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A SPECTACULAR WIZARD'S TOWER



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GAMES[®] WORKSHOP[®] AND CITADEL[™] NEWS

GAMES WORKSHOP PARIS

We're proud to announce the opening of our first European Games Workshop store in Paris.

The store – formally STRATEJEUX – is located at 13 rue Poirier de Narçay, 75014 PARIS (Metro Porte d'Oléans) and is open Monday to Saturday from 10.30am – 7.00pm.

Like all Games Workshop stores across the UK, US and Canada the new Paris store is packed full of all the latest releases from Games Workshop and Citadel Miniatures.

Over the next few years we plan to publish translations in French, German, Spanish and Italian of all the main Games Workshop and so Games Workshop will become a truly international hobby.

NEW CITADEL DESIGNER

A warm welcome to **Garry Morley** who has just joined us here at the Games Workshop studio as a new member of the Citadel Miniatures design team. Garry is an experienced designer who has been doing freelance work for a number of years.



We've now put Garry to work on a brand new range of models for the armies of the Undead, and we look forward to showing you some of Garry's miniatures soon.

WD2

NOTTINGHAM

CHAOS ROADSHOW

On Saturday the 10th of October there will be a very special Chaos Roadshow at the Nottingham Store.

There'll be a massive **Warhammer Fantasy Battle** between the forces of Chaos – in the form of **Rick Priestley** and **Andy Chambers** and their combined Goblin and Skaven horde – and a massive army of Dwarfs, Elves and Empire led by **Bill King**.

This is your chance to see the game designers in action playing the brand new **Warhammer**.

Wayne England and **Mark Watts** will be running participation games of **The Battle for Armageddon**. There'll be prizes for the best Armageddon generals.

Citadel Miniature Painter **Tim Prow** will be holding an all-day painting demonstration giving hints and tips on the art of 'Eavy Metal, and throughout the day there'll be lots of special guests and surprise visits from other members of the Games Workshop Studio team

As if that's not enough! All day long there'll be masses of competitions with loads of spectacular prizes.

This summer's Chaos Roadshows have all been a great success, so come down to the Nottingham Store on the 10th of October and join in the fun.

NEXT ISSUE

Free with the next issue of **White Dwarf** will be this magnificent Warhammer building. Designed and painted by our own modelling expert **Adrian Wild**, the model has been printed in full-colour on two sheets of high quality card. Each copy of **White Dwarf** will contain a complete model with full instructions on how to assemble it. Like the free transfers in **White Dwarf 152**, this issue is bound to sell out fast, so make sure you get your copy and you free Warhammer building.



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MODELLING WORKSHOP BUILDINGS

By Adrian Wild

Many gamers write to me to ask how I go about constructing the buildings we show every month in the photographs in White Dwarf. In this article, I won't be explaining how to make any one specific building. Instead, I'll be talking in general terms about the different techniques you can use to create your own models for Warhammer Fantasy Battle, Warhammer 40,000 and Space Marine. Although they might appear complicated, I scratch-build all the models from simple materials such as card and balsa wood using a few simple modelling techniques.

The first part of the article deals with the basic techniques you can use for any model building. In the second part, I explain some of the different methods of adding extra details to really bring your model to life.

Making buildings is great fun. As with woods and hills, a few well-modelled pieces will really improve the look of your gaming table and add to the atmosphere of your games. It's always so much more satisfying when you send your opponent's army fleeing from a detailed model village or fortified settlement rather than from a few old boxes or lumps of polystyrene!

GETTING STARTED

If you look at the photographs in this article or in any copy of White Dwarf, you'll see that most of the buildings I make consist of simple box shapes, either on their own, or joined together with others to make up more complex patterns.



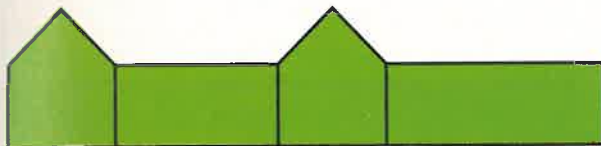
The simple box shape consists of four pieces of cardboard or foamboard glued together at the corners and finished off with a flat or sloping roof. Of course a model made only to this standard looks fairly crude, but it's perfectly acceptable to construct a few models in this way to use in your games and then slowly develop the finish and add more detail over a period of time.

Before I start a model, I usually make a rough sketch of how I want the building to look. I then break it down into a number of separate sections consisting of the basic shapes of the walls and roof. Extra details such as outbuildings, chimneys, doors, windows are added later, once the basic shape is finished. As a rule, most of the Fantasy buildings I make have sloping roofs while the more futuristic ones tend to have flat ones. There are no rules about this and it's entirely up to you. If you need some inspiration, your local library will have books on historical or modern architecture, and these are full of illustrations and photographs you can use for getting ideas.

I've never yet made a building that I haven't added to as I went along. As the model forms, I get an idea for an extra bit and that in turn gives me a further new idea. In fact one of the main problems I have when I'm making a model is deciding when to stop adding bits to it!

THE BASIC BUILDING

Once I've decided what type of building I'm going to make, I draw up the basic shapes onto card or foamboard. In the examples below, you can see how the four walls have been laid out in a single strip. This helps ensure that all the walls are the same height and width, and the building will look much neater when it is finished.



The four sections of a simple house or barn with a pitched roof.



The walls of an outhouse or building with a sloping roof.



The roof of this building will be offset from the centre of the model.

I then cut out the four sides and carefully glue them together at the corners. If you are making your building out of cardboard, it is possible to score and fold the card to make up your building as one piece. This technique is sometimes useful for Epic scale buildings or models that are going to be covered with a textured filler, but is not a good idea for larger buildings, as the folded corners tend to look a bit crude. It's also not possible to fold foamboard in this way.

TOOLS AND MATERIALS

Many people have written to us asking about what materials we use for modelling and where you can buy them from. For the most part I tend to use foam card, or foam board to make the walls from. This can be bought from art shops, and is composed of a thin layer of polystyrene foam sandwiched between two sheets of thin card. It is quite expensive for what it is, and can be a little difficult to find. Shops often keep foamcard in the store room, so if you cannot find it in the shop try asking the sales assistant to get you some. Foam card comes in several thicknesses, the most useful being the 3 and 5 millimetre thicknesses. The shops usually sell foamcard in different sized sheets, so the price varies for the thickness and size of sheet you want. Foam card does have disadvantages, apart from finding it and the cost. The foam between the card will be attacked by some glues, namely those that melt polystyrene, and spray paint. The method of construction described here will overcome most of this, but will not protect all of the foam!

The alternative to foam card is card board. This is a useful material, with different thicknesses being used for different jobs. The best card for walls is the thicker varieties, for example, mounting card from art shops. The price is about £2.00 for a sheet, usually thin coloured card is available from the same shop. There are cheaper alternatives to getting card from art shops, for example, using the thick card that comes in packaging, and the thin card from cereal packets.

Balsa wood is a versatile material for model buildings, for example being used for timbering effects, and for window frames and doors. It can also be carved into shapes to form small or larger items. At a few pence for either a length or a strip, it is very useful to have, and is widely available from model, or model railway shops.

You might find some use for plasticard, though thin card will do just as well for most purposes. One advantage of plasticard is that it can be bought with an embossed pattern, for example, stone or brickwork. This may be of some use, though the difference in scale between model railways and the G.W. models is so great that the pattern may look slightly comical in comparison.

THE TOOLS

The tools used for this type of project are those commonly used for most modelling projects. Use a **modelling** or **craft knife** to cut the materials. Remember to use a new or sharp blade in your knife, this will allow you to make more accurate cuts in the material (getting a better fit in the process) and will help to reduce the risk of slipping with the knife. Use a **steel ruler** when you cut the card with the knife, since this will keep its straight edge for much longer and help to give you more precise cut out pieces. You can use a **set square** to check that you have cut the wall sections correctly – they should be cut at 90 degrees if you want straight walls. A **pair of scissors** can be useful to cut the thinner materials, where an accurate cut is not needed. Where you need precisely measured sections it's best to use a modelling knife.

Remember to protect your work surface from scratches, cuts and other accidental damage. You can do this by covering the work top with spare card board or layers of newspaper. The best option is to use some thin wooden board that you can safely use the modelling knife on without fear of cutting through to the table underneath. You can get suitable board from D.I.Y outlets who sell timber, and it should cost around £2-3.00 for a piece of hard board or chip board. Of course, you can also use this board to protect your work surface when you paint your figures.

If you are not using foam card for making your building with, then you can use virtually any general purpose type of glue. I tend to use P.V.A., Impact/Contact adhesives, and Copydex type glues. I use P.V.A. for gluing foam card and card board where I want a strong joint between the pieces. I use Copydex where there is a chance of the wall sections warping, and the Impact/Contact adhesives when I glue card board to card board. Of course, these uses do vary depending on the needs in hand, but they are a general guideline, not a rule.



Ultramarines search an Ork building

ADDING THE ROOF

Once you've glued together your basic building shape, the next task is to add the roof. On a building with a sloping roof, it looks best if the roof overhangs the walls by about 3-5mm all the way round. Measure the shape of the roof and cut out a piece of card to fit. I generally use fairly thin card for this such as cereal packet card. I like to cover the roof of most of my models with a layer of tiles to give it extra strength.

If you are going to make a building with a flat roof like the Ork hut you should decide whether to sit the roof on top of the walls or inset it slightly. In the photograph above, you can see that part of the roof has been recessed to make a firing platform where models can be placed. Incidentally, you can see that the flat part of the roof on this model hasn't been glued down so that it can be lifted off in order to place models inside the hut.

Many gamers like to construct their buildings so that models can be placed inside, and the easiest way to do this is to make the roof removable although the inevitable gaps around the 'fit' make the model look slightly less finished than one with a glued roof.

TILED ROOFS

I like to add tiled roofs to all my fantasy buildings and this can be achieved in a number of ways. The easiest way is to cut strips of thin card – the card from cereal packets is ideal – and either score lines on them using the back of the blade on your modelling knife or make a series of small 'snips' with a pair of scissors. The 'snips' should extend about four fifths of the width of your strip. Be careful not to cut all the way through the card but don't worry too much. You can always patch these pieces in to your roof as you go along. Once you've prepared your tile sections, all you have to do is glue them onto the roof. It's best to start at the bottom and work upwards. Try to slightly overlap the tile strips, so that the top of one strip is covered by the bottom of the next strip. Don't worry about fitting the strips exactly onto the roof as any excess can be trimmed off when the glue has dried.

To finish the top of the roof, you'll need to cut a double width 'capping' strip. Score or cut it as before but this time also score it lengthways down the centre. Fold the strip down the scored centre line and glue it into place on the top of the roof. Remember to complete tiling both sides of the roof tiles before you glue this strip into place.

This method is reasonably quick and simple and works well for most buildings. The more detailed technique, and the one I prefer, is to cut your card into strips and then cut the strips into individual tiles. With this method you literally tile the whole roof in miniature! This is done in exactly the same way as the strip method – tile the roof in rows, starting at the bottom and overlapping the tiles as you move up the roof. I think that the end result is definitely worth the extra effort. To finish the roof

again cut a double width strip, slice it into individual tiles, fold these in half and glue them into place.

Although more time consuming, this method allows you to vary the size of the tiles, miss the odd one out, and add damaged ones as I did on the Fantasy Inn.

CHIMNEYS

Chimneys are a common feature on buildings, and can easily be added to your model. They are normally placed either on the top of the roof, or extending up one of the walls of the building.

There are a number of different materials you can use to make your chimneys. If the chimney is going on the roof of a building, I usually cut a length of square section balsa wood and then angle one end so that it sits upright on the sloping roof. If you look at some of the photographs in this article, you'll see how this works. I then glue a capping stone cut from balsa or thick card on top of this before adding the chimney pots. It's best if you fix the chimney to the roof before you do any tiling as this makes it much stronger and looks more realistic.

Chimney pots can be made from a variety of material. Round section balsa wood or doweling of a suitable diameter are probably the easiest to cut, but amongst the other materials you can use are ball point pen tubes, brass/aluminium rod or even cut down pieces of old pencils!

Once you've glued the pots in place you can decorate the tops of the chimney pots if you want. This can be done with strips of card to make ridges, or tooth patterned rims.

Chimneys on the outside of the model building can be constructed in two basic ways. You can simply glue a piece of square or rectangular shaped balsa wood up one of the end walls and then add a capping stone and chimney pots in the same way as above.

If you want to construct a more elaborate looking model you can actually 'build' the chimney using DAS modelling putty.

Break off small pieces of DAS and roll them between your fingers to make rough rocks or stones. While these are still soft, you can use them to build the chimney up one of the outside walls. Once the DAS has dried, you can add a capping stone and chimney pots in the same way as for the roof chimney. To make the chimney really secure, you can give it a coat of thinned down PVA. This will seal the DAS and bind all of the individual 'stones' to each other and to the wall.

When all the glue has dried you can apply textured paint to the chimney to blend it in with the model.

WINDOWS AND DOORS

The simplest way to add windows and doors to your model is to cut out the shapes from thin card and glue them to the sides of your building. This technique gives a raised edge that looks quite good when it is painted and highlighted.

If you want to create more detail, then you can actually cut holes in the walls before you glue your building together. I've found that this technique works better if you are using foamboard as your basic building material, but still looks good if you are using thick card.

After you have cut the holes, glue a piece of card (slightly larger than the hole you cut out) on the inside of the wall. This will increase the 3-D effect of the window.

Doors can be cut out either from a sheet of balsa wood or from cardboard and glued onto the side of the building. If you want to create more detail, you can actually slice 'planks' from your balsa sheet and glue these down to the cardboard to make a timbered door. When the door is painted and dry brushed, this "planking" will be picked out and look very realistic.

A simpler method is to cut your door out of cardboard and score lines on it to represent the planks. This will not look as finished as the 'planked' door, but once it is painted and drybrushed it will be perfectly acceptable.

You can add the frames around the doors and windows using simple cardboard shapes. It's best to paint the windows black before you add the window frames, especially if you are going

to use a complicated design like the gothic windows on the Wizard's Tower.

An alternative to putting an entire frame around the door and windows is to just glue a lintel and sill above and below the window or just a lintel above the door. Used in combination with painted on windows this is a quick and easy way to improve the look of a basic building.

If you want to add even more detail to your windows then one very effective technique is to use aluminium mesh as window leading. This material is sold in car shops such as Halfords. It is designed for use in car body repairs, to strengthen sections that need filling, and the diamond pattern makes it ideal for model window leading. The way you use this material varies depending upon whether your walls are made of cardboard or foamboard. Cut out a piece of the aluminium mesh slightly larger than the window hole using the cut-out wall section as a guide. Next cut out a piece of card to form the window backing. Make this slightly larger than the piece of mesh and paint this and the inside edge of the window with black paint.

Glue the aluminium mesh to the inside of the wall, with the long axis of the diamond shape lying vertically and glue the black painted card to the back of the mesh. You can further secure the leading by sticking masking tape or sellotape across the back of the window.

If you are using foamboard wall sections then it is possible to add even more detail. First cut out your window and use the removed piece as a template to cut your mesh to size. Trim the mesh so that it is slightly larger than the template – the reason for this will soon become apparent. Paint the inside edge of the hole and the piece you removed with black paint. Now place the wall section on a flat surface, with the external side of the wall facing down and gently press the mesh into the hole. Gently press the edges down with a piece of balsa wood or plastic. Don't use anything too hard or you will distort the leading effect. Carefully position the mesh just below the surface of the foamboard and glue the piece you removed back into the hole to secure it in place. This can be further secured with adhesive tape.

Adding window leading works best if you decide to use a really gothic window design with arches and columns like those on the Wizards Tower.

TIMBERED WALLS

A nice touch of detail for any Warhammer fantasy building is timbering on the walls. I really like this effect and do most of my buildings in this way. Before you start, first draw a rough sketch plan of how you want the finished model to look. Remember timbering was originally a structural part of the building and always started out as a fairly basic framework. Once you've worked out a plan, lightly draw it onto the walls of your model with a pencil. This will act as a guide when you glue on the timbers.

Cut strips from balsa sheet to make the timber lengths, preferably from sheet about 4 millimetres thick. Cut the lengths approximately 5



A simple model of a barn.

millimetres wide. It is not necessary to make them all exactly the same width since you might want to "distress" them later. This is where you carefully trim the edges to remove the corners, and cut small chunks out of the timber strips to give them an aged look. This gets rid of the machine cut timber appearance, such as you see on modern wooden window frames.

Glue the longest balsa strips onto the building first, these will usually be the strips running between the different levels of the building. Make the strips too long so that you can trim them to length when the glue has dried.

I generally use a contact adhesive such as Bostick for timbering my buildings. With this kind of glue you put a thin coat on each part to be glued, allow it to dry, and press the pieces tightly together. Contact adhesive gives a very strong bond when used correctly, and because it bonds very readily, you will be able to work through the timbering in a reasonable time. Take care when you locate the timber strips, because once placed, it can be virtually impossible to move them.

If you want to be able to slide the sections into place, then use P.V.A. glue which will allow you to work at a slower rate. You can use almost any glue to glue the balsa if you want, but avoid using superglue as this will seep through the porous balsa wood, and stick your fingers to it, and each other!

After letting the glue dry on the longer strips, you can safely trim the excess to make the ends flush with the building. Now you repeat the procedure for the shorter sections running around the walls, remembering to leave sufficient to cover the ends of the strips already glued into place. When you have completed all of the horizontal and vertical sections, it is time for the diagonal sections. Simply cut one end of the strip at an angle and trim it to fit, using the sections where it's going to be placed as a guide. When one end is done, trim the other end to fit and press the wood into place.

If this is your first timbered project, then you might want to practice a bit using some small off cuts before committing yourself to doing a whole model. All that it takes is a little practice, and a bit of confidence. You will find that as you work around the building, your timbering technique will improve and the fitting gets a lot easier.

BRICK EFFECTS

If you don't want to timber the walls of your building you can improve the look of them by creating a simple brick effect. The intention is not to cover the whole building with bricks – although you could do this if you wanted to – but to suggest the existence of a stone or brick course. You can see how I've used this method on the building with the water wheel and also on the lower storey of the Fantasy Inn.

To create a brick effect, simply cut out roughly rectangular sections of thin card and glue them to the sides of your model. I tend to concentrate them at the corners but also spread them in an irregular pattern around the walls. Although they look a bit crude when they are first stuck onto the sides of your building, as soon as they are covered with texture they take on the look of the rest of the wall. Once painted and highlighted the overall effect is really pleasing.

TEXTURING THE WALLS

The easiest way to texture the walls is to use textured paint. This is readily available from DIY stores in a number of different grades. For most modelling work, the finer grades



A typical Empire house.

are the most useful although it is possible to thin them down with water.

An alternative is to paint the walls with a coat of very dilute general purpose filler, such as Pollyfilla or Tetrion which will give the walls a very fine texture. Another way is to make your own textured paint by adding a little very fine sand to some slightly thinned acrylic paint.

Whichever method you use, take care not to get paint over any detail that you have added. Try to paint the texturing up to the join between the timbering and the walls, and around any detail. Allow any texturing to dry completely before you actually start to paint the building. Of course, you do not have to texture the walls, you can leave them plain, and just paint them.

PAINTING YOUR MODEL

Once you have finished adding all the detail and textured your building, the next stage is to paint your model. Once again, books and magazines are a great source of reference material, or even better, take the time to look at some actual buildings whenever you go out. Painting buildings is very similar to painting Citadel Miniatures in that it involves a number of stages: preparation, basecoat, shading, highlights and fine detail.

I'll use the Fantasy Inn as an example of how I paint a building, this being a reasonably straightforward paint job that has been aged and weathered with a few simple techniques.

First cover up any black paint that has strayed onto the walls whilst modelling the windows by simply painting over it with white paint, so that the black won't show up on the walls.

The next step is to choose your base colour – in this case

Bronzed Flesh – and apply it to the walls of the model. I generally thin the paint slightly so that it covers more quickly, and does not bury the texturing and detail. When the base colour had dried, I gave the centre of each timbered area a light drybrush, first with Bleached Bone, and then Skull White. For those of you new to modelling, drybrushing is a technique where paint is put onto the brush, and then the majority of it is wiped off onto some tissue. The small amount of pigment left on the brush is then used to highlight the raised areas of a model or miniature. As a guide, I wipe the brush along my finger to see if it is “dry” enough. If it only picks out the raised parts of my finger print, then it will highlight only the raised detail of the texture and this is exactly what you want. A light drybrush will not be obvious at first, but it will show up when the building is washed with a darker shade.

To weather the building I used Snakebite Leather. First of all I worked a little of the thinned down paint into any area I thought would be shadowed or stained. This is purely a matter of personal preference experience and judgement. When this was dry, I mixed a very thin wash of Snakebite Leather and, working on one area at a time, painted this wash over most of the panel, leaving the very centre clear. I then carefully dabbed around the middle of the panel with some tissue, to remove most of the paint. Because the wash was very thin, it dried reasonably quickly, and the first panel was dry by the time I had finished the third. I then repeated this process for each individual panel. Depending on the colours you use, you might have to do it at least twice to get really deep shading, but it is still far quicker than individually blending each panel. When the washes had all dried, I gave the centre of each panel a light drybrush of Bleached Bone and Skull White to unify the various shades. The end result is a weather-stained building which looks quite realistic.

