

# THE ULTIMATE WARHAMMER MAGAZINE

# WHITE DWARF

JANUARY 2019

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FREE!  
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## MEET THE WHITE DWARF TEAM

From their secret sanctum, itself hidden deep within the Games Workshop Design Studio, the White Dwarf team work tirelessly to craft everyone's favourite Warhammer hobby magazine each month.



### The Sorceress

#### Spell Caster

It does not make sense to charge us for everything!

If you would use half the energy to get new formulas more affordable for us instead of this stupid exclusivity.

India Russia & Sudamerica pay 3 times more for your products and you talk about joy?

I know more than 6 children without minia-tures this Christmas and you talk about teams? and what have you painted titans this Christmas? your eagle cries blood

Just as Planned



### BEN HUMBER

#### Designer

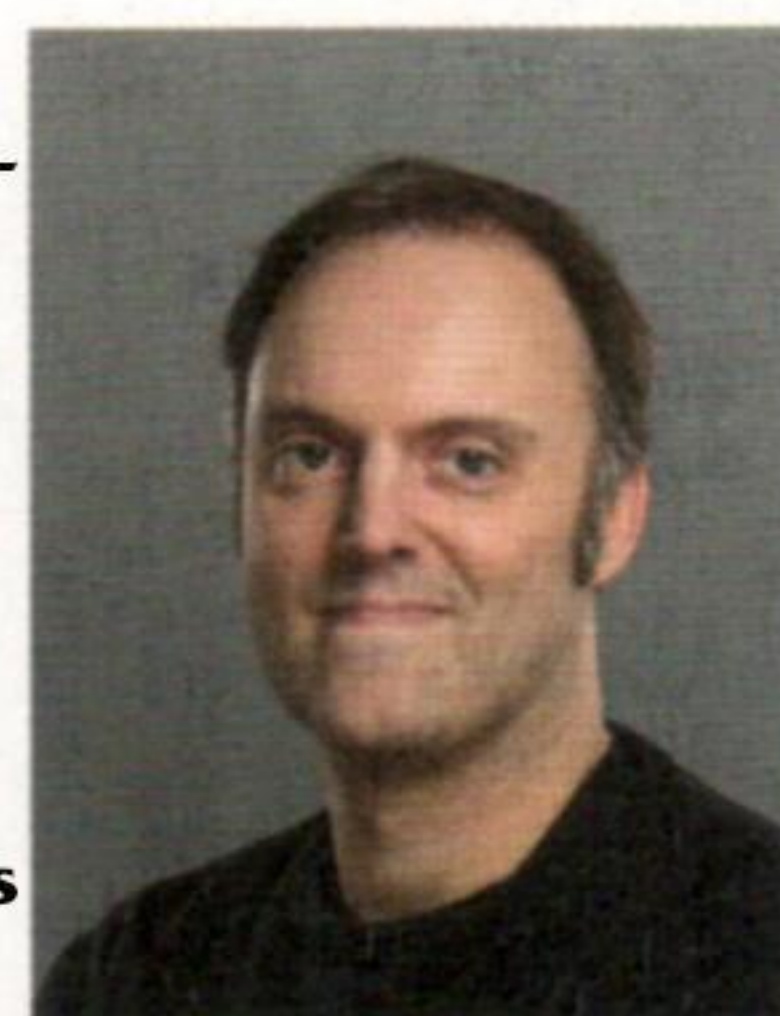
This month, Ben has been helping our new columnists and guest writers with their articles, though he did also get time to draw some flowers (no, really). He's also joined in with the team's Warhammer Underworlds gaming.



### MARTYN LYON

#### Photographer

Not only did Martyn photograph this month's Battle Report from atop a ladder, he also joined Jonathan to take pictures of Adam Elford's Chaos army in what can only be described as a one-day photography extravaganza.



### MATT HUTSON

#### Lead Designer

This month marks Matt's twentieth year with White Dwarf! That's longer than some of our readers have been alive. To celebrate, he made some maps for the Battle Report – he just loves maps so much! He's also painted a few more Titans.



### SHAUN PRITCHARD

#### Reprographics

With the help of his faithful clipping shark (we couldn't make this stuff up...), Shaun has made this issue of White Dwarf look even more swish than usual. He's also just bought Gutrot Spume, and keeps mentioning slime...



### JONATHAN STAPLETON

#### Photographer

When it comes to epic battle shots, we're pretty sure you'll love the picture that Jonathan took of the Crimson Fists on page 90. On the hobby front, he's been painting Evocators for his Anvils of the Heldenhammer army.

### THIS MONTH'S CONTRIBUTORS

John Bracken, Andy Clark, Robin Cruddace, Anja Cuhalev, Paul Dainton, Adam Elford, Max Faleij, Martin Footitt, James Gallagher, Jay Goldfinch, Nick Horth, Dan Hyams, Ben Johnson, Jervis Johnson, Phil Kelly, Darren Latham, JiHun Lee, Liam O'Shea, Martin Peterson, Dave Sanders, Natalie Slinn, Sergi Torras, Joe Tomaszewski, Alexander Tuxford, Innes Wilson and Tom Winstone.

## EXCLUSIVE SUBSCRIBER COVERS!

If you subscribe to White Dwarf, you may have noticed that you have a different cover on your magazine compared to the ones found in shops.

Subscriber copies now feature a piece of artwork without the contents listing down the side, allowing you to appreciate the art in all its wonderful glory. This month's cover was illustrated by JiHun Lee.

If you would like to set up a subscription to White Dwarf magazine, turn to page 4 for more information.





# WHITE DWARF™

JANUARY 2019

## A BRAND-NEW BEGINNING!



**W**ell, this is exciting! If I could go back in time and tell my twelve-year-old self that one day I would be the Guest Editor of White Dwarf, I think I probably would have popped with excitement. But it's even better than that. This is the first issue in a whole new direction for the magazine – one that over the next few issues will become clear. White Dwarf is going back to its roots!

But, what does that mean? It means the White Dwarf team is sitting, once more, in the middle of the Design Studio. They are surrounded by everything that is going on with Warhammer, and the pages of White Dwarf will soon be filled with content you would usually expect to see in the *General's Handbook*, *Chapter Approved*, codexes or battletomes. These are exciting times for the magazine.

In this issue we bring back an old favourite – Index Astartes. This in-depth look at the Crimson Fists Chapter is something that we have wanted to do for ages in the Design Studio, but up until now haven't had a way to publish it. Well, now we do. And this is just the start. White Dwarf will be packed with all the articles you know and love – painting guides, conversion articles, new stories and background. And of course, tonnes of great rules content for all of our games, written by the games development teams and 100% official.

One final thing before I sign off. Our amazing community is full of tremendously kind, welcoming and talented people. I want to thank you for all your input into the worlds of Warhammer. Going forward, we would like to feature more articles created by members of our community – army showcases, house rules, games, stories, all of it. If you know any talented hobbyists who fit this bill, then please let us know, as Grombrindal would love to get in touch with them. This magazine is ours, so let's make it awesome together. I hope you enjoy this issue as much as I have enjoyed putting it together. And get ready for an exciting future for this magazine.

White Dwarf has come home!



**PETE FOLEY**  
Guest Editor

As head of the Book and Box Games Studio, Pete gets to cast his eye over all the new rulebooks, battletomes, codexes, and now White Dwarf, too! A former 'Eavy Metal painter and an avid gamer, Pete embraces all aspects of the hobby. Follow him on Twitter here: [Pete Foley @geekjockpete](#)



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COVER ART BY  
JIHUN LEE



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## NEW! WHITE DWARF COLUMNS

This month sees the introduction of four new columns to the pages of White Dwarf. Our new regular contributors are:

### PHIL KELLY

Phil joins us to talk about the evocative background of the worlds of Warhammer on page 10.

### JERVIS JOHNSON

Games developer Jervis waxes lyrical about all things Warhammer Age of Sigmar on page 20.

### DAVID SANDERS

Cunning tactician Dave Sanders chats about Warhammer Underworlds over on page 58.

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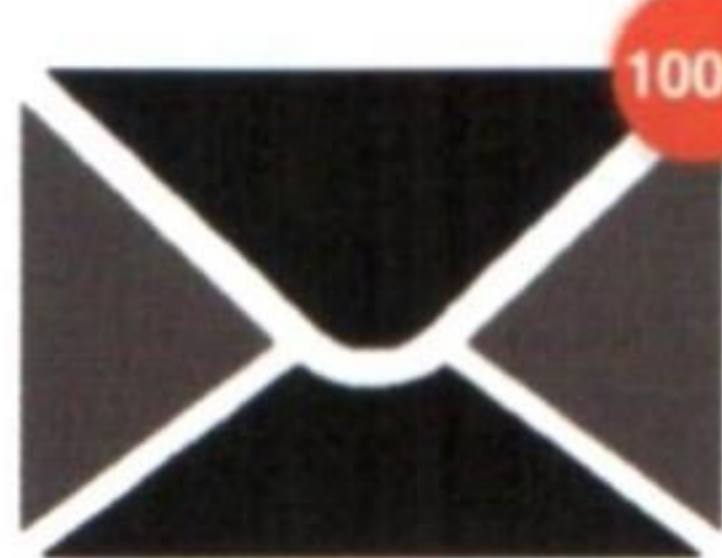
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# CONTACT

Where you get to have your say on all things Warhammer... Send us your letters and pictures and we'll print the best ones we get!



## MISSING PLANET

I've collected Flesh Tearers Space Marines for years, but I don't know where in the galaxy their Chapter planet of Cretacia is located. As far as I know, the home of my favourite red-and black-armoured psychopaths has never been revealed! With the Cicatrix Maledictum now dividing the Imperium, I would really like to know which side I should be fighting on!

Lucas Clarke,  
Essex, UK

Well, Gavin, Black Library author Andy Smillie had the answer. Cretacia is in the Segmentum Tempestus. On the good side!

## JUST A THANK YOU

I just want to thank from the bottom of my heart all the people at Games Workshop and White Dwarf for creating a hobby that I can truly enjoy. As a disabled hobbyist who can only

use one hand in everyday life, the hobby has been difficult for me to truly enjoy as painting and building is a pain when you only have one hand. But thanks to your new painting handles, I can finally build and paint the army I want, rather than struggling and being impeded by my disability, which resulted in shoddy paint jobs and wonky models!

I also want to thank the store managers who have made this hobby truly special for me, being so patient and accepting of my difficulties – they have given me such a positive customer experience and enabled me to play in a cheerful and friendly gaming atmosphere.

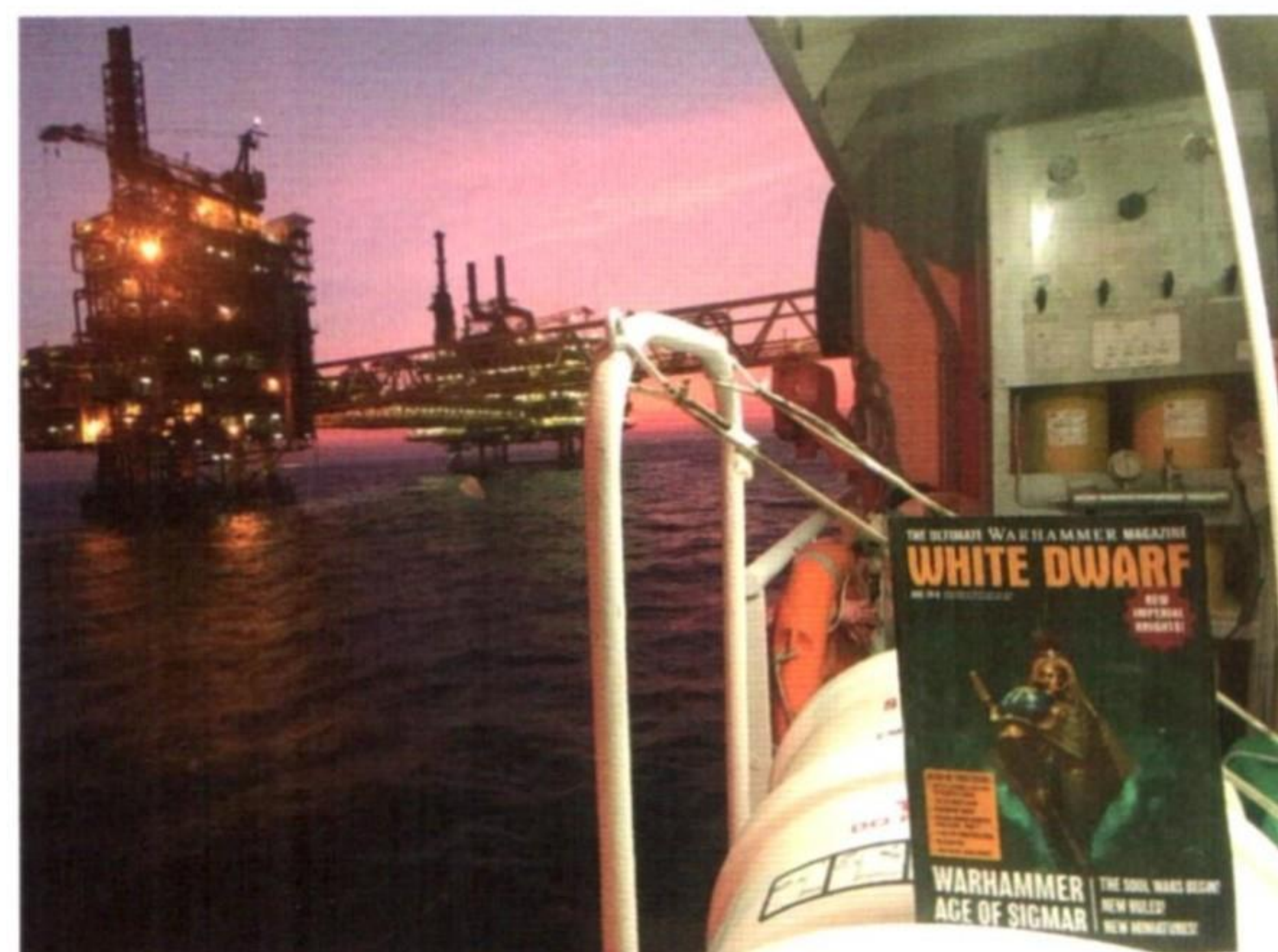
And, of course, I want to thank the folks at White Dwarf! The August issue is the first White Dwarf I have read in a decade and I am floored at the quality of the content within the magazine. It's safe to say, I'll be sure to pick up the next one!

Charlie Chittle,  
Eastbourne, UK

And thank you for writing in, Charlie! We're super-happy that the Painting Handle has proven useful to you – perhaps the new Assembly Handle will be even more use! We're glad you had a great experience in our stores, too – the chaps and chapesses on the front lines will certainly appreciate your compliments!

## WHITE DWARF IN THE WILD

Occasionally we get sent a picture of White Dwarf out there in the real world. This month, we received this picture of White Dwarf taking a lovely holiday on an oil rig off the coast of Qatar. This great pic was sent in by Rob Budden who, we think, clearly captured White Dwarf's best side. If you've got a picture of White Dwarf out in the wild, please send it in!



## HIRED MERCS

Hi guys, great job with the mag – it's back on top form! Now, just a quick one – I've just read through the Kill Team core rules in the amazing new boxed set and I only have one issue. Why no Kroot in the T'au kill team? Surely they would be ideal for Kill Team and really add to the game?

Ben Merritt,  
Birmingham, UK

Yeah, Kroot! We love Kroot, too, so we asked the games developers if they could write some rules for using them in Kill Team. You can find them on page 62!

## PAINTING QUESTION: SEEING RED (AND BLACK)

Hey, team. I recently saw images on the Warhammer Community site of an awesome black and red Skitarii Ranger. I love the colour scheme and it got me wanting to start a kill team of Skitarii, which I will definitely be doing when my Kill Team boxed set arrives. Would you guys be able to find out what colours were used on this model so I can paint it on my models?

Harry Lam,  
Miami, Florida, USA

Hey, Harry, glad to hear you're excited about Kill Team – it is pretty awesome! The Skitarii Ranger model you saw is from Stygies VIII – you can tell by their black robes. Jay Goldfinch from the Studio army painting team painted the unit shown in the Core Manual – his advice is to paint all the metal areas first and wash them before blocking in all the main colours. We've listed the colours for the robes, armour and undersuit to the right for you.

### BLACK ROBES

Abaddon Black

M Base

Eshin Grey

M Layer

Administratum Grey

S Layer

### BLUE UNDERSUIT

Thunderhawk Blue

M Base

Agrax Earthshade

M Shade

Fenrisian Grey

S Layer

### RED ARMOUR

Mephiston Red

M Base

Nuln Oil

M Shade

Evil Sunz Scarlet

S Layer

Fire Dragon Bright

XS Artificer Layer







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## LOVING IT, HEART AND SOUL

Hi, White Dwarf team.

I recently painted the Nighthaunt army from the new Soul Wars boxed set and the miniatures are amazing! Can you tell the design team they did an awesome job please? I had a blast painting the Nighthaunt models and I wanted to share some pictures with you of what I've painted. Also, I wanted to thank you for the great articles and Battle Reports you write every month – I can't wait to read the next issue.

Yaël Guery,  
Brest, France



We agree, Yaël – they are excellent models and we passed on your comments to the designers. We even showed them a picture of your Chainrasps. Colin Grayson – one of the miniatures designers behind the Nighthaunt range – had this to say about them: 'I really like the real-world rustiness of the weapons – it contrasts well with the ethereal glow around the models. I also like how the glow around the Nighthaunt makes it look like they are rising up from the ground. Or possibly tainting it with their presence...' High praise indeed!

## JUST POINTING SOMETHING OUT

I've been loving White Dwarf recently, and I've been meaning to write in to let you know that I really appreciate the use of arrows and captions to help illustrate the movement of units in your Battle Reports. My one suggestion to improve them even further would be to reduce the amount of close-ups in your games, in favour of more (or at least less cluttered) full shots of the battlefield. I feel that Battle Reports work best when they're allowed to show the ebb and flow of entire armies rather than the details of a single unit. It's one thing to read about a player's tactical decisions in text, but it definitely helps to also see those moves visually.

## ASK GROMBRINDAL

I know you're not really a fan of anything with pointy ears but, just out of interest, what would Drukhari Incubi do if they were forced to fight an Avatar of Khaine? Would they follow orders, or submit to the whim of their beloved deity?



Ewan Osborne,  
Leeds, UK

Gah, another question about star aelves – don't you people ever get bored of them? Ask a question about beards or axes for a change! The first thing you have to remember is that the Incubi, like all Drukhari, have no morals – they would kill each other, their leader, even their best friend (if there exists such a thing in Drukhari society) in a heartbeat if it led to personal gain. The moral dilemma of fighting an avatar of the deity they worship would likely give them pause, though arguably not for long – defeating such an incarnation in combat would likely raise their standing in Commorrite society immeasurably, and any Incubi that die fighting it would be seen as a sacrifice to the Bloody-handed God. Of course, the likelihood of an Incubus actually defeating an Avatar in battle is highly unlikely, so it's probably a moot point anyway!

Grombrindal

As I said, the current White Dwarf has been fantastic. As a Warhammer 40,000 player since the days of Rogue Trader, the current run reminds me a lot of what I loved about the magazine during my favourite period of the hobby (the second edition of Warhammer 40,000). The return of Necromunda, Blood Bowl, and Adeptus Titanicus are only helping my nostalgia!

Thank you all for continuing to produce a well-crafted magazine, and if I can add one tiny final request: the occasional Horus Heresy Battle Report would be most appreciated!

Jeffrey Arp,  
Kansas City, USA

Thank you for your feedback, Jeffrey! As you can see in this month's Battle Report (page 120), we've included maps so you can see what all the models are doing and where. We might even include maps and full shots of the battlefield in the future depending on what game we're playing. We're also looking into the possibility of a Battle Report for the Horus Heresy, too – we've had a number of people ask now, so we'll see what we can do!

## A LITTLE LIE...

In the April 2018 edition of White Dwarf, Grombrindal seemed adamant about the rarity of undead duardin, but I thought I'd remind him about this little gem. I wondered what Grombrindal had to say about it...

Ian Connolly,  
Portsmouth, UK

He's furious! He says he needs to know your address so he can tell you so personally...





# READERS' MODELS

Sepulchral Guard  
by Chris Pike



Ironskull's Boyz  
by Roberto Barciela Salcedo



Garrek's Reavers  
by Jean-Baptiste Garidel





Readers' Models is the place where we share pictures of some of our favourite miniatures painted by you, our readers. This month, we're featuring a selection of beautifully painted warbands from Warhammer Underworlds: Shadespire.

Send your photos to:  
**TEAM@WHITEDWARF.CO.UK**



By submitting photographs of your miniatures, you give Games Workshop permission to feature them in White Dwarf at any time in the future.

Steelheart's Champions  
by Chris Pike



The Chosen Axes  
by Joshua Dunkerly



## READER'S MODEL OF THE MONTH

This month's reader's model is, of course, not one miniature, but a whole warband. Jean-Baptiste Garidel painted Ironskull's Boyz to add to his collection of Warhammer Underworlds warbands (you can see his

Garrek's Reavers to the left). Jean-Baptiste opted for a dark and gritty colour scheme for his orrucs, using plenty of washes to give their armour a dark and oily appearance. He used red as the spot colour on their armour and axes.



### OUR TOP TIPS FOR TAKING PICTURES OF MINIATURES

In Readers' Models, we want to show off the very best miniatures painted by you, our readers. Of course, great miniatures also need great pictures, so here are our top tips for taking pictures of your favourite models.

Firstly, always use a white background – a large piece of plain white paper is perfect. This helps reflect light back at your camera (unlike a black background, which absorbs it), making your shots brighter and cleaner.

Make sure you've got good lighting. We recommend using daylight bulbs – a couple of desk lamps aimed at the front of the model should provide plenty of light and eliminate any unsightly shadows behind the model.

Find the model's golden angle – the angle that shows most of the miniature's details. If you're ever in doubt, take a look at the model on the Games Workshop website and you should get a good idea of what angle to take the picture from.

Make sure the picture is in focus! If parts of your model look blurry, move your camera back a few inches and try another shot.

For more advice on taking pictures of your miniatures, check out this photography article:

**warhammer-community.com/the-model-photo**



# WORLDS OF WARHAMMER



## PHIL KELLY

Phil Kelly is a senior background writer for Games Workshop, but back in the murky past of 1999 he actually worked as a graphic designer for this very magazine. Since then, he has used his fevered imagination to explore the worlds of Warhammer, and painted literally thousands of miniatures along the way. We poked him with sharp sticks until he told us about it.

**B**efore we get stuck in to the grim darkness of it all, I'd like to tell you about what my colleagues and I do in the background writers team. At its most basic level, our job is to write stories about Citadel Miniatures. I sometimes refer to this as 'writing about goblins', and sometimes, that's exactly what it is. But what we do has a more integral contribution to the hobby than just telling fun stories.

We are called background writers because we are building a backdrop against which the sculptors' heroes and villains can duke it out, a setting in which your own stories and games of Warhammer can take place. And much like our opposite

numbers in the Rules team, we put a lot of thought into it – some might say a little too much. In the grand scheme of things, it matters little how many goblins can dance on the head of a pin (or how many Space Marines can fit in a Repulsor), but it matters to us, and we know it matters to you too.

My fellow writers and I are all keen hobbyists, with ravening hordes of Citadel Miniatures guarding our desks (and a hoard of boxes underneath that could topple over at any moment). These miniatures are ultimately the source of everything we write. We are always inspired by the models that we get from the designers, as well as the illustrations from Games Workshop's artists – and, sometimes, the designers and the artists are inspired by what we write. So it goes in an irregular but creative cycle that refines, refreshes and reinvents some of the best science fiction and fantasy concepts to ever grace the page.

So how does this work, in practice? Well, the stories we write generally focus on the heroes of the hour, and by that I mean the models and armies that are being released at the time of the relevant publication. The heroes (and anti-heroes) don't always win, but they always get to





# Worlds of Warhammer is the first of four new regular columns in this month's issue of White Dwarf. In this article, Phil Kelly delves into the background of the Worlds of Warhammer and what it's like writing stories about the heroes and villains we use in our games.

look good in their scenes; even if they get defeated, they acquit themselves well. We get our cast list, as it were, when models from the miniatures designers are finalised. We examine them in exhaustive, forensic detail and then, together with the sculptors themselves, find the right way for them to be sown into our worlds. A lot of what we write is informed by the miniatures we have painted in the many display cabinets around the studio, as well as a collaborative effort with the games development team to make sure these characters behave like we say they do when on the tabletop. But other than that, we have a lot of free rein with the stories we want to tell, and the way they shape our universes.

## SOLID FOUNDATIONS

There is another part of our job that I want to talk about this month – an aspect some people rather grandly call 'world building'. There is a construction element to it, so prepare for a laboured analogy. Together, my fellow book-botherers and I are the latest contributors in a massive building project that has spanned almost forty years (and involved at least that many writers). It is so rich in detail, with so many offshoots and rabbit holes, that once you've ventured inside, you can spend a lifetime exploring it and never look back.

Every new story we write, or that is written by our fellow author types in the Black Library, is another brick in a far greater edifice (presumably one with lots of spires, statues, vestibules, flying buttresses, cybernetic gargoyles and the odd flying baby). It is built on solid bedrock, with its

own unique style, signature designs and gritty texture, and over the years that has proven a fantastic repository for exciting new material. Just like the sculptors and artists, we've extrapolated upon the first blueprints that Games Workshop ever devised back in the 1980s, and built new extensions upon them in a hundred different ways. Sometimes we've engineered brand new structures that have grown and developed in their own right, but many of those first characters and tales still exist today (albeit reinvented and often wearing much cooler armour – here's looking at you, Marneus Calgar). We've kept the best heroes (and villains), stories and artwork out of respect for the past, as well as to maintain a sense of history and continuity across the decades. It adds a richness to our universes that makes them seem all the more real, and gives a sense of weight and history.

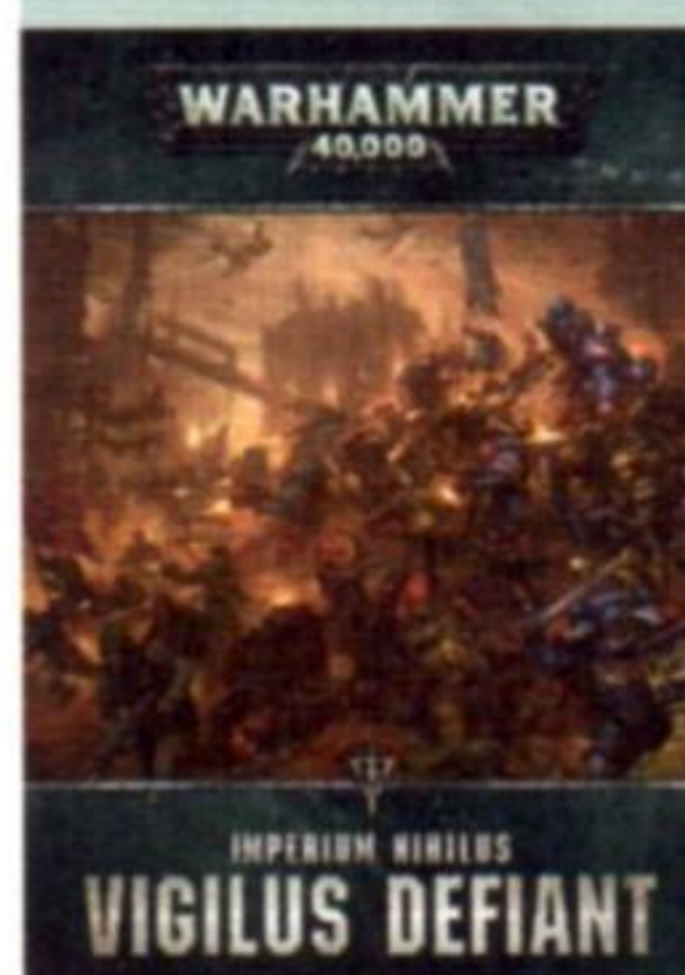
**'... once you've ventured inside, you can spend a lifetime exploring it and never look back.'**

## VERY SHORT STORIES

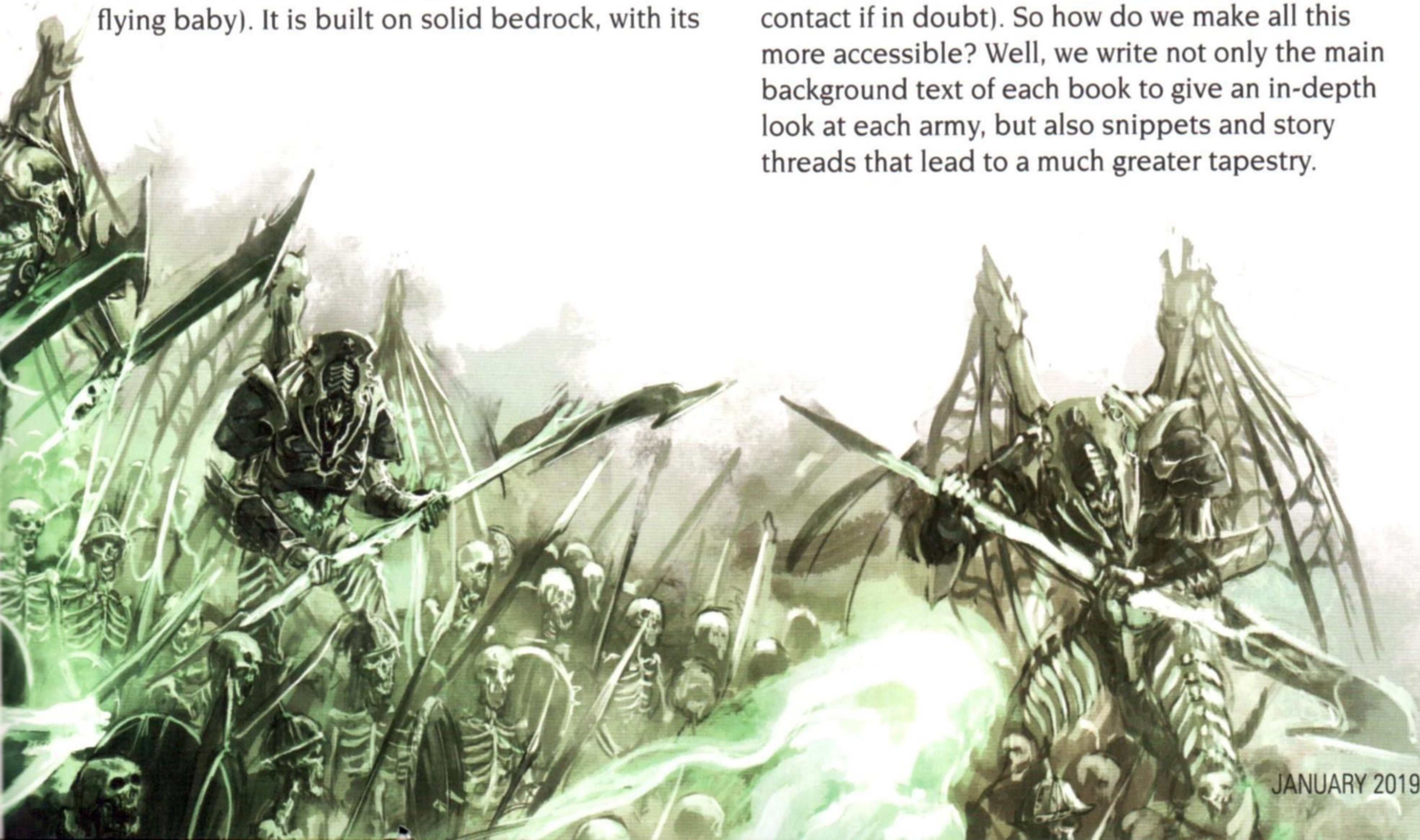
We don't expect people to explore Games Workshop's monolithic worlds all at once. Far from it, in fact; we're always looking for points of entry to make the voyage easier to start. There are hundreds of books and games out there set in the Warhammer universes, and even we can't read through every one of them (though collectively we get very close, and we know the right people to contact if in doubt). So how do we make all this more accessible? Well, we write not only the main background text of each book to give an in-depth look at each army, but also snippets and story threads that lead to a much greater tapestry.

## NEW WORLD, NEW ORDER

To get from my initial sketches of Vigilus to the completion of the dozen or more books and games set there took the best part of a year. After working on so many stories and games that complement each other – plus drawing well over fifty maps – it now feels like a living, breathing place. I can't wait for people to see how it all fits together, to unearth its secrets, and to fight their own campaigns all the way to the bitter end!



**Below:** Arch-villains such as Arkhan the Black have appeared in novels, battletomes, sourcebooks and countless other places over the years – Arkhan actually made his first appearance in Warhammer 25 years ago! Every new piece of background or short story adds to their ever-growing legend.





Space is at a premium in our codexes, battletomes and rulebooks, so alongside the main text we also write lots of miniature stories that give you glimpses into these worlds. They might be small, but they are carefully made. Each is written to fill a neat little box on the page, but also gives an insight into that body of background, usually from the point of view of a character that lives there. I think these are integral to the world building of the Warhammer universes. There are a couple in this magazine, such as 'Herald of Doom' by Nick Horth on page 92 or, if you're more into Age of Sigmar, 'Deadly Venture' on page 16 instead. Go and read one (or both), if you haven't already.

**'It's tough to write a good story, with characters, conflict and maybe a twist at the end, in just a couple of hundred words.'**

**Below:** The short stories in the Malign Portents series – themselves dire prophecies of the darkness and horror to come – took Warhammer Age of Sigmar down a far darker and more sinister path than ever before. Even the noble Stormcast Eternals found themselves doubting the method of their reforging – were Sigmar's golden children all they appeared to be?

All done? Right then. Time for some numbers. In the goblin-starved world of everyday publications, a short story is usually around ten thousand words long. The ones we publish in White Dwarf are usually about ten times shorter than that, and the ones in our gaming books can be ten times shorter again. These really short stories often share the page with jaw-dropping artwork and the finest miniatures in the world, so they have to be punchy. They usually take the

form of a quick vignette to get a battle scene or another, more personal conflict across. They may be short, but they are tough to nail down, a bit like a ratling heretic on frenzon. It's tough to write a good story, with characters, conflict and maybe a twist at the end, in just a couple of hundred words – that's roughly the size of this paragraph, to give some context. But if we're doing our job right the little stories in our books and magazines are quick to read, digestible and fun. Taken together, they do a better job of showing a world than a single perspective ever could.

## MALIGN INTENT

I think the best recent example of this can be seen in the Malign Portents stories. These were a set of fifty-two pieces of short form fiction, published twice weekly on the Malign Portents website and available for free. With these stories we got a chance to delve into dozens of perspectives, agendas and events over the course of the Time of Tribulations, when the Legions of Nagash were on the march and the big bony bad guy was working towards the cosmos-wrecking ritual that reshaped so much of the Age of Sigmar. It was a tremendously wide-ranging project that enabled us to look deep into the Mortal Realms, establishing a lot of the detail and grit that people had been asking for to fill out the epic fantasy, gods-and-monsters crusades we'd been telling thus far. People were asking – what about the little guy? Well, these twice-weekly stories were a perfect opportunity to tell those







stories too, and parcel them out so people could come along for the ride.

At the beginning of this process, we mapped out all fifty-two pieces, with story names, protagonists and one-line synopses. These were aligned with the dates upon which they would be published, so they could better support the battletomes and miniatures released at that time. Over the next few months we showed people the Age of Sigmar through the eyes of a farmer whose fields had yielded not crops, but bones, teeth and unliving skeletons. We opened the diaries of young garrison guards whose cities were slowly falling to their own superstitions. We showed an ageing prizefighter step into the ring one last time, only to find his last big fight is not against a younger, stronger champion, but life itself. We met conniving Grot Shamans, charismatic Warqueens, cursed clockmakers, paranoid skaven and dying goddesses. We saw the free people of Sigmar realise the Stormcast Eternals had become so uncompromising they could be terrifying executioners as well as shining saviours. At the same time, we told the story of the Stormcast Eternals slowly realising their blessing of immortality might actually be a curse.

Over the course of these stories we also introduced new factions – via the machinations of Morathi and Malerion we met the Daughters of Khaine. We then read about a Necromancer sent

to slay the defenders of a populous fortress, only to find that the Idoneth Deepkin had stolen their souls away first. The stories went on, layering in new factions and revealing secrets as they built to the crescendo of the necroquake. In the process, they showed the Mortal Realms through so many sets of eyes that a massive swathe of the setting was fleshed out and given new life (sorry, Nagash).

**‘It’s your Citadel Miniatures that are the heroes and villains making this worldwide story come to life.’**

It’s something we will be doing with Warhammer 40,000 as well, as we delve further into the beleaguered planet of Vigilus and its place in the Imperium Nihilus. The ‘Herald of Doom’ is just the start. If you want to know the sort of thing to expect, why not hunt down the Malign Portents stories on the website – if you have a spare ten minutes I recommend reading a few. Each one should be like watching a scene cut from a film, and each one should leave you wanting to watch more. That’s where you come in, of course, because this is as much your story as it is ours. It’s your Citadel Miniatures that are the heroes and villains making this worldwide story come to life. Though we will help set the stage, it’s you that will determine the ending for your own heroes, and hopefully start some brand new stories along the way.

