmgate for the God-King. In time, the fortress they built grew into a settlement, and eventually into the mighty metropolis that bestrides Aqshy and Ghyran.

It is this split across the Realms of Fire and Life

that explains the appellation 'The Twin-tailed City'. Founded around a Realmgate, it is in effect a city on either side – albeit a city of truly vast scope – governed as a single entity. Hammerhal Aqsha and Hammerhal Ghyra are in a mutually beneficial partnership that lets both halves of the city benefit from the fruits of the other. Hammerhal Ghyra serves as the breadbasket of the two, making use of the rampant fecundity of the Realm of Life to ensure the titanic population is continually fed, but in turn it relies heavily on its ash-choked counterpart to defend its primarily aelven population. Hammerhal Aqsha, however, makes use of the mineral wealth of the Realm of Fire to grow the Twin-tailed City and keep its industrial heart beating, as well as serving as a mighty trade hub of the realms. Amid clanking cog-forts that guard the borders of Hammerhal Aqsha the duardin and humans of the Realm of Fire harness the white-hot lava of their land, creating a deadly moat to defend Hammerhal Ghyra in times of peril.

"We wanted to focus on a small part of the city for Shadows Over Hammerhal," says Nick.

"Cinderfall allowed us to really get into the character of the setting and explore the feel of the region. We wanted players to feel at home, even if it's a grimy, gritty one – Cinderfall has seen far better days. Once, it was a thriving trading hub that made use of the docks of Hammerhal Aqsha, with visitors from all across

Though a disparate band of champions and adventurers, the heroes of Shadow Over Hammerhal are the only ones able to put a stop to the sinister plot that threatens to engulf the Twin-tailed City. Are they up to the test?





Cinderfall is but a single small district of Hammerhal Aqsha, an old trade quarter that's fallen on hard times, riven with slums, rogues and cut-throats. Even in the holdings of Order, there is still all-too-human corruption and criminality.

VILLAINS

Sigmar alone knows what nightmarish filth lurks in the depths of the catacombs beneath the God-King's greatest city. Kairic Acolytes infest secret places of forbidden worship, but they are aided by Bloodreavers of Khorne in their hidden fighting pits and even Putrid Blightkings of Nurgle, who are working monstrous plague-magics in the depths. Above it all stands a mysterious Chaos Sorcerer. Who does this shadowy figure truly serve? What god does he pay fealty to? What is his ultimate goal for the Twin-tailed City? And just how has such a powerful agent of Chaos remained hidden for so long? You'll have to play to find out...



► the Mortal Realms passing through its grand bazaar. At the time of the adventure, the district is a shadow of its former glory. As in any good adventure, there are certain places you'll visit – the inn, the fighting pit, the black market – but we wanted to filter them through the high fantasy lens of the Age of Sigmar to make them belong in the world we've created. Toil's End, the district's tavern, is built around the husk of a colossal lava-centipede, for example.

"Hammerhal is still part of the Warhammer setting, and it makes sense for it to be a dark, gritty place. Some fans with long memories might remember the skirmish game Mordheim from back in the day – we tried to capture a little of that setting's strange and dark feel in Hammerhal. The great thing about the Age of Sigmar is that players don't know exactly what to expect with certain things, so in some ways they're going in as blind as the heroes. When we created things like the Red Yugol's Revelrie (a massive carnival in the district), we wanted to give it a sinister, weird edge – are they all they seem? Cinderfall is home to a lot of strange customers, such as aelf privateer fleetmasters, human alchemists, duardin engineers... It gives the setting a lot of mystery, beneath the surface. We wanted to make sure that Hammerhal, and Cinderfall in

particular, had its own history and culture that was distinct from other regions and even other districts. It gave the setting the lived-in feeling we wanted."

"When it came to designing the dungeons beneath Cinderfall, the idea was that these places are the remnants of ancient, forgotten kingdoms," says Nuala. "There's always a challenge designing something that is not within the existing range, but a good rule is make it look as Warhammer in spirit as possible. The obvious place to start for inspiration was the scenery boards and pieces we made at the very start of the Age of Sigmar, as these were specifically designed to be the ruins of lost civilizations – the likes of which Hammerhal is built over."

The winding catacombs and dank tunnels beneath Hammerhal are a perfect hiding place for forbidden cults and treacherous fraternities. Even in the Cities of Sigmar there are hives of criminality, such as smugglers, gangsters and black-marketeers, and even agents of the Dark Gods. This was referenced in the Disciples of Tzeentch battletome, but the scope of Shadow Over Hammerhal's plot may be even greater than the machinations of just a single god. The only way to find out what it might be is to dive in with warhammer in hand!

DESIGNERS' NOTES

OLD FRIENDS AND FAMILIAR FOES

Whilst *Shadows Over Hammerhal* comes with a selection of villains, there are also rules in the box for *Exotic Adversaries* – new and powerful foes to test your mettle, using units from across the *Age of Sigmar* – like *Blood Warriors*, *Tzaangor Enlightened* or *Plaguebearers*! If you own *Warhammer Quest Silver Tower*, you could easily add monsters from the *Gaunt Summoner's* lunatic menagerie to your adventures beneath the streets of *Hammerhal* – maybe *Grot Scuttlings*, or maybe an *Ogroid Thaumaturge*!

But it's not all about the bad guys – just as you can add new foes, you can use your collection of heroes from *Warhammer Quest Silver Tower* (including the hero cards) in place of the four adventurers contained within the box. There's plenty of your own tales to tell, like that of the *Knight-Questor*, the *Unforged* or even the *Slaughterpriest of Khorne* (although using him in *Shadows Over Hammerhal* may need a bit of explaining!).




Shadows Over Hammerhal has all the ingredients of a great dungeon-based adventure – there are areas to explore, monsters to battle, treasures to acquire (usually off the corpses of monsters), puzzles to solve and traps to overcome. Players take it in turns to open doorways and explore the next part of the dungeon layout, fighting the foes that dwell within. They can scour the subterranean ruins for secrets and lost treasure, giving them advantages in later encounters, but there's always the chance that, should they tarry for too long, they'll be ambushed by a band of cultists. This may sound familiar to players who've explored the depths of the *Silver Tower*, but this is where *Shadows Over Hammerhal's* addition of the gamemaster comes into play.

"When it came to *Shadows Over Hammerhal*," says Jervis, "we found that the way the game would work best would be by adding a gamemaster to it. The adventure is a series of pre-planned dungeon layouts with fixed events and encounters, and not a series of randomly-generated encounters, but we still wanted to keep the sense of mystery and exploration on the part of the players, so they couldn't know the exact layout from the get-go. So to keep that mystery, we added the gamemaster, which opened up a lot of possibilities in terms of rules and experience.

"In a way, it helps to think of the gamemaster almost like a director. They know all of the story, and are in control of the monsters (with a little help from the behaviour tables). The use of a gamemaster also let us include particular puzzles and riddles in the game that we otherwise wouldn't have been able to add as smoothly, and let us try out some very fun things with the events players can take part in around *Cinderfall*.

"The big appeal of a gamemaster is that it really lets you inject some roleplaying into the experience, if that's your choice," says Jervis. "The gamemaster can roleplay the antagonists and the side characters the players will meet – playing *Shadows Over Hammerhal* that way can make it a very memorable experience, and it's a lot of fun, too. It's one of the ways we were able to show people there's not just one 'proper' way to play the game – you can make it your own.

"That's why there's a set story included with the game, rather than the more free-form experience you got with *Silver Tower*," says Jervis. "It let us build the tools a gamemaster would need to run a game as dramatically or as low-key as they like, depending on their preferences. It also meant that if they changed gamemasters between runs or sessions, the experience for the players would be entirely different."



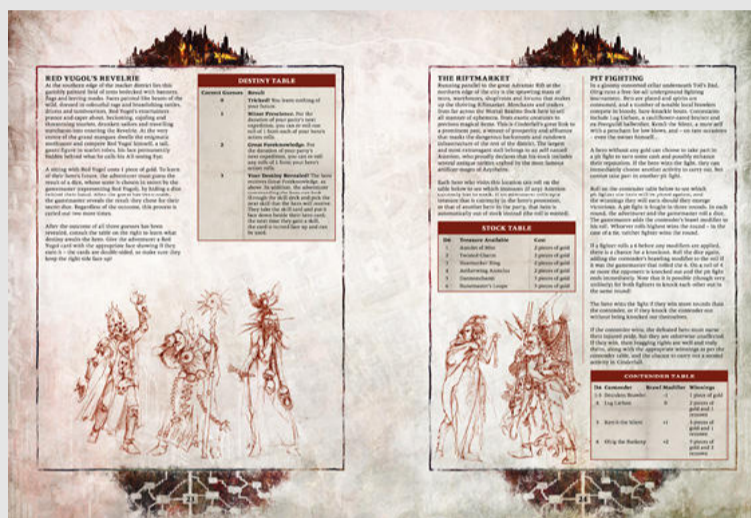
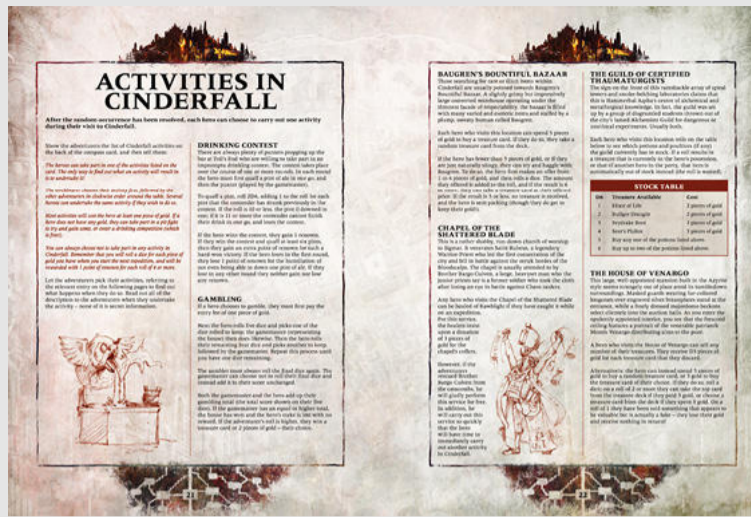
There's so much material for gamemasters in *Shadows Over Hammerhal*, it'll take an age for you to use it all. If you've got some *Blood Warriors* from the *Warhammer Age of Sigmar Starter Set*, or some *Tzaangors* from *Warhammer Quest Silver Tower*, you'll be able to mix up your games with new challenges and keep your friends guessing what'll happen next!

THE CINDERFALL TOURIST'S GUIDE

In Shadows Over Hammerhal, you don't just rumble in the dungeon - there's plenty to see in Cinderfall too!

The addition of being able to actually leave the dungeon in Shadows Over Hammerhal opens up some interesting avenues for players to explore. If you've got the gold, you can visit the Riftmarket to try and snag yourself a bargain, and if you've made a serious haul of loot you may want to try your luck at the auctions in the House of Venargo. You can even try and heal your ailments at the Chapel of the Shattered Blade, or make a bit of extra spending money by taking on all-comers at the fighting pit.

The activities in Cinderfall will gain the lucky and skilful among you treasure and renown, but more importantly it'll give you a feel of what the district and its people are really like. You can even take a browse around Red Yugol's Revelrie and get your fortune told, for the right price - but it's no easy feat, for it means outsmarting the gamemaster in a battle of wits!



Cinderfall might not exactly be the most salubrious and upmarket of districts, but there's a wealth of things for adventurers to engage in. Some, such as drinking contests or gambling, may even give players a minor boost to gold, renown or treasure. There's always the danger they may be left out of pocket or - horror of horrors - a laughing stock if they can't down a pint of ale! (And no, duardin don't get a bonus!).

The activities in Cinderfall also give you a better look at its inhabitants - from wandering preachers covered in reams of faith-parchment to the fishermen of the rather strange airborne 'sea' life of the Adramar Rift, there's all manner of strange customers. That's to say nothing of the masked (and slightly sinister) entertainers of Red Yugol's Revelrie...




The opening short story 'A Meeting In Cinderfall' sets the tone for the whole adventure and introduces the players to the setting and the four core characters. The story is then continued in the adventure, with secrets, unexpected events and special rules for many of the chambers of the dungeon. While one central plot connects all the adventures in Shadows Over Hammerhal, that's not to say that once you've played the game once you've seen everything Shadows Over Hammerhal has to offer. Whatever path you choose to walk will still take you to the grand finale, but how you get there is up to you - will you and your allies walk down *that* staircase, or will you choose *that* corridor instead? Such a choice can take you to different floors with new encounters, events, monsters and traps to overcome. You may be eager to keep pushing onward, deeper into the dungeon, but taking a step back to explore Cinderfall, sell off treasure or make a bit of cash in the fighting pits could give you an advantage next time you step into the dungeon - or it may get you mugged!

For those of you who want to really test your mettle, in Shadows Over Hammerhal there is a section on increasing the challenge of your adventures, from the relatively mild swing in difficulty to the most gruelling, which will surely try even the mightiest of champions.

In essence, Warhammer Quest Shadows Over Hammerhal adds a fresh perspective to the Age of Sigmar - one on the other end of the scale from the titanic battles between legions of demigod warriors and earth-shattering monsters.

In Cinderfall, you rub shoulders with the ordinary people (albeit duardin and aelves and Sigmar alone knows what else as well as humans), living their lives at least a few steps removed from the horror of war and carnage that beats at their gates. It provides a very human, very relatable perspective not only to the adventure but also to the setting as a whole, as your band of heroes are not only fighting for justice, honour or world-spanning prizes - they're fighting for their livelihoods, for their citizens, for their home itself. Through this lens, you get a sense of what this corner of the Mortal Realms is actually like, how it actual might like you or I would fit into Sigmar's crusade. Shadows Over Hammerhal is by far and away the closest look we've had at life away from the battlefield in the Age of Sigmar.

So what are you waiting for, brave adventurer? The Twin-tailed City is in dire peril, with cultists and other black-hearted heretics lurking in the dark beyond the sight of honest folk. Grab your blade and seek out the vile creature behind this most malevolent of schemes... 

AND THE ADVENTURE CONTINUES...

With the sheer breadth and depth of the main adventure of Shadows Over Hammerhal, the amount of replay value in difficulty levels and different paths adventures can take, the full sweep of Exotic Adversaries you can bring in from your existing collection of miniatures and the huge selection of Warhammer Quest Silver Tower hero cards, you'll have plenty to keep you busy in Cinderfall for some time to come...

A PRIMARCH REBORN



In the Temple of Correction within the Fortress of Hera on Macragge, a miracle has happened – Roboute Guilliman fights once more!

Saint Celestine looked upon the towering form of the Primarch reborn and knew the abiding satisfaction of her faith being borne out once more. A son of the God-Emperor himself, a demigod of battle to lead the Imperium out of the darkness that, with each passing day, seemed more certain to engulf it entirely. In what greater endeavour could she have played a part? What single event could possibly be more important than the manifestation of this breathtaking miracle? Humbly, Celestine offered up her profound thanks to the Emperor for permitting her to be a part of such a wondrous thing.

Around her, the battle still raged, yet every aspect of the conflict had changed for Celestine in that singular moment of rebirth. The strewn corpses of Imperial warriors were no longer a tragic waste, but instead the fallen bodies of martyrs whose sacrifice would be immortalised forever. The traitorous killers filling the shrine were no longer hated despoilers, but instead merely the first of an endless tally of heretics that Guilliman would lay low. Her own hurts no longer mattered, whether the physical wounds of her own body or the spiritual rents opened by the deaths of her Geminae Superia.

“Thank you,” intoned Celestine, a single golden tear rolling down her cheek as she turned her face to the heavens, “Thank you, my Emperor. He is a blessing we do not deserve.”

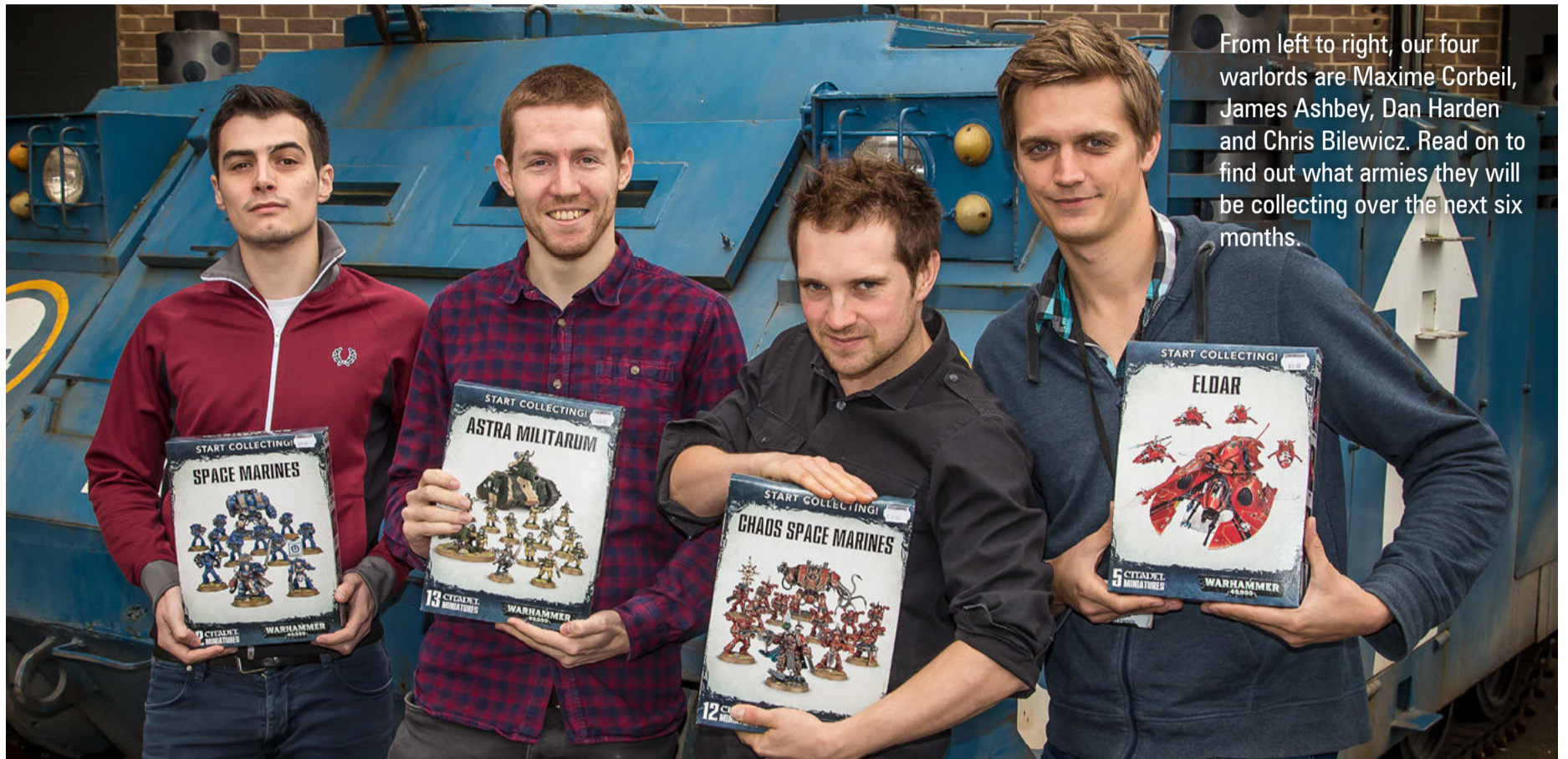
As Guilliman crashed into the front ranks of Black Legionnaires, he let out a building roar of pure, undiluted fury. The Primarch’s first blow threw a Black Legionnaire high into the air, blood streaming behind the corpse in a red trail. His second strike smashed a traitor Terminator into a bronze-and-marble column with enough force to drive the Chaos worshipper clean through it and out the other side. The Primarch moved with such speed that even the heretics’ super-human reactions could not save them. None could match Guilliman. None could even come close...



A TALE OF FOUR WARLORDS

A TALE OF FOUR WARLORDS

The galaxy of the 41st Millennium is a war-torn battleground, its worlds ripe for the taking. And now four mighty warlords seek to claim them, assembling mighty armies about themselves to plunder, capture, liberate or destroy. This is a Tale of Four Warlords.



From left to right, our four warlords are Maxime Corbeil, James Ashbey, Dan Harden and Chris Bilewicz. Read on to find out what armies they will be collecting over the next six months.

A CLASSIC RETURNS AGAIN

When we relaunched White Dwarf last September, a Tale of Four Warlords was easily one of the most popular articles in the magazine, lauded by many as “a return to the good old days”. Well, with the end of our Warhammer Age of Sigmar challenge, we hunted down four new warlords (read: victims) to take up our Warhammer 40,000 challenge. This is the sixth time that a Tale of Four Warlords has appeared in the pages of White Dwarf. The first time was way back in 1997, so this issue marks the 20th anniversary of this classic article.

A Tale of Four Warlords is back for a second run in the new White Dwarf, but this time set in the grim darkness of Warhammer 40,000, where guns and tanks are used as currency and daemonic possession is part and parcel of the daily grind. If you're new to the concept of a Tale of Four Warlords, it is thus: four keen hobbyists have six months to build and paint a new army, beginning in the first month with a Start Collecting! box for their chosen faction. Over the following half-year they must then paint at least one new unit for their force each month whilst taking part in various challenges along the way. Sometimes the tasks will be about modelling or painting, other times about gaming – our four warlords genuinely don't know what to expect (*except gruelling deadlines, sleepless nights and paint-covered fingers.* – Ed). We will then report on their progress, sharing their work with you all and telling tales of their battlefield heroics (or terrible tactical blunders). Who knows, we may all learn something from them. Alternatively we may learn nothing at all, but we'll all have a good laugh along the way. Ideally it will be a little of both.

The four intrepid warlords taking part in this, the sixth incarnation of a Tale of Four Warlords, are Miniatures Designer Maxime Corbeil, who will be painting an army of Space Marines; Product Developer James Ashbey, who has chosen the Astra Militarum; White Dwarf Writer Dan Harden, who will be building an army of Chaos Space Marines; and Photographer Chris Bilewicz who will be representing the Eldar. It's an eclectic mix of painters and gamers, this group, with no shortage of cheekiness and a little dark humour thrown in for good measure. Some mild-mannered trash-talking has already begun between them, with Dan trying to convert James to the “true and righteous cause”. The Chaos icons he sent him in the internal mail were apparently rebuffed.

This first episode is the prelude to our challenge proper, where our four hobbyists set out their goals for their six-month project, talk about their inspiration and explain why they chose the army they did. We're even throwing in a test model they've painted to whet your appetite for the coming months. So join us, dear readers, as we begin a Tale of Four Warlords!

SPACE MARINES

Tasked with defending the Imperium is Maxime Corbeil, who has pledged his allegiance to the Black Templars. For Maxime, a Tale of Four Warlords is all about giving something back to the community.



MAXIME'S BLACK TEMPLARS

"My colour scheme is inspired by John Blanche's illustrations," says Maxime, "with the Black Templar painted clean and cold and the base warm and dusty. You might not be able to tell but the armour is actually a deep blue, not pure black, which helps make it look colder, while the white shoulder pads have a cream tone to them. I also wanted to get as much texture contrast onto the model as I could between the smooth armour and the rough base."



"A Tale of Four Warlords was one of the articles that got me into collecting Citadel miniatures in the first place," says Maxime. "It was always fun and exciting to read, very inspirational, and I consider it a real honour to take part in this version. I hope I can inspire others to collect a new army in the way that I was once motivated to start building and painting Citadel miniatures."

Maxime's main inspiration for collecting Black Templars came from a piece of artwork – the front cover of the third edition Warhammer 40,000 rulebook painted by John Blanche. "I love that cover – it really encapsulates the feel of Warhammer 40,000 and what it means to be a Space Marine,"

says Maxime. "It's dark and gritty, but also really colourful when you properly look at it. I've always wanted to create an army based on that artwork and I was further inspired when my friend Martin Peterson won a Golden Demon with a squad of Black Templars based on John's work (we featured them in *Warhammer Visions* in June last year. – Ed). He showed that it was possible and now I want to take the idea further and paint a whole army. I think I'm going to start by painting each model quite basically and then paint litanies and battle damage on them as the challenge progresses. In my mind a model is never really finished – you can always add to it."



MAXIME CORBEIL

Miniatures Designer
Maxime has won several Golden Demons over the years, so we're expecting great things from him in a Tale of Four Warlords. His preferred method of warfare is psychological. We're all slightly worried.

ASTRA MILITARUM

James Ashbey has chosen to paint an army of Cadian Shock Troops. James is known for his relentless approach to painting, so we expect great things from him. But how does he feel about the Fall of Cadia?



JAMES'S CADIAN SHOCK TROOPS

"My first thought when coming up with a colour scheme was that it would be cool to paint Cadians with red armour," says James. "It's not something I've seen very often and I thought it would really stand out compared to the traditional green and khaki. I opted for grey fatigues, which meant I could basecoat the model with a spray can, and dark green guns that would contrast with the red. Lastly, I used white for my squad markings and transfers."



"I've always wanted to start an Astra Militarum force but never really got around to it – there's always been some other project that has taken priority – but not any more!" says James. "A Tale of Four Warlords has always been one of my favourite White Dwarf articles, so it would have been rude of me not to accept. It's also a great motivator to get a new army painted."

Initially I found it quite difficult to decide what army to pick as there are so many great models available now. At first I considered Orks because I'd been painting Ironjawz for Warhammer Age of Sigmar, then I thought about Genestealer Cults but couldn't quite come up with a colour scheme. In the

end I decided I would paint the army I'd wanted to paint for so long – the Cadians." Yet only a couple of months ago, the world of Cadia was invaded and dragged into the Warp by the forces of Chaos. How does James feel about that? "I'm not too worried," says James, perhaps a little too nonchalantly. "Some regiments managed to escape Cadia before it was consumed by the Eye and clearly my regiment is one of them. I imagine they're now fighting for their lives against the forces of Chaos somewhere in the Imperium, hopefully with a view to recapturing their lost homeworld or settling on a new one. I'm working on the story for my army at the moment."



JAMES ASHBEY

The last time we saw James in White Dwarf he was fighting a Warhammer Age of Sigmar battle report with his army of Destruction. For this challenge he has swapped an unruly horde of infantry for the ordered ranks of the Astra Militarum.

A TALE OF FOUR WARLORDS

CHAOS SPACE MARINES

Answering the call of Chaos is Dan Harden, the White Dwarf team's very own Warsmith (he's a dab hand with a screwdriver). For this challenge he will mostly be painting Iron Warriors Chaos Space Marines.



DAN HARDEN

Dan has always managed to resist the lure of Chaos, preferring to paint Tau, Orks, Eldar and Skitarii for Warhammer 40,000. However, he is partial to a well-painted chevron. And so the fall into darkness and treachery begins.

"I did once try to collect a Chaos Space Marines army," says Dan, "but I never really got into them when I was younger – I was more interested in smashing stuff up with Orks. However, a recent game against my friend Jamie and his impressive Iron Warriors army (we featured it back in August 2013. – Ed) got me thinking about Chaos Space Marines again. In my opinion the Iron Warriors are the most interesting of the ancient Legions – they're not overly bothered about worshipping the Chaos Gods but rather causing misery, suffering and destruction. They are the bitter, angry Legion, the one that was mistreated and ignored during the Great Crusade and there's something strangely

appealing about that deep-seated, resentful evil lurking in their hearts. The ongoing story in the Gathering Storm has also made collecting a Chaos army very tempting – I've got a real hankering to give the smug old Imperium a bit of a kicking.

"My other reason for collecting the army is the colour scheme. I haven't seen many Iron Warriors armies around, which makes them instantly interesting to me, nor have I painted an army that's almost entirely metallic. That would be one of my main challenges – to improve my use and knowledge of metallic paints. Oh, and hazard stripes look really cool, too – everything looks better when its covered in chevrons!"



DAN'S IRON WARRIORS

"The colour scheme for the Iron Warriors is already well established," says Dan, "so I didn't have to think about my colour scheme. The tough bit was figuring out how to paint the gold – I wanted it to look old and tarnished, like it had survived 10,000 years of warfare. I took the same approach with the yellow chevrons, which I wanted to look grimy, like old industrial equipment, while the black chevrons are matt so as not to clash with the metal armour."

START COLLECTING!

Start Collecting! boxes are a brilliant way to start a new army or add to an existing one, which is why our four Warlords were given the choice of one as the starting point for their new force. Almost every army in Warhammer 40,000 and every faction in Warhammer Age of Sigmar has a Start Collecting! set, with more being added to the range all the time.

Each Start Collecting! box is the same price and all the Warhammer 40,000 ones include at least one HQ, a Troops choice and a vehicle, making them astounding value for what you get inside,

ANOTHER WAY TO START COLLECTING

Start Collecting! boxes are a great way to start a new army but don't forget that there's a huge range of boxed games available that would also make for a brilliant start to a collection. Dark Vengeance for Warhammer 40,000 includes both Dark Angels and Chaos Space Marines, while the Warhammer Age of Sigmar boxed game contains armies of Stormcast Eternals and Khorne Bloodbound.

not to mention interesting and varied to paint. Maxime decided to pick up the Start Collecting! Space Marines box, the contents of which are perfectly mirrored by the Chaos Space Marines set that Dan will be painting. We reckon there will be more than a few Dreadnought-on-Dreadnought fights in the near future. James opted for the Astra Militarum (he really likes Leman Russ Battle Tanks), while Chris picked the Eldar set – an all-skimmer force where not a single model touches the ground.

Start Collecting! Boxes are available in Games Workshop stores, from many independent stockists and on the Games Workshop website.



CRAFTWORLD ELDAR

Defending the honour of the ancient Eldar has fallen to Chris Bilewicz, who has chosen to paint his army in the colours of Iybraesil Craftworld. Chris's goal: to paint a large army quickly and effectively.

"I first became interested in the Eldar when I worked in Warhammer World a few years ago but like James said earlier, other projects and new armies always seemed to get in the way," says Chris. "Recently, though, I found my muse – an Eldar Guardian painted as a colour variant for the last edition of Codex: Eldar. It was for Craftworld Iybraesil and it really stood out to me – it's one of the more unusual craftworlds and I've never seen an army painted in that colour scheme (*erm, last issue, Chris? – Ed*). Also, despite Iybraesil being one of the lesser-known craftworlds, their symbol is on the Eldar transfer sheet, which made my decision to paint them that way even easier.

"I also really like the background of Iybraesil," continues Chris. "The craftworld is a matriarchal society, with many female Autarchs and Howling Banshee shrines, which I shall try to include in my army throughout a Tale of Four Warlords. My main goal with this project is to show that you can achieve a nice-looking army using simple painting techniques – I'm looking forward to it."



CHRIS'S CRAFTWORLD IYBRAESIL

"I painted most of my test model in sub-assemblies, keeping the rider, the jetbike and the jetbike's hood separate so that I could basecoat them all different colours more easily," says Chris. "Pretty much all the highlights are drybrushed on – I want this colour scheme to be quick and effective."



CHRIS BILEWICZ

Studio Army Painter-turned-photographer Chris Bilewicz is a whizz with a paintbrush. More of a painter than a gamer, Chris is looking forward to playing more games of Warhammer 40,000 during this half-year challenge.

AND SO THE CHALLENGE BEGINS!

So there you have it, our four warlords and their chosen armies. Of course, this is only the beginning, so make sure you return next month when we feature the fully painted contents of their Start Collecting! boxes. We'll also have some stage-by-stage painting guides showing you how the four warlords painted their models, plus other useful painting tips and advice.

The reason we've decided to start this series of a Tale of Four Warlords one month early is so that you can join in, too. To take part, all you need to do is complete the same painting challenge as our four warlords every month. So before you get your next issue of White Dwarf, you'll need to have the contents of a Start Collecting! box painted. Many of our stores and plenty of independent gaming clubs will likely run their own a Tale of Four Warlords challenge to take place at the same time, so why not have a chat to them and join in. Or, if nothing's been planned, why not run it yourself? You can even go it alone if you wish, setting yourself goals to get a new army painted in 2017. If you do join in, make sure you share pictures of your progress on our Facebook page – we might even feature them in White Dwarf! So, are you ready to take part in a Tale of Four Warlords? Our challengers certainly are. See you next month. 🐼



FOUR WARLORDS AND A BATTLEFIELD

While planning a Tale of Four Warlords, Dan and Chris agreed that it would be cool to build and paint some scenery to go along with their armies, including a Realm of Battle gameboard for them to fight over when playing their games. Dan has already started work on some containers for his Iron Warriors (you may have seen the first one in last month's issue) while Chris is eyeing up the new Eldritch Ruins for his Eldar to skulk around in. Over the coming months, make sure you keep an eye out for the terrain our warlords are working on.

DESIGNERS' NOTES



THE SAGA OF GUILLIMAN

Deep within the Fortress of Hera, a team of skilled artisans have toiled for many hours to bring Roboute Guilliman back to life. Dan travels to Ultramar to talk to the writers, miniatures designers, painters and illustrators behind Rise of the Primarch.



ANDY CLARK

Andy Clark is the man behind the story in Rise of the Primarch. A loyalist (and part-time Ork) at heart, he was delighted and terrified in equal measure when he was given the opportunity to resurrect Guilliman.

For 10,000 years the Emperor of Mankind has sat immobile on the Golden Throne of Terra, his withered body little more than a husk of the great man that he once was. His grand vision, the Imperium of Man, endures – yet it does not prosper, for it lingers under a pall of misery and persecution, suspicion and mistrust. It is assailed on all sides and from within by heretics, witches and aliens, and only by the continual sacrifices of countless citizens does the Imperium continue to exist.

Yet now, at the close of the 41st Millennium, the people of the Imperium face their greatest trial. Orks wreak havoc across the galaxy, the Tau Empire expands in the east, the Tyranids send vast alien

swarms from beyond the stars to consume all in their path, and the Necrons awaken to reclaim what was once theirs. And above all, more deadly than any other foe, the forces of Chaos choose this moment to begin their most concerted invasion of the Imperium. Under the eye of Abaddon the Despoiler, countless worlds have already fallen. Madness and heresy are rife and violent Warp storms tear great rents in the galaxy. Blind in their ignorance, the High Lords of Terra send billions to their deaths in a bid to save the Imperium. Yet it takes the Eldar, a more far-sighted race, to realise that what the Imperium needs now is a hero, a symbol of the Emperor's will made manifest. The Imperium needs a Primarch...

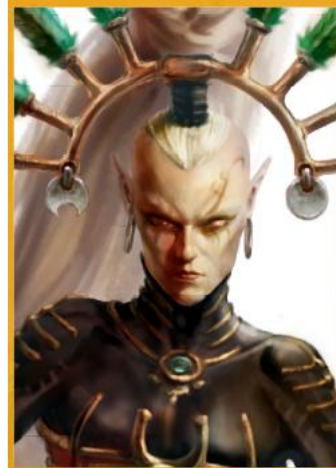
“Deciding which Primarch would return was an interesting discussion,” says Andy Clark, who wrote the story in *Gathering Storm: Rise of the Primarch*. “Only a few of the loyalist Primarchs are confirmed dead – alas poor Ferrus – but most of them are simply unaccounted for. Roboute Guilliman was always a primary contender because of who he is – he’s the statesman of the Primarchs, the creator, the empire-builder and, following his father’s downfall at the hands of Horus, he helped lay the foundations of the modern Imperium. It seems only right that he, of all the brothers, was the one to come back and save it. Great as it might seem to have a Primarch like Leman Russ return, I can imagine his reaction to the state of the Imperium would be nothing short of apocalyptic. His rage would be monstrous and he’d no doubt go rushing off to fight anything and everything he could find until, eventually, something killed him. We needed a more level-headed Primarch to save the Imperium and, when it came down to it, Guilliman was really the only contender.”