I wanted the tiles on this building to be a dark blue/slate grey colour. I first of all undercoated the roof sections with Chaos Black, and then drybrushed them with Ultramarine Blue, followed by Codex Grey. The edges of the tiles were finally picked out with a further light drybrush with Space Wolf Dark Grey and highlighted with a very light dry brush of Space Wolf Light Grey. The number of colours that you use on the roof depends on the colour and the effect that you want. To darken down the shadows, I painted thinned Chaos Black along the overlapping tile edges. This brought the roof into relief, and sharpened the highlighted edges.

The timber supports were painted to represent old oak beams. They were first carefully painted Chaos Black, and then highlighted with Codex Grey. The final highlights were drybrushed in Elf Grey.

MORE COMPLEX BUILDINGS

Once you've had a go at making basic box shapes, it's easy to build more complex models by joining

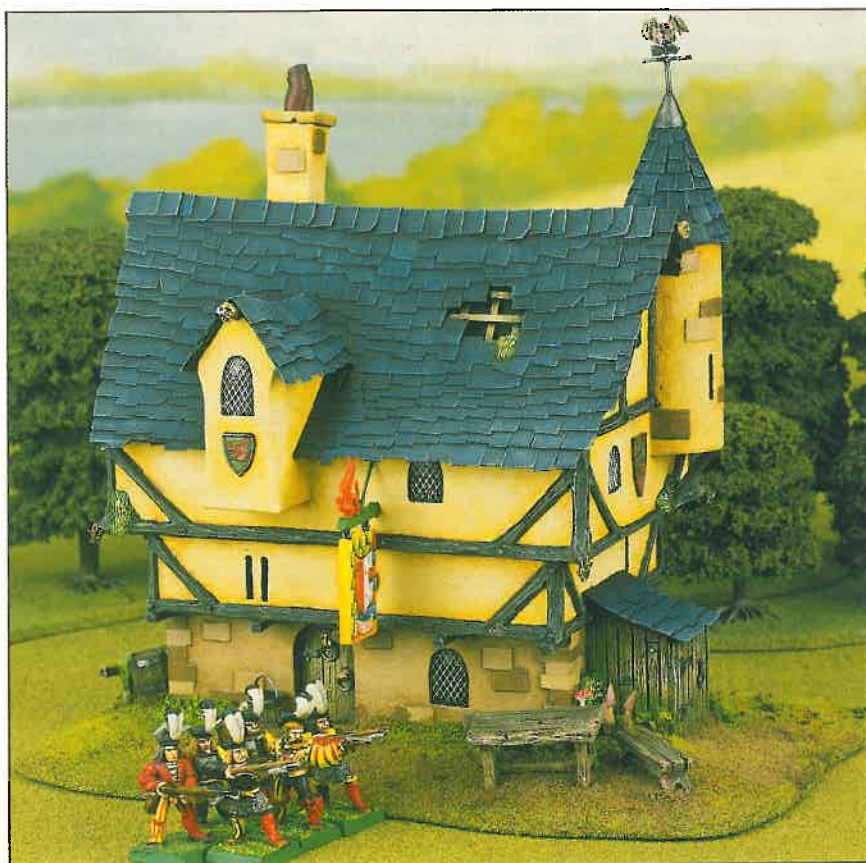
several different sized boxes, or parts of boxes, together. Don't feel limited to gluing the boxes horizontally. You can always stack your box shapes on top of each other. You can see this technique used on many of the fantasy buildings I've made as well as the Squat Fortress model, although in that case, it also grew out from the terrain piece.

It's best to do a rough design of the overall layout of the building before you start as you'll often find that you need to custom build each separate section, making use of mutual walls to create shapes that will link the different boxes together. You can then construct your model by starting with the largest sections then making the smaller ones to fit around them.

When you join different sized boxes on top of each other, you can leave out some of the separate wall sections by incorporating them into the larger walls. I did this with the Fantasy Inn I made recently. This involved making two end wall sections that varied in width, rather than making two separate pairs with different widths. This makes the building stronger as there are fewer joins in the walls. The only difference is that you will be making two joined boxes, rather than joining two boxes!

ADDING MORE DETAILS

Once you have mastered the basic structure, there are a whole host of details you can add to your building. How much detail you add is entirely up to you. The following ideas are just a few of the techniques I have developed. Once you begin to make your own models, you'll quickly see how each method can be readily adapted to suit the task in hand.



Adrian's spectacular Fantasy Inn.



This watermill has been built into a river section

Hinges

Once you've added the doors and windows to your building, you can go on to add a further range of detail. Door hinges can be made from a couple of strips of thin card glued stuck onto one edge of a door. To make them more interesting, you can cut them into a forked shape, or a simplified version of the type of hinge you might see on a church or castle. Further detail can be added by placing rivets along the hinges.

Rivets

Model rivets can be made in number of ways. The glue method – in which you place a tiny blob of neat P.V.A where you want the rivet – is possibly easiest. Using the sharp point of a cocktail stick or toothpick, you simply put a tiny spot of PVA onto the model wherever you want a rivet! Sometimes you might need to add two or more layers of glue to increase the contour, but when the PVA has dried and is painted and drybrushed you'll find it takes on a very realistic appearance.

The other technique for adding rivets is to push small headed straight-pins through the hinge and door. Use a pair of pliers with a wire cutter to cut the pins to size. Make sure you protect yourself from the possibility of flying fragments when you do this, and dispose of the removed points carefully. Make a series of 'pilot' holes through the hinge and door with an intact pin or needle and then dip the straight portion of the model rivets into PVA glue and press them into the holes.

All of the alternative methods for making rivets tend to involve gluing small portions of a variety of materials to the hinges. These include short sections of plastic rod, trimmed down matchsticks, cocktail sticks, or thin balsa. One person I know of even uses sections of pencil lead! Whatever material you choose always put the glue onto the hinge and the rivet onto the glue, rather than attempting to get glue onto the rivet and then stick this to the door. I find a pair of tweezers and a number of cocktail sticks invaluable for this. As soon as you start to get glue on your fingers, the whole process can get very messy!

Door Handles

You can make door handles with a range of materials, from a simple mapping pin, to parts of converted miniatures! The simplest method is to push a mapping pin – the kind with the

plastic ball on the end – dipped in PVA into the door. This will make a very plain door knob. The look of this can be improved if you put a small square of card behind it or even add some model bolts in the form of more PVA or pin 'rivets'. Almost any level of detail can be modelled-up, and once painted and drybrushed will look truly stunning.

Ring type of handles are simple to make out of fuse wire, or florists wire. First of all, wrap the wire around the metal portion of a paint brush to make a loop. You can vary the size of the ring by wrapping the wire around different parts of the brush – nearer the bristles for small rings or nearer the handle for larger ones. A small pair of pliers is essential, first to cut the wire, and then to move the cut ends closer together.

The next step is to cut out a couple of pieces of thin card. One of these, the piece that will mount the ring onto the door, can be cut to any shape you want – square, round rectangular or a more ornate shape. It only needs to be large enough to attach the ring and any rivets or other decoration you might want to add. You should then cut out a thin strip of card. This piece will be looped around the ring and glued onto the larger piece to hold the ring in place. Try to place the ring so that it seems to hang in central position on the card, and place any rivets at the corners of the backing piece. If you leave sufficient room on the looped piece of card you can also put a model rivet on there as well.

You can simplify this ring style of handle by leaving out the larger piece of card and gluing the looped section directly to the door but this doesn't look quite as good.

Using Citadel Miniatures

On many ancient buildings, you can see door handles gripped in the hands of a monstrous beast. If you want to have a go at this you could use any of the large number of heads available from Games Workshop Mail Order or you could snip the head off an old model. The spare plastic heads from the Warhammer Regiments boxed set or the Skeleton Horde box are also a good source of bits. The advantage of plastic miniatures over the metal ones is that they are much easier to work with but there is far less variety.

Make a ring as before, and then select a suitable head. Cut the head from the miniature with a fine toothed saw and smooth off any mould lines or rough edges left by the cut. Flatten the back of the head with a file or by cutting it away with a knife. If you are using a plastic head, they can be easily sanded flat. Drill a small hole through the sides of the mouth with a pin vice, and insert the ring through the drilled hole. Once the ring is in position, a spot of super glue applied with a cocktail stick will keep it in place. The head can then either be glued to a piece of card or attached directly to the door.

The techniques for rivets, hinges and handles can also be used for other areas of your model. For example, rivets can be used to replicate the wooden spikes that hold ancient timbers together and hinges can be used for windows frames. Many inns also had rings located on the outside walls for tethering

horses and other animals.

Stonework and Gargoyles

Miniature heads and body parts can also be used for decorating other parts of your model. You can see on the Fantasy Inn model how I placed various heads at the corners of the building. If you enjoy modelling this level of detail, its well worthwhile getting hold of a copy of the Citadel Catalogue. In it you will find hundreds of individual miniatures as well as parts for models and other accessories. Citadel also produce an architectural range of metal castings including doors, windows, ornate columns, gargoyles and even gravestones and coffins as well as barrels, boxes and chests. Using these accessories will save you a great deal of fiddling around with balsa wood and card and can give a superb finish to your model.

Shields and Weapons

On some models I like to attach shields or weapons to the walls. The Fantasy Inn was designed to represent a common type of building in the Empire, so plastic shields with Imperial designs were used. These were first of all painted and then simply glued onto the walls. To help them sit flat and adhere to the walls, I sanded the shields to between half and three quarters of their original thickness. Place a piece of fine sandpaper on your work surface and simply push the shield with a gentle circular motion until you've removed enough material.

Furniture

If you do decide to scratch build furniture, chests and other details, this is best done from balsa wood. For the table top, I would use reasonably thick sheet (about 4 millimetres) and carve the plank detail, in the same way as for a door. Then use balsa wood sections for the legs and leg supports. When working with balsa wood it's always best to use a contact-type of glue so that the pieces set rapidly.

Barrels and Buckets

These are made in much the same way as each other. You'll need some balsa rod, about 15-20 millimetres in diameter and carve the appropriate shape. Wooden buckets are basically one half of a barrel. I find it easier if I leave the roughly shaped bucket still attached to a piece of the rod while I work on it, because they are small and difficult to hold. Once I've finished carving the shape I simply trim it off the rod. The bucket handle is cut from a length of wire, bent into shape and fixed to the bucket. You can choose to hollow out a depression in barrels and buckets, or just paint in any 'holes'. To finish off the piece, metal bands can be added by carefully wrapping and gluing strips of paper around the balsa shape.

Shutters

Simple shutters can be made from sheet balsa or card, and are basically miniature doors to cover all or part of the window. You can use the same material you used for

the doors, and carve it in a similar fashion to produce the planking effect. Don't slice all the way across the piece as you are aiming to leave an uncut portion of equal width all the way around the edges of the shutter. This replicates the way that shutters are made up of individual slats held together by a wooden frame.

Of course, you can always add extra detail to your shutters in the form of handles or hinges, with or without rivets.

The main problem with adding detail to a building is knowing when to stop! Only a few of the possibilities has been mentioned here, but these should provide some starting points and ideas for adding detail to your buildings.

ADDING A BASE

One final thing to consider is whether to base your model. This is not always necessary, but I like to base my models to give them additional protection against damage, both during use and transport. It also give you the opportunity to create some sort of landscape around the building. Alternatively, you can have a simple plain base, which will be just as good as protection.

The main choice of material for the base is either thick cardboard or hardboard. If you already have sufficient thick card left over from making the building, this is fine, but remember that card is prone to warping. Because the building is a fairly sturdy box, this should reduce the tendency to warp especially if you make the base just a fraction larger than the floor area of the building, and are not too ambitious in the amount of modelling you do on the base.

I prefer to use hardboard for base sections for most of the terrain I make, purely because it lasts longer, and being virtually warp resistant, you can make the base larger. This gives a larger area to model additional scenery onto. Hardboard takes a little more work, but I think that the benefits are worth it.

Cutting thick card can be done with the modelling knife, but the hardboard needs to be cut with a saw. When you have cut the board, you can tidy the edges up with a foam sanding



An Epic Ork village

block. Alternatively, you can angle the edges by shaving them down with the modelling knife, then tidy them with a little sanding. When the base section has been prepared, glue the building to the base. If the base is made of card, or the building is made of foam card, then use a non-solvent glue such as PVA or Copydex. This will reduce the risk of the card warping, and not dissolve the foamboard.

Once the glue is dry, any gaps around the building can be disguised with filler or DAS. Work the material up against the building, and over a little of the base, so that the building is actually modelled into the base. This technique can be clearly seen in the models of the Fantasy Inn, Wizards Tower and Squat Fortress. In the last example, it has been carried out to the extent that the terrain piece and the actual building have become indistinguishable.

Texturing the base is a straightforward process, done in a similar way to the building. Brush the textured paint all over the base, taking care not to get it too far up the walls of the building, or over any of the details on the base. Try to use the texturing to help work the model and detail into the base so that it becomes an integral piece.

The next stage is to choose whether you want to have a grass effect on the base, or just leave it painted an appropriate colour. This will be determined to some extent by the surface of your gaming table. If you play on a flat painted surface, you'll probably want to paint your building bases to match. If your table is flocked like the ones at the Studio, then you can treat the base in the same way so that it fits in with the rest of your terrain.

To get the grass type of effect, there is a whole range of coloured flocks to choose from. A range of these are available at your local Games Workshop store. If you are unsure of which colour to choose, then ask the store manager to show you the range. Any of the staff will be more than happy to help.

You will need to undercoat the base with an appropriate colour, and if you are not flocking the base it can be left at this stage the best colours for use as under coating flock are either Bestial Brown or Goblin Green. If you are just leaving the base painted a colour, then the Goblin Green is possibly the best option.

To glue the flock to the base you will need to dilute the P.V.A. with some water. If you mix in too much water, the glue will run from the raised parts of the base, and pool in the hollows. If you do not add enough water, the glue will form a skin, and the flock will not stick to it properly, and there will be bald patches showing through. The only guide that I use is to add sufficient water so that it is only just thin enough to work easily. Remember to get flock all over the base, including the edges. If you do forget to glue anywhere, or wind up with a bare patch for whatever reason, let the glue dry completely before you touch them up. If you want a more deeper feel for the grass effect, allow the glue to dry thoroughly, and cover any areas you want with another layer of flock.

To help to reduce the rate of wear on the flock, you can use one of two techniques. These are of more use to small areas than whole terrain boards. The first is to paint a very thin coat of P.V.A. over the dried flock. The disadvantage of this technique is that the dried glue wash has a slightly gloss sheen. Another, and possibly the main disadvantage is that the diluted glue might "lift off" the layers of flock, so take care when using this method.

The second technique is to use car lacquer, this is basically spray gloss varnish for use on cars. Because the flock is

absorbent, the lacquer dries matt. It is best if you virtually saturate the flock with the spray; in this way all of the flock is bonded and sealed in. The risk with this is that if you have only put a very thin layer of textured paint over any polystyrene on the base, there is a chance of melting the polystyrene. If you do get any holes developing, then spot paint into the hole, fill with P.V.A. and put flock onto the glue. If you do use this method, take care to avoid breathing the spray. if possible do any spraying outside.

Any remaining small details that you want to add, such as longer vegetation, fungus or mushrooms, or implements can be added now. Stick small details onto the base with P.V.A., so that they are firmly glued into place. Super glue might be quicker, but does not bond as well, so the details fall off and get lost.

When you are making the base, and adding any other details, try to make them to go with the building. In this way, the whole model will be put into perspective. For example you could make an anvil to go outside a model forge, barrels for an inn or brewery, sacks for a mill and piles of goods to go outside a merchants' premises. Details like these lend character to your models. Other details can be added of a more general nature, such as rubbish tips, or even a horse drawn wagon, unlimbered and parked outside the building. There are several very good wagons available from Citadel Miniatures. Extra details like these can be used to great effect when placed around a model building, and help to add a dynamic element to an otherwise static model. All that it needs is a little thought about what you are doing.

If this is your first go at modelling, try making the basic box type of building, adding a couple of windows and a door before you texture and paint your model. Once you've mastered the basic techniques, with a little patience, practice and planning you should be able to make virtually any building that you can think of.

There is no reason why you cannot make yourself a real centre piece, integrated into a scenic feature, such as a building on a rocky crag or hillside, a fortress with a river gate in the walls or even a building around a courtyard. It makes no real difference whether the model is for Space Marine or for the larger scales of Warhammer Fantasy Battle or Warhammer 40,000. The techniques are all the same so go the whole hog and make yourself a masterpiece. It really is not difficult at all!



A ruined epic factory.

WARHAMMER

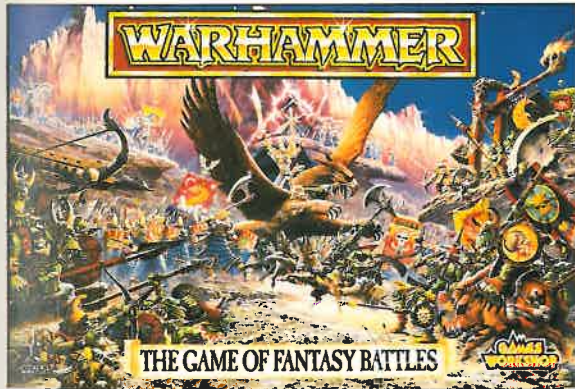


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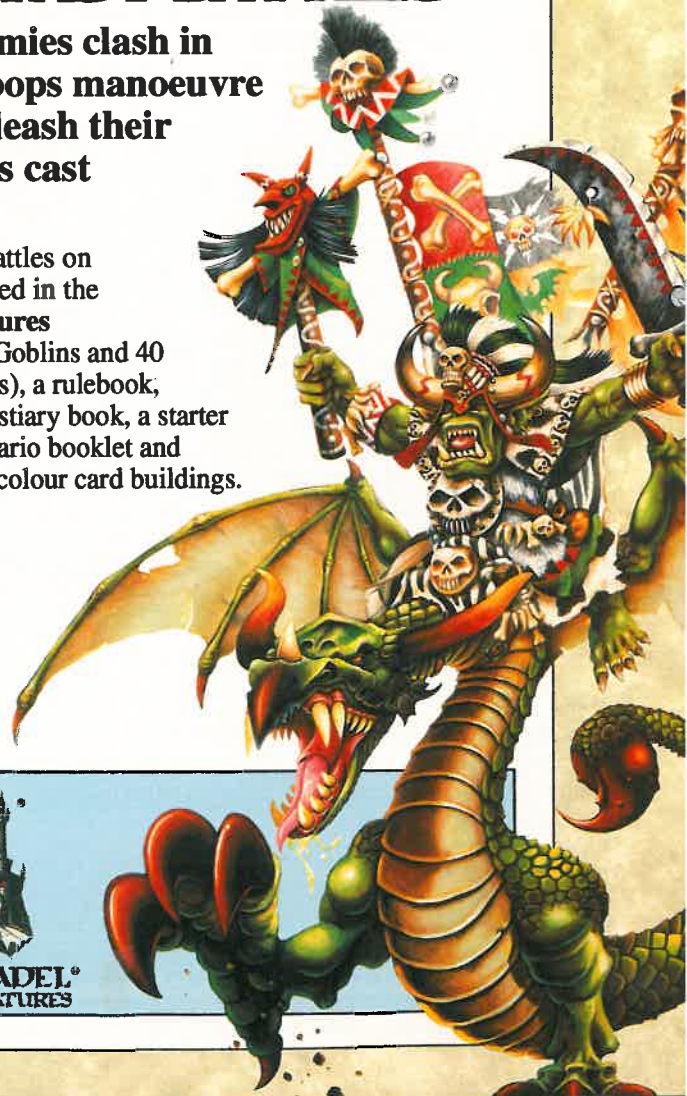
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To enter the Reader's Survey Prize Draw, complete the questionnaire, and send it to either the UK or the US address on the reverse of the sheet. Postage is pre-paid if you live in the UK or the US.

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2 What year did you first buy one of the following games: Warhammer, Warhammer 40,000 or Space Marine?

3 Which of the following games do you collect armies for?

- Warhammer Fantasy Battle
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- Space Marine (Epic)

4 How often do you buy White Dwarf?

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- Never

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ULTRAMARINES

BY ALAN MERRETT

The Ultramarines are the best example of an orthodox Space Marine Chapter. Ten thousand years ago, following the end of the Horus Heresy, the original Space Marines were substantially re-organised to form the existing Space Marine Chapters. A new code of organisation and operational methods called the Codex Astartes (often abbreviated to codex) was drawn up by the Adeptus Terra. This sought to define standard organisations and uniform details as well as providing the ultimate reference work on strategy and tactics. The markings described by the Codex Astartes are referred to as 'codex' markings, indicating that they take the official pre-determined form. However over the millennia most Chapters of Space Marines have evolved variations on the details laid down by the Codex Astartes. Some have changed quite radically so that their organisation and operating procedures bear almost no resemblance to the textbook. Although non-codex they are official in the sense that they are recognised by the Chapter and conform to rules laid down by the Chapter. The Ultramarines however have retained every detail of the Codex Astartes intact and have become famous for their rigid adherence to its ancient orthodoxy.

Every Space Marine Chapter has its own unique colour scheme and symbols which serve to identify individual Space Marines by organisation and rank. Each of the ten Companies that make up a Chapter has a different and distinct colour on the trim of both shoulder pads (the table on the following page contains the Company colours as well other details). Within each Company are a number of squads which are indicated by a number on the right shoulder pad along with the squad designation, ie Tactical, Devastator etc.

Even within the Codex Astartes certain variations in armour are permitted which reflect the individual status of the wearer. These take the form of honours, such as the Terminator Honours which are worn with power armour. These indicate the Marine is a Veteran of the 1st Company who are equipped with Terminator armour when appropriate. Other honours may be earned by acts of bravery or devotion. Such honours often take the form of badges, but may also be represented by colour variations in the armour itself. As with the rank and unit markings, non-codex versions of these honours exist and many Chapters have their own unique honours.