**Above:** The war taking place on Vigilus is explored in depth in the *Imperium Nihilus: Vigilus Defiant* book. Alongside swathes of new background about the beleaguered world, you’ll find short journal extracts and speeches from some of the background characters, helping to set the scene for the ongoing war.

## MORE STORIES

Want to read all the short stories that Phil mentioned in his column? Head over to the Malign Portents website now to read them:

[malignportents.com/stories](http://malignportents.com/stories)



# WARHAMMER

## AGE OF SIGMAR

From the maelstrom of a sundered world, the Eight Realms were born. And with their birth began a war that would last an eternity. This month, we feature short stories, new rules and a stunning army.







### DEADLY VENTURE

Admiral Hengtsson and his crew journey far beneath the city of Hammerhal Ghya in search of an ancient treasure. But what will they find lurking in the darkness? Read this new short story on page 16.



### FANTASTICAL REALMS

This month's modelling and painting article tackles a hot topic – how to paint and convert models from Aqshy, the Realm of Fire. Turn to page 38 for flaming swords, burning braziers and a whole lot of orange.



### CHILDREN OF CHAOS

Renowned hobbyist Adam Elford joins us in the White Dwarf bunker with his impressive skaven and Nurgle armies for Warhammer Age of Sigmar. We ask him all about them on page 48.







# DEADLY VENTURE

**Following the Shyisian necroquake, treasures beyond imagination have been uncovered. It is a time of discovery and opportunity, as the crew of the Arkanaut Ironclad *Dammerung* are about to discover in this short story by Nick Horth.**

'Navigator,' shouted Arkanaut Admiral Hengtsson, resting one booted foot upon the fore firing step of the *Dammerung*. 'Your readings, if you please.'

Aetheric Navigator Greggum took his time to respond, as always, but Hengtsson did not press him. Greggum was a cautious old salt – he measured a thousand times before the cut, said the crew of the Ironclad. Yet there was no finer aether-reader in all of Barak-Zilfin, and Hengtsson knew he was fortunate to have the greybeard in his employ. Few others could have guided the bulky airship safely through these winding, subterranean tunnels. They were deep below the surface of Hammerhal Ghyra now, venturing into places that none had explored for centuries beyond counting.

'Beyond yonder wall,' said the Navigator, after several long moments. 'Fierce aether-currents, Admiral. If I didn't know better, I would say we were sailing into storm-wracked skies. Either that or there's a source of arcane power somewhere in these caverns that could power the Windswept City for a season or more.'

'I know which option I choose to bet my reputation on,' said Hengtsson. 'In my experience one tends to run into very few underground storms.'

That drew a few chuckles from the crew.

'It seems the city-dwellers spoke sense for once,' the Admiral continued. 'You've all heard the tales. There's a temple filled with treasure hidden beneath Hammerhal Ghyra, and every tomb robber and cutpurse from here to Tempest's Eye wants a piece of the prize. Now, I say to you – who beats the crew of the *Dammerung* to the mark, when there's coin and glory to be had?'

'Not a soul in the realms!' roared his crew.

Hengtsson grinned beneath his mask. He gestured towards the immense, sheer wall of stone that rose ahead of the *Dammerung*. It was slick with dripping water and glowing softly with luminescent algae. A shelf of rock jutted out from





the port side of the cavern, forming a natural bridge to the centre of the cliff. It was almost as if it had been purposefully crafted to act as such, though there appeared to be no opening in the glistening surface. Hengtsson was not about to waste his time searching for some hidden entrance. He had the only key he needed.

'Bring her about!' he roared. 'Full volley, fire as your guns bear!'

With the sound a thousand thunderstorms, every single cannon and torpedo port on the *Dammerung* opened up. Contrails of smoke and fire spiralled towards the wall and detonated in flowers of white fire, hurling chunks of stone the size of gunboats free to topple into the abyss below. The cataclysmic force of the cannonade shook the cavern, dislodging chunks of rock and clusters of vegetation that rained down upon the skyfarers. Soon the cavern was filled with smoke so thick it masked all movement.

Guns readied, the Kharadron waited for the dust to clear. As it did so, it revealed an enormous, jagged breach blasted into the cliff face. Intense, blue-green light bled from the newly formed scar, bathing the *Dammerung* and her crew.

'Form up!' Hengtsson bellowed. 'Let's fill our hold to bursting.'

With a chorus of eager cheers, the crew raced towards the boarding ramps. The Ironclad descended, its aether-endrins keeping the immense bulk of the ship aloft as the ramps slammed down upon the shelf of rock at the centre of the

cavern. Gunnery Sergeant Sootbeard and his Grundstok Thunderers took the lead, hefting decksweepers, mortars and assorted weapons of destruction. They advanced cautiously, picking their way through the debris and fallen rocks, sweeping their guns across to cover all the angles with practised movements.

**Guns readied, the Kharadron waited for the dust to clear. As it did so, it revealed an enormous, jagged breach blasted into the cliff face...**

Sootbeard gave a sharp gasp as he stepped through the ragged opening the Ironclad had blasted in the cavern wall. Admiral Hengtsson soon saw what had moved the normally taciturn duardin.

'That's an impressive sight and no mistake,' the Gunnery Sergeant muttered.

They had entered a roughly spherical chamber large enough to berth a skyfleet, and thoroughly blanketed by an untamed mass of vegetation: clusters of purplish thorn-vines, phosphorescent fungi and blossoming flowers of every conceivable hue and shade. Crystal-clear water poured from apertures in the smooth walls, falling into a yawning abyss



below. The deluge cast shimmering rainbows across the glistening walls of the cavern. Admiral Hengtsson tended to see greater beauty in pristine metalwork and well-forged steel than he did in the creations of nature, but even he could not deny the raw splendour of the place.

A great bridge of carved stone led to the centre of the cavern, and to the foot of a set of marble stairs. Beyond these lay a colonnaded amphitheatre, its roof decorated with complex patterns of tilework. The clearly artificial structure seemed strangely incongruous amongst the natural splendour of the surroundings. The Kharadron cautiously strode out across the bridge, staring down into the darkness below. The walls of the pit were covered with more luminescent lichen, but they could not see to the bottom of the cavern.

‘Keep your wits about you and your eyes sharp,’ said Hengtsson, uncomfortably aware of how narrow and exposed their path was.

They made the far side of the bridge and climbed the marble stairs, entering a vast, circular courtyard dominated by a platform of black stone. A great sphere was mounted upon either side of the dais, formed from concentric rings of golden metal and supported by marble pillars.

As Hengtsson strode across the plaza he could feel the static tingle of magic in the air, but the strange devices stood silent and unmoving. In the very centre of the amphitheatre, upon the dais, was a golden font, its surface decorated with runes and lightning bolts.

‘Powerful electro-aetheric aura in here,’ said Gregggun, the crystal lenses of his helmet magnifier flickering as he scanned the walls and floor. As his gaze passed over the font at the far end of the chamber, he stumbled and gasped in pain, raising his gauntleted hand to cover his eyes.

‘Grungni’s beard!’ he cursed, smashing the butt of his staff upon the ground.

‘What is it, Navigator?’ Hengtsson said, as the Grundstok Thunderers formed up around the stricken duardin.

Gregggun shook his head, and gave a snort of laughter.

‘Think you’ve found your prize, Admiral,’ he said. ‘Whatever’s in there’s got enough charge in it to power a skyfleet.’

As Gunnery Sergeant Sootbeard barked orders to his warriors, forming them up around the dais, Hengtsson strode forward eagerly. His volley pistol held at the ready, he peered over the lip of the font. This close, the glare emanating from within was almost blinding. The Admiral’s helmet lens darkened as the lur-crystal from which they were crafted reacted to the intense light, aiding his vision. As the flare ebbed away, he saw that the font contained a pool of bubbling, crystal-clear water. Lying at the bottom was an object the size of the duardin’s fist that exuded a sparkling light so bright it hurt to look upon.

Reaching into the font, Admiral Hengtsson closed his fingers around the object and wrenched it free. He peered at it through narrowed eyes, ignoring the painful light that seared into his skull.

It was soft to the touch, with a smooth, organic texture like that of a seed. Hengtsson could feel a gentle warmth radiating through his armoured gauntlet.





'Is that it?' said Gunnery Sergeant Sootbeard, sounding distinctly unimpressed.

'There's power in it I've not seen the like of before,' insisted Gregggun.

'Krukig!' Hengtsson swore, and released the strange object. It had flared with intense heat, and he could feel the flesh beneath his metal gauntlet blister.

The seed did not fall to the ground, but floated in mid-air, glowing ever brighter by the moment. Hengtsson took a step back. Tendrils of glowing, amber energy lashed out from the object, whipping through the air and across the ground.

The chamber shook. Dust and stones rained from the ceiling. There was a sound in the distance like rushing wind, coming closer and closer by the moment.

**'Crungni's beard!' he cursed, smashing the butt of his staff upon the ground...**

'Navigator!' Admiral Hengtsson bellowed. 'To your task!'

'It's no use, Admiral,' Gregggun said, his voice trembling with exertion. Aetheric currents whipped around the Navigator's staff as he channelled arcane energies in a desperate effort to smother the seed's power. 'This is magic beyond my power to unmake.'

The chamber shook once more. Hengtsson looked up and saw what at first he took to be an immense serpent squeezing its way through a crevasse in the cavern wall.

'Sir!' yelled Gunnery Sergeant Sootbeard, gesturing to the other side of the chamber. Another shape wound its way through the rock face, curling and twisting in the air above them. The two serpents entwined as one, and as they passed through the light of glowing lichen, Hengtsson saw that they were not creatures at all, but thousands upon thousands of crawling vines, moving with a singular purpose. More and more snaking vines emerged from the cavern wall, until almost the entire ceiling was covered. At the centre of the writhing mass blossomed a crown of white flowers, like a great eye staring down upon the Kharadron.

'You... should not have come here,' a melodic voice echoed inside Hengtsson's head. 'Thieves... or... trespassers. It matters not. This is a place for the lost. The cursed and the rightly forgotten.'

A snake-like cluster of vines descended and swept towards Sootbeard's Thunderers. Several were smashed from their feet, flung clear of the amphitheatre and into empty space. The Gunnery Sergeant was yanked from his feet and lifted into the air. Sootbeard bellowed and cursed as he tried to struggle free, and blasted away at the mass of vines with his aethershot rifle to no avail.

A haunting note split the air, a mournful song that sent a chill down Admiral Hengtsson's spine. Sootbeard stopped struggling. The vines smothered him entirely, until the blue of his uniform could no longer be seen. Then they gently lowered the duardin to the floor. The old duardin's body rolled free of their clutches, his armour rent and torn in a dozen places. Pale-white flowers protruded from these breaches, forcing their way through the eye-lenses of his war-mask.

'Fall back!' Hengtsson ordered, appalled by the manner of his crewmate's demise. The Grundstok Thunderers kept up their barrage while the rest of the crew retreated across the narrow stone bridge. Several more were snatched up by the reaching vines. White petals drifted through the air, and that terrible song continued. The Admiral reached the breached wall of the cavern and scrambled through. The *Dammerung* was there, still moored along the shelf of rock.

Its deck was covered by a carpet of white flowers. Strange, irregular shapes lay amidst the unnatural meadow. It took Hengtsson a moment to realise they were the corpses of the rest of his crew.

'No,' said, Hengtsson, overcome with loss. So many years spent in pursuit of a commission, an Ironclad of his own. All wasted in a moment.

Vines twisted around his waist and he felt himself being raised into the air. Snarling, he struck at them with his hammer, pulping several strands. It was useless. More creeping tendrils snaked around his arms, locking them tight. Slowly he was turned about, and found himself facing that great crown of pale blossoms. Hengtsson struggled and kicked, but he could not even free his arm to fire his pistol into the damned thing.

'Peace, little one,' came that soft, sad voice again. 'Cease your struggle. Join Ghillnarad Dhor in eternal repose.'

As the words echoed in the Admiral's head, the field of flowers rippled like the surface of a lake. Spores drifted all around, and the haunting melody grew louder. Hengtsson's eyes began to ache, and the strength drained from his hands. He felt his hammer slip from his grasp. All he could hear was the song. As his eyes closed and darkness swirled to envelop him, he heard the voice speak once more. It was tinged with regret and sorrow, but also with burning conviction.

'None but the faithful may look upon the secrets of the Jade Temple and live. Such is the God-King's decree.'





# RULES OF ENGAGEMENT



## JERVIS JOHNSON

Jervis Johnson has worked for Games Workshop for many years – some might even say decades! He is currently the lead games developer for Warhammer Age of Sigmar, but has worked on just about every game in the Games Workshop catalogue at one time or another, including Warhammer 40,000, Blood Bowl and Adeptus Titanicus.

It is quite a while since I've had a chance to write anything for White Dwarf, and it is a real pleasure to get the opportunity to do so once again. Veteran readers may remember my Standard Bearer column from a few years back, while real grognards may just about be able to recall my old J Files articles and the many reports of the battles I lost against my fellow games developers back in the day. However, the purpose of Rules of Engagement is not to wallow in nostalgia, but, as its name implies, to discuss the game that currently fills my working days: namely, Warhammer Age of Sigmar. My aim with this column is to give you all some insights into the whys and wherefores of

how the rules for Warhammer Age of Sigmar are designed. Hopefully they will help you get more out of your games and, at the very least, they should give you a good understanding of the design philosophy that underpins the rules. Well, that's the plan, anyway!

For this first article, I am going to take a look at the thorny and vexing issue of rules questions and how we deal with them. In the process, I hope to give some guidance on how you can solve the vast majority of rules questions that might arise in a game of Warhammer Age of Sigmar for yourself. I've been working on the game as the lead rules writer since its conception, and it has been one of the most interesting projects of my career. Our desire was to create a system that is both easy to learn and easy to play, but which at the same time includes enough mechanical 'crunch' in the rules to bring the Mortal Realms and the warriors that fight there fully to life. Speaking for myself, it is the balancing act between simpleness and accessibility on the one hand, and detail and immersion<sup>1</sup> on the other, that makes designing tabletop wargames such a fascinating and satisfying experience.

The act of moving or shooting a model is part of the rules of the game, but those rules should then, in turn, help conjure images of exciting battles in our imaginations.





Rules of Engagement is our second new column, this time penned by veteran games designer Jervis Johnson. Each month, Rules of Engagement focuses on the creation, design and evolution of the rules for Warhammer Age of Sigmar – this time around, Jervis tackles FAQs.

However, there is another very important aspect to creating the rules for a game like Warhammer Age of Sigmar, which is writing them in a way that makes them both easy to comprehend but also comprehensive enough to cover their use in the game. In practise this is another balancing act, because writing rules to cover every possible situation that *could* arise during a game would create rules that were needlessly long-winded. Instead, you go for a balance between accessibility, preciseness (ensuring there are no vagaries or areas within the rules that are likely to be misinterpreted) and mechanical robustness (do they work on the tabletop? Or, to put it another way, will they survive contact with the enemy?).

**‘Our desire was to create a system that is both easy to learn and easy to play...’**

In the first edition of Warhammer Age of Sigmar, we erred on the side of writing rules that were as accessible and precise as possible, with the result that the robustness of the rules sometimes suffered. So, when I started work on the second

edition, I was determined to write rules that kept the accessibility and precision of the first edition rules, while making them equally robust. By and large, and with considerable help from my fellow rules writers, editors and playtesters, I think that goal has been achieved with the second edition of the game.

All of which begs the question, why am I writing an article about rules questions? Surprisingly, it's actually *because* of the work we all did developing the new Warhammer Age of Sigmar rules. You see, as I started work on the new core rules, I ran into a problem. What I found was that there were situations where the rules were accessible, precise and robust, but questions still arose about them. A good example of this is the rules for movement, and how these interact with terrain. Here's what the core rules say (page 229 of the core book):

‘Unless stated otherwise, a model can be moved over a terrain feature but not through it (so models can't move through a wall, or pass through a tree, but can climb up or over them). A model can be moved vertically in order to climb or cross a terrain feature, counting the vertical distance up and/or down as part of its move.’

*‘I am using immersion here to describe the feeling you get when you're playing a game, but the rules allow you to imagine what is happening ‘in real life’ – you are no longer rolling dice and moving around Citadel Miniatures, but watching a life-and-death struggle unfold before you.’*





### USEFUL LINKS

The advice in this column applies just as much to games of Warhammer 40,000, Warhammer 40,000 Kill Team and Warhammer Underworlds as it does to Warhammer Age of Sigmar. Players of all our games can find designers' commentaries and errata on the Warhammer Community website:

[warhammer-community.com/faqs/](http://warhammer-community.com/faqs/)

Any rules questions can be sent to the following email addresses:

Warhammer Age of Sigmar: [aosfaq@gwplc.com](mailto:aosfaq@gwplc.com)

Warhammer Underworlds: [whunderworlds@gwplc.com](mailto:whunderworlds@gwplc.com)

Warhammer 40,000: [40kfaq@gwplc.com](mailto:40kfaq@gwplc.com)

Warhammer 40,000 Kill Team: [killteam@gwplc.com](mailto:killteam@gwplc.com)

This allows models to move up and down terrain, and even finish a move part way up or down a terrain feature. Although an abstraction, when combined with the rules for garrisoning buildings and used as written, it allows models to interact with terrain straightforwardly and easily, and avoids odd situations where a model can't be attacked because it's perched in a location where there isn't any room for other models to stand. Even so, players continued to ask if they were allowed to move or charge up or down terrain features, especially when the feature was also occupied by enemy models. I tried re-writing the rule to make it clear such moves were allowed, but this considerably increased its length and basically came down to adding several sentences that said "Yes, this rule means exactly what it says it means." This would make the rule anything but accessible or precise, while not really adding anything tangible to its robustness.

**'Design commentaries are intended to provide guidance, help and insight...'**

### A NEW APPROACH

So, I needed to come up with another solution, and, in the end (after a couple of false starts), I decided to look at the way we presented the FAQs we write for Warhammer Age of Sigmar. Until that time, FAQs were published on a pretty ad-hoc basis, to answer questions we had

received about our rules and make any corrections to the rules that were necessary. I decided to change this, and replace the old FAQs with two different things:

1. A set of 'designers' commentaries' that I would use to answer questions about the rules, where the rule was correctly written but players were still asking questions about it.
2. A set of errata, where corrections were made to published rules to make them more accessible, precise and/or robust.

### DESIGNERS' COMMENTARIES

As you can see, designers' commentaries are intended to provide guidance, help and insight, rather than being a way to modify or change any rules. This is an important distinction – the answers given in the commentaries are not 'rulings' per se, they are a way of helping players to understand the rules, rather than a way to update them. This change in perception proved to be something of a breakthrough; by putting the answers to these questions in the designers' commentary, I could let players know how to apply the rules during their games, but I could do it without having to add unnecessary verbiage to the core rules themselves. If you visit our community website (you can find the link to the left) and download the designers' commentary for the core rules, you will see how this works in practise. You will find that the commentaries cover the nuances of how to move over terrain, along with all kinds of other aspects of the



Despite being on the ground floor, these Ironjawz Brutes can still hit the Stormcast Eternals on the floor above with their choppos. They just have to do a bit of climbing first.



Warhammer Age of Sigmar core rules. For example, if you're not sure what we mean by 'within', or wonder if there is a difference between us saying 'this unit' as opposed to 'that unit' in a rule, or are unsure about what you need to do when several abilities are triggered at the same time, you will find the answers to your questions and many more besides.

## ERRATA

The errata documents on our website are now kept separate from the designers' commentaries, because they are where we make actual changes to the rules. These changes can come about for three reasons. Firstly, we publish an errata if the rule as written is confusing or incomplete in its original form. Secondly, we'll publish an errata if a rule is too powerful in its original form and can unbalance gameplay. Finally, we'll publish an errata in order to bring old rules into line with changes we've made to the core game rules.

To make sure that the designers' commentaries and errata are as up to date as possible, we review and update them twice each year, and also shortly after the publication of any new rules (the vast majority of questions about any rules come up in the first week or two). To help with this, we have several email addresses (see the opposite page) where you can send any questions you have. The questions we receive are all reviewed and, when necessary, a new design comment or an errata is generated for them, to be published when the next update occurs.

**'The vast majority of questions are already answered, either in the core rules or on the community site.'**

All of which leads to probably the most important part of this month's column. You see, it's my job to review the rules questions that come through to the Age of Sigmar email address. I do this each morning, along with taking a look around the various forums where rules questions are asked. One of the things I have found is that the vast majority of questions are already answered, either in the core rules or on the community site – if a player looks in the right place, they can answer the question themselves. Following the adage that if you give someone a fish you feed them for a day, but if you teach them how to fish you feed them for life, I've come up with a set of guidelines that should help you deal with almost any rules questions that come up in your games. Here's how to do it:

**1. Read The Rule.** This may seem obvious, but first of all, read the rule in question – it's best not to rely on what you've been told, so we

The Warhammer Community website features designers' commentaries and errata documents for the core rules and all the existing factions in Warhammer Age of Sigmar.

recommend you find the published version of the rule and read it word by word. Often this will resolve the question.

**2. Go Upstream.** If re-reading the rule doesn't provide an answer, read any other rules that relate to the rule in question (we call this 'following the question upstream'). For example, if the rule modifies hit rolls, re-read the rules for modifiers and the rules for hit rolls. More often than not you'll find the answer you seek upstream.

**3. Check The Official Designers' Commentaries and Errata.** If you are still stuck, read the official designers' commentaries and errata documents on the Warhammer Community site to see if the question has already been answered.

**4. Apply The Rules As Written.** If you still don't have a satisfactory answer, use the rule just as it is written if you possibly can, even if you are not completely happy with the effect the rule has. You can always email us at [aosfaq@gwplc.com](mailto:aosfaq@gwplc.com) about any rules you find unsatisfactory when used as written, and we'll review them to see if they need to be modified or changed.

**5. Ask Games Workshop.** Finally, if the rule still remains unclear, roll a dice to resolve your question (1-3 = yes, 4-6 = no), and then after your game send your question to [aosfaq@gwplc.com](mailto:aosfaq@gwplc.com). It will be reviewed by me and added to the questions that we will consider answering in the next update to the official designers' commentaries and errata documents on our website.

And with that, I shall leave you until next month. Until then, may all your battles be glorious victories, and all your dice rolls be 6s!<sup>2</sup>

<sup>2</sup>... well, unless it happens to be for a battleshock test, of course...

**AN AGE OF ENLIGHTENMENT**  
If you have a topic about Warhammer Age of Sigmar that you would like Jervis to tackle, please write in and let us know:  
[team@white-dwarf.co.uk](mailto:team@white-dwarf.co.uk)



# BLOOD ON THE STREETS

Across the Mortal Realms, roving warbands clash among the ruins of dead civilisations, seeking riches, glory and artefacts of untold power. Here, games developer John Bracken introduces the new rules for playing games of Warhammer Age of Sigmar: Skirmish.



**JOHN BRACKEN**

John may be new to the games development team, but this is already his second contribution to the pages of White Dwarf following last month's Glass-mad Gargant scenario. As a lifelong fan of skirmish games, John couldn't wait to tackle this article.

**T**he Mortal Realms are rife with war and death on a truly terrifying scale. Traversing the arcane Realmgates that span the void between worlds, vast campaigning armies endlessly march to war in a conflict as old as the world-that-was. Yet not all battles are fought as large, sweeping engagements. Vicious street-fights erupt as opposing warbands fight for control of forgotten cities. Blood is spilled as rival chieftains seek to prove their superiority or protect their territory. Groups of adventurers find themselves facing off against each other as they search the realms for ancient artefacts of incalculable value.

Skirmish games put you in command of one such warband of warriors, whose skill, wit and determination are put to the test as they venture into the far-flung reaches of the realms in pursuit of power, riches and glory.

Sounds exciting, right? Well, playing Warhammer Age of Sigmar: Skirmish couldn't be easier – you can find the updated (and entirely official, in case you were wondering) rules for the game over the next few pages. As long as you've got a few models and a battlefield to fight over, you can start playing immediately! There are even seven battleplans for you to play through, including Dangerous Hunt, where you have to track down and capture a predatory endless spell.

The rules presented here are quite flexible and, while we recommend you use them as they are presented here to begin with, there are endless opportunities to add in extra flavour to your games once you get used to how they work.

Make sure you pick up next month's issue, too, which includes rules for playing a Warhammer Age of Sigmar: Skirmish campaign.



# SKIRMISH BATTLES

## HOW TO USE THESE RULES

These rules are an extension of the Warhammer Age of Sigmar core rules and the Pitched Battle profiles found in the latest version of the *General's Handbook* – so you'll need a copy of those in order to play Skirmish battles. The only change you need to make is that where a rule refers to an army, it now refers to a warband instead.

## WARBANDS

To fight a Skirmish battle, each player needs to select their warband of fighters. Each warband is a group of warriors drawn from a single Grand Alliance under the leadership of your general – a hero amongst their kind who will see your will done upon the tabletop, or perish in the attempt. The full rules for how these warbands are chosen from the warscrolls available to you are described later.

## CHAMPIONS

Many units in Warhammer Age of Sigmar have leaders – Liberator-Primes from the Liberator warscroll, Kairic Adepts from Kairic Acolytes, Brute Bosses from Orruk Brutes and so on. These are referred to in these rules as champions and those models gain the **CHAMPION** keyword.

## UPGRADES

Many units in Warhammer Age of Sigmar have a variety of equipment options available to them. These include weapons, standards, instruments of war, and other, more esoteric choices. The majority of these are choices common to the unit, whereas some are limited in number.

Where an option on a warscroll is limited to a certain number of models in the unit it is referred to here as an upgrade. Upgrades are powerful additions to your warband, but as with all power in the Mortal Realms, there is a price to pay for it, which is covered later.

It is also worth pointing out that some upgrades available on a warscroll may have little to no effect in Skirmish battles, so bear that in mind when making your choices.

## CHOOSING YOUR WARBAND

To select which warriors you will include in your Skirmish warband, follow the rules below, using the renown calculator over the page to determine the total renown of your warband. Then simply find a fellow player with a warband of their own and you are good to go.

First, choose which Grand Alliance your warband will hail from: Chaos, Death, Destruction or Order. All models selected for your warband must hail from the same Grand Alliance as the one you have chosen.

Decide what size of Skirmish battle you wish to play. A good starting size warband for a game that will last a little less than an hour is 250 renown, whereas a Skirmish battle of

500 renown or more will last much longer.

Bear in mind that if you wish to play Skirmish matched play games, there's a recommended size for your warband – see the Skirmish Matched Play section over the page.

Your warband must include a minimum of three models, one of which must be a **HERO** to be the general of your warband.

You may ignore the minimum unit size requirements on a warscroll – all count as having a minimum unit size of 1 model. For example you could select 2 Orruk Brutes rather than the minimum 5 on their warscroll.

You may choose any combination of weapon options for models from the same warscroll, including upgrades (though these will cost more renown when calculating the renown of your warband). For example you may select an Orruk Brute armed with two brute choppas, as well as an Orruk Brute armed with a jagged gore-hacka. In addition you must adhere to any limitations on weapon options stated on the warscroll. For example, no more than 1 in 5 Orruk Brutes in your warband can be armed with a massive gore-choppa, regardless of the weapon combination of the other models from the same warscroll.

You can only include each warscroll once in your warband.

You may only select each **CHAMPION** once per warscroll.

Your warband may not incorporate any warscroll battalions, even if your warband would otherwise fulfil the battalion's organisation requirements.

## SKIRMISH FORMATION

In Skirmish battles, all models in your warband fight as individuals rather than cohesive groups.

Each model in your warband is treated as a single unit, and does not have to obey the usual rules for remaining within 1" of other models from their warscroll.

In Skirmish battles, abilities from upgrades that would affect an entire unit (such as a model equipped with a banner, or an instrument) affect friendly models from the same warscroll whilst they are within 6" of any friendly model equipped with the upgrade.

## ALLEGIANCE ABILITIES

Every warrior in the Mortal Realms owes their allegiance to one of the four Grand Alliances: Chaos, Death, Destruction or Order. In Skirmish battles you must select warriors for your warband entirely from a single Grand Alliance, which allows you to use the appropriate allegiance ability listed below. Note these are the only allegiance abilities available for use in Skirmish battles.

### CHAOS

**Bloody Offerings:** Roll a dice when a friendly **CHAOS** model from your warband is slain within 3" of an enemy model, but before it is removed from play; on a 6 that model can make a pile-in move and then attack with all the melee weapons it is armed with. Then remove that model as normal.

### DEATH

**Deathly Vigour:** Roll a dice each time you allocate a wound or mortal wound to a friendly **DEATH** model; on a 6 that wound or mortal wound is negated.

### DESTRUCTION

**Savage Killing Spree:** Roll a dice at the end of the combat phase. On a 5+ you can pick one friendly **DESTRUCTION** model that is within 2" of an enemy model; that model can make a pile-in move and then attack with all the melee weapons it is armed with.

### ORDER

**Unwavering Will:** You can re-roll failed battleshock tests for this warband.



## CAN I TAKE NAGASH?

Eagle-eyed readers might have noticed that there are no restrictions on taking larger, more powerful models such as Alarielle the Everqueen or a Lord-Celestant on Stardrake in Skirmish battles. This is done on purpose – once you have calculated the renown value of these models you will probably find that many of them are out of reach of the average Skirmish battle (Nagash, Supreme Lord of the Undead, is a mere 800 renown!) In matched play you'll find there are rules governing the size of games, but for open and narrative play it's up to you. This means that you could absolutely play a narrative game where a selection of warbands are sent to attempt the assassination of one of Nagash's Mortarchs, or even the Great Necromancer himself! We wish you luck in your efforts though – your warbands will need it!



### THE GENERAL

Every warband is led into battle by a general – a heroic individual who demands respect and commands authority within their group of warriors.

Each general can be given a command trait and an artefact of power from the following tables. These lists are the only ones available to choose from when selecting an artefact of power or command trait for your general in Skirmish battles.

### COMMAND TRAITS

Each general in Skirmish battles recognises that a different style of leadership is required to maintain order amongst the disparate fighters that make up their warband – that of leading a group of fighters to victory through personal valour (and in some cases, murderous bloodlust or lethal cunning). Either roll a dice on the following table or pick a command trait that best fits the character of your general.

#### D6 Command Trait

- 1 **Impetuous Crusader:** *This warrior is ever at the forefront of battle, leading the charge against the enemy.*

You can re-roll charge rolls for this general while this general is within 6" of another friendly model.

- 2 **Ambitious Fighter:** *This leader seeks greater glory and will fight all the harder to ensure that none surpass them on the battlefield.*

Add 1 to wound rolls for attacks made by this general while it is within 6" of another friendly model.

- 3 **Inspirational:** *When all is lost and courage is flagging around them, true commanders stand fast and become a beacon of hope and determination.*

Add 2 to the Bravery characteristic of this general when taking battleshock tests while it is within 6" of another friendly model.

- 4 **Indomitable Will:** *Such is their contempt for sorcery that spells often drain away into nothing before this general's unconquerable soul.*

This general can attempt to unbind one spell in the enemy hero phase as if it were a **WIZARD** while it is within 6" of another friendly model.

- 5 **Gifted Commander:** *Specifically chosen to lead this warband, whether through natural affinity or mutual respect, warriors simply perform better under the leadership of this general.*

If this general is within 6" of another friendly model at the start of your hero phase, roll a dice. On a 5+, you receive 1 extra command point.

- 6 **Ruthless Conqueror:** *To this leader, failure is unthinkable and they will callously spend the lives of their fighters to achieve their goals. Sacrificial rites, shoving a comrade onto an enemy weapon to distract them – nothing is beneath this general if it results in victory.*

At the start of each combat phase you can choose to sacrifice another model to give this model an advantage. If you do, choose one other friendly model within 3" of both this general and 1 or more enemy models. That friendly model suffers D3 mortal wounds but you can re-roll hit rolls of 1 and wound rolls of 1 for attacks made by this general until the end of that combat phase.

### ARTEFACTS OF POWER

Few indeed are the leaders that go to war with weapons or artefacts fashioned by arcane artificers and smiths. Others make do by stealing from the dead, or are deadly enough to do without. Either roll a dice on the following table or pick an artefact that best fits the miniature or temperament of your general.

#### D6 Artefact of Power

- 1 **Blessed Amulet:** *Overflowing with power, the bearer of this amulet is magically fortified against harm.*

Add 1 to the Wounds characteristic of the bearer.

- 2 **Cursed Tome:** *Only legible to the bearer, powerful, yet foul and uncomfortable truths about the nature of magic are written within this evil manuscript.*

Add 1 to casting rolls made for the bearer. In addition, if the casting roll is a double 1, this model suffers 1 mortal wound after the effects of the spell have been resolved. If this general is not a **WIZARD**, then the bearer can attempt to cast 1 spell in your hero phase as if it were a **WIZARD** instead. They know the Arcane Bolt and Mystic Shield spells.

- 3 **Masque of Horror:** *This blank mask twists when others are near, showing them their own face caught in thrall to their greatest fears – cast aside, palsied and weak or even a slave to the Dark Gods.*

Subtract 1 from hit rolls for attacks made with melee weapons that target the bearer.

- 4 **Armourbane:** *Cast upon an anvil made from broken armour plates, this weapon shatters shields and cleaves breastplates as if they were made from parchment.*

Pick one of the bearer's melee weapons. Improve the Rend characteristic of that weapon by 1.

- 5 **Oblivion Charm:** *Gifted to the bearer by a devious overlord, this amulet ensures that, should this warrior fall to enemy blades, their death will not have been in vain.*

If the bearer is slain, roll a dice for each enemy model within 3" of them before removing them from the battlefield; on a 4+ the model being rolled for suffers 1 mortal wound.

- 6 **Zephyr Shield:** *This amulet causes brief gales of wind to blow around the bearer, knocking missiles aside and fouling the aim of enemies that target them.*

Subtract 1 from hit rolls for attacks made with missile weapons that target the bearer.





## COMMAND ABILITIES AND COMMAND POINTS

Most command abilities are used as normal, according to the core rules. Command points are generated in the normal way.

## COMMAND ABILITIES AND BATTLESOCK

Command abilities that affect battlesock tests cannot be used in Skirmish battles.

## BATTLESOCK

Do not use the normal rules for the battlesock phase. Instead, in each battlesock phase, a battlesock test must be taken for your whole warband if any models from your warband have been slain during that turn.

To take this battlesock test, roll one dice and add the number of models from your warband that were slain that turn. If the modified roll is greater than your general's Bravery characteristic, the battlesock test has been failed. For each point by which the total exceeds your general's Bravery characteristic, one model of your choice from your warband must flee – remove them from play and count them as having been slain. If your general has been slain, treat your warband as having a Bravery characteristic of 5 for this test.

## SUMMONED UNITS

Any spell, ability or trait that would allow you to add models to a unit, or add a new unit to your warband once the battle has begun, cannot be used in Skirmish battles.

## REALM OF BATTLE RULES

The Realm of Battle rules cannot be used in Skirmish battles.

## REALM SPELLS

Realm Spells (including those in *Malign Sorcery*) cannot be used in Skirmish battles.

## ENDLESS SPELLS

Warbands cannot include endless spells.

## BATTLEPLANS

On the following pages you'll find seven Skirmish battleplans. The maps included assume that the battlefield is a 30" by 40" rectangle. If you are using a battlefield that is a different size or shape, you will need to adjust distances, and the location of territories, objectives and terrain features, to fit your battlefield.

## SKIRMISH MATCHED PLAY

Matched play games use the same rules as any other game of Warhammer Age of Sigmar: Skirmish, with the following modifications.

## MATCHED PLAY GAME SIZE

We recommend a limit of 250 renown for Skirmish battles. This is a good-sized warband, and the game will be usually be finished in less than an hour.

## MATCHED PLAY BATTLEPLANS

Matched play allows two players to pick warbands of equal power, and there are a selection of battleplans which are designed to provide a tactically challenging game where each side has a more or less equal chance of winning.

Below are three battleplans that are ideal for matched play. Players can either choose which one to play or roll on the following table:

| D6  | Battleplan      |
|-----|-----------------|
| 1-2 | Clash at Dawn   |
| 2-4 | Treasure Hunt   |
| 5-6 | Hold the Centre |

You can also use any of the battleplans in the 'Pitched Battles' section of the *General's Handbook*, simply by altering the size of the board to a 30-36" by 40-48" area and adjusting the distance between objectives appropriately. All of these battleplans have been designed

to present both players with matching objectives and territories as well as a variety of tactical decisions.

## TOURNAMENTS

For tournament play we recommend warbands with a value of 250 renown. From there there are many options open to a tournament organiser. You could increase the renown value of the warbands after each game by a set amount, or allow players to improve their warbands using the 'Between Games' section in the Campaign section which will come in a later issue of White Dwarf (stay tuned!).

In an eight hour period it should be possible to play five or even six Skirmish battles, allowing for a relaxed pace and time for some lunch, as well as the option to play a variety of battleplans to keep things fresh and exciting.