It is perhaps no coincidence that Roboute Guilliman is the Primarch to follow in his Emperor’s hallowed footsteps, as his fate closely mirrors that of his father’s. The

Emperor was mortally wounded by his son Horus during the Siege of the Emperor’s Palace and interred in the Golden Throne. Close to 1,000 years later, Guilliman was wounded unto death by his brother Fulgrim and interred in a stasis field on Macragge, where he has remained for close to 9,000 years, the poisoned blood still glistening at his throat. So how exactly does Guilliman return to active service? “*Rise of a Primarch* brings together all the story arcs and the characters from the preceding *Gathering Storm* books and knits them all together,” explains Andy. “You’ve got an ancient Tech-Priest who must get to Macragge to talk with the Lord of Ultramar, a living saint on a holy quest and a pair of mysterious Eldar characters, one of which has the power to resurrect the dead. You can probably see where this is going!”

It’s not all as simple as Andy makes out, though. Abaddon has got wind of the plan to resurrect Guilliman and sends whatever forces he can spare to lay siege to Macragge. All it would take is one bullet in the right place – namely Yvraine’s head or Belisarius Cawl’s reliquary – and the quest would be over. “They have to run quite a gauntlet to get to Macragge,” says Andy. “That was one of my ►

EMISSARY OF DEATH

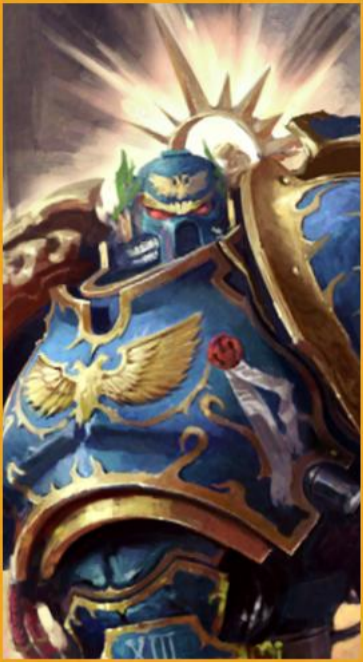


Throughout the *Gathering Storm* story, Yvraine, Emissary of Ynnead, has killed quite a few people, harvesting their released spirit energy to make herself more powerful. She believes that only through death can rebirth occur. What, then, is her agenda on Macragge? Surely there’s no one there that’s near to death...



Guilliman marches against the enemies of mankind flanked by Grand Master Voldus of the Grey Knights to the right and Cypher, the mysterious former Dark Angel, to the left.

DESIGNERS' NOTES



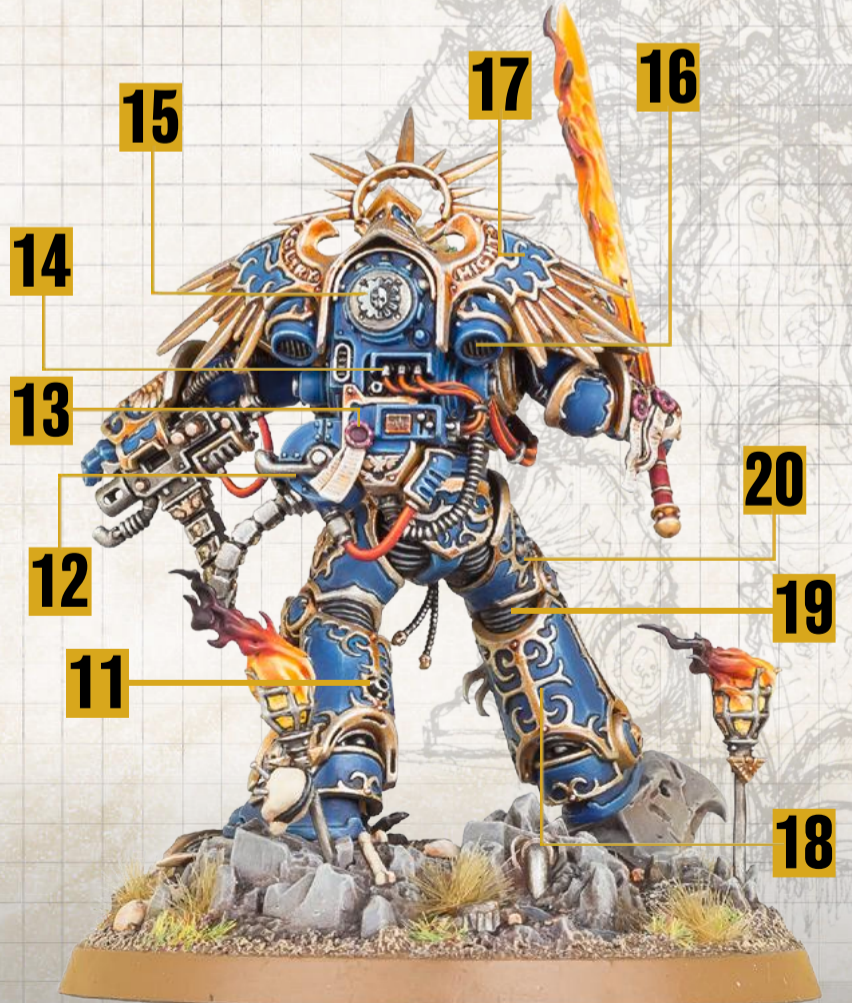
ROBOUTE GUILLIMAN – PRIMARCH OF THE ULTRAMARINES

The task of sculpting the resurrected Primarch fell to veteran miniature designer Seb Perbet. Here's what he had to say about creating the first loyalist Primarch Roboute Guilliman.

"Guilliman combines design elements from several sources," says Seb. "The Forge World version of Guilliman during the Horus Heresy was obviously an inspiration, as was the artwork of the Emperor fighting Horus. I wanted Guilliman's new armour to evoke the feel of an emperor, of a ruler, which is why it has so many Imperial icons all over it. There are actually very few Ultramarines icons on him – most of

the symbols are either single-headed eagles representing the Emperor, or double-headed eagles representing the Imperium – Guilliman is not just the leader of the Ultramarines now, but the whole Imperium. The Armour of Fates is meant to be a real mix of beauty and function, the master-crafted sculptural sections bolted on top of a mechanical under-suit – it has more layers than normal power armour. I tried hard to bring an extra level of detail to the suit because Guilliman is bigger than any Space Marine model we've made before. Details include pistons on the heels and knees, toe hinges, knee and ankle pivots, vents inside the rims of the shoulder pads and even a quintet of tiny statues hidden inside his collar."

TAP THE NUMBERS FOR MORE INFORMATION



“Thousands of years. And look what has become of them. Of us. Idolatry. Ignorance. Suffering and squalor, in the name of a god who never desired the title.” - Roboute Guilliman

► favourite bits of the story to write – putting the heroes in immense peril to complete a crack-pot quest that not all of them understand, believe in, or know all the details of. I feel a little sorry for Inquisitor Greyfax, because she knows virtually nothing of what’s going on. There’s a reason for that, though – she’d probably execute the other characters if she knew what their mission was. Then, of course, the pilgrims have to contend with the Ultramarines, who aren’t too keen to let a Tech-Priest and two Eldar near their Primarch, but aid comes from an unexpected quarter. I don’t want to give too much away but as you can probably guess, they manage to resurrect Roboute Guilliman. If you haven’t figured that out by now, take another look at the cover of the book. Yep, that’s Guilliman and he’s back!”

So what was it like writing about a loyalist Primarch in the 41st Millennium? It’s something that’s never been done before, so it must have been quite an experience. “Oh yeah, it was terrifying,” says Andy, laughing. “This is one of the biggest moments, if not the biggest moment in

the history of Warhammer 40,000, so I really hope I did it justice. When we all sat down to discuss it in the Studio I remember sitting there thinking ‘we’re really doing this, we’re really bringing a Primarch back’. His rebirth had to be explosive, though – it couldn’t be a casual affair – it needed to happen in the midst of battle and it had to be seriously desperate. The Temple of Correction is almost overrun by the Black Legion at the moment he appears and he has no time to wake up or assess the situation, only fight. That was a deliberate stylistic choice because, first and foremost, you want to see Guilliman as a warrior – Guilliman the deliverer, Guilliman the ray of hope, Guilliman the destroyer. It’s easy to think of other Primarchs like Russ and Angron as the warriors, but never forget that the statesmanlike Guilliman is also a demigod of battle.”

What’s even more remarkable is that Guilliman emerges from stasis nine millennia after suffering a horrific injury at the hands of his brother and is able not only to fight but conduct a military campaign immediately against the besieging forces. “Only once Macragge is safe does Guilliman rest, and boy is it tough for him,” says Andy. “It was tough for me, too, capturing that moment when Guilliman finally closes the doors to his sanctum, sits down, puts his head in his hands and wonders where everything ►



SEB PERBET

Seb is well known for sculpting and concept designing some of the most iconic miniatures around, including Nagash, Supreme Lord of the Undead, the Spirit of Durthu and the Eldar Wraithknight. Who better to sculpt the first loyalist Primarch?



STEVE BUDDLE

Steve designed no less than three of the nine miniatures in the Gathering Storm series. Two are agents of the Imperium – Inquisitor Greyfax and Grand Master Voldus. The third is Cypher, who, apparently, is also Steve’s favourite.

GRAND MASTER ALDRIK VOLDUS, WARDEN OF THE LIBRARIUS

A potent psyker of the Grey Knights, Grand Master Voldus is a valuable ally to Guilliman. Miniatures Designer Steve Buddle tells us about Voldus’s model.

“Grand Master Voldus is the epitome of the Grey Knights, the archetypal image of them,” says Steve. “He’s wearing the traditional silver Terminator armour of the Grey Knights, but taken one stage further, with additional scrollwork and iconography. He also carries a force hammer, the icon of the Daemon hunter. It’s symbolic as much as it is a weapon. Part of Voldus’s story is that he’s the newly promoted Grand Master of the Grey Knights 3rd Brotherhood, which contains the Chapter’s most powerful psykers. As such, I thought it only fitting that he carries a couple of huge leather-bound tomes with him to highlight his role as Warden of the Librarius.”



PAINTING VOLDUS

Grand Master Voldus was painted by ‘Eavy Metal team member and Grey Knights aficionado Chris Innes. “When painting the Imperial heroes in the Gathering Storm series, we kept the colour palette pretty limited and the spot colours the same across the models,” says Chris. “They all have their own colour schemes, but the models all share the same spot colours of red and cream. My top tip when painting Voldus, particularly his silver armour, is to apply light washes to the armour and build up the shading gradually rather than slapping on a thick wash. You’ll end up with a much more realistic looking metal.”



DESIGNERS' NOTES

SAVIOUR OF THE IMPERIUM

Last issue we showed the first two pieces of artwork in the Gathering Storm triptych, one featuring Abaddon the Despoiler, the other the Avatar of Ynnead. As Paul Dainton, the artist who worked on the three covers, said at the time, he wanted the third cover to be a lot more golden. "The gold is reminiscent of the Emperor's armour," says Paul. "That's how Guilliman has to be portrayed to the Imperium now. He may not want to be shown that way – that's not who he is – but he knows that's what Humanity needs



right now: hope. He's also standing in the same pose as the scenery piece of the Space Marine statue, with his hands clasped around the hilt of a sword, in this case his father's."

► went wrong in the galaxy. I spent a lot of time chatting to the Black Library authors about how to portray Guilliman in his moment of doubt and despair, because we've never portrayed him experiencing anything like this before. It's a true testament to his character and his inner strength that he can wade through his Rubicon of misery, compartmentalise his anguish at what the Imperium has become and just get on with the job of saving it."

But the resurrection of Roboute Guilliman does not go unnoticed. In the Warp, the Chaos Gods see a fantastic new opportunity. "They don't hate that Guilliman has returned," says Andy. "They rather like it, in fact. Slaanesh sees

Guilliman as something powerful to corrupt. Nurgle wants to turn him into a plaything, Tzeentch wants to manipulate him and Khorne simply wants to add his skull to his throne. Or maybe use it as a mug... That's what the main body of the book is all about, Guilliman coming to grips with what he must do to save the Imperium, while simultaneously resisting the advances of the Chaos Gods. Remember, he's never really experienced Chaos in this way before. Sure, he saw what Slaanesh did to Fulgrim and his Legion, but he's never had the insidious taint of Chaos around him all the time, subverting his plans, niggling at his doubts and reminding him of his failures. My favourite part of Guilliman's story is when he comes into contact ►



Guilliman comes face to face with his traitorous brother, Magnus. In his arrogance, Magnus believes that he has the upper hand, that his diabolical schemes have come to fruition. But Guilliman always has a plan...

CYPHER, LORD OF THE FALLEN

Cypher is arguably one of the most mysterious characters of the 41st Millennium. Can Steve Buddle, his designer, shed any light on him?

“I’ve always loved the background of Cypher – he’s such an enigmatic character,” says Steve. “I like that he’s this robed, cowled gunslinger that no one can really identify with. I wanted people to look at him and have questions, but no answers. What mark of power armour is he wearing, for example? Why does his plasma pistol have such an unusual design – was it made specially for him? There are a lot of layers to the Cypher model – his armour is virtually pristine, while his robes are ragged and torn and his backpack is clearly a cobbled-together contraption. As for the sword on his back, well, that’s another mystery we may never get an answer to. All we know is that it’s huge!”



PAINTING CYPHER

Cypher the Fallen Angel was painted by Tom Winstone from the 'Eavy Metal team. “Cypher’s colour scheme is based on the Great Crusade colours of the Dark Angels, so black, red and cream,” says Tom. “My mission was to take those colours and give Cypher a roguish, distrustful air. To do this I added loads of tiny little chips to his armour, as if it is thousands of years old, while his robes are splattered with mud. The secret of weathering a model is to apply it in areas that would naturally receive the most wear, such as the knees, elbows, cuffs and hems. His leather vambraces are especially well worn.”



► with the Weepers. I wanted to really creep out both him and you, the readers, to make all concerned realise that war isn’t the only way to bring down an empire. I hope people find that part of the story suitably grim and disturbing.”

Guilliman soon realises, though, that to save the Imperium he must get to Terra, the cradle of Humanity. Belisarius Cawl, Inquisitor Greyfax and Saint Celestine join him on his crusade, as does Marshall Amalrich who by this point is the only Black Templar still alive from the fighting on Cadia. Grand Master Voldus of the Grey Knights also joins Guilliman and, at a crucial point in the story, Cypher appears too. Curiously, neither Cypher nor Guilliman seem particularly phased by each other. “Guilliman sees the sword that the Fallen Angel is carrying but says nothing,” says Andy. “For Cypher’s part, he’s entirely nonplussed by Guilliman. The Fallen Angel even saves the Ultramarines Primarch at one point and there’s a level of mutual respect, but no trust. Which is entirely justified considering what happens later on in the story... Also making an appearance is Sylandri Veilwalker, the Harlequin Shadowseer that has meddled in everything from the very start. It’s worth remembering that Veilwalker is a member of the Masque of the Veiled Path troupe and that they love nothing more than to play cruel practical jokes on people, and their performances, though amusing, are always laced with tragedy. Quite what her role is beyond ensuring Guilliman survives remains a mystery, but she’s like the anti-Chaos in the



SAVIOUR OF THE IMPERIUM

No one truly knows how old Belisarius Cawl actually is, but it’s rumoured that he remembers (albeit vaguely) the days of the Great Crusade. In his possession is an auto-reliquary that he has carried aboard his starship, the Ark Mechanicus *Iron Revenant*, for many millennia. Indeed, it rarely leaves his side and at the end of the first Gathering Storm book, it is being transported around by an ancient Triaros armoured conveyor.

It is this auto-reliquary (or, rather, what’s inside it) that Cawl brings to Macragge and presents to the Lord of Ultramar. Yet the contents of the reliquary are not Cawl’s only works, for he has not been idle the last 9000 years. What the Martian Tech-Priest has been working on for these last nine millennia, only he and Roboute Guilliman know...



story, sneaking under the radars of the Chaos gods to ensure Guilliman reaches Terra. But is she just setting up a tragi-comedy for the future?”

That sobering revelation seeded in our brains, what else does Andy want to reveal about the book? “Let’s just say that Guilliman meets one of his brothers,” says Andy, chuckling. “You can probably guess which one (um, yeah. – Ed). All of these epic battles and encounters are presented as scenarios and missions in the book, too, so you can re-fight them with your own armies.”

Unusually, though, the book doesn’t end on a grand mega-battle, but on a succession of exciting reveals – no spoilers here – that make you realise that things really have changed and that the world of Warhammer 40,000 will never be the same again. Is this the End Times for Warhammer 40,000? “Ha, no!” says Andy. “Not even remotely. The return of Guilliman is a glorious event that marks the possible salvation of the Imperium. It is certainly a game-changer, both in the background and in the game itself, but this is definitely not the end of all things. The universe of Warhammer 40,000 will still be there when the trumpets stop blaring and the dust of Guilliman’s return settles, as will the Imperium, the Necrons, the Tau, Orks, Eldar and so on. And, of course, the forces of Chaos. Consider Roboute Guilliman’s resurrection as the next chapter in an already incredible story – he’s got a lot of work to do, and it’s not going to be easy!” 🦴

THE LORD OF ULTRAMAR

'Eavy Metal is our regular feature celebrating beautifully painted Citadel miniatures, curated by the renowned 'Eavy Metal team. In this issue, we take a closer look at this impressive diorama of Roboute Guilliman created by veteran painter Simon Adams.



SIMON ADAMS

Having already come up with the colour scheme and painted one version of Roboute Guilliman for the Studio's 'Eavy Metal collection, Simon Adams thought "you know what? I want to paint Guilliman again." And he did, creating this impressive diorama.



This diorama, created by 'Eavy Metal's Simon Adams, depicts a seminal moment in the Gathering Storm story. Having travelled to Terra, Guilliman stands before an Imperial shrine for countless pilgrims to witness his return. It's the first time any of them have seen a Primarch in the flesh and something they could never have envisaged in their wildest dreams. For the masses on Terra, it must be like seeing the Emperor himself.

"Actually, the diorama does pay homage to the Emperor in a way," says Simon. "The inspiration for this project came from two sources – the artwork of the Emperor fighting Horus by Adrian Smith and the diorama of the same scene created by former 'Eavy Metal painter Mike McVey (*it's still on display in Warhammer World should you wish to see it.* – Ed). In that scene, Horus and the Emperor fight across dark, marbled stairs and I wanted to recapture that look in this diorama. That moment when

the Emperor confronted his treacherous son was a critical moment in the history of the Imperium, as is the resurrection of Guilliman. However, instead of having Guilliman fighting someone, I thought it better to create a diorama that's more fitting to his personality – he's a statesman and figurehead of the Imperium and I wanted to present him as such."

Rather than simply paint the Guilliman model and mount it on a display base, Simon took the time to convert it so that it would better suit the scene he wanted to create. "While the figure doesn't appear dramatically different from the original model, he is actually quite extensively reposed," says Simon. "First, I cut his legs at the knees and repositioned them so that he was standing taller and straighter. I then cut and reposed his right arm so that he held it straight out in front of him, as if gesturing with the Emperor's sword or preparing to salute his warriors. I then matched the angle and tilt of ▶

'EAVY METAL

The 'Eavy Metal team paint many of the miniatures that you see in our codexes and rulebooks, on posters and box fronts, on the Games Workshop website and in the pages of White Dwarf.

Since the early days of Games Workshop, the 'Eavy Metal team have been at the forefront of miniatures painting, developing new techniques and colour schemes that can be seen on countless miniatures. So great is the influence of the 'Eavy Metal team that many hobbyists see their work as the pinnacle of miniatures painting, and seek to emulate their style on their own models. Of course, it could take a very long time to paint a whole army the 'Eavy Metal way!



1



6



2



3

The Imperial Aquila statue on the base (1) was sculpted specially for this diorama by Seb Perbet, who also sculpted Guilliman himself. It is closely based on the eagle that sits behind Guilliman's head, but with two heads instead of one.



4



5

The display base is littered with skulls, candles and purity seals (2 to 5). The skulls come from the Sector Imperialis basing kit, while the candles have been harvested from several sources, including the Luminark of Hysh. The flames are painted the same way as the Emperor's sword for consistency.



7



8

Like with the Guilliman that Simon painted for the Studio's 'Eavy Metal collection, he painted the backpack, eagle and halo (6) last to make sure he had the colour balance right across the model. He also painted them separately from Guilliman's body to make painting the tiny details easier.

Though the pillar is gold (7), it sits behind Guilliman, so it doesn't detract from him.

The burning braziers (8) can be found on Guilliman's sprue. For this diorama, Simon mounted them on columns from the Basilica Administratum.

'EAVY METAL

Roboute Guilliman, Lord of Ultramar, Primarch of the Ultramarines Chapter and Lord Commander of the Imperium, prepares to lead the Emperor's armies to victory once more.



► his head to the edge of the sword blade so it looks like he's directing his gaze along its edge. The end result is a tall, proud, noble warrior, but one at rest rather than in the midst of battle. It was crucial for this diorama that he looked more relaxed than battle-ready, like he was addressing a massive audience, not fighting an enemy army."

Simon then painted Guilliman using the same palette he used on the Studio version of the model. "We did debate giving him gold armour like the Emperor wore in Adrian's artwork," says Simon, "but it didn't feel right. Besides, gold works so well as a detail colour for ornate power armour, so having him in regal Ultramarines blue just made sense. His colour scheme is actually pretty simple – blue and gold with red for the spot colour on pipes, cables and his sword hilt. His face and burning sword were painted brighter to make them the model's focal points."

Roboute Guilliman is the focal point of Simon's diorama but he's also flanked by two Custodians and framed by the statue of an Imperial Aquila. What was Simon's thought process behind including them in the diorama? "The Custodians are there for several reasons," explains Simon. "Firstly, they provide scale. They are massive warriors, but their eyes are

barely level with the bottom of Guilliman's breastplate. Secondly, they appear in the background to accompany the Primarch on his pilgrimage to Terra. Lastly, they're meant to echo John Blanche's illustration of the Eternity Gate, which features two Custodian Guards in the foreground. I wanted this scene to be reminiscent of that piece of artwork. As you'd expect, they wear gold, which ties in nicely with Guilliman's detail colour and mimics the Emperor's armour in Adrian's illustration.

"The aquila at the back of the diorama was actually quite hard to work with, both in terms of modelling and painting. Seb Perbet – who sculpted Guilliman – was kind enough to sculpt the statue, which we both agreed should look quite plain, like it had been carved from the same onyx stone that Guilliman is standing on. As mentioned earlier, the dark colour of the rock is a homage to Mike's diorama, but I also chose it for practical reasons – there's a lot of gold areas on the piece and I needed them to stand out, so they had to be presented on a dark background. By painting just the tips of the aquila's wings gold I was able to create a halo around Guilliman, spreading out from the wings to the Custodes in front of him. It seemed like a fitting way of framing a Primarch at such a landmark moment in the history of the Imperium." 🗡️

TOP TIP

"Creating a diorama is very different to painting a regular miniature, as anyone who's entered that Golden Demon category will know," says Simon. "Firstly, a diorama needs a story behind it that grounds it in reality – it needs to be believable and in-world, something that you could imagine the characters – if they were real, of course – actually doing. Secondly, the miniatures must always be the focal point of the diorama. After all, we want to focus on Roboute Guilliman, not the rock that Roboute Guilliman is standing on. As such, a diorama must not be so cluttered as to obscure the miniatures and it must have a colour scheme that is sympathetic to their colour palette."



Left: Flanked by two Custodian Guards, Roboute Guilliman stands tall in the Armour of Fate, the Sword of the Emperor burning in his armoured hand. The skulls and candles scattered around them are the remains of the shrine's former guardians or perhaps pilgrims that have made the ultimate sacrifice. Above them all, the Imperial Aquila looms, its wings outspread as if bestowing the Emperor's blessing on his resurrected son.

THE ULTIMATE GUIDE TO... STORMCAST ETERNALS

Want to know more about a particular army, faction or battle? Then the Ultimate Guide is your invaluable introduction. This month, White Dwarf heads to Azyrheim to discover the mysteries of the mightiest heroes of the Age of Sigmar, the Stormcast Eternals.



Wrought from the finest of heroes, the Stormcast Eternals are a force like no other in the Mortal Realms. Each of them was once a mighty champion in their own right, a paragon of their people, before the God-King reforged them in lightning and armoured them in gleaming sigmarite. Assembled in glittering hosts, they are Sigmar's golden wrath made manifest.

Centuries ago, the God-King sealed the Realm of Azyr from the depredations of the Dark Gods. Generations passed, and as the legions of Chaos tore down civilisations, Sigmar laboured mightily, brooding upon his throne over how he may liberate the Mortal Realms. In the latter days of the era known as the Age of Chaos, the greatest heroes of humanity, in bloody last stands against the legions of Chaos, started vanishing in flashes of lightning as they

SIGMAR, THE GOD-KING

First and greatest of mankind's gods is Sigmar, the Lord of Storms. It is through his genius and invention that the Stormcasts were created, and through his cunning and wisdom they were deployed into the Mortal Realms to battle the indefatigable legions of Chaos in the days of the Realmgate Wars. Sigmar himself does not take to the battlefield but sits upon his throne high above Sigmaron, directing his legions in the ceaseless battle against the Dark Gods of Chaos.



died. They were to be reborn as Sigmar's finest warriors, remade into immortal champions imbued with the power of a god.

Sigmar first unleashed the Stormhosts of his Stormcast Eternals at the opening of the Gates of Azyr, an event which marked the dawn of a bright new age – the Age of Sigmar – and with it, the beginning of the legendary Realmgate Wars. Stormcast Eternals exist for but a single purpose – war. Each one is honed from the moment of Reforging into a tool of Sigmar, a weapon of Order to be cast into the most apocalyptic of conflicts.

To mortal eyes, the Stormcast Eternals appear as immovable avatars of the God of the Heavens, wearing identical gleaming masks of stoic disdain. Each has been assigned to their role according to their particular talents, so

"There are few more stirring sights to the faithful of Sigmar than his warriors on the march, resplendent in polished sigmarite, shining brighter than the sun. Even the memory of such a mighty host, hundreds strong, still takes my breath away." – H. Toll, *Personal Papers, Vol. XXIV*



strong-armed warriors who were pure of heart in life may find themselves in the heavily armoured ranks of the Retributors, whilst sharp and tireless hunters of evil may be remade into bow-armed Judicators, the vanguard of the heavenly hosts. Yet despite their different roles and strengths, each Stormcast Eternal is a tempest of fury, fuelled by a hunger for revenge that one lifetime cannot sate.

The Stormcast Eternals are amongst the finest warriors to walk the Mortal Realms, each a hero worthy of saga and song, yet they recall little of their mortal life. They are tasked with a new mission, filled with righteous purpose, their creed elevated from defending their tribe or kingdom to guarding all that is good and just in the Mortal Realms. The Stormcast Eternals do not die when they fall in battle, but are cast back to Azyrheim to be Reforged. This process

is a painful and time-consuming one, and a Stormcast will lose a little more of themselves each time, for such is the price of immortality.

Generations have passed since the opening of the Gates of Azyr, and in that time, the Stormcast Eternals have pushed back the forces of Chaos little by little. Their task is by no means complete, for the legions of the Dark Gods are without number and the realms are vast beyond understanding, but the Stormcast Eternals have begun to carve out holdings where civilisation can flourish once more – among these Cities of Sigmar are Excelsior and great Hammerhal, the Twin-tailed City that bestrides both Aqshy and Ghyran. Yet there is no peace, no respite, for Sigmar's crusade is unending and his immortal legions will not tire until the Mortal Realms are free of the taint of Chaos.

AZYRHEIM

For centuries after the sealing of the Gates of Azyr by the God-King Sigmar, the City of Sigmar was the last outpost of nobility and civilisation in the Mortal Realms, home to the free races of men, duardin and aelves, amongst others. It is from here the Free Peoples sallied forth to found the new Cities of Sigmar. Sealed beyond impervious gates in the Realm of Heavens, it remains proof against the cruel attentions of Chaos even in the Age of Sigmar – a steadfast bastion against the black-hearted legions of the Dark Gods.



THE ULTIMATE GUIDE TO...

TO MAKE A HERO

The raw material with which to create the Stormcast Eternals is one of the most precious in all of the Mortal Realms – the brightest, the bravest, and the most noble of human heroes. Each is drawn into Sigmaron by the hand of the God-King himself at the point of death. Many are lone men and women standing fast against monstrous Chaos champions and legions of monsters, but there have been occasions (as with the Royal Victrians of the Tempest Lords) where entire bands of champions have been uplifted to Sigmaron. In the case of the Celestial Vindicators, each was a mortal hero who beseeched Sigmar for bloody-handed vengeance upon the moment of their death. Whatever the circumstance or the reasons for Sigmar's choosing, each hero is put to the test through a series of gruelling trials, with only the finest becoming the God-King's chosen.

The ordeals one must undergo to become one of Sigmar's chosen are arduous indeed, and so each hero partakes of a mighty feast to build up their strength for the trials ahead. The aspirants are then led deep within the floating city of Sigmaron, to the Chamber of the Broken World, and blasted apart by lightnings, only to be reformed from the storm. The survivors of this first step are infused with a measure of godly power, and are put to the test within the Forge Eternal – again and again. Those who

REFORGING

Whilst they may be functionally immortal, Stormcast Eternals do not welcome death. To be Reforged is to risk losing a part of oneself, to awaken altered in mind – a troubling notion to many Stormcasts. Some of the Reforged return imbued with power – thunder may rumble across every word they speak, or lightning spark in their eyes when their ire is drawn. Being Reforged many times over, however, invites a strange fate.

Certainly, some Stormhosts have seen their flaws rise to the fore, such as the arrogance of the Fists of Sigmarite, the Knights Excelsior's vicious paranoia or the savage tempers of the Bloodied Dawn. The truth is still not yet known by anyone bar perhaps the God-King himself, but some Stormcasts fear that to be reborn too often in Sigmar's forges is to transform into something else entirely...

endure enter the Cairns of Tempering, before the ultimate test of the Anvil of Apotheosis. If they endure, they rise and join the ranks of the Stormcast Eternals.

One of the greatest gifts that Sigmar grants his scions is immortality, but such a gift is not without price. The Stormcast Eternals simply are not as they once were, even if they do exhibit the same qualities that made them into heroic figures in their mortal lives. Many do not have memories of their former existence, or only have flashes of who they once were. They no longer fight simply for kith and kin, for the scope of their conflict is far wider, battling the enemies of Order wherever Sigmar wills it. Yet as immortal and undying as the Stormcasts may be, they can be thwarted. When slain, their form is returned to Sigmaron in a flash of lightning, to be reformed and cast back once again into Sigmar's unending war.

To many, the Stormcast Eternals are courageous and noble souls, and this is true – they would not have been chosen for this honour otherwise. Yet the honour of being elevated to the status of a demigod warrior is to become more and less than human. Sigmar created his Stormcasts as deathless soldiers in a conflict that may never truly end. The Stormcast Eternals know no respite or peace but simply war everlasting.



"The rise of a new champion of Order is a momentous occasion. Those who are chosen to stand in Sigmar's legions as his bulwark against the legions of Chaos sacrifice much, for they are denied even the final respite of death. Such is their burden." – H. Toll, *Personal Papers, Vol. XXIV*

THE PANOPLY OF THE HEAVENLY LEGIONS

The arms and armour of the Stormcast Eternals are impressive to say the least, and to the casual onlooker, all of the Stormcasts are identical, as if cast from the same mould. In truth, the differences between each are plain if one has the wit to see them, for each one is a hero reborn, a shining beacon of the God-King's light. — H. Toll, *Personal Papers*, Vol. XXIV

Each of the Stormcast Eternals bears an impassive mask that hides their features, giving rise to the peasant's notion that beneath the mask they are something other than human. The halo that surrounds the Stormcast's face differs depending on the equipment and role of the hero in question.

The markings on a Stormcast Eternal's pauldrons show the icon of their Striking as well as the conclave they belong to. Shown here is a Hammers of Sigmar Liberator, belonging to a Redeemer conclave as all Liberators do.

The favoured weapon of the Liberators is the noble warhammer, wrought by the legendary Six Smiths in far-off Sigmaron from gleaming sigmarite and the very storm-stuff of Azyr itself.

The shields of the Liberators are too heavy for even the strongest man to lift, wrought as they are from raw sigmarite. To see Liberators on the battlefield, their glittering shields locked in an impenetrable wall, marching into hails of arrows, is a stirring sight.

One can tell the retinue a given Stormcast Eternal belongs to simply by looking at their tabard and belt buckle — the combination of colours, depending on the Stormhost, will quickly and easily indicate their position in their parent Strike Chamber.



Angelus



Paladin



Justicar



Redeemer



The lightning hammer is the signature weapon of the Retributors, capable of felling even the most vicious of beasts. The most telling blows explode in a thunderhead of righteous lightning. They appear to be kin to the starsoul maces, which can shatter towers and slay the most fell of Chaos champions.

The colour of the plumes of the Stormcast Eternals are chosen by their liege lords and are typically reserved for officers and retinue Primes. Vandus Hammerhand's chamber, the Hammerhands, wear crimson plumes, as do many Lord-Celestants who honour that legendary hero's deeds and accomplishments.