Ultramarine armour is basically dark blue with a yellow chest eagle. The left hand shoulder shows the Chapter symbol in white with the appropriate Company colour trim around the edge. The codex dictates that Tactical squads have a broad white arrow pointing upwards on the right hand shoulder pad, while Devastator squads are distinguished by a white chevron and Assault squads have a diagonal cross. Like the left shoulder pad the right is trimmed with the same Company colour and the number of the Marine's squad is shown in a classical style in black over or on the symbol.

Officers and veterans are more likely to wear armour which has been uniquely decorated by the Chapter's Artificers. Obviously there are no hard and fast rules about this and every Chapter has its own tradition of styles and variations. It is often the case that highly decorated pieces of armour are passed down from generation to generation, forming part of the heroic panoply of the Space Marine officers. In many Chapters any Space Marine with sufficient means can pay to have his armour engraved, painted or decorated. The degree to which this individualising is permitted varies from Chapter to Chapter.

Sergeants are identified by a red skull on their left shoulder pad and red helmet, both of which serve as a badge of rank. Each squad also contains a Veteran who is distinguished by a red iron halo on his left shoulder pad. Both have back banners which repeat the red skull and halo in their design. Honour and personal badges, where appropriate, are worn on the arms and/or the legs. On the battlefield the squad is often broken down into smaller five man Combat squads for greater flexibility, each led by a Sergeant or a Veteran.



During long wars or campaigns, all the troops involved adopt a common Army Recognition Badge. These Badges are particular to each Army and are worn by all the troops involved whether they are Imperial Guard, Space Marines, Planetary Defence Forces, naval units, etc. In the case of Space Marines, these army badges are usually painted or stencilled onto their leg armour or heavy weapons. The one used for our Studio army depicts a skull within a circle.



SPACE MARINE OF THE 3RD BATTLE COMPANY 6TH TACTICAL SQUAD.



SPACE MARINES 2ND BATTLE COMPANY 2ND TACTICAL SQUAD.



VETERAN SPACE MARINE FROM THE 1ST COMPANY 3RD TACTICAL SQUAD WEARING POWER ARMOUR WITH TERMINATOR HONOURS.



1ST SQUAD 1ST COMPANY VETERAN IN TERMINATOR ARMOUR.



TWO EXAMPLES OF SHOULDER PAD VARIATIONS SOMETIMES SEEN ON ULTRAMARINES

NOTE ALL THE MARINES IN THE PHOTOS ON THIS PAGE WEAR THE SAME ARMY BADGE OF A SKULL WITHIN A CIRCLE ON THEIR RIGHT LEG.

ULTRAMARINE COMPANY TABLE

COMPANY:	COMPANY COLOUR:	FIELDIED AS:	NOTES:
1	WHITE	VETERAN TERMINATORS	WHITE HELMETS ORGANISED IN THE SAME STYLE AS THE BATTLE COMPANIES
2	YELLOW	BATTLE COMPANY	EACH BATTLE COMPANY CONSISTS OF TACTICAL, ASSAULT AND DEVASTATOR SQUADS MAKING IT A FLEXIBLE FIGHTING FORCE
3	RED	BATTLE COMPANY	
4	GREEN	BATTLE COMPANY	
5	BLACK	BATTLE COMPANY	
6	ORANGE	TACTICAL COMPANY	THESE COMPANIES CONSIST ENTIRELY OF THE RESPECTIVE TROOP TYPE eg. ASSAULT COMPANIES ARE MADE OF JUST ASSAULT SQUADS
7	PURPLE	TACTICAL COMPANY	
8	GREY	ASSAULT COMPANY	
9	BLUE	DEVASTATOR COMPANY	
10	NONE	SCOUT COMPANY	TRAINING BATTALIONS

U ULTRAMARINES U

TACTICAL SQUAD

TACTICAL SPACE MARINES OF THE 2nd COMPANY 2nd SQUAD



SPACE MARINE SERGEANT WITH PERSONAL HONOUR MARKS ON LEFT LEG AND POWER FIST. (INSET) PURITY SEAL AND ARMY BADGE ON RIGHT LEG.



SPACE MARINE WITH ARMY BADGE ON TOP OF THE MISSILE LAUNCHER.



SPACE MARINE VETERAN WITH PERSONAL HONOUR MARKINGS ON HELMET AND LEFT LEG, WHICH ALSO HAS ANOTHER KNEE PAD VARIATION. (INSET) LEFT SHOULDER PAD SHOWING COMBINED IRON HALO DESIGN AND ULTRAMARINE SYMBOL.



SPACE MARINE FLAMER PURITY SEAL AND KNEE PAD VARIATION ON HIS RIGHT LEG.



SPACE MARINE WITH SHOULDER PAD VARIATION AND PERSONAL BATTLE HONOURS ON HIS LEFT KNEE PAD.

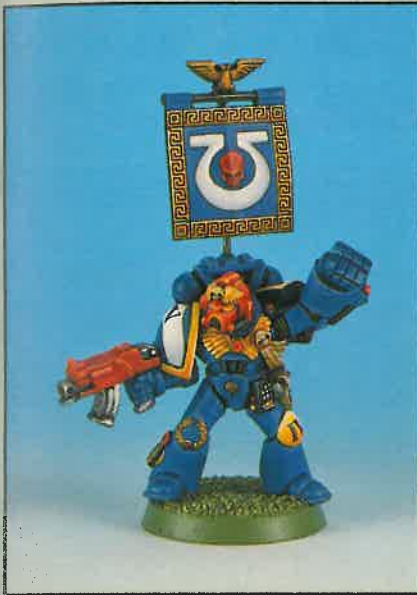


SPACE MARINE WITH BOLTER SHOWING THE SQUAD MARKINGS ON HIS RIGHT SHOULDER PAD.

U ULTRAMARINES U

DEVASTATOR SQUAD

DEVASTATOR SPACE MARINES OF THE 2nd COMPANY 4th SQUAD



THIS SPACE MARINE SERGEANT HAS PERSONAL HONOURS ON HIS HELMET AND RIGHT KNEE PAD ALONG WITH PURITY SEALS ON HIS BODY ARMOUR AND RIGHT LEG.



SPACE MARINE VETERAN ARMED WITH COMBAT KNIFE AND BOLTER. NOTE THE REPETITION OF THE RED IRON HALO WITHIN THE ULTRAMARINE SYMBOL ON THE SHOULDER PAD AND BACK BANNER.



SPACE MARINE WITH ARMY BADGE AND SQUAD NUMBER ON HIS MISSILE LAUNCHER. NOTE THE DEVASTATOR SYMBOL ON THE LEFT KNEE PAD AND THE PURITY SEAL ON HIS BODY ARMOUR.



SPACE MARINE ARMED WITH LASCANNON. AGAIN, THE ARMY BADGE CAN BE SEEN ENGRAVED ON HIS WEAPON.



SPACE MARINE ARMED WITH HEAVY BOLTER AND COMBAT KNIFE. THE SIDE OF THE WEAPON CARRIES A PERSONAL HONOUR IN THE FORM OF AN INSPIRATIONAL SCROLL. (INSET) SQUAD NUMBER SET WITHIN A PERSONAL HONOUR.

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Models designed by Michael Perry

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WARHAMMER

THE GAME OF FANTASY BATTLES

By Rick Priestley

With the brand new Warhammer Fantasy Battle boxed edition about to be released, we asked Rick to provide the background to its development and explain the improvements to the game. Rick also talks about all of the exciting new developments planned for the Warhammer hobby over the next few months.

The last year has been a particularly busy one for everybody at the Games Workshop studio. There has, as ever, been much to do, new models to design and produce, new armies to paint, more scenery to make, and plenty to write up for White Dwarf. In fact there has been more than ever to do because we are about to launch the long-awaited revised version of our fantasy battle game Warhammer. This work has been an enormous task that has involved not only the preparation of the game itself, but also the development of many new fantasy models and projected game supplements.

Existing Warhammer players will no doubt be pleased to know that their demands for a new version of the Warhammer game have at last been met, whilst for new players the Warhammer box set represents the best introduction to the fantasy gaming hobby ever.

Warhammer follows the pioneering format of the Space Marine game launched exactly one year ago. The game comes in a large box which contains the game rules and the core of two opposing armies: High Elves and Goblins. These new models are the best plastic miniatures we've ever made and we're all extremely proud of them!

The box also contains full-colour card templates, play sheets, spell cards, and two card buildings. You'll find dice in the box, including the scatter and artillery dice used to work out shots from stone throwers, cannons and other artillery. Our aim has been to provide everything needed to start the hobby for the newcomer, but also to provide good value for established players too! With over 100 Citadel Miniatures included in the box in addition to two rules books and a scenario book I think we have succeeded!





The Empire launches a furious assault against an army of Dwarfs and Bretonnians.

Warhammer and the Citadel and Marauder Miniatures fantasy ranges have always been popular. It's not hard to see why either. Fantasy battles have a uniquely dramatic flavour which comes from the movement of entire regiments of troops across panoramic battlefields. The Warhammer general commands rank upon rank of hardened warriors, lumbering monsters, unearthly daemons, and arcane magics. As the opposing armies move towards each other arrows and crossbow bolts darken the skies. Terrifying monsters bellow and roar, scattering the feint hearted. Winged creatures plunge from the skies, ripping and rending with talon and beak. Finally the ranks of troops clash as swords and spears rise and fall and the struggle for victory begins in earnest. Magic spells cleave the air like bolts of lightning, searing flesh and leaving armour riven and useless. With a colossal roar one side wavers, its enemies scent victory and yell fiercely, and suddenly the waver turns into a flood of fleeing troops. Triumphantly the victors surge forwards, dealing death as they leap upon their defeated foes as they rout in blind panic. Warhammer simulates all this on the tabletop with miniature regiments and model monsters, dice and game cards, and the competing skills of two opposing players representing the commanders of each side.

If you are a Warhammer player already you will recognise many familiar elements in the new box. At the same time you will also find much that is new and improved. The old book version of Warhammer has appeared rather dated for a while, and this has been an increasing problem since we started to design new fantasy models at a faster pace. As well as the inevitable problem of getting out of date, the Warhammer book has always been a bit of a maze. You ask any Warhammer player and he'll tell you how difficult it was to find some of the most important rules! Since the book version

of Warhammer was produced we've learned a lot more about how to present games to make them better. When we looked at producing a new Warhammer I was naturally attracted to the idea of a boxed game with models, card and dice included. It wasn't just a chance to change the format and present the game in a more easily understandable form, it was also a chance to introduce the many changes and new rules which we've been developing over the last few years.

THE NEW GAME

So, the question which all Warhammer players will want to ask is why and where have we changed Warhammer. If you're a newcomer to Warhammer you won't be aware of any changes of course, but if you already play you'll be eager to find out how the new version differs and how it effects your army. In general terms the game plays in the same way, but there are many important differences. The most immediately obvious is in the turn sequence. The old reserve move, when troops were allowed to move again after fighting hand-to-hand combat, has gone entirely. In its place is the much more practical marching rule. The idea of the old reserve move was to allow troops to move quickly up to the battle areas by giving them an extra move after hand-to-hand fighting if they were far enough away from enemy troops. In practice most players found it hard work moving entire regiments twice, and many players simply moved a double move in their movement phase to save themselves the effort! The new style march move fulfils the same function as the reserve move by allowing troops to move faster towards their enemy. The difference is that the march move takes place in the movement phase and so saves all that messing around moving regiments twice.

COMBAT

Combat itself doesn't really change much either, but the basic chance of scoring a hit on your enemy has been increased to make hand-to-hand combat more decisive. In the old book Warhammer units would often bash it out head-to-head for several turns before a result was forthcoming. In the new Warhammer fights are over much more quickly. This is partly due to the increased chance to hit, but also to the fact that losers now automatically test to break (rather than waiting until they had suffered 25% casualties). There is also a new break test modifier for the number of casualties caused. This means if your side causes immense casualties the enemy is more likely to break, even if their leadership rating is high. This works very well in practice, victorious troops soon smash through their foes without getting bogged down in combat. Troops with a very high leadership become more fragile as they are heavily beaten, although troops with low leadership values run away automatically when badly defeated.

Another factor which makes combat more exciting is the much improved flee and pursuit rule. When troops break from combat they run directly away from their enemy. The distance they run is not fixed but is determined randomly. Usually this is 2D6" ie between 2 and 12", but if troops have a movement value of 6 or more they flee 3D6". Dwarfs suffer a bit - they only flee 2D6-1" because of their short legs and unathletic physique (too much beer if you ask me). Once troops have fled the distance indicated, their pursuers make a similar pursuit move to chase them. This pursuit move is also 2D6" or 3D6". If the pursuers catch the fleeing troops then they destroy them. Otherwise the fleeing troops run fast enough to avoid their enemies and they get a chance to rally round and

return to the fight in their following turns. This is a very clean mechanism which enables faster moving cavalry to run down slower moving foot troops in a realistic and pleasing manner. In practice this also speeds up play by dispensing with the lengthy and restrictive pursuit procedure used in the old rules.



Something new affecting combat is a revised combat results procedure. The side which wins is still the side which causes the most casualties but now there are some more extra bonuses to be had. In addition to the pluses for extra ranks of troops, standards and the army's battle standard, there is now an extra plus for fighting from higher ground, and for attacking in the sides and rear. These last two bonuses, +1 for a flank attack and +2 for a rear attack, are especially important. This means you are almost certain to win a fight if you attack your enemy in the rear, and very likely to win if you attack in the flank. This encourages a more tactical style of play, where players manoeuvre their units to try and outflank each other and get behind the enemy lines. This makes fast, mobile troops such as goblin wolf riders and Kislev horse archers, particularly useful.

PSYCHOLOGY

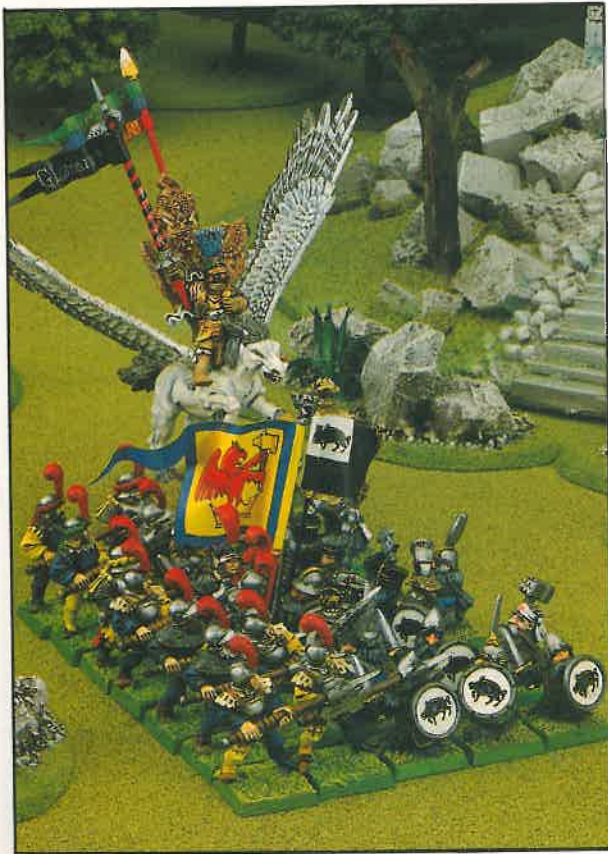
The psychology rules, which govern the way creatures react to especially dangerous or unusual monsters or circumstances, have received some attention too. Most obvious is the



An Orc and Goblin horde pours into a heavily defended Bretonnian village.

reduction of the profile line so that the old values for Cool, Intelligence, and Will Power are no longer used and all psychology tests are taken on Leadership instead. We decided to do this because the new magic system for Warhammer doesn't use the Intelligence or Will Power characteristic, whilst Cool and Leadership have always tended to be the same or very similar values in any case. In practice the loss of these three characteristics makes no difference to the game and makes the profile lines of troops much less unwieldy.

The psychology rules themselves have also been revised. The fear rules have been made slightly less drastic than existing players are used to. Many of the larger monsters and some undead creatures cause fear, which means their opponents must pass a special test when they wish to charge them or if they are attacked by them. This test is called a fear test, and this is just one of several similar tests which cover psychological factors such as panic, stupidity, frenzy, and terror. To compensate for the slightly reduced effect of fear compared to the old book Warhammer there is a new category for really terrifying monsters and this is called terror. Terror is a special once-only test that troops have to take when confronted by huge monsters. If they pass the test they are considered to have steeled themselves to face whatever danger presents itself and terror can no longer affect them. The rules governing panic, stupidity and frenzy have not changed greatly, but the rule for hatred are different. Some troops hate each other utterly, for example Dwarfs and Night Goblins, and so will often fight to the death rather than run away. To represent this troops which hate their opponent take any break tests against an unmodified vale of 10 - which means they have to roll 11 or 12 on 2D6 before they will flee! Obviously this makes them very stalwart indeed.



A Dwarf regiment under attack from Imperial Halberdiers and the Emperor on his mighty Pegasus.

CHARACTERS

Warhammer contains many detailed rules covering heroes, wizards, fighting in and around buildings, flying creatures, rules for big monsters, engines of war, chariots, setting fire to constructions, and so more besides. All of these detailed rules have been substantially revised with a view to making them playable and effective. It was a particular criticism of the old flying rules that they were cumbersome with constant recording. Needless to say we spent some time perfecting the new rules which represent flying creatures in a much more satisfying way, allowing them to move quickly over the table or swoop down from on high. Chariots have also been freed from the old and rather weighty system which characterised the old rules, and now have conventional profiles just like creatures. When a chariot is attacked any hits are allocated to either the crew, the chariot, or the beats pulling it, and damage is then worked out against whichever part is hit. It is now much more practical to put your hero or wizard into a chariot so that he can move quickly about the battlefield and strike against the enemy all the more effectively.

WAR MACHINES

The war engine rules follow the lead established by recent White Dwarf articles covering the Empire artillery and stone throwers. With stone throwers players use the special templates provided and must guess the range to their intended target. The special scatter dice is rolled and this determines whether your shot has landed you have guessed, gone off to the side, or misfired altogether. With cannons players must also guess the range, and their guess is modified by a roll of the artillery dice. Cannon shots can bounce through enemy ranks knocking troops aside and slaying several models before coming to a halt.

THE BATTLE BESTIARY

The profiles and rules for creatures is presented in a separate Battle Bestiary. This contains information about all the Warhammer monsters you would expect including Men, Elves, Goblins, Orcs, Dwarfs, Dark Elves, Undead, Trolls, Ogres, and a whole host of huge monsters including Dragons, Hydras, Chimeras, Griffons, Wyvern, Manticores, and many more besides. Most of these have revised characteristics and special rules, with a few sensible changes like giving undead steeds their own separate characteristics. The descriptions of the intelligent warrior races are laid out by army rather than in alphabetical order, so you'll find all the Orcs and Goblins together with Trolls and Snotlings in the same section. This makes it much easier to compare armies with other armies. Each section is preceded by a description of the force and any special rules that apply to it as a whole - for example the special animosity rule for Orcs and Goblins. All the large monsters are contained in a separate section as most of these can appear in any army.

The initial print run of the new Warhammer will also contain a painting guide and an abbreviated copy of Warhammer Armies - the army lists for Warhammer. We have in preparation a new series of Warhammer Armies books. The idea is that each book will deal with one army, and will include the army list for the army, a painting guide with banners to copy, background information, and tips on using the army and maybe a battle report if there is room. The first planned release is the Empire book which should be available before the end of the year. As it will take us something like a

year to cover all the armies, we have published a temporary set of army lists which is included in the first print run of Warhammer. It provides army lists to use with the game, and enables existing gamers to continue to use their armies with the new rules. Our old Warhammer Armies book will therefore disappear, as the profiles and rules it contains are not readily compatible with the new Warhammer.

THE MAGIC SYSTEM

We've been working on the new magic system for Warhammer for quite a while. This is a card based system for casting spells, and owing to the fact there are over 200 cards we will be publishing this as a separate supplement soon. The Warhammer game itself contains a selection of magic items, some of which allow wizards to cast spells, but there is no way that the whole system would fit in the Warhammer box! The first supplement for Warhammer will therefore be Warhammer Magic - which will describe the new magic system and provide all the spell cards necessary. As I say, this is actually over 200 cards including cards for each of eight colleges of magic, High Magic, Dark Magic, Skaven and Orc magic as well as magic items, weapons, and so forth. Work is well advanced on this, and we hope to have it ready well before the end of the year. Meanwhile the magic items in Warhammer itself, plus the selection of spells published in the Warhammer Armies army lists, will enable you to feature magic in your Warhammer games.