To determine a winner, you could choose to pick the player who earned the most renown over the day, or assign a value to a player's result from each battleplan as show below.

|               |    |
|---------------|----|
| Major Victory | 30 |
| Minor Victory | 20 |
| Draw          | 10 |
| Loss          | 0  |

To further divide up your players and prevent tied placements, you could also track the renown value of models slain by a player's warband and use that total to determine which players stand triumphant at the end of the day.

## HOUSE RULES

There is almost no limit to the ways you might choose to customise your Skirmish battles. You could require that all starting warbands include at least one **WIZARD**, or place restrictions on certain types of models – so only those with the Leader battlefield role and so on. Each of these tweaks can provide an interesting tactical challenge to players and add greater variety to games of Warhammer Age of Sigmar: Skirmish.

## WARHAMMER AGE OF SIGMAR SKIRMISH RENOWN CALCULATOR

What follows is a simple calculator to allow you to convert your favourite models from Warhammer Age of Sigmar into individuals you can select for Skirmish battles. To begin with there is a step-by-step guide, and after that are modifications for certain, more powerful models you can take, such as a Liberator-Prime or an Orruk Brute armed with a massive Gore-choppa.

**Step 1:** Pick a unit from which you wish to take a model for your warband.

**Step 2:** Look up the cost in points of the unit from the most recent version of the *General's Handbook*.

**Step 3:** Take the points cost and divide it by the minimum size of the unit to give the cost for a single model.

**Step 4:** If there is a remainder, simply round down the number – in other words, remove any fractions that remain after step 3. So 10.2 would become 10, for example. This is the model's renown.

## CHAMPIONS AND UPGRADES

The model you selected can have any weapon option that is available to all models in the unit at no additional cost.

If you wish for the model you selected to have an optional upgrade that is available in limited numbers on its unit's warscroll, add 5 to the cost of the model. Remember that you must abide by any limitations on such upgrades as described earlier.

If you wish your model to be a **CHAMPION** from that unit, add 5 to the cost of the model. Remember each **CHAMPION** can only be selected once per warscroll.



## BATTLEPLAN

# A TIME FOR HEROES

Every warband contains great champions, warriors for whom no obstacle is too great to overcome. As the warbands meet on the field of battle, these worthy warriors have a chance to prove their supremacy once and for all.

### THE WARBANDS

The players choose their warbands as described earlier.

### THE BATTLEFIELD

Set up the scenery for the battle as described in the Warhammer Age of Sigmar core rules.

### SET-UP

Both players roll off, and the winner decides which territory each side will use. The territories are shown on the map below.

The players then alternate setting up models one at a time, starting with the player that won the roll-off. Models must be set up wholly within their own territory, more than 9" from enemy territory. Continue to set up models until both players have set up their warbands. If one player finishes first, the opposing player sets up the rest of their models in their warband, one after another.

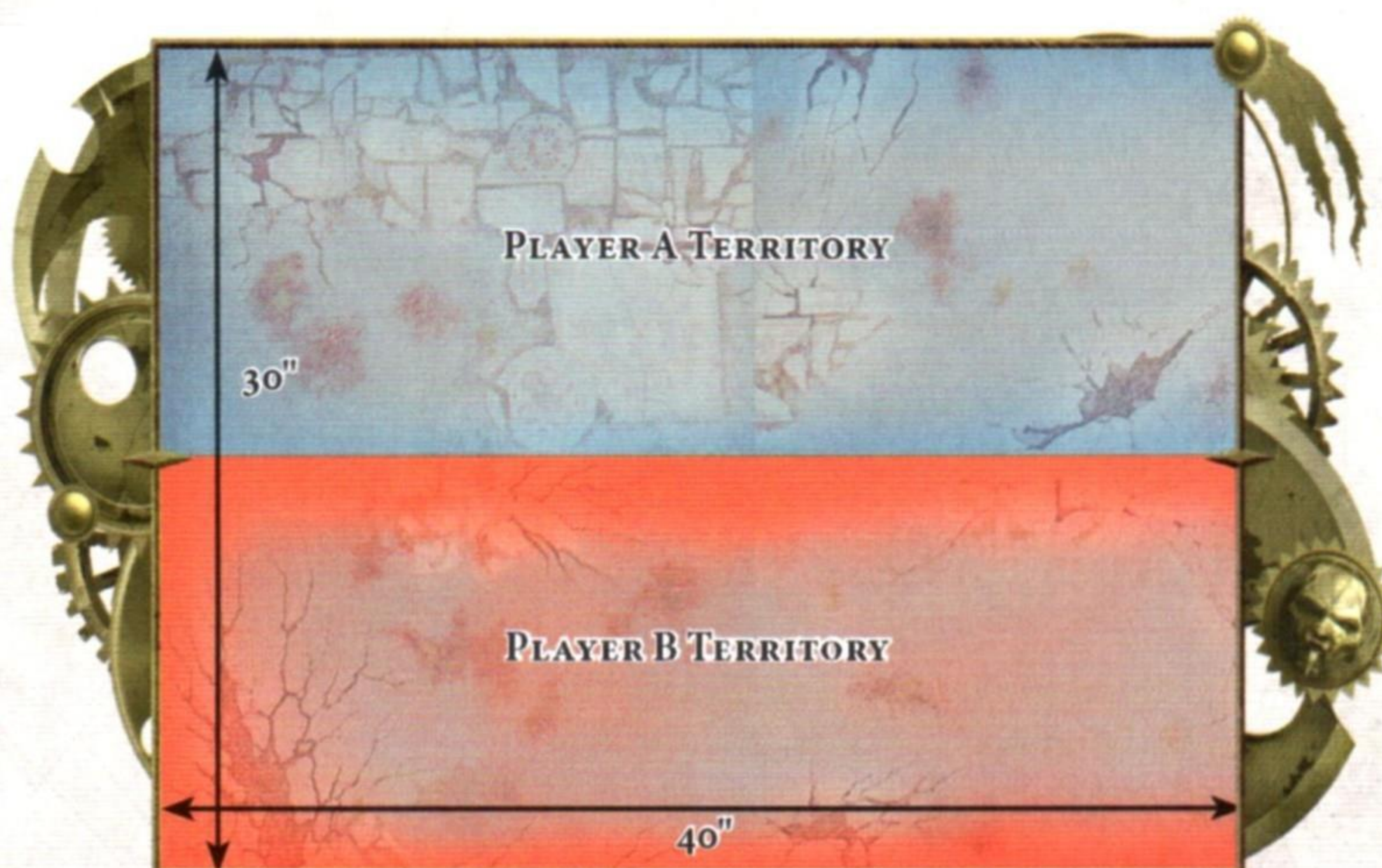
### GLORIOUS VICTORY

At end of the fifth battle round, if one player's general and all their **HEROES** and **CHAMPIONS** have been slain, their opponent wins a **major victory**.

Otherwise each player adds up the renown value of any enemy models that have been destroyed during the battle. If one player has a higher total, they win a **minor victory**.

If an enemy model was slain by your general, triple its renown value when counting the value of slain models for the purposes of victory conditions.

If an enemy model was slain by a **HERO** (that was not your general) or a **CHAMPION** from your warband, double its renown value when counting the value of slain models for the purposes of victory conditions.





## BATTLEPLAN DANGEROUS HUNT

The necroquake has flooded the Mortal Realms with dangerous levels of magical power. Manifestations of this flux in the aether, the endless spells represent both a threat and an opportunity. Those willing to do what must be done create warbands armed with magical equipment that can temporarily repel those spells in order to buy time for them to be dispelled. However, this voracious spell cares naught for such efforts – such instincts as it has are driven towards feeding its eternal hunger.

### THE WARBANDS

The players choose their warbands as described earlier.

### THE BATTLEFIELD

Set up terrain as described in the Warhammer Age of Sigmar core rules. Place a predatory endless spell model in the centre of the board.

### SET-UP

Both players roll off, and the winner decides which territory each side will use. The territories are shown on the map below.

The players then alternate setting up models one at a time, starting with the player that won the roll-off. Models must be set up wholly within their own territory, more than 9" from enemy territory. Continue to set up models until both players have set up their warbands. If one player finishes first, the opposing player sets up the rest of their models in their warband, one after another.

### CONTROLLING THE PREDATORY ENDLESS SPELL

The predatory endless spell can not be dispelled.

At the end of each battle round, you must check to see if either player has gained control of the predatory endless spell. To do so, you and your opponent must count up the number of models you have within 6" of the centre of the predatory endless spell; you gain control of the predatory endless spell where your count is higher than your opponent's count. Once you gain control of the predatory endless spell, it remains under your control until the enemy is able to gain control of it.

The predatory endless spell is moved at the start of each battle round by the controlling player. Once the

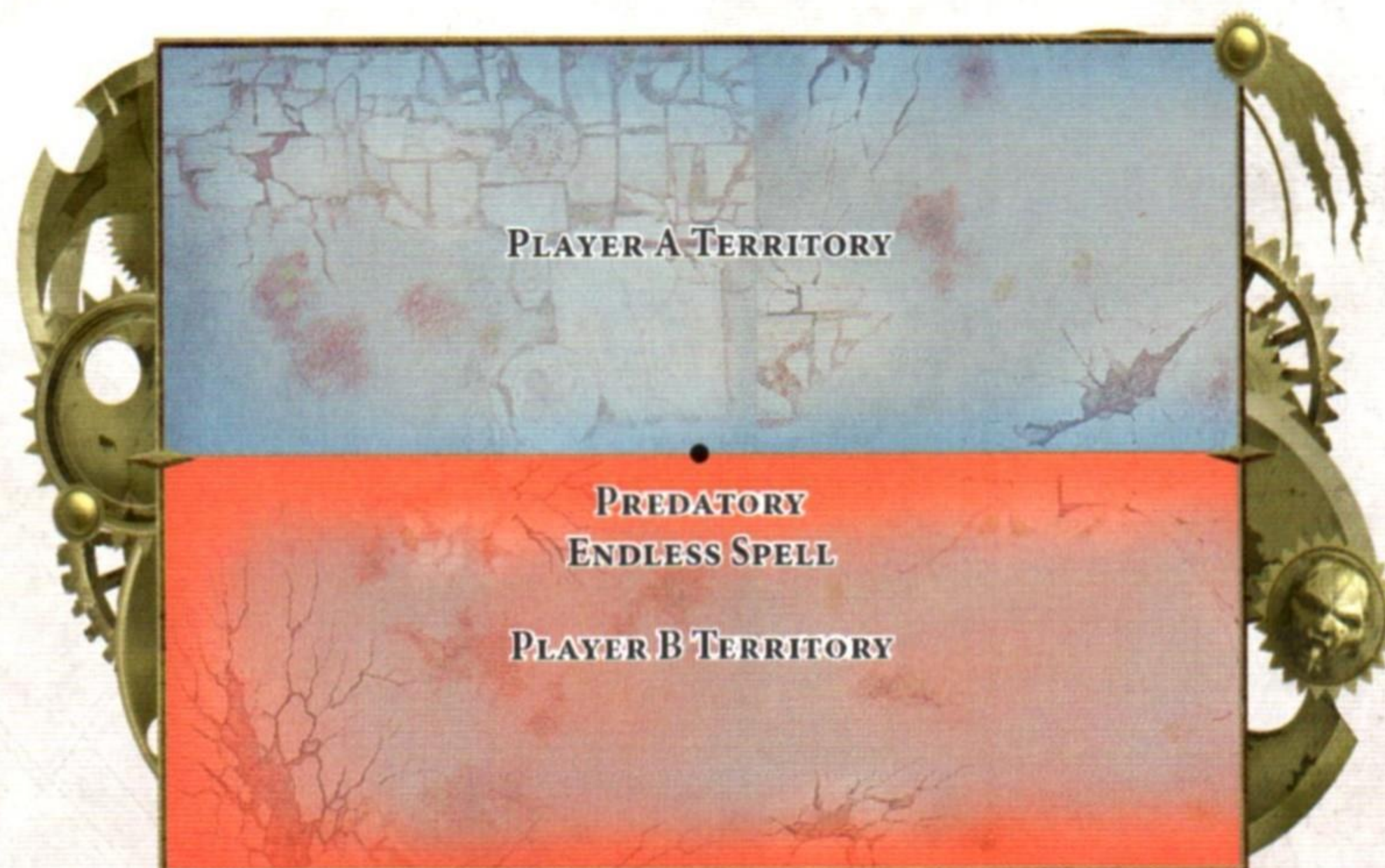
predatory endless spell has been moved, the first turn of the battle round is taken by the player who is not in control of the predatory endless spell – do not roll off to see who decides which player gets the first turn. The distance a predatory endless spell can move will be noted on its warscroll. Some predatory endless spells can fly – this too will be noted on the warscroll. Unlike other predatory endless spells, the predatory endless spell in this battleplan cannot cross the edge of the battlefield when it is moved. The effects and abilities of the predatory endless spell are resolved by the player who moved that model in that battle round.

### GLORIOUS VICTORY

At the end of the fifth battle round, each player adds up the renown value of any enemy models that have been destroyed by the endless spell during the battle.

If one player has a higher total and controls the endless spell, that player wins a **major victory**.

Otherwise each player adds up the renown value of any enemy models that have been destroyed during the battle. If one player has a higher total, they win a **minor victory**.





## BATTLEPLAN TREASURE HUNT

Small warbands are often sent on covert missions to retrieve magical artefacts for use in a greater war effort. When the same intelligence is available to both sides, however, the usual result is a mad scramble as both forces battle to secure the relics first.

### THE WARBANDS

The players choose their warbands as described earlier.

### THE BATTLEFIELD

Set up the scenery for the battle as described in the Warhammer Age of Sigmar core rules.

The battlefield features five treasure hoards as shown on the map. Treasure hoards need to be represented by a suitable marker, such as a coin. Even better, if you have components available, you can model your own treasure hoards using parts from Citadel Miniatures kits.

### SET-UP

Both players roll off, and the winner decides which territory each side will use. The territories are shown on the map below.

The players then alternate setting up models one at a time, starting with the player that won the roll-off. Models must be set up wholly within their own territory. Continue to set up models until both players have set up their warbands. If one player finishes first, the opposing player sets up the rest of their models in their warband, one after another.

### HIDDEN WEALTH

At the end of each of your movement phases, you must check to see if you can search any treasure hoards for an artefact. To do so, you and your opponent must count up the number of models you have within 3" of the centre of each treasure hoard; roll a dice for each treasure hoard where your count is higher than your opponent's count.

On a roll of a 5+, an artefact has been uncovered at that treasure hoard. From that point, no further rolls are made for that treasure hoard and it becomes an artefact.

At the end of each player's turn, you must check to see if either player has gained control of any artefacts. To do so, you and your opponent must count up the number of models you have within 3" of the centre of each artefact; you gain control of an artefact

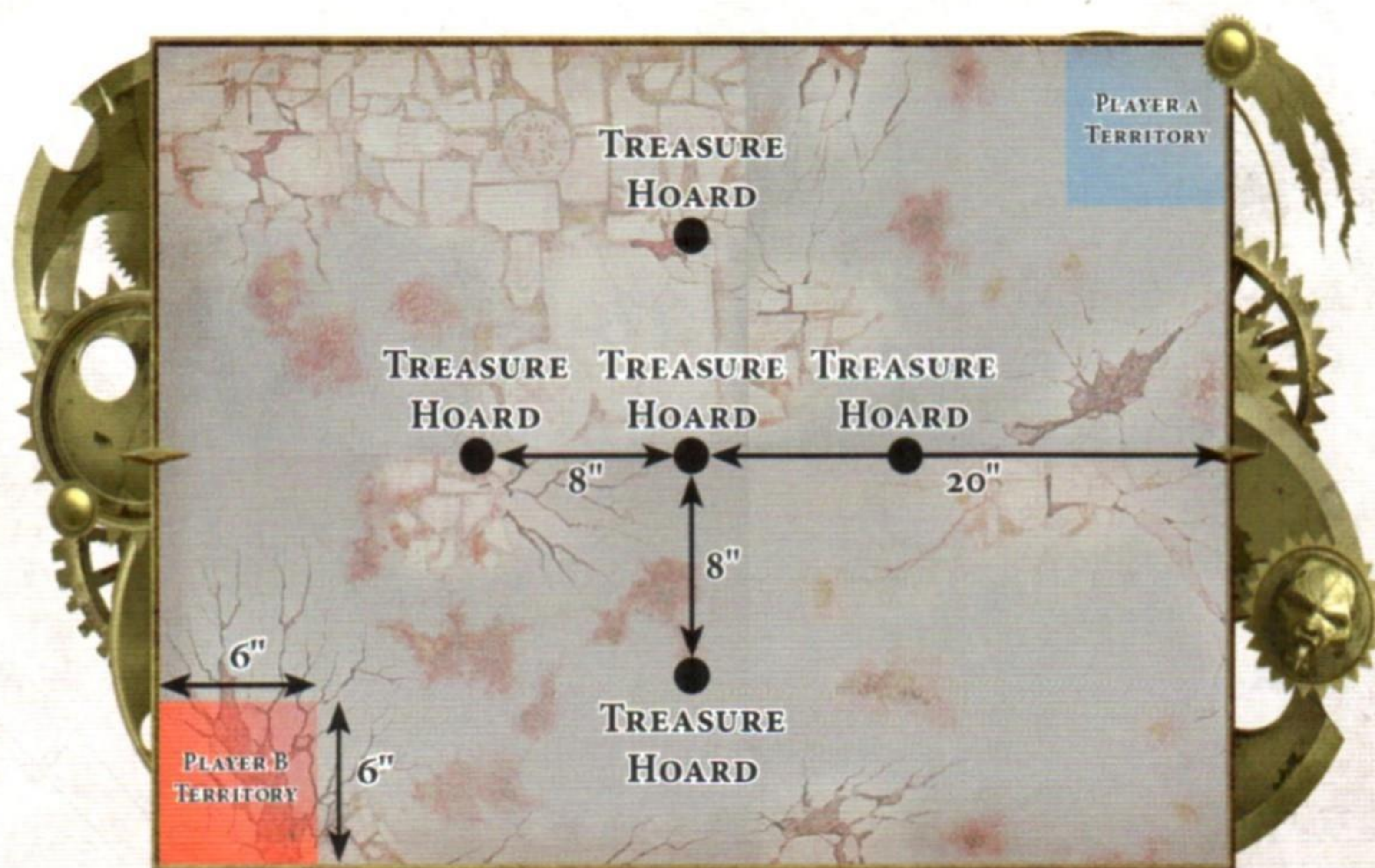
where your count is higher than your opponent's count. Once you gain control of an artefact, it remains under your control until the enemy is able to gain control of it.

If any friendly **HEROES** are within 3" of the centre of an artefact, add an additional 2 to the total of models you have within 3" of the centre of the artefact at the end of the turn.

If any friendly **CHAMPIONS** are within 3" of the centre of an artefact, add an additional 1 to the total of models you have within 3" of the centre of the artefact at the end of the turn.

### GLORIOUS VICTORY

The game lasts for five battle rounds. If one player controls any artefacts at the end of the game and their opponent controls none, they win a **major victory**. If both players control artefacts, the player who controls the most wins a **minor victory**.





## BATTLEPLAN THE RITUAL

In the hopes of bringing a long war to an end, one side enacts a mighty ritual in secret. Through treacherous means, information reaches the opposing faction and they send their own band of assassins to slay the ritualist and prevent the ritual from taking place. All that stands in their way is a determined force of warriors and the rampant power flowing through the ritualist himself, bolstering them against harms.

### THE WARBANDS

The players choose their warbands as described earlier.

### THE BATTLEFIELD

Set up the scenery for the battle as described in the Warhammer Age of Sigmar core rules.

### SET-UP

Both players roll off, and the winner decides which player will be the Ritualist and which player will be the Assassin. The Ritualist and the Assassin have their own territories which are shown on the map below.

The players then alternate setting up models one at a time, starting with the player that won the roll-off. Models must be set up wholly within their own territory. Continue to set up models until both players have set up their warbands. If one player finishes first, the opposing player sets up the rest of their models in their warband, one after another.

### THE RITUALIST

Once both players have set up their warbands, the Ritualist must select one model from their warband to perform the ritual, who will be completely focused on incanting the ritual while the battle rages. This model cannot move beyond the Ritualist's territory and can neither attack, cast spells nor use abilities.

### ARCANE PROTECTION

Roll a dice each time you allocate a mortal wound to the model performing the ritual. On a 4+ that mortal wound is negated.

### THE RITUAL

In order to perform the ritual, at the end of the Ritualist's turn, the Ritualist rolls a dice. On a 6+, the ritual is successfully performed.

At the end of the Ritualist's turn, count up the number of models each player has within 3" of the centre of each locus of power; the Assassin controls a locus of power where their count is higher than the Ritualist's. For each locus of power controlled by the Assassin, subtract 1 from the dice roll when determining whether or not the ritual is successfully performed.

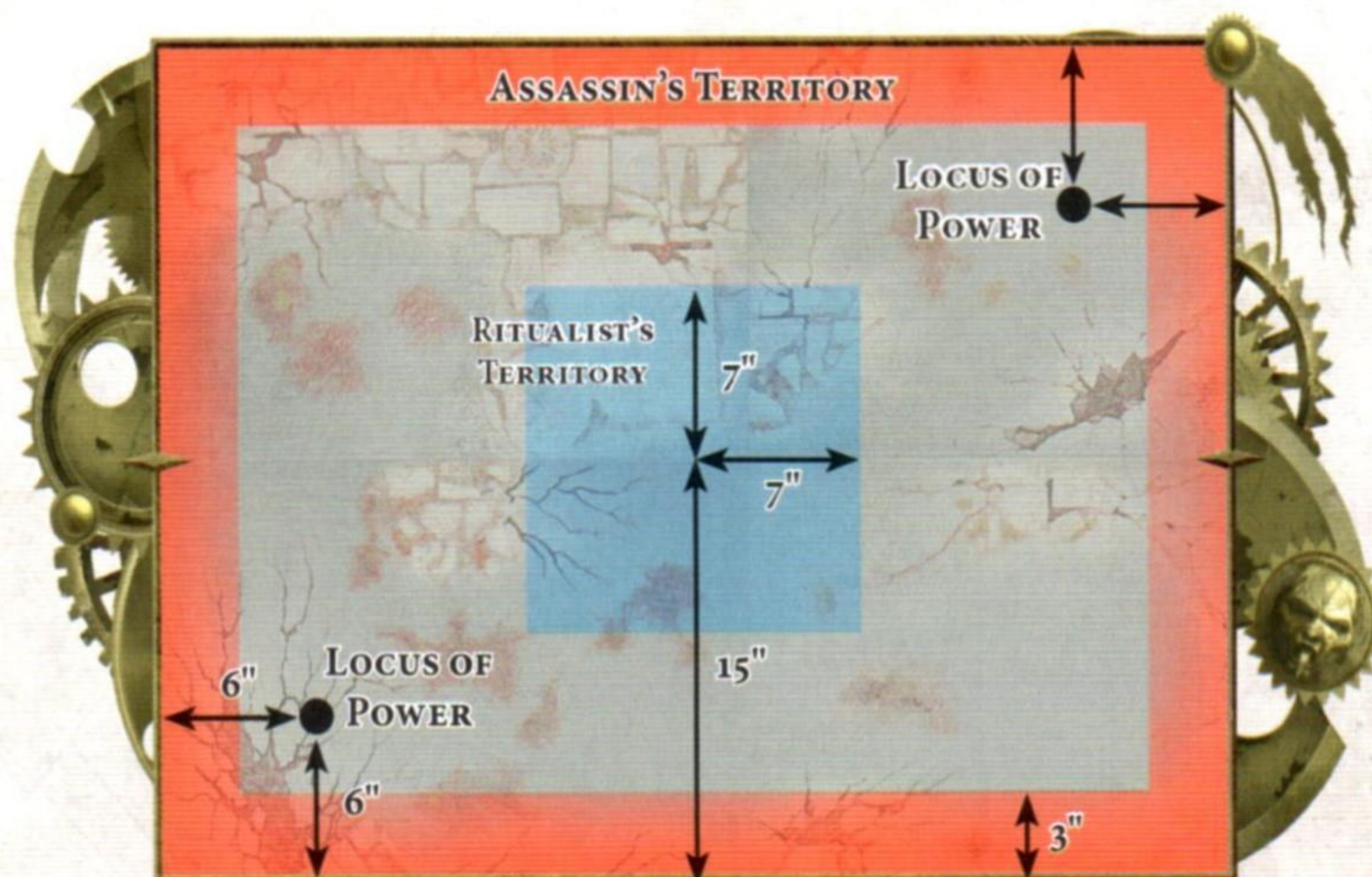
If the model performing the ritual is a **WIZARD** or a **PRIEST**, add 1 to the dice roll when determining whether or not the ritual is successfully performed.

### GLORIOUS VICTORY

The game ends immediately if the model performing the ritual is slain, and the Assassin wins a **major victory**.

If the ritual is performed then the game ends immediately and the Ritualist wins a **major victory**.

Otherwise the game lasts for five battle rounds. At the end of the game the Ritualist wins a **minor victory** unless the model performing the ritual has been allocated three or more wounds that have not been healed, in which case the Assassin wins a **minor victory**.





## BATTLEPLAN HOLD THE CENTRE

Two great armies have decimated each other, vying for control of a vital piece of land. The ragged remnants of the once great forces now strive to strike the final blow and lay claim to victory.

### THE WARBANDS

The players choose their warbands as described earlier.

### THE BATTLEFIELD

Set up the scenery for the battle as described in the Warhammer Age of Sigmar core rules.

### SET-UP

Both players roll off, and the winner decides which territory each side will use. The territories are shown on the map below.

The players then alternate setting up models one at a time, starting with the player that won the roll-off. Models must be set up wholly within their own territory, more than 12" from enemy territory. Continue to set up models until both players have set up their warbands. If one player finishes first, the opposing player sets up the rest of their models in their warband, one after another.

### OBJECTIVES

This battle is fought to control three objectives in the centre of the battlefield. Two objectives are located 10" from the centre of the battlefield outside of each player's territory as show below. The other is located in the centre of the battlefield.

The normal rules for controlling objectives are not used in this battle. Instead, you and your opponent must count up the number of models you have within 3" of the centre of each objective; you gain control of an objective where your count is higher than your opponent's count.



### GLORIOUS VICTORY

The player with the most victory points at the end of the fifth battle round (or when the time allocated for the battle runs out) wins a **major victory**.

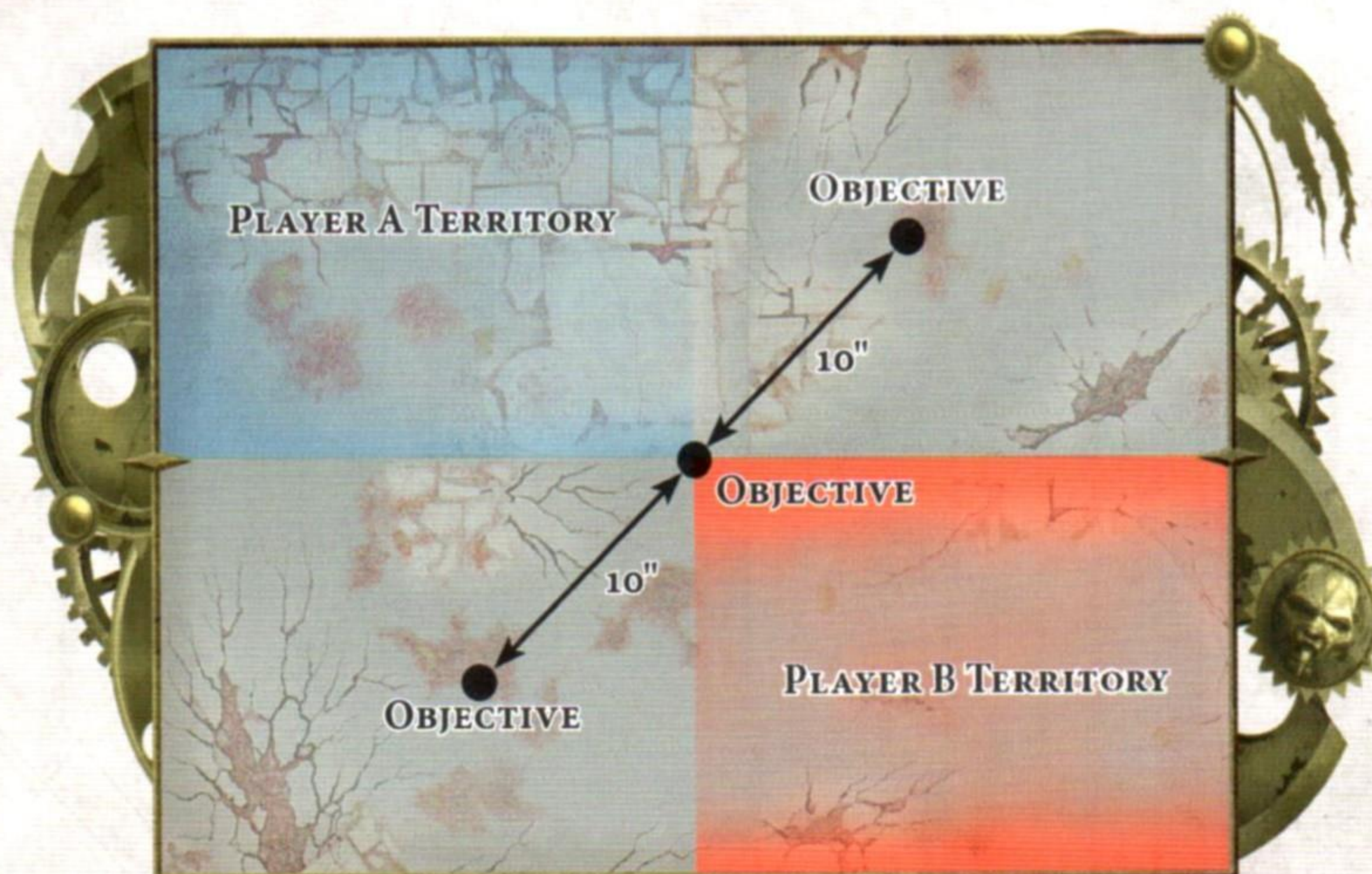
If the players are tied on victory points at the end of the game, then each player adds up the renown value of any enemy models destroyed during the battle. If one player has a higher total, they win a **minor victory**.

### VICTORY POINTS

Each player scores victory points at the end of each of their turns for each objective they control as follows:

If a player controls the objective in the centre of the battlefield they score 2 victory points.

For each other objective a player controls, they score 1 victory point.





## BATTLEPLAN

# CLASH AT DAWN

Travelling through the Mortal Realms is perilous at the best of times, the seeping taint of Chaos having corrupted the lands aeons ago. Each warband is making what time they can at night, desperate to reach their goals ahead of their rivals. As they pick their way through dense undergrowth and ruined landscapes they suddenly discover enemy warriors intermingled with their own! Havoc breaks out as each warband finds enemy fighters all around and dangerously nearby.

### THE WARBANDS

The players choose their warbands as described earlier.

### THE BATTLEFIELD

Set up the scenery for the battle as described in the Warhammer Age of Sigmar core rules.

### SET-UP

Both players roll off, and then alternate setting up models one at a time, starting with the player that won the roll-off. Models must be set up as described below. Continue to set up models until both players have set up their warbands. If one player finishes first, the opposing player sets

up the rest of their models in their warband, one after another.

### THE FOG OF WAR

The battlefield is divided into table quarters, as shown on the map. Models may not be set up in the area marked as No Man's Land, but may otherwise be set up anywhere wholly in the quarter and more than 9" from enemy models. Before each model is set up, you must roll a dice for it and consult the map to see which quarter of the battlefield it must be set up in. If a 5 or a 6 is rolled, or it is not possible to set up a model in the quarter you have rolled, the player may choose which quarter that model is set up in. Any models that cannot be set up this way are placed to one side and will arrive as reinforcements later in the game.

### REINFORCEMENTS

You may bring on any reinforcements at the end of any of your movement phases; place these models within 3" of any edge of the battlefield and more than 9" away from any enemy models. Reinforcements that have not arrived by the end of the third battle round are slain.

### THE BREAK OF DAWN

In the first battle round, the range of missile weapons and spells is limited to a maximum of 12". In the second battle round, this distance increases to 18". This effect ends at the end of the second battle round.

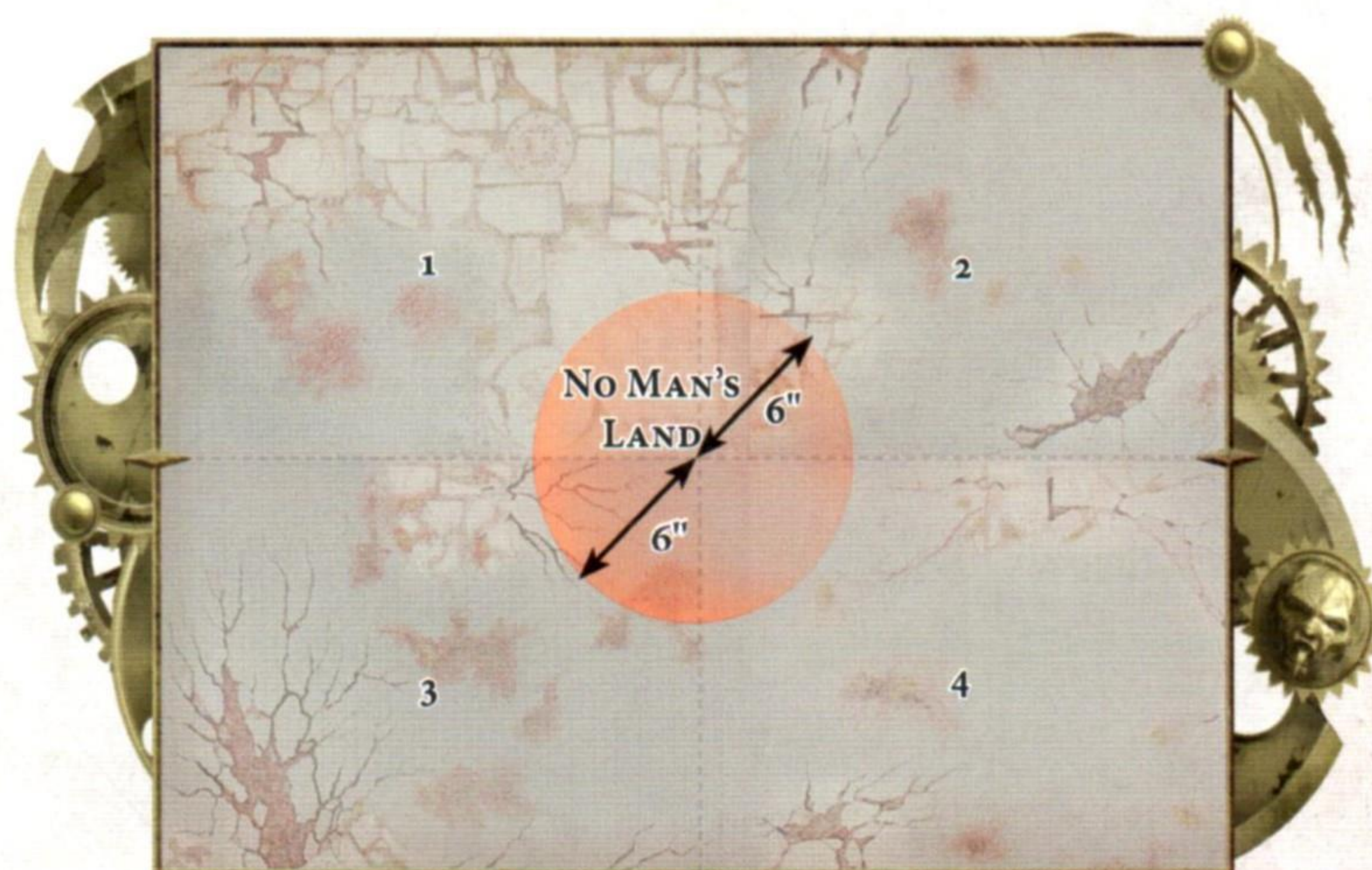
### GLORIOUS VICTORY

The game ends at the end of any battle round in which at least one player's warband has been broken. A warband is broken when more than half of its models have been slain or have fled.

If, at the end of the game, one player's warband is broken and their general has been slain, their opponent wins a **major victory**.

If one player's warband is broken but their general is still on the battlefield, their opponent wins a **minor victory**.

If both players' warbands are broken, the result is a **draw**.





## BATTLEPLAN SWEEPING ASSAULT

The enemy must be swept from the battlefield while you hold your own territory. Only an all-out assault will be enough to push them from the field.

### THE WARBANDS

The players choose their warbands as described earlier.

### THE BATTLEFIELD

Set up the scenery for the battle as described in the Warhammer Age of Sigmar core rules.

### SET-UP

Both players roll off, and the winner decides which territory each side will use. The territories are shown on the map below.

The players then alternate setting up models one at a time, starting with the player that won the roll-off. Models must be set up wholly within their own territory, more than 9" from enemy territory. Continue to set up models until both players have set up their warbands. If one player finishes first, the opposing player sets up the rest of their models in their warband, one after another.