The Hammerhands



The Stormbound



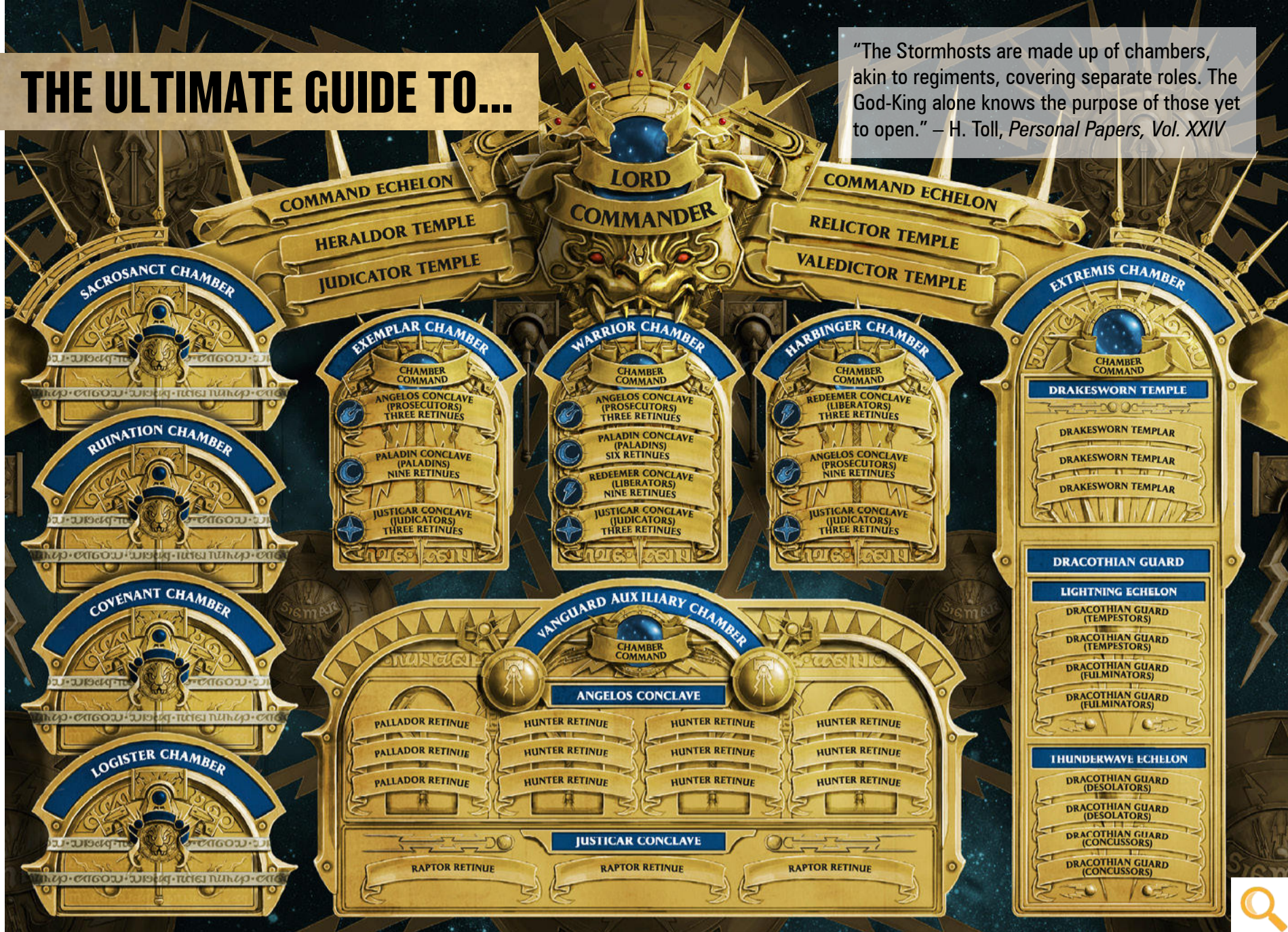
The Starfall

The honour parchments that can be found tied to the weapons and armour of Stormcasts are covered in Azyrite script. They appear to glow with the celestial power of the heavens themselves and are typically seen trailing behind the likes of Prosecutors.

The armour of all Stormcast Eternals is wrought by the demigod Six Smiths from thrice-blessed sigmarite. Whilst many wear the Aegis, Paladins are clad in the heavier Bastion war-plate.



THE ULTIMATE GUIDE TO...



"The Stormhosts are made up of chambers, akin to regiments, covering separate roles. The God-King alone knows the purpose of those yet to open." – H. Toll, *Personal Papers*, Vol. XXIV

THE LEGIONS OF GOLDEN ORDER

The Stormhosts of the Stormcast Eternals are vast organisations, containing as many as 10,000 warriors, and it is a truly dire time when an entire Stormhost is cast into the Mortal Realms. Each host broken up into smaller military organisations called chambers – the principal fighting divisions of the Stormhosts – which differ dramatically in form and function depending on their task.

The most common of these are the Strike Chambers, which make up the majority of the Stormhost. They are the most tactically well-rounded and able to tackle the broadest variety of threats, with the Warrior Chambers having the most even mix of warriors – indefatigable Liberators, keen-eyed Judicators, strong-armed Paladins and swift Prosecutors.

They are not the only chambers, however, for Sigmar also created the Vanguard Auxiliary Chambers as his eyes and ears, fighting in the shadows of the Mortal Realms, a secret army laying low the forces of Chaos, only revealing themselves when the time is right. The other opened chamber is Sigmar's final punishment – the Extremis Chamber. Combining the might of Dracothion's noble children and the power and heroism of a Paladin, they are a weapon of absolute devastation, and not deployed lightly.

HEROES FORGED

The Stormcasts are led by individuals who surpass even their immortal kin. The Lord-Celestants, masters of the chambers, answer only to their Lord Commanders and Sigmar himself. They lead their fellows in battle on foot or mounted upon a Dracoth – or even a Stardrake, flanked by Drakesworn Templars. Lord-Aquilors lead the Vanguard Auxiliary Chambers, aided by swift-winged Knights-Venator and Knights-Azyros. Knights-Questor travel the realms alone at Sigmar's behest, whilst Lord-Veritants hunt down traitors in the Cities of Sigmar, built and guarded by the Lord-Castellants. On the battlefield, Knights-Vexillor and Knights-Heraldor inspire and aid their fellows. The Lord-Relictors, seconds in command to the Lord-Celestants, ensure the spirits of their fallen comrades return to Sigmaron upon death.

The Stormcast Eternals do not bow to the strictures of dogma, however. When tasked by Sigmar with a mission – be it in the halls of high Azyr or in the heat of battle – a commander will call together the warriors they need for the task at hand, no matter their chamber or conclave. These temporary bands are known as Brotherhoods and allow the Stormcast Eternals the flexibility to complete any task set before them.

Stormcast Eternals do not usually enter the battlefield on foot. Instead, they are cast down by Sigmar's own hand, emerging into the very heart of battle. So tasked by their god and master, Stormcast Eternals cannot ascend back to Sigmaron until the battle's end – either by returning through a Realmgate to Azyrheim, or through their death in battle, where their remains are whisked back to the forges of Sigmar in a flash of lightning. But where they stood alone as mortal heroes, they fight and die together as Stormcasts. Through long, hard training, they fight as an army, each and every warrior knowing the full extent of their superior's battle plan and able to execute their orders with drilled efficiency. Commanded by an officer corps singularly skilled in tactics, leadership and strategy, the Stormcast Eternals are an unstoppable force united in purpose, shattering the armies of the enemies of Order like a greathammer will an orruk's skull.

FOR EACH TASK A HERO

Each of the Stormcast Eternals was wrought to be a defender of Order and justice, a warrior able to face the mightiest of foes across the Mortal Realms.

Clad in burnished sigmarite and wielding lightning-wreathed weapons forged by demigods, they are as varied as the chambers they fight in, each empowered to best employ their unique talents.



Liberators are the core of the God-King's legions, making up the majority of the Warrior Chambers as part of the Redeemer Conclaves. Armed with hammer or blade, they are known across the Mortal Realms as the bane of tyrants.

Paladins are the warrior elite of the Stormcast Eternals, clad in heavy Bastion armour and wielding brutal and unsubtle weapons, such as lightning hammers, thunderaxes and stormstrike glaives.



The winged Prosecutors ride high above the battlefield on gleaming wings of light, the angelic agents of the God-King. Swift-winged, they form the Angelos Conclaves of the Warrior Chambers.



The gleaming heart of the Extremis Chambers are the Dracothion Guard, a union of mighty Paladin and lightning-spewing Dracoth. Though few in number, they can change the course of a battle by themselves, such is their might. Little can stand in their way, for the warriors of the Extremis Chambers are Sigmar's ultimate sanction, a force of unparalleled power that can sunder dark fortresses and vanquish the armies of the wicked.



Vanguard-Palladors ride the swift Gryph-chargers into battle, striking into the heart of enemy battle lines like a thunderbolt and fading away before the enemy can gather their wits.

Canny and cunning rangers all, the Vanguard-Hunters are part of the Vanguard Auxiliary Chambers, fighting shadow-wars against the forces of Chaos.

HERALDRY OF THE STORMHOSTS

Sigmar alone knows how many Stormhosts there truly are, and each is a unique entity, with their own culture, drawn in part from their mortal lives – such as the Tempest Lords being formed exclusively from warrior-nobility, or the Astral Templars being drawn from the most savage and warlike of mortal tribes. Sigmar founded the Stormhosts in different Strikings, denoted by the symbol they bear. For example, the Hammer is used by Stormhosts of the First Striking and represents both Ghal Maraz and the might of the Stormcasts themselves. The hosts of later Strikings bear icons like the Eclipse, the Comet and the Warrior.



*Celestial Vindicators,
The Vengeful*



*Anvils of the Heldenhammer,
The Ancient*



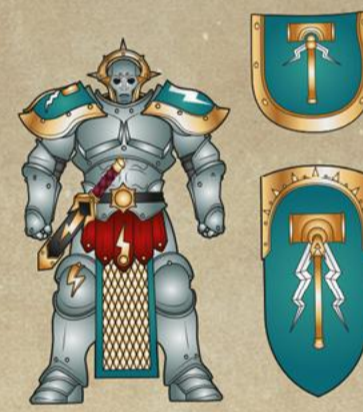
*Hammers of Sigmar,
The First-Forged*



*Hallowed Knights,
The Faithful*



*Celestial Knights,
The Light of Hope*



*Knights of the Anura,
The Swift*



*Knights Excelsior,
The Uncompromising*



*Tempest Lords,
The Noble*



*Celestial Warbringers,
The Fate-Favoured*



*Fists of Sigmarite,
The First in Glory*



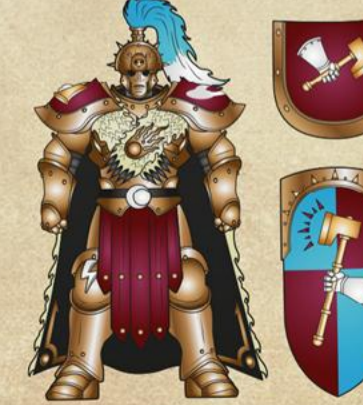
*Maelstrom of Light,
The Bane of Daemons*



*Lightning Hawks,
The Scourge of Chaos*



*Radiant Suns of Sigmar,
The Pure*



*The Crimson Seraphs,
The Oracles of Battle*



*Sons of Mallas,
The Shade-Shrouded*



*Knights of Azyn,
The Masters of War*



*The Silent Host,
The Unspeaking*



*The Bloodied Dawn,
The Wrathful*



The arms of the Stormcast Eternals are magical, made by the Grungni's Six Smiths in the storm-factories of Sigmaron. Each is shaped from the magical metal sigmarite inside the sentient storms of Azyr and has an affinity with its wielder that borders on kinship. Even if a mortal man had the strength to wield such awesome weapons, it is unlikely he'd be able to use them to the fullest extent. Should their wielder fall in battle, the weapon – as the warrior's armour – too will return to high Sigmaron, unless it is held in place with vile magicks or treacherous and sly sorceries.

AN AGE OF ETERNAL WAR

Since the opening of the Gates of Azyr, the Stormcast Eternals have been locked in unceasing war. Upon the Brimstone Peninsula of Aqshy, the Thunderstrike Brotherhood of Vandus Hammerhand battled the cannibalistic Goretide of Khorne and seized the first of the Realmgates from the hands of Chaos, in the opening battle of what became known as the Realmgate Wars. This conflict, now passed into the folklore and legend of the realms, was just the start. The histories of the Firelands tell of the Black Rift of Klaxus, where a titanic ritual of dark and terrible import was conducted, to rip open a portal into the heart of the Realm of Chaos. Into this wound in the flesh of reality did Sigmar cast legions of his warriors, until the Black Rift collapsed.

One of the most storied campaigns of the Realmgate Wars was the Heldenhammer Crusade, where Sigmar discovered the location of his long-lost weapon, Ghal Maraz – beneath a Tzeentchian fortress of maddening complexity. The Celestial Vindicators led the charge, and through much bloodshed and sacrifice did the Stormcast Eternals return the Skull Splitter to the God-King's side. The War of Life in Ghyran is fondly recalled by the Sylvaneth of Alarielle, for the Hallowed Knights, among others, came to the Everqueen's aid. Whilst the arboreal legions

THE HAMMER OF SIGMAR

The first of the Stormcast Eternals, the Celestant-Prime, was forged by Sigmar from a long-forgotten champion of humanity. Although the first of his kind, he only rose to do battle when the sacred warhammer, Ghal Maraz, was reclaimed and placed in his hands. This mightiest of Stormcasts only appears in times of direst need, mystically bearing the colours of the Stormhosts he aids. He does not lead his kin, for that is not his purpose – instead, he is Sigmar's wrath made real, a beacon of hope to the faithful and the scourge of the God-King's foes.



of the forest folk fought off the rotting hordes of Nurgle, the Stormcast Eternals escorted her to safety, giving Alarielle a chance to assume her war-aspect and purge her lands of Chaotic invaders. But these battles all pale before the War for the Allpoints, the nexus of Realmgates. Although many still remain in the hands of Sigmar's most hated foes, two All-Gates were liberated and now serve the forces of Order.

Generations have been born, grown old and died since the Gates of Azyr were opened once more. As the armies of Azyrheim have reconquered portions of the realms, new cities have been founded as Sigmar's influence has grown. Those who raised these Cities of Sigmar defend them still, immortal guardians tasked with forever protecting these oases of civilisation they created in blood and tireless sacrifice.

Yet despite the passing of the years, the Mortal Realms are still in troubled times, for corruption breeds in the shadows. Even beneath the Cities of Sigmar, agents of the Dark Gods seek to bring the God-King's labours down in fire and blood. The witch-seeking Lord-Veritants are forever casting a light into dark places, and many Stormcast Eternals now must turn their attentions away from the battlefields over the horizon to the growing war in the Free Peoples' very midst... ☠

EUROPE 2016

Throughout the year, Games Workshop hosts Golden demon painting competitions, where painters from all over the world compete for miniature-painting glory. This month, we look at some of the entries from Golden Demon: Europe, including the Slayer Sword winner.

**SLAYER SWORD
WINNER**



GOLDEN DEMON

Golden Demon painting competitions are held throughout the year at various Games Workshop events. Most have specific themes, such as Golden Demon: Space Marines, while Golden Demon: Classic includes 12 different categories, ranging from squads and vehicles to heroes and dioramas. You can find out more about upcoming Golden Demons on the Warhammer World website:



**GOLD, SINGLE MINIATURE
GAUNT SUMMONER BY ANGELO DI CHELLO**

THE DARK MAJESTY OF THE GAUNT SUMMONER



1



2



3

- 1 "The colour palette for the model is mostly blue and purple," says Angelo. "There's even a little blue and purple in the gold parts to give them a cold feel."
- 2 The head of the Gaunt Summoner's staff looks like semi-transparent skin pulsing with unnatural life.
- 3 Angelo painted the Gaunt Summoner's armour to look like highly reflective enamelled plate.

Last year saw Amsterdam play host to the first European Golden Demon painting competition and, as always, there were many incredible entries. However, there can be only one Slayer Sword winner and this time it was Angelo Di Chello's rendition of the Gaunt Summoner. We got in touch with Angelo to find out more about his entry.

White Dwarf: Angelo, congratulations on winning your second Slayer Sword. Why did you pick the Gaunt Summoner as your entry?

Angelo Di Chello: I've always had a soft spot for the Order faction but for some reason I find evil models easier to paint and to experiment with. The skin tones are a lot more varied on Chaos Warriors and orruks and I find there are often more textures such as fur on the models, plus more opportunities to apply your own textures like rust. That makes it much easier to show off your skills and to play with colours and ideas. It's far more difficult, in my opinion, to paint a Stormcast Eternal or duardin lord and make them stand out from the other entries. The Gaunt Summoner is my favourite model from Silver Tower, so he seemed the perfect choice.

WD: He has a similar look to your Genestealer Magus (shown in November's issue). Was that intentional or a coincidence?

ADC: It was intentional. I was happy with the final look of my Magus and I wanted to develop the techniques I'd used a little further. The colour palette for the Gaunt Summoner is less subtle than the Magus's, but the idea behind the painting style is the same. I wanted to convey movement and dynamism on the model with shifting colours on the robes and skin.

WD: Why did you choose this colour palette?

ADC: At first I was aiming for blue and yellow – two colours traditionally associated with Tzeentch. And then Chaos happened. The magic of Tzeentch involves the full spectrum of colours and I've tried to reflect that in the model while still retaining the purple-bluish mood.

WD: What painting techniques did you use on the Gaunt Summoner?

ADC: Layers, lots of layers! Starting with a white undercoat, I gave each area of the model a bright base colour and slowly darkened it down. I kept the paint really thin between layers, which helped act like a filter for the layer beneath, building up a stronger, more intense tone.

WD: The model looks almost iridescent, like it's shimmering. How did you achieve that effect?

ADC: I am really glad that he gives you that impression! Being a Daemon of Tzeentch, I wanted him to look unnatural and magical – the use of many thin coats of paint, lots of glazes and contrasting colours like yellow, green and purple really helped to achieve that result.

ABOUT ANGELO

Since 2002, Angelo Di Chello has made quite a name for himself on the world painting circuit, having won no fewer than 57 Golden Demons! Angelo's also won two Slayer Swords – the first with a Necromancer at Golden Demon UK and the second at Warhammer Fest 2016 with the Gaunt Summoner you can see here.

WHAT THE JUDGES SAID

The judges at Golden Demon: Europe were 'Eavy Metal painters Simon Adams, Chris Innes and Tom Winstone. Here's what Chris and Simon had to say about Angelo's entry.

"The whole model exudes a really sinister aura and it's got a lot of presence to it," says Chris. "It feels dark and brooding, but actually there's a lot of colour on Angelo's entry, and it's those areas that bring a strong contrast to the model. The end result is very rich – the colours are very strong and intense."

"My favourite part of Angelo's entry is the eyes," says Simon. "The bottom two are reading the book, the rest are looking forwards. It adds a great dynamic to the model."

GOLDEN DEMON



SILVER, SINGLE MINIATURE
SLAUGHTERPRIEST BY JAROSLAW DRABEK

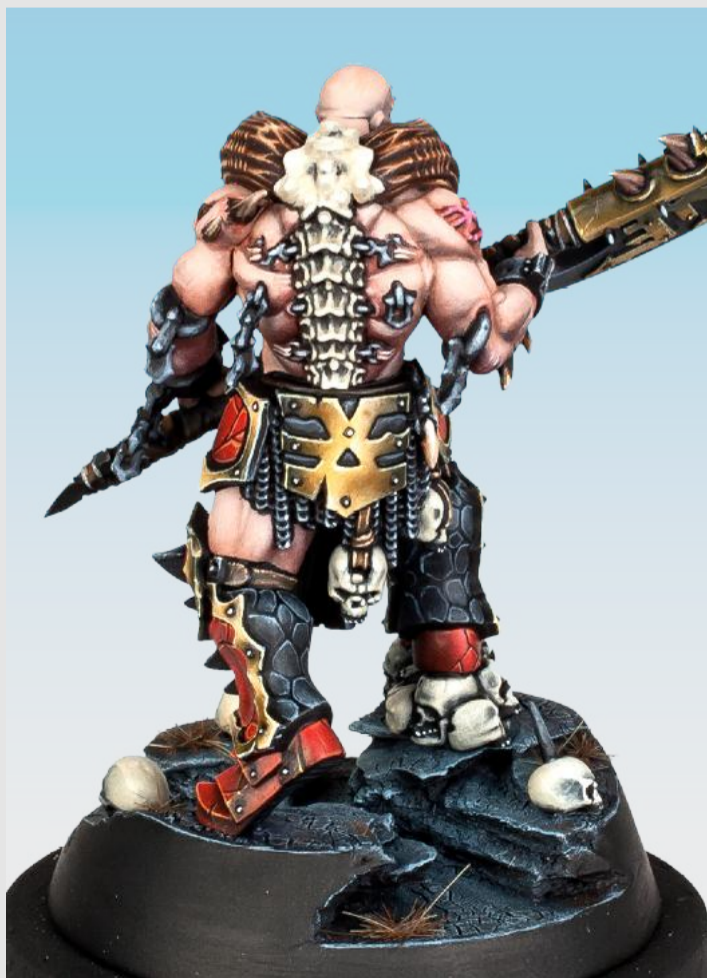
WHAT THE JUDGES SAID

“Jaroslaw has painted this Slaughterpriest with a high level of technical skill,” says Chris. “He’s made sure that all the different materials on the model – skin, leather, bone, armour – have their own texture so that they look distinct from each other. Being able to do this competently and consistently is one of the things we look for in Golden Demon entries.”

“The blending on the model, especially the axe, is very smooth, with loads of contrast,” says Tom. “What I mean by that is that the blade transitions from really dark to really light metal, giving it a highly reflective finish. The gold armour panels, also painted in non-metallic metals, are the same. Also of note are the cracks on the leg armour, all of which have been individually highlighted and shaded. The cracks are a fitting and well-executed addition to the model.”



BLOOD FOR THE BLOOD GOD!



1



2

- 1 “I wanted to paint the Slaughterpriest the moment I saw it,” says Jaroslaw. “My main inspiration for the model was Khorne’s domain in the Realm of Chaos, which I tried to represent by making the base cracked and ruined and then replicating that effect on the model’s armour. I also put plenty of skulls on the base.”
- 2 “One of my main goals was to get the atmosphere of the model right, to give it a dark majesty, but also to ensure the painting was really smooth and clean. I am really glad that I won silver and only lost out to the Sword winner!”



BRONZE, SINGLE MINIATURE
LORD OF KHORNE BY MICHAŁ PISARSKI



WHAT THE JUDGES SAID

“This entry is another great example of a high-contrast colour scheme,” says Chris. “The shading on the red armour goes right down to black in the recesses, emphasising the shape of the armour. It’s also been very neatly highlighted with bright white spot points to show where light is catching the raised panels. Michał has also been really careful here not to highlight the red up to pink but to keep it looking metallic – a tough trick but he’s pulled it off well. My personal favourite detail is the glowing rune on the model’s chest, which matches the colour of the lava on the base.”

“Michał has done a really clean conversion for his Lord of Khorne,” adds Simon. “The parts he’s used are all in proportion and pieces like the arms are well positioned to give the model an open pose, meaning you can see its face and torso really easily.”

SKULLS FOR THE SKULL THRONE!



1



2

1 “My Lord of Khorne is based on a Varanguard model as they’re really big and powerful-looking – the perfect starting model for a hero,” says Michał. “I wanted him to look like he was about to explode with rage, which is why his arms are out and the rune is glowing on his chest. I put lava on the base to echo the feeling of fiery anger. I also covered his armour and weapons in tiny scars to show that he’s a veteran of many wars.”

2 “A few skulls on the base were a must! They help identify him with Khorne and tie in nicely to the skulls spilling out of his chest.”

GOLDEN DEMON

This issue we're featuring not one category winner but two. This incredible Eldar Phantom Titan painted by Damien Tomasina won the Unbound category. Here's what Damien had to say about it.

White Dwarf: You entered a Phantom Titan into Golden Demon. That's quite an undertaking!

Damien Tomasina: At the Amsterdam Open Day in 2014 I won a prize for my Warhound Titan. So this time I thought, what's bigger, better, faster and stronger than a Warhound? A Phantom! I was also in the process of painting an Eldar army based around Asurmen – my Sons of Asurmen – so it seemed like the natural choice.

WD: How did you approach painting such a

A NEW SCALE

"The scale of the Phantom Titan is so different to anything I've ever worked on," says Damien. "It made everything – my work desk, my brushes, a Land Raider – seem so small in comparison. I needed another desk to put all the parts on while I worked on it, and much of it is pinned or magnetised to make it easier to paint and transport. It was interesting scaling up my painting techniques, too, and using an airbrush to create a smooth transition of colour for the reflective surfaces on the yellow and blue armour panels."



large model? Sub-assemblies? Airbrushing?

DT: I completely revised my normal painting styles and techniques. Most of the work on the model is airbrushed – the Citadel Air paint range really saved me on this project as I only had four weeks to paint it by the time I'd finished cleaning and assembling it all!

WD: What made you pick blue and yellow? Did you try any new painting methods on the Titan?

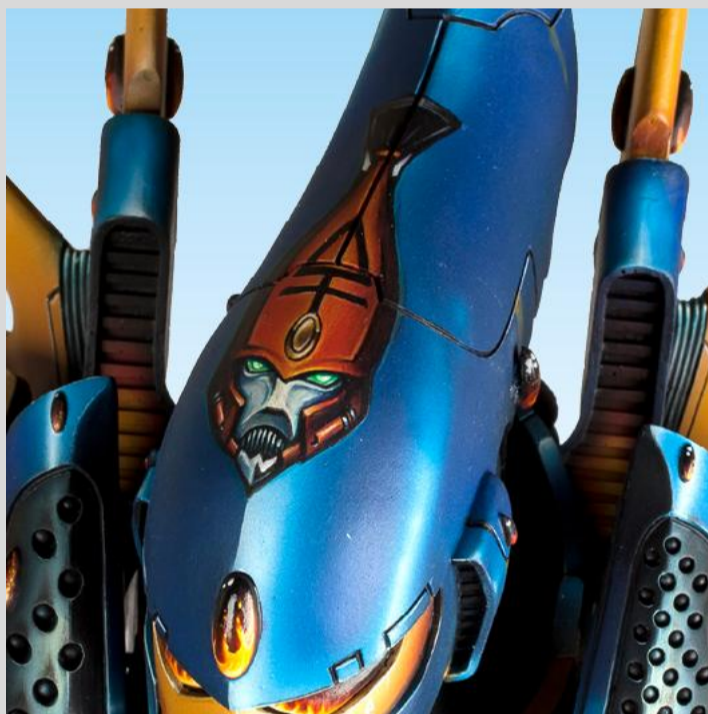
DT: My Sons of Asurmen Eldar army all wear blue and yellow, so I painted the Titan to match them. I wanted to render the yellow as almost non-metallic gold, while the blue transitions from dark purple to light turquoise. I also tried out a new technique for the dirt on the model's legs, which I really like. I find projects like this a good way to push your skills and challenge yourself.

THE WRATH OF ASURMEN

1 "The cover of the Black Library novel *Asurmen: Hand of Asuryan* was my inspiration for the piece on the Titan's head," says Damien. Here you can also see the gemstone on the forehead of the Titan and the cockpit eye lenses, all of which look like they're on fire. "They're burning with Asurmen's wrath," says Damien.

2 "I tried out a new painting technique on this model – mud splatter, which you can see on the Titan's feet and legs. I combined the Dark Sand and Light Earth Forge World weathering powders with a little turpentine oil and loaded my brush with the mix. I then blew my airbrush through the bristles to create the effect. I think it looks pretty realistic."

3 Damien also painted a lot of freehand letters and symbols on the Phantom Titan. "I painted all the symbols with a brush," says Damien. "I then went over them with an airbrush, mimicking the shape of each letter to give it a glow. It's simple enough to explain, but it takes a lot of control to get a neat effect."



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3



2

WHAT THE JUDGES SAID

"The whole piece is just hugely impressive – it takes a phenomenal amount of work to paint a Phantom Titan normally, let alone for Golden Demon," says Simon. "Damien picked two great complementary and eye-catching colours for the model and really pushed the contrast on them, making the blue really deep and reflective. The Emperor's Children Land Raider on the base is a nice touch, a nice little nod to the Eldar's hatred of Slaanesh's servants."

"For me, the freehand is one of my favourite details," says Chris. "Not only has Damien painted all the icons and symbols on rather than using transfers, he's then had the courage to apply weathering to them, too."



CREATING A STORY

"Considering how big the Phantom Titan is, I thought it would be a good idea to create a big and impressive base for it," says Damien. "The base is 18" in diameter and I wanted it to tell a story, to ground the Phantom Titan on the battlefield.

"I imagine the Titan as a big temple statue that came to life when the forces of Slaanesh invaded the Maiden World that it guards. That's why I painted the base to look like a marble temple. I started by creating the stairs, onto which I modelled Asurmen's symbol. Then I worked on the Emperor's Children Land Raider, which I had to wreck so that the Phantom could stand on it. I wanted it to look like the Titan had shot it several times with its pulsar before crushing it underfoot. The whole side of the tank is buckled under the weight of the Titan. It was tricky to do, but worth the effort."

GOLD, UNBOUND
ELDAR PHANTOM TITAN BY DAMIEN TOMASINA

GOLDEN DEMON



SILVER, UNBOUND
ON THE ROAD AGAIN BY PAWEŁ MAKUCH



NURGLE'S ROTTEN CAVALCADE

1 "I wanted to paint an army that looked happy about going to war," says Paweł. "I knew I wanted to paint an evil unit and the Putrid Blightkings were the natural choice. Regarding the overall mood, I'm a big fan of Zdzisław Beksinski's art and I wanted my diorama to have the feeling of an oil painting to it, which is why I chose the colour palette I did. The pillars in the background serve to frame the Blightkings and add that 'out of this world' feeling to the diorama."



1

WHAT THE JUDGES SAID

"There are a lot of textures and colours on Paweł's entry, which can seem confusing to begin with, but is really fitting for Nurgle's servants," says Chris. "The variations in the skin tones are seriously impressive, especially on the yellow Blightking at the front – he looks so sore! Paweł used a lot of different weathering techniques on these models, including rust, verdigris, dried blood and corroded metal. Everything looks so raw and painful and nasty – it's fantastical and horrifying. It provoked a reaction from me, which means it has the impact a good entry needs."



BRONZE, UNBOUND
ROBOUITE GUILLIMAN BY ANDY WARDLE



WHAT THE JUDGES SAID
“Andy’s entered quite a few Golden Demons recently and his work is consistently improving,” says Chris. “It’s a sign of a great painter that he’s willing to take on board feedback at each Golden Demon, then go away and create a new masterpiece. The non-metallic effect on the armour is very well executed and Andy has made good use of glazes to enhance the colours and prevent the blue from becoming too pastel. Andy did use a lot of blue on Guilliman – plus cyan on his blade and in the verdigris – but he’s balanced it nicely with the gold armour trim and the crimson cape. My favourite aspect of the model has to be the freehand work, though. Andy has painted some wreath-like vines on Guilliman’s powerfist, which adds to the ostentatious feel of the armour, but it’s the skull and wreath on the back of the cape that really complete the model.”

LORD OF ULTRAMAR



1



2

- 1 “I wanted the armour to be the focus of the model,” says Andy, “so I painted it as rich as possible with plenty of light and dark contrast. I also experimented using stippling for the highlights to represent the armour’s texture.”
- 2 “When looking at the model, the sword and cloak are on opposite sides, so I painted them turquoise and crimson respectively to add more colour contrast to the model. I tied them into the rest of the model by using turquoise for the verdigris on the metal and crimson as a shade for the blue armour.”



ARMIES OF THE IMPERIUM

In Illuminations we take a look at the rich tapestry of illustrations that can be found in our many publications. This month, we turn our gaze to the fighting forces of the Imperium of Man, showing off some of the finest depictions of Mankind's military might.





The Imperial Fists and Ultramarines versus the Iron Warriors, by Kevin Chin. "I had the idea that this could be like a rematch of the Iron Cage, which was a battle between the Iron Warriors and Imperial Fists in the aftermath of the Horus Heresy," says Kevin. "I wanted to show off with this piece how Space Marines go to war, in terms of layers – infantry at the fore, supported by tanks striking behind and aircraft above. I also wanted to show off how the 'special

effects' work in Warhammer 40,000 – how mass-reactive bolt rounds go off inside someone, and perhaps the first example of what happens when you punch someone with a power fist. We normally only show the wind-up of the punch, and it's rather apt that it's an Imperial Fist using one to evaporate someone's head."



The Defence of Cadia, by Alex Boyd. "The idea of the piece was to show off the Astra Militarum marching to war," says Alex. "I wanted to convey the sheer scale of such an undertaking – mortal men at the front lines, but in the distance there are massive Titans that dominate the horizon. And above them all, blocking out the entire skyline, are the troop landers bringing down a fresh wave.

"One thing I wanted to show in this was almost the breadth of the Astra Militarum. They're not just Guardsmen, but there's all sorts of weird customers amongst them, who stand out in part because they're red or black in a sea of green – the Commissars, officers, Engineers and (in this particular instance) Archmagos Dominus Belisarius Cawl."

ILLUMINATIONS



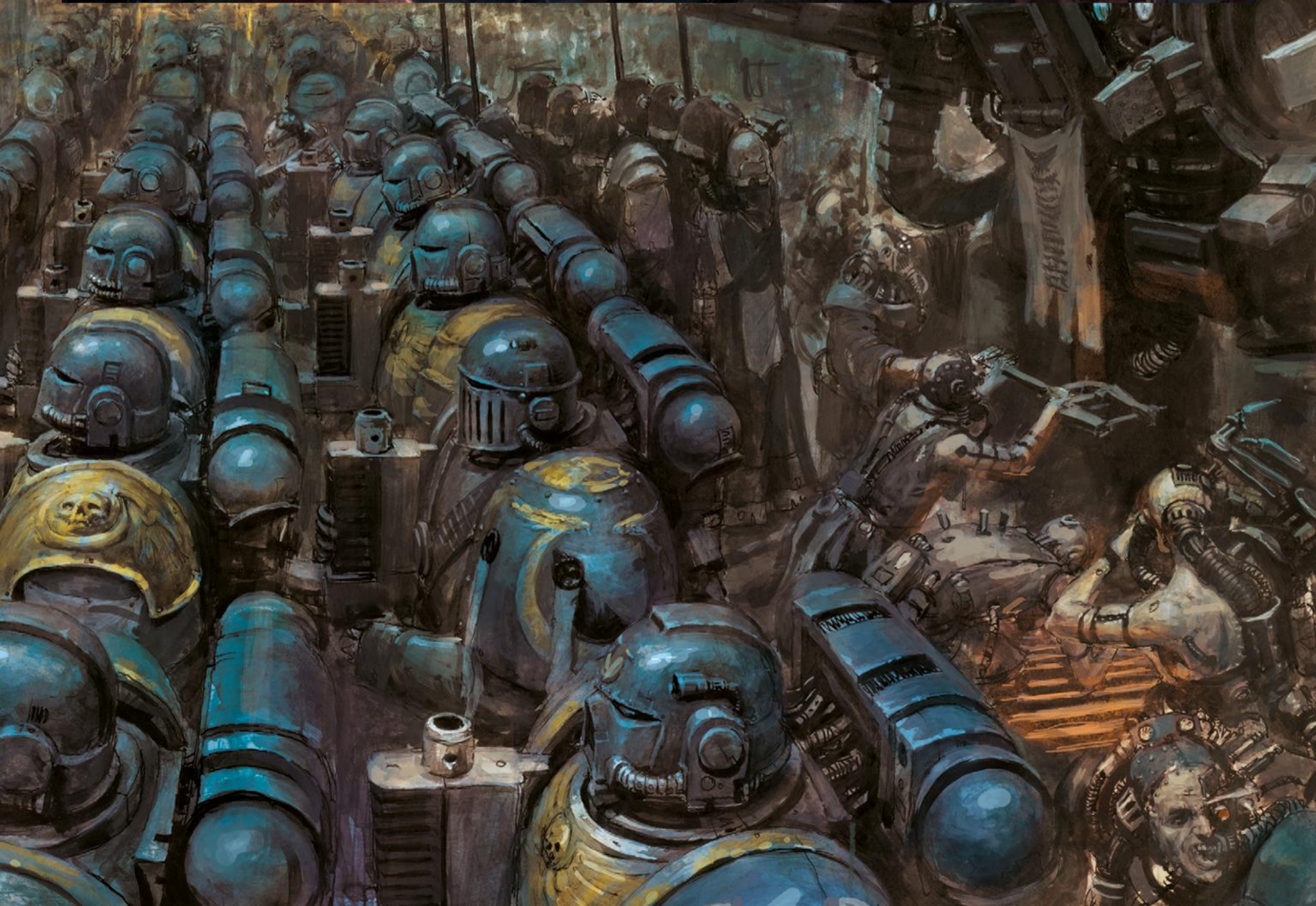
The Blood Angels, by Pedro Núñez. "Pedro has a wonderful ability to create paintings that you feel you could walk into – not that you'd want to walk into this firestorm," says Games Workshop Art Manager Darius Hinks. "He's crammed so much dynamism and movement into the scene that it practically makes you want to duck. These are not simply brutes trudging into battle – they are divine and glorious, with holy light pouring down on their intricate armour, angelic statues watching over their advance and firelight glinting off their relics. Pedro shows the dichotomy at the heart of the Blood Angels' story – their struggle not just with their foes but with the curse of their Chapter."