NEW MINIATURES

The plastic models in Warhammer are the nicest we have ever made. There are two High Elves and two Goblins. The original sculptures were made at our Games Workshop studio by Jes Goodwin, Aly Morrison and Kevin Adams, the same designers who produce our metal ranges. These were expertly turned into plastic replicas by the country's top plastic mould makers - craftsmen who have worked alongside us to push standards of reproduction beyond anything ever seen before. The results are really very good indeed and all of us involved are very proud to be able to offer plastic models whose detail is every bit as good, if not better, than that achieved in metal. It has taken us many long years of development to produce plastic models of this quality. There will be more plastics out soon. We have already made a plastic wolf to accept a Goblin rider just as our current range of plastic horses are used to mount knights and other cavalry. We have also started work on two new plastic Orcs, a Dwarf, a halberdier for the Empire, and Skaven. A Dark Elf, Beastman and several other models are planned. These will become available over the next year, together with many exciting new metal models. For the Empire there is the Grande Theogonist and War Altar of Sigmar, plus two boxed sets of Heroes of the Empire and Elector Counts. For the High Elves we have a new bolt thrower and a chariot, as well as a brilliant model of a Griffon rider. For Orcs we have new Orcs, and a splendidly huge Wyvern with Orc Shaman rider. There is also a new stone thrower and crew, a chariot (with Grom the Paunch of Misty Mountain riding it) and loads of Goblins. The Goblins include some new types, not just the Forest and Night Goblins and Spider Riders featured in the Warhammer Battle Bestiary, but also some new special models. We also have some new Dwarfs from Marauder, plus a Dwarf King on War Throne carried by faithful retainers (very strong these retainers as the Dwarf King is uncommonly robust even for a Dwarf - in his left hand he carries the Great Book of Grudges). The Skaven get a selection of new models including the long awaited

Great Bell of Doom. The ranks of the undead are also going to swell with new releases. In fact there is something planned for just about every army, from Chaos to Wood Elves, so the next year should see the start of lots of new Warhammer armies! As you may know my own preference is for Orcs and Goblins, and I have a fairly huge army, but I've been casting my eye over those Dark Elves with their Cold Ones, frantic Witch Elves, and murderous Assassins. On the other hand the new Dwarfs look very tempting, and then there's the brilliantly modelled High Elves from Jes Goodwin. I don't know which I'll go for yet... but at least the new Warhammer Armies lists make it much easier to have allied forces so perhaps a good mixture is the answer!



FUTURE DEVELOPMENTS

Other plans include a new range of card self assembly buildings and scenarios for Warhammer. Its been a long time since we published scenarios, in fact so long that most gamers may not even recall them, but at one time we did produce a small range of boxed scenarios with card buildings and a campaign to fight. The new Warhammer box actually has a scenario included, the Battle for Maugthron Pass, but we'd like to do more if demand is there. The best way of making sure that this happens is to write and tell us! What did you think to the scenario in White Dwarf 153 for example... do you want more. Nigel Stillman is champing at the bit and can be unleashed upon such a project very easily indeed.

Did I forget to mention Mighty Empires. As existing Warhammer players will be aware Mighty Empires is a campaign system for Warhammer. It contains special map tiles which enable you to create your own fantasy map, plastic pieces to represent armies, navies, cities, fortresses and such like, plus game rules and counters. With Warhammer Armies you take command of a fantasy realm and move armies over your map, build fortresses, discover new cities, and explore the barren wilderness. When your army meets an enemy's army you fight a Warhammer game to resolve the result, in this way players fortunes change as armies clash, alliances are made, and revenue exacted by tribute and taxation. Mighty Empires is the logical progression for any Warhammer player and we'll be releasing some new models for the game soon. These represent such diverse features such as mines, palaces, ruins, siege engines, defensive walls, and temples.

What more is there to say... well plenty but space is limited so I'll sign off there. Yes this is going to be the most exciting year ever for Warhammer players and there's never been a better time to take up the game. As we tour round the Games Workshop stores on our Chaos Roadshow I hope to see some new faces, and it'll be interesting discussing the new game with old friends.

WARHAMMER



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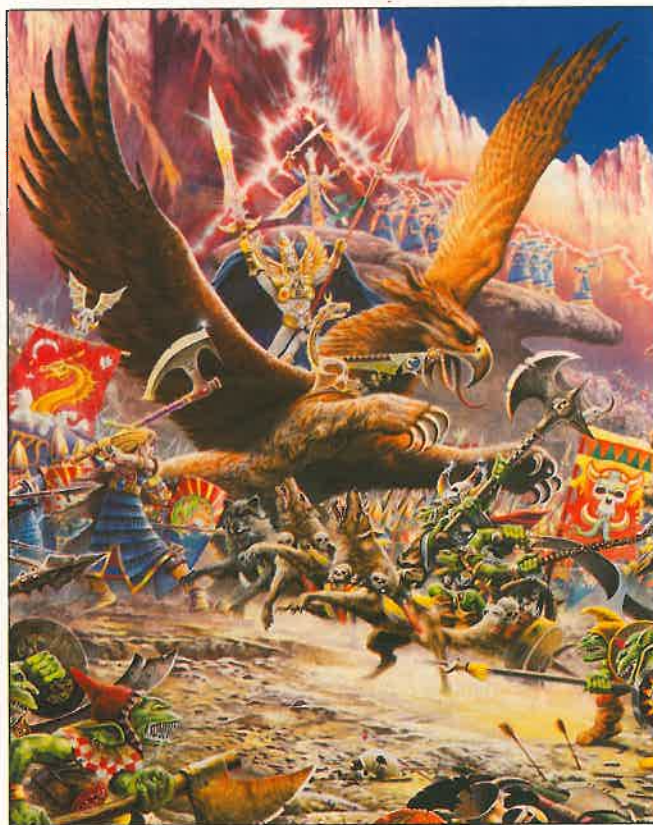
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SPACE MARINE



Space Marine is the game of epic battles in the war torn universe of the 41st Millennium, where mighty warriors clash in an apocalyptic conflict which will decide the fate of the galaxy.

As the commander of a conquering army, you rely on tactical skill to outmanoeuvre and outfight your opponent. You must work out the best time to launch an attack, how you can exploit terrain to give troops cover, and whether buildings, high ground or other features are worth capturing. Ultimate victory belongs to the top general, the boldest strategist and the bravest warriors!

The game rules cover all the Eldar, Ork and Space Marine models in the Space Marine game box - plus a variety of models from Citadel Miniatures' Epic scale range. This completely new and original game system is easy to learn and fast and exciting to play.



SPACE MARINE CONTAINS: Over 500 plastic Epic scale Citadel Miniatures, including 12 Land Raiders, 24 Rhinos, 240 Space Marines, 12 Eldar Grav Tanks, 120 Eldar Guardians, 18 Ork Battlewagons and 180 Ork Boyz. 1 plastic Warlord Titan, 1 Warlord Titan playsheet and 2 reference charts. 10 full-colour card buildings with plastic roofs, 107 order counters, 9 rubble counters, 16 objective counters, 4 barrage markers, 1 vortex template and 57 epic army cards. 2 six-sided dice, 1 scatter dice, 2 aim dice and a 64 page rulebook.

**GAMES
WORKSHOP**

SPACE MARINE

THE BATTLE FOR GOLGOTHA

By Andy Chambers and Jervis Johnson

On the arid world of Golgotha, Ork Warlord Ghazghkull Thraka is once again preparing his forces for an assault on the Imperium... Those of you who've been along to the recent Chaos Roadshows may have seen Andy and Jervis battling it out with the Studio Ork and Squat armies. In this Space Marine battle report we recount the first encounter between these two mighty forces.

The old man was tired. He had not slept properly for a long time. He was sick of the long pursuit and weary of the unending war. The Ork Warlord seemed to know neither doubt nor fear and was all the more frightening because of it. Defeat did not shake his confidence. Uncertainty did not enter his mind. He had taken the destruction of the Ork armies on Armageddon in his stride, and immediately and ruthlessly started rebuilding his power base here on the arid world of Golgotha. Already he'd welded a disparate coalition of tribes into a force powerful enough to conquer the western continent. This was the last chance to stop him. "By the Emperor, where did the Warlord find the strength?" There were times when the old man almost admired Ghazghkull Thraka.

"Almost," he thought, savouring his hatred – "almost." The old man had many reasons to hate the Ork. He'd seen too many good people die because of Thraka's mad ambition. He had seen cities plundered, populations annihilated, and a world laid waste by war, all because Thraka suffered the delusion that his daemon gods had chosen him to rule the galaxy.

The old man leaned forward and braced himself on the Baneblade's huge turret. Overhead, the two fading moons looked down on the dawn-silvered land. He raised the magnoculars to his eyes and touched the focusing runes. The Ork horde leapt into view. Instantly he was transported back to similar dawns on Armageddon, when he had looked out the great view port of Hades Hive and seen a sea of bestial green faces. He recognised the silhouette of a great gargant. It towered over a smaller kustom gargant. Around their bases were hundreds of other crudely constructed vehicles and war-machines. As the old man watched, thousands of green warriors broke camp and made ready for battle.

The horde out there was but a fraction of the size of the army Ghazghkull had once commanded and would command again, if he was not stopped. It was a puddle compared to an ocean but the sight of it brought back the unwanted memories that haunted the old man.

He remembered the giant gargants, their guns blazing from behind miles of earthworks, as they pounded his home-city to rubble. He remembered the terrible wave attack by the uncountable frenzied horde that had finally broken the will of the defenders. He remembered the men he'd led, and the people who had believed in him. Dead now, their faces seen only in the nightmares that drove him from his sleep.

He remembered the cries of the wounded and the pleas of the starving and the gibbering of those who had gone mad with fear. He recalled the shudder of the Hive as shells from the distant gargants ploughed into its armoured walls. He remembered faces gaunt with hunger and eyes dull with weariness as tired men looked to him for leadership. They trusted me, thought the old man, and I failed them. They asked me for leadership and I gave them lies. I promised them salvation and you gave them death. For that you will pay, Ghazghkull Thraka, this I promise you.

The bellow of monstrous engines filled the air as the Squat Warriors tested the motors of their Landtrain. As if in answer to the challenge, the engines of the Ork warbuggies roared to life. He heard the smooth whir of turrets rotating on the Landtrain's side. The running lights of Iron Eagles flashed overhead as they moved to strafe the forward Ork positions. Soon the sun would rise and the battle would begin in earnest. Squat trikes bounced over the hill, skidding round deathcactus trees as they took up position. A bearded warrior turned in his seat and saluted as he passed. The old man saluted back.

For all the Squats' bravado and the dour boasts of their chieftains, the old man knew this was their last throw of the dice. They had mustered all their remaining might for this battle. Arrayed here were all of their ancient, ingeniously constructed death-machines. Tracked mobile fortresses, Goliath Megacannons, Attack Gyrocopters, massed artillery. stalwart infantry. They had brought all the warriors they could. It would be enough, thought the old man. It had to be enough...

"I have followed you too far to fail now Ghazghkull Thraka," thought the old man. "I bear the gift of death. You cannot outrun me. There's no place in this universe where you can hide. I have waited a long time for vengeance. I'm tired but not so tired I cannot kill you. Maybe then I won't see the faces of the dead. Maybe then I'll be able to sleep."

The old man put down the field glasses and dropped down into the Baneblade's turret. Captain Yateman sat asleep in his command chair, his legs stretched out, his feet resting on the gunnery console. Gently the old man woke him.

"Make ready, Captain. It's time to move." Yateman rubbed the sleep from his eyes and gazed up trustingly at the old man.

"Yes, sir, Commissar Yarrick!"



THE GAME BACKGROUND

The recent release of the Ork and Squat Warlords supplement for Space Marine resulted in a lot of exciting battles being fought at the Design Studio. So many of you have written in to say just how much you've enjoyed the battle reports we've been running in the last few issues of White Dwarf that we thought it would be an excellent time to write up a report about a battle between our magnificently painted Orks and Squat armies.

We decided to choose armies to a value of 4000 points for this battle, giving us slightly larger forces than we normally use (which are 3000 points - quite a good size for a competition style game) but still giving us a game we could comfortably finish in an afternoon. This meant that in order to secure victory either Jervis or myself would have to gain 45 or more victory points through breaking the enemy units and holding objectives. Of course, 4000 points is a fairly conservative size for a game. For anybody who wants a real challenge I'd thoroughly recommend allying with some friends and trying a game with 10,000+ point forces for a truly apocalyptic experience!

Jervis chose to play the Squats, an excellent choice now they've got a selection of new and awesomely effective models like the Overlord Airship and the Goliath Megacannon at their disposal. This meant I played the Orks which suited me fine because I really like the hugely varied selection of troops and tanks available to them, and I find the unpredictable Mekboy weapons endlessly entertaining.

We decided that it would be fun to include the Ork Warlord Ghazghkull and Imperial Commissar Yarrick in our forces, the two characters who were instrumental in the Battle for

Armageddon. We recently published Space Marine rules for Commissar Yarrick and Warlord Ghazghkull in White Dwarf and we've developed their history into a narrative campaign through battles fought at Chaos Roadshows up and down the country. In our continuing story Ghazghkull is attempting to crush the Squat mining colony on Golgotha to gain prestige amongst the local Ork Warbosses and weld together another Waa-Ork. Commissar Yarrick has pursued Ghazghkull to Golgotha where he is helping the Squats and trying to kill Ghazghkull once and for all. Yarrick wants vengeance for the bloodshed and destruction caused on the hive world Armageddon by Ghazghkull's crusade and to prevent the Ork Warlord's ambition bringing more death and destruction down on the Imperium.

We set up the game on one of the 8' x 4' tables at the Studio, using the terrain set-up rules from Space Marine. Once we'd rolled for table edge we replaced two towns on Jervis' table edge for the Squat fortress and tower from our scenery collection. This neatly tied the terrain we were fighting over to the protagonists, the Squats would be defending their stronghold from the ravaging Orks! We placed two objective markers on the fortress and another one on the tower to show their importance in the battle. This is a good example of how you can bend the normal rules on placing terrain and objectives to give a story to your Space Marine games.

We've written up the battle itself as a story and limited our own comments to our respective sections on planning, deployment and conclusions. We used a polaroid camera to take pictures of the game as it was fought and kept notes of moves and events for later reference. Because of the practical problems of getting good photos while a game is in progress I used the polaroids and notes to help me re-shoot the pictures for this article later on with proper lighting and cameras.

WAAAGH GHAZGHKULL! (Andy Chambers)

Over the course of writing Ork and Squat Warlords the Orks have become one of my favourite forces in Space Marine. They have such a massive selection of troops and vehicles to choose from that the forces you can field are almost infinitely variable, and because the bulk of their army cards are cheap you can put together a fearsome swarm of greenskins even with relatively few points to spend. The Orks are almost exclusively geared up to fighting at short range and close combat so one of the most important parts of selecting an army is to try and ensure that you select the right combinations of clan cards and support cards. You need to aim at producing massive combined break points for your clans so you can steamroller your opponent before he can break enough of your clans to win the game. I've found it's vital for the Orks to use their numerical superiority to maximum effect by piling into the foe at one point in the line and overwhelming them in close combat.

Of course the Ork command rule forces the clans to stick together in dense clumps so too much concentration on manoeuvring to grab objectives tends to lead the Orks into getting picked off piecemeal at long range where they can't hit back. This problem is particularly apparent against the Squats who have plenty of artillery (the bane of the Orks) as well as sturdy infantry and well 'ard bikers to throw back anything which survives the barrages and withering firepower of their giant war machines, so overwhelming them needs a concerted effort with the best boyz available for the job.

I started out by picking the clans which would form the core of my force for the game. I reckoned I could afford about three clans and I definitely wanted one of these to be a Kult of Speed. These would give me some fast nutters to flank the slow moving Squats, distract their fire from my main assault and possibly overrun vulnerable artillery and isolated pockets of foot troops.

The second clan I picked was the Goffs, an Ork clan which is so stompy that in my opinion it forms an absolutely vital part of any Ork army. This is because the Goff boyz have a hefty close assault factor and twice as many Nobz stands as any other clan, making them exceptionally mean and deadly when it finally comes down to the nitty gritty of stickin' the boot in in close combat. The third clan I went for was the Death Skulls, partially because they're cheap but mainly because they're allowed to choose support cards which are ordinarily restricted to other clans (they can 'borrow' them - usually without asking the owners first!). This meant I could use anything specific to a different clan, like Snakebite Squiggoths for instance, if I wanted to.

So, with my main force sorted out it was time to turn my attention to picking some special cards before I finally filled out my ranks with support cards. Having three clan cards I could pick up to three special cards. I usually take a Warboss and retinue because the extra Nobz in battleguards are incredibly useful for keeping an attack moving by herding errant Ork mobz back into battle and blasting massive holes in the enemy. Of course in this game I would be using Warlord Ghazghkull and his retinue to fulfil the same role instead. Ghazghkull's morale bonus and special ability to invoke the power of the Waaagh! would come in particularly handy when it came down to close assaulting the Squats, giving me an extra edge when I needed it most.

The second special card I chose was a Mekboy Gargant, partially influenced by the fact that the new model looks so

great and partially by the fact that its kustom force field makes it almost impervious to fire for at least a couple of turns, something which would be very handy in trying to close in with the Squats. The Mekboy Gargant was armed with with a deluxe kustom kannon and a krusha arm, a close combat weapon good for tearing down buildings and picking up vehicles to throw at the enemy.

The third special card I picked was a Great Gargant, obviously a survivor from Ghazghkull's Gargant Bigmobs on Armageddon. Great Gargants, like Goff clans, form one of the essential components of a potent Ork army: they're very hard to kill and carry a meaty selection of guns in addition to the dreaded gut-buster mega cannon. I knew that Jervis was bound to use a Land Train and probably a Squat Colossus as well. These two war machines are very hard to kill with normal fire but a single ball round from the Gargant's belly gun should be sufficient to destroy such heavily armoured targets.

Many people make the mistake of sitting their Gargants at the back of the forces on first fire orders when to be really effective they have to keep advancing forward with the main body of the Orks. This is because the Gargant's longest ranged guns have a range of 75cm and the all-important gatling cannon has a range of 50cm, hence lurking around at long range renders most of a Gargant's weapons useless. The other thing to remember about Gargants is that if they are fitted with a Gork or Mork head they will keep the Ork's morale intact even in the most extreme circumstances.

With all three special cards chosen I was just left with the support cards to worry about. I knew that the Kult of Speed was bound to take the most casualties early on as they tried to hurtle round Jervis' flank, and they also had the lowest break point. I decided to heavily reinforce the Kult of Speed and push up its break point as much as possible, preferably with relatively cheap stuff so I could afford some support for the Goffs and Deathskulls. Anything included in the Kult of Speed would also have to be quite fast just so they could keep up! To start with I cast my eye over Evil Sunz vehicles (which can be included in a Kult of Speed) and came up with a Gobsmasha squadron and a Bowelburna squadron, both of which are cheap, fast and numerous. I also decided on a Scorcher squadron and a Wartrak squadron on the same criteria and to round out the support for the Kult to a full five cards I also picked a battery of Hop-Splat guns. The Hop-Splats may seem like an odd choice but I reasoned that they could be towed into range by the Wartraks and left to their own devices as the Runtherdz commanding the guns make sure that they fire even if there aren't any Nobz in range to prompt them. The combination of these support cards pushed the Kult of Speed's break point up by a massive 13 points, more than doubling it at minimal cost. This left me with some points to spend on support cards elsewhere.

I wanted to get some Mekboy support cards with my last few points to ensure I got a few kustom repair cards for my force. Now, I said earlier the Ork's real limitation is the range of most of their weapons. There are two Mekboy weapons which are exceptions to this - Shokk Attack Guns and Pulsa Rokkits. Shokk Attack Guns have an unlimited range so if I could position them on a high point somewhere they could launch their Snotling attacks against vulnerable targets like artillery anywhere on the table. The Mekboy Pulsa Rokkits would be handy for trying to drop on big, stationary or slowing-moving targets like the Squat fortress or the inevitable batteries of mole mortars for instance. I assigned the Shokk Attack Guns to the Goffs and the Pulsa Rokkits to the Death Skulls. This



WARLORD GHAZGHKULL THRAKA'S ORK HORDE

DEATHSKULL CLAN
The Deathskull Clan consists of 1 command unit of 4 Nasty Warbosses plus 1 Boyz Mob of 15 Boyz stands.

COMMAND UNIT BOYZ MOB

POINTS VALUE 500

GOFF CLAN
The Goff Clan consists of 1 command unit of 8 Nasty Warbosses plus 1 Boyz Mob of 15 Boyz stands.

COMMAND UNIT BOYZ MOB

POINTS VALUE 650

EVIL SUNZ BOWELBURNIA SQUADRON
An Evil Sunz Bowelburnia Squadron consists of three Bowelburnias.

POINTS VALUE 50

SCORCHER SQUADRON
A Scorchers Squadron consists of three Scorchers.

POINTS VALUE 50

EVIL SUNZ GOBMSASHA SQUADRON
An Evil Sunz Gobmsasha Squadron consists of five Gobmsashas.

POINTS VALUE 100

WILDBOYZ MOB
The Wildboyz Mob consists of four Wildboyz stands.

POINTS VALUE 50

**SPECIAL CARD
GREAT GARGANT**

POINTS VALUE 850

**SPECIAL CARD
GHAZGHKULL THRAKA**

POINTS VALUE 350

**SPECIAL CARD
MEKBOY GARGANT**

POINTS VALUE 450

KULT OF SPEED
An Oily Kult of Speed consists of 2 command units of 6x2 Nasty Warbosses, plus two War Buggy Mobs of five War Buggies each.

NB: WARBIGGIES WAR BUGGIES

POINTS VALUE 400

MEKBOY PULSA ROKKIT BATTERY
A battery of Mekboy Pulsas Rokkit consists of three Pulsas Rokkits.

POINTS VALUE 250

HOP-SPLAT BATTERY
The Hop-splat Battery consists of five Hop-splat Goats.

POINTS VALUE 150

MADBOYZ MOB
A Madboyz Mob consists of four Madboyz stands.

FREE

MEKBOY SHOKK ATTACK GUN TEAM
A Mekboy Shokk Attack Gun Team consists of five Shokk Attack Guns.