### OBJECTIVES

This battle is fought to control four objectives. These are located as shown on the map.

The normal rules for controlling objectives are not used in this battle. Instead, you and your opponent must count up the number of models you have within 3" of the centre of each objective; you gain control of an objective where your count is higher than your opponent's count. Once you gain control of an objective, it remains under your control until the enemy is able to gain control of it.

If any friendly **HEROES** are within 3" of the centre of an objective, add an additional 2 to the total of models you have within 3" of the centre of the objective at the end of the turn.

If any friendly **CHAMPIONS** are within 3" of the centre of an objective, add an additional 1 to the total of models you have within 3" of the centre of the objective at the end of the turn.

### GLORIOUS VICTORY

The player with the most victory points at the end of the fifth battle round (or when the time allocated for the battle runs out) wins a **major victory**.

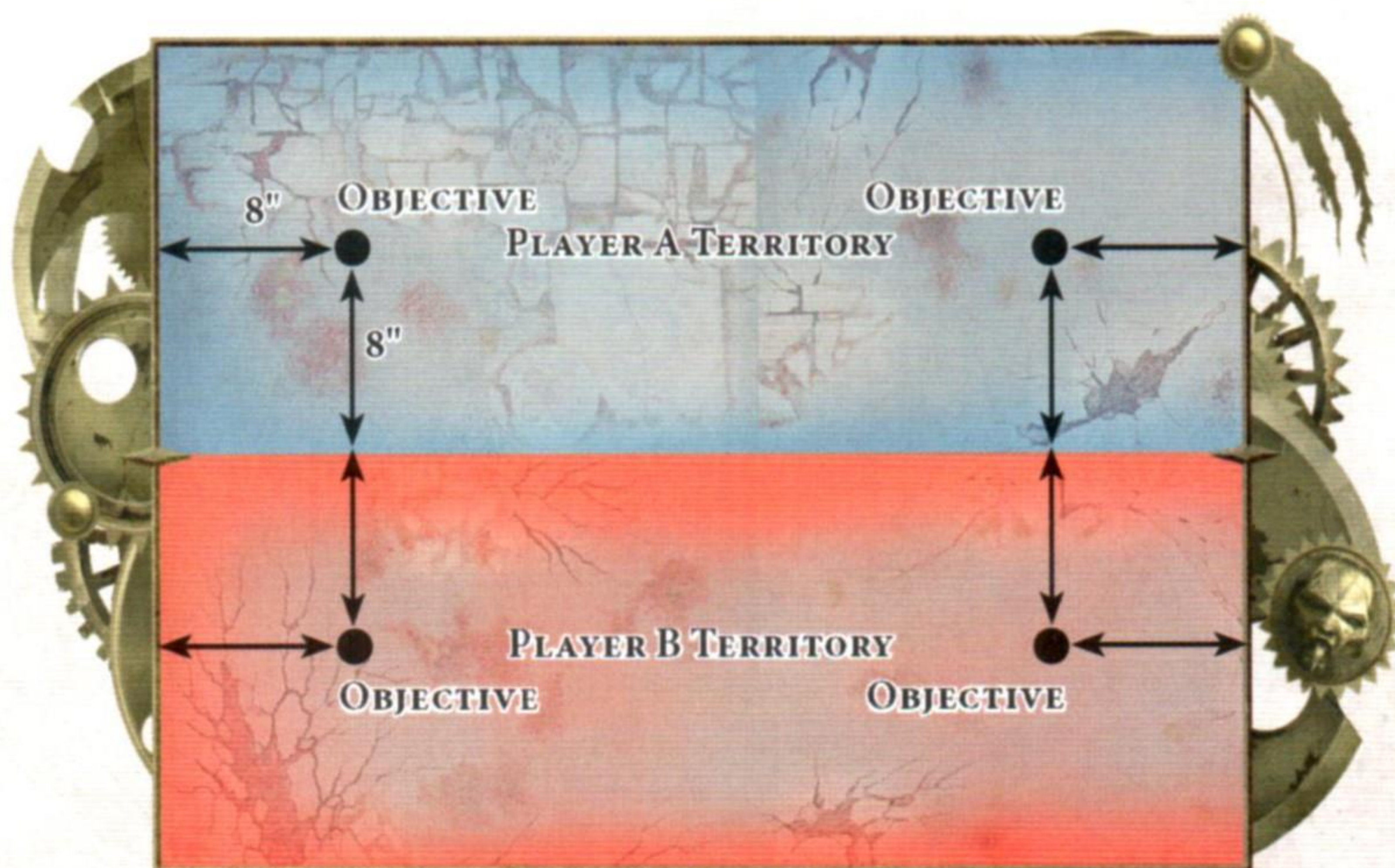
If the players are tied on victory points at the end of the game, then each player adds up the renown value of any enemy models destroyed during the battle. If one player has a higher total, they win a **minor victory**.

### VICTORY POINTS

Each player scores victory points at the end of each of their turns for each objective they control as follows:

For each objective a player controls in enemy territory, they score 2 victory points.

For each other objective a player controls, they score 1 victory point.







WARBAND ROSTER

PLAYER: ..... ALLEGIANCE: .....

GENERAL: ..... RENOWN COST: .....

COMMAND TRAITS

ARTEFACTS OF POWER

.....

.....

REWARDS OF BATTLE

MAGIC OF CHAMON

.....

.....

| WARSCROLL | NUMBER OF MODELS | CHAMPIONS & UPGRADES | RENOWN COST |
|-----------|------------------|----------------------|-------------|
| .....     | .....            | .....                | .....       |
| .....     | .....            | .....                | .....       |
| .....     | .....            | .....                | .....       |
| .....     | .....            | .....                | .....       |
| .....     | .....            | .....                | .....       |
| .....     | .....            | .....                | .....       |
| .....     | .....            | .....                | .....       |
| .....     | .....            | .....                | .....       |
| .....     | .....            | .....                | .....       |
| .....     | .....            | .....                | .....       |
| .....     | .....            | .....                | .....       |
| .....     | .....            | .....                | .....       |

RENOWN SPENT: ..... TOTAL RENOWN: .....

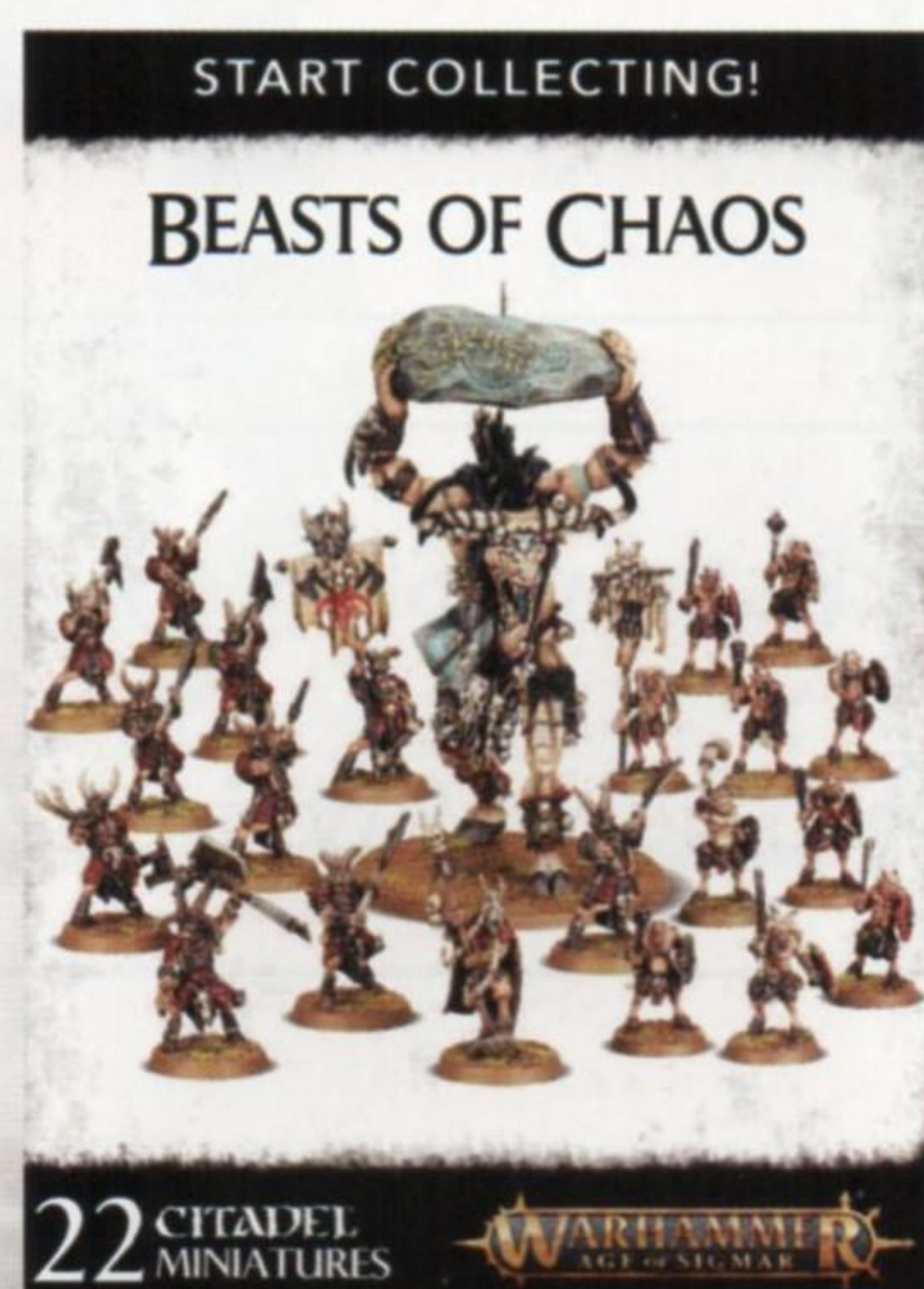
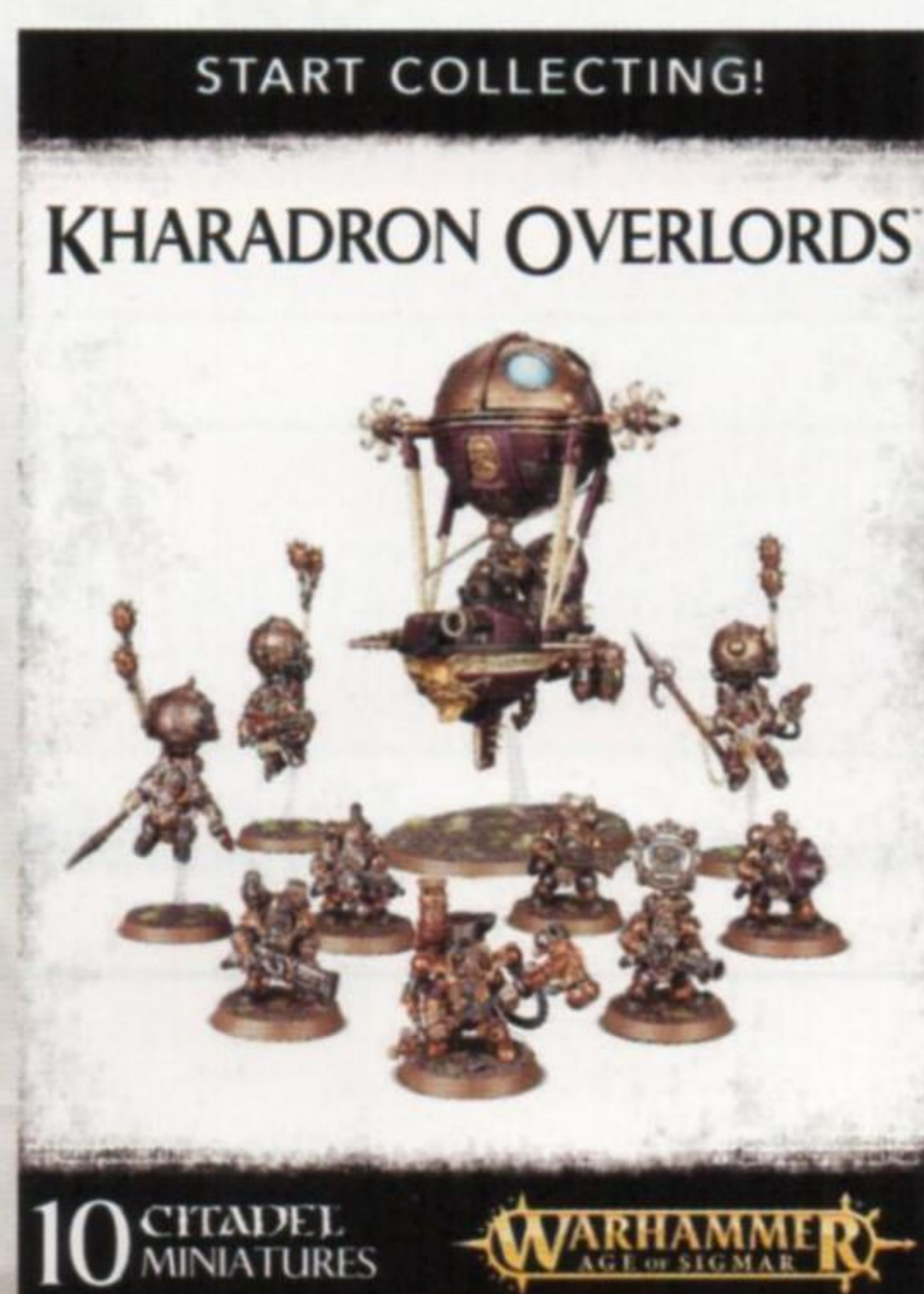
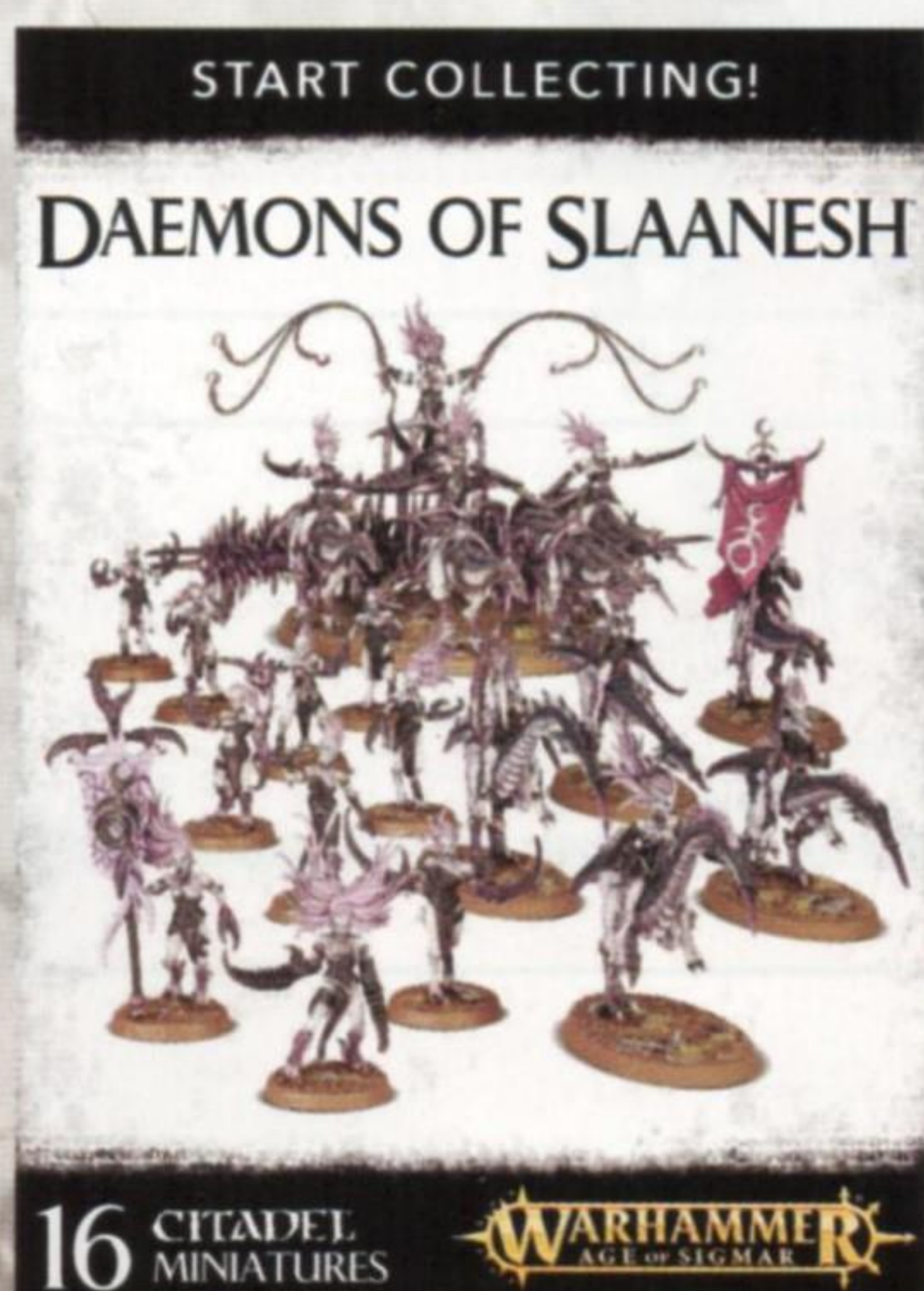
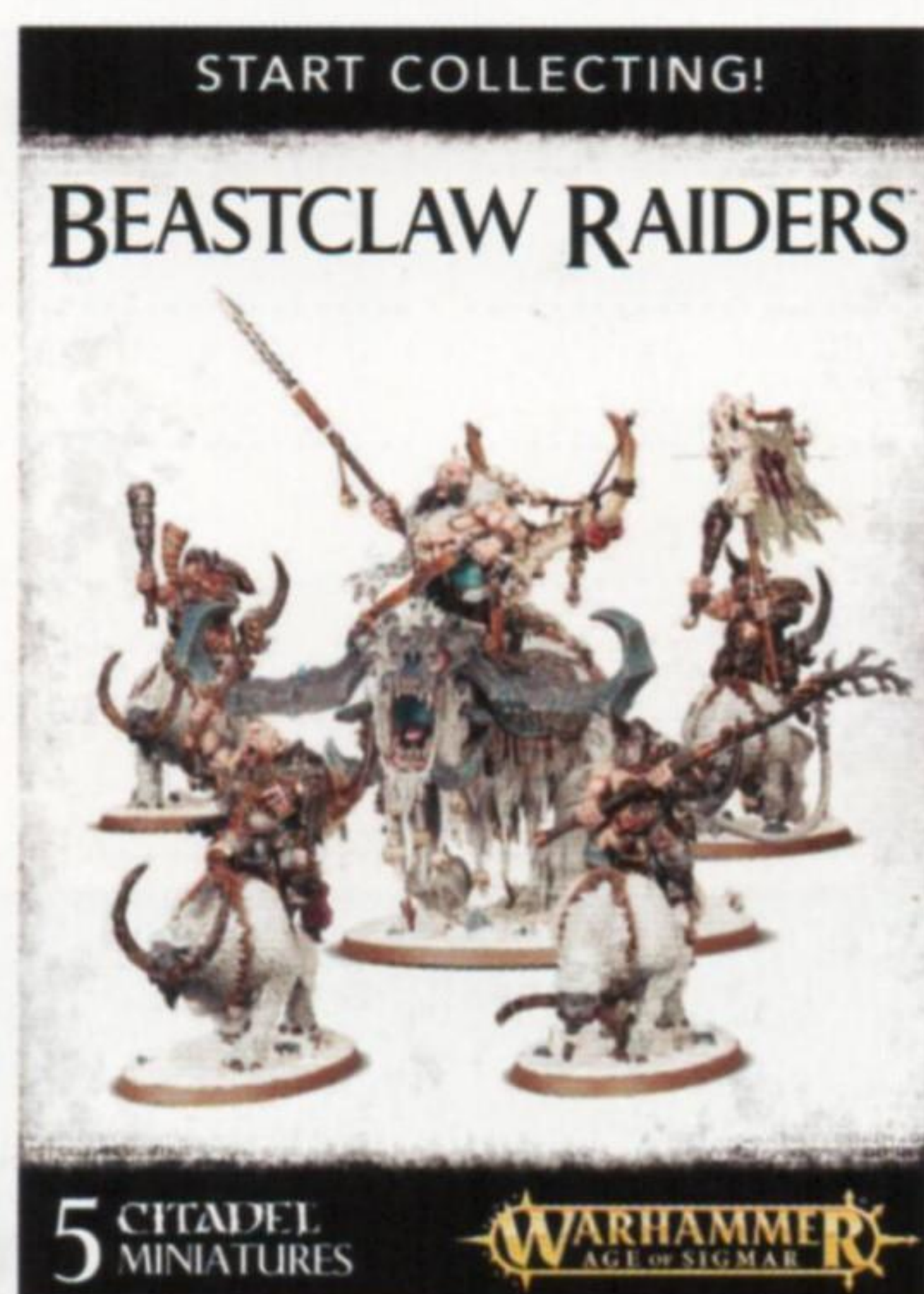
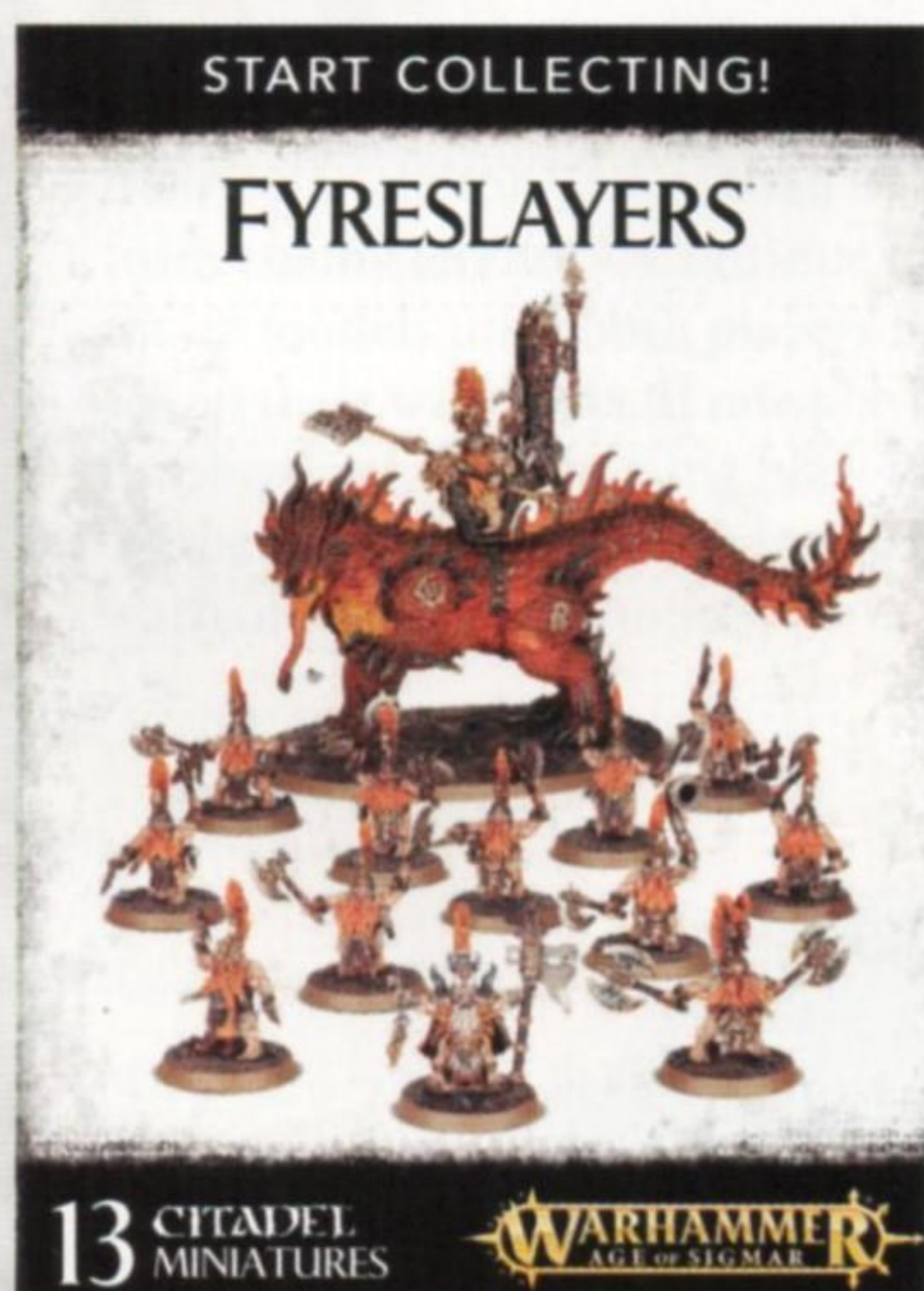
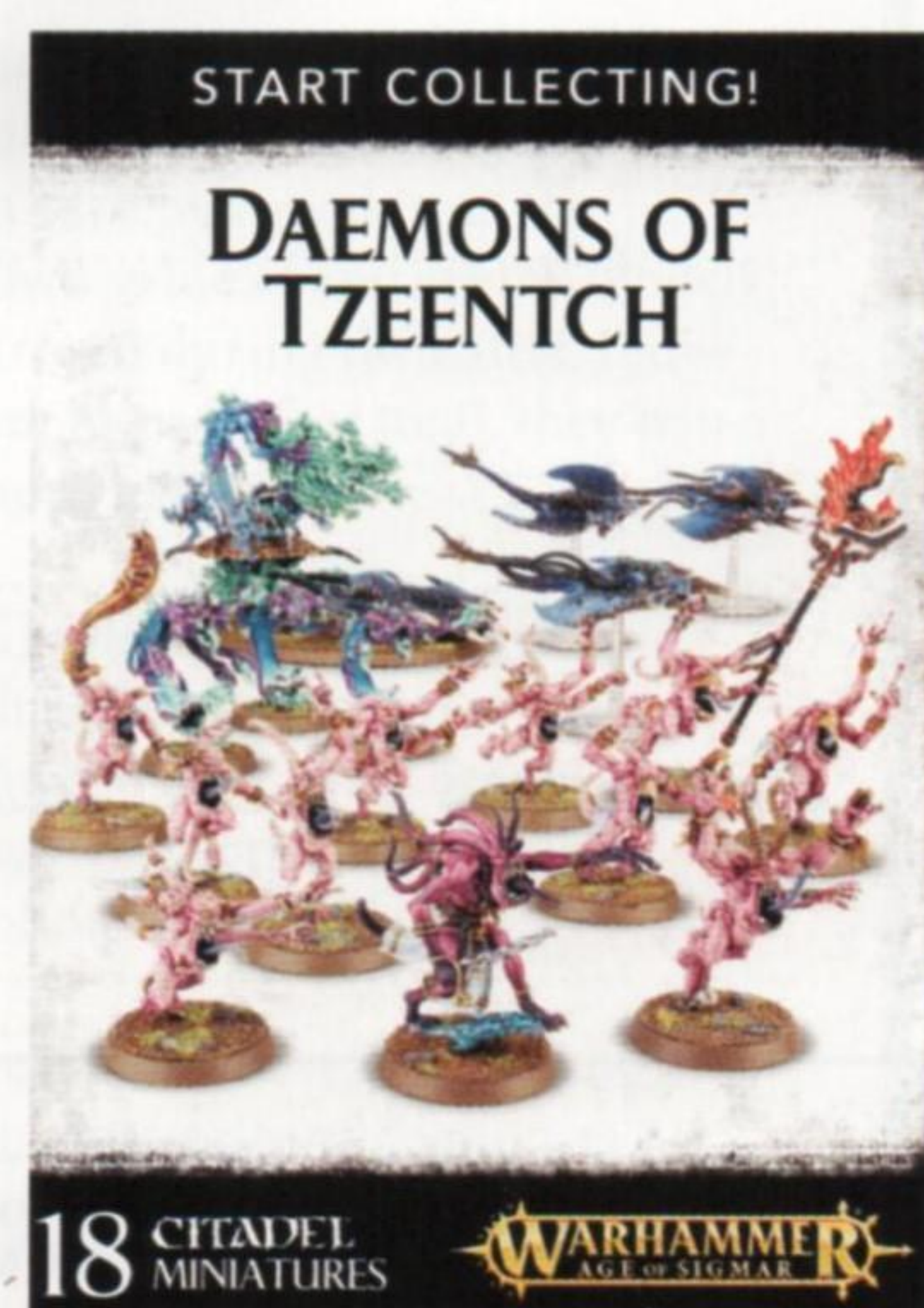
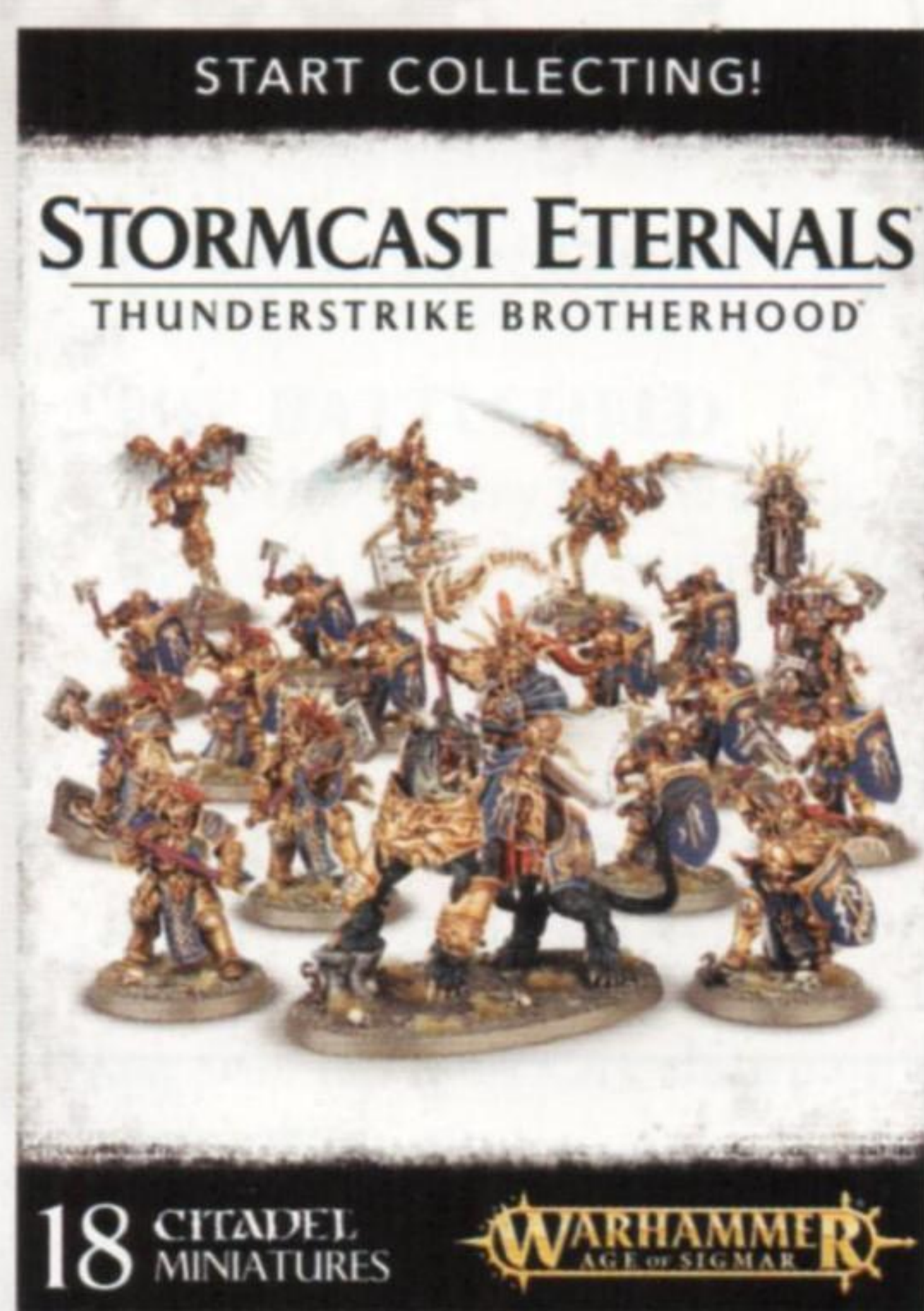
RENOWN SAVED: ..... UNDERDOG BONUS: .....