The Ultramarines Chapter, by Paul Dainton. "I based this piece on the classic Ian Miller artwork on page 129 of Warhammer 40,000 Rogue Trader," says Paul. "I wanted to convey just what a Chapter of Space Marines would actually look like – it's not just a thousand identical Space Marines. Each is an individual hero in a suit of power armour that's as much a holy relic as it is a piece of wargear. Between them all are the Chapter serfs, servitors and cyber-cherubim attending to their masters, swinging censers or going about strange tasks."

"Despite the sheer scale of the piece, I wanted to make sure I didn't waste a single inch of detail. The story behind the piece is that the Ultramarines are marching to war and have assembled to be addressed by Marneus Calgar. Keep an eye out for a Space Marine locked in personal contemplation – or he's fallen asleep, depending your interpretation."



The Space Wolves, by Pedro Núñez. "Pedro is a master of these glorious, sweeping, epic battle scenes," says Darius Hinks. "As with all of Pedro's paintings, this has a wonderful sense of distance and depth, but what really gives it such resonance is the distinctive character he's given the Sons of Russ. Like all great Games Workshop artists, he taps into the uniqueness of whichever army he's painting. Logan and his battle-brothers look as noble as they are savage, tearing through the gloom like champions from ancient myth. They're more gods than men – immortal, Homeric heroes, writing another verse of their epic saga."



ILLUMINATIONS

The Hammer of the Emperor, by Dave Gallagher. "Dave Gallagher is a veteran Games Workshop artist and in this classic image he manages to convey the sheer, bloody-minded determination of the Astra Militarum," says Darius Hinks. "These are not genetically enhanced super-warriors like Space Marines or mindless alien monsters like Tyranids – they are humans, just like us in the 21st century, and they have to face the horrors of the 41st Millennium with grit and fortitude (and, admittedly, lots of tanks). Where other armies can deploy superior weaponry or unnatural strength, the Astra Militarum have only their numbers and their courage to rely on, and Dave captures that dogged strength of will perfectly here. You can almost hear the crunch of countless boots as the Guardsmen hurl themselves against another unspeakable foe, the exhortations of their officers urging them ever onward in the name of the God-Emperor."





The Vostroyan Firstborn, by Adrian Smith. "Like all the great GW artists of yore, Adrian Smith knows the world behind our miniatures," says Darius Hinks. "He understands the 41st Millennium so intuitively that he can show us where the Vostroyans live, he can show us their creepy astropathic subordinates, their skittering death-masked scribes, their freaky gene-wrought monster pets and

all the sneering contempt with which they view their foes. Adrian has also lit the painting in such a natural way that the paradoxical 40K universe becomes utterly convincing. You can almost smell the cold and the gunsmoke and hear the rattle of cogs, munitions and ornamental sabres. It's a picture that rewards multiple viewings."



The Cadian Shock Troops, by Paul Dainton. "I wanted to show off the individual elements of a regiment" says Paul. "Guardsmen, Kasrkin, Tank Commanders, officers, Sentinel walkers, Valkyrie Gunships – but I wanted to make them fit together naturally, rather than feel like a collection of different unit types. I also wanted to show with this piece that the Astra Militarum aren't like a modern-

day army in space, or even a World War II army in space – they're far more like an 18th century army marching in huge blocks of infantry under the brightly coloured banners of their homeworlds toward the enemy, with commanders paying little heed to the casualties. It has the style of a painting of Napoleonic battles as well, which reinforces that idea."

ILLUMINATIONS



Tech-Priest Dominus and Electro-Priests, by Even Anderson. "The idea for the piece was to show of the power of the Electro-Priests in action, under the leadership of their Dominus," says Even. "I really liked the idea of technology as religion and I really wish I had a chance to do more pieces of these guys, to explore them more, reverse-engineering the models and seeing what the source material for those depictions might look like."



Skitarii Ranger, by Jihon Lee. "The piece depicts a squad of Skitarii Rangers marching through the smoking ruins of a wrecked Ork Stompa, no doubt having had a hand in the destruction of the alien war machine," says Jihon. "I wanted to convey the inhumanity of the Skitarii, using the blank, emotionless mask as well as the posture and implied gait – as if they hardly notice the explosions around them, marching in mechanical lockstep towards their next target."



Kastelan Battle Robot, by Tyler Jacobson. "This was only Tyler Jacobson's second painting for GW but it's one of my favourite pieces of 40K art," says Darius Hinks. "He's used the lighting and worm's eye view angle to show how formidable the Kastelan Robots are – cold, inhuman goliaths, wading mercilessly towards their foes. To my mind, the Adeptus Mechanicus usually have a creeping, creepy, spider-like quality but Tyler shows just how towering and earth-shattering their war machines can be."



Imperial Knight Warden, by Helge C. Balzer. "When this commission came up I'd mostly done creatures and organic stuff like Nurgle and the darker side of Games Workshop's portfolio," says Helge. "Illustrating machines was a new thing and it was kind of challenging, because the shapes are more geometric and the materials respond differently to their environment and light. However, it was fun working on it, even though I am more the guy for Daemons and other creepy things..."

THE GENERAL'S ALMANACK

The General's Almanack is our occasional series on gaming in the Age of Sigmar, where we bring you thoughts and advice from some of the finest generals in the Mortal Realms. This month, Guy Haley talks about embracing simplicity.



"Gordrakk has yet to supplant Skarsnik in my affections but his sheer belligerence means it is only a matter of time. If only I could keep him alive throughout an entire game..."



GUY HALEY

Warhammer has been part of Black Library author (and former White Dwarf editor) Guy Haley's life since he was 10 years old. Back in the age-misted past, he inherited a cast-off first edition of Warhammer and fell madly in love with it. He's been playing ever since and thinks Age of Sigmar is the best version yet.

I remember. I remember the early 1980s. A time of roleplaying games and heavy metal album covers; a dark time of strikes and the Cold War.

Sword and sorcery was the thing then, high fantasy but new and mewling in its ridiculously shiny armoured crib. From this melange of cultural influences the mighty Warhammer was born, a crazy mix of traditional wargaming ideas, proto-geek leanings and biker rock culture.

And I – I, beardslings – was there almost at the very beginning. Blinking, smooth-skinned, and innocent, in 1983 I had my first game of Warhammer.

Time runs on with ferocious enthusiasm. In the thirty-four years since, I have donned and discarded the beard of the White Dwarf, I have penned many Black Library tales and come

dangerously close to believing I am a goblin. I might be older, but my love for little men hitting each other with axes on pretend battlefields remains undiminished.

As the months have sleeted by, I've watched Warhammer grow and change. Warhammer Age of Sigmar marked a big departure from the rules of the previous edition but I believe that in tone it is the most Warhammer-y of all the Warhammers since the very first.

So, here's some musings on why I think Warhammer Age of Sigmar is the most fun you can have with a handful of beastmen, some dice, and a couple of pointy sticks. Principally, it's because wargames suffer from a number of competing needs which are hard to balance against one another. Age of Sigmar's secret recipe for fun is that it gets remarkably close...

SIMPLICITY

At their extreme, complex rules with tables and subclauses to cover every possible situation pursue absolute simulation with mathematical ruthlessness. Simple rules rely on imaginative abstraction on the part of the players. Both approaches can work brilliantly or fail dismally.

Warhammer Age of Sigmar leaves many of the trappings of traditional wargames behind and frolics in the sweet pastures of abstraction. The basic rules are a thing of graceful beauty. As long as you apply the rules exactly as worded, they make perfect sense. They take about 10 minutes to learn, are ludicrously easy to reference and quick to play.

COMPLEXITY

Nevertheless Age of Sigmar still remains a complex game. Having additional rules on warscrolls, Times of War, battalions and battleplans allows the basic rules to be simple without robbing we gamers of a challenging experience. Multiple simple rules that build complexity suit my gaming style better than complex rules that try to cover everything. Age of Sigmar is complex but in a bottom-up rather than a top-down way, and that is its finest attribute.

SCALABILITY

Big battles or warband skirmishes, you have to make your choice – except here! Age of Sigmar neatly accommodates both ends of the spectrum. Admirably, small games of Age of Sigmar are as much fun as big games. Warband rules are built in but you can take them even further, and you can even concoct your own rules for individual models, if you wish.

DO WHAT YOU LIKE...

Did I say concoct your own rules? Why yes, I believe I did. Age of Sigmar encourages you to do what you like. A major tension in rules design is between free-form hobby and rigid prescription. The struggle between competitive and non-competitive play is a part of this.

I'm not a competitive gamer. Although it was never intended to be so, as successive editions swept by, old Warhammer's default setting became points-based competitive play. Age of Sigmar is a more open experience. In fact, it explicitly and repeatedly tells you to do what you want, and the brilliant General's Handbook provides you with plenty of tools to do it.

...AND FEEL THE LOVE

I get a sense that Age of Sigmar has helped shift the collective mentality of gamers into a more positive space. If it's your bag, you absolutely can play serious tournaments with

Age of Sigmar. Or you can choose to re-enact the war in Ghyran or, as my opponent Steve and I often do, play open games with themed forces. To us, open games are thrilling, and they're often prompted by the discussions we have as to what kind of game we'd like before setting out our precious models. Often these break down into giggles as we pile everything we can onto the table. But we don't always do that. We pick and choose what we want, make up our own house rules and change play style from week to week.

That's just us. By far and away the best thing here is that everyone's ways of playing are accepted as valid within the rules. As a community, we've had our eyes opened to other types of game within the hobby and have grown a greater respect for, and understanding of, other gaming styles. Did all these styles exist before? Sure they did, but not on the same footing as each other.

RULES FOR ALL

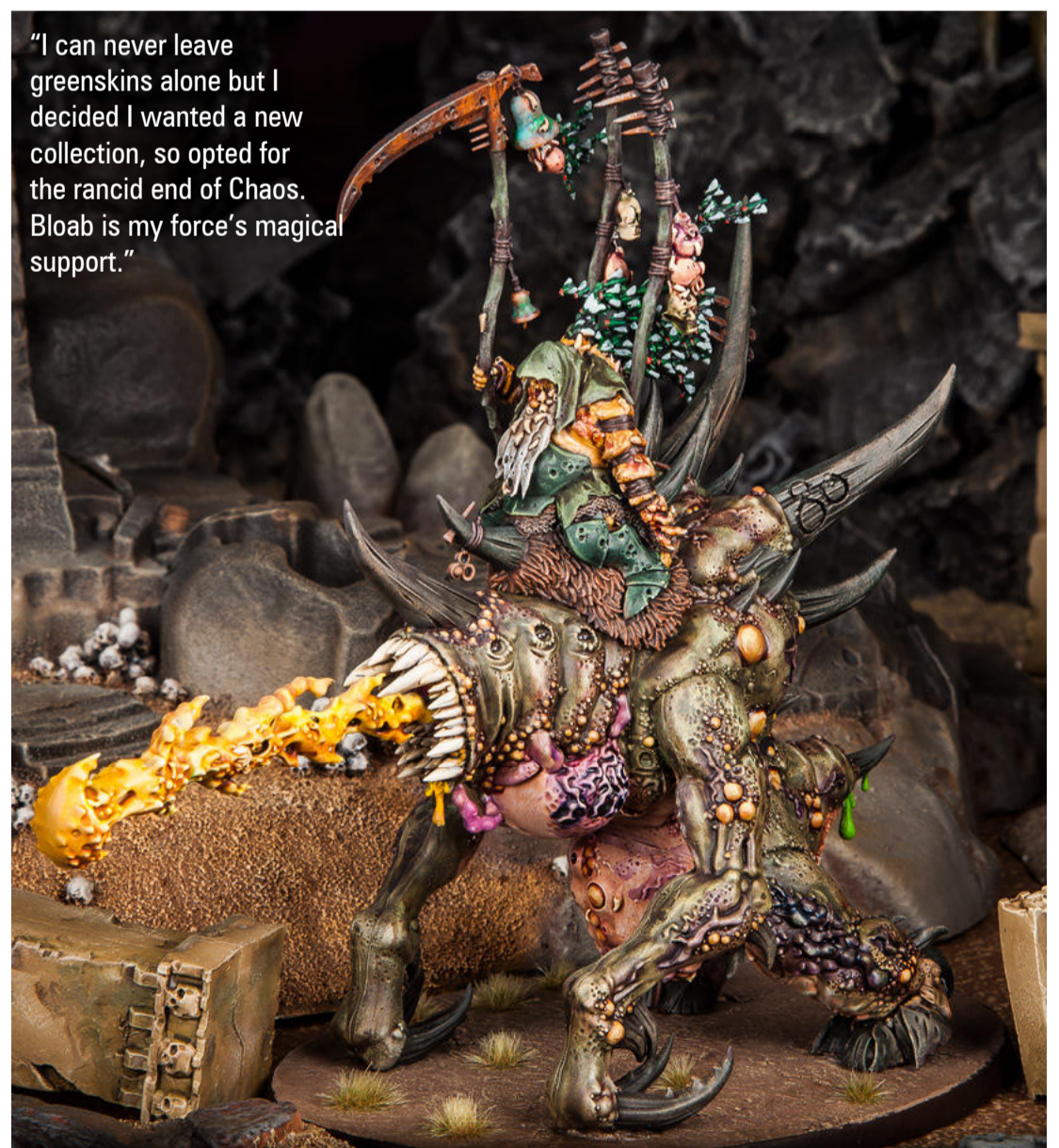
Every available model has rules for Age of Sigmar. Of course, we all wait eagerly for our favourite range to get its own battletome, and there are many goodies therein when they arrive, but no matter what you play, you can play. So, that's why I've been playing Age of Sigmar a lot. If you've not tried it yet, what are you waiting for? 🧟

EMBRACING DIVERSITY

Once, it was not the done thing to have a clutch of ogres at the forefront of my orc charge. Now I can do exactly that. As a collector and a painter of themed armies, this works brilliantly for me. For others it might mean the opportunity to construct killer gaming combos. Others yet might stick entirely to one particular faction. Whatever you fancy, you can do it.

ORRUKS

I've collected greenskins since day one. The first model I painted was an orc. I did the job so thickly that I had to drill through the blobby paint on its face to find its eyes. I hope I've improved since then. What you see here is just a fraction of my horde, I've plenty of Ironjawz at home to bolster the green battleline.



"I can never leave greenskins alone but I decided I wanted a new collection, so opted for the rancid end of Chaos. Bloab is my force's magical support."

ARMY SHOWCASE



GATHERING THE HOSTS

Here at White Dwarf, we're always excited to show off top-notch collections of miniatures. This month, we've a quartet of fantastic armies to show you, collected by hobbyists across Games Workshop HQ for tournaments, campaigns and events.



DAN HYAMS

Despite his young age (he's only 21!), Dan is a very talented painter with a string of Golden Demon finalist pins and a coveted Youngbloods Bronze from 2009 to his name. He's turned his hobby into a career, painting models and building scenery for the Warhammer World Exhibition's amazing boards as one of the Warhammer World Studio Team.

CELESTIAL VINDICATORS

BY DAN HYAMS

"I started the army with the Errant-Questor," says Dan. "I painted it up for when the model was released at Warhammer World. In a way, he was a test model for the entire project, as I spun the army out from there. With these Stormcasts, I wanted to paint something quite striking and unique. I'd only ever seen one other Stormcast Eternals army that wasn't golden, and that was Jim Karch's. Even when I took this army to Warlords, I only saw one other Stormcasts army that had another scheme – Les Martin's Celestial Vindicators (*which is the same Stormhost as Dan's. We featured Les's miniatures in October's White Dwarf – Ed*).

"I painted the army up for the Warlords event last September. It was a great spur and gave me a definite goal to work towards, as well as a clear deadline. I painted the Liberators and

Judicators first, as they were the bulk of the army, and left the characters until last. This isn't because I didn't want to paint them, it's just if I had done those first I wouldn't have painted the rest of the army! I had hoped to paint the entire Stardrake with edge highlights on the scales, but had to make do with just applying them on the face and drybrushing the rest as it would have just taken far too long to finish.

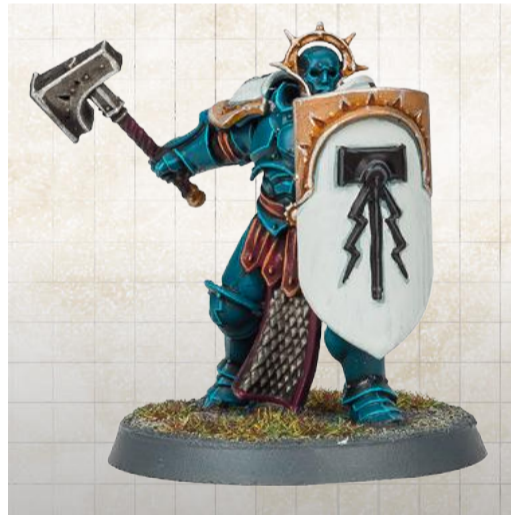
"To get a smooth coat on the armour, I cheated a little and mixed up a Sotek Green airbrush paint using Air Caste Thinner, spraying it all on. I then applied a wash of Nuln Oil into the recesses, before finishing with very fine highlights of Temple Guard Blue.

"I've plans to expand the army in the future," says Dan. "I want to add a lot more Liberators and Prosecutors, and a few more Dracothian Guard – they're proper hard."



1
Dan's converted Knight-Heraldor (**1**) is a rare example of a Stormcast Eternal without a helm. Dan used the head from the Space Marines Master of the Watch. "The idea was to choose a head that would also fit in a Stormcast helmet," says Dan. "So it looks in proportion to the rest of the model."

One of the army's Liberators (**2**). Dan's colour scheme for the Errant-Questor was best suited to characters, so for the rest of his force, he simplified the technique and colour choices to make it easier to batch-paint his Celestial Vindicators.



2
The Warrior-Priest of Sigmar (**3**) is one of Dan's favourite models. Originally, he was part of 'The Blessing of Sigmar', a diorama set released long ago, and spent time stored in Dan's bits box before being added to his army. Dan chose to paint him distinctly differently to the rest of the army, to emphasise the idea the Warrior-Priest is a mortal man in an army of immortal heroes.

Dan swapped his Lord-Celestant's (**4**) helmet with one of the spares he was left with after building his Stardrake. It's such a fitting conversion you almost don't notice it.



4

TALES OF THE STORM
One of Dan's sources of inspiration for his Celestial Vindicators was Matt Westbrook's *Bladestorm* novel, which covers the trials of Lord-Celestant Thostos Bladestorm and his Celestial Vindicators in the Realm of Beasts. If you want to see just what spurred Dan on to make a brand-new army, take a look over at Black Library for more information: blacklibrary.com

ARMY SHOWCASE



JES BICKHAM

Former White Dwarf Editor Jes has now ensconced himself inside of the Design Studio, all the better to spread the will of the Hive Mind to fresh converts. His Tyranid collection, Hive Fleet Eumenides, has long been a staple of this hobby organ and, despite the protestations of the White Dwarf team, their denizens have wormed their way into the White Dwarf bunker again...



TRUE COLOURS

Jes painted the yellow hard suits and armour with a basecoat of Averland Sunset, followed by a wash of Agrax Earthshade and a drybrush of Ushabti Bone. For the lurid greens on the alien carapaces, Jes used Incubi Darkness, before highlighting it Kabalite Green and finally Sybarite Green. The unwholesome flesh, Jes painted Rakarth Flesh before washing it with Reikland Fleshshade and highlighting with Pallid Wych Flesh. Jes then painted the blue undersuits The Fang, washed them with Nuln Oil and tidied them up with a final layer of The Fang.



Jes painted up the brace of Goliaths (1) in the army in a dingy yellow, much like real-world construction vehicles, to emphasise they're civilian tools repurposed for war. "I wanted the Acolytes' colours to maintain the industrial feel of their mining equipment and gear (2), so stuck to oily and worn colours," says Jes. "I went for the same high-vis yellow I used on the vehicles, as it seemed appropriate for the bulk of the cult's hard suits. On the Acolytes I added green for their carapace parts (3) (similar to my Tyranids, but not the same), using the same pale flesh tone across all unit types."

GENESTEALER CULT

BY JES BICKHAM

"So as anyone who's read White Dwarf over the last few years will know, my first Warhammer 40,000 love is Tyranids," says Jes. "When Deathwatch Overkill appeared in the office for our coverage, I was head over heels with the new Genestealer Cults miniatures and started making an army out of them. Being privy to the dark and terrible secrets spun in the Games Workshop Citadel, I knew that the Genestealer Cults would be getting a full army release (and all that entailed!) before too long, so I already had a notion of how to expand upon the forces included in the Deathwatch Overkill boxed game.

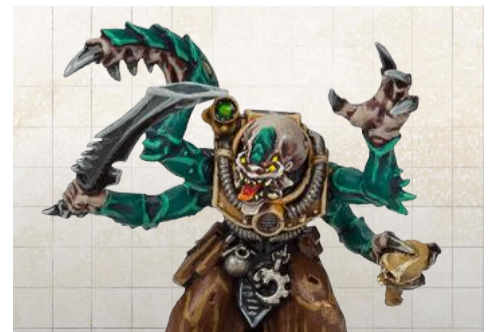
"I had the perfect deadline for getting the foundations of my larger army together – on 15 and 16 October, Warhammer World hosted a Battle Brothers event I was planning to attend with my old friend Dean Garnham. Although we only had to bring 800 points each, it gave me the focus needed to organise some painting time. In the end, I actually exceeded my wildest expectations and managed to paint up 1200 points of models, so I had the luxury of picking and choosing what units to take. The event itself was great fun although my lack of practice with the Genestealer Cults was painfully evident – to get the most out of them you need to plan with patience and forethought, just like the cults themselves, and while I had some incredible fun ambushing my opponents from all angles, I didn't quite secure unqualified victory for the Hive Mind. Dean and I ended up playing White Dwarf's own Dan Harden and his friend Jed for our last game of the event, which was a cracking battle, with Dan's Lemman Russ force proving a pretty tough nut to crack. The highlight of the match was Dan's Atlas Recovery Tank fixing friendly vehicles for an unprecedented five turns running!"



1



2



3



“The mix of dirty yellow, emerald green and pallid flesh makes for an oddly colourful combination, and greater or lesser concentrations of each can be found throughout the army, giving a wonderful sense of balance,” says Jes. “At the more well-adjusted end, you have the human-looking Hybrid Neophytes who are mostly yellow haz-suits and unhealthy flesh, right at the other end you have the Genestealers and Patriarch (4) who are overwhelmingly green, and in the middle you have the Hybrid Acolytes, who hold aspects of both in equal measure and sport all the colours, tying the entire army together.”



THE TIES THAT BIND THEM

Jes's infamous Tyranid army is something he has added to piece by piece down the years, and his Genestealer Cult are natural allies to his existing collection. He's tied the two forces together through a complementary colour scheme, the colours of the cult hinting at the alien horrors they unwittingly serve. Even the cult themselves are unaware of their allegiance, not understanding the dark truth of their so-called 'star saviours'.



ARMY SHOWCASE

THE ALLIANCE OF EREBOR

BY DUNCAN RHODES & MARTYN LYON

Martyn and Duncan collected a mixed force of Iron Hills Dwarves and Men of Dale for *The Hobbit: The Battle of the Five Armies™* Doubles Campaign Weekend at Warhammer World.

“We set out with the plan of collecting a themed army,” says Martyn, “because we didn’t want to take a random collection of things to win games. Duncan had already started working on his Men of Dale collection and I really like Dwarves, so we themed it around that. My half includes *Thror, The Last King Under the Mountain* and *Young Thorin Oakenshield™*, so it’s like the flashback at the start of *The Hobbit: An Unexpected Journey™* – it’s like a historical army, just a fantasy history.”

“Once we’d decided on the Dwarves,” says Duncan, “we added *Gandalf™ the Grey*, who has travelled all over Middle-Earth. More’s the point, he and Durin’s folk are known to each other from

times long past, so it tied rather neatly into the theme we’d created. We may have come dead last in terms of victory points but we did walk away with the Best Army trophy! It was a nice end to the weekend as we were thrashed all the way through,” he says.

“I had intended to use a Grim Hammers Captain,” says Martyn. “But when we started to put the army together, I was short on points, so I decided to use *Thror, The Last King Under the Mountain* instead. What clinched it for me is that *Thror, The Last King Under the Mountain* fits really well with the theme we were trying to achieve.”

“We batch painted the army, working on five guys at once,” says Duncan. “We got a lot of positive comments from other people attending the weekend, as people aren’t used to seeing these armies in bright colours. They look great together, and they worked well on the battlefield.”



DUNCAN RHODES & MARTYN LYON

Duncan is Warhammer TV’s painting maestro and Martyn is one of White Dwarf’s duo of crack photographers, so it’s no surprise the pair won a Best Army award for their host.





1



2



3



4



5



6



7



8

Duncan converted his Girion Lord of Dale (**1 to 2**) to carry a bow, to make use of his suite of special abilities.

Martyn painted his Grim Hammers (**3**) with Stormhost Silver to give them all a gleaming, clean look.

Martyn also painted up his Grim Hammers Captain for the event (**4**). Whilst he didn't make it into the final army list, Martyn's used him in many friendly games.

Duncan's Men of Dale (**5 to 7**) are painted with bright red cloaks. The vivid scheme helped the pair win Best Army.

Gandalf the Grey (**8**) was a late addition (a wizard is never late! – Ed) to the army of Erebor, though he didn't do much to help Martyn and Duncan's score of 22 victory points.



ARMY SHOWCASE



PETE FOLEY

In the dim and distant past, Pete was in charge of the 'Eavy Metal team but today he's the manager of Books & Boxed Games. Despite spending all day immersed in Citadel miniatures and gaming, Pete is always keen to turn his hand to any and all aspects of the hobby, whether it's participating in office campaigns or building up a brand-new army for tournaments.



PAINT IT RED

"Because the army was going to be very mobile," says Pete, "red seemed like the obvious choice – after all, red ones go fast! The technique I used is pretty straightforward. I used Mephiston Red spray paint as the base for all the models other than the Maw-krusha. After that, I used Layer paints for all the different colours to get the brightest tones I could. I washed all the individual areas with the appropriate wash, painted the basecoat colours onto flat areas again to make sure they stayed vibrant, then highlighted with two line highlights."



"I love the Ironjawz miniatures as they are but, like many hobbyists, I wanted to personalize my army so it was my own," says Pete. "I really like the Flash Gitz from Warhammer 40,000 and thought that the pirate theme would suit Warhammer Age of Sigmar, too. The back banners (1) and different bodies (2) meant that even though I have a lot of Orruk Brutes in my army, no two are the same. The background of my army is that the Megaboss and his warclan are searching across the Mortal Realms for a sacred site, where the best fights are, and the piratical theme really helped put that across."



1



2



ORRUK IRONJAWZ

BY PETE FOLEY

“More than anything else with the Ironjawz, what brought me in was the miniatures,” says Pete. “They are just amazing. I was looking for a new army to collect for Age of Sigmar and as soon as I saw the new Ironjawz range I knew I was going to end up with a bunch of them on my painting table. I had never collected an orc (*or orruk* – Ed) army of any type before, so they seemed like the perfect choice for my first foray into painting and gaming in the Age of Sigmar.

“To start with I wasn’t focused on collecting a particular force,” says Pete. “I just knew I wanted to start a brand-new army for Warhammer Age of Sigmar. I looked through the Ironjawz Battletome and just picked out some of the units I liked, sketching out what I thought my army would look like. Then, last summer, when the General’s Handbook was released and Warhammer World announced their Warlords event, I thought entering that would give me the motivation to finish painting everything. Which I had managed to do – or so I thought. I turned up the day before the tournament to play some practice games, only to remember I hadn’t written an army list. I quickly wrote my army list right before my first practice game and realised I was 200 points short! So, rather than enjoying a few fun practice games on the Friday evening, I was furiously painting my Megaboss on foot, just so I would be ready to play the next morning. My advice for any gamers out there thinking of entering a tournament? You really should make sure you write your army list well before the event...”

“My favourite model has to be the Maw-krusha. It’s so full of character. The fact that it looks like it flies by sheer force of will rather than any viable laws of physics embodies the Ironjawz to me.” 🐉



3

Pete added plenty of kitbashes and conversions across the army, bulking out his Ardboyz with Bosses (3) made with bits from Flash Gitz, Ironjawz Brutes and the Ardboyz themselves. After all, no self-respecting orruk boss is going to want to be mistaken for one of his subordinates, is he?



4

One of the most eye-catching models in Pete’s army is his converted Weirdnob Shaman (4). Pete built him with parts taken from a variety of kits such as the Beastclaw Raiders Stonehorn, which provided the spear and the Shaman’s vicious-looking vulture.



COUNT ON IT!

“I am terrible at remembering all the special abilities I need to activate in the hero phase,” says Pete. “So to make sure I don’t forget anything I built counters to sit on the side of the table and remind me to use them. If there are still any left at the end of the hero phase I know I’ve forgotten to do something important. They were really easy to make – I just grabbed some leftover bases and a few spare bits and put them together in a way that seemed appropriate for the particular effect.”



THE HALLOWGUILD MASSACRE

The ancient city of Hallowguild is a thriving metropolis in the realm of Aqshy, where men, aelves and duardin live in relative harmony. However, the city also contains a Realmgate to Azyr, a gate that is now open. For Hallowguild to fall to Chaos would be a great tragedy...

Hallowguild is home to many different peoples from across the Mortal Realms, descendants of those who took shelter in Azyr during the Age of Chaos and now seek to reclaim their birthrights. Though Hallowguild lies in Aqshy, it has often come under attack because of the Realmgate that lies within the city walls that leads to Azyr, the forces of Chaos desperate to enter the city and, through it, Sigmar's heavenly realm. Yet Hallowguild's obsidian walls are

guarded by a vast standing army that includes aelves, men and duardin, all of whom seek to defeat their common enemy. That is just as well, for as the city's defenders gaze out from the battlements, the Realmgates outside the walls crackle with corposant and a stinking Nurgle horde pours forth. The defenders of Hallowguild must protect their home once more.



LORD CHRISTOF, DEFENDER OF HALLOWGUILD



CHRIS PEACH

undisputed lord of Hallowguild, having created the city for a Studio campaign. You can see his campaign map, featuring Hallowguild, on page 86 of the General's Handbook. Chris is looking forward to defending his city.



Chris: For this Battle Report I'll be using my army of Hallowguild, which I painted for Armies on Parade last year (*and which we featured in November's issue.* – Ed). Since then I've added a few new units to it, making my army a really eclectic mix of humans, aelves and duardin. The goal with the army was to show that an army of Order isn't just a Freeguild regiment or an army of Dispossessed duardin, but a really vibrant mix of different people. While most of the units come from the Azyr side of Hallowguild, some of them do hail from Aqshy, such as the Fyreslayers and my fire wizard Bernice the Ember-Wych.

The army is led by Warden-Lord Christof the Impaler, a Freeguild General, but really it's watched over by the Lord-Castellant Marilios

the Light Bringer. He's been tasked by Sigmar to protect Hallowguild and ensure it never falls to Chaos. He's got a tough task on his hands.

I've played Steve many times over the years, but not with this army, so this will be a new experience for me. However, I have fought his Rotbringers army before and I know how dangerous some of his units can be, particularly his Chosen. However, he's also added to his army since we last fought, so there are units that I don't know much about. I did a bit of research, but part of the fun of gaming for me is experiencing the shock first-hand! With the scenario in mind, I plan to protect the gates to Hallowguild with my duardin units, while the aelves and humans go and sort out the filthy Chaos interlopers.

NURGLE'S EMISSARY IN THE REALM OF AQSHY



STEVE BOWERMAN

Steve is a friend and colleague of Chris's, the two having worked together in the Studio Army Painting Team for many years. Steve's army of choice is the Nurgle Rotbringers – he intends to bring much sickness and decay to Hallowguild.



Steve: While Chris is using his Hallowguild army, I will be fielding my Nurgle Rotbringers against him. It's an army that I started painting when Age of Sigmar came out and I've gradually added to it since. It's now comprised of Rotbringer units, Slaves to Darkness and even a few Nurgle-tainted monsters such as a Cygor and a unit of Plague Ogres. Like Chris, the story behind the army and the models themselves are the most important factors when collecting an army to me. Sure, it's always nice to have powerful units in a game, but I only paint the models that I want to paint, not what's going to cause the most destruction.

As you'll probably notice throughout this battle report, both myself and Chris have a pretty relaxed approach to gaming. We came up with the idea for the scenario together (see below)

and agreed on the victory conditions. That's part of the fun of gaming for me, coming up with a story for the battle. I imagine my army has marched through the icy tundras of Ghur and has now come to Aqshy, where they have found the city of Hallowguild. While the city itself will no doubt be a wonderful place to defile, the real prize is the Realmgate inside that leads to Azyr. If they can claim it they can enter Sigmar's realm.

My battle plan is to hang back for the first turn and see what Chris does. I'm hoping that he will advance in an attempt to keep my units away from the gates to Hallowguild, so I can encircle him. He might even try and take the Realmgates, though I reckon I can hold on to them.

THE SCENARIO

"For this battle, we came up with our own scenario that combines elements from the Escalation and Three Places of Power battleplans from the General's Handbook," says Chris. "There are three objectives on the board – the gates to Hallowguild on my side of the board and two Realmgates on Steve's side. The city gates are worth three victory points at the end of the game, while each Realmgate is only worth one. Steve will therefore need to be on the offensive to win this game."