POINTS VALUE 160



left me with 50 points to spend (Jervis had exceeded his points total by 50) so I picked a Wildboyz mob to bolster up the Goffs – the extra four stands of close combat troops would be most useful to them as I only expected the Death Skulls to move up in a fire support role. I also had a Madboyz mob available, which was free, so I took it and stuck it in with the Death Skulls. Madboyz mobs are effectively independent so I wouldn't have to worry about them staying in command range, something which might come in useful.

Having two Mekboy mobs (the Pulsa Rokkits and the Shokk Attack Guns) I was entitled to four kustom repair cards. I drew *Super Stikkbomz*, *Rokkit Packs*, *Cyboars* and *Soundz*. I gave the Super Stikkbomz to the Goff boyz as I expected them to get heavily embroiled in close combat. I could only give the rokkit packs to the Madboyz as I didn't have any Stormboyz in my force (only Madboyz and Stormboyz are nutty enough to use rokkit packs). I didn't have any Snakebites Boarboyz in my force so I couldn't use the Cyboars card – it was just a good idea the Mekboyz came up with and discarded. The Soundz card represents huge speakers mounted on vehicles which blare out Goffik rok and boost the Ork's morale so I gave this card to the Gobsdashas to help keep the Kult of Speed going. I picked the Gobsdashas because there were five tanks in the Squadron and they had a better armour save than most of the other squadrons in the Kult of Speed, so I reasoned that they would probably survive the longest. So, with my Ork force sorted out it was time to come up with an infallible plan.

DA PLAN

I was absolutely certain that Jervis would concentrate his forces in and around the fortress and the tower, probably aiming to turn the open areas around them into a killing zone. He probably wouldn't worry about trying to grab the objectives dispersed further away from the fortress because he wouldn't have enough manpower. I, on the other hand would most assuredly need to pick up all the objectives I could before trying to winkle the Squats out of the tower and the fortress. The trick would be to grab the available objectives without splitting up my forces too much and letting Jervis' artillery to pound me to death or his bikers isolate and destroy one of my clans.

I decided to deploy the Goffs in the woods on my left so they would have plenty of cover to advance through as they moved up to capture objectives 3 and 4. If they ran into little opposition they could then launch an assault on the fortress. I placed the Death Skulls in the centre to advance up the hill and capture objective 6 before moving forward to give supporting fire against objective 5 in the tower. The Kult of Speed would be deployed to the right of the Death Skulls so they could sweep past objective 7 and use the hills as cover to approach the tower before overrunning it and charging on towards the fortress. If there were no Squats deployed near objective 8 I decided that I would send a single squadron of vehicles to go and grab it. I knew that the squadron would end up out of command range of any Nobz but, being Speed Freeks they would carrying on charging around and eventually link up with the rest of the Kult of Speed again.

Next I had to decide on where to deploy the two Gargants and the other bits of support for the clans. I placed the Great Gargant between the Goffs and the Death Skulls so it could give both of them plenty of support and be in a central position – the Great Gargant is pretty slow so I didn't want to have to redeploy it unless I had to. The Gutbuster belly gun on the

Great Gargant is a very potent weapon but it takes a turn to reload so it would definitely be best to fire it as soon as possible and start reloading instead of holding my fire and risk losing the chance to use it at all if the belly gun got damaged while I hesitated. Hence the Great Gargant started the game with a ball round loaded into its belly gun, which I would fire at the most worthy target as soon as I got an opportunity. I placed the Mekboy Gargant on the far left, next to the Goffs. From here it would move forward as fast as it could and try to engage any Squats on the open plain around the fortress. It would probably draw a lot of fire in such an exposed position but hopefully the kustom force field would protect it from most of the damage and distract Jervis long enough for my other forces to move up unmolested.

I put the Shokk Attack Guns next to the great Gargant so that they could climb the hill in front of them to get a good vantage point, move into the woods for some cover and then settle down to hit anything in range with their weapons. The Pulsa Rokkits would stay in cover behind objective 6 with the Madboyz nearby to protect them. Ghazghkull and his retinue would start off near the Great Gargant and then move to where they were needed most. Obviously, Ghazghkull would wait until a lot of the Boyz were in close combat before he declared a Waaargh! and even then he would wait until after everything on first fire had shot so that they wouldn't get too excited and inaccurate under the wave of Orky high spirits.

THE SQUATS OF GOLGOTHA PRIME (Jervis Johnson)

My only previous experience of playing the Squats was when I used a small contingent of them as allies to a large Imperial army. I was therefore looking forward to giving them a proper 'field-test'. We had decided to play a 4000 point game, and to include Ghazghkull and Yarrick in the two armies. Yarrick would cost me 150 points, and as I would need to include at least one Imperial Company card to be allowed to have him in the army I decided to choose that first. We have a house rule that character stands from Special cards (like Inquisitors, Space Marine Commanders, and, of course, Commissar Yarrick) are allowed to 'commandeer' HQ vehicles from other units to replace their normal mode of transport. Because of this I decided to take a company of Baneblades as my Imperial Company card, so that Yarrick could commandeer a Baneblade to ride around in. Not only would this make it harder for the Orks to harm him, but it would also provide a suitably impressive vehicle for the mighty Commissar Yarrick to take in to battle.

With the Imperial allies chosen and out of the way, I could start picking my Squat army. After subtracting the 650 points for Yarrick and the Baneblades I was left with 3350 points to spend on the Squats. As I had not really used the Squats before, I simply wanted to try out as great a variety of units as possible to see what they were all like. The first thing I decided was that I should have at least one of each of the new models that we have made for the Squats: the Land Train with all four types of carriage, a Colossus, a Goliath Mega-Cannon, an Overlord Armoured Airship, and an Iron Eagle Gyrocopter Squadron. This little lot cost me 1650 points, almost half of what I had left, and I hadn't chosen any company cards yet! Still, I was getting lots of guns for my points, and I couldn't bring myself to leave any of these impressive new models out of the army.

Having rather perversely chosen all of my allies, support and special cards first, I now went on to pick the backbone of the



THE SQUAT STRONGHOLD OF GOLGOTHA PRIME



IRON EAGLE GYROCOPTER SQUADRON

An Iron Eagle Gyrocopter Squadron consists of three Iron Eagle Gyrocopters.



POINTS VALUE 200

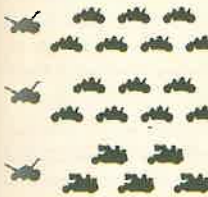
GOLIATH MEGA-CANNON



POINTS VALUE 150

SQUAT GUILD BIKER FORCE

A Squad Guild Biker Force consists of 2 Biker Squads of 4, 4 Chuggernauts and 7 Guild Biker squads plus 4 extra Squads of 4 Chuggernauts and 3 Guild Bikers.



POINTS VALUE 400

SQUAT GRAND BATTERY

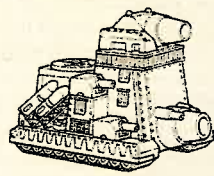
A Squat Grand Battery consists of 1 battery of 5 Thunder Guns and 2 batteries of 5 Mule Mortars.



POINTS VALUE 400

SPECIAL CARD SQUAT COLOSSUS

The Squat Colossus is a Super-Hot engine built from the same components used in the Land Train. Unlike any other in the game, it is not a vehicle. It is a special engine that can be used to power any vehicle in the game.



POINTS VALUE 500

SPECIAL CARD COMMISSAR YARRICK

Commissar Yarrick is one of the bravest men in the Imperium. He is equipped with a single arm, a pair of legs, a shoulder blade and a knee.



POINTS VALUE 250



IMPERIAL GUARD BANEBLADE COMPANY

40 Imperial Guard Baneblade Company consists of 3 Baneblades, No. 1 Baneblade and the company Tank.



POINTS VALUE 300

SPECIAL CARD SQUAT LAND TRAIN

A Squat Land Train consists of 1 Land Train engine and 1 Land Train Vehicle.



POINTS VALUE 350

OVERLORD ARMOURD AIRSHIP



POINTS VALUE 250

SQUAT LAND TRAIN BATTLECARS

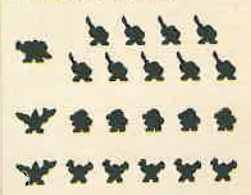
Three Land Train Battlecars.



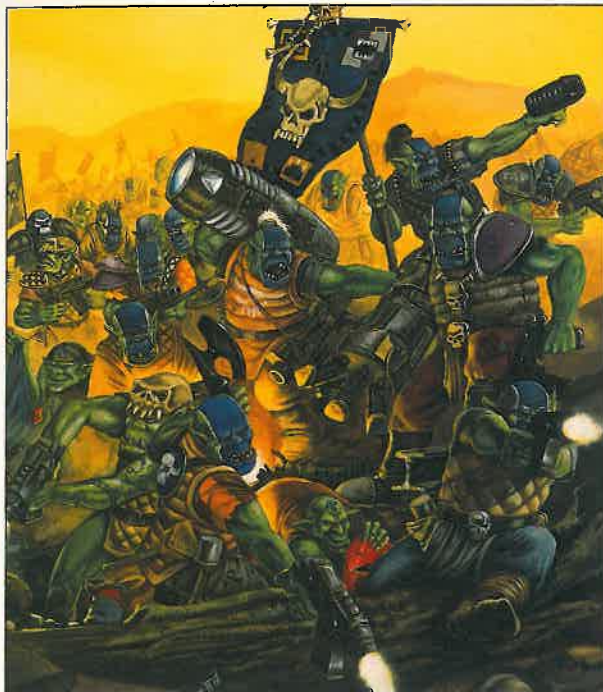
POINTS VALUE 200

SQUAT WARRIOR BROTHERHOOD

A Squat Warrior Brotherhood consists of 1 Warrior unit of 3, 1 Warrior unit of 5, 1 Warrior unit of 7, 1 Thunder Gun of 1, 1 Heavy Gun of 1, 1 Heavy Gun of 2, 1 Heavy Gun of 3, 1 Heavy Gun of 4, 1 Heavy Gun of 5, 1 Heavy Gun of 6, 1 Heavy Gun of 7, 1 Heavy Gun of 8, 1 Heavy Gun of 9, 1 Heavy Gun of 10, 1 Heavy Gun of 11, 1 Heavy Gun of 12, 1 Heavy Gun of 13, 1 Heavy Gun of 14, 1 Heavy Gun of 15, 1 Heavy Gun of 16, 1 Heavy Gun of 17, 1 Heavy Gun of 18, 1 Heavy Gun of 19, 1 Heavy Gun of 20.



POINTS VALUE 350



force, my company cards. The first card I took was a Warrior Brotherhood, as I was going to need at least a few infantry to hold any objectives. This left me with about 1000 points for my remaining troops. I was strongly tempted to take another Brotherhood for 750 points backed up by a support card or two, but in the end I plumped for a Guild Biker Force and Grand Battery. The Grand Battery is a logical choice for any Squat Army, but especially so against an Ork army where the barrages have a chance of inflicting massive carnage amongst the hordes of Ork Boyz. The reason for choosing the Guild Bikers was less tactically sound – I like using massed fast attack troops like Imperial Rough Riders, Eldar Wind Riders or the Orks Kult of Speed, and so I couldn't resist the chance to use the Squat equivalent in their Guild Bikers. Unfortunately, I invariably get carried away and get my fast attack force wiped out very quickly – but at least they die gloriously! Anyway, these two cards took my total to 4050 points, which was just over 4000 point limit, but Andy very generously agreed to up the forces by 50 points and we were ready to set-up.

MAKING THE PLAN

It's always difficult to come up with a sensible plan the first time that you use an army. Still, I had a rough idea of each of my unit's strengths and weaknesses, and bearing this in mind I set about figuring out what I needed to do.

My first step was, as always, to decide on an overall strategy. Once I had got this figured out I could allocate units to the missions that best suited them within my overall plan. I was determined not to make the mistake of spreading my troops too thin on the ground in a misguided attempt to attack each and every objective on the table, and decided I would keep my troops closely grouped so that they could provide each other with supporting fire. As there were three objectives in my set up zone this meant that my army would have to be concentrated around them on my right flank. Taking a look at the lie of the land on the right, I decided that I would attempt to grab the two objectives that lay to my front on the hill and

in the woods (numbers 3 and 4 on the map). I would anchor this attack with a strong force near the small fortress (objective 5), and try to blast the Orks to pieces as they moved up on me across the plain in the centre of the table. The down side of this plan was that it would give the Orks the chance to grab objectives 6, 7 and 8 without any opposition, but I hoped that while they were doing this the concentrated firepower of my Squat army would break enough Ork clans to earn me the victory points to win the game.

Having determined on a plan, I now had to allocate troops to carry it out. I decided that I would split my army into four main groups. The first would be used to garrison the objectives in my set up zone. The second would be an assault force used to grab the objectives 3 and 4. The third would be my 'fire base', positioned on my left flank to pound the Orks, and the fourth would provide artillery support for the other three!

Choosing the garrison was easy – it obviously had to be the Warrior Brotherhood. I put the Thunderers in the large fortress to protect objectives 1 and 2, from which vantage point they would hopefully be able to provide fire support for my assault force, and used the Warrior unit to garrison the tower containing objective 5. The remaining unit of Berserkers was split off to join my assault force

In addition to the Berserkers, the assault force included my other close combat specialists, namely the Guild Bikers! I also decided to include the Land Train in the assault, because it had numerous short range weapons and also had a carriage crammed with more Berserkers! These troops were positioned in between the fortress and the tower, as far forward as I could get them, and as close to the objectives they had to capture as possible. When you have to try to capture anything, there is no point making your troops travel any further than they have to!

My 'fire base' was made up of my shootiest units, namely the Baneblades, Colossus and Overlord Airship, supported by the Squat Warriors in the tower. The Baneblades and Colossus were positioned close to the tower where they could get as good a field of fire at the centre of the table as possible, while the Overlord was placed behind the tower, high in the air where it had a commanding view of the battlefield.

The fourth group was the easiest to pick, as it simply consisted of all of my artillery units. I positioned it to the left of the large fortress, so that it could provide direct fire support at anything that got past my fast attack group, while still being out of the way of most of the Ork long range supporting fire.

This just left the Iron Eagle Squadron, and I have to admit that I wasn't absolutely sure how to use them. They were fast enough to join the assault group and shooty enough to join the fire base. In the end I simply plonked them in between the two groups and decided to wait till battle was joined before I decided which way to send them.

The final step in preparing for any battle is to take a look at your opponent's set-up and see how this affects your plans. The number of Orks massed against my left flank meant that I decided that the Iron Eagles would join my fire base on the left flank rather than taking part in the assault on objectives 3 and 4. I decided that I would try to blow away the Ork's Cult of Speed on the first turn using the massed guns of my fire base and artillery, because otherwise they would over-run my left flank. I would then try to take out his Gargant on the second and third turns with my fire base while my artillery pounded his infantry as they tried to move up. My assault group would move up and capture the objectives as planned.



GHAZGHKULL'S ORK HORDE

- | | | | | | |
|--|-------------------|--|----------------------|--|------------------------|
| | Goff Clan | | Kult of Speed | | Deathskull Clan |
| | Goff Nobz | | Nob Warbikes | | Deathskull's Nobz |
| | Wildboyz Mob | | War Buggies | | Madboyz Mob |
| | Mekboyz Shokk | | Evil Sunz | | Mekboyz Pulse |
| | Attack Gun Team | | Gobsmasha | | Rokkri Battery |
| | Ghazghkull Tiraka | | Bowelburna | | Great Gargant |
| | Mekboyz Gargant | | Wartrak Squadron | | |
| | | | Hop-Splat Battery | | |
| | | | Scorchier Squadron | | |

THE SQUATS OF GOLGOTHA

- | | | | |
|--|--------------------|--|----------------------------|
| | Squat Berserkers | | Overlord |
| | Squat Warriors | | Armoured Airship |
| | Squat Thunderers | | Goliath Mega-Cannon |
| | Male Mortars | | Iron Eagle Gyrocopter |
| | Thunder Guns | | Squat Land Train |
| | Squat Guild Trucks | | Squat Land Train Battlecar |
| | Squat Guild Bikes | | Squat Colossus |
| | Commissar Yarrick | | Imperial Guard Baneblade |





GHAZGHKULL'S ORK HORDE

Goff Clan	Kult of Speed	Deathskull Clan
	Nob Warbikes	
	War Buggies	
	Evil Sunz Gobsmasha	
	Evil Sunz Bowelburna	
	Wartrak Squadron	
	Hop-Splat Battery	
	Scorcher Squadron	

THE SQUATS OF GOLGOTHA

The battle opened with the roar of engines as the Guild bikers and trikes deployed before the fortress sped forward to the edge of the woods, seizing objectives 3 and 4 under the noses of the Goff boyz and the Mekboy Gargant crashing through the dense woodland. The Land Train *Gotreks Anvil* snaked forward after the bikers like a great crimson serpent. To the right the Death Skulls surged forward like a green tide, swarming around objective 6, heartened by the presence of the Great Gargant at their flank which clanked forward with giant, earth-shaking strides.

Raising huge plumes of dust the Kult of Speed swept through the valley to their right, using the folds of the land to conceal their approach from the waiting Squat guns. A trio of Bowelburnas split from the horde and drove through the ruins toward the distant bridge. The huge, heavy forms of the Baneblades rolled forward on rattling tracks to protect the Squat flank from the onrushing horde even as the Colossus swivelled majestically to bring the great maw of its Doomsday cannon to bear on the hidden foe. Before the tower a squadron of Iron Eagles droned forward as the long cylindrical form of an Overlord armoured airship drifted high above.

Moving low and fast, a single Iron Eagle gyrocopter lifted from the landing pad slung low on the Colossus' back and sped forward, over the seething mass of buggies and

Wartraks, pirouetting neatly above objective 7 to view the Orks in the valley below. The input data-link between the Iron Eagle and the Colossus pulsed briefly with coordinates and targeting priorities. Then, with a mighty roar, the Colossus unleashed its full fury against the densely packed column. Plasma missiles and monstrous shells rained down, smashing Orks and machines like children's toys, turning the valley into a flaming cauldron of death and destruction. The distant Goliath spoke, adding its devastating cargo to the storm. Clods of earth burst from the ground and shrapnel whickered across the valley as tunnel torpedoes burst upwards like malevolent jack-in-the-boxes. The manic Orks came on regardless, speeding through the maelstrom of fire and wreckage, unshakeable in their fury and determination. The Speed Kult Nobz blasted wildly at the hovering Gyrocopter. Most of their shots went wide but one volley wrecked the Gyrocopter's delicate turbofans and sent it tumbling to the ground.

The Great Gargant ground to a halt and turned to face the Colossus. A salvo of battlecannon fire from the Colossus exploded against the Gargant's power fields without effect. The massive gutbuster swivelled, screeching on rusty bearings, to point at the foe. A thunderous rumbling issued from the bowels of the Gargant before a huge tongue of flame



The Kult of Speed races forward as the Squats prepare to launch their devastating barrage.

flashed from the gun and the dark blur of a huge cannonball flew through the air to crash down in front of the Colossus. Skidding forward, the ball smashed through the Colossus' shields one after another before hitting its hull and cracking it open with awesome force. The carnage was hidden in a bright mushroom cloud of incandescent flame as the Colossus' plasma reactor went critical. The green horde yelled and cackled in triumph over the pyre as licking tongues of plasma fire burned nearby Squat warriors and triggered the ammo of one Baneblade, wrecking it with internal explosions barely contained by its thick armour. A return salvo of battlecannon fire from the surviving Baneblades rocked the Gargant but failed to find a chink in its power fields.

The crest of the hill beside the Gargant was ripped apart by cannon fire from the Iron Eagle squadron, cutting down Snotlings and Mekboyz lugging their huge Shokk Attack Guns onto the summit.

In response the Gargant opened fire with its battlecannon. The air around the Gyrocopters rippled with shockwaves as the shells burst amid them and punched one Gyrocopter out of the sky. On the left a salvo from the Land Train crashed against the Mekboyz Gargant, but its shields held and pushed aside the shells with a mass of crackling blue sparks. More heavy shells burst amongst the woods, blasting apart mobs of Goffs unlucky enough to be in their path. From behind the hills a Palsa Rokkit soared skyward on a tail of flames and sparks, arcing high above before plummeting down to impact in front of the Thudd guns and Mole Mortars lined up beside the fortress. Ripples of greenish light began to radiate from the battered form of the Rokkit accompanied by an ominous, rising hum.



TURN 1 VICTORY POINT TOTALS

ORKS: 20 VP

SQUATS: 25 VP

TURN TWO

The battered survivors of the Kult of Speed raced onward over the hill to burst upon the Baneblade's unprotected flank in a storm of hurtling machines and howling Orks. The Iron Eagles wheeled about and scudded back to help the Imperial tanks, only to fall into the trap as the waiting Speed Kult Nobz blasted them out of the sky with a devastating crossfire. The Guild bikers gunned their engines and roared out of hiding to crash into the oncoming Goff clan and the Wildboyz whooped with glee as they leapt into the fray. The Guild trikes bravely dashed out to face the towering Great Gargant as it rumbled forward but were devastated by a burst of fire from the Death Skulls Nobz around objective 6. The survivors let rip at the Gargant with their multi-meltas and skidded away.

The Overlord armoured airship slid over the valley full of burning Ork vehicles, dogged by ineffectual fire rising up from Ghazghkull and his retinue. By way of return, its guns smashed the retinue's battlewagons into junk and cut down Death Skull boyz as they swarmed down the hill towards the tower. Amongst the Squat artillery batteries confusion reined momentarily as the pulsa field in front of them suddenly expanded, tossing aside Mole Mortars and Thudd Guns with powerful ripples of energy. Far away the Ork's Shokk attack Guns whirred into life and hordes of crazed Snotlings appeared from nowhere, swarming in to attack the Squat gun-

crew under the shadow of the Goliath mega-cannon. The Squat artillery tenaciously clung onto their positions and sent barrage after barrage against the advancing Death Skulls.