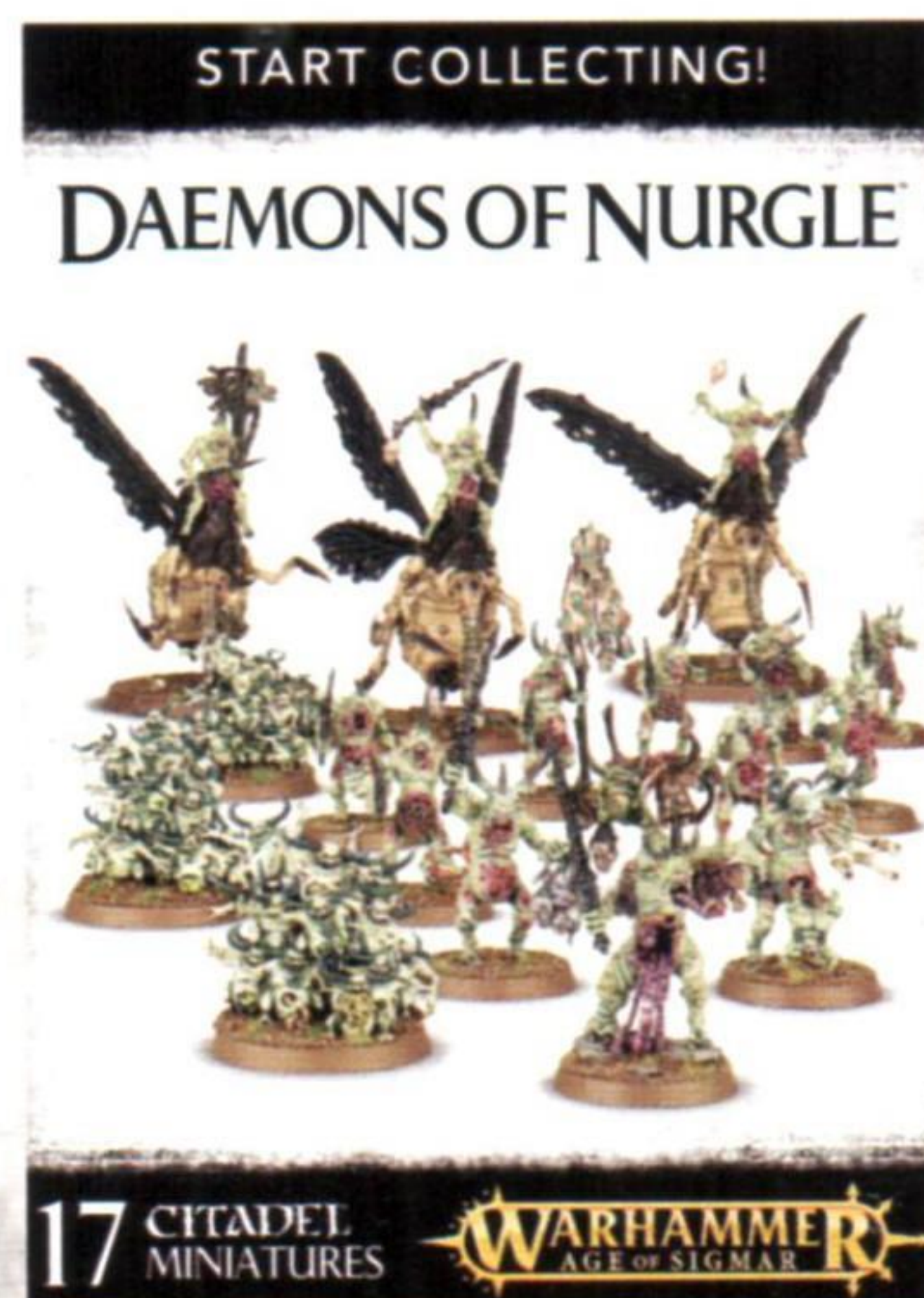
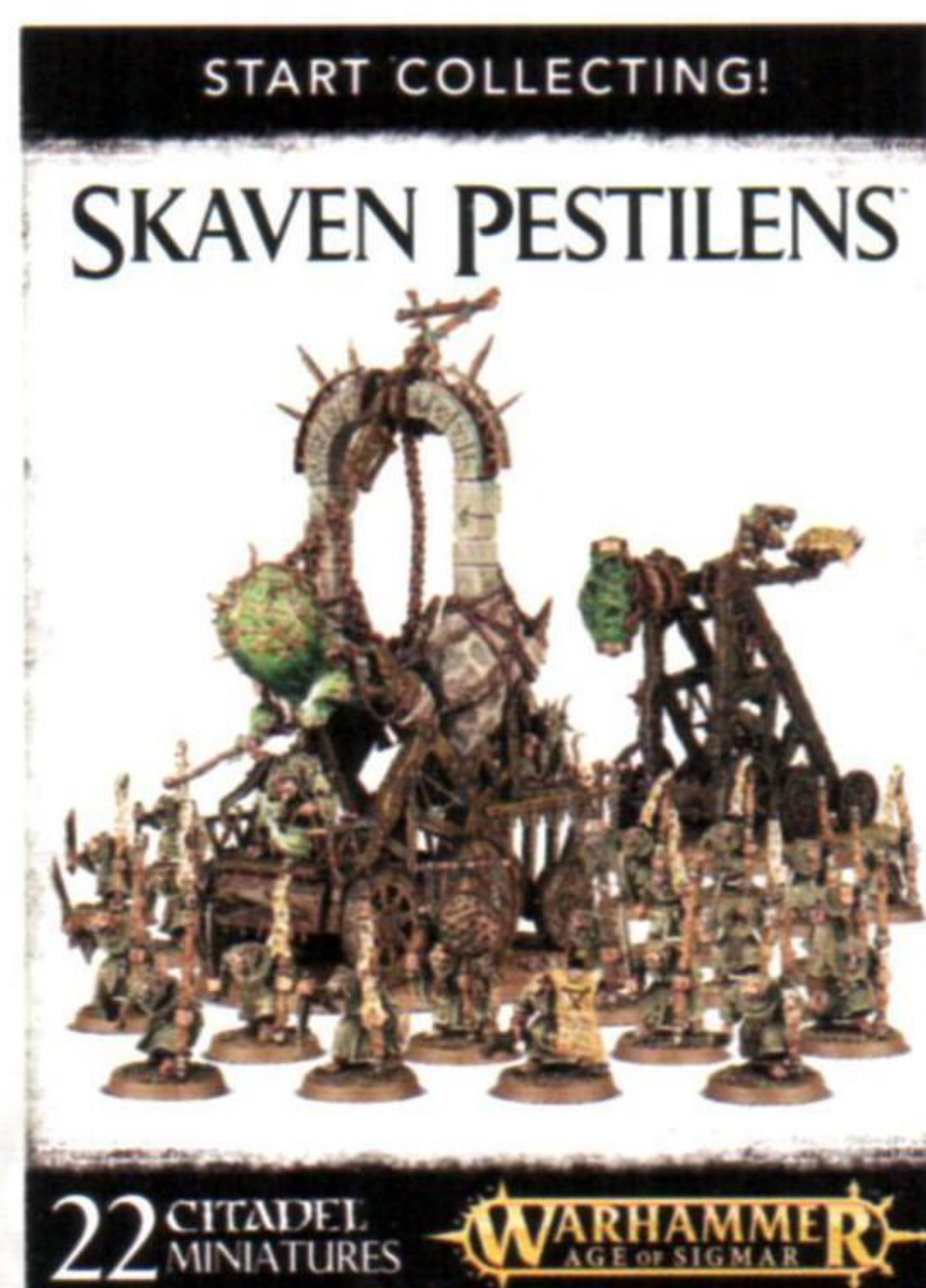
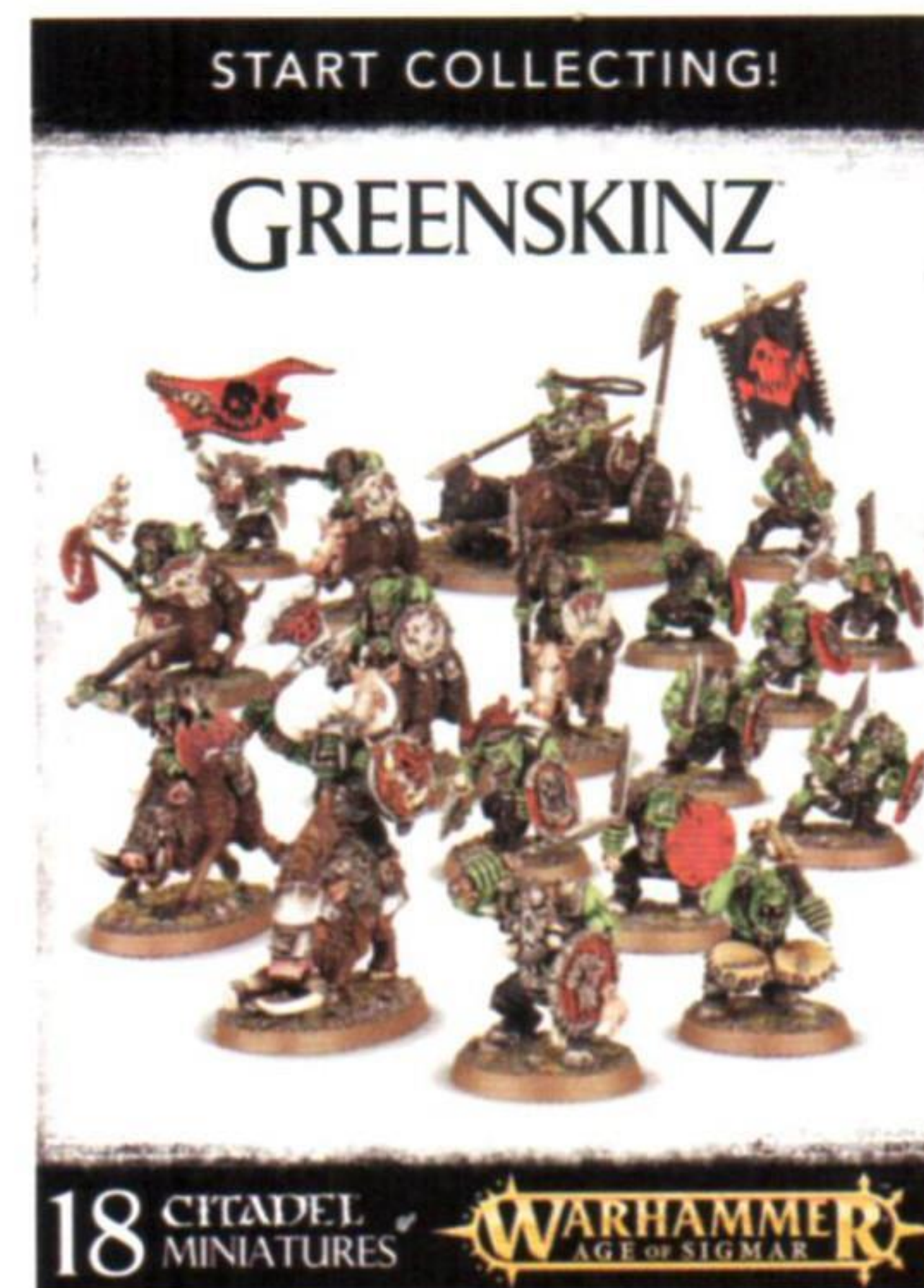
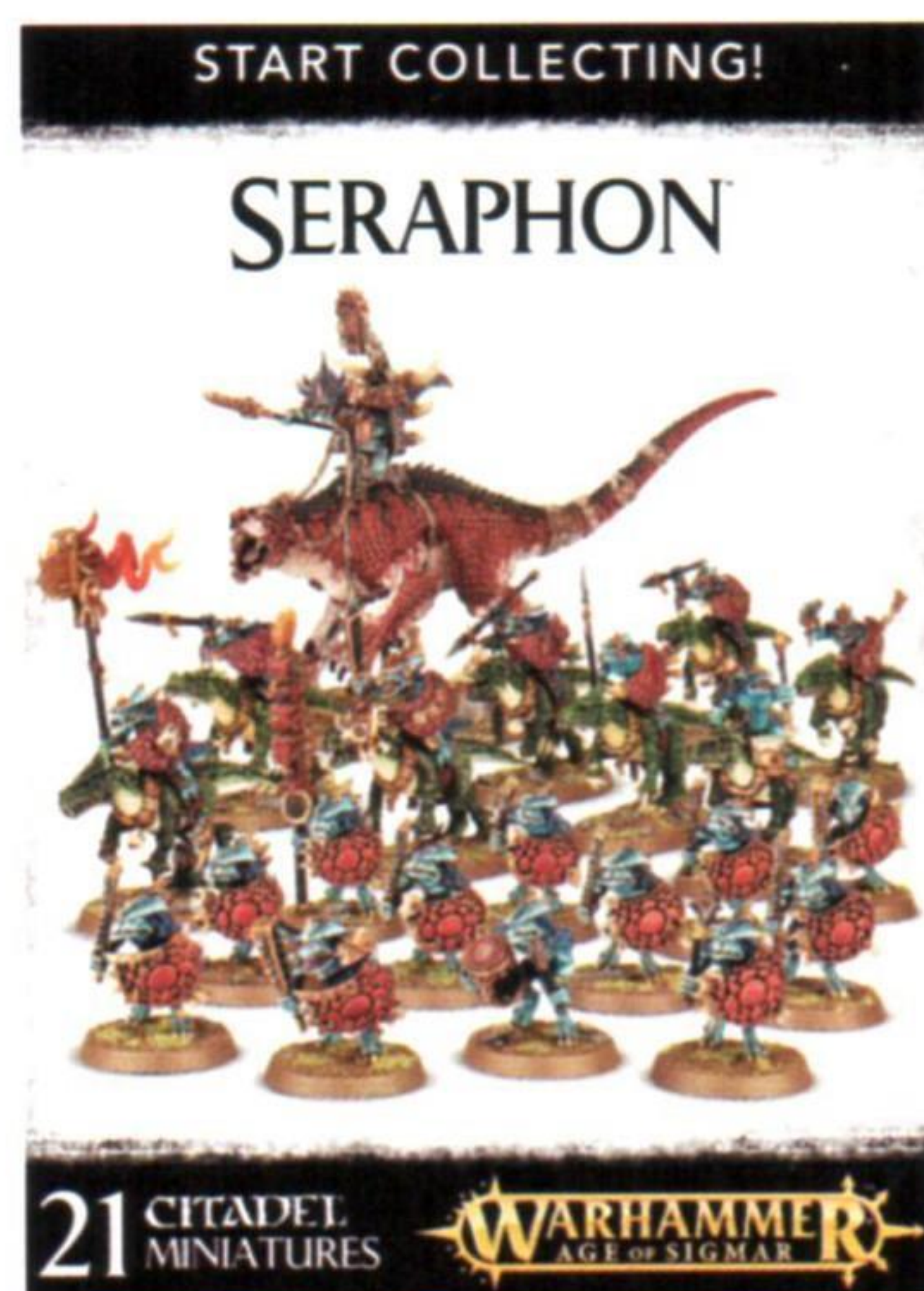
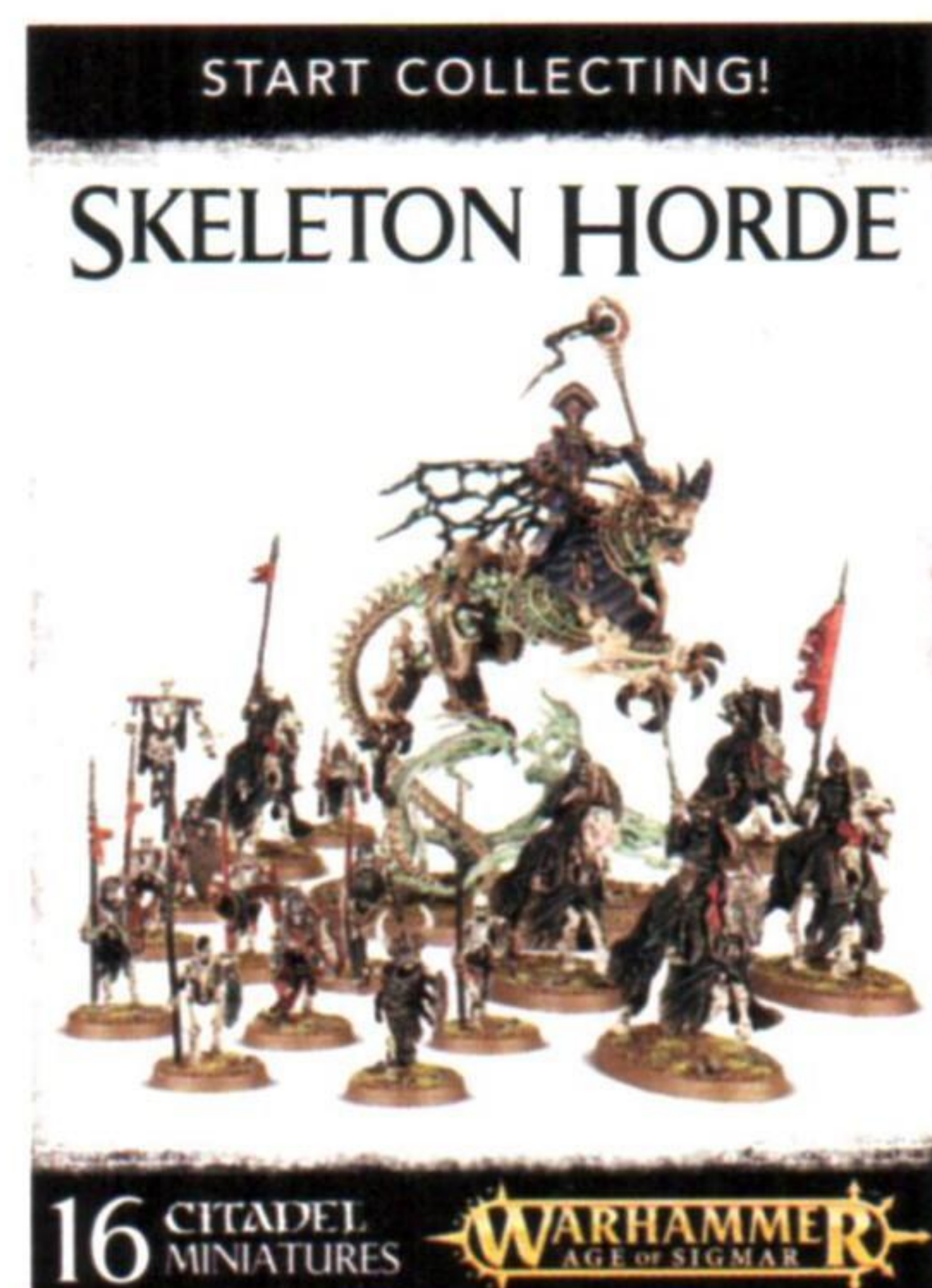
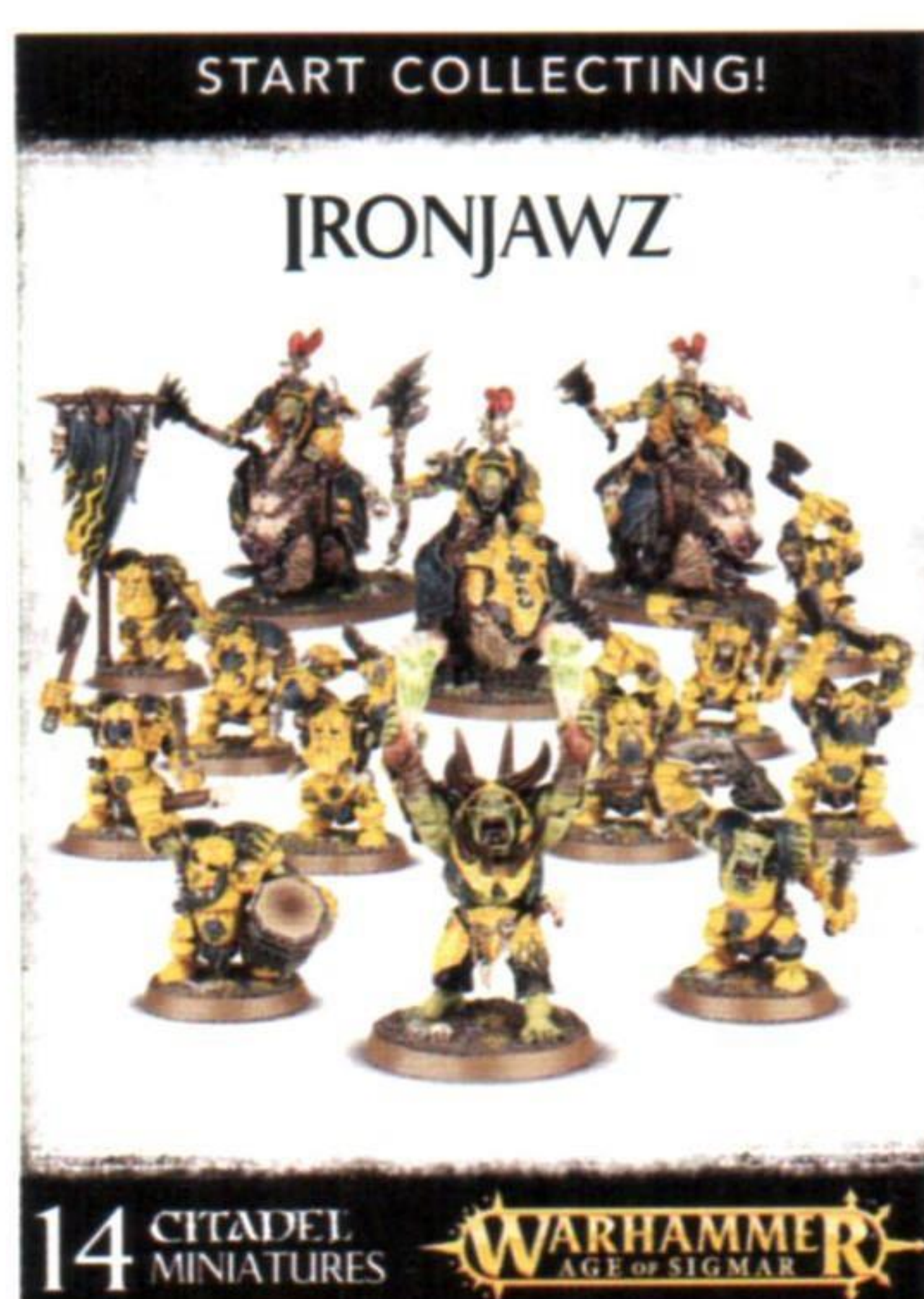
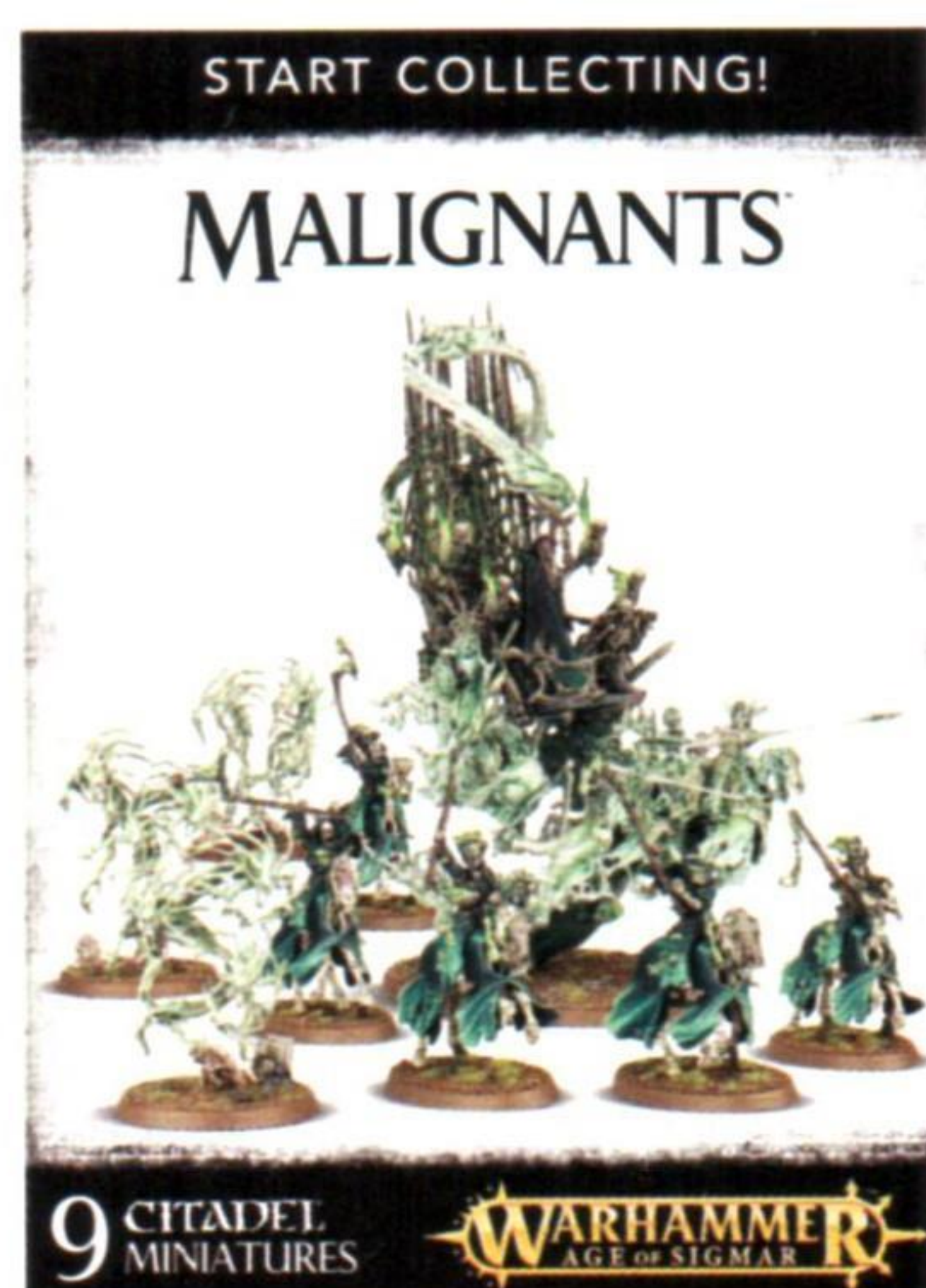
# SKIRMISH

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# THE REALM OF FIRE

In this, the first of a new series of modelling and painting articles about the Mortal Realms, we look at how you can build and paint the models in your collections based around one of the realms. This month, we travel to Aqshy, the Realm of Fire.



**A**qshy, the Realm of Fire, is a place of brimstone and ash, where endless seas of burning lava lap the shores and raging firestorms ravage boundless continents. The many peoples of Aqshy are volatile, quick to anger, passionate and courageous, often resorting to acts of aggression or trials of strength where the people of other realms would use diplomacy. There is a widespread philosophy among the tribal people of Aqshy to burn brightly and well – life is to be lived fast, hard and violently.

## A REALM OF POSSIBILITIES

But what do the peoples and armies of Aqshy look like? How would a horde of Chaos Warriors from the Realm of Fire look different to one hailing from the Realm of Beasts? Would there be a noticeable difference between a legion of skeletons raised from the ashes of Aqshy compared to one summoned from the grave-dirt

## THE KEY OF SECRETS

The symbol of Aqshy is the Key of Secrets, a potent magical rune. As such, many inhabitants of the Realm of Fire often carry keys with them, either as lucky trinkets or the key to unlocking a powerful magical item. Sometimes the key itself is the item of power!



of Shyish? Do the people of Aqshy wear different coloured clothes and armour or carry different weapons and artefacts? Maybe their skin, hair and eyes appear different. What about the spells they cast? There's a lot to consider!

The idea for this article came about after reading *Malign Sorcery*, which includes lists of unique weapons and relics (eighty-four in total) from the different realms. And that got us thinking: we could build models equipped with those weapons and relics. What would the Amethyst Blindmask of Shyish look like, for example? Or the Onyx Blade of Aqshy? And that got us thinking even more! If we could convert models from a particular realm, we could paint them differently, too. Or even just base them a certain way. And that was the genesis of *Fantastical Realms* – a modelling and painting article all about customising your miniatures for a particular realm.



## SETTING THE SCENE

These first pages are what you could call a mood board – an ideas generator for the Realm of Fire to give you a feel for the sort of colours and designs you could use on your miniatures. Now, it's worth noting that, while the Realm of Fire is certainly the most fiery of the realms, it isn't all on fire all the time! Like all the realms, it's vast beyond reckoning and its lands are many and varied. However, like the other realms, the closer you get to the edge of Aqshy, the more magical it becomes and, therefore, the more fiery. The heart of Aqshy, by all accounts, is an almost pleasant place to live. This, of course, gives you even more scope for your miniatures – will they live and fight at the edge of the realm where everything is fire and brimstone, or closer to the centre, where the essence of fire magic blows a little more calmly?

Over the next few pages, you'll find useful tips on how to paint, convert and base your models in the Realm of Fire. This article's certainly not comprehensive – there are infinite ways to build and paint your models – but hopefully this will provide you with some inspiration. If you have any idea you would like to share with us, why not send us some pictures of your own creations: [team@white-dwarf.co.uk](mailto:team@white-dwarf.co.uk).

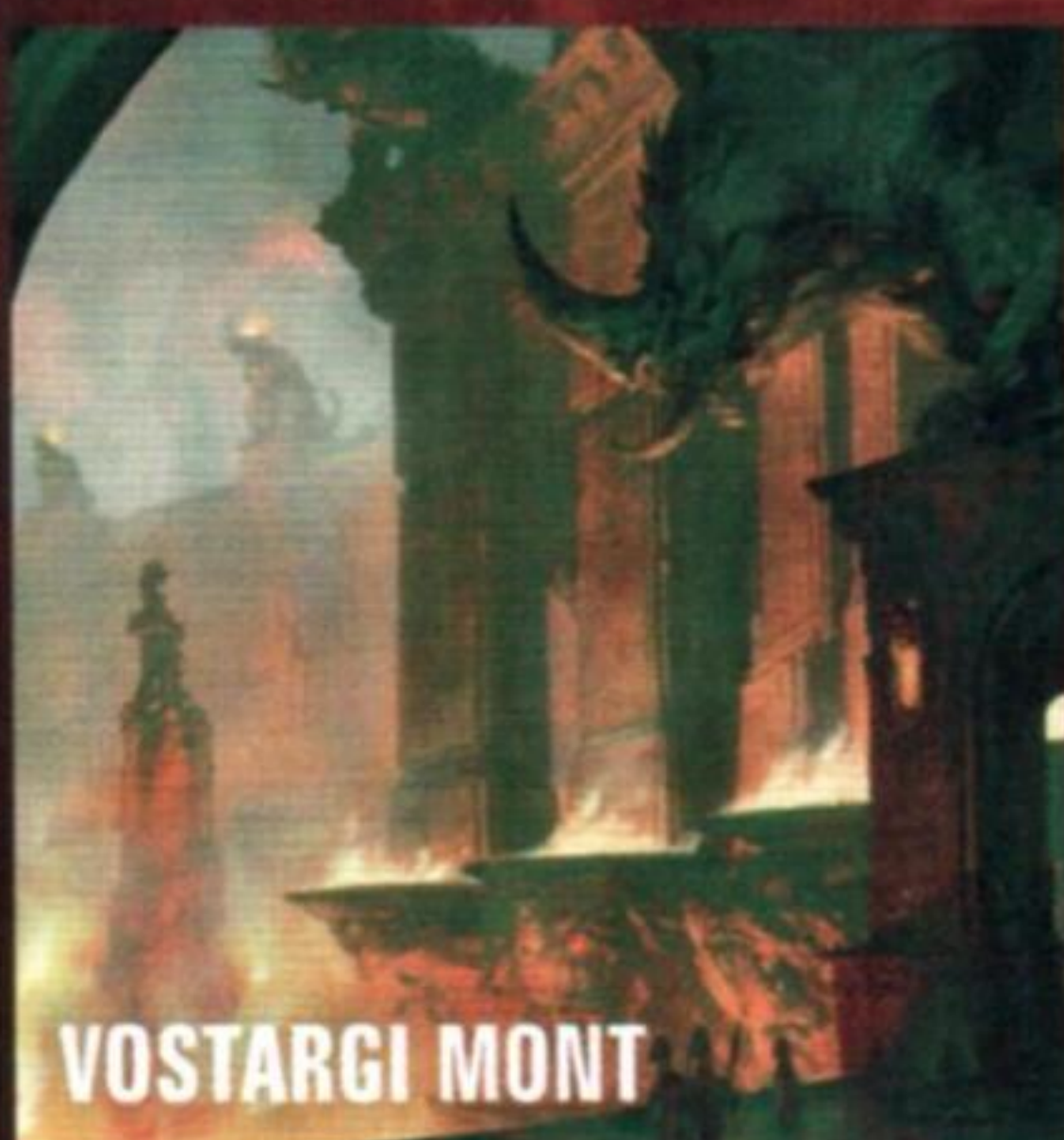
## SOURCES OF INSPIRATION

There are many pieces of artwork in battletomes and the Warhammer Age of Sigmar Core Book that beautifully illustrate the many inhabitants of the Realm of Fire. This piece from page 87 of the Core Book is an excellent example of one of the realm's more bizarre inhabitants. While not every Aqshian looks like this character, the burning brazier, the fire dragon, the flame-shaped armour, even the colours of his robes, are all great inspiration when modelling and painting our armies.

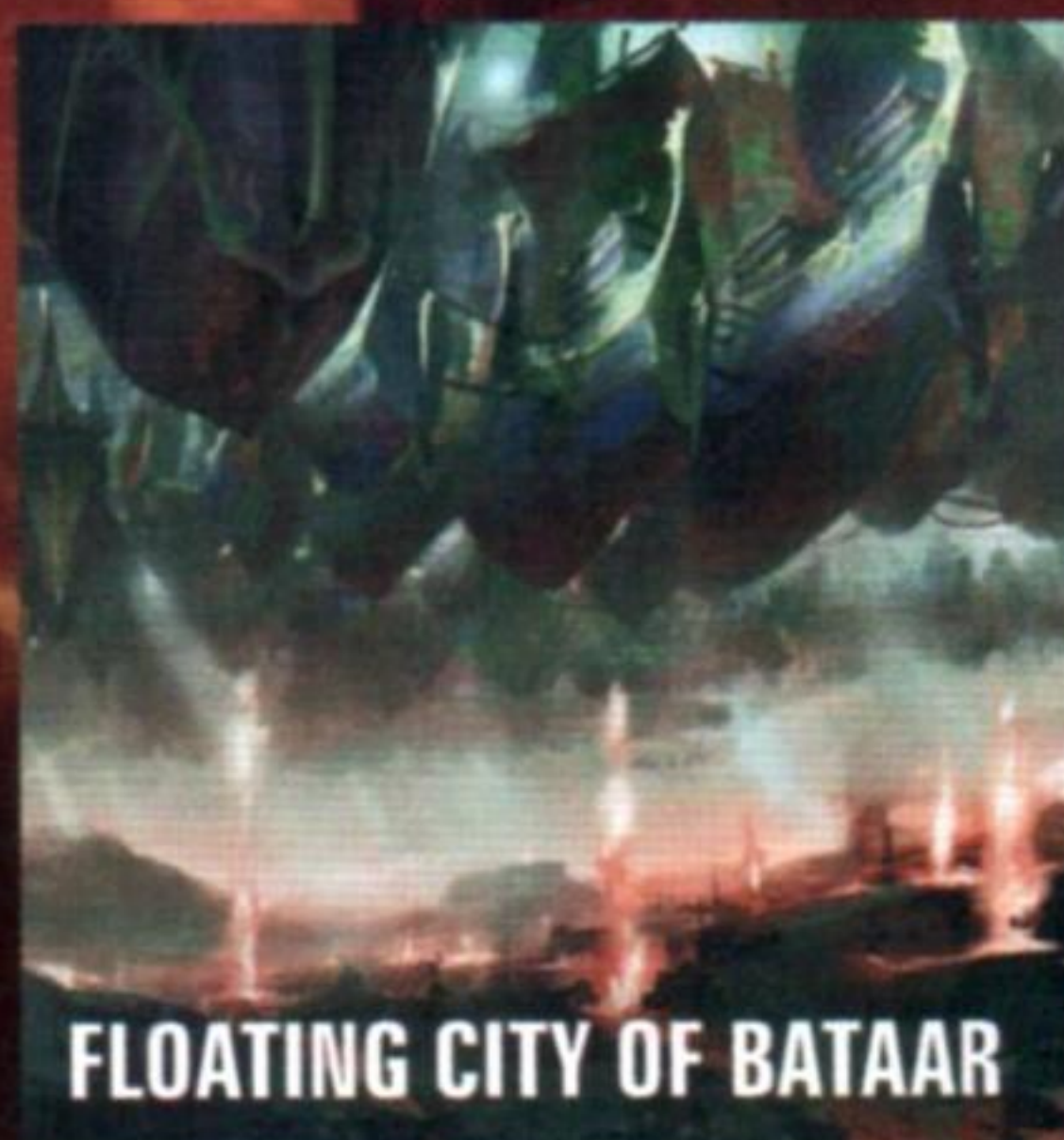


**There is a widespread philosophy among the tribal people of Aqshy to burn brightly and well – life is to be lived fast, hard and violently.**

## HAMMERHAL AQSHA



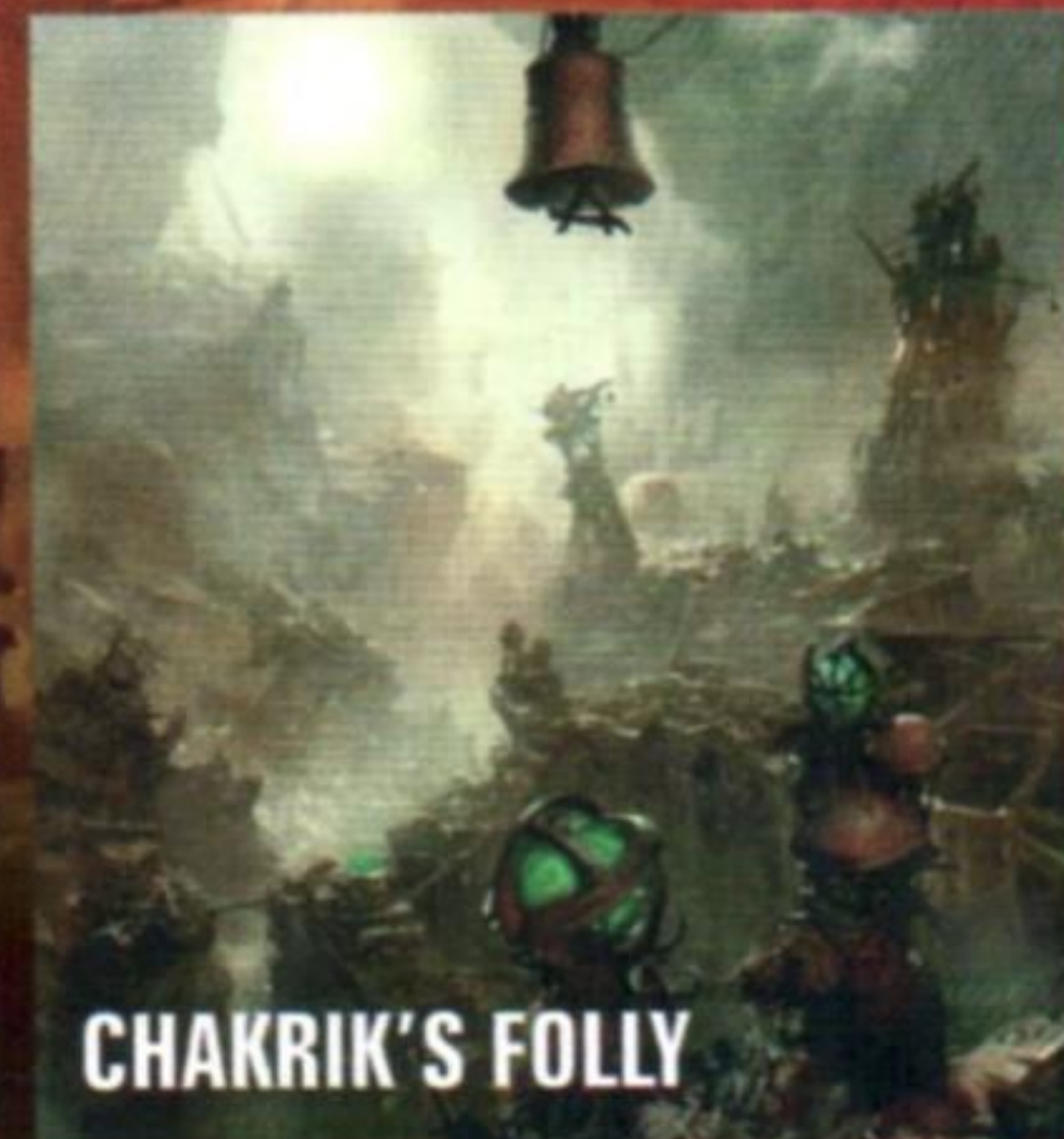
VOSTARGI MONT



FLOATING CITY OF BATAAR



STEEL SPIKE



CHAKRIK'S FOLLY

## A WORLD OF COLOUR

It's worth noting that the Realm of Fire isn't always literally on fire. Nor are its only colours red, orange and yellow – fire and igneous rock come in many colours, as you can see in these pieces of art.



## PAINTING YOUR ARMIES

Fire and lava, igneous rock and ash, a spot of red or yellow clothing - there are many different ways to paint your models from the Realm of Fire. Here, we take a look at a few examples.