BATTLE REPORT



THE ARMY OF HALLOWGUILD

ICON	UNIT NAME	BATTLEFIELD ROLE	POINTS	NOTES
⚔	Christof the Impaler, Freeguild General	Leader	100	Legendary Fighter, Hoarfrost Artefact
⚔	Marios the Light Bringer, Lord-Castellant	Leader	100	
⚔	Garrick the Judged, Excelsior Warpriest	Leader	80	
⚔	Bernice the Ember-Wych, Battlemage	Leader	100	
⚔	Valamir the Hunter, Nomad Prince	Leader	80	
⚔	Frundok the Fire Tamer, Auric Runemaster	Leader	80	
⚔	Guardians of the Bleak Fells, Freeguild Guard (20)	Battleline	160	Halberds
⚔	The Comet Chartists, Freeguild Guard (25)	Battleline	200	Militia Weapons
⚔	The Thunder Bringers, Freeguild Handgunners (10)	Battleline	100	
⚔	The Tempest Blades, Freeguild Greatswords (20)	N/A	320	
⚔	Watchers of the Meteoric Expanse, Ironbreakers (20)	N/A	320	
⚔	Wildwood Rangers of the Thornwend Sanctum	N/A	400	
⚔	Sentinels of Grimmir's Forge, Auric Hearthguard (10)	N/A	200	
⚔	Tarquind, Gryph-hound	N/A	410	

2280 POINTS



THE FESTERING HORDE OF PUTRUS CHURN

ICON	UNIT NAME	BATTLEFIELD ROLE	POINTS	NOTES
	Putrus Churn, Chaos Lord on Daemonic Mount	Leader	140	Dark Avenger, Daemon Weapon
	Calix Moribund, Rotbringers Sorcerer	Leader	100	
	Genitor Morvus, Harbinger of Decay	Leader	140	
	The Pustule Princes, Chaos Warriors (10)	Battleline	180	
	The Reek Brothers, Chaos Warriors (10)	Battleline	180	
	The Noxious Lodge, Chaos Marauders (15)	Battleline	120	
	The Festering Bulwark, Putrid Blightkings (10)	N/A	360	
	The Filthtide, Chaos Knights (5)	N/A	200	
	The Osteovores, Chaos Chosen (10)	N/A	120	
	The Flesh-Reaper, Gorebeast Chariot	N/A	100	
	Junctivus the Weeper, Cygor	N/A	200	
	Junctivus the Weeper, Cygor	N/A	360	
	The Hounds of Pox, Warhounds (10)	N/A	80	

2280 POINTS

BATTLE REPORT

THE ARID WASTES OF AQSHY

This whole battlefield was built and painted by Chris to match his Hallowguild collection and the Armies on Parade board that he created for last year's competition. His display board – the centre tile on the top row – features the gates to Hallowguild, which Chris made by combining any and all Warhammer Age of Sigmar terrain pieces with spare parts from his bits box. Chris then built a selection of other terrain pieces to match it. The board itself is painted brown and blue, representing the realm of Aqshy where Hallowguild lies, and Azyr where Chris's army is from.



DEPLOYMENT & BATTLE ROUND 1: THE TWO ARMIES ADVANCE

TOP TIPS FROM THE GENERALS

"When deploying your army, it's important to consider where the other person is placing their units," says Steve. "Chris deployed his Wildwood Rangers – good monster killers – on his left flank, so I made sure my Cygor and Plague Ogres were nowhere near them. However, I then made a tactical gaffe when I deployed my Gorebeast Chariot too far away from my Chaos Lord to benefit from his Knights of Chaos ability".

As the virulent Nurgle horde streamed from the nearby Realmgates, the men, aelves and duardin of Hallowguild marched forth from the city, not only to protect their home, but to recapture the Realmgates and prevent any further Chaos forces coming through them.

Christof the Impaler ordered the Ironbreakers – the Watchers of the Meteoric Expanse – to hold the gates to the city while the rest of the army advanced to meet the enemy. The Wildwood Rangers of the Thornwend Sanctum marched alongside the Auric Hearthguard known as the Sentinels of Grimnir's Forge to recapture one of the Realmgates while the The Comet Chartists – a rag-tag band of Hallowguild militia – marched towards the other gate.

Opposing them stood the newly formed ranks of the growing Nurgle warband. Putrus Churn, favoured Lord of Nurgle, commanded his sickening horde to disperse, his warriors moving to his left flank, while the Festering Bulwark – a regiment of filth-encrusted Putrid Blightkings – anchored his right. At his side rode the Filhtide, a quintet of Chaos Knights, while the centre of his battleline was formed around a trio of rancid Plague Ogres and the Cygor known as Junctivus the Weeper.

His army arrayed, Churn ordered his feculent horde to advance upon the great city of Hallowguild. To Churn's surprise, the defenders marched to meet them, albeit reluctantly. Advancing cautiously, the two armies seemed hesitant to engage. Then the magic happened...



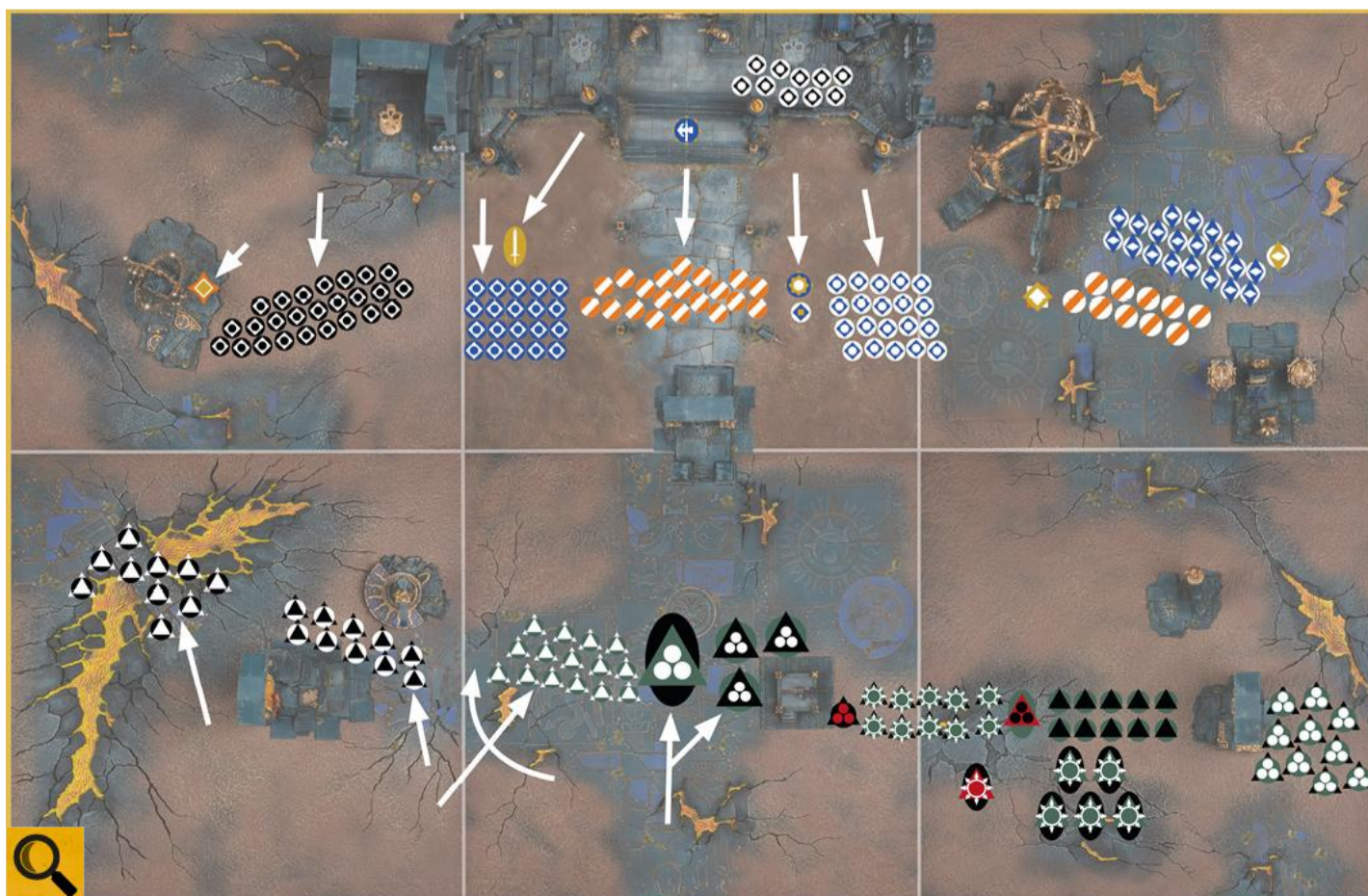
RUINS OF THE MORTAL REALMS

Before the battle, Chris and Steve decided between them what the rules for each scenery piece would be, picking them from the scenery chart in the General's Handbook.

- A** The Astralabe (arcane)
- B** The Temple of Hanging Pillars (mystical)
- C** The Celestial Orrery (inspiring)
- D** Sigmar's Column (mystical)
- E** Realmgate
- F** The Entropic Saint (sinister)
- G** The Damned Gallows (damned)
- H** Realmgate

MAP KEY

- Movement
- Wound
- Casualty
- Battle Shock



TURN 1 – BOTH ARMIES

The first battle round of the game was unusual in that nothing died! Steve advanced his left flank but kept his army stationary on the right to hold the Realmgate. It was Steve's intention to see where Chris moved, then capitalise on it in his second turn. Because Steve was "hogging the backfield", as Chris put it, Chris moved his army as far forward as he could, but failed to pull off any charges, mainly because the Wildwood Rangers couldn't get past the Auric Hearthguard. The Greatswords were just slow.

BATTLE REPORT

BATTLE ROUND 2: DROWNING BENEATH THE ROT TIDE

The army of Hallowguild was clearly nervous of the coming battle, yet Lord Christof urged his warriors on, ordering the Tempest Blades – his favoured retinue of Greatswords – to bring down the Cygor lumbering towards the city gates. If they could kill the beast, it would boost the morale of the whole army. Yet despite Christof's order, the Tempest Blades refused to charge the Cygor, stubbornly standing their ground. Some believe it was the noise of battle that drowned out Christof's orders, but the Lord of Hallowguild knew better. Nearby, her anger rising at the lack of activity, Bernice the Ember-Wych conjured a fireball and incinerated a pair of Chaos Warriors. Buoyed on by the wizard's efforts, the Hallowguild militia flung books, rocks and bottles at the Chaos Warriors and miraculously felled one of them.

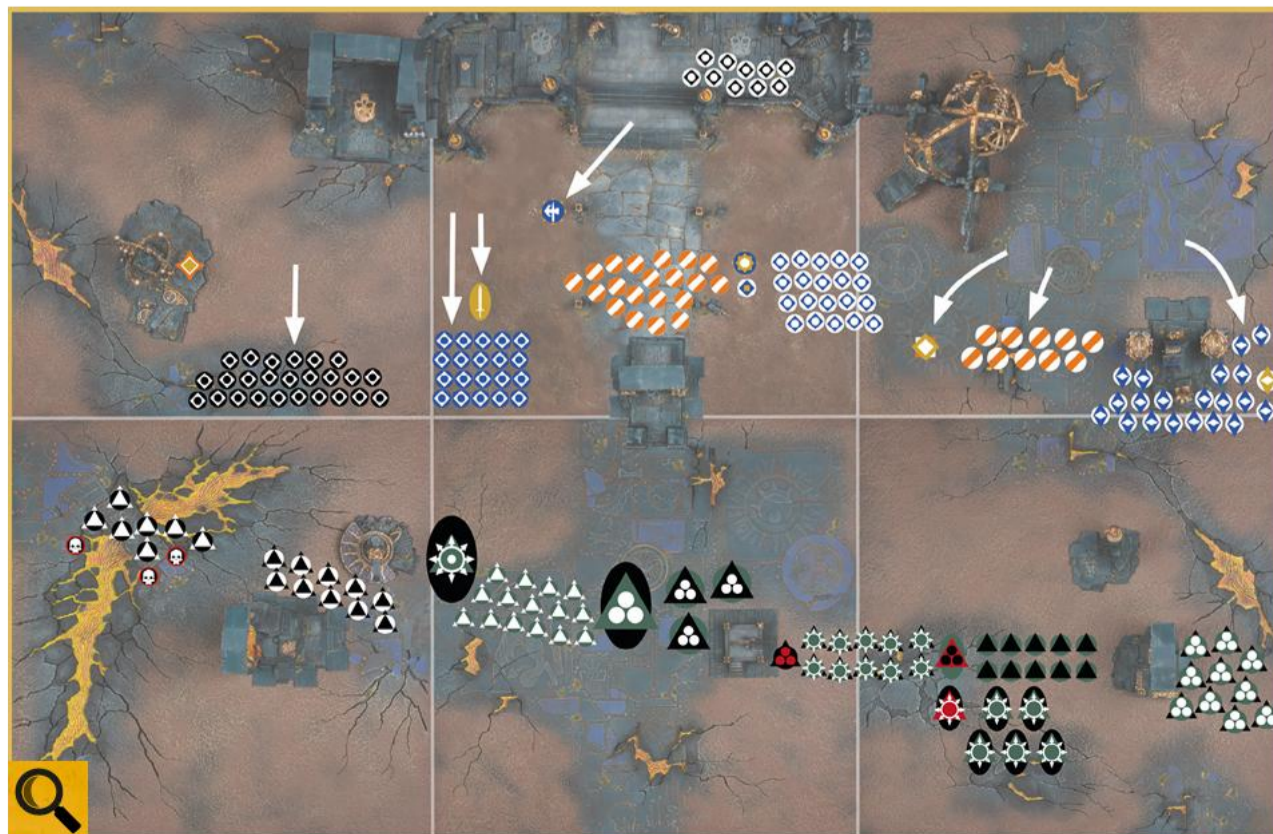
TOP TIPS FROM THE GENERALS

"One of my favourite tactics in Warhammer Age of Sigmar is to boost a unit beyond its normal abilities and use it as a battering ram," says Chris. "My fire wizard cast Mystic Shield on the Greatswords to boost their armour save and my General used his Inspiring Presence to make them immune to battleshock. The plan was to run them into the Cygor and hold it up while suffering little damage in return. Of course, when you come up with such a great plan, it's almost destined to fail!"



The fire wizard's spell was the catalyst the Nurgle army had been waiting for. Putrus Churn raised his tentacled arm and ordered his rancid host to charge forward and engage the enemy. His Warhounds leapt forward into the Auric Hearthguard, while the Filthtide engaged the Wildwood Rangers, the Putrid Blightkings displaying a sudden surge of enthusiasm to run into battle alongside the knights. Churn himself thought briefly about fighting but left his knights to it, watching as they tore apart the Wildwood Rangers. Even his Warhounds, inspired by their master's vile presence, fought better than Churn expected, ripping apart Fyreslayers with their yellowed teeth. Nearby, Churn's new pet – the Cygor Junctivus – struggled against the Greatswords of Hallowguild, but Churn could clearly see that his army had the upper hand.

Right: Chris advances his Greatswords towards the Cygor in an attempt to stop it getting too close to Bernice the Ember-Wych (Cygons have a taste for wizards and they're pretty good at stopping spells too). On Chris's distant left flank you can see the Auric Hearthguard ready to charge the Chaos Hounds (which they fail to do) and the Wildwood Rangers preparing to fight the Putrid Blightkings (which they fail to charge). Chris somehow failed all four of his first four charges of the game, not rolling higher than a five for any of them. Dan, in the background, records Chris's misfortune for posterity.



TURN 2 – THE ARMY OF HALLOWGUILD

Chris took the first turn in the second battle round and made an aggressive advance with most of his units. Much to Chris's frustration, however, Steve's best units were too far away for the Auric Hearthguard to shoot them. "It was all part of my plan," said Steve, before shrugging as if to say it really wasn't part of his plan at all. Chris's fire wizard and militia killed a few Chaos Warriors on the Hallowguild right flank, but a string of failed charges left Chris wondering if Steve had hoarded all the good dice.



Top left: "This is the tough bit of the game – deciding what fight to pick first in the combat round," says Steve. After a little deliberation (and a tiny muffin) he opts to use the Filthtide Knights against the Wildwood Rangers on account of the bonus they receive for wielding Chaos glaives. Steve has also heaped command traits and abilities on them – Putrus Churn's Dark Avenger trait and his Knights of Chaos command ability mean that the Filthtide are hitting on a 2+ with all their attacks! Sadly for Steve he rolls appallingly and kills just four Rangers. The Putrid Blightkings kill six more, losing only one of their number in return.



Left: Junctivus the Weeper and the Noxious Lodge charge into the Tempest Blades. The Greatswords strike first and kill eight of the Marauders before hacking at the legs of the Cygor and wounding it five times. Junctivus tries to fight back but only manages to clip a single Greatsword with his wildly flailing arms. The Marauders fare little better and pull down another Greatsword. They decide that this fight is clearly not in their best interests and several of the back-rankers sneak off into the mist. In the distance the Auric Hearthguard struggle against the Chaos Warhounds, both units taking casualties and both units suffering from battleshock.



TURN 2 – THE FESTERING HORDE

Steve's second turn highlighted the true brutality of a Chaos army. With many of Chris's units now very close, Steve manoeuvred his fastest units – the Chaos Knights and the Warhounds – so that he would get the most beneficial charges. The Warhounds would hold up the Fyreslayers as the knights took on the Wildwood Rangers, while across the board the Cygor and the Marauders sought to hold up the Greatswords. Steve certainly came off the better of the two generals this turn, causing many casualties.



BATTLE REPORT

BATTLE ROUND 3: DECAY BEGETS DEFIANCE

Chaos Lord Putrus Churn gazed across the battlefield and let out a throaty chuckle. His minions were spreading decay and sickness wherever they walked, leaving ravaged humans, aelves and duardin in their wake. The Filthtide were busy running down the last few aelves on his right flank, while his favoured Warhounds gnawed on the bones of the fallen duardin before him. Churn glanced to his left and ordered the Flesh-Reaper forward, the Gorebeast Chariot smashing into the Tempest Blades, its scythed wheels ripping many of them into ragged chunks of meat. Things were not going quite to plan on his left flank, though. In the distance, Churn could see a disorganised rabble of clerks, poets and elderly scribes flinging all manner of office detritus at the Pustule Princes. Churn disliked such bravery, it niggled at his soul.

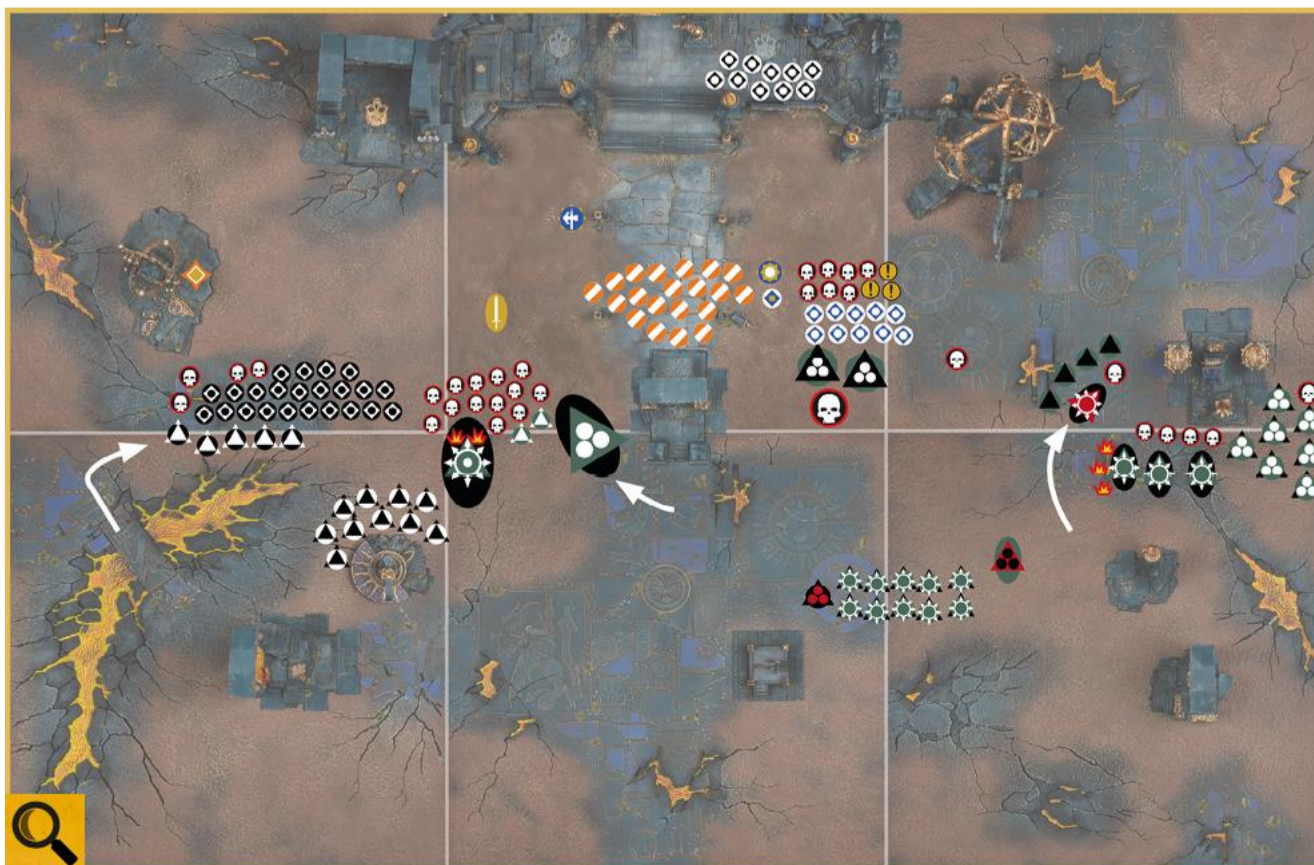
Christof the Impaler admired the courage of his militia warband and spurred his warhorse forward so he could fight alongside them against the Chaos Warriors. As he hacked down at the cloaked warriors with his rune-carved blade, he saw Marilios the Light Bringer, Lord-Castellant of Hallowguild, charge into the bellowing Cygor. His right flank was secure, thought Christof, but his left was rapidly disintegrating. Only his Warpriest Garrick the Judged stood firm against the tide of Chaos about to advance on Hallowguild's gilded gates. Could he hold them alone?

Top right: The Rotbringers Sorcerer Calix Moribund once again targets the Auric Runemaster Frundok the Fire Tamer with an arcane bolt. The Fyreslayer, already down to two wounds, stands

little chance of survival. He's blown to bits by the Chaos-tainted magic.

Right: The Flesh-Reaper charges into combat, his Gorebeast shunting aside Marauders to pile

into the Greatswords. Having charged over 8", the Gorebeast doubles its attacks in the ensuing round of combat and 10 Greatswords are pulverised by the plague-riddled chariot.



TURN 3 – THE FESTERING HORDE

Steve took the first turn of the third battle round and capitalised on the combats he'd already started. The Pustule Princes charged the Hallowguild militia on Steve's left flank to keep them away from the Realmgate, while the Gorebeast Chariot joined the Cygor in its fight against the Greatswords. Steve wiped out four of Chris's units during his turn, including the Auric Hearthguard (killed by Warhounds), the Wildwood Rangers and the Greatswords. Things looked bleak for Chris...



OGRE SMASH!
 "I've been waiting for this moment," says Steve as he piles his Plague Ogres (you can find their rules on the Forge World website) into Chris's halberdiers – the Guardians of the Bleak Fells. The Ogres, swinging rusted blades, hack apart half the unit in a gory display, but one of them is chopped up by the halberdiers in return. Despite three of the halberdiers fleeing from the fight ("Cowards!" yells Chris.), the majority hold their ground, enabling the nearby Thunder Bringers to shoot another of the Ogres to death. The Excelsior Warpriest Garrick the Judged slays the last Ogre with his warhammer.



Far left: The Comet Chartist, a band of untrained but very enthusiastic militia are charged by the Pustule Princes. The Chaos Warriors struggle to get to grips with the rag-tag band of humans and aelves and only kill two of them, while the militia manage to drag down three Chaos Warriors in return, bludgeoning them to death with whatever they have to hand.

Left: Christof the Impaler charges into the Pustule Princes in an effort to save his loyal militia. He kills a single Warrior despite being a Legendary Fighter (he has +1 attack with his melee weapons). The militia fight bravely on beside him.

TURN 3 – THE ARMY OF HALLOWGUILD
 Having taken a pounding for two turns in a row, Chris, his army and his dice suddenly found their resolve and started fighting back. It was Chris's heroes that saved the day – his general gave the militia Inspiring Presence to keep them fighting the Chaos Warriors, while the Excelsior Warpriest single-handedly killed the last Plague Ogre. The Lord-Castellant also charged the Cygor and, while he didn't kill it, would manage to hold it and the two surviving Marauders up for the next few battle rounds.



BATTLE REPORT

BATTLE ROUND 4: IN THE DARKEST HOUR, MIRACLES HAPPEN

Seeing his left flank crumble beneath the hooves of the Chaos Knights, General Christof bellowed for Garrick the Judged to bring the surviving defenders of Hallowguild back to the city's gates. Nearby, his redoubtable militia finally found a few black powder weapons in their eclectic armoury and shot the last two Pustule Princes. Christof, seeing the nearby Realmgate and a possible way to end the Chaos incursion, rode towards it and charged into the Reek Brothers alone. Bernice the Ember-Wych began to conjure a fireball to aid him, but the magic dissipated in her hands. The nearby Cygor leered with amusement as it absorbed the wizard's power, its bloody wounds knitting together only to be hacked open once more by Marilios, who fought off two Marauders while simultaneously battling the raging Junctivus.

TOP TIPS FROM THE GENERALS

"Always make sure you plan for the last turns of the game," says Chris, "We knew this game would last six battle rounds, which is why both myself and Steve started to consolidate our units around the objectives in our last turns. There are no skimmers to move flat out and claim a cheeky last objective in Warhammer Age of Sigmar – you have to think a couple of turns ahead. Also, because you have to roll to see who goes first each round, you're never sure who will go last."



Above right: Having destroyed one unit of Chaos Warriors, Christof the Impaler charges alone into a second regiment – the one holding the Realmgate on the Chaos left flank. Christof and his trusty horse Benny kill three of their number.

Right: With the left flank of his army crumbling, Chris moves his halberdiers and Ironbreakers back to defend the city's gates, where the Thunder Bringers wait on the battlements with guns ready. Against them march the right flank and centre of Steve's army, including Putrus Churn, his knights, a unit of Chosen and two formidable sorcerers.



TURN 4 – THE ARMY OF HALLOWGUILD

Having lost a significant number of units by this point, Chris concentrated on defending the gates to the city. If he could hold them he could still win. Once again, using Inspiring Presence on the militia kept them firmly in the fight, enabling them to finish off the Pustule Princes and allowing Christof the Impaler to assault the other unit of Chaos Warriors that had hung back to protect the Realmgate. Incredibly he killed three of them. Chris now held one objective and contested a second.

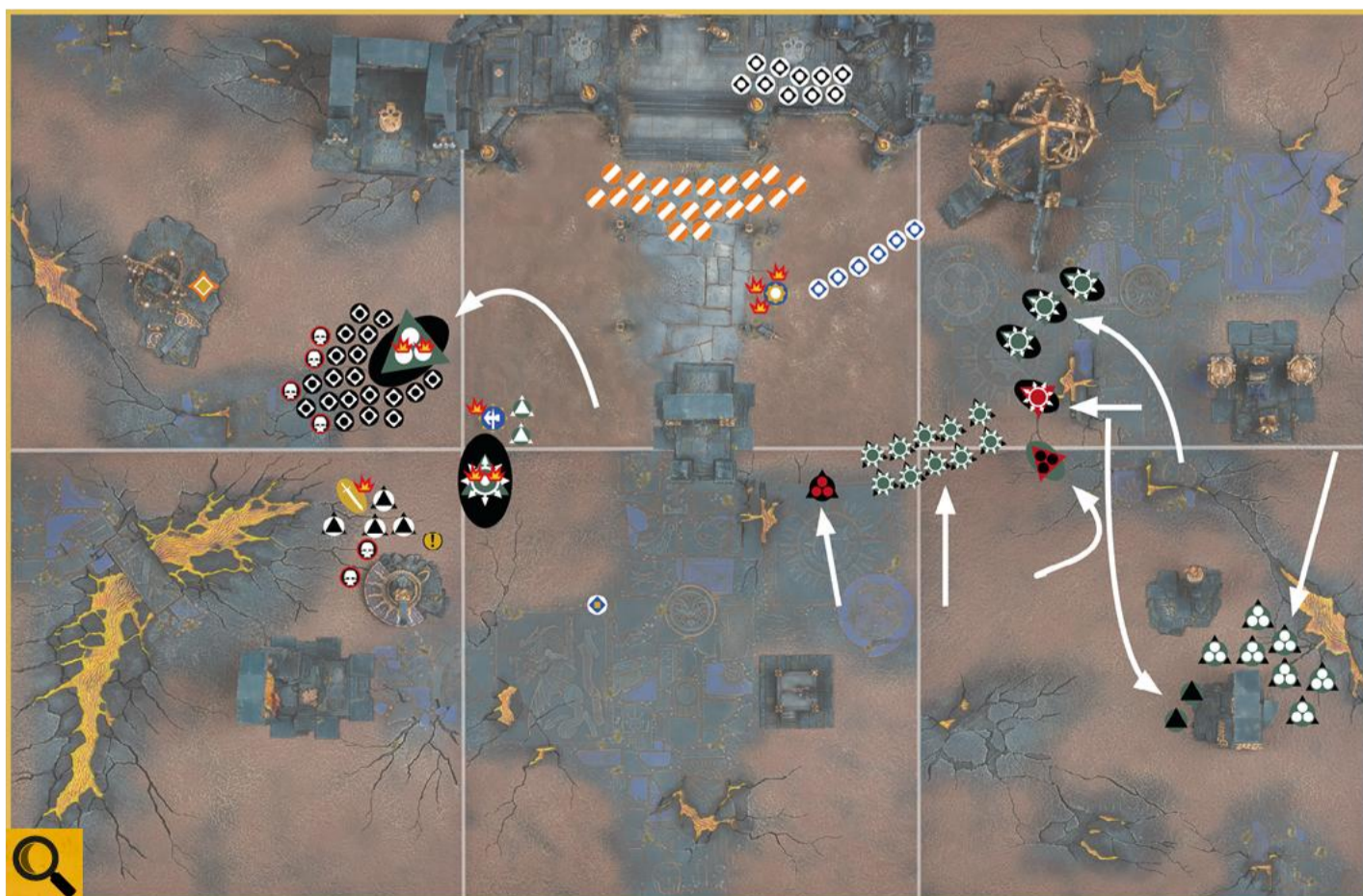
As the defenders of Hallowguild fell back, Lord Churn and his knights advanced, ready to run them down. Seeing the Putrid Blightkings waddling slowly in his noxious wake, he turned in his saddle and ordered them back to the Realmgate, through which they could travel to the other side of the battlefield. If anyone could kill the general defending the city it would be them.

A bestial roar announced that the Flesh-Reaper had found fresh victims, and Churn stood in his saddle to see the plague-wreathed chariot smash into the milling militia. Once again the desperate rabble of men and aelves held their ground and even landed a few blows on the Flesh-Reaper. Churn ground his teeth in annoyance as he spurred his tainted mount towards the defenders of Hallowguild, but they had moved faster than he'd expected and his warriors faltered as they ran after them. Churn seethed with anger.



Above: Steve moves Churn's last two surviving Warhounds back to the Realmgate on the Chaos army's right flank to defend it. At Chris's suggestion he moves the Putrid Blightkings back, too. This may seem like a cowardly move, but it means the Blightkings can then walk through the Realmgate and come out of the other one to assist the Chaos Warriors on Steve's left flank.

Left: The Gorebeast Chariot piles into the back of the Comet Chartists, but miraculously most of them survive the encounter, damaging the war machine in return. In the background, Lord-Castellant Marilios continues his battle against Junctivus.



TURN 4 – THE FESTERING HORDE

Steve's turn saw him split the units on his right flank, the knights and Putrus Churn moving towards Hallowguild alongside the unbloodied Chosen while the Putrid Blightkings moved back to defend the Realmgate. Steve then used the Gorebeast Chariot to shore up his crumbling left flank by charging the militia. Once again he used his Knights of Chaos command ability to make the Filthtide more powerful but then failed all four of his charges against the halberdiers!

BATTLE REPORT

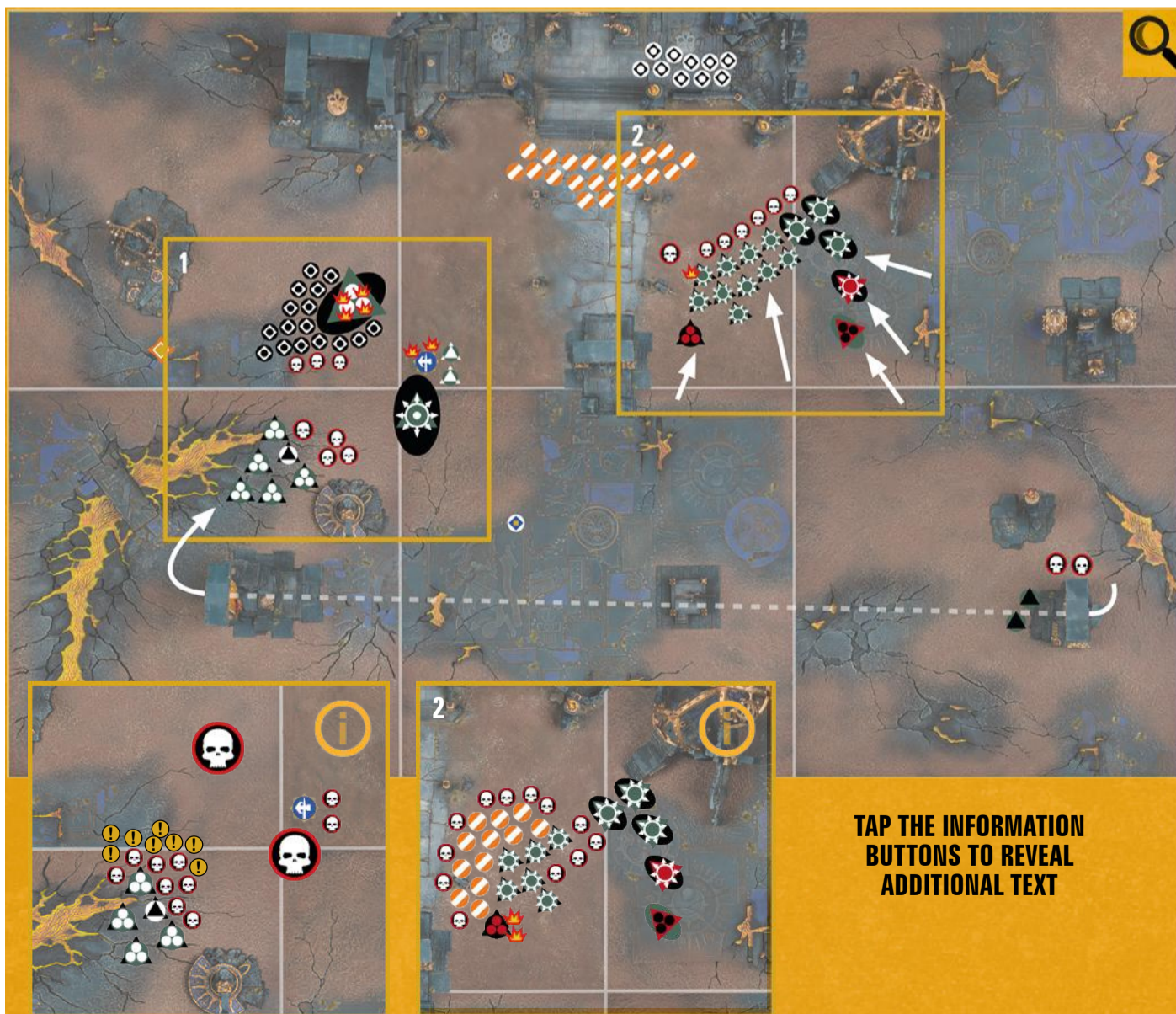
BATTLE ROUND 5: COVER BEFORE THE LIGHT OF AZYR!