The Mekboy Gargant halted and raised its rapid-fire kustom kannon, rattling off a salvo of shots against the distant Land Train and battering down half its void shields. A detachment of Squat Thunderers stationed in the fortress replied, hammering the Mekboy Gargant with missile launchers and lascannon. The kustom force field caught most of the rounds and shunted them aside, some rounds penetrating only to ricochet off the Gargant's patchwork armour. The Squat Land Train thundered on towards the pass and unleashed its own barrage against the battered Death Skulls advancing down the slope of the hill. The slope was a scene of bloody carnage with Death Skulls scuttling from shell hole to shell hole seeking shelter from the storm of shells. Dozens of boyz burned in the dazzling flare of a rad-bomb, and others were blown apart in a chain of huge explosions as the giant siege mortar and Doomsday shells struck home.

Behind the hill the Madboyz finally worked out which levers to press on their rokkit packs and leapt into the air with howls of idiot laughter, cork-screwing wildly before they came to earth again with resounding thump halfway up the hill.



GHAZGHKULL'S ORK HORDE

Goff Clan	Kult of Speed	Deathskull Clan
	Nob Warbikes	
	War Buggies	
	Evil Sunz Gobsmasha	
	Evil Sunz Bowelburna	
	Wartrak Squadron	Mekboy Gargant
	Hop-Splat Battery	
	Scorcher Squadron	

THE SQUATS OF GOLGOTHA



The Guild bikers struggle to the death with the Wildboyz and Goffs.

Another giant pulsa rokkit shot skywards, this time crashing down squarely on the low roof of the tower. The tower shook as it exploded, unleashing a single pulse of force which tossed Squat warriors over the battlements to their death on the rocks below. The remaining Squat warriors angrily blasted at the shattered remnants of the Death Skulls on the distant slopes, but clouds of smoke and explosions hid their targets too well to cause any damage.



Ghazghkull gazed down from his lofty position and saw his followers embroiled in combat on left and right. He saw the Death Skulls wavering before him and decided the time was ripe to call on the Ork gods Gork and Mork and unleash the power of the Waaagh! Ghazghkull let out a mighty howl which echoed and re-echoed down the valleys, being returned and redoubled by the answering yells and screams of the horde as they ripped into their foes with reckless abandon.

Already hard pressed, the Baneblades were rapidly overrun by a torrent of red-painted vehicles, surrounded by churning clouds of dust. A Wartrak skidded to a halt beside one slab-sided Baneblade, a frothing Ork leapt aboard and pushed a bundle of Stikkbomz under the turret rim, cracking open the

mammoth tank with a gout of smoke and flames. The black-clad form of Yarrick leapt from the cupola of his Baneblade to meet the oncoming horde. With a sweep of his power claw he decapitated the driver of a speeding buggy, it skidded, rolled and burned. The surviving Baneblade cut down the offending Wartrak in a hail of bolter fire and crushed another war buggy beneath its broad tracks before slamming two more battlecannon shots into the distant form of the Great Gargant. The Kult of Speed whirled away for a moment on the verge of retreating but the power of the Waaagh! was on them and they drove back into the fray with renewed vigour.

In the woods mobs of Goff boyz readied their super stikkbomz. Some ambushed the Guild bikers as they sped down the narrow paths and others were caught unawares and wiped out in a blur of flashing chrome and chattering bolters. Many were blown apart by the dangerously unstable stikkbomz as they prepared to throw them, but everywhere the spirit of the Waaagh! drove the Orks onward in a killing frenzy. Towering like a metal mountain Great Gargant reared above the melee, crunching through the trees and shattering them like matchsticks. Its gatling cannon swung in an arc, riddling the area with shells and hosing it clear of bikers. The Squats were driven back from objectives 3 and 4 and victory seemed within Ghazghkull's grasp.

TURN 2 VICTORY POINT TOTALS

ORKS: 37 VP

SQUATS: 24 VP

TURN THREE



GHAZGHKULL'S ORK HORDE

Goff Clan	Kult of Speed	Deathskull Clan
Goff Nobz	Nob Warbikes	Deathskulls Nobz
Wildboyz Mob	War Buggies	Madboyz Mob
Mekboy Shokk Attack Gun Team	Evil Sunz Gobsmasha	Mekboy Palsa Rokkit Battery
Ghazghkull Thraka	Evil Sunz Bowelburna	Great Gargant
Mekboy Gargant	Wartrak Squadron	
	Hop-Splat Battery	
	Scorcher Squadron	

THE SQUATS OF GOLGOTHA

Squat Berserkers	Overlord Armoured Airship
Squat Warriors	Goliath Mega-Cannon
Squat Thunderers	Iron Eagle Gyrocopter
Mole Mortars	Squat Land Train
Thudd Guns	Squat Land Train Battlecar
Squat Guild Trikes	Squat Colossus
Squat Guild Bikes	Imperial Guard Baneblade
Commissar Yarrick	

Sallying forth once more, the surviving Guild bikers charged in amongst the remaining Goffs lined up at the edge of the wood. The Mekboy Gargant, its shields crackling with pent-up energy, whirled about and clattered down the hill to smash into the fresh wave of bikers. Squat Berserkers stormed through the pass with the Land Train close on their heels but arrived too late to save the Guild. Surrounded and outnumbered the bikers fought and died, their bolters stitching red ruin through the Goff horde until both sides had virtually wiped each other out. Mobs of cheering Wildboyz that had spilled out onto the plain suddenly disappeared in a torrent of flames belched from the Land Train. The Mekboy Gargant staggered under another volley of fire from the Squat Thunderers, its force field generator whined and smoked as it struggled to deflect the excess energy but still held against the onslaught. The Goffs dived back into the woods and wavered for a moment on the verge of full flight. They took fresh heart and turned back as the earth shook beneath the approaching tread of the Great Gargant tramping toward the pass.

High-arching shells crashed down and the Gargant's power fields shook visibly as artillery pounded it from afar. A salvo from the Land Train smashed away the remaining fields and tore great rents in the Gargant's iron hide. Gouting great

clouds of steam from its breached boiler, the Great Gargant ground to a halt as it turned to face its tormentor. Grinding on its tortured bearings, the massive gutbuster gun angled round to level at the foe.

The gun shuddered with a deafening report and a ball round smashed into the Land Train Engine, bursting through its shields before ricocheting off its sloping, armoured prow. The shrieking metal sphere bounced up into the air before crashing down on one of the battlecars further down the train. The Great Gargant turned all its remaining guns on the Land Train, pounding it with salvo after salvo until it was reduced to fragments of twisted metal.

Fusion fire fell on mobs of Death Skulls as they tried to scuttle for cover, the two surviving Guild trikes had dodged around the Great Gargant while its guns were engaged and now hammered at the decimated Death Skulls. The Death Skulls would have vacated the hill then and there but under Ghazghkull's stern eye they dared not. Half of Ghazghkull's retinue were cut down in a lashing storm of shells as the Overlord airship swung towards the Death Skulls and Ghazghkull's retinue, guns blazing along the length of its hull, spitting death at the Orks below. The air filled with a crisscross tracery of fire as the Nobz opened up on the drifting

airship, shells drummed against its armoured hull until a lucky shot found its mark and tore a ragged hole along its length. Wallowing with deceptive grace the airship tumbled out of the sky trailing fire before crashing onto the hillside below in blazing ruin.

Near the tower there was a momentary lull as the wartraks and Nobz of the Kult of Speed veered away from Yarrick and the last Baneblade to race past to the artillery batteries. The Speed Freeks rampaged through a battery of Mole Mortars with reckless abandon, gunning down the Squat crews and crushing them under their tracks.

Suddenly another mob of Speed Freeks swept down on the beleaguered Commissar. One speeding buggy crumpled against the armoured flank of the Baneblade. A Gobsmasha charged at Yarrick with its wheels spinning on the soft turf. He hurled a krak grenade and its blocky hull seemed to collapse in on itself with the impact. Yarrick turned to fight his way back to the Baneblade only to see it explode with dull roar. As he tried to dodge another rushing Gobsmasha it smashed into him as it slewed past, knocking him back with the bone crushing impact. Yarrick struggled to stand, battling against the blackness that was engulfing him before falling back unconscious.

The Orks were triumphant, everywhere across the shell scarred battlefield they howled in triumph. Though virtually untouched the Squat Warrior Brotherhood had no hope of driving the foe back. But the fortress still stood and the Orks had suffered most of their casualties amongst their boyz, which ruled out an immediate assault. The Squat Warlord grimly ordered his warriors to retreat and defend the fortress. Ghazghkull's boyz settled in for a lengthy siege.....



TURN 3 VICTORY POINT TOTALS

ORKS: 52 VP

SQUATS: 42 VP



The victorious Goffs mop-up the last of the Guild bikers, while in the distance, the Kult of Speed crashes into the Squat Grand Battery..

CONCLUSION

So – glorious victory for the Orks and miserable defeat for the Squats. We decided that Ghazghkull would definitely take Commissar Yarrick prisoner and try to persuade him to join his retinue, Yarrick being one of Ghazghkull's *Grodz* (an Ork term meaning best friend or favourite enemy, to an Ork these are often the same thing!). Yarrick would, of course, rather die than join Ghazghkull and will attempt to escape at the first opportunity. Now we'll go on to play a Warhammer 40,000 game based on Yarrick attempting to escape from Ghazghkull's dungeons – the plot thickens!

'ERE WE GO 'ERE WE GO 'ERE WE GO! (Andy Chambers)



Hah! Gave those damnable stunties the drubbing they deserved. Of course it was a tight run thing, and it's worth noting that I lost the initiative roll on every turn, which combined with getting constantly clobbered by artillery and first firing units made life very uncomfortable. However, I resisted the temptation to hunker down and try to fire back because the Squat artillery would have

just annihilated me. Remember that Orks faced with artillery do best to get as close to the enemy as possible, preferably into close combat. That way at least he has to risk dropping barrages on his own men by accident! Still, if I hadn't been lucky enough to have Ghazghkull around I probably would have taken such a severe beating in turn two that I would have lost the game. Not only did he give all the Goffs and Speed Kultists in close combat an extra dice to roll at a vital time but the Waaagh! also kept the Kult of Speed in the fight at a point when they probably would have gone onto fall back orders and failed to carry through their attack. So Ghazghkull was well worth the extra 100 points he cost. How about everything else?

Well, the Kult of Speed more or less won the game for me by attracting so much attention as they swept round Jervis' flank. I was lucky that they weren't broken on the first turn of the game by the huge amount of artillery that was dropped on them – they lost twelve vehicles in those initial barrages! Fortunately I'd known this would probably happen and



Yarrick is overrun and captured by the Kult of Speed

reinforced them enough to absorb the damage. The Great Gargant also served me very well by destroying the Colossus and the Land Train as well as absorbing a lot of firepower. The fact it had a Mork head also kept the Goff's morale intact even when they were broken. I kept the Gargant on advance orders throughout the game so it could move up and bring all of its guns into range, putting more pressure on Jervis to try and take it out.

I didn't use the Mekboy Gargant quite so well. I had intended to keep it racing forward on charge orders so it could get into close combat as soon as possible, but on the second turn I wimped out and put it on first fire orders because I was worried about it being assaulted by the Guild bikers. In retrospect it would have been better to draw some of the bikers off the Goffs anyway. As it was, it did draw plenty of fire from the Thunderers but achieved little else. The Goffs did reasonably well, even though they suffered a lot of casualties, mainly from their own super stikkbomz!

The Death Skulls got a very raw deal because I deployed them stupidly. I should have placed them further to the left so they could use the cover offered by the woods. Caught on the exposed hillside they suffered horrendous casualties, a lot of them because the Land Train and Mole Mortars could see them and used direct fire barrages to punish them for my mistake. I also put them on advance orders on the second turn so they could shoot, always a dumb thing to do with Ork boyz. You should either first fire or charge like hell. Messing about on advance orders just leads to firing back after you've suffered loads of casualties from the enemy who are invariably on first fire orders themselves.

Ghazghkull would probably have been better off staying on the left as well, to throw some more weight into my assault – he and his Nobz didn't get to shoot anything much apart from the Overlord. Initially I had moved them over to try and deal with the Baneblades but much to my surprise the Baneblades were overrun by the Kult of Speed in short order. As a result, Ghazghkull and his Nobz were left with nothing to do unless they wanted to risk the same dash across open ground that the Death Skulls were attempting and dying in droves.

The Pulsa Rokkits and the Shokk Attack Guns did a reasonable job. The Pulsa Rokkit that landed in front of the artillery caused some disruption and the one which landed on the tower would've have been excellent if I hadn't rolled a 1 for its effect. I mucked up on the third turn by letting the Nobz get too far away to give orders to the Mekboys, though another Rokkit would probably have made little difference at that stage. The Shokk Attack Guns got too badly shot up to do much but they kept the Goliath busy for a bit with Snotling attacks. Hop Splats just died horribly. And the Madboyz? Well they did absolutely nothing but they were free!

As for Jervis, I think that his deployment was just a little bit too predictable for once. He should have definitely put something out to contest objectives 7 and 8, probably the Iron Eagles or the Trikes – both of these units were destroyed pretty quickly when they were stuck in the front line. Placing some sort of opposition on my flank would have given me something else to worry about and might have stalled me longer. The Colossus and the Land Train should have taken great pains to stay clear of the Gargant's belly gun. They're both very vulnerable to it but are not too big to use cover in order to stay out of sight. Jervis also made the mistake of wavering for a while about whether to try and knock out the Great Gargant or not. This led him to waste a lot of his shots – he damaged the Gargant eventually but it was too little, too late.

SQUAT DEBRIEFING (JERVIS JOHNSON)



Oh well, another brilliant plan down the tubes... So what went wrong? On the whole I'm not that upset with the way that the battle went – apart from losing of course! My main failing and its one that I often make, was not maintaining my concentration all the way through the battle. This led to me making a number of stupid mistakes, like forgetting to fire the Thunderers on the first turn

and forgetting to move the Berserkers on the second. You never know, the Thunderers might have got lucky and taken out the Mekboy Gargant, while the Berserkers would have been in position to attack on the third turn and maybe even grab an objective counter off the Orks. Either of these events would at least have given me a draw, if not an outright win. One of Andy's main strengths as a player is that he rarely, if ever, makes mistakes of this kind because his level of concentration is so good.

This being said, there are a couple of changes to the way I'd have set-up and executed my plan if I was starting all over again. My use of the Iron Eagles was very poor, and I realise now that I should have used them to harry the flanks of the Ork advance, sending them round wide to my left so that they could also be used to threaten to capture the objectives on the left hand side of the table. Launching them into the middle as I did just resulted in their being shot down quickly. The same could be said of the way I used the Overlord Airship, although because it's slower it is less useful in this role. The other thing I would change is my positioning of the Land Train. Where it was, it had few targets to shoot at, and it would have been far

more useful in the fire base on my left flank. I could have debussed the Berserkers at the start of the game and sent them off to join in the assault any way, and the short range firepower of the Land Train – the main reason for including it in the Assault Force – was never used anyway!

Turning to Andy's side of the table, it's difficult to find much to fault. The Pulsa Rokkits could have been used more effectively (I'd have kept on shooting them at my artillery), and the Death Skulls would probably have been better off moving through the thick woods with the Goffs rather than advancing in the open as they did. As it was the Death Skulls got clobbered without having very much effect on the game at all. Still, when all's said and done, Andy's plan worked and mine didn't, so I can't go on too much about the mistakes he made! Instead I'll just have to figure out a way to get Yarrick out of that Orky dungeon....



The Overlord Armoured Airship loses a hail of fire into Ghazghkull's retinue positioned on the crest of the hill.

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SUPREME PATRIARCH OF THE COLLEGES
OF MAGIC



CAPTAIN OF THE REIKSGUARD KNIGHTS



LUDWIG SWARTZHELM
(THE EMPEROR'S CHAMPION)



IMPERIAL HERALD WITH BATTLE STANDARD

PAINTING CHARACTER MODELS

In last month's 'Eavy Metal, I concentrated on some of the simple techniques you can use to paint whole regiments of troops for Warhammer. This month I want to turn your attention to the Champions and Heroes in your army. These are the special character models that inspire the rank and file to acts of heroic bravery, or rally the faint-hearted with their steadfast resolve.

Most of us want to paint up our armies as quickly as possible in order to get them on the tabletop and into battle. It's therefore perfectly OK to paint your Heroes and Champions to the same neat simple style as the rest of the army. Later on, when you get more time, you can go back and enhance the look of these models by adding more detail.

The most obvious way to improve the look of these miniatures is to spend a little more time on the highlighting and shading. This makes the miniature look more three-dimensional and creates a strikingly realistic finish. When you're painting rank and file troops the idea is to use just basic flat colours. These can then be easily shaded with a colour wash to give some contrast. This gives an ideal base over which you can apply the highlights. The degree of highlighting you apply to a miniature is purely a matter of personal taste. Even a simple highlight dramatically improves the look of a model. The more stages you add, the subtler the finished effect will be.

The easiest way to lighten up a colour is to add Skull White. However, the one major exception to this method is the colour red. If you add white to red you'll end up with a shade of pink, so I generally use yellow instead. Yellow can also be mixed with green to give a richer highlight then can be achieved by adding white. If you do want to create a really light highlight, you can add white to the final mix but you'll need to experiment with this to see how it looks.

CHOOSING COLOURS

Citadel produce a vast range of colours, with over fifty different paints. Many colours are produced in a number of shades, for example Goblin Green, Biliou Green, Striking Scorpion Green and Salamander Green. This makes it possible to fully shade and highlight a colour without having to mix any paint at all. Start off with a base colour of the darkest shade and add the lighter tones as you highlight the model. If there is too big a difference between colours, all you need to do is to mix the two paints together to produce an intermediate shade.

When you highlight a miniature, always remember to make sure that the colour you are painting over is completely dry, otherwise you'll end up taking paint off, rather than putting it on! Thin the highlight colour slightly by adding a little water. It should be runny enough for the paint to flow freely, but not so wet that it goes everywhere. As you build up the highlights, try to aim for a subtle gradation of shades. The more shades that you apply, the easier it is to achieve this, but often a few carefully applied highlights can be just as effective.

Citadel Inks can be used to achieve a number of different effects, rather than just shading with basic washes. When a colour has been fully highlighted you might find that the overall effect is slightly pale and chalky. This is caused by the use of white as the highlight mixing colour. One way to reduce this effect is to apply very thin washes or 'glazes' of

ink over the top of the highlighted area. These thin 'glazes' tint the highlights, so that the white shines through to produce a bright, almost glowing colour. Inks can also be used to provide extra shading once all of the highlights have been completed. You don't have to apply ink as a wash, it can also be treated in just the same way as paint. Just remember not to overload your brush as the thinness of inks gives them a tendency to flow onto the wrong areas of the miniature.

Simply paint the ink into the recesses or folds on a miniature that you want shaded. The effect after the first coat may be hardly noticeable as it needs to be left to dry and the process repeated several times to achieve really deep tone. This technique works in exactly the same way as highlighting, in that the more layers you add, the more pronounced the effect will be.

Aside from all this extra attention to the shading and highlights, the most effective way of improving the look of your character models is through the addition of fine detail. This can be achieved through the addition of patterns or decorative borders on clothing, symbols and markings on armour, or any number of other painted on additions. Citadel produce a large range of transfers for many of the Warhammer races. These provide a quick and easy alternative to hand painted designs and new and varied sheets are constantly being brought out to keep up with fresh miniature releases.

If the particular design you want on your model is not available as a transfer, and cannot be made up out of combining different transfer symbols, the only alternative is to paint it on by hand. This takes patience and a bit of practice but the result can be well worth it. Don't go for anything too complex when you first start. Stick to simple shapes and designs until you get the hang of it.

HEROES OF THE EMPIRE

One of this month's 'Eavy Metal pages features the four miniatures that make up the new Heroes of the Empire boxed set. As you can see, these models demonstrate just what can be achieved on character models to make them into really spectacular centre pieces for your army.

The scrollwork on the Imperial Herald's horse provides a good example of hand painted decoration. Scrolls are fairly easy to master, especially on large flat areas such as horse barding. All the designs are reasonably straightforward and have been painted in a neat simple style. First of all, the basic silhouette of the scroll is carefully painted in Orc Brown. Next the folds and definition are added by painting in these areas with Snakebite Leather. Once this is dry, the scroll is highlighted around the edges with a mixture of Orc Brown and Skull White. Finally, pure Skull White is used to paint a very fine line right along the top edge of the scroll. This really picks it out and gives a strong three dimensional appearance. The writing on a scroll is a little more difficult to master. Use a sharp, hard leaded, pencil and very gently draw out the shapes of the letters on the scroll, if you make a mistake then you can use a soft pencil eraser to rub it out and try again. Use upper case letters, as they are mainly a series of straight lines and so are easier to paint.

When you are painting designs like this on your miniatures, it's helpful to work from a reference or draw out your design on paper before you start. You can get lots of ideas from

books on heraldry and other historical sources. Photographs of painted miniatures are also very useful, as they clearly show how a particular design has been shaded and highlighted.

The decorative border on the Imperial Herald's horse was also easy to paint. First of all, a broad yellow band was painted round the bottom of the barding. This was then shaded and highlighted as normal and lined with Chaos Black to make it stand out from the background. The black skulls are from one of the Epic Transfer sheets. When these were in place and fully dry, the black crosses were carefully painted with a size 00 brush.