How you paint your models is a great way to show what realm they are from or, indeed, what realm they are fighting in. The application of a few choice colours, a fire rune here or there and the addition of a slightly ashy (or completely fiery) base can add a lot of character to your army. A well-chosen colour palette - either on the models themselves or on their bases - is a great way to reinforce that your army is from the Realm of Fire.

**'Even my Magmadroths are painted to look like their scales are glowing, like they're a pool of lava...'**

The logical colour choices when it comes to painting models from Aqshy are reds, oranges, yellows and black. However, that doesn't mean you have to paint your entire army in just these colours. Imagine if you had an army of Stormcast Eternals from the Celestial Vindicators Stormhost - they wear turquoise armour. If you wanted to show that they're fighting in Aqshy, perhaps all you need to do is paint their bases to show that. Maybe you could also paint the gemstones on their armour red or orange to tie the bases to the model. The colours will complement each other nicely. On the other hand, you could create your own Kharadron Sky-fleet based in the Realm of Fire and paint their armour a deep red to show where they hail from. On these pages you can see just a few examples of things you could do to personalise your collection.



### VOLATILE BEASTS

This Beastman is clearly a denizen of the Realm of Fire. His chest hair has been painted to look like ash and Troll Slayer Orange has been washed into the ridges of his horns to make them look fiery. Red has been used as a spot colour on the model in the Gor's eyes, on his axe and on the runes painted on his shield. The lava and igneous rocks on his base show that he's fighting in Aqshy.



### UNFORTUNATE SOULS

This Dryad, on the other hand, has found herself fighting in the Realm of Fire, much to her distress. A simple drybrush of Abaddon Black around her feet gives the impression that she's starting to burn up in the heat of this hostile land. Painting her leaves Yriel Yellow, Mephiston Red and Troll Slayer Orange helps unify the model's colour scheme with the smouldering embers on her base.

### SEEING RED

This rendition of Tefk Flamebearer was painted by miniatures designer Darren Latham and truly captures the feel of Aqshy. 'I loved the art in the battletome, which shows the Fyreslayers pretty much on fire,' says Darren. 'It's super-high fantasy and very striking and I wanted to replicate that on a miniature. I painted the skin a deep red and the hair really bright to contrast with it. I painted the hair to look like fire, with white-hot roots building up through yellow to orange tips (just like a flame). This also serves to draw the viewer's eye towards the model's face.'



Instead of painting Tefk's runes as Ur-gold, Darren painted them to look like they are glowing with fiery energy. He also added a touch of green to the gold areas on the model, providing a cool contrast to the model's overall hot colour scheme.





Kevin's Fyreslayers are the epitome of an army from a magically saturated area of Aqshy – they are all on fire, all of the time! There's no doubt where they're from.

## KEVIN CHIN'S FYRESLAYERS

Kevin is one of the Studio artists and actually illustrated many of the pieces in *Battletome: Fyreslayers*. He subsequently painted an army of Fyreslayers from Aqshy. 'The Mortal Realms are such a fantastical setting, so why not paint your army to match?' says Kevin. 'I just let my imagination run wild with the Fyreslayers – some of them have glowing red skin, while others have jet black skin. They have glowing eyes, flaming hair and furnace-hot weapons, be they a regular flaming orange or a more unusual colour like green or blue. Remember, not all materials burn with a yellow flame! Even my Magmadroths are painted to look like their scales are glowing, like they're a pool of lava come to life. They are the personification of the Realm of Fire.'

## CHRIS PEACH'S FREEGUILD

Chris is one of the painters for Warhammer TV – his own personal army for Warhammer Age of Sigmar is a Freeguild force based on the twin city of Hallowguild, which spans both Azyr and Aqshy. 'The Aqshy side of the army started with my Fire Witch,' says Chris. 'I then painted a few other characters and the Lord-Castellant with his very fiery Gryph-hound. I then added in all manner of units – Fyreslayers, Freeguild mercenaries, Scourge Privateers. As you can see, they all share a common colour scheme of red, orange and yellow, but their bases are a regular brown and green to tie them to the Azyr side of the army. Actually, the only real fire motifs are on the heroes – Hallowguild is clearly close to the heart of Aqshy rather than near the edge of the realm.'

## A USEFUL KIT

There really is no model more fiery than the Bright Wizard in the Battlemage set. The best news is, you can plunder all the flamey bits from this kit and still build two Battlemages with what's left.



Chris' Freeguild Mercenaries are part of a larger army of Order, so Chris has based them to match the rest of his force. They don't fight in Aqshy all the time, you know.



## CONVERTING YOUR HEROES

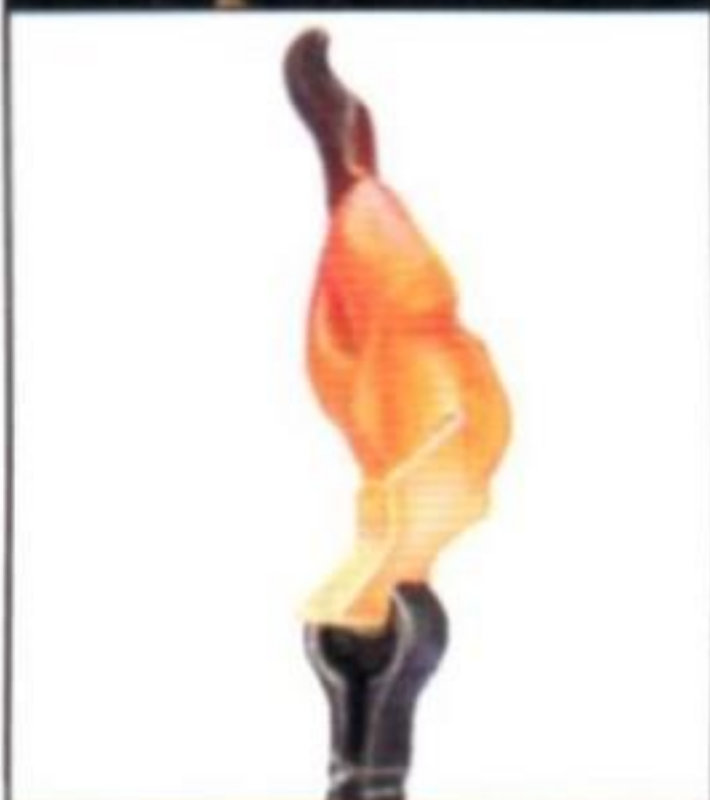
What better way to make your heroes stand out than with a few realm-specific conversions? We asked a quintet of keen hobbyists to build and paint some heroes from the Realm of Fire.

When it came to building and painting heroes from the Realm of Fire, our hobbyists all took a different approach – some kept their conversions quite basic, using parts from the base model's own kit in their conversion, while others kit-bashed several kits together. Two talented modellers even used Green Stuff to sculpt new details onto their heroes!

The inspiration for these conversions came from several different sources. The Slaughterpriest shown below was entirely inspired by the weapons and relics in *Malign Portents* – he's clearly carrying an Onyx Blade, though he could just as easily be wearing a Smouldering Helm or

### BIT OF THE MONTH

While looking for fiery bits, we found this glowing, smoking rune in the Runelord kit. It's on a separate hand, too, making it super-easy to use in conversions.



carrying the Purefire Brazier. The inspiration for the Shaman below him came from the background presented in the Warhammer Age of Sigmar core book and the Ironjawz battletome, while the Fire Mage on the opposite page was conceived after its creator read the Spells of the Realms section in *Malign Sorcery*. He's clearly about to cast Fiery Blast or maybe Incandescent Form.

As you can see from the models here, there really are no restrictions on how involved your conversions are – sometimes a simple head swap with a great paint job is all that's required to indicate where your hero has come from or the realm they're fighting in.

### SLAUGHTERPRIEST BY DAN HARDEN

Dan converted this Slaughterpriest using the burning brazier head from the Flagellants kit on top of the head of a Blood Warrior. The huge glaive – representing the Onyx Blade – also comes from the Blood Warriors kit, while the fiery brazier on his back is from the Corpse Cart. Dan painted the Slaughterpriest with a reddish skin tone and lacquered red armour. He painted the Onyx Blade – surprisingly – to be almost black.



### WEIRDNOb SHAMAN BY ANJA CUHALEV

Anja sculpted tiny flames onto the robes of her Shaman using Green Stuff and turned the top of his staff – the Exile Torch – into a stone crucible full of fire. The skull on his head is the original staff top. Anja painted the Shaman's robes a dirty cream to show off the flames and scorch marks. She added a white tribal tattoo to the model's face and painted the base to look like pure white ash with wisps of burnt wood drifting across it.







## FIRE MAGE BY BEN JOHNSON

Ben's Fire Mage is built using parts straight out of the Battlemages box – a flaming sword in one hand and another hand brought across his face as if to shield him from his fiery conflagrations. Ben painted his Fire Mage with a red hue to his robes, hair and even skin to make him look angry and dangerous. After applying all his basecoats, Ben washed the whole model with Bloodletter Glaze, then highlighted all the areas as normal.



## KHARADRON ADMIRAL BY JAMES GALLAGHER

James converted an Arknaut Admiral to make his character, Akri Furnacehammer. He added flaming coals from the Hearthguard Berzerker kit to the back of the model's hammer and some small braziers from some spare Vulkite Berzerker war-picks to his backpack and weapon haft. James painted the Admiral's armour a dark iron colour and added a fiery glow to the vents and power sources to give the appearance of barely contained energy.



## NECROMANCER BY SERGI TORRAS

Sergi's conversion is based on the Necromancer kit, with parts from the Corpse Cart – namely the brazier on the top of his staff, the pile of burning skulls on his base and his two Zombie helpers. His collar comes from the Battlemages kit. Sergi painted his Necromancer in dark, sombre colours to make the flames and skulls stand out more, while the two Zombies have been painted to look like cooling lava, their insides still glowing red hot.



## THE SMOULDERING LANDS

Like all the realms, Aqshy is home to many varied and unusual landscapes, from parched deserts and plains of ash to rivers of molten lava. Here, we show you five different basing styles for your models.

### PHOSPHOR PLAINS



Basecoat: Abaddon Black  
M Base



Layer: Martian Ironearth  
M Base



Drybrush: Cadian Fleshtone  
S Dry



Drybrush: Flayed One Flesh  
S Dry

### ASH WASTES



Basecoat: Mechanicus Standard Grey  
M Base



Wash: Agrax Earthshade  
M Shade



Drybrush: Karak Stone  
S Dry



Drybrush: Screaming Skull  
S Dry

### LAVA FIELDS



Basecoat: Mephiston Red  
M Base



Layer: Evil Sunz Scarlet  
M Layer



Layer: Troll Slayer Orange  
M Layer



Layer: Yriel Yellow  
M Layer

### EMBER TUNDRAS



Layer: Stormvermin Fur  
M Base



Wash: Agrax Earthshade  
M Shade



Drybrush: Administratum Grey  
S Dry



Wash: Troll Slayer Orange & Lahmian Medium  
M Glaze

### ONYX HALLS



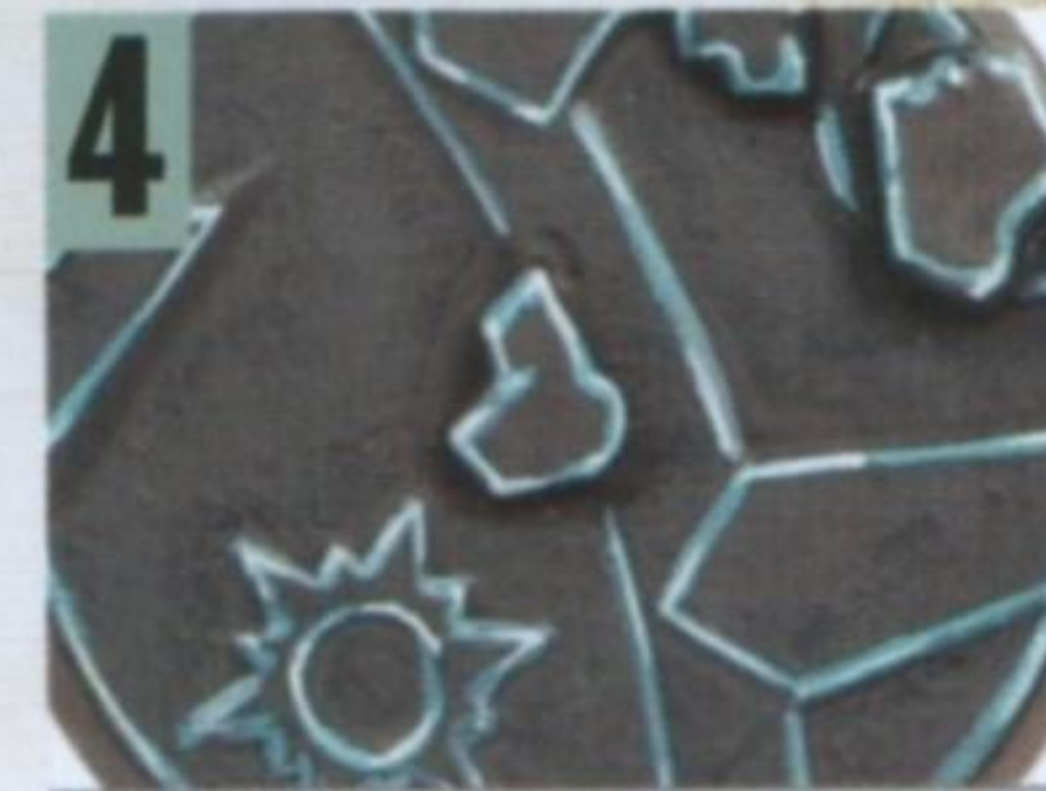
Basecoat: Incubi Darkness  
M Base



Wash: Nuln Oil  
M Shade



Layer: Sotek Green  
S Layer



Layer: Blue Horror  
XS Artificer Layer





## AQSHIAN SCENERY

We've looked at how to build, convert and paint models for the Realm of Fire, but what about scenery? We came up with a simple but effective way to paint a set of ruins.



Basecoat: Stormvermin Fur

M Scenery



Drybrush: Praxeti White

M Scenery



Drybrush: Dawnstone

M Scenery



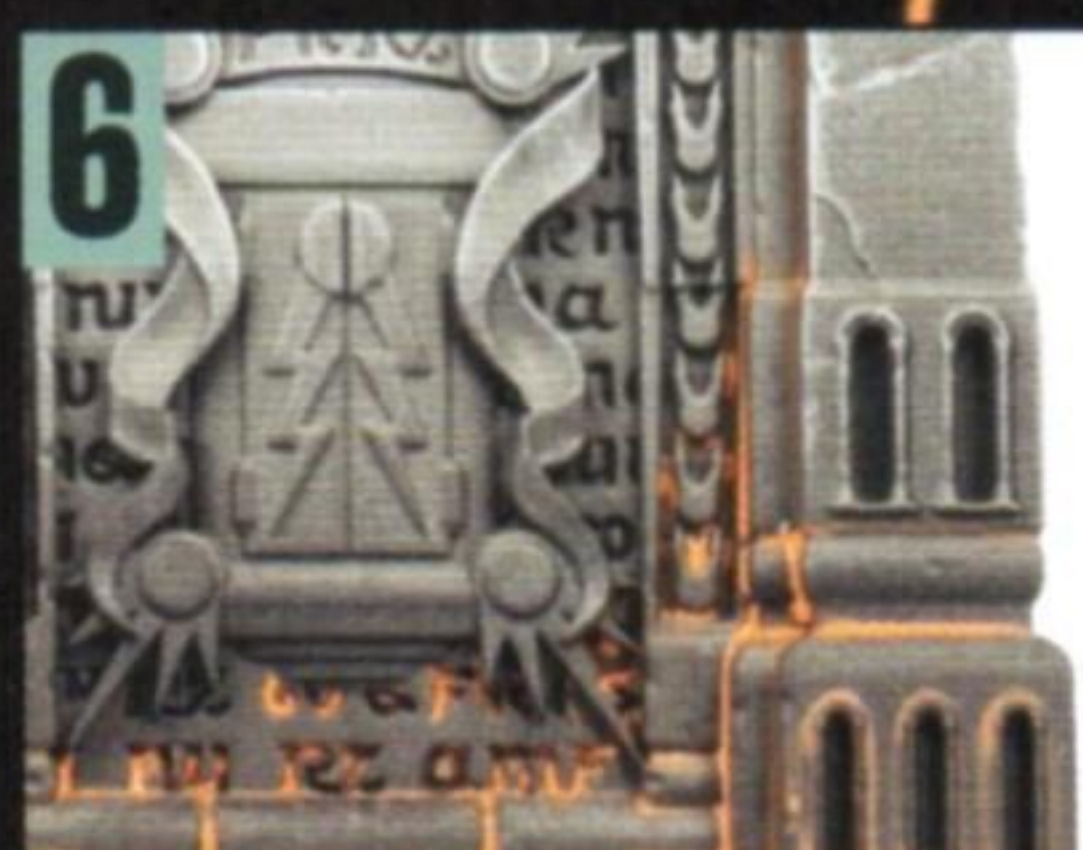
Drybrush: Abaddon Black

L Dry



Drybrush: Administratum Grey

M Scenery



Wash: Troll Slayer Orange

M Glaze

### FIERY SCENERY

After undercoating the ruin with Chaos Black Spray, it was then basecoated Stormvermin Fur, leaving an inch of Chaos Black visible around the bottom of the walls to help tie it to the board. The walls were then drybrushed up through the greys and whites, concentrating the colours more heavily around the top of the building. Abaddon Black was then drybrushed around the base of the building. The last step was mixing Troll Slayer Orange with Lahmian Medium and carefully applying the watered down mix to the walls' lower recesses, giving the impression that lava is flowing up and into it.

### THE CITY OF ASH

When we first thought about creating some scenery for the Realm of Fire, our thoughts immediately went to burnt trees. Sadly, while it might be thematic, a Citadel Wood sprayed black and brown wouldn't make for the most interesting article. Instead, we concentrated on the Azyrite Ruins set, picking a colour scheme that would complement the lava board that you can see above and at the start of this article.

The colours were suggested to us by the guys who designed the terrain in the first place. 'Why don't you paint it the colour of an old ashtray?' suggested designer Steve Bowerman. 'You know, a dirty grey with white ash at the top and dark ash at the bottom. That way, when it sits on the dark board, it will blend in, as though black dirt has been kicked up against the side of the building.'

We took Steve's advice and came up with the colour scheme above. Our own little touches were the orange lava lines running up the building and the dark turquoise floor, which complements the orange lava. The floor was painted using Incubi Darkness followed by drybrushes of Thunderhawk Blue and Baharroth Blue.



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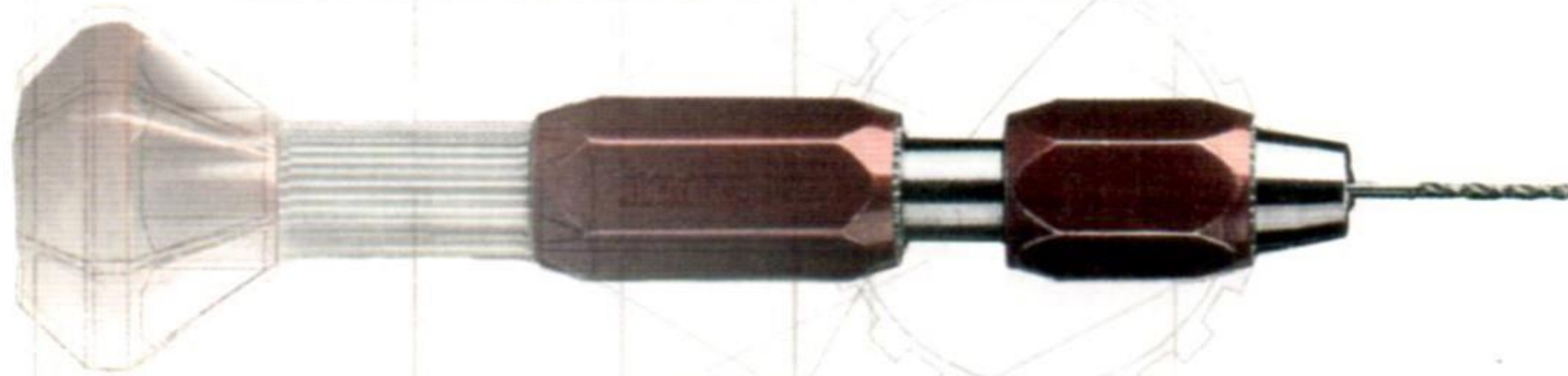
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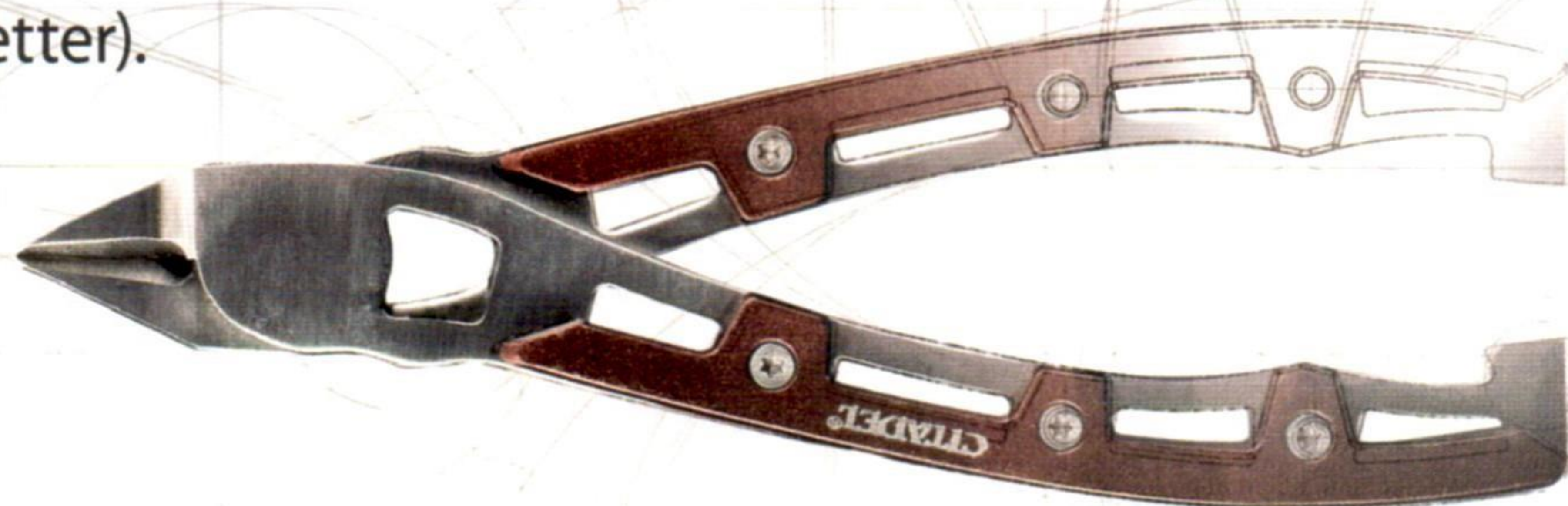
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# CHILDREN OF CHAOS

We love featuring beautifully painted armies in the pages of White Dwarf and this month is no exception. This impressive collection of skaven and Maggotkin of Nurgle was painted by long-standing hobbyist and tournament player Adam Elford. We asked him all about it.



**ADAM  
ELFORD**

Hailing from sunny Essex, Adam Elford has been building and painting Citadel Miniatures since he was six years old! Now, a couple of decades on, he's amassed an extraordinary collection of models.







**T**he servants of Chaos are many and varied, though all are terrible to behold, be they braying Beastmen, blood-mad warriors of Khorne or the spell-casting servants of Tzeentch, the God of Change. This huge army of Chaos, painted by Adam Elford, features the disease-ridden Maggotkin of Nurgle and a horde of insidious skaven – the Children of the Horned Rat. Over the next few pages, you'll see Adam's army in all its glory, from gun-toting Rat Ogors to pus-riddled Plaguebearers and everything furry and pestilent inbetween. We asked Adam to tell us about his collection and how he got into Warhammer in the first place.

## IN THE BEGINNING

'It all began when I was about six or seven,' says Adam. 'A few of my friends at school had some Warhammer models and we occasionally played games with them. While I didn't quite understand the game (I'm not sure any of us did at that age!), I enjoyed painting some of their miniatures with them. I recall that one of the first models I painted was the original Nagash!'

**'I love the idea of an army of huge mutant rats, like some kind of terrible lab experiment gone wrong. Their background is incredibly compelling...'**

'It wasn't until I was about eleven or twelve that I properly got into the hobby and bought my first models – it was the third edition boxed set for Warhammer 40,000, the one with Space Marines and Dark Eldar in it. Since that time I've built thousands of miniatures, painted almost as many and accumulated what can only be described as a mountain of grey plastic sprues.'

## THE CHILDREN OF THE HORNED RAT

'The skaven have always been one of my favourite armies in Warhammer, both in previous editions of the game and in Warhammer Age of Sigmar,' continues Adam. 'I love the idea of an army of huge mutant rats, like some kind of terrible lab experiment gone wrong. Their background is incredibly compelling and that, combined with the miniatures, gives plenty of scope for converting, which is one of my favourite bits of the hobby. I love kit-bashing models together and coming up with something new and unique. With the skaven, it's pretty brutal, too. Want a Rat Ogor with a second head? Well that's just fine. Want to give it extra arms, too? Yep, go for it. That's the Clan Moulder way, really, which is probably why they appeal so much to me. That whole abomination, mutation, experimentation vibe is just so cool.'

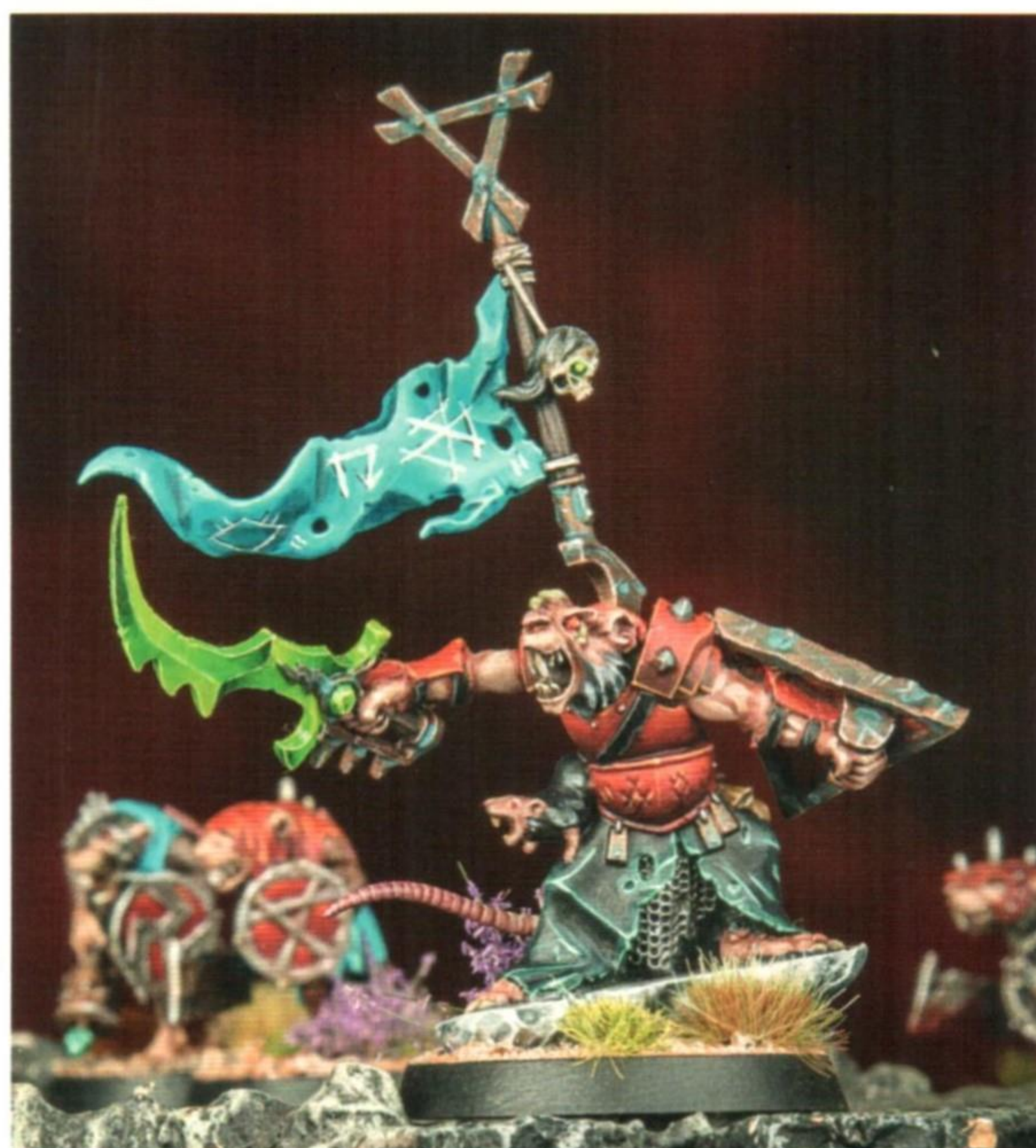


**'The goal was to get a lot of different textures and tones onto my skaven models.'**



Adam converted his Verminlord (above) using the Forge World Warpgnaw Verminlord, but with the head and hands (including the huge throwing star) from a Verminlord Deceiver. Adam had the parts spare from when he made one of the other Verminlord variants.

'Red is the status symbol colour in my army,' says Adam. 'Only heroes, monsters and Stormvermin wear red armour – the rest have to make do with plain silver armour.' Adam's Warlord (right) also carries a humongous warpforged blade.



## GENESIS OF A NEW ARMY

I actually painted three skaven armies for Warhammer eighth edition,' says Adam. 'That's a lot of commitment in terms of Clanrats – I must have painted hundreds of them! When Warhammer Age of Sigmar came around, though, I started collecting a Khorne Bloodbound army based on the models in the boxed set – they were the cool new thing after all. I took the army to a few tournaments and won a few painting awards with them, but it was while reading *Realmgate Wars: Godbeasts* that I realised I missed the skaven. Their part in that story, with all the Clan Skryre war machines trying to dig up the father of Gargants, was awesome, and it made me want to go back to the skaven. So I did!

'I still had my old skaven armies, but I decided to start afresh with a new collection (more Clanrats!). I had a few ideas for a new colour scheme and set





'Most of my skaven Stormfiends are equipped for close combat,' says Adam. 'I like the idea of them drilling tunnels with their grinderfists and appearing right in the middle of the enemy army.'

PAINTING SKAVEN

Like Adam's colour scheme for his skaven models? Well, here are the colours he used if you want to try it for yourself!

| FUR                          | BEIGE CLOTH                                | RED ARMOUR                            | SKIN TONE 1                                                                                                         |
|------------------------------|--------------------------------------------|---------------------------------------|---------------------------------------------------------------------------------------------------------------------|
| Terminatus Stone<br>Drybrush | Rakarth Flesh<br>Basecoat                  | Mephiston Red<br>Basecoat             | Bugman's Glow<br>Basecoat                                                                                           |
| Agrax Earthshade<br>Wash     | Agrax Earthshade<br>Wash                   | Nuln Oil & Lahmian Medium<br>Wash     | Cadian Fleshtone<br>Layer                                                                                           |
| Terminatus Stone<br>Drybrush | Rakarth Flesh<br>Layer                     | Mephiston Red<br>Layer                | Kislev Flesh<br>Layer                                                                                               |
|                              | Rakarth Flesh & Pallid Wych Flesh<br>Layer | Evil Sunz Scarlet<br>Layer            | Pallid Wych Flesh<br>Layer                                                                                          |
|                              | Pallid Wych Flesh<br>Layer                 | Troll Slayer Orange<br>Layer          | SKIN TONE 2                                                                                                         |
|                              |                                            | Lugganath Orange<br>Layer             | Ratskin Flesh<br>Basecoat                                                                                           |
|                              |                                            | BLUE CLOTH                            | Bestigor Flesh<br>Layer                                                                                             |
|                              |                                            | Teclis Blue<br>Basecoat               | Ungor Flesh<br>Layer                                                                                                |
|                              |                                            | Nuln Oil & Lahmian Medium<br>Wash     | Pallid Wych Flesh<br>Layer                                                                                          |
|                              |                                            | Teclis Blue & Baharroth Blue<br>Layer | Half of Adam's skaven are undercoated with Mournfang Brown, the other half with Stormvermin Fur to provide variety. |
|                              |                                            | Baharroth Blue<br>Layer               |                                                                                                                     |

to work on a unit of Stormfiends. I painted three of them to completion, all with lovely purple armour... and I hated it! Purple just didn't work. So I kind of split the colour, painting the armour red and the tabards blue, giving a nice warm/cool contrast between the two colours.'

THE COLOURS OF CHAOS

'The goal was to get a lot of different textures and tones onto my skaven models,' says Adam. 'I wanted the red armour to be really shiny and reflective, like it had been lacquered – I put a lot of time into blending the colours on it, using very thin washes of Nuln Oil to build up the shading in the recesses. It took some time! The blue was more of a traditional layered approach, while the fur was drybrushed.'

'I came up with quite a fun and interesting way of batch-painting the skaven, too,' adds Adam. 'If I was painting twenty Clanrats, for example, I'd spray ten with Mournfang Brown and ten with Stormvermin Fur. I would then drybrush and wash the fur (using the stages to the left). I would then take five Clanrats from each group, giving me two new groups of ten, and paint each of these groups with different skin tones. Because I used the same final highlight colour – Pallid Wych Flesh – on all of them, they still look unified, but you can clearly see the variations between them all. I find it adds to the realism of the force and makes it more interesting to look at.'



'Thanquol is one of the centrepiece figures in my army,' says Adam. 'I built Boneripper with two of each weapon type for some visual variety and painted Thanquol's robes yellow to draw the eye to him. He's the only model in the army with yellow on him, clearly showing his importance.'





PAINTING DAEMONS OF NURGLE

Adam was also kind enough to supply us with the colours he used on his Nurgle models. Check them out here.

| SKIN          | WEeping SORES    | PLAGUE SWORD        | HORNS                                |
|---------------|------------------|---------------------|--------------------------------------|
| Corax White   | Screamer Pink    | Abaddon Black       | Zandri Dust                          |
| Citadel Spray | Glaze            | Basecoat            | Basecoat                             |
| Elysian Green | Flayed One Flesh | Kabalite Green      | Reikland Fleshshade & Lahmian Medium |
| Glaze         | Layer            | Layer               | Wash                                 |
| Corax White   | Lamenters Yellow | Sybarite Green      | Skrag Brown                          |
| Citadel Spray | Glaze            | Layer               | Layer                                |
| Sotek Green   | 'Ardcoat         | Gauss Blaster Green | Doombull Brown                       |
| Glaze         | Layer            | Layer               | Layer                                |
| Corax White   |                  | 'Ardcoat            | Doombull Brown & Rhinox Hide         |
| Citadel Spray |                  | Layer               | Layer                                |
| Screamer Pink |                  |                     | Rhinox Hide                          |
| Glaze         |                  |                     | Layer                                |

After undercoating his Plaguebearers with Corax White spray, Adam watered down three colours – Screamer Pink, Elysian Green and Sotek Green – and applied them as thin glazes over the white undercoat to build up the colours.



THE ASCENSION OF NURGLE

'Having finished a load of skaven, I was on a painting and converting high. I'd really enjoyed trying out different skin tones and textures on my skaven and I thought it would be great to use the tricks I'd learned on a new army. So I picked up a box of Plaguebearers and set to work.

**'I wanted to add an extra texture to the Plaguebearer models – a scaly roughness...'**

'Straight away I knew that I wanted to undercoat them with Corax White and create some different skin tones on them to make them look really pale and sickly. First though, I tried out something new. Before even undercoating the models, I painted over their shoulders and along some of the assembly join lines with Stirland Mud Texture paint. I wanted to add an extra texture to the Plaguebearer models – a scaly roughness that Stirland Mud was perfect for. I then undercoated the models as usual and set to work with the glazes. The glazes are quite simple – they're just three colours (see left) watered down and applied over the white undercoat. Just like I did with the skaven, I painted several Plaguebearers one colour, another few the second colour and so on, to create variety in the unit's skin tones.'

'My chariots are pulled by Forge World Plague Toads – I guess they just hop into battle,' says Adam. 'The crew are converted from Stormcast Eternals and Poxwalkers.'





'Glottigus is my version of Rotigus Rainfather, converted from the Glottkin of Nurgle,' says Adam. 'I did a bit of resculpting on him, including a new right foot. I was really pleased with how well the Great Unclean One's hands fitted onto Ghurk's arms – the joins are pretty seamless.'







## A BURGEONING PLAGUE

'I was soon painting a lot more Nurgle stuff,' says Adam. 'I continued experimenting with colours and sprayed my next batch of Plaguebearers with Zandri Dust (followed by a dusting of Corax White spray from above) to vary the skin tones even further. It was at this point that I picked up a set of Putrid Blightkings, too, and set about converting a load of them, changing their weapons and wargear, swapping heads, intermingling parts with the Plaguebearers and so on. I totally raided my bits boxes for these models – even the candles from the Lord Relictor's banner appear on one of them! Again, I wanted to do something different with the skin tone of the Blightkings – they are mortals after all, not daemons. This time I picked a basecoat of Rakarth Flesh and shaded it with a glaze of Cadian Fleshtone before highlighting with Kislev Flesh and Pallid Wych Flesh.