Furious at his warriors' lack of motivation, the lord of Nurgle commanded his sorcerers to set an example. Genitor Morvus, Harbinger of Decay, hurled a bolt of dark energy towards the Excelsior Warpriest and brought him to his knees before Calix Moribund unleashed a stream of corruption, melting the priest alive. Invigorated, the Filthtide and the Osteovores charged the Guardians of the Bleak Fells. The halberdiers, overwhelmed, fell like reaped wheat beneath the axes of the Chosen. Enjoying the slaughter, Putrus Churn turned to watch the Festering Bulwark march into the Realmgate and emerge on the other side of the battlefield near the Hallowguild General. Though two Blightkings were lost to the roiling tides of the Realmgate, the remaining five cleaved Christof apart slowly and methodically. Witnessing the death of the general, Marilios unshuttered his warding lantern and incinerated Junctivus before hacking apart the last two Marauders. Nearby, Bernice blasted the Gorebeast Chariot apart with a ball of fiery magic as the Ironbreakers charged the Chaos Chosen. The Comet Chartists ran headlong into the rotten warriors of the Festering Bulwark. The militia died in droves, the survivors fleeing in terror from the immovable wall of Putrid Blightkings.



Left: Having fought the Cygor for five rounds of combat, Lord-Castellant Marilios finally kills the beast by unleashing the light of Azyr upon it. His warding lantern causes a mortal wound every turn and it ensures the Cygor dies before Bernice casts her next spell. Chris really didn't want the Cygor healing itself again.

With Christof the Impaler dead, Marilios and his helmet bearer (who Chris built for fun – he has no actual part to play in the game) kill the last of the Marauders and run towards the Putrid Blightkings in a desperate attempt to claim the Realmgate. They are joined by Garrick's Gryph-hound, which is miraculously still alive.



TURN 5 – BOTH ARMIES

In the final stages of the battle both Chris and Steve moves to capture the objectives, resulting in two violent melees – one in front of the Hallowguild gates, the other near the Realmgate on the Chaos left flank. The main map shows Steve's turn, while the box-outs below show Chris's retaliatory strikes.

Steve's Chosen obliterated the halberdiers, before they in turn were charged by the Ironbreakers. By picking which models died carefully, Chris ensured the Chaos Knights could not join the combat. Meanwhile, Steve secured the Realmgate on his left flank with the Putrid Blightkings. "Beware the Gryph-hound, Steve!" said Chris as the tiny Celestial beast, the Lord-Castellant and the fire wizard closed in.

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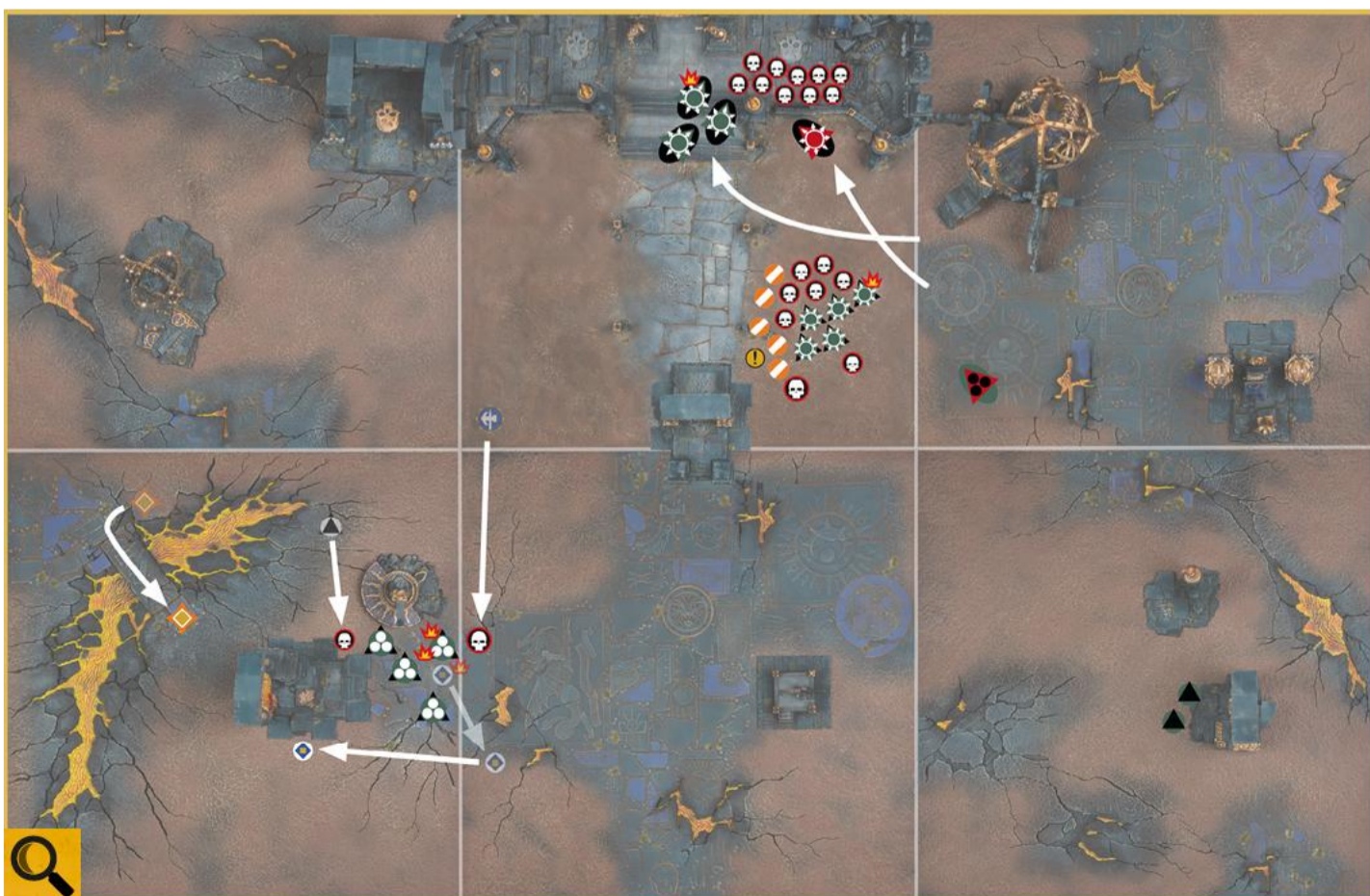
BATTLE ROUND 6: THE PLAGUE REACHES HALLOWGUILD

The Osteovores hacked at the Watchers of the Meteoric Expanse, and the Ironbreakers struck back, the two regiments too equally matched to defeat each other. The Filthtide Knights moved to join the fight but Putrus Churn held them back, ordering them to march on the city's gates. Musket balls peppered their armour as they rode up the steps to the city, but their charge could not be halted and they rode down the city's last line of defence. Across the battlefield, Marilios hung his head in shame and vowed that he would seek vengeance in his next life. The Festering Bulwark surrounded the Lord-Castellant and hacked his body apart. Bernice, watching from the shadows of the Realmgate, saw his spirit launch skyward. The gates of Hallowguild had fallen. The battle for the city would now begin.



Above: Marilios the Light Bringer battles the Festering Bulwark. Nearby, Bernice incinerates the last remaining Chaos Warrior, enabling Tarquind the Gryph-hound to claim the Realmgate. Marilios kills one of the Putrid Blightkings but the remaining trio inflict a grand total of 12 wounds on him. Marilios dies a hero and returns to Azyr. His helmet bearer flees.

Left: The Filthtide gallop past the Ironbreakers and up the steps to the gates of Hallowguild. They don't kill all the Thunder Bringers on the charge, leaving three terrified soldiers for Putrus Churn to kill at his leisure. He savours the moment.



TURN 6 – BOTH ARMIES
Chris's tactic of taking away the Ironbreakers closest to the Chaos Knights (to prevent them piling in to the combat alongside the Chosen) proved to be the move that lost him the game. Because the Filthtide weren't stuck in combat, they simply rode past the duardin and assaulted the handgunners instead. "That's so dishonourable, Steve," said Chris, looking sad. "Yep," was Steve's only response as the knights set about killing the last few humans. Steve had won the game with four victory points to Chris's one.

THE SPIRIT OF THE GAME

Both Chris and Steve play Warhammer Age of Sigmar in very much the way it was intended – where both players have fun and forge a narrative for their game between them. A great example of this came when Steve went to move his Knights of Chaos back to secure the Realmgate on his right flank, while moving his Putrid Blightkings forwards. It was at this point that Chris pointed out that the knights could reach Hallowguild much quicker than the Blightkings and that they, instead, could walk the short distance back to the Realmgate and, if they wanted to, even go through it. Steve repaid Chris's kindness by reminding him that he had picked the Legendary Fighter allegiance ability and that he should probably roll four dice for Christof's attacks not three.



Below: Chris and Steve engage in what could be described as the most furious post-battle handshake we've ever witnessed in the bunker. As you can see, the battlefield is virtually empty of models – only 27 were left at the end!



HALLOWGUILD – A CITY IN PERIL

Chris: Now that was hilarious fun. It doesn't matter to me that I lost that game at all because I had an absolute blast. At the start I was worried it might be a bit one-sided, but my valiant defenders really gave you a run for your money.

Steve: Agreed. There were points in the game when I thought I had it in the bag, then suddenly you turned it around and I had to change my tactics. There was a lot of action and reaction taking place on the battlefield.

Chris: There were also a few points when we just got so into character that we made silly tactical decisions, like when I almost drew your knights into the fight with the Ironbreakers. Weirdly, though, we were both so in the moment that we didn't realise that charging the knights in would be a massive tactical blunder on your part and it was only by luck that you avoided it.

Steve: But those are the best parts of playing a game in my opinion – those moments when you realise you're so engrossed in the game that you've just done something silly, when you have to cross your fingers and hope that your opponent doesn't notice. Or, like you did with the Putrid Blightkings, actually point it out to me!

Chris: Well, that's part of the sportsmanship of the game. I thought "will we have more fun if I point this out to Steve?". The answer was yes, so I did. In hindsight, it probably cost me the

WHAT'S THAT YOU SAY?

Having watched the game from start to finish and recorded all the violence and amusing quotes, Dan recounts a few of his favourites.

"Oh... I didn't think the lid would fall off."

"I might be losing, but I did build and paint the board, so that sugars the pill somewhat."

"Wow, that's overkill, Steve!"

"Two attacks! From a horse?"

"Well, it has got four legs."

"Don't be tempted by shiny baubles, hold your ground. No, actually, I'll kill them."

"He showed the Ogre a book, it didn't understand it and took two wounds."

"I'll dice it. Wait, what am I rolling for?"

"I can't volcano anything now..."

game because the Blightkings proved to be horrible.

Steve: Yeah, I haven't used them in many games and only in two small units before, so they surprised me, too. Putting them on my right flank was a bit of a waste of their abilities, if I'm honest, but bringing them through the Realmgate proved to be decisive at the end of the game. My entire left flank had crumbled by that point and they were the unit that saved it.

Chris: Yeah, they made short work of my poor general and the Comet Chartists, both of which had performed so well up until that point – I can't believe they killed your Gorebeast Chariot by throwing books and candles at it! The militia, plus the Greatswords and the fire wizard, really took a toll on your army, and the Lord-Castellant proved pretty tough to kill, too.

Steve: Yeah, I really hoped the Cygor would flatten him, but I just couldn't hit him with that massive boulder. The Cygor dying to his shiny lantern was a bit ignominious, but funny.

Chris: Still, you did win the game, though. I credit your victory to your Warhounds. Had they not performed so well against the Fyreslayers I reckon your whole army would have been held up by at least another turn, and by then it would have been too late to win. I think, again in hindsight, that I was a bit too rash with my Fyreslayers – I should have kept them back in defence as I planned, rather than getting caught in combat. We'll have to play another game soon – I need to reclaim Hallowguild for Sigmar. ☠

TEMPORAL DISTORT

Join us on a journey through time and space, into the past of White Dwarf. This month, it's August 2004 and the Chaos-fronted White Dwarf 296.



A storm was sweeping through the Old World in August 2004, and through White Dwarf too, as issue 296 saw the Storm of Chaos – that year's global campaign – continue to unfold. Archaon had invaded the Old World and by August was well on the road to Middenheim. The other races of the Warhammer world were involved, too, with the Skaven up to no good and Grimgor marching a huge Waaagh! across the Empire ready for a scrap. Even White Dwarf's own Matt Hutson got involved, with issue 296 showcasing

DID YOU KNOW?

Storm of Chaos was a worldwide Warhammer campaign, kicked off with a campaign supplement and a range of new minutes. The outcome of this summer of Chaos was decided by the results of games played by hobbyists around the world.

his Dark Elf Slaaneshi Cult (one of several variant army lists to appear in the Storm of Chaos book, an alliance of Dark Elves and the worshippers of Slaanesh, headed by Morathi). There was a new edition of Warhammer 40,000 on the way, and the Battle of Pelennor Fields supplement for *The Lord of the Rings*™ Strategy Battle Game. Away from the latest releases there was some tactical advice on shooting in Warhammer, a complete Warhammer 40,000 army list and a free Order of Battle booklet for writing out your Warhammer army lists in.

IT STILL ONLY COUNTS AS ONE

As with almost every issue of the era, White Dwarf 296 ventured to Middle-earth, and this time it was to Harad. First up, Mat Ward cast his evil eye over the Battle of Pelennor Fields to learn what he could of the Haradrim. The Haradrim also featured in the battle report, commanded by Adam Troke and opposed by an army of Dol Amroth marshalled by Graham McNeill. The Sands of Kârna, a scenario set in the ruined former capital of the Southrons, completed the trio of Harad-themed features. And at the centre of it all, of course, was the mighty Mûmak, largest plastic Citadel miniature ever produced at the time.

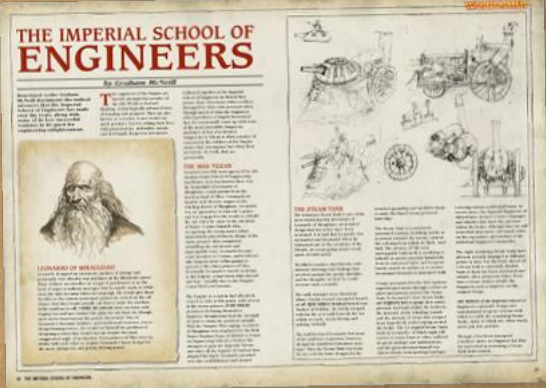
DID YOU KNOW?

The Mûmak's base features a number of casualties, Rohirrim trampled by the Mûmak. Among them are the likenesses of a number of Games Workshop's miniatures designers and games designers who, thanks to an invite from Peter Jackson, also appear as casualties in the film!



The long-awaited Mûmak finally thundered in with White Dwarf 296 in August 2004, with the rules appearing in the Battle of Pelennor Fields supplement. In the issue, games designer Alessio Cavatore talked a little about the difficulties of creating rules for such a large model, with the opposing risks of overcomplication or failing to represent such a mighty beast in all its glory. He clearly succeeded, as the model became a firm favourite with painters, collectors, modellers and gamers everywhere – a true centrepiece in every sense of the word.

PERFECTLY ENGINEERED



The Empire of the Old World might have lacked the precise engineering and craftsmanship of the Dwarfs but it was certainly home to a particular streak of genius – mad genius, by and large, as evidenced by Von Brunel's Magnificent Sub-Hydro Velocipator of

Proven Durability, Rauvork's Phantasmagorical Aerial Splendiferousness Enabler and the other questionable inventions brought to us in this issue's feature on the Imperial School of Engineers.

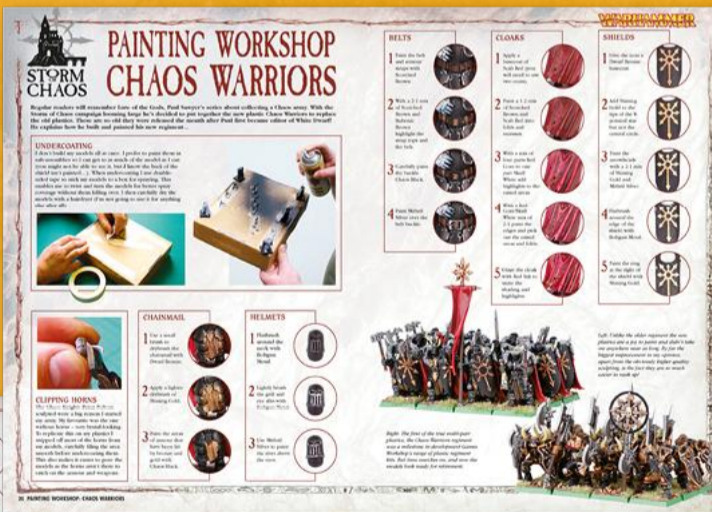


RETURN OF THE DEATHMASTER
White Dwarf 296 formed part of the Storm of Chaos campaign, and this month saw the return of one particularly infamous name, Deathmaster Snikch, Chief Assassin of Clan Eshin.

PROTO-PAINT SPLATTER

White Dwarf has featured painting guides for almost as long as it's been around, but by White Dwarf 296 they were starting to take a now-familiar shape – stage-by-stage guides, running down the page. Paint Splatter was still a few years away but clearly has its roots in Painting Workshop.

White Dwarf 296's instalment of Painting Workshop featured Editor Paul Sawyer's approach to painting the new plastic Chaos Warriors, which had recently been redesigned in readiness for the Storm of Chaos.



Tips featured included 'flatbrushing' (using the side of the paintbrush to apply what we'd now call edge highlights) and 'blacklining', which involves using a pen to draw in the shading! Sounds like cheating...

ARMoured COMPANIES



White Dwarf 296 featured a complete updated army list for Armoured Companies, featuring all the tanks and artillery the Imperial Guard could muster along with special rules for vehicle upgrades and Armoured Company doctrines. The article even included tactical tips on tank squadron formations like line abreast, spearhead, echelon and column.



WARHAMMER 40,000: A NEW EDITION

August 2004 saw a new edition of Warhammer 40,000 on the horizon. The updated rules would soon be available on their own as a hardback book and as part of the Battle for Macragge starter set.



GANGS OF COMMORRAGH

HARLEQUINS IN COMMORRAGH

The Harlequins are nomads, their warrior bands treading the secret paths of the labyrinthine domain known as the webway. The Harlequins travel between the realms of their divided kin – the craftworlds, the Exodite worlds and the dark city of Commorragh – performing the dances and plays of the Eldar mythic cycle. Viewed with superstitious awe, these ritual performances remind the Eldar of the gods they once knew and of the Fall of their ancient race, ensuring that their people retain some semblance of racial unity.

Above Commorragh the Harlequins often become involved in the ferocious gang wars fought between murder-packs of Hellions and Reavers. Sometimes this will be because the Harlequin's have foreseen that the activities of two rival gangs could lead to tensions or events that would threaten the future of the Eldar race, and only the harlequin's direct intervention can stop this from happening. At other times the master of a gang will over-reach themselves and directly threaten the authority of the Harlequins, an affront that must be revenged with blood!

HARLEQUIN VEHICLES AND WEAPONS

Harlequin Troupes are made up of Void Weavers and Skyweavers. Each of these vehicles can be equipped with a selection of unique Harlequin weapons, which are described in the rules below.

Skyweavers

Where the traditional jetbikes of craftworld Guardians or Commorrite Reavers are single-seat craft, Harlequin Skyweavers accommodate both a pilot and a rider, each playing a specific role. While the Skyborne Prince steers the arrow-fast craft and fires the main gun, the Great Falcon fights from the jetbike's rear. Many wield star bolas: weighted plasma charges that are hurled to wrap around necks, limbs or gun barrels. The ferocious detonations of these wicked devices can easily tear a jetbike in two.

Voidweavers

Voidweavers are heavily armed support craft. The potent combination of versatile heavy weapons, hypervelocity attack tactics and polychromatic camouflage makes these streamlined vehicles exceptionally dangerous.

An unusual feature of the Voidweaver is its rear-facing shuriken cannon array, which allows it to guard the Voidweaver's rear, laying down sawing arcs of fire against any foe foolish enough to pursue the gunship.

HARLEQUIN SPECIAL RULES

The following rules will allow you to recreate Harlequin interventions in your own games of Gangs of Commorragh, either by including a Harlequin Troupe in single games, or by running a masque over the course of a campaign.

Troupes

The Harlequin equivalent of a murder-pack is called a Troupe. No Eldar is born a Harlequin, and all manner of strange tales persist concerning how this metamorphosis occurs. However it happens, once an Eldar becomes a Harlequin every aspect of their old identity is erased. Each joins a Light, Twilight or Dark Troupe and assumes a new role at the behest of their Troupe Master.

Unless stated otherwise, all of the rules that apply to a murder-pack also apply to a Troupe.

Masques

The Harlequin equivalent of a gang is a masque. A masque is an army and a company of Players both. It has no formal leaders, being instead a collective of like-minded devotees of Cegorach. All know their duties through their familiarity with the traditional roles of the characters they have adopted. No Harlequin rules their fellows for long, for all possess an equal voice.

Unless stated otherwise, all of the rules that apply to a gang apply to a masque.

Harlequin Crews

Skyweavers and Voidweavers have a crew of two Harlequins, rather than a single rider. Unless stated otherwise, the rules that apply to a rider also apply to a Harlequin vehicle crew.

The main advantage of having a crew is that it allows a model to attack with two weapons rather than only one. This aside, a vehicle crew fight as a single team. All members of the crew have the same level and you cannot split them up. In a campaign you must make a single



survival roll for a crew whose vehicle was destroyed in a fight, and they will either both survive or both die!

Note that Harlequin crews only have three levels rather than four like Hellions and Reavers – there are no inexperienced ‘fresh meat’ models in a Harlequin masque.

Holo-fields

Harlequins in battle use holo-fields to transform into dazzling blurs, their outlines exploding into blizzards of light that leave the foe’s aim confounded and their thoughts bewildered.

If a Harlequin vehicle is the target of an attack, always add the piloting value of the crew to the vehicle’s agility, even if the vehicle does not jink. If it does jink, add a further +1 to the vehicle’s agility.

HARLEQUIN MANOEUVRES

Harlequins can use the following manoeuvres from Gangs of Commoragh: Barrel Roll; Break Turn; Half Loop; Sideslip. In addition they can use the manoeuvres listed below.

Mirage Launchers: Must be made after moving the model. If successful, this model is treated as being in cover for the rest of the round.

Hit & Run (Skyweaver only): Must be made after moving a Skyweaver that is armed with a zephyrglaive, if it moved over at least one enemy model during the move. If successful, the Skyweaver can attack one model it moved over with the zephyrglaive. This is a bonus attack,

and the Skyweaver may still attack normally in phase 4.

Reactive Targeting Matrix (Voidweaver only):

Must be made after moving the Voidweaver. If successful, the Voidweaver can fire its rear-firing shuriken cannon in phase 4 in addition to two other weapons.

THE TRICKSTER GOD

The Harlequins worship a being known as Cegorach, the Laughing God, also called the First Fool or the Great Harlequin. Cegorach is a trickster god, his demeanour by turns mocking, sinister, vindictive and enigmatic. There are those who claim that Cegorach walks amongst his children from time to time, wearing the disguise of an anonymous Harlequin Player. Whatever the truth of such tales, the Laughing God is the only authority that the Harlequins recognise as they fight their wars and perform their mythic dances across the void in his name.

The Harlequins do not use combat drugs. If such a result is rolled on the Deals table, instead of using combat drugs, one member of the Masque has been blessed or temporarily replaced by Cegorach. Pick one model in the Harlequin Troupe at the start of your next fight, before making the ambush roll. The model you picked is treated as having a piloting value of 5 and knowing all six skills from the skill table for that fight. If this result is rolled more than once on the Deals table, you must re-roll the duplicate results – not even Cegorach can be in two places at the same time!

HARLEQUIN CREW

Allegiance	Level	Title	Points Cost	Piloting	Skills
Harlequin	1	Player	70	2	0
Harlequin	2	Lead	125	3	0
Harlequin	3	Troupe Master	200	4	1

All Harlequin crew are equipped with two shuriken pistols. The crew of a Skyweaver must also take one of the following weapons for the additional points cost listed after the weapon: star bolas (+5 pts), zephyrglaive (+5 pts).

VEHICLES

Name	Points Cost	Move	Turn	Agility	Weapons
Skyweaver	65	6-16"	45°	7	Shuriken Cannon
Voidweaver	90	6-14"	45°	8	Haywire Cannon and two Shuriken Cannon

The shuriken cannon on a Skyweaver can be replaced with a haywire cannon. The haywire cannon on a Voidweaver can be replaced with a prismatic cannon for +5 pts.

WEAPONS

Type	Arc	Range	Kill	Special Rules
Shuriken Cannon	Front*	24"	9+	+1 to hit
Haywire Cannon	Front	24"	10+	Haywire
Prismatic Cannon	Front	24"	9+	Variable
Star Bolas	Any	12"	8+	+1 to hit. One use only
Shuriken Pistol	Any	12"	10+	None
Zephyrglaive	Any	4"	9+	Variable

* One of the Shuriken Cannon on a Voidweaver has a Rear fire arc instead.

Weapon Special Rules

Haywire: Targets that are hit by this weapon but not killed suffer 2 points of damage rather than one.

One Use: This weapon can only be used by a crew once in each fight.

Variable: This weapon is either +1 to hit OR +1 to kill – state which before attacking.



SPRUES AND GLUE

Sprues and Glue is our regular in-depth look at modelling Citadel miniatures. This month, Cypher is out, so the Studio Army Painters converted some Fallen Dark Angels to fight alongside him. We also take a closer look at using the Citadel Drill in our tools spotlight.



CITADEL TOOLS



Fine Detail Cutters



Knife



Drill



Mouldline Remover



File



Plastic Glue

Few, if any, warriors of the Imperium outside of the Dark Angels Chapter know about the Fallen. They are ancient Space Marines from the time of the Great Crusade who turned against their parent Legion during the Horus Heresy. Though not Chaos Space Marines they are, nonetheless, traitors, and the Dark Angels will do anything in their power to catch even a single Fallen.

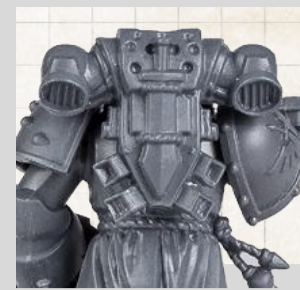
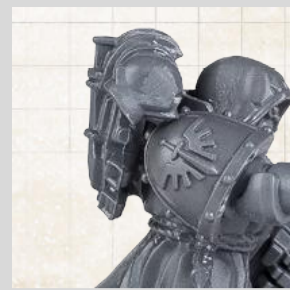
With the Gathering Storm now raging and Cypher aiding Roboute Guilliman in his quest, the Studio Army Painters thought it would be fun to convert and paint some Fallen to fight alongside him in battle. Above you can see the fifteen Fallen Dark Angels that they created – most of them made from the Mark IV Space Marines kit – while to the right you can see how some of the more involved conversions were done along with a list of parts, should you wish to convert some Fallen of your own. The kits the

Army Painters used for their conversions are the Dark Angels Company Veterans (abbreviated to DACV), the Dark Angels Upgrade Frame (UF) and the Mark IV Space Marines set (MK4).

Of course, we couldn't let them have all the fun, so we also got hold of some Space Marines kits and kit-bashed some Fallen of our own, which you can see over the page. Not only did we use the three kits the Army Painters had access to, we also used parts from the Devastators box, the Sternguard and Vanguard sets and even the new Mark III Space Marines. Most of the parts were spares we had in our bits box, too. Really, we never throw anything away! Also over the page you'll find a handy guide to using the Citadel Drill. Many of you may already know how to use one, but it can never hurt to have a read – you may learn a valuable tip that you never knew!

BROTHER MORDAEVE, THE LOST KNIGHT

Brother Mordaeve wears a suit of Mark VI power armour under his robes, which is why he was built with a studded shoulder pad (a common feature on Mark VI armour) on his left arm. The pad bearing his Chapter icon was then moved to his right arm. He was also given a cowled head to match his robed body.



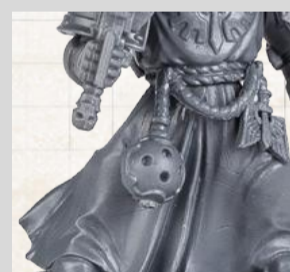
BROTHER HELICA, THE OATH-BREAKER

One of the robed Dark Angels Veterans has a wide stance, which makes him the perfect candidate for carrying a heavy weapon (he needs to brace himself before firing). He was also given a hooded head, but beneath it he wears an ancient helmet design that matches his Mark IV arms and classic heavy bolter.



BROTHER LAEN, THE FLAME-BEARER

The conversion of Brother Laen actually uses the same legs as Brother Helica, but with a different front torso. Most of Brother Laen was made using the Dark Angels Veterans kit, but with a Mark IV power fist and right shoulder pad, plus a double-layered left pauldron to give the visible parts of his armour an archaic look.



BROTHER NOVOX, HERO OF ZARAMUND

Brother Novox, on the other hand, is almost entirely built from the Mark IV Space Marines kit, but with choice additions from the Dark Angels Upgrade frame, notably his chest plate and studded shoulder pad bearing the Chapter symbol. He was given a plasma pistol and power sword – two iconic Dark Angels weapons.



PART NUMBERS

All plastic models come on a sprue – a frame to keep all the parts together before they're cut out for use. Modern frames now have numbers next to all the parts for ease of assembly. For the models on this page we have noted down what parts were used and, where possible, what their part numbers are on the respective frame so you can find them easily for your own conversions.



TECHNIQUE: DRILLING OUT BARRELS

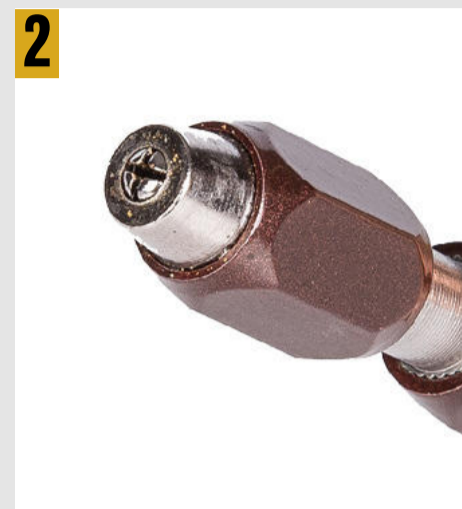
The Citadel Drill has several uses, from drilling out the muzzles of gun barrels to creating bullet holes and pinning heavy parts on metal and resin models. Here we show you how to use it.

The Citadel Drill comes with three different-sized drill bits: 1mm, 1.5mm and 2mm (or lasgun, bolter and heavy bolter as we like to call them). This means that the drill bits are very thin – much thinner than the conventional drill bits you would use for DIY. As such, you need to take great care of how you use them.

The first step before doing any drilling is to make a pilot hole. It doesn't have to be deep, just deep enough so that the drill bit doesn't slip around on the surface you want to drill a hole in. Because plastic is quite soft, you can do this easily enough with a pin or tack (1). Just be sure to get the hole in the centre of the muzzle, you don't want a wonky barrel.

The drill has a chuck with two ends (2). For 1mm and 1.5mm drill bits, select the chuck with the smaller aperture. For 2mm drill bits (or larger, if you have them), unscrew the drill head (the brown-coloured bit), take out the chuck and turn it around. When you insert the drill bit into the chuck, don't be tempted to have it sticking out really far. Push the drill bit down until the smooth part is all inside the chuck and only the thread (the spiral part) is visible (3). This should prevent you accidentally snapping the drill bit while you're modelling. The drill is manually operated. Place the rounded end in the palm of the hand and use your thumb and forefinger to turn the head of the drill clockwise (4). Insert the head of the drill into the pilot hole and, before you start drilling, ensure the bit is aiming straight down the barrel (5) – you don't want the drill bit coming out of the side of the bolter. Once you're happy it's in place, start drilling slowly into the plastic. You don't need to apply too much pressure – the plastic is soft and the drill bit is sharp. You'll soon see spirals of plastic coming out of the drill hole (6) – that means it's working!

Once you've drilled out the front of the muzzle, you can also drill out the muzzle brake on the sides of the barrel (7). Again, make sure the drill bit is aligned correctly – this time at 90° to the barrel – and drill through. Just make sure your fingers are not on the other side of the hole when you drill through! Lastly, take a Citadel File (the fine one with the gold end) and gently file down any plastic waste on the barrel (8). There you have it, one perfectly drilled bolter.



CONVERTING EVEN MORE FALLEN!

What happens when you leave Dan with a pile of Space Marine sprues for the afternoon? Well, aside from creating a mess around his desk, he also managed to build another squad of Fallen Dark Angels.

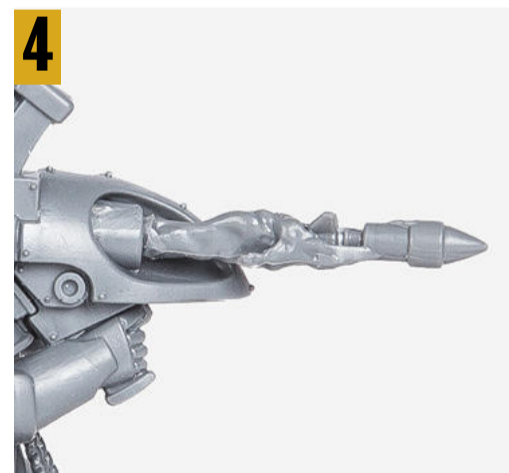
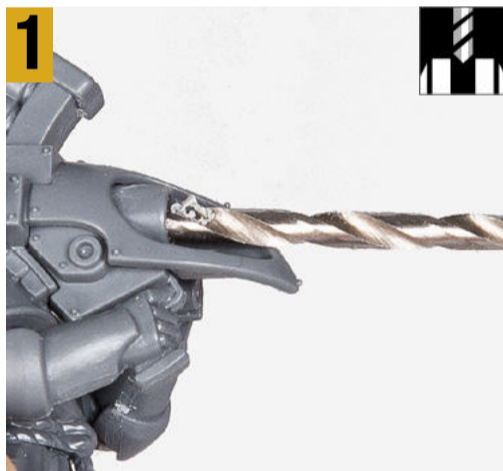


CREATING THE NEXT WAVE OF FALLEN

The squad above was converted primarily using the Dark Angels Veterans and Mark III Space Marines kits. Conversion highlights include the kneeling legs from the Devastators kit (parts 8 & 9) combined with Mark III power armour and the Mark IV Proteus Missile Launcher (parts 59, 60, 61 & 62) used on a Dark Angels Veteran body.

Using our newly honed drilling skills we were able to create a firing missile launcher. A 3mm drill bit was fitted into the chuck and drilled into the missile launcher barrel to hollow out the bore (1). The firing missile from the Devastator Squad box (part 98) was then cut from the sprue ready to be inserted into the barrel (2). However, the plug at the base of the missile needed to be made smaller to fit the launcher. We did this by gently scrapping the plastic with a Mouldline Remover until it was the right diameter (3). Don't be tempted to use a hobby knife for this, the Mouldline Remover is more than up to the task and it's safer on your fingers (as Dan 'Scar Finger' Harden will attest to. – Ed). The missile was then glued into the firing tube using Plastic Glue (4).