On many miniatures a simple repeating design can be just as effective as a more complex pattern. A good example of this is the Supreme Patriarch's horse. The black stars and stylised flame design on the rich yellow background is a striking combination and gives a strong magical feel to the miniature. This was really easy to paint. The horse's barding was given a base coat of Sunburst Yellow mixed with a little Blood Angel Orange. When this was dry, it was highlighted with Sunburst Yellow and Skull White. The shading in the folds was then deepened down by carefully painting in a little watered down Orange Ink. The star shape takes a little practice to get just right – it's best to paint things like this on a piece of paper first so that you get the hang of it before you put paint on the miniature – but is not too difficult. The flames round the bottom of the barding were first painted on as a series of triangles, the top point was then lengthened into a fine wavy line. If you make a mistake on the flames or the stars, you can simply touch over with Skull White and then with Sunburst Yellow and try again.

More complex designs require a little more forethought and planning. The symbols on the armour of the other two horses

are both highly realistic and are made up from several different designs combined together. Both of them feature three quarter views of skulls, which makes them look more realistic. An easy alternative to this tricky design is to use one of the large skulls from the transfer sets and carefully shade it. Flat painted skulls require shading in exactly the same places as three dimensional modelled skulls. I find a mix of Chaos Black and Brown Ink is just right for the very deep shading in the eye sockets and watered down Snakebite Leather can be used for the other areas.

The laurel wreath on the Reiksguard Captain's horse is fairly straightforward to paint and is perfect for surrounding skulls and other basically circular designs. The first stage is to paint in the overall shape, as we did with the scroll, in this case it is a simple U-shape painted on in Salamander Green. The next step is to paint in the shape of the individual leaves in Striking Scorpion Green. This is not as hard as it looks. Load your brush up with paint and then narrow it down to a fine point on your palette. If you hold the brush fairly flat onto the miniature you will find that the point naturally forms the shape of the leaves. All you need to do is to paint them on at right angles to each other, getting smaller towards the top. If you are feeling really adventurous you can go on and highlight each of the leaves with Bilibious Green to give a really bright and stunning finish.

The Heroes of the Empire provide good examples of the sort of techniques you can use to liven up your character models. As we've seen this can range from extra highlights and shading to the addition of really complex designs. The common feature is that they all have an extra level of detail that makes them stand out from the rank and file troops, and it is this sort of attention to detail that turns normal miniatures into character models.



WARHAMMER

GOBLIN DOOM DIVERS

By Rick Priestley

By far the majority of Goblin tribes are partly nomadic. They journey from plain to forest, or along the river valleys and mountain passes, where they buy, sell, or steal things that they can re-sell to other Orcs and Goblins later. Goblins make a living bartering and trading with Forest Goblins, Night Goblins, as well as Orcs, Ogres and other creatures. They particularly enjoy dealing with Orcs as it gives them a chance to outwit their larger and more brutal cousins. This they accomplish fairly easily as Orcs are rather prideful and dim.

Goblin tribes are often accompanied by huge caravans of scrap metal, captured monsters in crude wooden cages, as well as captive men, Elves and Dwarfs. The lumbering carts and chariots are protected by outriders mounted on Giant Wolves who patrol the area in front of the advancing tribe, probing for enemies and scouting for small settlements to loot. These outriders can only move so fast, so their ability to reconnoitre ahead is limited. To overcome this shortcoming the Goblins have developed a unique machine known as the Doom Diver Catapult or more often as the Bat Winged Loony Lobber. This machine, a small but powerful catapult, lobs Goblins high into the air, from where they can spy out the land ahead. Of course, the information they glean is of little value if the Goblin is pulverised as he impacts with the ground. To help keep the

Goblin alive, if not exactly intact, a whole variety of life preserving techniques were originally developed. These included tying lots of cushions to the Goblin, making parachutes, and kitting out the Goblin with wings. Although none of these ever proved completely successful, the idea of having wings appealed to the Goblins best of all and the other methods rapidly fell out of favour. In any case, Goblins have a marked tendency to bounce so casualties are probably fewer than might be reasonably expected.

It didn't take long for some bright spark to try out the Doom Diver Catapult in a battle. It was probably while flying high over an approaching enemy that one Goblin got a bit carried away, and steering himself as best as he could with his crude wings, crashed right down onto the enemy army. So impressive was the damage, and the mess, that willing Goblins soon began to take this form of warfare quite seriously. That their chances of survival were low did not seem to bother them, but then only the most crazed Goblins would want to be propelled high into the air anyway. These Goblin are known as Doom Divers, although it is usual for other (saner) Goblins to call them Bat Winged Loonies. The Doom Divers themselves care not a jot about such criticism, they know that the ultimate excitement of diving through the



air at high speed is well worth the considerable risks. In the dirty, brutal and often painfully short life of a Goblin the chance of swooping through the air and smashing right through their enemies is just too good to miss. Doom Divers take their calling very seriously, practising for weeks by jumping off increasingly taller rocks, strengthening their arms by flapping their wings as they run about in circles, and getting Trolls to throw them into the air. Scarce wonder that other Goblins refer to them as Bat Winged Loonies.

When the big day comes the Doom Diver prepares himself by strapping on his wings which he has made himself (no Doom Diver trusts any other Goblin to either make his wings and gets very angry if anyone should even so much as touch them). Next he straps on his spiked helmet. The spiked helmet is intended to spear his chosen target, but in truth the huge splat the Goblin makes as he hits the ground is what tends to cause the damage. Finally he hooks his belt onto the Doom Diver Catapult and braces himself for sudden acceleration. The catapult is powered by a huge piece of stretchy sinew and the height the Goblin reaches is largely dependent on how far the Doom Diver can pull the catapult back. It has been known for Gobins to get so ambitious that the entire catapult springs from its mounts and hits the Goblin splat in the face, putting paid to the whole device. When he just can't stretch the catapult any further, the Goblin emits a frantic whoop and lets go. With a loud twang the Doom Diver is propelled high into the air, his exulted cries and excited squeaks gradually dimming as he becomes a tiny speck above the Goblin army.



A Goblin Doom Diver

The Goblin begins to glide downwards; by dropping one wing tip and then the other he guides himself towards the enemy army and his chosen target. It can take several minutes for the Goblin to pick his target, at which point he folds his wings back and starts to plummet, yelling wildly as the speed of his descent drives his small Goblin brain wild. Down on the ground the first thing to be heard is a distant squeal, and a sharp sighted individual might just discern a black dot like a bird high in the sky. With worrying rapidity the dot expands into the silhouette of the Doom Diver, and the squeal expands into a terrifying roar of ecstatic destruction. The screaming exultation of the descending Doom Diver is enough to scatter troops who are not particularly steadfast. When the Goblin finally hits his spike drives straight through whatever he lands upon. If this is an enemy he will almost certainly be slain. If he lands on a tree or on the ground he sticks in like a dart, and even if he survives the impact he won't be able to free himself easily. More likely the Goblin will be smashed apart, which, although sad, is considered a good way to go for a Goblin and infinitely better than being eaten by a peckish Troll. Alternatively the Goblin might survive the impact and bounce around two or three times, possibly breaking a few bones but definitely causing considerable damage to the enemy he lands on.



A Goblin Doom Diver prepares for takeoff!

DOOM DIVERS IN WARHAMMER

The catapult and Doom Diver model constitutes the Doom Diver Catapult war machine. Although there is only a single Doom Diver model it is assumed that there is an infinite supply of would be Doom Divers ready and waiting to be thrown into the air. The catapult works very much like a stone thrower as described in the Warhammer rules except that the Goblin is able to steer himself to his target and is therefore more accurate than a stone. The catapult may be fired in the shooting phase. You will need the smaller 2" diameter template supplied with Warhammer. The catapult is much smaller than a regular stone thrower so the template is smaller too.

First pivot the catapult on the spot so that it is pointing in the direction you wish to shoot. Now declare how far you wish to throw the Doom Diver. As with stone throwers you must do this without measuring the distance to your target, so you must guess the range as accurately as you can. There is no limit to the distance you can guess other than the confines of the tabletop. Once you have made your guess place the template directly over the spot where you have guessed.

To decide if the Doom Diver lands where you have aimed him roll both the scatter dice and the artillery dice. The scatter dice is marked with arrows on four sides and the word HIT on two sides. If you roll a HIT then you have hit – the Goblin lands bang on target. If you roll an arrow the Goblin Doom Diver has missed and veered off in the direction indicated by the arrow.

The artillery dice is marked 2, 4, 6, 8, 10 and MISFIRE. If you roll a misfire then something has gone wrong – roll a D6 and consult the Doom Diver Misfire Chart below. A misfire result automatically cancels out the shot even if you also roll a HIT. If you roll a number on the artillery dice and an arrow on the scatter dice then this is the distance the Goblin veers off target: reposition the template the distance indicated. If you roll a HIT on the scatter dice and numbers on the artillery dice then the numbers are ignored, they have no effect, the Doom Diver has landed smack on target.

Because the Doom Diver can steer himself as he dives downwards, he can attempt to correct his flight path should he veer away from his target. If the template veers off target, you may attempt to bring it back towards the original target. Roll a D6 and move the template back the number of inches indicated. If the D6 roll is more than the distance you have veered away then the Doom Diver has over compensated and the template is moved over and beyond the target the full distance roll.

DOOM DIVER MISFIRE CHART

- 1-2 DESTROYED.** The catapult gives way when the Doom Diver attempts to stretch back too far. With a resounding crack the frame breaks apart and smashes right into the Goblin, flattening him. The launch is unsuccessful and the machine is destroyed. Remove the catapult and Doom Diver from play.
- 3-4 DISABLED.** The catapult elastic gives way leaving the Doom Diver helplessly earthbound. The catapult must be fixed before it can be used again, which takes all of next turn. To help you remember it is a good idea to turn the catapult around to indicated that you must miss a turn.
- 5 BOUNCE.** The Doom Diver miscalculates his shot entirely. He is propelled more or less horizontally forward, bouncing along on his stomach until he hits something solid. The Goblin travels straight forward D6 x 10" and hits the first target in his path, causing D6 strength 5 hits. Note that no template is used, the Goblin hits the first target in his path be it an individual, a unit of troops, a building, or whatever. If he hits a wood, wall, or other terrain that would block his path he stops. The machine itself is unaffected and may be used normally next turn.
- 6 WILD SHOT.** The catapult slips in its mountings, spinning around and projecting the Goblin randomly into the air. Determine where he lands as follows. First roll a scatter dice to determine which direction he goes in. Note that the HIT results also have direction arrows indicated at the top of the 'I' in HIT. The Goblin comes down D6 x 10" in the direction indicated. There is no need to roll further dice to determine where the Goblin lands and the Doom Diver may not attempt to correct his approach as he is totally out of control. Position the template and work out casualties as normal. The machine itself is unaffected and may be used normally next turn.

DAMAGE

Once you have worked out where the Goblin lands you can work out damage. The model that lies directly under the centre point of the template is automatically hit and suffer a strength 10 hit. Note this direct hit can only ever affect one model. If your roll to wound is successful the individual receives not one wound as normal, but D6 wounds. If the creature has only 1 wound this further dice roll is, of course, unnecessary as it will be slain whatever the result. However, it does mean that you can take out big monsters with a direct hit from a Doom Diver, which makes them very useful indeed. No saving throw is ever allowed for armour. The spike on the Goblin's head can pierce even the thickest dragon-hide and armour.

Models whose bases lie under the rest of the template are hit on the D6 roll of 4+. As with stone throwers you will have to use your judgement to decide how many models are caught. The rule of thumb is that a model is a potential target if at least half of its base area is covered by the template. Any models hit are not struck by the Goblin's spike, but caught by pieces of flying debris, smashed weapons, and broken armour. This is nowhere near as dangerous as the spike itself, but still causes a strength 5 attack on any targets hit. This further damage inflicts only 1 wound and saving throws apply as normal.

GOBLIN DOOM DIVER

	Maximum Range	Strength	Wounds	Save
Direct Hit	Anywhere on the tabletop	10	D6	None
Other Hits	Anywhere on the tabletop	5	1	-2

The catapult itself is fairly solid and difficult to destroy. There is no crew as such because the Doom Diver effectively launches himself, although we assume that there are a number of Doom Divers ready and willing to step forward and be catapulted into the air. The Doom Diver has the same profile as an ordinary Goblin. Should the Doom Diver be slain then the catapult cannot shot in its following turn while another Doom Diver steps forward to replace him, the model can therefore be removed and replaced in its following turn. The

catapult may be moved by the Doom Diver up to 4" which is the Goblin's normal move. If the catapult is moved other than to pivot to face the target, then it may not shoot that turn. The catapult itself has a profile as follows.

MOVE	TOUGHNESS	WOUNDS
4" - as Goblin	7	3

LOSS OF DOOM DIVERS

As discussed above there are assumed to be a number of willing Doom Divers ready and waiting to step forward and be catapulted into the air. The Doom Diver model is not removed when he is shot, but remains in place to indicate that the catapult has a crew of Doom Divers standing ready. If the model is slain by enemy missile fire or similar then the catapult may not shoot next turn, but the model may be returned to indicate that another Doom Diver has stepped forward. If the catapult is destroyed, or if the catapult and crew are broken either in hand-to-hand combat or as a result of a psychology test, then the catapult is removed from the game.

DOOM DIVER CATAPULT SUMMARY

1. Declare target and guess range.
2. Position template and roll Scatter and Artillery dice.
3. If the Artillery dice is MISFIRE refer to Misfire Chart. Otherwise see below.
4. If the Scatter dice is a HIT the Doom Diver has struck home.
5. If the Scatter dice is an arrow the Goblin has landed in the shown 2, 4, 6, 8 or 10" from his aiming point as shown by the Artillery dice. However, the Goblin may attempt to correct his flight path by D6".
6. The single model in the exact centre of the template is hit. Remaining models beneath the template are hit on a D6 score of 4+.
7. Work out hits as normal. The single model which suffers a direct hit has no saving throw.

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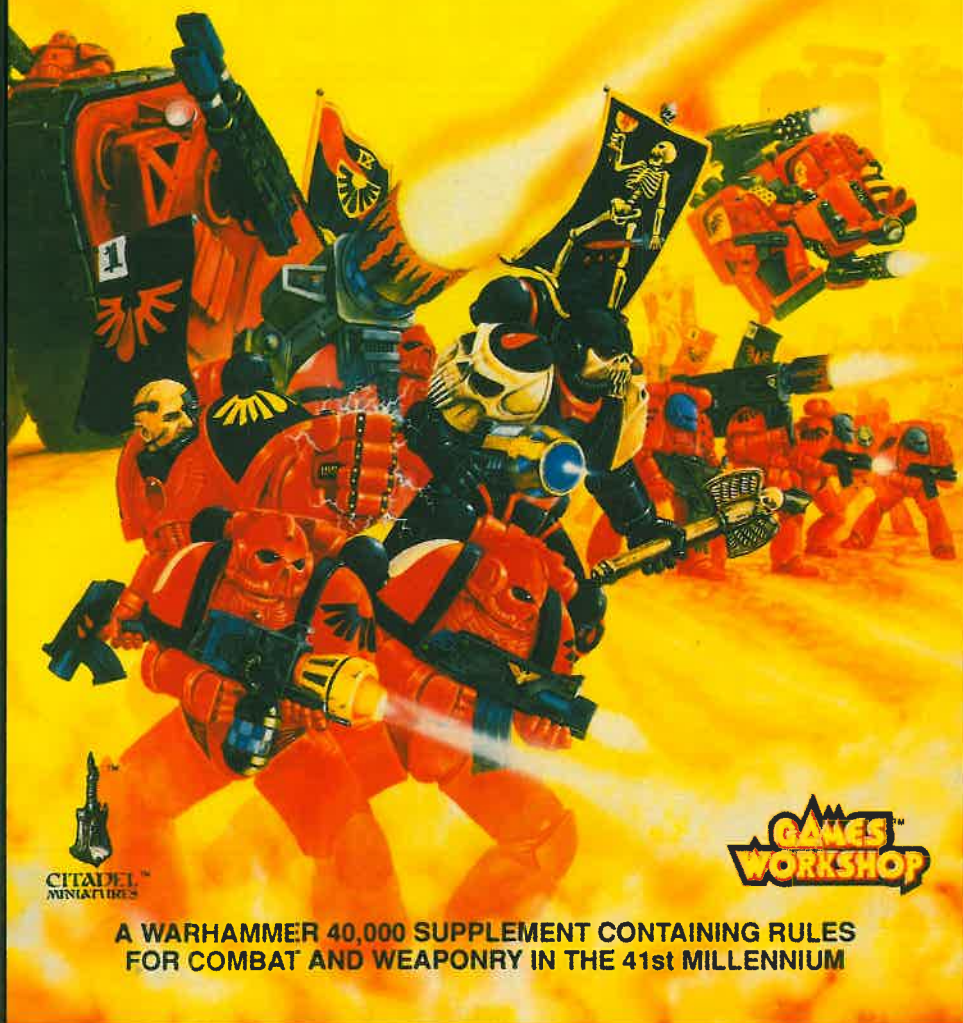
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ISSUE GUIDE



Which issue was the Warhammer 40,000 Eldar army list in? Where can I find the rules for Epic Gargants? Are there any articles about painting Space Marines? Where can I find the rules for the Halfling Hotpot?

We receive so many letters asking for information about past issues of White Dwarf that we thought it was about time to put you all out of your misery. This handy reference guide covers issue 100 to 153, and the information is listed alphabetically by games system. Back issues of White Dwarf are on sale in all Games Workshop stores and are also available from Games Workshop Mail Order. Some back issues have sold out, so please phone for availability.

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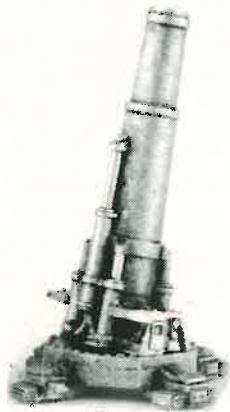
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EPIC SQUATS

GOLIATH MEGA CANNON



**GOLIATH MEGA CANNON
TRACK UNIT**
076734/1

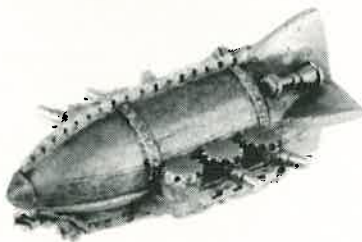
**THE COMPLETE GOLIATH MEGA CANNON
CONSISTS OF:**
1 x GOLIATH MEGA CANNON BARREL
1 x GOLIATH MEGA CANNON TRACK UNIT



**GOLIATH MEGA
CANNON BARREL**
076734/2

Designed by Norman Swales

OVERLORD AIRSHIP



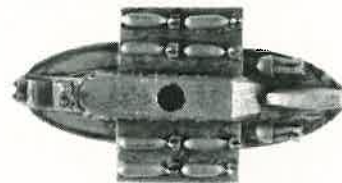
**THE COMPLETE OVERLORD AIRSHIP
CONSISTS OF:**
2 x OVERLORD AIRSHIP BATTLE CANNONS
1 x OVERLORD AIRSHIP UPPER HALF
1 x OVERLORD AIRSHIP LOWER HALF
1 x PLASTIC FLYING BASE



**OVERLORD AIRSHIP
BATTLE CANNONS**
076746/3

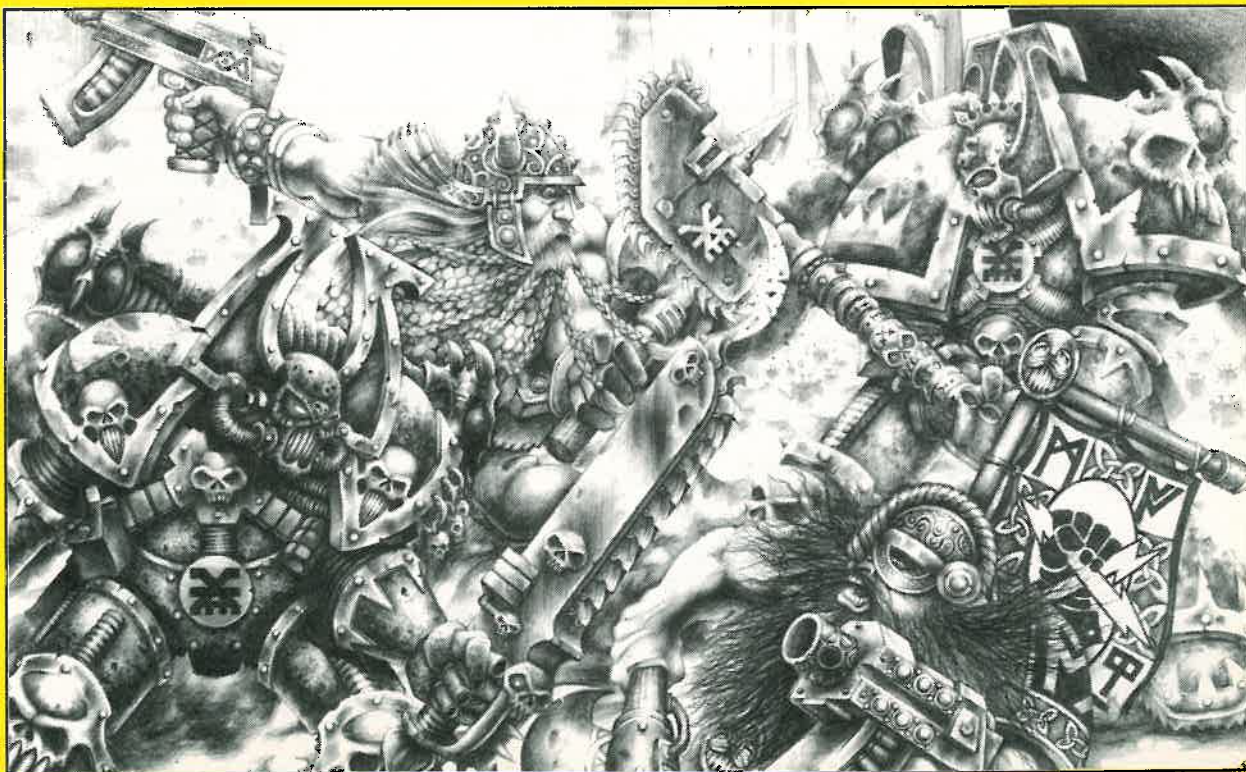


**OVERLORD AIRSHIP
UPPER HALF**
076746/1



**OVERLORD AIRSHIP
LOWER HALF**
076746/2

Designed by Norman Swales



MARK GIBBONS

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**CITADEL
MINIATURES**

EPIC SQUATS

SQUAT LAND TRAIN



LAND TRAIN
ENGINE CHASSIS
076707/1A



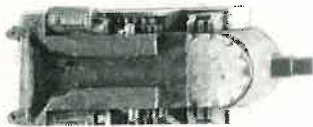
LAND TRAIN ENGINE
SUPERSTRUCTURE
076707/2