'It was at this point that I started thinking about heroes for my army. I'd always thought the Maggoth from the Bloab Rotspawned kit would look pretty cool as a Daemon Prince, so I set to work on it. Of course, that left me with three rider torsos to play with, so I converted them into heroes, too (see above)!

**'I wanted to do something different with the skin tone of the Blightkings – they are mortals after all, not daemons.'**

'Then I set to work on the biggest monster of them all – the Glottkin. At the time, the new plastic Great Unclean Ones didn't exist and I thought the Glottkin would be the perfect model to convert into one. I was about halfway through

Many of Adam's heroes (above) are converted from spare parts. The model in the centre uses Orghotts Daemonspew's torso, while the two heroes on the right are Otto and Ethrac Glott. Adam used chunks of cork on their bases to make them stand taller than the warriors around them.

Adam painted the skin on his Blightkings (below) the same way, but varied the colour of the armour (including brass, cream, green and black) to make them appear like a rag-tag group of warriors.





'I turned the Maggoth Lord kit into a Daemon Prince,' says Adam. 'I gave him the hands and sickle blades from a Verminlord Corruptor and resculpted the area on his back where the rider's legs and saddle originally were. I think it came out quite well! The tiny wings are there for comedic effect.'



working on it when the actual Great Unclean One came out. Of course, I stopped what I was doing and set to work on the new kit – I'd always loved Wayne England's classic piece of Great Unclean One art, so I was really excited to see a model that looked so much like it. I even converted the Great Unclean One's sword so it was pointing downwards, just like in the artwork.

## 'I don't concentrate that much on tactics, but rather on the story that's being played out...'

'But the Great Unclean One kit comes with loads of spare parts and that got me thinking about the Glotkin again. So, back I went to the construction table and built Glottigus – a combination of Glotkin and Great Unclean One. I was really pleased how the dark cowl draws your eye to his face – the focal part of the model – while the horns ring his head like a rotten crown.'

### THE TAR PITS

'The tar patches on the bases of my Nurgle models are really simple,' says Adam. 'For the little bubbles, I rolled up balls of Green Stuff, then cut them in half before sticking them to the bases. I then basecoated the whole area Abaddon Black, before applying a layer of 'Ardcoat. The gloss varnish makes the tar bubbles look really wet and sticky.'



### TO THE BATTLEFIELD!

'When it comes to gaming, I don't have a local gaming club near me,' continues Adam. 'Or much spare time, to be fair! So I tend to play most of my games at tournaments around the country, including a few at Warhammer World. I wouldn't say that I'm the most competitive player – I don't concentrate that much on tactics, but rather on the story that's being played out on the battlefield. Every event I play at adds to the continuing narrative of my army. Saying that, though, I did manage to get through to the Grand Tournament final for Warhammer Age of Sigmar with my Nurgle force. I used the three Great Unclean Ones in a Thricefold Befoulment Warscroll Battalion and they proved particularly nasty during the heats!'

'I think my next challenge is going to be Golden Demon. I'm really happy with my painting right now and I want to start pushing it to the next level. I spent sixty-five hours on Glottigus, so I think I'm already in the right headspace!'



# WARHAMMER UNDERWORLDS NIGHTVAULT

Riches, knowledge and an eternity of battle await you in the Mirrored City of Shadespire. This month, games designer Dave Sanders delves into the tactical intricacies of choosing your battlefield.





# GLORY POINTS



## DAVE SANDERS

Dave Sanders has been writing rules for Games Workshop for nearly three years. He is the lead rules writer for Warhammer Underworlds and Warhammer 40,000: Kill Team, and he's best known around the Studio for his devious strategies and ploys on the tabletop. When he's not coming up with new rules, he's painting Space Marines gold (albeit very slowly).

warbands or deck construction, is that they don't have names. It's hard to have a conversation about the pros and cons of the game boards when there's no common language for them. So, we've named all of the existing Warhammer Underworlds game boards – see below to find out what we called your favourite ones.

With that out of the way, let's look at the sorts of things you'll want to consider when choosing which board to use.

## WHERE TO GET GAME BOARDS

There are now five game boards for Warhammer Underworlds, creating ten unique boards. Two boards (featuring the Cursed Oubliette, Penitent's Throne, Soul Refractor and the Ruptured Seal) can be found in the Warhammer Underworlds: Nightvault set, while a further two boards (featuring the Mirror Well, Shyishian Stardial, Katophrane's Reliquary and the Shattered Tower) are in the Mirrored City Board Pack. The Arcane Nexus and the Animus Forge can be found in the Shattered City Board Pack.

I've been reading White Dwarf since I was about ten, so it's a huge thrill to be writing for it now (hi, Mum)! In this first article, I want to discuss an aspect of Warhammer Underworlds that is crucial for victory, but not often discussed – that of choosing your game board and setting up the battlefield.

For those who haven't played Warhammer Underworlds yet, before each game, the players roll off and then each choose a game board from their collection, starting with the player that lost the roll-off. The game boards have different configurations that favour different warbands and play styles. The winner of the roll-off then takes both boards and sets them up pretty much however they want, meaning there is a different battlefield in every game. I'm going to talk about this aspect of Warhammer Underworlds with two-player games in mind. Multi-player games are a whole different kettle of Deepkin.

One of the things that I think might be limiting how much people talk about the game boards, when compared with how much they talk about

## AM I CHOOSING FIRST?

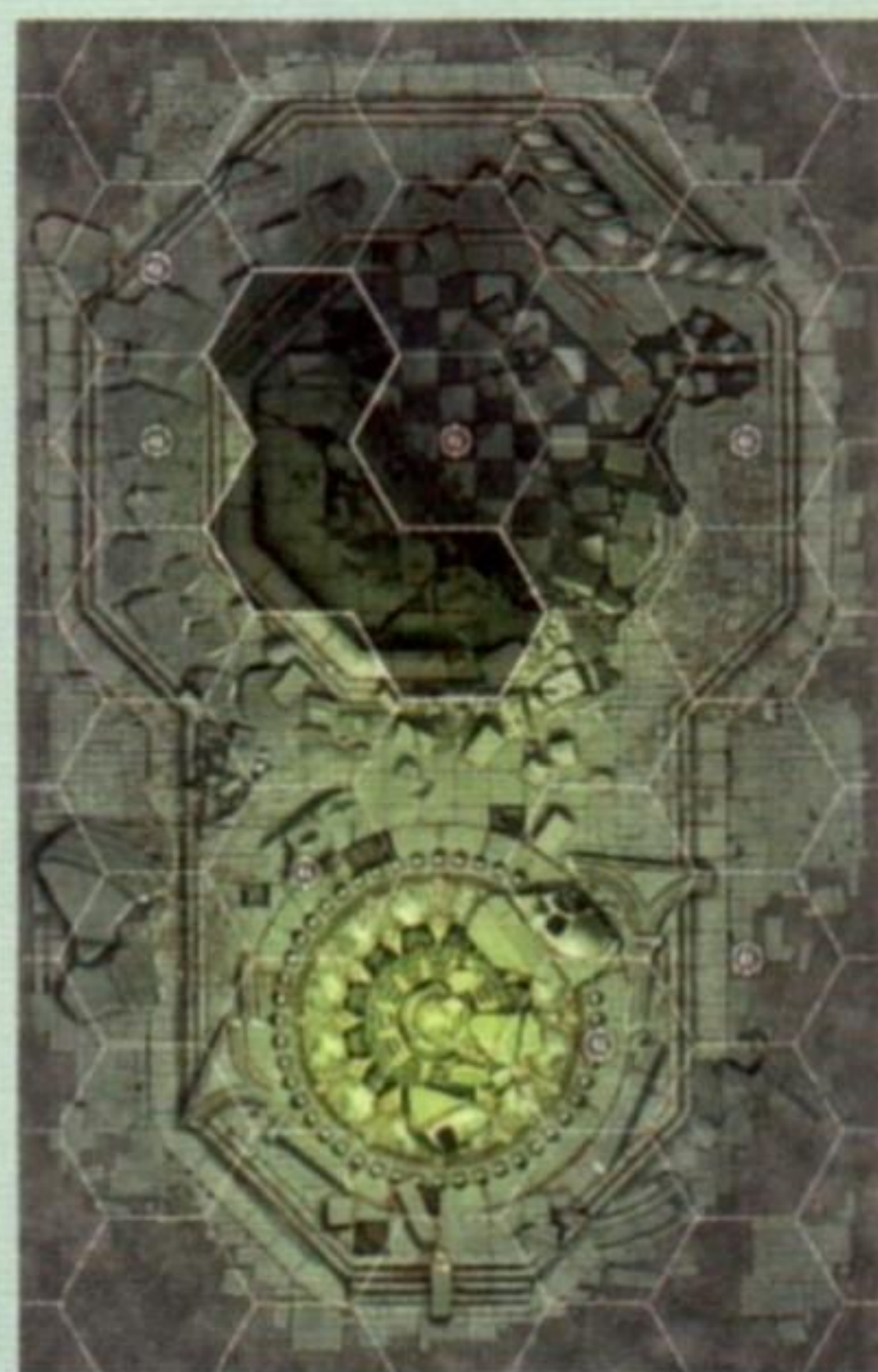
This is probably the most important thing to consider. It's all very well to have a favourite board, but is it really going to be the best choice when your opponent is deciding how you get to use it? In general terms, if you are choosing first you want to choose the board that gives you the greatest amount of flexibility:

- A good spread of starting hexes – this allows you to concentrate or spread your warband out as the situation calls for it. The Katophrane's Reliquary is a good example of a board that gives you plenty of options, no matter how your opponent sets up the battlefield.
- Unobtrusive blocked hexes (outlined in white) – avoid making it easy for your opponent to restrict your movement by using blocked hexes against you. While the Penitent's Throne can be a great board for an aggressive warband, it is one to avoid when you choose first (although this does depend on your plan), as your opponent can easily use the blocked hexes to make it difficult for your warband to manoeuvre.

## QUARTERS OF THE MIRRORED CITY



The Mirror Well



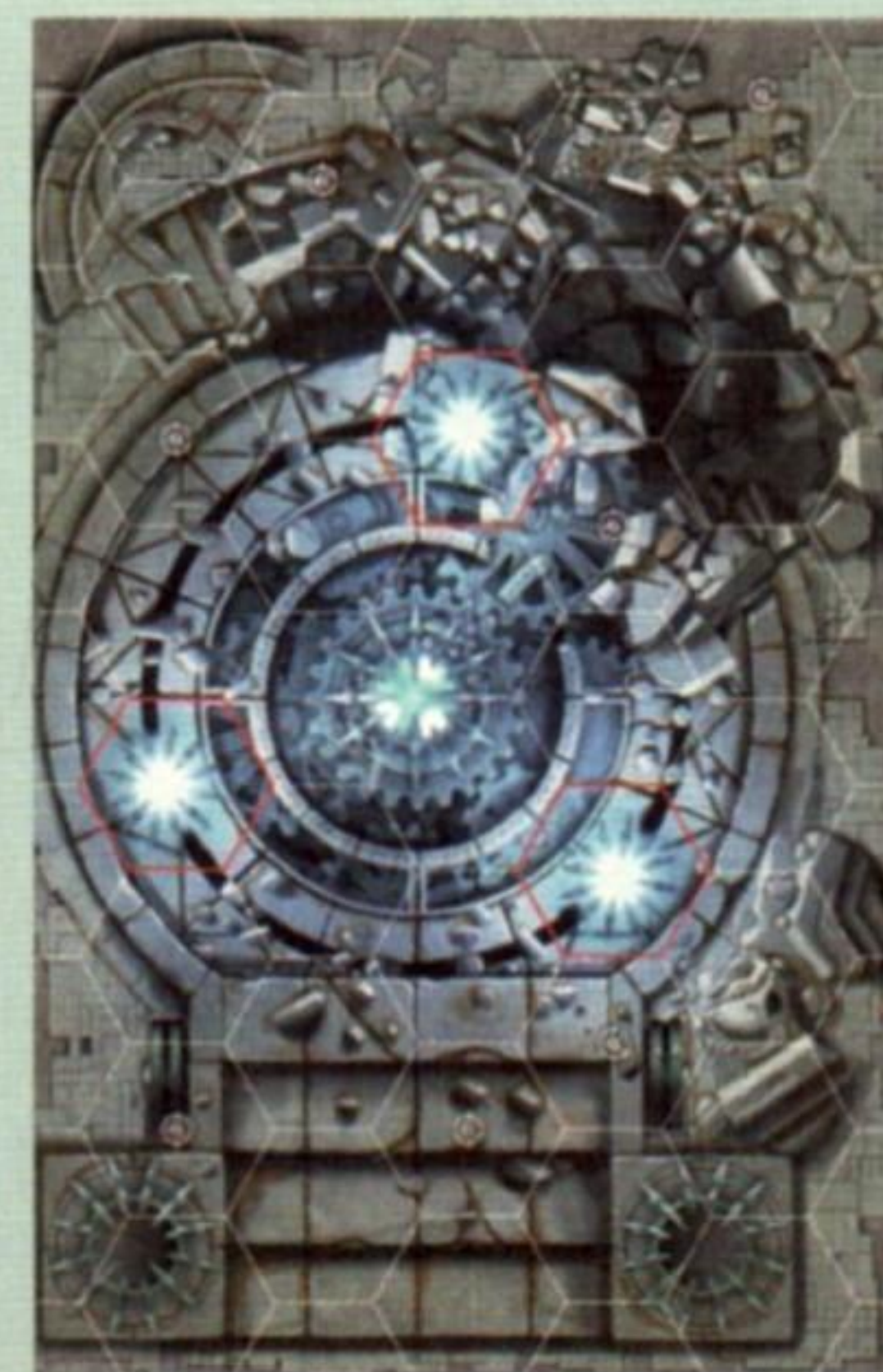
Shyishian Stardial



Katophrane's Reliquary



The Shattered Tower



The Arcane Nexus



Glory Points is our column all about Warhammer Underworlds: Nightvault. Curated by games developer Dave Sanders, it delves into the development of the game, plus rules, tactics and gameplay. This month, Dave explores the game boards.

- Few or no lethal hexes (outlined in red) – when you're not deciding the shape of the battlefield, you could find lethal hexes being used against you. A lethal hex next to a starting hex, as seen on the Arcane Nexus, can be a great advantage when you choose your game board second – this means you can place the lethal hexes between you and your foe. But when you choose first, it's a dicey prospect for warbands with a lot of fighters who can potentially get pushed into them.

**'A lethal hex next to a starting hex, as seen on the Arcane Nexus, can be a great advantage...'**

Considering all of these factors is vital, as your opponent may decide the orientation of your board. They could, for example, place their board adjacent to the long edge of your board that you hoped would be at the back, or to the side of it forming a long battlefield. They may offset a number of hexes so that you only have a narrow corridor to fight through. If you choose your board without thinking about this, you may find yourself in a difficult position right from the start.

**WHAT'S MY PLAN?**

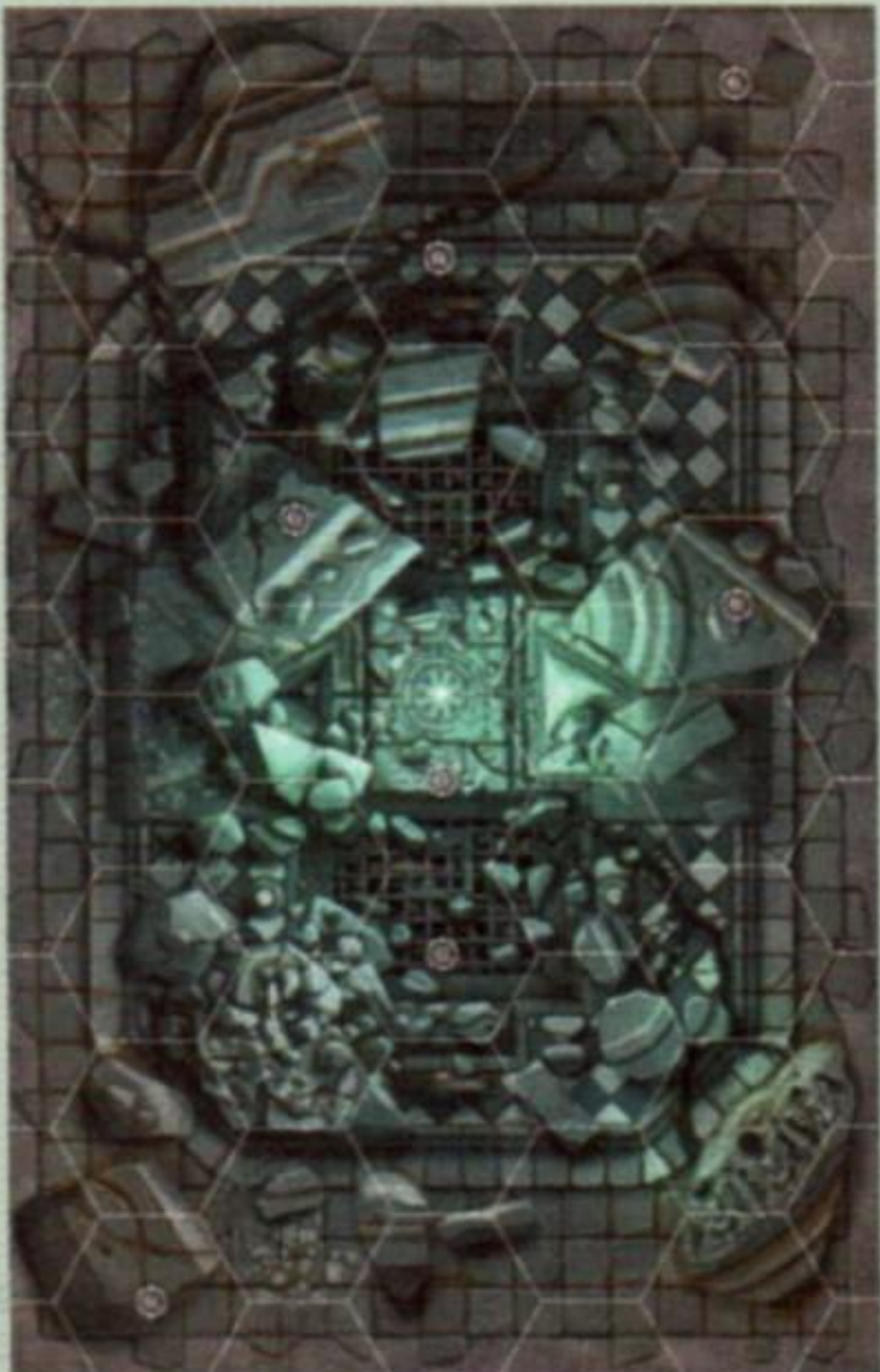
Successful Warhammer Underworlds players have a plan. They build an objective deck that sets out to do a particular thing, or combination of things, and they build a power deck that will enable them to see it through. However, their choice of board is just as important in determining whether or not they will meet with success.

**BATTLEFIELD CONFIGURATIONS**

While we're defining things, it's worth naming the three most commonly seen battlefield shapes in Warhammer Underworlds. Here's an example of each of them.



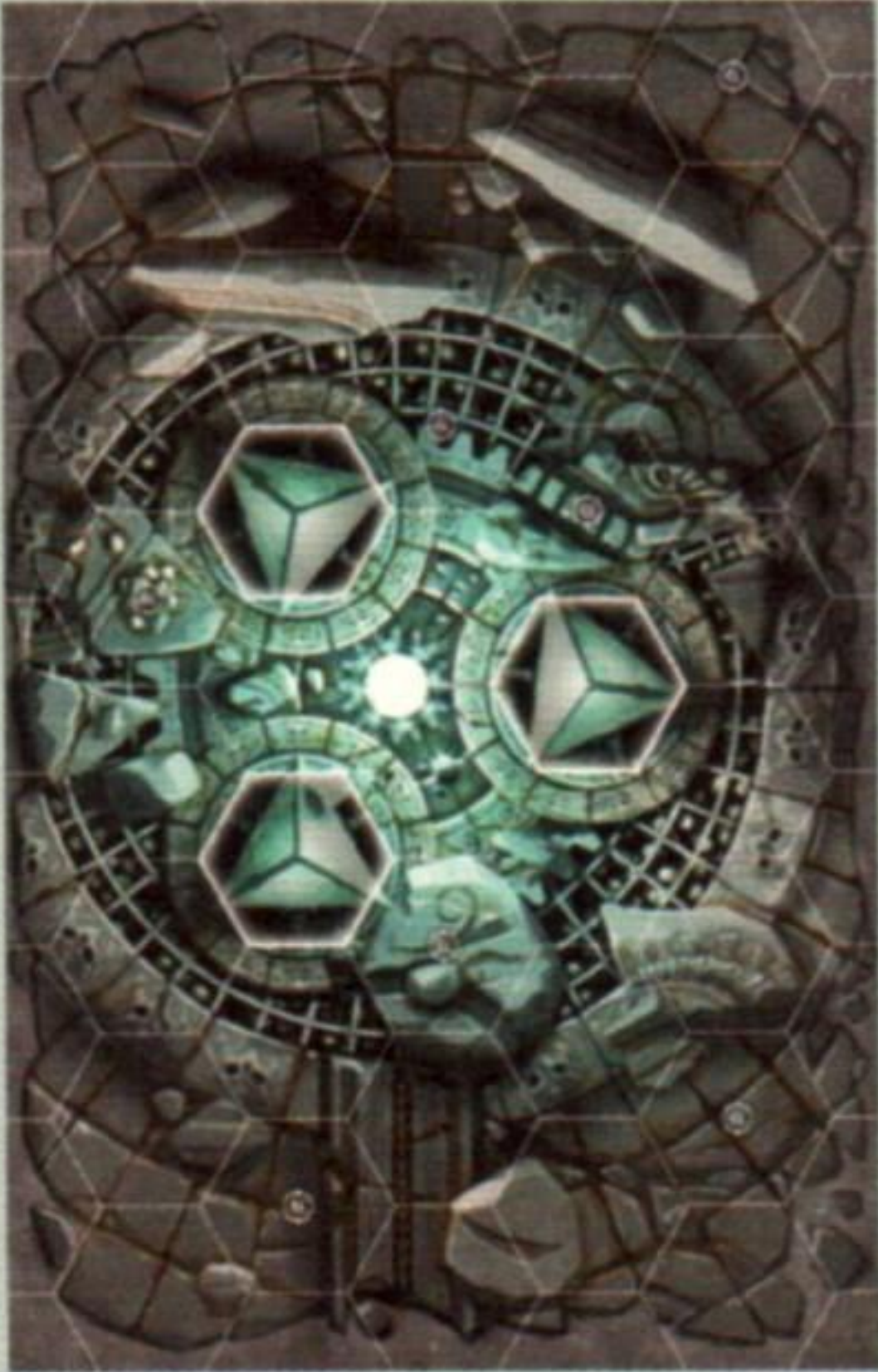
The Animus Forge



The Cursed Oubliette



Penitent's Throne



Soul Refractor



The Ruptured Seal



So know your plan! Do you intend to get to grips with the enemy as soon as possible? Then you'll want a board that has a lot of starting hexes on or near edge hexes, like the Shattered Tower or the Penitent's Throne. Do you instead want to concentrate on holding objectives on your board and make your opponent's warband come to you? A board with blocked and/or lethal hexes and starting hexes that allow you to set up deep in your territory – like the Shyishian Stardial or the Arcane Nexus – might be the best bet.

If you choose your game board first, then once you've done so, you're in your opponent's hands – if you have chosen well, they will find it difficult to set up a battlefield that doesn't offer you an advantage. If you choose second, it's now time to think about where best to place your board.

### STARTING HEXES AND MOVE CHARACTERISTICS

When you line up your board against your opponent's, look at the starting hexes on both boards. The placement of these in relation to each other is likely to determine much of the remaining set-up and the first round of the game.

**'The Katophrane's Reliquary gives you some great options when you set up your fighters aggressively.'**

Consider how far your fighters can move, and do the same for your opponent. Mentally map out a few Move and Charge actions for both warbands. Where will your opponent's fighters be able to strike? Can you make this more difficult? How far can your fighters Move, either to grab objectives or strike at their enemies? If you consider these questions, you can start to work out some of the more likely outcomes, for the early game at least, if you choose one battlefield shape over another. The intention here is to make sure you have as many options as possible while restricting those of your opponent. If you look at diagrams 1 and 2, you can see how the orientation of a board can have a huge impact on your tactics.

If you are playing aggressively, try to ensure that as many of your starting hexes as possible give your fighters the ability to Charge your opponent's fighters in their most likely starting hexes. If you are playing with fighters with higher Move characteristics, you can go a step further – set up the battlefield to magnify this advantage by making it difficult for your opponent to avoid Charges right from the start of the game, while minimising the risk to your own fighters. The Katophrane's Reliquary gives you some great options when you set up your fighters aggressively. A wide battlefield is often a better choice for an aggressive strategy – as it means

Diagram 1

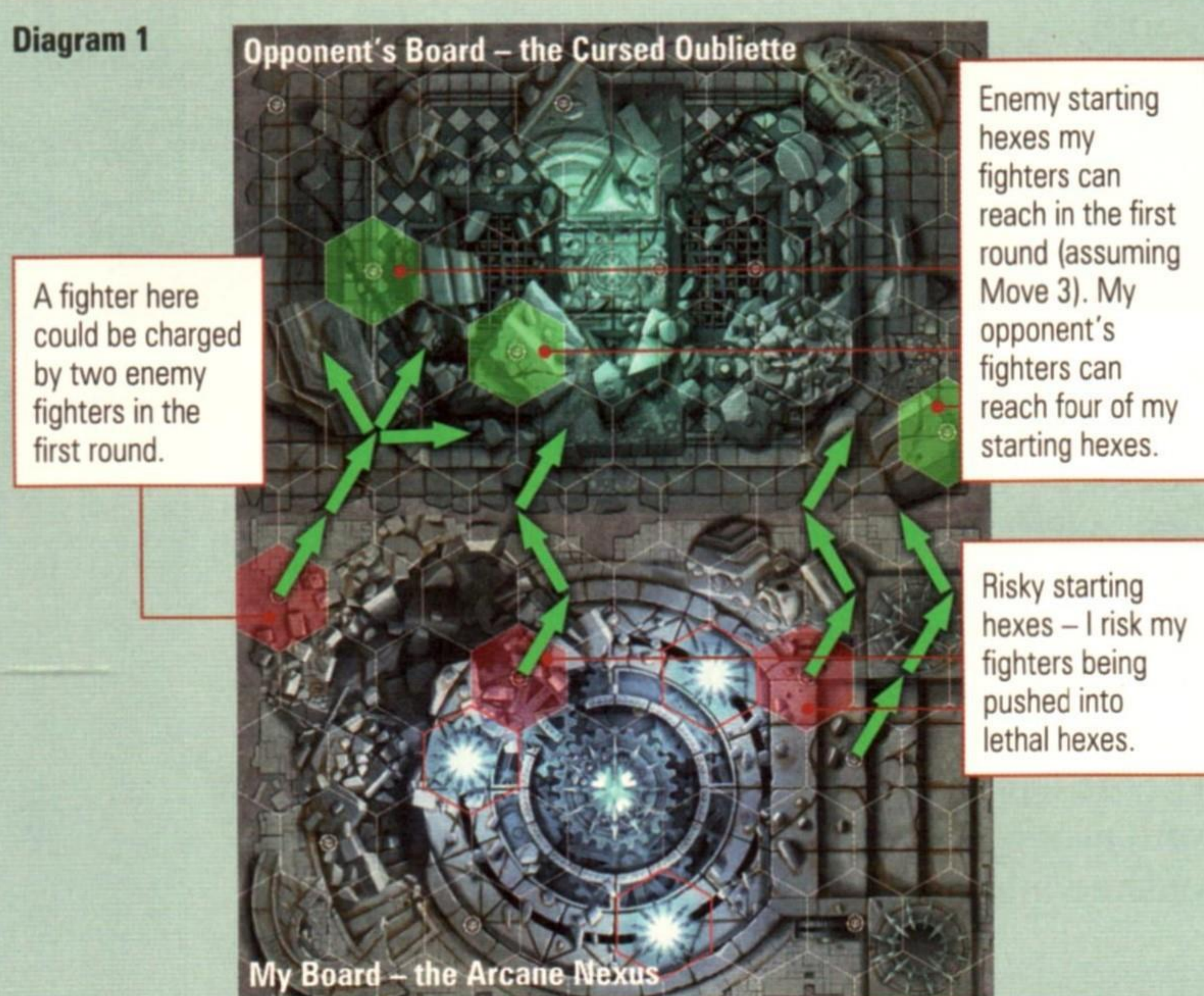


Diagram 2

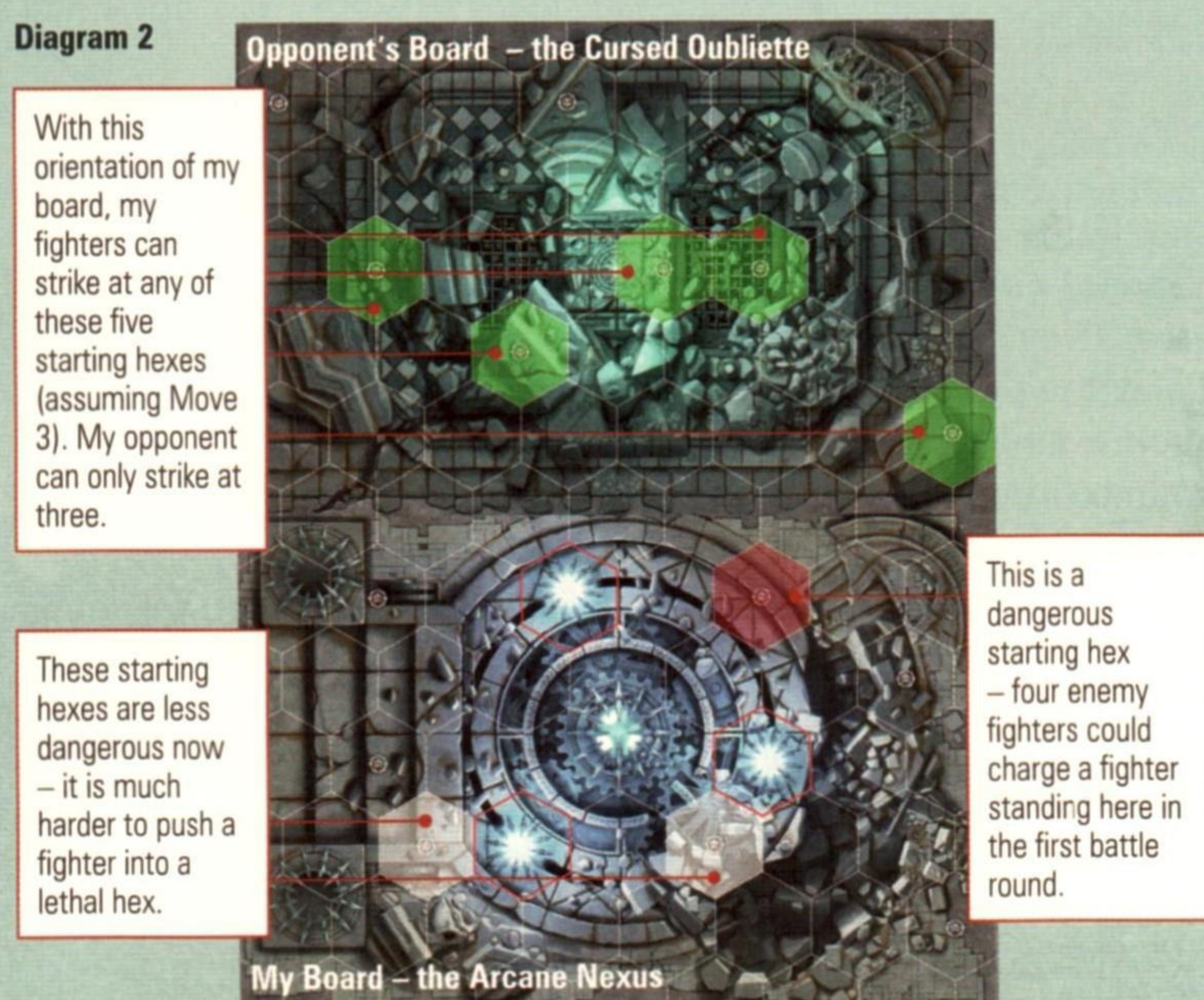


Diagram 3

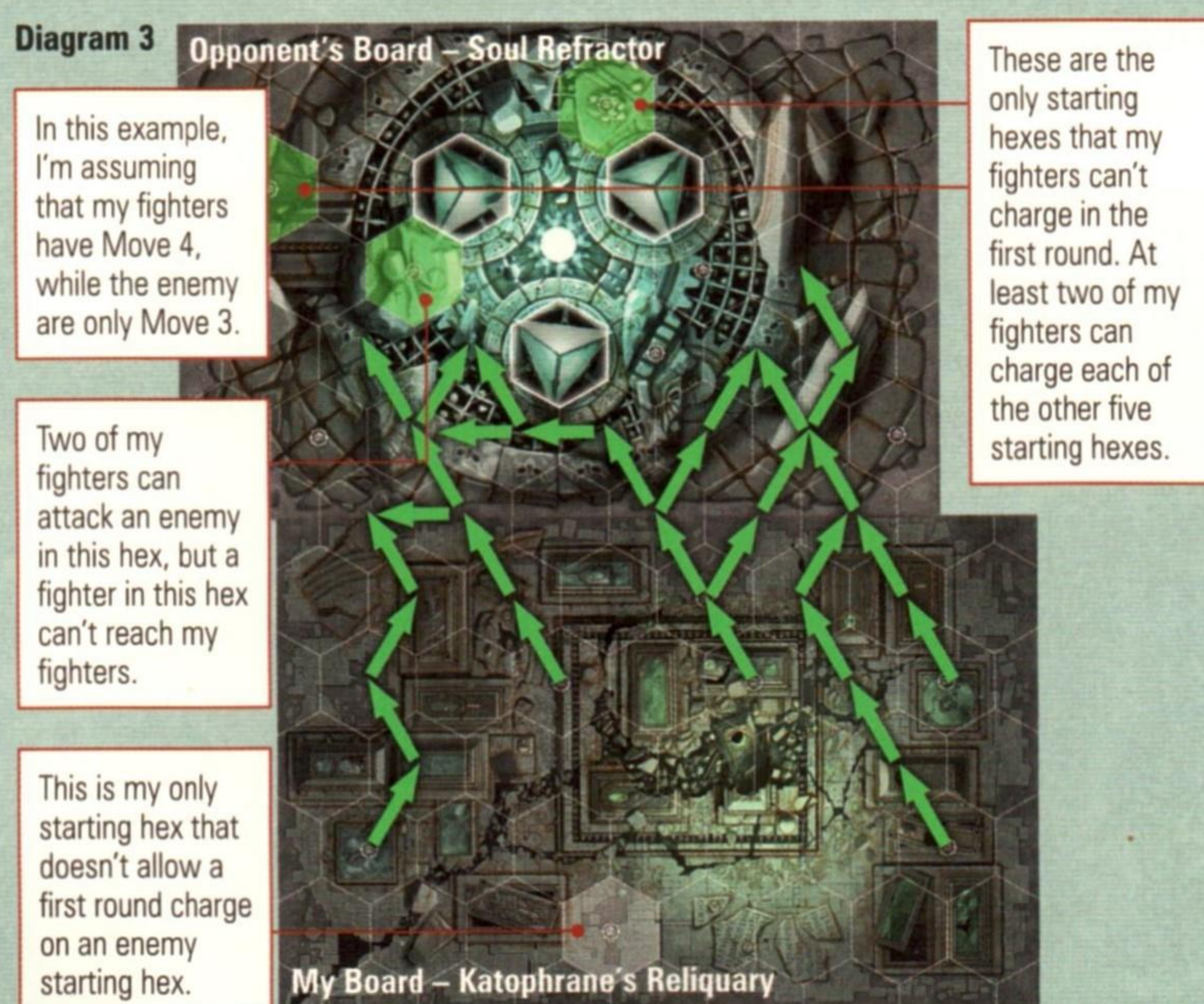
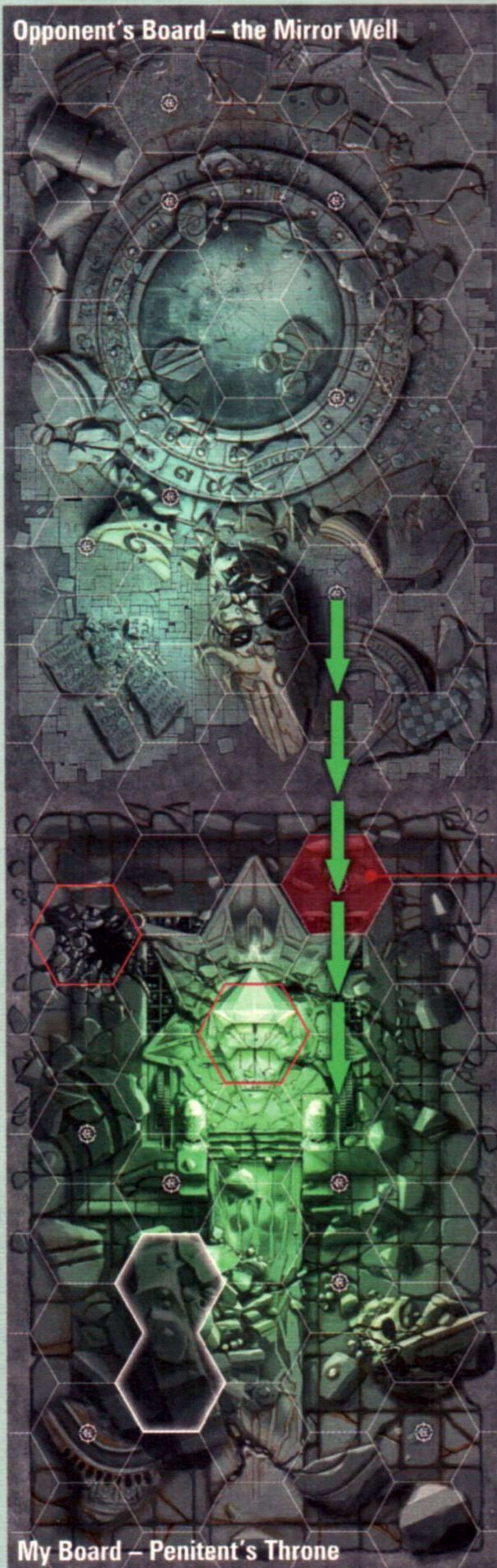




Diagram 4



If I can avoid this starting hex, my opponent's fighters will have to travel at least five hexes to reach one of my fighters, and will put themselves at risk of being pushed into lethal terrain if they do.

that your opponent will struggle to avoid your fighters – but it can be worth nudging your game board one or two hexes left or right to try to make sure you have the best distances between starting hexes in the first battle round. If you get it right, your starting hexes will give a fighter options for two or more first round Charges, and also allow multiple fighters from your warband to Charge the same fighter (depending on how your opponent sets up). See diagram 3 for examples.