We'd drilled holes in bolters, so it made sense to also drill holes in the things that bolters fire at – Fallen Dark Angels! Fitting a 1.5mm drill bit, we drilled several very shallow holes – barely more than a millimetre – into the greaves of one of our Fallen (5). We then took a hobby knife and carefully trimmed around the rim of the hole with the point of the blade to make the hole look more like an impact crater (6). The result is a suitably battle-damaged piece of armour. ☠



MATERIALS & TEXTURES

All materials – be they wood, metal, fur or even flesh – have a texture, and capturing these on your miniatures can really enhance your final paint job, providing contrast, variety and detail. Here we look at what that means and how to do it, with advice from the experts.

Often when we talk about painting miniatures – in Paint Splatter, in 'Eavy Metal and elsewhere in the magazine – we talk about 'textures'. But what exactly are they? In the real world we may talk about silky cloth, rough stone or polished wood – the physical properties and tactile nature of an object – but when it comes to Citadel miniatures they're mostly made out of plastic or resin. Yet each miniature is sculpted to look like it is wearing, carrying, or made of, many different materials, each of which has its own unique texture. We know a Magmadroth, for example, is made of plastic, but when you paint it, you want its skin to look like craggy

PAINTING MASTERCLASS

In Painting Masterclass we take an in-depth look at some of the key principles behind miniatures painting, with tips from the experts. You can make use of these ideas whatever your level of painting and can do so using a variety of techniques. Whatever your goals, we'll show you how you can take these principles and apply them to your own painting.



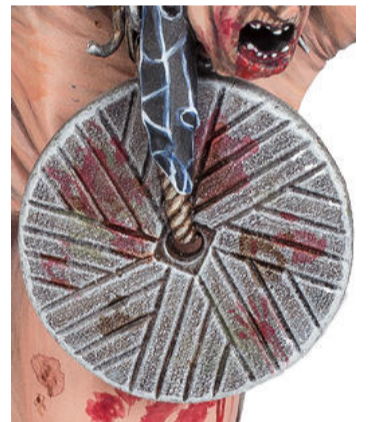
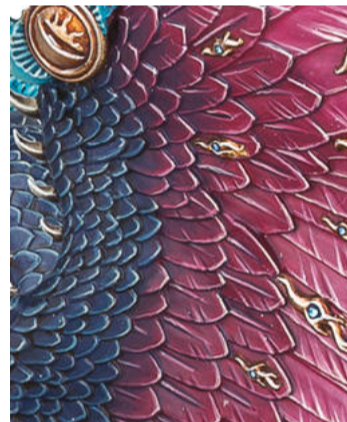
volcanic rock and the cracks between to be glowing like magma. Sometimes these textures are sculpted onto a model – like fur or feathers – while other times you may want to add them yourself – such as stubble or battle damage.

So, you see, there's quite a lot involved when painting the materials and textures on a model, which is why we've decided to take an in-depth look at the subject. We even roped in the Army Painters and members of the 'Eavy Metal team to offer their tips and advice. Over the next few pages, we'll look at different materials, how best to approach painting them and the differences between sculpted and painted textures.

ARMY PAINTERS

We often talk about the Studio Army Painters, but who are they and what do they do? Well, they're the lovely chaps and chappesses who paint many of the fine armies you see in the pages of battletomes, codexes and White Dwarf. In fact, many of the models in the fold-out section of this issue were painted by the Army Painters and two of their own personal armies are featured in this issue's Battle Report.

When they're not busy creating huge inspirational armies, the Army Painters are hard at work making the stage-by-stage painting guides that we feature in Paint Splatter. Taking the colour schemes created by the 'Eavy Metal painters, they come up with easy-to-follow guides to help you paint your models. Over the years, they've learned and developed the most efficient and effective ways to paint Citadel miniatures so they look great on the battlefield. That's why we enlisted their help for this article, and much of the advice found throughout is thanks to them.



DEFINING TEXTURES

In the broadest terms, 'texture' is the tactile quality of a material or surface and there are as many different textures as there are materials for them to be found on. A cloak can be made of cotton, silk, hessian, wool, leather, human skin (it happens...) or one of countless other materials, and it can be soft, rough, coarse, frayed, weathered, scratched, scuffed, clean, dirty... the list goes on. The same could be said for metal, stone, wood, parchment, hair, even skin.

"Texture, when applied to a miniature, is about recreating the look of a particular material," says 'Eavy Metal's Max Faleij. "For example, coats on plastic miniatures don't actually 'feel' like cloth or leather, but you can make them look like they are, with cracks, tears, scuffs, faded areas, and so on. Every material has a texture to it and capturing these qualities on your miniatures often requires different painting techniques – you'd paint smooth, flat textures such as armour in a different way to how you might paint leather, for example. Every material also reflects light in different ways. Shiny, highly polished, smooth materials reflect a lot of light and do so very brightly, creating sharp highlights. Something like stone reflects light more unevenly, having a really rough surface. Looking at how materials reflect light can inform your painting – it shows you to treat those materials differently, applying highlights to mimic the way they look in real

life. The variety these textures can add to your model, and the contrasts they create, can make a big difference to your paint job."

SCULPTED TEXTURES

Certain textures are almost always part of the model itself, prime examples being feathers, fur and scales. Chainmail armour is, likewise, almost always going to be sculpted – not many painters would want to individually paint dozens (more likely hundreds) of metal chain links onto their models! Materials with specific textures like this often suit certain painting techniques; drybrushing is the perfect painting technique for coarse, dense fur, for example, though it's also great for painting chainmail armour. Again, there aren't many people who would paint every link individually and drybrushing sometimes does the job just as well, if not better, than layering.

PAINTED TEXTURES

There are, conversely, some textures that are less likely to appear as sculpted details and are much more likely to be effects you achieve through painting. Will you paint a pair of trousers as leather, cloth or PVC, for example? Is the handle of your Liberator's warhammer made of metal or wood? You can even add additional textures to a model on top of your chosen base materials. Rust, corrosion and other forms of 'weathering' – battle damage, scuffs, chips and other wear and tear – are typical examples. You'll often use different painting techniques for each of them, which you can read about over the page.



CHRIS PEACH, STEVE BOWERMAN & TOM MOORE

Chris, Steve and Tom are members of the Studio's Army Painting team and have worked on dozens of the armies in the Studio collection. The three are masters of applying carefully chosen colours and techniques quickly and effectively with stunning results. Between them there's not much they don't know about painting.

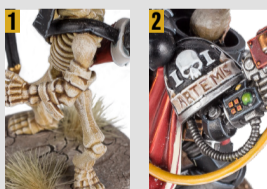
TEXTURAL CONTRASTS

"Sometimes you'll find two or more areas on a model that you want to paint a similar colour, but they're not meant to look like the same material," says Army Painter Chris Peach.

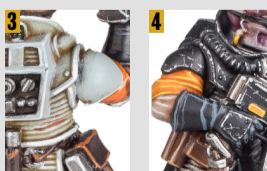
"Skulls and parchment are a good example of this – they're normally painted a similar way, but their texture is entirely different – bone doesn't feel anything like parchment!

This is where textural contrasts come in. You could, for example, drybrush the skull to make it look rougher. Or you could paint the parchment a slightly different colour to help differentiate the two. You could even do both." Below are a few examples of two contrasting textures on the same model.

The parchment and bone on this Skeleton Archer (1) are painted with the exact same colours. This would be fine for both parchment and bone in isolation, but side by side they end up looking like the same material, reducing the contrast. By comparison, the skull and parchment on this Space Marine's shoulder pad (2) have been painted with similar but distinct colours to ensure they look like different materials – Rakarth Flesh, Seraphim Sepia and Ushabti Bone for the parchment, Celestra Grey, Nuln Oil and White Scar for the skull.



This Genestealer Hybrid's armour (3) was basecoated all over with Celestra Grey. The hard armour plates were recessed with Seraphim Sepia while the ribbing was given an all over wash of the same colour. The armour was highlighted with Ultrathin Grey and White Scar, while the ribbing was left alone after the wash, producing starkly different textures while still allowing quick effective painting. In the second example (4), the armour plates and industrial gloves were both painted black, but metal chips give the plates their own texture.



You can even use the exact same colours for two or more areas, but vary your use of technique to produce a different texture. Christopher Stahl (whose painting we featured last month) wanted the blue of this Ultramarines banner to match its bearer's shoulder pad. He used very fine edge highlights on the power armour to suggest a hard surface (5). The same colours were used to highlight the cloth of the banner (6), but applied in thicker lines, suggesting softer edges and thus a softer material than the power armour.



THEORY AND PRACTICE

This article is a little different to the stage-by-stage tutorials we usually present, exploring the concept of texture and the principles behind applying it to your painting. These principles will hopefully be useful whether you're painting an entire army or composing your Golden Demon-winning masterpiece. The techniques you might use to create textures on your model are numerous. We couldn't possibly demonstrate them all in the space available here but we'll be making a load of past Paint Splatters on these very techniques available as free downloads on blacklibrary.com/downloads. You can also visit our Facebook page to ask any questions and share your own tips.



PAINTING MASTERCLASS

PLANNING YOUR PAINTING

If you're going to be drybrushing areas such as chainmail or fur to bring out their textures, we advise painting those areas before you paint any others. Drybrushing can be quite a messy technique and you don't want to paint one area only to accidentally drybrush over it when you paint the next. The same can be said for washes – try to avoid them running onto neighbouring areas.

CHOOSING TEXTURES

Before painting a miniature, most people have an idea of the colours they would like to feature on it. However, it's also worth thinking about what textures will appear on the model before you put your brush to it. How you paint a certain material might inform your colour choices and vice versa. But what, exactly, does painting different materials and textures on your models achieve?

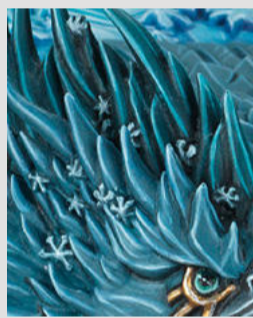
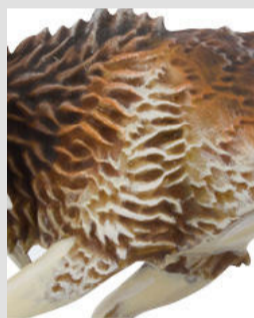
PROVIDING CONTRAST

You might want to paint several areas of a model in similar colours, but painting too much of a model the same way might mean it doesn't really stand out as much as you'd like.

"Textures make a model easy to 'read'," says Max. "If you have overlapping areas of very similar colours, you can make them stand apart

by using different textures to emphasise the materials they're made from. A good example would be horns next to fur. You can paint them using a very similar palette, but if they're next to each other you run the risk of one overpowering the other. This is where different painting techniques really come in – you could drybrush the fur to give it a rough quality, while carefully layering striations on the horns. Similarly, if you have a model wearing black trousers and a long black coat, think about how you could paint the two materials to provide textural contrast. The coat could be really old, scuffed leather and you could paint it using khaki highlights with loads of worn patches, while the trousers could be new PVC or shiny latex, with sharp blue and grey highlights."

FUR AND FEATHERS: DRYBRUSHING



Dense textures like fur and feathers are ideally suited to drybrushing. Start with a dark basecoat and apply drybrushes of progressively lighter colours. You might not even need to make use of a wash.

Drybrushing areas like these has the additional benefit of allowing you to tie different colours together – use different basecoats to create darker and lighter bands, then apply the same drybrush to unify them.

FLESH: WASHES AND GLAZES



Softer, organic areas like flesh will present a variety of different shapes and colours, but you probably don't want stark contrasts between them. An all-over wash and gradual highlights tend to work best. You can add further texture by

using additional washes, glazes and highlights – to create areas of reddened, sore or diseased flesh, for example. This is true even when the flesh is not typical 'skin' colours.

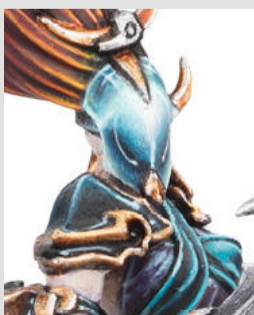
HARD SURFACES: EDGE HIGHLIGHTS AND RECESS WASHES



Using fine edge highlights will give the impression of a solid, very hard surface. As you're likely to want to leave large areas of these hard surfaces as flat colours, you can use washes to

focused all-over washes. You can emphasise the reflectiveness of hard surfaces by applying some very small 'dot' highlights at certain

ROUNDED SURFACES: LAYERING



Rounded surfaces are well suited to building up a gradual layering effect. This can be achieved by using a much more pleasing effect.

WEATHERING, AGING & DAMAGE

Effects such as dirt, blood and rust can be painted onto a model. They can be applied on their own, or in addition to other textures shown in this article.

SCRATCHES AND CHIPS



Wear and tear is easily achieved by applying irregular layers of your armour highlight colour, then painting the inside with a darker colour such as Rhinox Hide to simulate scratched-away paint and deep grooves.

WORN METAL



Similar to chips and scratches, a damaged metal effect can be achieved by taking the brightest of the highlights used on the metal and applying it in thin criss-crossed lines across the surface.

CREATING A NARRATIVE

“The way you paint a model should explain its story,” says Aidan Daly, also from 'Eavy Metal. “The corroded armour and weeping sores of the Death Guard make them recognisable as servants of the Plague God Nurgle while the chipped paintwork of the Kastelan Robots reveals layers of paint beneath that hint at their incredible age. A hero of the Ultramarines in gleaming blue

power armour projects a very different, though equally striking, image of a Space Marine to an otherwise similar model caked in dirt, spattered with blood and wearing battle-damaged armour. The way you paint certain areas of a model and the textures you use should reflect the story behind the character you're creating. Textural contrast plus a strong narrative will help you make a model that's unique to you, the artist.”

SOME GREAT EXAMPLES

Still not sure about all this texture malarkey? Why not check out the **Golden Demon** article, which presents six entries all featuring different materials and textures? The hobbyists that win at **Golden Demon** are invariably master painters and their entries serve as great examples of how and where to simulate materials and apply textures to bring their miniatures to life.

ONE MODEL, MANY TEXTURES

Some models, such as this Space Wolf, combine many different materials, all of which have their own textures. His ceramic armour is a clean, hard, matt surface that benefits from smooth layering, while his skin is smooth and soft and finished using washes and glazes. His hair and fur share a similar texture, but are painted using different techniques, namely layering and drybrushing respectively. The end result is a model covered in textural contrasts.



PAINTING HAIR AND FUR



Downy fur, such as that on a rat or a Beastman, and hair are often sculpted without a texture (even our designers can't sculpt individual strands of hair!). The look of hair or fur can be simulated by applying short, fine lines of a highlight colour that follow the shape of the sculpted area. It's all a clever illusion!

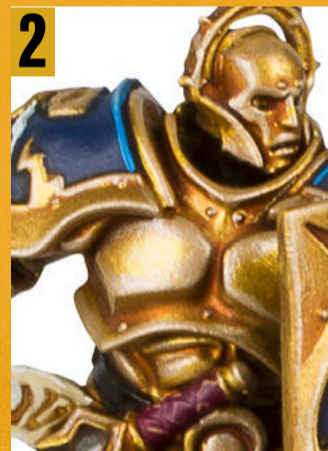
CRACKED LEATHER AND CHITIN



Some textures, despite looking entirely different, are actually painted in a similar way. The chitinous texture on the left is produced by painting ever finer lines at intervals along the edge of the carapace. This same technique, applied less regularly, as on Cypners gloves, produces a cracked leather effect instead.

METALLIC EFFECTS

Most painters will use a metallic paint such as Leadbelcher when painting metals. Metallic paints contain tiny flakes of metal, meaning the paint itself has a reflective quality. There are still a variety of different effects that can be applied to the metal, though. If you drybrush your highlights onto a metal area you get a worn, scuffed appearance (1), while if you carefully layer them on to the edges the metal looks newer and cleaner (2), as if the light is catching just the raised edges, not any imperfections.



You can even paint an area of a model to look like metal without using metallic paints at all (3). Instead, the reflective quality of the metal is simulated using a technique known as non-metallic metals, which creates the illusion of shiny, highly reflective



RUST AND CORROSION



Rust normally forms in irregular patterns where water and corrosives pool, such as in cracks and recesses. A wash of Typhus Corrosion is perfect for creating the rough texture, while Ryza Rust provides the colour.

VERDIGRIS



Like rust, verdigris is a form of metal corrosion, but it often changes the colour of a whole area, not just the recesses. Something like a wash of Nihilakh Oxide, with extra applied to the recesses, is perfect for the job.

NURGLE'S ROT



Slime, goo, ectoplasm, whatever you want to call it, it's viscous, wet and gloopy and needs to look decidedly unhealthy. Streaks of Nurgle's Rot are perfect for slime. Apply multiple layers to make it look even thicker.

TAKING IT FURTHER – TIPS FROM THE PROS



AIDAN DALY

As part of the 'Eavy Metal team, Aidan has painted countless models over the last few years. He's even helped us create two masterclass painting guides for White Dwarf, one for crystal blades and the other for faces (which featured stubble).

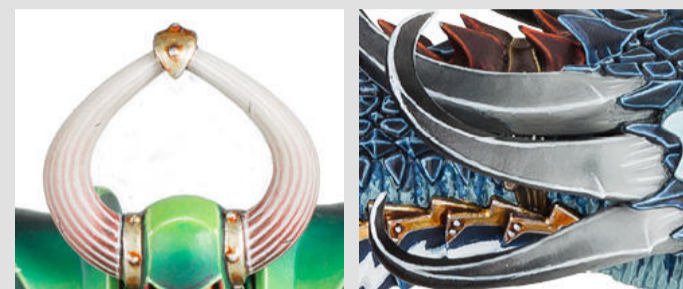
When it comes to painting materials and textures, some are obviously easier to apply than others. Dust and dirt involve little more than a quick, messy drybrush that can be easily applied to a whole unit or even an entire army in no time. Painting individual hairs on every Clanrat in your army so they look like they've got mangy fur might take considerably longer. Part of the secret of adding texture to your models is to know how much to apply and where.

"It's worth considering what textures each part of the model could have," says Max, "but that doesn't mean you have to apply a unique texture to every single one of them. You could paint hair onto a human's bare arms and legs, but it genuinely isn't worth it – there are far more interesting areas of the model to look at, such as its face. That's where you can add texture like stubble. Pick parts of the model that will draw the eye and create areas of interest by accentuating them with the most striking textures. Remember the model's face and weapons are normally the key areas of interest, so you might want to work your chosen textures around them."

"We often see people over-compensating with effects like weathering at Golden Demon," adds Aidan. "Sure, a battle-damaged Space Marine may look cool, but there is a limit to how much weathering you can apply before it starts to look messy. The more you apply, the more you run the risk of breaking up the shape of the material and making it look weird. That's why camouflage is so hard to paint well on miniatures. Also, make sure your weathering

and effects are appropriate to the subject. Heavily armoured subjects such as Space Marines and Stormcast Eternals look good whether they're pristine or weathered, while Eldar and aelves benefit from much cleaner, smoother textures. Orks and orruks, on the other hand, look great with strategically placed dirt and rust on them and with more worn textures like cracked leather and frayed cloth." ☠

HORNS AND STRIATIONS



Horns are often sculpted as smooth plastic on a model, but they can be painted with a variety of effects. The Stardrake's horns are painted to look smooth with seamless blending, while Slambo's horns have striations painted on to them to make them look old and cracked.

WARHAMMER TV FOR MORE!

In the wonderful digital age we live in you don't just have to look at pictures of painted models, you can see them being painted in front of your eyes by Warhammer TV's Duncan Rhodes. Many of his videos include useful tips for applying textures to your miniatures, such as the battered armour of Ironjawz or the weathering on Lemn Russ tanks. Check out his videos on the Warhammer TV Youtube page now.



MAX FALEIJ

Max Faleij is a member of the 'Eavy Metal team and the use of different textures on his models is a big part of his painting formula (as amply demonstrated by the Darkoath Chieftain to the right). We spoke to Max to get his thoughts and advice for this article.



ONE CHIEFTAIN, TWO LOINCLOTHS

Max loves the Darkoath Chieftain so much he painted him twice! Having already painted the model for the 'Eavy Metal collection, Max painted one for himself, winning gold with it in the Open Competition at Golden Demon 2016. One of the things Max did to make the second

DRIPS, STREAKS AND TRICKLES



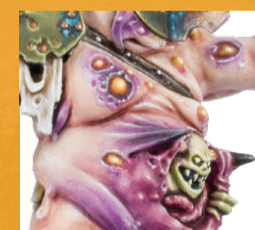
Apply a wash of Agrax Earthshade or thinned-down Rhinox Hide or any other 'dirty' colour into the recess then draw it down with the tip of the brush. Apply more to the centre of the streak to make it darker.

STAINING



Similar to drips or streaks but ideal for cloth, apply small dots of a wash such as Seraphim Sepia or Reikland Fleshshade, carefully building it up in the centre to concentrate the colour, almost like stippling on the wash.

BLOTCHES AND LIVERSPOTS



Ideal for diseased or damaged skin, water down some Carroburg Crimson or Druchii Violet slightly and apply it around sores and wounds. You can also use Blood for the Blood God for bloody wounds.



loincloth, further emphasising the different surfaces.

MATERIALS AND TEXTURES SHOWCASE

Having examined materials and textures and what techniques to apply them with, we decided to feature some of the best examples in all their wondrous glory. Enjoy!



"The Vior'la colour scheme for the Studio's Tau collection was a departure from our normal way of painting," says Aidan. "Normally we edge highlight armour panels to emphasise their solidity, but the armour was already white, so there was nowhere else to highlight to! Instead we added loads of tiny chips and scrapes and heavily shaded the recesses. The chipped paintwork defines the shape of the armour and provides a narrative to the model – it's a piece of wargear that's been battered in the crucible of war."

"The Megaboss that Aidan painted for Golden Demon is a great example of weathering," says Max. "Aidan painted the armour to look heavily scratched and damaged, but he didn't go over the top. He only applied it where damage might naturally occur."



"Gareth Nicolas entered this Dragon Prince into Golden Demon a couple of years ago and it's stunning," says Max. "Remember, the armour panels and the legs of the horse are just flat plastic – Gareth painted all the tiny hairs onto the horse by hand – that is not sculpted-on texture. The same with the metallic sheen on the shoulder"

PULL	<p>MUZZLE BURN AND HEAT DAMAGE</p>	<p>DUST AND DIRT</p>	<p>CLOYING MUD</p>	
	<p>Useful for the muzzles of weapons and exhausts on vehicles, this can be as simple as drybrushing Abaddon Black on the end of the barrel. A glaze of Guilliman Blue will help make the metal look hot and heat damaged.</p>	<p>Weathering such as dust and dirt can be easily applied with a light drybrush of colours such as Rhinox Hide, Steel Legion Drab or Karak Stone. Using colours similar to those on the base enhances the effect.</p>	<p>For heavier weathering, you can apply Texture paints such as Stirland Mud to your model. Apply it to the areas of a model where mud would accrue – feet, tracks and the bottoms of cloaks and robes.</p>	

heavy, not to mention intensely reflective."

PAINT SPLATTER

Paint Splatter is our regular feature on painting Citadel miniatures. This month, we bring you a stage-by-stage guide for painting Primarch of the Ultramarines and Lord Commander of the Imperium, Roboute Guilliman himself.

This month sees the Primarch of the Ultramarines reborn – Roboute Guilliman returns to lead the Imperium of Man in its darkest hour at the head of the Triumvirate of the Primarch. Paul Norton of the Army Painters provided a painting guide for this magnificent centrepiece miniature.

“Painting Roboute Guilliman is actually not a million miles away from painting a standard Tactical Marine,” says Paul. “You use a lot of the same techniques when painting both, with the biggest difference between the two being the additional detail on the Primarch – Guilliman’s bare head and the Emperor’s Sword – which I gave some extra attention during painting. It’s a simple scheme otherwise and looks great.”

TAKING CONTROL

Paul painted the gold that covers much of Guilliman’s armour first so he could drybrush it without worrying too much about the blue. He still made sure to use the bare minimum of paint on the brush, an S Dry brush, to limit how much of the blue he’d have to clean up after the gold was done. Paul chose to drybrush the gold instead of highlighting every edge individually with layer paints to save some time – as you can see, the result is no less striking!



Whilst Paul sprayed much of the model Macragge Blue, he painted the blue after the gold, as this way he could use this step to tidy up any errant drybrushing from the gold stage.

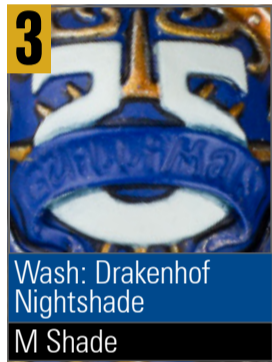
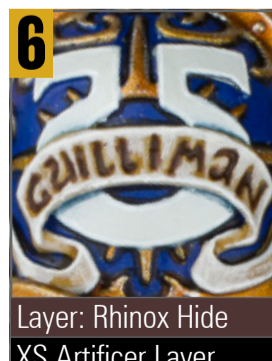
“Much of the model is blue armour framed by gold edging,” says Paul. “So despite the model being predominantly blue, there’s actually very little edge highlighting on it, making this step quick to complete.

“When it came to the scrollwork,” says Paul, “I used thinned Rhinox Hide to emphasise the sculpted text on Guilliman’s left pauldron. I also used it to scribble the freehand scripture onto the purity seals and to paint the freehand ‘Ultra’ on Guilliman’s left greave.”



BRIGHT HAPPY FACES

Paul chose to build the model as a series of sub-assemblies (building the model as a series of separate parts to be assembled completely when painted) and sprayed the majority of the model Macragge Blue, whilst spraying the head Corax White. “The bare head is one of the two major focal points of the model,” says Paul. “Kislev Flesh has much better coverage over Corax White than it does over Macragge Blue, so requires fewer layers to get a smooth coat. It also allowed me to really spend time on the details of the face and head that I wouldn’t have been able to easily reach with a brush otherwise, like the laurels and the eyes. I also decided to paint the backpack as a separate piece, for much the same reason.”

AUREATE ARMOUR**ULTRAMARINE PLATE****MECHANICAL METAL****ALABASTER ULTIMA****SCROLLWORK****PAUL NORTON**

Paul loves Space Marines more than is probably healthy – he even won a Silver Golden Demon from the hotly contested Open Category at last year's Warhammer Fest with his Deathwatch Kill Team. Which Army Painter could be better to paint the first loyal Primarch for Warhammer 40,000?

HOW TO USE THIS GUIDE

These pages offer clear stage-by-stage guides to painting your models, by breaking down each area of the miniature into a series of stages and showing the paints and techniques used in each stage.

Each stage includes the following:

Photograph: These show exactly what has been done – study the pictures before you paint to see where you're applying the colours and what they should look like. Remember to look for similar areas of the model and do these at the same time.

Technique & Paint: The coloured bar names the technique shown in the picture along with the Citadel Paint used.

Brush: We name the Citadel Brush used – the name here is exactly what you'll find on the Citadel Brush, making it really easy to identify the right one.



Technique: Colour

Brush

MODELLING AND PAINTING

“As I’ve said, one of the major points of focus on any model is the face,” says Paul. “With Guilliman, it’s actually the most colourful part of the entire model, as not only do you have the flesh tones, but you also have the greens of the laurels, the reds and blues of the eyes and mouth and the golden hair. I basecoated the skin by layering on Kislev Flesh in thin coats, before applying a controlled wash of Reikland Fleshshade into the recesses to add definition to the face. I

tidied this up with Kislev Flesh. The flesh was highlighted with Flayed One Flesh and finished with thin coats of Carroburg Crimson in the recesses, particularly around the eyes, mouth and the nose, to add some vibrancy to the Primarch’s features. The eye stage requires you to keep your paint very thin and your brush point very sharp. The Russ Grey helps frame the eyes and emphasises the strain Guilliman is under.

WAX SEALS



LIFE SUPPORT ENGINE



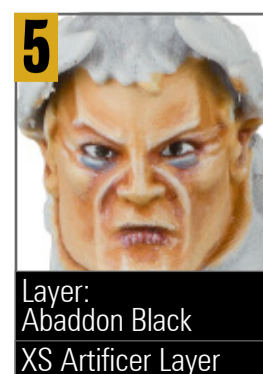
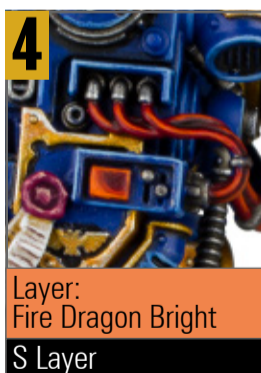
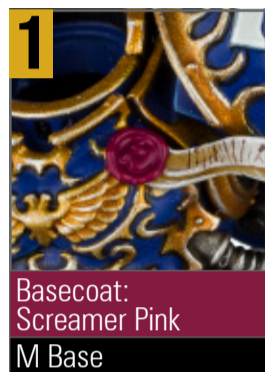
BLAZING BLADE



VISAGE OF GUILLIMAN



EYES OF ROBOUITE



“When it came to painting the model’s base, the idea was to keep it clean and tidy, but without the bright and eye-catching colours on the rest of the model – the focus is Guilliman, after all, not the ruins!” says Paul. “I applied an all-over drybrush of Dawnstone for the first step after the shading but limited the Administratum Grey to the edges of the ruins to define their shape – it’s not as neat as an edge highlight but it looks very stony!”

As a final touch, Paul painted up the Traitor Legionary corpse on the base as a member of the Black Legion. Paul opted to paint the brass banding Skullcrusher Brass, before drybrushing it Stormhost Silver. The black armour was basecoated with Abaddon Black, with the edges highlighted with Eshin Grey and Dawnstone. Finally, Paul picked out the cables and exposed wires of the Chaos Power Armour with Leadbelcher.

GOLDEN LOCKS



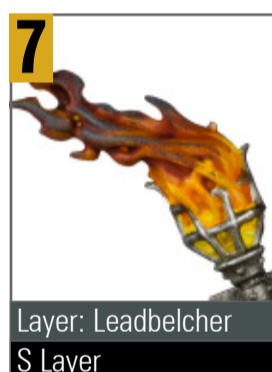
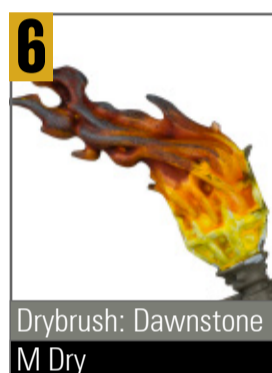
LAUREL CROWN



RUINED AQUILA



FLAMING BRAZIER



DANCE INTO THE FIRE

“The fire on the braziers of the base was built up through multiple washes over a white basecoat,” says Paul. “I started with an all-over wash of Casandora Yellow. After that had dried, I went over that with a wash of Fuegan Orange, leaving just the base of the fire yellow. Once this had dried, I added a Carroburg Crimson wash over the tips of the orange, leaving some of the previous layer showing. And when that stage had dried, I drybrushed a little Abaddon Black and Dawnstone on the very edges of the flames to simulate smoke and soot thrown up by the brazier. Painting fire is actually an inversion of the usual way of painting, as you’re going from light in the recesses (where the fire is hottest) to dark on the edges (where the flames are coolest). As a final note with this, it’s important you let each wash dry thoroughly before you add the next, as you run the risk of ‘pulling’ bits of shade, which would ruin the effect.”

“I painted the Emperor’s Sword to look fiery, too, leaving bands of yellow visible during the early stages to add blocks of bright colour that shimmer like a heat haze. This was contrasted by the Carroburg Crimson I applied the edges of the fire and the recesses where the flames rise from the blade. I then used the yellows mixed with Lahmian Medium to highlight the edges of the blade to emphasise that it’s a physical object, in contrast with the flickering flames along the blade’s edge and the pair of braziers on the base.”



TEXTURES – PUTTING IT ALL INTO PRACTICE

Over the last few pages, we've explained how you can paint different materials and textures on your models. Of course, a little theory is best backed up with examples, so we've picked out a few of our favourites, including hair, fur, bone, metal chips and scales.

TEXTURES

To the right you can see six stage-by-stage painting guides for miniatures that feature some of the textures mentioned earlier in the article. Obviously they're not guides for the whole miniature, but rather parts of it that are of interest, such as fur, hair or chipped armour.

The first two stages are from a Space Wolves Wulfen and show that two similar textures – hair and fur – can be painted in different ways (layering and drybrushing respectively) to create different final effects. The next stage along shows Ulrik the Slayer's wolf tails, which are clearly made from the same material as the fur hides (namely wolf), yet have been painted in a completely different way, using Shades to create bands of colour across them and layered highlights rather than drybrushed ones. Interestingly, Ulrik the Slayer's skull helm is a similar colour to his fur pelts (remember the parchment and the bones earlier), but different basecoats, and particularly the lack of an Agrax Earthshade wash make all the difference in defining the materials.

On the page opposite, the Kastelan Robot features paint chips and scratches. These have been layered on, but you could get a great scuffed effect by drybrushing instead.

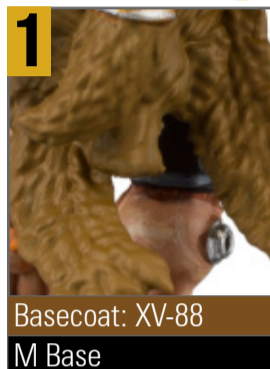
Lastly, the scales of the Fyreslayers Magmadroth have been drybrushed – the perfect technique for such a gnarly surface. The crests along its back have also been drybrushed, but then glazed to give them a more leathery look.