BATTLECAR
CHASSIS 1
076707/3A



BATTLECAR
CHASSIS 2
076707/3B



LAND TRAIN
ENGINE CHASSIS
076707/1B



BERSERKER
BATTLECAR
076707/4



DRAGON
BATTLECAR
076707/5



BOMB
BATTLECAR
076707/6



MORTAR
BATTLECAR
076707/7



EXAMPLE OF A SQUAT LAND TRAIN WITH TWO EXTRA BATTLE CARS

THE COMPLETE LAND TRAIN
CONSISTS OF;
1 x LAND TRAIN ENGINE SUPERSTRUCTURE
1 x RANDOM BATTLECAR WEAPON
1 x LAND TRAIN ENGINE CHASSIS
1 x BATTLECAR CHASSIS

IRON EAGLE GYROCOPTER



SQUAT GYROCOPTER
076722/8

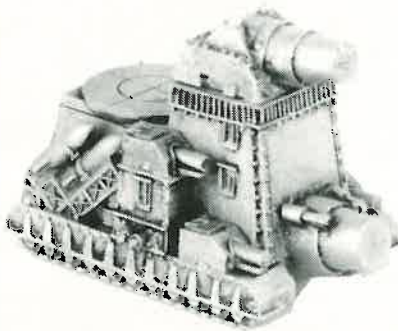


COLOSSUS LEFT SIDE
076722/1



COLOSSUS RIGHT SIDE
076722/2

SQUAT COLOSSUS



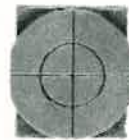
THE COMPLETE COLOSSUS
CONSISTS OF;
1 x COLOSSUS THUNDERER CANNON
1 x COLOSSUS DOOMSDAY CANNON
1 x IRON EAGLE GYROCOPTER
4 x BATTLE CANNON TURRETS
1 x COLOSSUS RIGHT SIDE
1 x COLOSSUS LEFT SIDE
2 x MISSILE RACKS
1 x LANDING PAD



COLOSSUS
THUNDER CANNON
076722/4



COLOSSUS
DOOMSDAY CANNON
076722/3



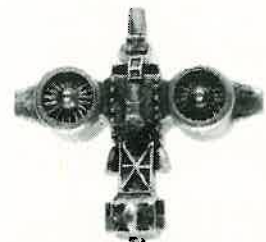
LANDING PAD
076722/5



MISSILE RACKS
076722/7



BATTLE CANNON
TURRETS
076722/6



SQUAT GYROCOPTER
076722/8

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ORK WAR MACHINES



BONEBREAKA



**BONEBREAKA
TURRET**
076250/6



BONEBREAKA CHASSIS
076250/4

THE COMPLETE BONEBREAKA CONSISTS OF;
1 x BONEBREAKA CHASSIS
1 x BONEBREAKA TURRET



**WEIRDBOY
BATTLE TOWER**

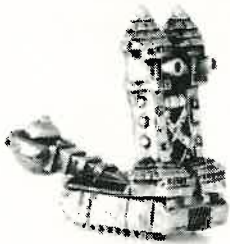


**WEIRDBOY
TOWER**
076250/14

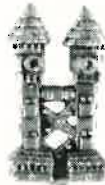
THE COMPLETE WEIRDBOY BATTLE TOWER CONSISTS OF;
1 x BATTLEWAGON
1 x WEIRDBOY TOWER



BATTLEWAGON
076250/13



SQUIG KATAPULT



SQUIG KATAPULT TOWERS
076262/6



SQUIG KATAPULT BASE
076262/5

THE COMPLETE SQUIG KATAPULT CONSISTS OF;
1 x SQUIG KATAPULT TOWER
1 x SQUIG KATAPULT BASE



KUSTOM BATTLEWAGON



**BATTLEWAGON
KUSTOM TURRET 1**
076250/15



**BATTLEWAGON
KUSTOM TURRET 2**
076250/16



**BATTLEWAGON
KUSTOM TURRET 3**
076250/17

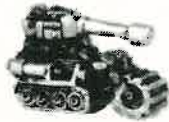


BATTLEWAGON
076250/13

THE COMPLETE KUSTOM BATTLEWAGON CONSISTS OF;
1 x BATTLEWAGON
1 x BATTLEWAGON KUSTOM TURRET



HOT SPLAT GUN
076262/2



WARTRACK
076262/1



LUNGBURSTA
076250/1



TINBOT
076262/8



SPLEENRIPPA
076250/12



MEKBOY PULSA ROKKIT
076274/1



SCORCHER
076262/3



GOBSMASHA
076250/11

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CITADEL
MINIATURES

ORK WAR MACHINES



EXAMPLE OF THE
KUSTOM BATTLEWAGON 2



BATTLEWAGON
KUSTOM TURRET 4
076250/21



BATTLEWAGON
KUSTOM TURRET 5
076250/20



BATTLEWAGON
KUSTOM TURRET 6
076250/23



BATTLEWAGON
KUSTOM TURRET 7
076250/22



BATTLEWAGON
KUSTOM TURRET 8
076250/19



KUSTOM
BATTLEWAGON 2
076250/18

THE COMPLETE KUSTOM BATTLEWAGON CONSISTS OF;
1 x KUSTOM BATTLEWAGON
1 x BATTLEWAGON KUSTOM TURRET



EXAMPLES OF THE
SPEEDSTAS VARIANTS



SPEEDSTA
VARIANT 1
076286/2



SPEEDSTA
VARIANT 2
076286/5



SPEEDSTA
VARIANT 3
076286/7



BUBBLE CHUKKA
TURRET
076286/8



LIFTA DROPPA TURRET
076286/3



DESUKTA ROKKITS
TURRET
076286/6

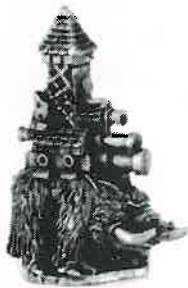
THE COMPLETE SPEEDSTA VARIANT CONSISTS OF;
1 x SPEEDSTA VARIANT
1 x SPEEDSTA VARIANT TURRET



SPEEDSTA WITH
KUSTOM CANNON
076286/4



MEKBOY DRAGSTER
076286/1



SQUIGGOTH
076262/4



SQUIGGOTH 2
076262/7



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Designed by Kev Adams

SPACE MARINES



SPACE MARINE
MK7 ARMOUR 1
070172/1



SPACE MARINE
MK7 ARMOUR 2
070172/2



SPACE MARINE
MK6 ARMOUR 1
070158/1



SPACE MARINE
MK6 ARMOUR 2
070158/2



SPACE MARINE
MK8 'ERRANT' ARMOUR
070197/5



SPACE MARINE
MK4 'MAXIMUS' ARMOUR
070197/4



SPACE MARINE
MK5 'HERESY' ARMOUR
070197/3



SPACE MARINE
MK2 'CRUSADE' ARMOUR
070197/2



SPACE MARINE
MK3 'IRON' ARMOUR
070197/1

THESE MINIATURES ARE SUPPLIED WITH A SEPARATE PLASTIC SPACE MARINE ARM SPRUE AND A SPACE MARINE BOLTER AND BACKPACK SPRUE.



EXAMPLES OF COMPLETED MK7, MK6 AND MK3 SPACE MARINES.

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Designed by Jes Goodwin

SPACE MARINES

SPACE MARINE DEVASTATORS



HEAVY BOLTER Mk 2
070099/6



IMPERIAL LASCANNON Mk 2
070099/5



MISSILE LAUNCHER Mk 2
070099/4



Mk7 SPACE MARINE
DEVASTATOR 1
070099/2



Mk7 SPACE MARINE
DEVASTATOR 2
070099/3

THESE MINIATURES ARE SUPPLIED WITH A SEPARATE PLASTIC SPACE MARINE ARM SPRUE AND A PLASTIC SPACE MARINE BACKPACK SPRUE.



EXAMPLES OF COMPLETED Mk7 SPACE MARINE DEVASTATORS

Designed by Jes Goodwin and Norman Swales



JOHN BLANCHE

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CITADEL
MINIATURES

NIGHT GOBLINS

NIGHT GOBLIN COMMAND GROUP



**NIGHT GOBLIN
STANDARD BEARER**
075418/1



**NIGHT GOBLIN
CHAMPION**
075418/2



**NIGHT GOBLIN
WITH WAR GONG**
075418/3



**NIGHT GOBLIN
SHAMAN**
075418/4



**NIGHT GOBLIN
BALL AND CHAIN
FANATIC 5**
075420/5



**NIGHT GOBLIN
BALL AND CHAIN
FANATIC 3**
075420/3



**NIGHT GOBLIN
BALL AND CHAIN
FANATIC 2**
075420/2



**NIGHT GOBLIN
BALL AND CHAIN
FANATIC 1**
075420/1



**NIGHT GOBLIN
BALL AND CHAIN
FANATIC 6**
075420/6



**NIGHT GOBLIN
BALL AND CHAIN
FANATIC 4**
075420/4



**NIGHT GOBLIN
WITH AXE 1**
075405/9



**NIGHT GOBLIN
WITH AXE 2**
075405/14



**NIGHT GOBLIN
WITH AXE 3**
075405/17



**NIGHT GOBLIN
WITH MACE 1**
075405/10



**NIGHT GOBLIN
WITH SWORD 1**
075405/13



**NIGHT GOBLIN
WITH SPEAR 1**
075405/4



**NIGHT GOBLIN
WITH SPEAR 2**
075405/5



**NIGHT GOBLIN
WITH SPEAR 3**
075405/6



**NIGHT GOBLIN
WITH SPEAR 4**
075405/16



**NIGHT GOBLIN
WITH SPEAR 5**
075405/15



**NIGHT GOBLIN
ARCHER 1**
075405/11



**NIGHT GOBLIN
ARCHER 2**
075405/12



**NIGHT GOBLIN
ARCHER 3**
075405/1



**NIGHT GOBLIN
ARCHER 4**
075405/2



**NIGHT GOBLIN
WITH FLAIL 1**
075405/8



**NIGHT GOBLIN
WITH CLUB 1**
075405/7

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Designed by Kev Adams

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GOBLINS

GOBLIN DOOM DIVERS



GOBLIN DOOM DIVER 1
075444/3



GOBLIN DOOM DIVER 2
075444/4



DOOM DIVER CATAPULT CABLE
075444/2



DOOM DIVER CATAPULT
075444/1



THE COMPLETE GOBLIN DOOM DIVER CONSISTS OF;
1 x GOBLIN DOOM DIVER
1 x DOOM DIVER CATAPULT
1 x DOOM DIVER CATAPULT CABLE



GOBLIN STANDARD BEARER 1
075432/16



GOBLIN STANDARD BEARER 2
075432/17



GOBLIN STANDARD BEARER 3
075432/18



GOBLIN WITH SPEAR 10
075432/1



GOBLIN WITH SPEAR 11
075432/2



GOBLIN WITH SWORD 21
075432/6



GOBLIN WITH SWORD 22
075432/7



GOBLIN WITH SWORD 23
075432/8



GOBLIN WITH SWORD 24
075432/9



GOBLIN WITH SWORD 25
075432/10



GOBLIN WITH SWORD 26
075432/11



GOBLIN WITH SWORD 27
075432/12



GOBLIN WITH SWORD 28
075432/13



GOBLIN WITH CLUB 1
075432/15



GOBLIN WITH CLUB 2
075432/3



GOBLIN WITH MACE 1
075432/5



GOBLIN WITH AXE 4
075432/4



GOBLIN WITH AXE 5
075432/14

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HIGH ELVES

HIGH ELF SILVER HELMS



SILVER HELM
LANCER 1
075637/1



SILVER HELM
LANCER 2
075637/2



SILVER HELM
LANCER 3
075637/3



SILVER HELM
STANDARD BEARER
075637/4



SILVER HELM
LEGS 1
075637/5



SILVER HELM
LEGS 2
075637/6



SILVER HELM
LEGS 3
075637/7

THESE MINIATURES ARE SUPPLIED WITH PLASTIC CAPARISON HORSES AND THE APPROPRIATE PLASTIC SHIELDS AS STANDARD



EXAMPLES OF COMPLETED HIGH ELF SILVER HELMS

Designed by Jes Goodwin

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CITADEL
MINIATURES

CITADEL
MINIATURES

HIGH ELVES

HIGH ELF COMMAND GROUP



HIGH ELF HERO
WITH SWORD AND BOW 1
075613/4



HIGH ELF HERO
WITH SWORD AND SHIELD 1
075613/3



HIGH ELF
STANDARD BEARER 1
075613/1



HIGH ELF
TRUMPETEER 1
075613/2



HIGH ELF
ARCHER 1
075625/1



HIGH ELF
ARCHER 2
075625/2



HIGH ELF
ARCHER 3
075625/3



HIGH ELF
ARCHER 4
075625/4



HIGH ELF
SPEARMAN 1
075600/1



HIGH ELF
SPEARMAN 2
075600/2



HIGH ELF
SPEARMAN 3
075600/3



HIGH ELF
ARCHER 5
075625/5

THESE MINIATURES ARE SUPPLIED WITH THE APPROPRIATE PLASTIC SHIELDS AS STANDARD

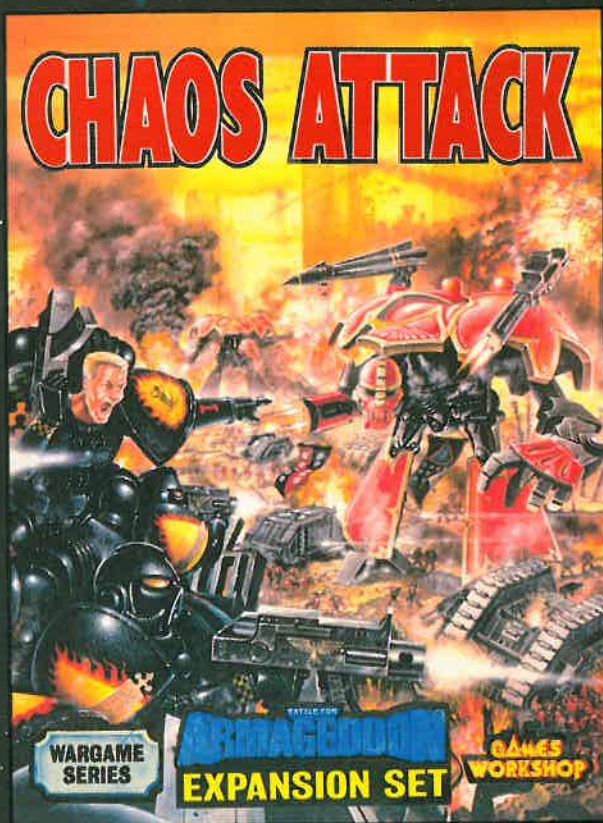
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CITADEL
MINIATURES

CHAOS ATTACK™



Chaos Attack is an action-packed game supplement for *Battle For Armageddon*. Inside this box you will find a host of new counters and cards that will allow you to explore many exciting new strategies. Additional counters are provided for both sides, including Squat reinforcements to help defend Armageddon, and two new tribes of Orks for Warlord Ghazghkull to command. Also included is a complete set of counters and rules that allow you to fight the 1st Battle For Armageddon, set 300 years before the Ork attack, when a huge Chaos army invaded the planet. The 12 page rulebook contains new rules to represent the time of conflict and terror on the war torn world of Armageddon.

CHAOS ATTACK IS NOT A GAME IN ITSELF. A COPY OF BATTLE FOR ARMAGEDDON IS REQUIRED TO USE THE CONTENTS OF THIS BOX.

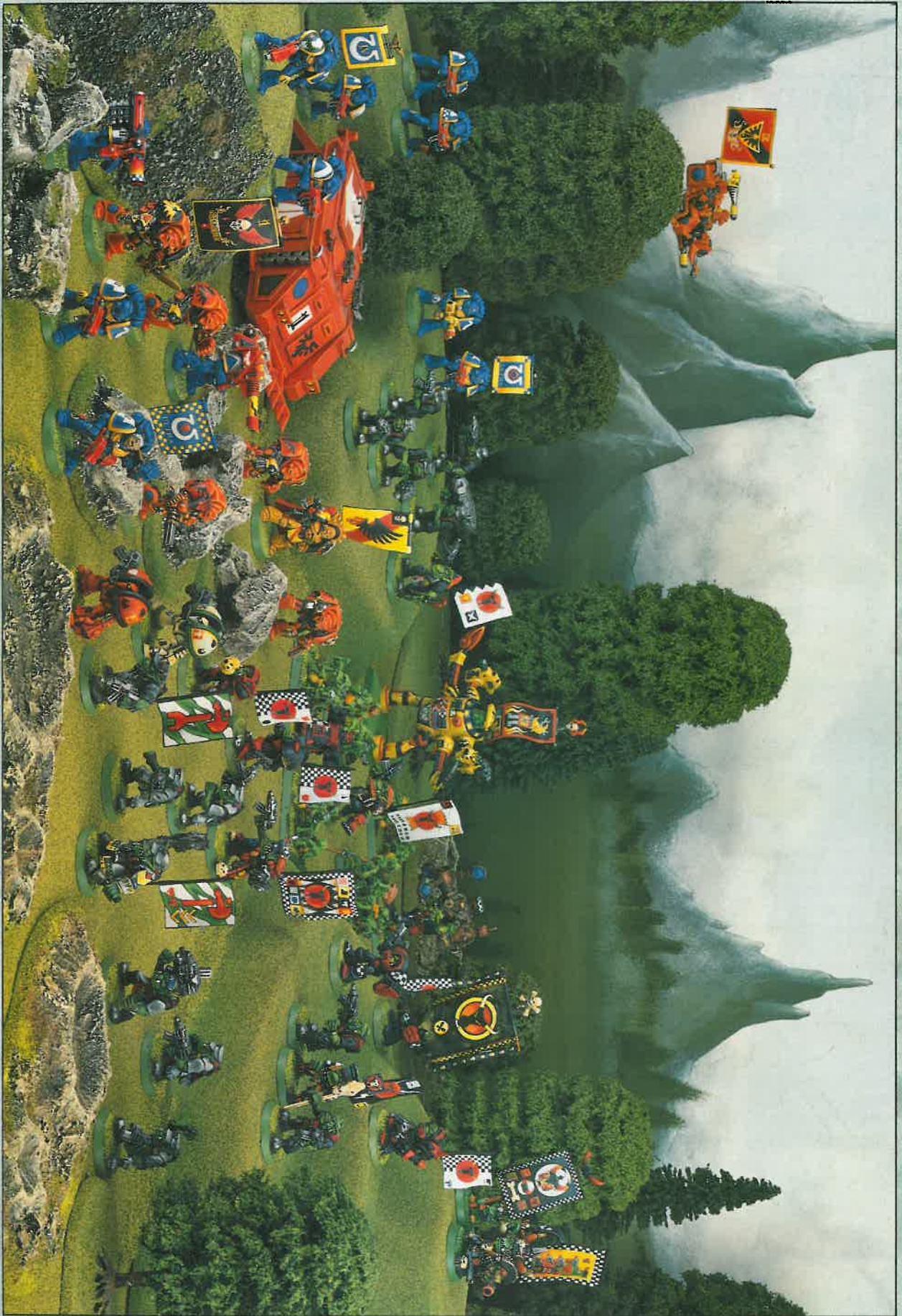
Chaos Attack Contains: 6 Chaos Strategy and 6 Chaos Special cards, 1 new Imperial and 1 new Ork Special card, 100 brand new full colour counters that include 36 Ork counters representing the Blood Axe and Snake Bite Ork tribes. 6 Squat counters, 3 Genestealer counters, 48 Chaos counters including contingent's following Nurgle, Khorne, Slaanesh and Tzeentch, 5 Space Marine counters representing the Space Wolves and Grey Knights, 2 character counters representing Imperial Overlord Von Strab and Imperial Inquisitor Horst, and a supplementary rule book.



Battle for Armageddon and its supplement Chaos Attack are the first in the Games Workshop's planned series of strategic board wargames.

**GAMES
WORKSHOP**

**WARGAME
SERIES**



ULTRAMARINES AND BLOOD ANGEL SPACE MARINES IN COMBAT WITH AN ORK WARBAND OF GOFFS AND BLOODAXES

0000