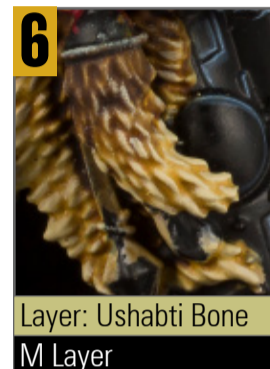
RAGGED HAIR



FUR HIDES



WOLF PELTS



SKULL HELM



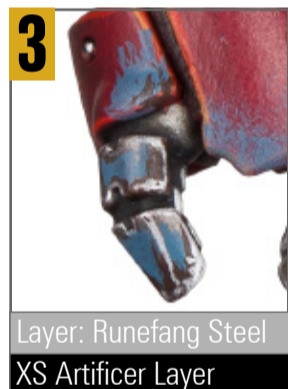
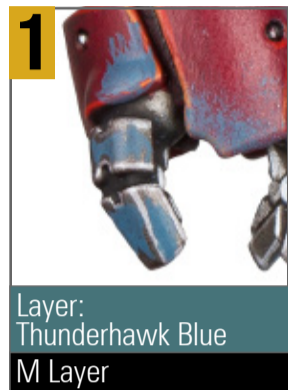
As mentioned earlier in the article, materials and textures all have a different look and feel, and knowing which technique to use for each can take a bit of practice. It's also down to personal preference. Some people may like to carefully paint chips and scratches onto armour, applying each slither of damage individually. Others prefer to drybrush battle damage on, going for the messy, chaotic

look. The important thing to remember is that there is no right or wrong way – it's whatever works best for you. We normally suggest you layer power armour, but that doesn't mean you couldn't drybrush it! If a technique doesn't work for you, try one of the others instead – the guide for the skull helm could be just as easily used on the leathery crest, for example. 🗡️

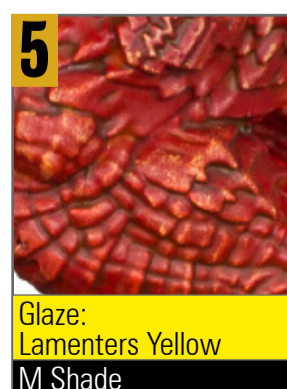
SCRATCHED METAL



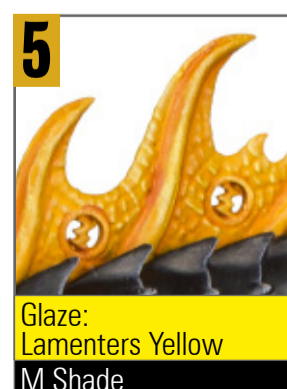
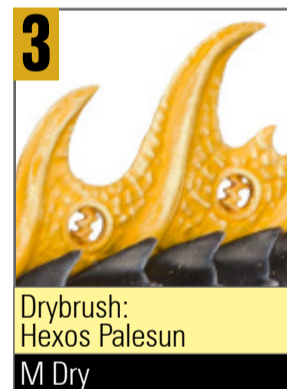
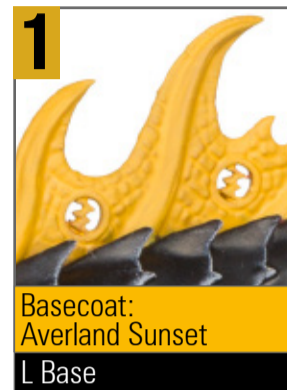
CHIPPED PAINT



ROUGH SCALES



LEATHERY CRESTS

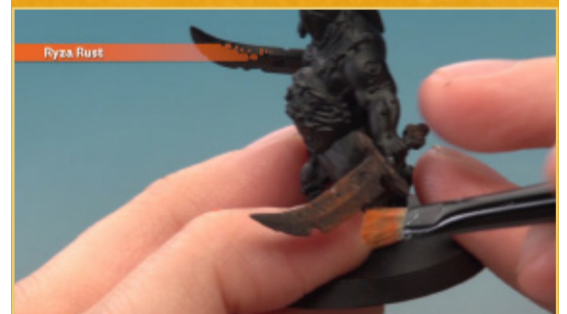


WATCH AND LEARN

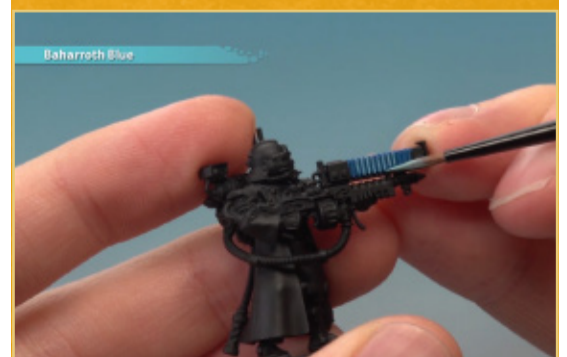
The Warhammer TV team have created loads of painting videos over the last few years showing you how to paint myriad effects on your models. We've highlighted a few of them below, but there are videos for fire effects, smoke, hair and stubble, weapons made of ice, dust and dirt, warpstone... the list goes on. Follow the link below to see all the painting videos currently out: youtube.com/WarhammerTV



In this video, Duncan shows you how to paint muzzle burn and heat damage on a meltagun. Also great for flammers, exhaust pipes and jet engines.



Here, Duncan paints rust onto a Putrid Blightking's blade. This technique can just as easily be used on vehicles, armour and even scenery.



Whether arc rifles, plasma calivers or bright lances, energy weapons look great when they're glowing. This video's also perfect for glowing eyes and magic weapons.

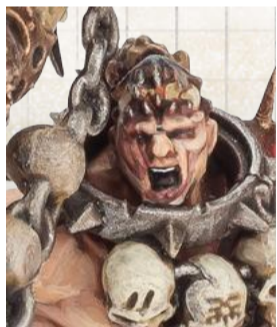
BLOOD FOR THE BLOOD GOD

This month, White Dwarf set the task for the faithful of Khorne around GW HQ to paint champions for the Blood God's arena. Chris Peach, Tom Moore and Michael Wieske painted a character each, whilst Stu Black pulled out the stops with a whopping eight!

BLOODSECRATOR

We start this month's Parade Ground with the first of Stu Black's Khorne champions, his savage Bloodsecrator of Khorne.

"The Bloodsecrator is without a doubt my favourite model from the Warhammer Age of Sigmar starter box," says Stu. "Though I did undertake a slight conversion on his weaponry. I swapped out his four-bladed ensorcelled axe for the sacrificial axe from the Chaos Warshrine kit. It looked brutal and simple, rather fitting for a champion of Khorne, and contrasted nicely with the elaborate Portal of Skulls he carries in his other hand."



Stu was actually involved in playtesting for Gorechosen since the game's development, so he happily agreed to taking part in the painting challenge. His experience in the arena certainly shaped him, as he's gone on not only to paint an octet of Khorne heroes, but an entire Khorne Bloodbound army as well.

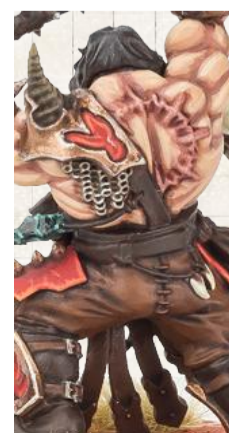
Stu painted his champions one by one, realising every time he finished one that he had the burning need to paint another – almost as if he felt the Blood God's gaze on him. Not only has he managed to avoid Khorne's wrath, it given Stu a lot more variety in games of Gorechosen.

Stu painted all of his Gorechosen champions using the same techniques and colour schemes. We'll share his comments on how he painted different parts of the models on the next few pages.

EXALTED DEATHBRINGER

The second of Stu's Khorne Champions is his Exalted Deathbringer with Impaling Spear, a grim-faced champion with an option of heads.

"I chose the bare head over the helmet as I wanted to focus on the Exalted Deathbringer's face – the face can bring a model to life," says Stu. "The mass of hair provides a contrast to the armour as well, and it fits with the barbaric aesthetic of the Bloodbound better, I feel. And finally, going to battle without a helmet meant he stood out from the other Khorne champions, who are wearing helmets, or have a crown of horns."



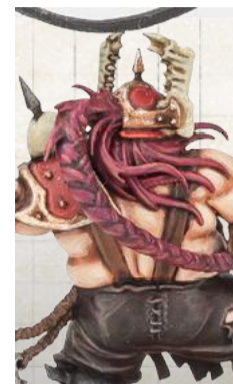
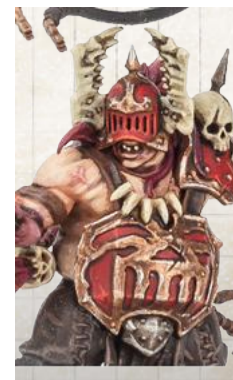
As is befitting for mighty champion of Khorne, the Exalted Deathbringer is absolutely festooned in skulls, no doubt his favoured trophies from a lifetime of slaughter. Stu chose to paint them as if they've become bleached with age by using pale, subdued colours instead of bright and striking hues.

Stu painted the mutations on his champions of Khorne by applying thinned washes of Druchii Violet and Carroburg Crimson over areas of the skin that had been touched by the Blood God, such as the ritual markings on the Exalted Deathbringer's back or the Bloodstoker's severed stump, who you can see at the start of the next page.

BLOODSTOKER

When Stu isn't using the Bloodstoker in the Gorechosen fighting pits, he's part of his Khorne Bloodbound army. Backed up by one of his Slaughterpriests and 60 Bloodreavers, Stu can also field him as part of the Dark Feast, a gruesome warscroll battalion for the Khorne Bloodbound in Warhammer Age of Sigmar.

"I had used the Bloodreavers as a practice for a few of the techniques," says Stu. "With 60 Bloodreavers to paint, I managed to get the skin and armour down to a tee."



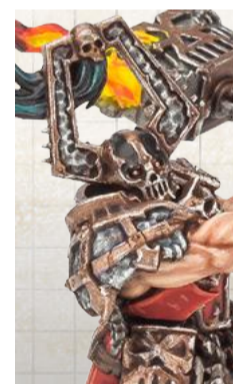
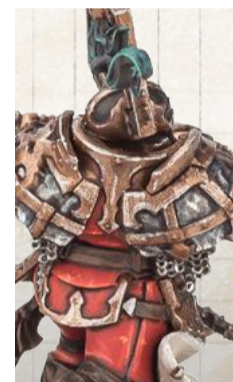
The Bloodstoker is not exactly a handsome fellow, and Stu used thinned washes in the flabby folds of his neck and belly to emphasise his fleshy bulk. Stu also picked out the teeth with Screaming Skull, making a point to miss one out to play up the cruel, almost inbred look of the model.

Unlike the flowing black locks of the Exalted Deathbringer, Stu painted the hair of his Bloodstoker Screamer Pink, before darkening the tone down with washes. The reddish tones keep the typically Khornate palette but still stand out against the red armour plates and the brute's skin.

SKULLGRINDER

Each of the Gorechosen champions has particular characteristics unique to them, and Stu tried to emphasise these with his painting. In the case of the Skullgrinder, with his hand-beaten, unpainted armour plate, plume of flame erupting from the brazen anvil and the glowing eyes, Stu had plenty of details to bring out.

Alone amongst his helmed heroes, Stu chose to paint the eyes of the Skullgrinder as glowing and daemonic, as if to suggest what's beneath the faceplate is no longer human.



Stu chose to add a little nod to the 'Eavy Metal team's use of turquoise as a spot colour on their Bloodbound models, by using Sotek Green as a highlight on the Skullgrinder's helmet plume. It's a brief spot of unusual colour on the model and contrasts nicely with the bright flames spewing from the anvil.

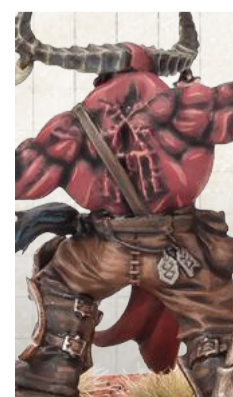
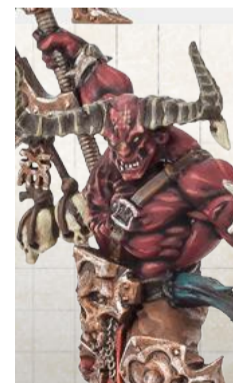
As befits a champion of Khorne whose purpose is to forge ever-more weapons of war, Stu has painted his Skullgrinder primarily in beaten iron, using Leadbelcher and washes of Nuln Oil and Agrax Earthshade to give the armour panels a hand-beaten look.

EXALTED DEATHBRINGER

When it came to painting his other Exalted Deathbringer, Stu wanted to play up the daemonic aspect of the model by choosing a decidedly inhuman skintone. In the end, he found inspiration for it from an unexpected quarter...

"I was watching Duncan Rhodes' painting guide for Khorgos Khul on the Warhammer TV YouTube channel," says Stu.

"Specifically his Fleshhound, Grizzlemaw. I used the colour scheme on the Exalted Deathbringer as it really suits a champion well on his way to daemonhood."



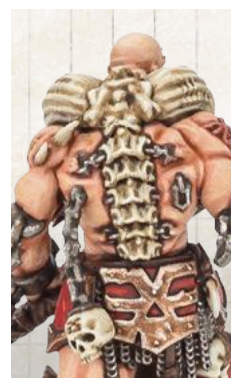
To reinforce the inhuman, daemonic nature of the Exalted Deathbringer, Stu used a darker palette when painting the horns and flesh. It makes this Exalted Deathbringer stand apart from the other heroes, who have bright, relatively clean bony protrusions.

Because of the ruddy, reddish tones of the Exalted Deathbringer's skin, Stu decided not to use a lot of red on the model's equipment and clothing, in contrast to the crimson armour on the other champions. He restricted himself to using red just on the model's tabard and on the right greave.

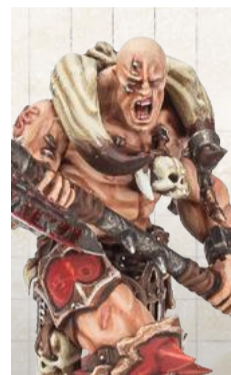
PARADE GROUND

SLAUGHTERPRIEST

“The Slaughterpriests are some of my absolute favourite character models from the Bloodbound range,” says Stu. “I really like the background of them as well, as they were something brand-new to the lore of Warhammer and never existed before the Age of Sigmar. After all, Khorne certainly doesn’t have wizards, but the Slaughterpriests seem like the Blood God’s own suitably vicious take on the concept, offering up blood-soaked prayers and bestowing Khorne’s ‘blessing’ onto any units that get in their way.”



Stu painted the ridge of mutated vertebrae shackled onto (or even erupting from?) the Slaughterpriest’s back with a Zandri Dust basecoat, washed it with Agrax Earthshade and highlighted it with Ushabti Bone and Screaming Skull, finishing the tusks with a few layers of Agrax Earthshade on the tips, so they looked like horn. Stu used the same bone technique for the rest of his champions, too.

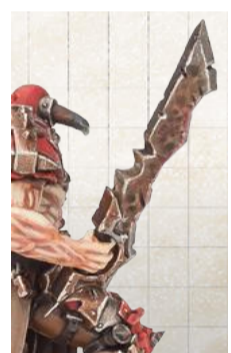


After detailing the Slaughterpriest’s teeth and split lip, Stu added Nuln Oil to the eyes, giving the impression the Slaughterpriest never rests and is constantly fighting in the Gorechosen arena.

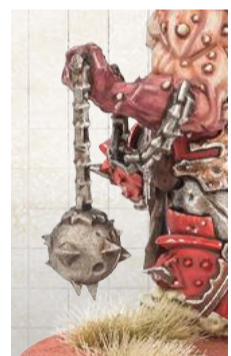
SLAUGHTERPRIEST

Stu used the same skin painting method on almost every character in his Khorne warband, bar his Exalted Deathbringer with the daemonic-looking skin.

“With the skin, I used Cadian Fleshtone and Kislev Flesh,” says Stu. “I then washed thinned Bugman’s Glow into the recesses to emphasise the shape of the muscles, before finishing up with highlight of Pallid Wych Flesh. It’s a technique for painting flesh I borrowed from Chris Peach of the Army Painting team.”



Stu made the Slaughterpriest’s hackblade look like a rough sliver of rusty metal by using liberal amounts of Nuln Oil and Agrax Earthshade along the blade. He then finished it up with an edge highlight of Runefang Steel and a splattering of some rather appropriate Blood for the Blood God.

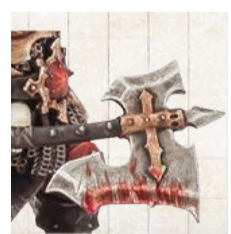


Of all the Khorne heroes Stu painted, this Slaughterpriest had the most even mixture of textures for Stu to work with – red armour, bare metal, flesh, mutations and bone. It’s the best example of how Stu painted his models, as it shows off early every technique from the entire band of heroes.

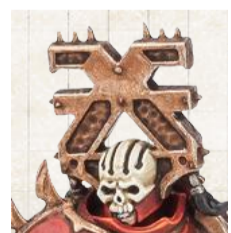
ASPIRING DEATHBRINGER

For the final champion of his band of eight, Stu chose the Aspiring Deathbringer, the most heavily armoured of the lot. Here’s how he painted the armour plate for his heroes:

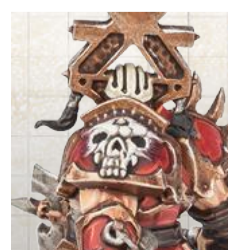
“I started with a basecoat of Mephiston Red,” says Stu. “Then I gave it a quick recess wash of Agrax Earthshade. When that had dried, I highlighted the armour all around with Evil Sunz Scarlet, before picking out the extreme edges with Wild Rider Red. It’s a quick method, but looks good – you just need a steady hand for the highlights.”



“When it came to painting the bronze, brass and bone,” says Stu, “I found it useful to paint these colours all at the same time on each of the characters. When the basecoats were on neatly, I gave everything a recess wash of Agrax Earthshade, to provide a degree of depth to the colours. I then followed the Citadel Painting System for each colour, as it’s visually striking and gets great results.”

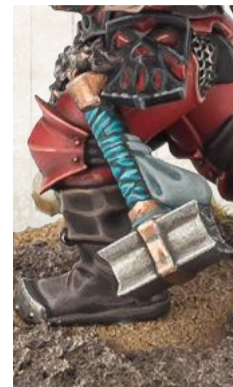


You can find the Citadel Painting System chart in your local Games Workshop store (typically you’ll find it by the paint racks!), or online as a PDF document at:



SKULLGRINDER

Michael Wieske has been a big fan of the Khorne Bloodbound hero models since they came out and had been waiting for any excuse to paint up the Skullgrinder, his favourite of the bunch. Michael wanted to avoid the typical Khorne colour scheme, so he chose to tie his Skullgrinder to the Axes of Skarbrand, with bright red armour plate banded by black. To link the Skullgrinder to his role as a blacksmith of the Bloodbound warhordes, Michael added the fiery glow of the forge to the Skullgrinder's eyes and chestplate vents.

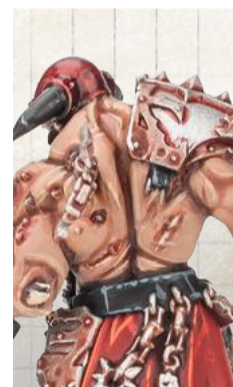
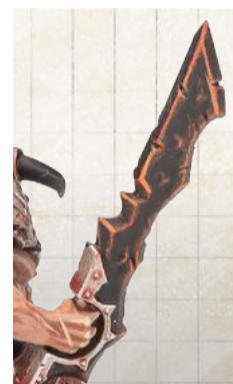


Michael painted the flames erupting for the brazen anvil much like how we covered painting fire in this month's Paint Splatter ([here](#)), but he avoided using any yellow while layering, preferring to go from white straight to orange in the process. He did add yellow via a glaze of Lamenters Yellow at the base of the flames.

Michael didn't just use the teal spot colour on the hammer grip and helmet plume – he worked it into the brasswork on the model's armour and equipment as a patina. It adds a wonderful cool contrast of colours on a miniature that's almost entirely warm tones.

SLAUGHTERPRIEST

Chris Peach's Slaughterpriest is part of the Iron Horde, so Chris first sprayed the entire model Leadbelcher, before adding a coat of Ironbreaker on the armour. Chris then applied some thinned Blood for the Blood God to the recesses and carefully smeared the excess with the tip of his finger, to give it a gory, blood-splattered look. On the armour banding, Chris added Reikland Fleshshade, whilst he relayered the armour panels with Stormhost Silver to suggest the armour had been wrought from some magical metal from Chamon.



Chris chose to paint the Slaughterpriest's hackblade as if it were a chunk of volcanic rock or demonic crystal, to contrast with the gleaming metal armour. Chris painted it Abaddon Black, drybrushed it Evil Sunz Scarlet, then Fire Dragon Bright before painting on a final Fire Dragon Bright highlight and tidying the blade up with Abaddon Black.

The Slaughterpriest's scarred flesh of the speaks of a lifetime of conflict, but Chris has yet to blood him in the Gorechosen arena. He's a big fan of the game, finding it a fun way to spend an evening with friends, so it won't be long before this hero makes his mark!

SLAUGHTERPRIEST

Tom Moore opted to paint up a Slaughterpriest (*it's certainly a popular choice – Ed*). Tom spent a lot of time defining the shapes of the model, carefully shading the recesses of the muscles and adding smooth highlights to frame the details.

Tom also reused a technique he showed off on his Orruk Warchanter back in last December's Parade Ground – using metal chips to highlight black armour. Tom did this by painting chips of Leadbelcher on the edges, then Stormhost Silver on the extreme edges.



Tom lavished a lot of time on the face of the Slaughterpriest, even picking out individual teeth, the groove in the tongue and emphasising the high cheekbones of the Slaughterpriest through careful use of shading and highlights. It certainly paid off, as the viewer's eyes are automatically drawn to the model's face.

Tom has chosen to differentiate the tusks from the bony mass (mutation or trophy? You decide) on the model's back by painting the latter as bone and the former as dark brown horn. He carefully drew lines leading to the points of the tusks, adding definition and shape to the tusks.

READERS' MODELS

Readers' Models is the place where we share pictures of some of our favourite miniatures painted by you, our readers. Enjoy!



Send your photos to:

TEAM@WHITEDWARF.CO.UK

By submitting letters, articles or photographs, you give Games Workshop permission to feature them in White Dwarf at any time in the future.

Ironjawz Megaboss
by Amy Snuggs



Tau Battlesuit Commander, Vior'la Sept
by Nikolai Fabricius



Sons of Horus Terminator
by Thilo Engels



Deathwing Contemptor Dreadnought
by Michael Boonk



Ironjawz Megaboss
by Richard Vaughan



Tau Stormsurge
by Tomasz Przewiezlikowski



Slaughterpriest
by Simon Glazebrook



Skaven Deathrunner
by John Binham



Blood Angels Captain
by Łukasz Fraczek



Stormcast Eternals Fulminators
by Amy Snuggs



Eldar Autarch
by Alex Lloyd



READERS' MODELS

Savage Orruk Boss
by Thilo Engels



Ironjawz Brutes
by Amy Snuggs



Ironjawz Ardboys
by Amy Snuggs



Sons of Horus Contemptor Dreadnought
by Thilo Engels



Iron Circle Battle-automata
by Myles David



Eldar Wraithknight
by Matt Remington



Stormcast Eternals Knight-Vexillor
by Gareth Etherington



Genestealer Patriarch
by Michal Raczka

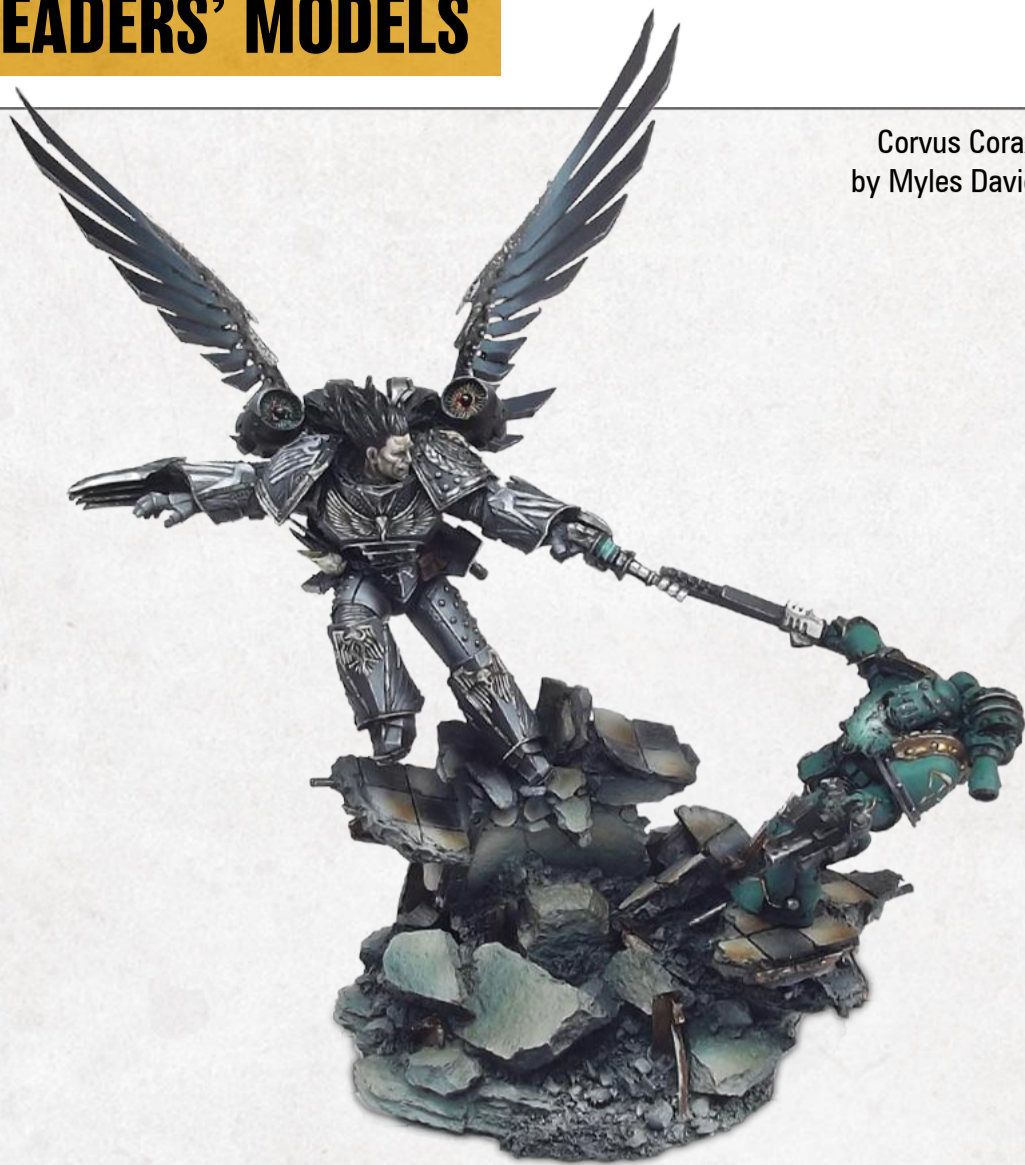


Blood Angels Tactical Squad
by Łukasz Fraczek



READERS' MODELS

Corvus Corax
by Myles David



Chaos Space Marines Decimator
by Toby Carlyle



Lord-Celestant on Stardrake
by Jason Wiersma



READER'S MODEL OF THE MONTH



Our Reader's Model of the month is this beautiful rendition of Alarielle the Everqueen, which was painted by Jez Andrews.

"I wanted Alarielle to look like she was wearing gossamer-thin clothing that appeared almost transparent," says Jez. "I approached this by undercoating her Corax White, then painting a mix of Kislev Flesh and Reikland Fleshshade onto her skin. I then highlighted the raised areas with Kislev Flesh mixed with White Scar and kept

adding White Scar for each successive layer. Her clothes were painted Pallid Wych Flesh thinned down with Lahmian Medium to give them a very soft tone; where the material creased, I painted it pure White Scar. If you look carefully, you can see that I also created a green pool underneath the Wardroth, the reflection from which I've painted on the Wardroth's underbelly and legs to make it look like the water is glowing. For this I used Moot Green, adding in White Scar for the edge highlights."

OUR TOP TIPS FOR TAKING PICTURES OF MINIATURES

In Readers' Models, we want to show off the very best miniatures painted by you, our readers. Of course, great miniatures also need great pictures, so here are our top tips for taking pictures of your favourite models.

Firstly, always use a white background – a large piece of plain white paper is perfect. Not only does this make the pictures easier for us to edit, it also helps reflect light back at your camera (unlike a black background, which absorbs it), making your shots brighter and cleaner.

Next, make sure you've got good lighting. A traditional ceiling light normally gives off a yellowish glow, so we recommend using halogen light bulbs to eliminate the yellow tint. A couple of desk lamps aimed at the front of the model should provide plenty of light and eliminate any unsightly shadows behind the model.

Find the model's golden angle – the angle that shows most of the miniature's details. If you're ever in doubt, take a look at the model on the Games Workshop website and you should get a good idea of what angle to take the picture from. Make sure you position the camera in front of the model, too, rather than looking down on it from an angle – we want to see its face, not its base!

Make sure the picture is in focus! If parts of your model look blurry, try moving your camera back a few inches and try another shot. If it's still out of focus, move it back again and use the camera's zoom function to zoom in on the model so it fills the viewscreen. For even more detailed tips, we've got a free downloadable guide:





IN THE BUNKER

Welcome to the last few pages of the magazine, where we'll be taking a regular look at what's been going on inside the White Dwarf bunker over the past month...

The White Dwarf bunker has been a hive of activity this month, particularly on the battlefield. Matt K, Matt H, Dan and Martyn have been engaged in a Blood Bowl League, with Stu looking to join them the moment he finishes painting his Human team. Though Dan currently stands at the top of the league, both his team and Martyn's have been hideously mauled by Matt H's Orcs. The greenskins have caused so many casualties (and deaths) that both players will only be able to field eight players each in their next game! Martyn has also been playing a lot of Warhammer Age of Sigmar, borrowing ex-Warlord Phil Cowey's Stormcast Eternals while he builds and paints a few of his own. Apparently the Errant-Questor is "a bit of a beast" on the battlefield. You can read more about Martyn's thoughts on Stormcast Eternals on the next page.

Lastly, painting. Matt H has been working on some Fyreslayers, which you can see over the page, Mel has so nearly finished Alarielle (it'll be worth the wait, we promise!) and Dan is frantically painting Iron Warriors for A Tale of Four Warlords.



DAN TACKLES TACKLE ZONES

Dan's generally considered to be pretty smart, but when it came to tackle zones, his poor little brain virtually exploded. It's taken him a few weeks, but he's finally got his head around them. "Actually, the problem was with assists," says Dan, defensively. "I understand that players can only offer assists to a block if they're not in an opposing player's tackle zone, I got that bit. I was getting confused about whether opposing players could assist against the player throwing the block, which I've now found out they can. It can be tough to figure out who can assist who when the lines descend into chaos and violence."

NEWS FROM THE MARK

When Middle-earth™ manager Adam Troke paid the bunker a visit to tell us about all the latest releases, Dan couldn't resist asking about his team's future plans.



Dan: You and your team have created a lot of new models recently, not to mention *The Hobbit: Motion Picture Trilogy™* There and Back Again book. What have people's reactions been like?

Adam: Overwhelmingly positive – there's a lot of excitement for Middle-earth right now. For many people, *The Lord of the Rings™* – be it the novels, the films or the game – was their introduction to fantasy worlds and there is a real desire to see the game stay alive. At Warhammer Fest and the Forge World Open Day people were overjoyed to see what we'd been working on, and we've just come back from Ardacon where we showed off all the new models in this issue. They went down pretty well!

Dan: I bet! Is this everything you've got coming out at the moment or is there more to come?

Adam: More, so much more. We want to continue the journey of The Hobbit Trilogy and make models of all the key characters and units. If it was in the movies and it was cool, our sculptors Keith and Gavin will no doubt be making a model of it. Of course, this may take some time but we do plan to re-visit everything over the next few years. Yes, even Bard the Bowman's kids!

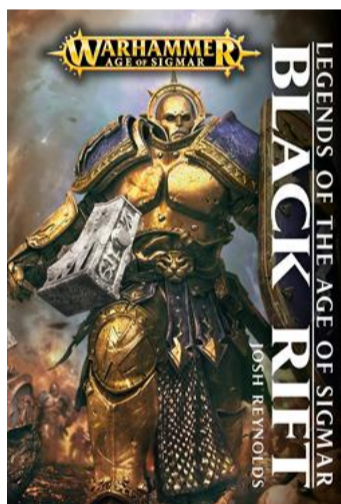
Dan: Will you be looking at *The Lord of the Rings™* range, too?

Adam: Absolutely. We plan to explore the biggest, and even some of the smallest, events in the history of Middle-earth and bring them to life with new books and miniatures.



PREPARING FOR WAR

Our Photographer Martyn has recently started painting Stormcast Eternals in the colours of the Celestial Vindicators. “I was inspired by all the Black Library books and audio dramas about the Stormcast Eternals,” says Martyn. “There’s actually a surprisingly large number of them and, combined with the Realmgate books, there’s a lot of information about the Stormcasts. I was inspired to paint the Celestial Vindicators because of the Bladestorm novel, which tells the tale of Lord-Celestant Thostos Bladestorm following his painful Reforging. There are plenty of other books, too – the Realmgate Wars audio collection focuses on the Hallowed Knights Stormhost, while the Gates of Azyr is all about the Hammers of Sigmar.”



MORE BLOOD AND SKULLS (FOR KHORNE AND HIS THRONE RESPECTIVELY)

Having painted a Skullgrinder for our Gorechosen challenge, Michael decided he needed some henchmen to lead into battle. So far he’s painted five Bloodreavers in the same colours as their anvil-wielding master, but there’s a suspicious lack of blood on them. “I’ll add some Blood for the Blood God to their blades when they kill something,” says Michael, grinning cheerfully.

VOX CHATTER

In our new mini-feature, two members of the White Dwarf team sit down to chat about the latest releases. This month, it’s Writer Stu and Designer Ben...



Stu: What’s grabbed you this month then, Ben?

Ben: Guilliman’s amazing. And Cypher as well.

Stu: Say no more! He’s got a great pose, Cypher really has a strong sense of motion.

Ben: Both of them do. I’m really liking the background from Rise of the Primarch too – I’m looking forward to seeing where this is all going to lead. I haven’t actually got an Ultramarines force, but I’m tempted now having seen Guilliman in the flesh. I’m trying to work out how to get Cypher into my collection as well.

Stu: I reckon he’d fit in quite nicely with your Imperial Guard, actually. He used to run around with them back in t’day.

Ben: You can use him either way, I suppose. It’s not really clear what his motives are or who he’s fighting for. Maybe he’s not all that hard to fit in.

Stu: Just do yourself a squad of Fallen Angels, mate, fit in nicely alongside you Space Marines as well. Plenty of choice.

Ben: What about you, Stu? What’s got you going this month, then?

Stu: Shadows Over Hammerhal. It just adds a sense of... I don’t want to say depth because that doesn’t quite cover it, but it does add a real human element to the background and makes the Mortal Realms somewhere where people actually live, instead of just fight.

Ben: It grounds it, as you can see how a city actually works.

Stu: Not only that, I think it gives it all a sense that there are now stakes.

Ben: It gives them something to really fight over.

Stu: And Archimaine. He’s flipping great.

IN THE BUNKER

This month's offerings to the Paint God come from Matt Hutson, who has put aside his Sylvaneth (for now) to add to his Fyreslayers force from the Caengan Lodge. "They're part of my Shadowlands army based in Ulgu, the Realm of Shadows," says Matt. "I have a Darkling Coven force and the Mistweaver Saih from Silver Tower already painted, plus a unit of Auric Hearthguard, but I wanted to add more Fyreslayers to the army to give it a more allied feel, like it was made up of many different peoples."

The Fyreslayers of the Caengan Lodge dye their hair and beards with streaks of soot. Matt painted the orange first, then added the black stripes afterwards, because black is far easier to paint over orange than the other way around. He painted his models' bases to look like volcanic ash, matching the rest of his collection. ☠



Left: Matt painted the details on his Auric Runemaster red to match the spot colour on the rest of the models in his Shadowlands collection.

Below: Matt's Auric Runefather leads his warriors into battle. Matt painted the Magmadroth in sub-assemblies, basecoating the beast Mephiston Red and the rider and this throne Chaos Black. Matt painted the Magmadroth first, drybrushing the skin with reds and oranges before painting the scales Abaddon Black. Every one of those scales is edge highlighted, too. Apparently they took Matt quite a while!



NEXT MONTH

**WHITE DWARF APRIL 2017
EDITION ON SALE FRIDAY 31 MARCH**

**GOLDEN DEMON / PAINT SPLATTER / 'EAVY METAL
A TALE OF FOUR WARLORDS / ILLUMINATIONS
REALMS OF BATTLE / AND MUCH, MUCH MORE!**