**'The Penitent Throne helps you put distance between your warband and enemy fighters.'**

If you are playing defensively, you will want to place your game board so that your opponent's starting hexes are as far from your territory – and the starting hexes you intend to use – as possible. The Penitent's Throne helps you put distance between your warband and enemy fighters, particularly when you use a long battlefield (diagram 4). The addition of lethal hexes means that it's an even more daunting prospect advancing into your territory, as even fairly feeble Attack actions can become devastating when combined with lethal terrain. An alternative to a long battlefield for defensive play is the diagonal battlefield (diagram 5) – if you place the game boards, you can control how easy it is for your opponent to navigate no one's territory (the hexes that are neither yours nor your opponent's).

If you plan to take a fairly flexible approach to your games, with a balance of trying to take enemy fighters out of action and holding objectives, you will probably want a fairly wide battlefield to make manoeuvring to those objectives and choosing your fights easier. The Cursed Oubliette in a wide battlefield is a good choice for this.

## SUMMING UP

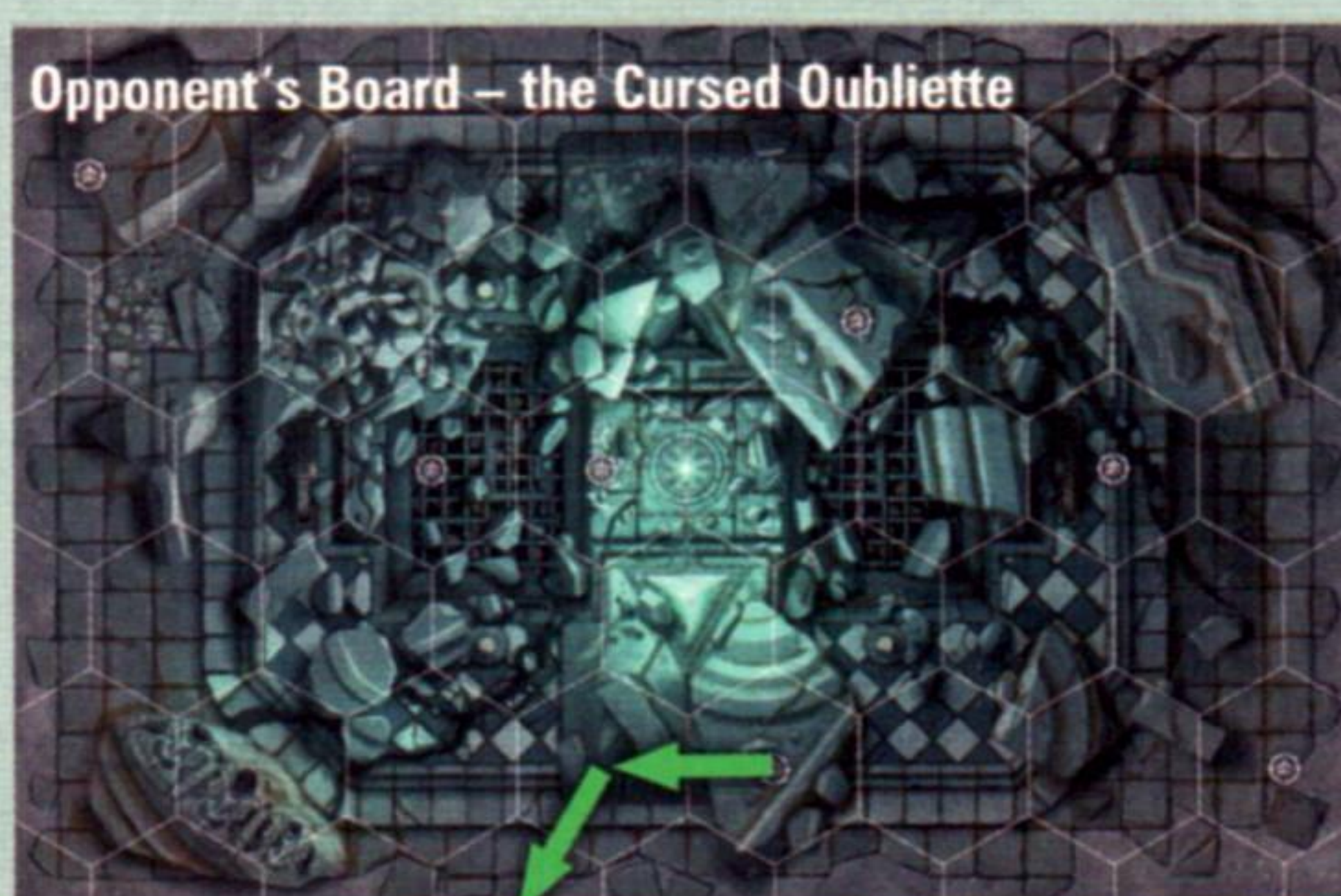
The battlefield, and your choice of game board, make a huge difference in your games of Warhammer Underworlds. If you choose your game board to match your plan, then even if your opponent is setting up the battlefield, you'll find you are more consistently scoring your objective cards and reaping the glory for doing so. I hope that this article will get you thinking about boards you perhaps haven't used as much, and that it will encourage you to talk about the best boards for different strategies with your gaming group.

## TELL US YOUR THOUGHTS

I'd really like to hear what you, as hobbyists, would like to read about in this column, so please do write in and let me know at [team@whitedwarf.co.uk](mailto:team@whitedwarf.co.uk). I may not be able to reply directly, but you might well see your suggestion or questions in a future Glory Points column.

Diagram 5

When the boards are aligned this way, a slower warband will struggle to have much of an impact on my territory. The blocked hexes on the Shyishian Stardial create a very narrow corridor for my opponent to navigate.



When playing defensively, I would avoid these two starting hexes – then my opponent has to move their fighter at least five hexes to reach one of mine.



# MERCENARIES FOR HIRE

Deep behind enemy lines, outnumbered, unsupported and running out of time... this is Warhammer 40,000: Kill Team, the game of close-quarters skirmish warfare. Here, we present rules for a whole new kill team – Kroot Mercenaries!



**L**ong of limb, keen of eye and as silent as a calm breeze, the Kroot stalk their prey through alien jungles and abandoned industrial complexes with equal ease.

Preternatural hunters, they use their honed senses to track their quarry before luring them into a deadly ambush from which there is no chance of escape. With an avian screech, the Kroot descend upon their foes, using their crude rifles as clubs and scythes; eviscerating, rending and shredding. Kroot Hounds bound through the undergrowth and urban detritus with astounding speed, tearing enemy warriors limb from limb with savage ferocity. Lumbering Krootox provide fire support, tackling those targets that the wily Kroot fear to engage. And when the killing is done, the feasting begins. The Kroot are known as Carnivores by Imperial troops for a reason, for once their enemies are dead, they will devour the slain and absorb their genetic material.

## BUILDING YOUR KILL TEAM

The best place to start with a Kroot team is clearly the Kroot Carnivore boxed set, though the Dahyak Grekh model from Blackstone Fortress would make an excellent leader figure. Consider using spare parts from the T'au Fire Warriors and Ork Boyz kits as extra wargear, while armour plates from any Imperial Guard kits look great as scavenged armour. Don't forget to add some skulls to your bases, too!

## USING KROOT MERCENARIES IN KILL TEAM

Over the next few pages you'll find official rules for using Kroot Mercenaries in your games of Warhammer 40,000: Kill Team. That's right, it's a pure Kroot kill team – there are no T'au Empire troops to watch over them and look at them with disapproval when they start eating people.

To the right you'll find Tactics for Kroot kill teams, while over the page are datasheets and weapon profiles for Kroot Carnivores, Kroot Hounds and Krootox, plus lists of demeanours, missions, squad quirks, evolutionary paths and a name generator so you can create a story for your mercenary kill team. As we found while testing these rules out, Kroot and Kroot Hounds can be quite fragile, but they are also very fast and pretty vicious in close combat. We hope you enjoy using the Kroot in your games of Kill Team – let us know how you get on with them!



# KROOT KILL TEAMS

If every model in your kill team has the **KROOT** Faction keyword, you can use the Kroot Tactics presented below.

## UNFETTERED AGGRESSION

### Kroot Tactic

Use this Tactic when you choose a model from your kill team to fight in the Fight phase. Until the end of the phase, add 1 to that model's Attacks characteristic.

**1 COMMAND POINT**

## HYPER-EVOLUTION

### Kroot Tactic

Use this Tactic when a model from your kill team takes an enemy model out of action in the Fight phase, and is not within 1" of any other enemy models. This model may not move in the consolidate step. Add 1 to this model's Move and Strength characteristics until the end of the battle.

**2 COMMAND POINTS**

## PRIMAL SAVAGERY

### Kroot Tactic

Use this Tactic at the end of the Fight phase. Pick a **KROOTOX RIDER** from your kill team that is within 1" of an enemy model – your model can immediately fight again.

**1 COMMAND POINT**

## PRESTIGIOUS TROPHY

### Kroot Tactic

Use this Tactic when a **KROOT CARNIVORE** from your kill team takes an enemy Leader out of action in the Fight phase. That **KROOT CARNIVORE** automatically passes Nerve tests until the end of the battle.

**1 COMMAND POINT**

## AGILE HUNTER

### Kroot Tactic

Use this Tactic when a model from your kill team moves in the Movement phase. This model can leap over gaps less than 4" across instead of less than 2" across until the end of this phase.

**1 COMMAND POINT**

## TEARING JAWS

### Kroot Tactic

Use this Tactic before you make an Injury roll for a model whose wounds were reduced to 0 by an attack made by a **KROOT HOUND**. Roll two D6 for that injury roll and use the highest result.

**1 COMMAND POINT**





## KROOT CARNIVORE

| NAME                                    | M                                              | WS | BS | S | T | W | A | Ld | Sv | Max |
|-----------------------------------------|------------------------------------------------|----|----|---|---|---|---|----|----|-----|
| Kroot                                   | 7"                                             | 3+ | 4+ | 3 | 3 | 1 | 1 | 6  | 6+ | -   |
| This model is armed with a kroot rifle. |                                                |    |    |   |   |   |   |    |    |     |
| <b>SPECIALISTS</b>                      | Leader, Combat, Scout, Sniper, Veteran, Zealot |    |    |   |   |   |   |    |    |     |
| <b>FACTION KEYWORD</b>                  | KROOT                                          |    |    |   |   |   |   |    |    |     |
| <b>KEYWORDS</b>                         | T'AU EMPIRE, INFANTRY, KROOT CARNIVORE         |    |    |   |   |   |   |    |    |     |

## KROOT HOUND

| NAME                                    | M                                                                                                                           | WS | BS | S | T | W | A | Ld | Sv | Max |
|-----------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|----|----|---|---|---|---|----|----|-----|
| Kroot Hound                             | 12"                                                                                                                         | 3+ | -  | 3 | 3 | 1 | 2 | 5  | 6+ | 4   |
| This model is armed with ripping fangs. |                                                                                                                             |    |    |   |   |   |   |    |    |     |
| <b>ABILITIES</b>                        | <b>Voracious Predator:</b> Add 1 to hit rolls for attacks made by this model that target a model that has any flesh wounds. |    |    |   |   |   |   |    |    |     |
| <b>SPECIALISTS</b>                      | Combat, Scout                                                                                                               |    |    |   |   |   |   |    |    |     |
| <b>FACTION KEYWORD</b>                  | KROOT                                                                                                                       |    |    |   |   |   |   |    |    |     |
| <b>KEYWORDS</b>                         | T'AU EMPIRE, BEAST, KROOT HOUND                                                                                             |    |    |   |   |   |   |    |    |     |

## KROOTOX RIDER

| NAME                                                   | M                                                                                                                                   | WS | BS | S | T | W | A | Ld | Sv | Max |
|--------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|----|----|---|---|---|---|----|----|-----|
| Krootox Rider                                          | 7"                                                                                                                                  | 3+ | 4+ | 6 | 5 | 4 | 2 | 6  | 6+ | 1   |
| This model is armed with a kroot gun and krootox fists |                                                                                                                                     |    |    |   |   |   |   |    |    |     |
| <b>ABILITIES</b>                                       | <b>Agile Brute:</b> Add 6" to this model's Move characteristic for that Movement phase when it Advances. instead of rolling a dice. |    |    |   |   |   |   |    |    |     |
| <b>SPECIALISTS</b>                                     | Combat, Heavy                                                                                                                       |    |    |   |   |   |   |    |    |     |
| <b>FACTION KEYWORD</b>                                 | KROOT                                                                                                                               |    |    |   |   |   |   |    |    |     |
| <b>KEYWORDS</b>                                        | T'AU EMPIRE, CAVALRY, KROOTOX RIDER                                                                                                 |    |    |   |   |   |   |    |    |     |

### RANGED WEAPONS

| WEAPON                 | RANGE | TYPE         | S | AP | D  | ABILITIES |
|------------------------|-------|--------------|---|----|----|-----------|
| Kroot rifle (shooting) | 24"   | Rapid Fire 1 | 4 | 0  | 1  | -         |
| Kroot gun              | 48"   | Rapid Fire 1 | 7 | -1 | D3 | -         |

### MELEE WEAPONS

| WEAPON              | RANGE | TYPE  | S    | AP | D | ABILITIES |
|---------------------|-------|-------|------|----|---|-----------|
| Kroot rifle (melee) | Melee | Melee | +1   | 0  | 1 | -         |
| Ripping fangs       | Melee | Melee | User | -1 | 1 | -         |
| Krootox fists       | Melee | Melee | User | 0  | 2 | -         |

### KILL TEAM

| MODEL         | POINTS PER MODEL<br>(Does not include wargear) |
|---------------|------------------------------------------------|
| Kroot         | 6                                              |
| Kroot Hound   | 6                                              |
| Krootox Rider | 27                                             |

### MELEE WEAPONS

| WEAPON        | POINTS PER WEAPON |
|---------------|-------------------|
| Ripping fangs | 0                 |
| Krootox fists | 0                 |

### RANGED WEAPONS

| WEAPON      | POINTS PER WEAPON |
|-------------|-------------------|
| Kroot rifle | 0                 |
| Kroot gun   | 0                 |

**Alien Auxiliaries:** When you add a **KROOT CARNIVORE** to your command roster (and create its datacard) you can choose for it to have the **T'AU EMPIRE** Faction keyword instead of the **KROOT** Faction keyword.



| D10 SPECIALISTS' DEMEANOURS |                                                                                                                                                                         |
|-----------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1                           | <b>Aggressive:</b> Ever eager to eat the flesh of new foes, this fighter charges towards the enemy as soon as they come into sight.                                     |
| 2                           | <b>Cautious Killer:</b> Endless patience has seen this fighter win many battles, for they will only strike when the perfect opportunity to do so presents itself.       |
| 3                           | <b>Brutal:</b> This fighter kills each enemy in the most gruesome fashion possible, and delights in ripping throats, inner organs and bones out of still-living bodies. |
| 4                           | <b>Gourmand:</b> This fighter gorges themselves on the flesh of their enemies, greedily devouring every last chunk of flesh and bone.                                   |
| 5                           | <b>Wily:</b> This fighter uses deception and misdirection to confound its enemies before moving in for the kill.                                                        |
| 6                           | <b>Ingested Intellect:</b> After feasting on the nervous tissue of countless foes, this fighter has developed a heightened capacity for logic and abstract reasoning.   |
| 7                           | <b>Bestial Brawn:</b> Covered with corded muscles, this fighter has enough strength to easily rip its prey limb from limb.                                              |
| 8                           | <b>Seasoned Mercenary:</b> This fighter has fought on countless worlds for countless employers, and adapts quickly to whatever environment it finds itself in.          |
| 9                           | <b>Dogged:</b> Once this fighter has caught the scent of its enemies, it pursues them relentlessly, giving no ground or quarter until it feasts on their flesh.         |
| 10                          | <b>Lucky:</b> This fighter repeatedly finds themselves in just the right place at just the right time to slaughter their quarry.                                        |

| D6 BACKGROUND: EVOLUTIONARY PATH |                                                                                                                                                      |
|----------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1                                | <b>Fearless Killers:</b> Due to their insensitivity to the horrors of war, these Kroot are given the most gruelling and gruesome duties.             |
| 2                                | <b>Shock Troops:</b> These Kroot are used to heavy fighting on the front lines, and put their battlefield experience to deadly use.                  |
| 3                                | <b>Exiles:</b> These fighters are outcasts from the Kroot worlds who sell their services to the highest bidder without hope of returning home.       |
| 4                                | <b>Life Debt:</b> After their lives were saved by their employers, these Kroot work for free in order to pay off their debt.                         |
| 5                                | <b>Unproven:</b> These Kroot have less fighting experience than some others of their kind, but they make up for this with their vigour and tenacity. |
| 6                                | <b>Survivors:</b> These Kroot have fought in multiple unwinnable battles, and have eluded certain death on more than one occasion.                   |

| D6 MISSION: MERCENARY DUTY |                                                                                                                                  |
|----------------------------|----------------------------------------------------------------------------------------------------------------------------------|
| 1                          | <b>Forward Scouts:</b> The enemy position must be located, and anyone who sees you must be permanently silenced.                 |
| 2                          | <b>Retrieval Crew:</b> An invaluable piece of technology has been lost amidst the ongoing war, and it's up to you to recover it. |
| 3                          | <b>Thin the Ranks:</b> The enemy numbers are too great to face head-on, so you must pick off those who are isolated.             |
| 4                          | <b>Trap Setters:</b> Enemy operatives are inbound – lure them away from the main army and butcher them.                          |
| 5                          | <b>Vengeance Seekers:</b> Hostile fighters killed a revered Kroot Shaper – now the lives of these enemies are forfeit.           |
| 6                          | <b>Wreak Havoc:</b> The enemy must be distracted, and it's up to you to create enough mayhem to draw their attention.            |

| D6 SQUAD QUIRK: INSTINCT |                                                                                                              |
|--------------------------|--------------------------------------------------------------------------------------------------------------|
| 1                        | <b>Shadow Fighters:</b> These warriors seek out hidden positions from which to strike.                       |
| 2                        | <b>Endurance Hunters:</b> These Kroot use grinding attrition tactics to wear away their enemies.             |
| 3                        | <b>Flesh Harvest:</b> These Kroot are compelled to devour as many different enemies as they can.             |
| 4                        | <b>Go for the Throat:</b> These Kroot identify important enemy fighters and take them down immediately.      |
| 5                        | <b>Encircle:</b> By surrounding their enemies, these fighters cut off any possible route of escape.          |
| 6                        | <b>Only the Strong Survive:</b> These Kroot lack any compassion, and will quickly abandon their injured kin. |

| KROOT NAME GENERATOR TABLE |               |                |              |
|----------------------------|---------------|----------------|--------------|
| D10                        | FIRST ELEMENT | SECOND ELEMENT | KINDRED NAME |
| 1                          | Kra           | 'to            | Gota         |
| 2                          | Gohk          | cha            | Krrah        |
| 3                          | Ahkra         | 'ka            | Ch'choh      |
| 4                          | Dohra         | 'yo            | Tohrrok      |
| 5                          | Cho           | grok           | Ga'ah        |
| 6                          | Byahk         | 'ah            | Kyrek        |
| 7                          | Grahm         | 'ohk           | Ghorkha      |
| 8                          | Khor          | ek             | Drr'rr       |
| 9                          | Ohrak         | 'tcha          | Yo'toh       |
| 10                         | Tehk          | (none)         | Rhekk        |

*'If we enter enemy territory <klik> they will hunt us. If they enter our territory <klik> we will hunt them. Let us <klik> hunt each other and see who is best.'*

*– Kra'tcha Rhekk  
Kroot Carnivore*



# ART OF EXPLORATION

In Illuminations, we take a look at the rich tapestry of illustrations that can be found in our many publications. For this instalment, we're joined by veteran artist Paul Dainton, who shares his thoughts on the art of Blackstone Fortress.



**PAUL DAINTON**

Paul illustrated pretty much every piece of art in the Warhammer Quest: Blackstone Fortress game. So who better to delve into the secrets of this mysterious place?

**P**aul: Blackstone Fortress is a creepy, horror adventure story set in the confines of a huge xenos starship. Fans of Warhammer 40,000 will likely recognise many of the characters, but the setting – the Blackstone Fortress itself – is entirely alien and unexplored, which is a really exciting prospect for an artist. For a start, the fortress

doesn't share an architectural design with any of the known races in Warhammer 40,000 – there's a cleanliness to it that we don't often see, though it's clearly in a state of decay, which feels more familiar to us. Getting across that alien-ness, that unusualness, was a key consideration while working on the art, and is something I'll explore in more detail over the next few pages.





**BLACKSTONE  
FORTRESS**

'A box cover needs to set the mood and the tone for the whole game,' says Paul. 'It has to communicate the story behind the game you're about to play. This cover art is unusual compared to most of our games in that there is no battle taking place — no guns and tanks. Instead, it's quiet and intriguing, almost tomb-like. Who are these characters, and what are they doing in this place?'





## PRECIPICE

'The Precipice piece has a different feel to the rest of the game's artwork,' says Paul. 'Where the fortress is cold and alien, with lots of blues and greys in the colour

palette, Precipice is much more colourful – almost hopeful in its brightness. You get the impression of a frontier town, where people of different backgrounds and races work together for mutual gain despite probably hating

each other. The architecture is very different, too. Where the Blackstone Fortress is all triangles, Precipice is made up of lots of different, though fundamentally recognisable, shapes from various Warhammer 40,000 races.'



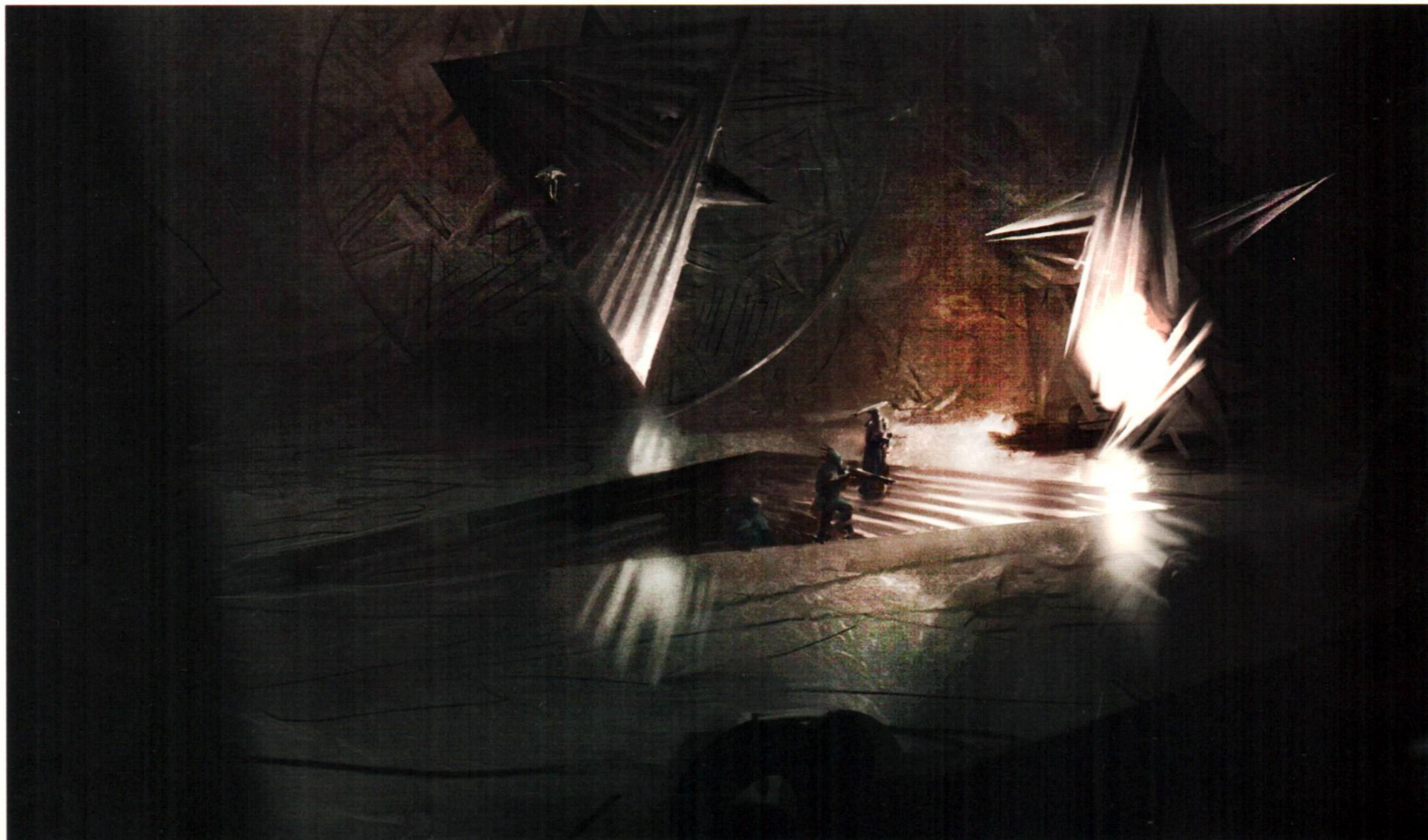


### THE QUEST BEGINS

'When it came to illustrating the Blackstone Fortress, less really was more. We wanted to convey a sense of scale, but also of all-consuming darkness and I deliberately shied

away from showing too much of the interior – if you reveal too much it becomes commonplace and no-longer mysterious. You can get a feel for the architecture, though, from the Spindle Drones, which are kind of like

the Blackstone Fortress' fauna. You – like the explorers – are never really sure if they are benign or dangerous. They're just ever-present. They hint at the sentience of the fortress – that it's just watching patiently.'



### INTO THE DARKNESS

'Triangles are one of the main design elements of the art for Blackstone Fortress,' says Paul. 'You can see them in pretty much all the architecture, sometimes as windows

or lights, other times as buttresses or pillars. The triangle is a very clean shape, but also quite brutal, forming into spikes, studs and pyramids. One thing I really like about the background of the Blackstone Fortress is that its

rooms are constantly moving and changing, and I tried to show that here with the pyramids. If you look carefully, the one on the left has steps leading up it (just like the hole in the floor), suggesting its orientation has changed.'





#### THE IMPALER – CHAOS CRUISER

'It's quite an abstract idea, a huge starship many miles long being absorbed by an even larger starship the size of a moon,' says Paul. 'This piece not only helps tell the

narrative of the Servants of the Abyss, but also helps show the scale of the Blackstone Fortress. If a Chaos Cruiser can fit inside this room with space to spare, the inside of the fortress must be colossal. I added a new

colour to this piece – red, a hue often associated with the servants of Chaos. It conflicts with the colour of the Blackstone Fortress and gives the impression that there's a struggle taking place between it and the *Impaler*.'







### A DEADLY EXPLORATION

'The environment is just as important as the characters in Blackstone Fortress, perhaps even more so when it comes to the art,' says Paul. 'This piece shows the

explorers engaging the Servants of the Abyss in the depths of the fortress, but really what you should be looking at is their surroundings. Why does it now suddenly include different architecture? Is this alien tech that the

Blackstone Fortress has absorbed somehow, or is it the detritus left behind by previous explorers? There actually isn't an answer – it's a mystery that you, as one of the explorers, can ponder as you investigate the fortress.'

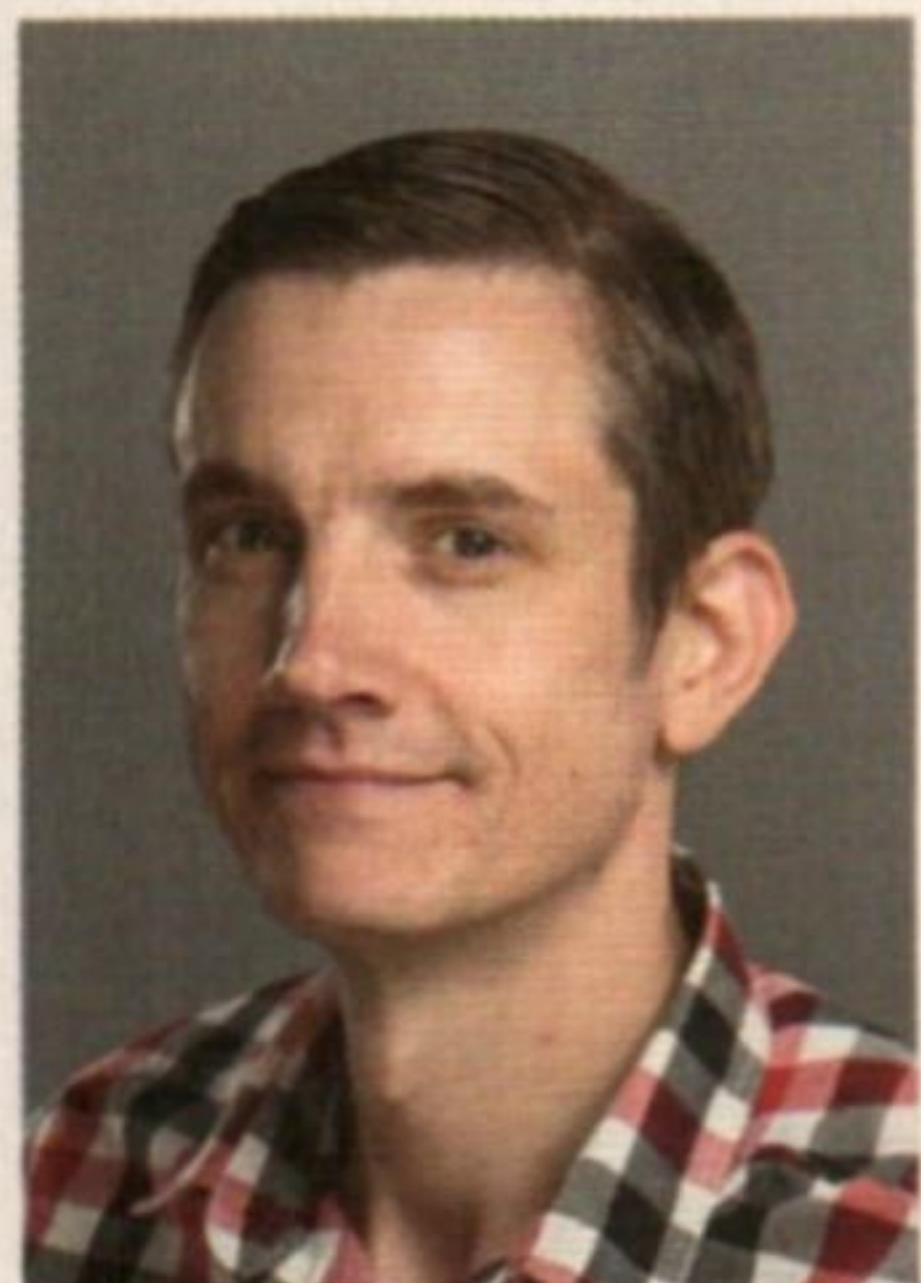


### THE THRONE ROOM OF OBSIDIUS MALLEX

'These are the Servants of the Abyss – the main antagonists in the game,' says Paul. 'I wanted this piece to look like a medieval court with the ruler – Mallex – on his throne flanked by his Knights (the Chaos Space Marines) and surrounded by his subjects. Behind him you can see where the triangular spikes of the fortress have infiltrated the bridge of his ship.'



# THE PINNACLE OF PAINTING



## DARREN LATHAM

Darren has worked for Games Workshop for many years – his career began in the trenches at Games Workshop Leicester followed by a decade as an 'Eavy Metal painter. What some hobbyists may not know is that Darren has been a Citadel Miniatures designer now for almost eight years! He has also been the judge at many Golden Demon competitions. Until recently, that is...

**W**hen Pete approached me with the opportunity of writing a column for White Dwarf, I really had no idea what I wanted to say in it! Something about painting or sculpting miniatures, I imagined. While I currently work as a miniatures designer, painting Citadel Miniatures is something that is very dear to my heart – it's how I got into the hobby in the first place and I've loved pushing and perfecting my brush skills over the years, particularly when it comes to entering Golden Demon. So that's what I'm going to talk about – Golden Demon.

## THE PINNACLE OF PAINTING

There are two pinnacles to painting Citadel Miniatures in my mind – working in 'Eavy Metal and entering Golden Demon. To paint for 'Eavy Metal, you obviously have to be a good painter – one of the best in the world. But that is equally true of Golden Demon. Over the last few years, the standard at Golden Demon (and 'Eavy Metal, of course!) has improved exponentially – it's quite fascinating to look back at how far things have come in the last decade or so.

Which, ironically, is exactly what I've been doing because, until a few years ago, I've been one of the privileged few asked to judge the hundreds (thousands?) of entries at Golden Demon every year. And it genuinely has been a privilege, albeit a terrifying one at times, because I've had some of the best-painted miniatures in the world within a few inches of my eyes and they are wondrous to behold. The only problem was, if I was judging Golden Demon, I couldn't enter Golden Demon and, while I dearly loved looking at all those incredible entries, I really wanted to enter the

'I used red as the spot colour on this model – it creates a strong triadic colour scheme with the blue and gold,' says Darren. 'You can see the red on the plasma pistol (1), the purity seals and the helmet lenses.

'I also used a blue glow effect as another spot colour, both on the plasma coils and the power sword (2). Flat areas like a power sword are a great place to show off your painting skills and brush control.

'When painting a model for a competition, always keep a record of what colour you used where. On a project that can take weeks (maybe months), you don't want to forget how you painted an armour panel (3).

'The glow on the jump pack (4) was a bit of an experiment – it's always good to push your painting skills.'





This month's guest columnist is miniatures designer Darren Latham, who used to work alongside guest editor Pete Foley in the 'Eavy Metal team (ah ha, now we know how he got the gig!). Darren joins us this month to chat about Golden Demon and the entering thereof.

competition and push my painting skills again. So, I stepped back from judging for a bit and handed over the curation of Golden Demon to the 'Eavy Metal painters. I subsequently reached for my brushes and started painting.

#### ULTRAMARINES VANGUARD VETERAN

One of the first models I painted upon my return to Golden Demon was an Ultramarines Vanguard Veteran for the Warhammer 40,000 Open Day 2016, which won gold in the Staff Category. Some people think that he's a Space Wolf on account of the colour of his armour, but I can assure you he's not! The reason for the washed-out blue armour was because I'd been looking at the artwork for the Space Marine computer game and all the Ultramarines in that wear really faded blue armour, like it's been bleached by the sun. I liked the look and wanted to replicate it. Essentially there's a hint of yellow in all the blue armour panels, highlighting up from blue to Screaming Skull on some of the top highlights. I complemented that with quite a dark red tone on the gold trim, which is all painted using non-

metallic paints. People often ask how I get my blending so smooth – do I use an airbrush or wet blend on the model? Neither, actually. I simply apply lots and lots of very thin layers of paint to the model, slowly building it up to get the colour I want. I find it much neater than wet blending.

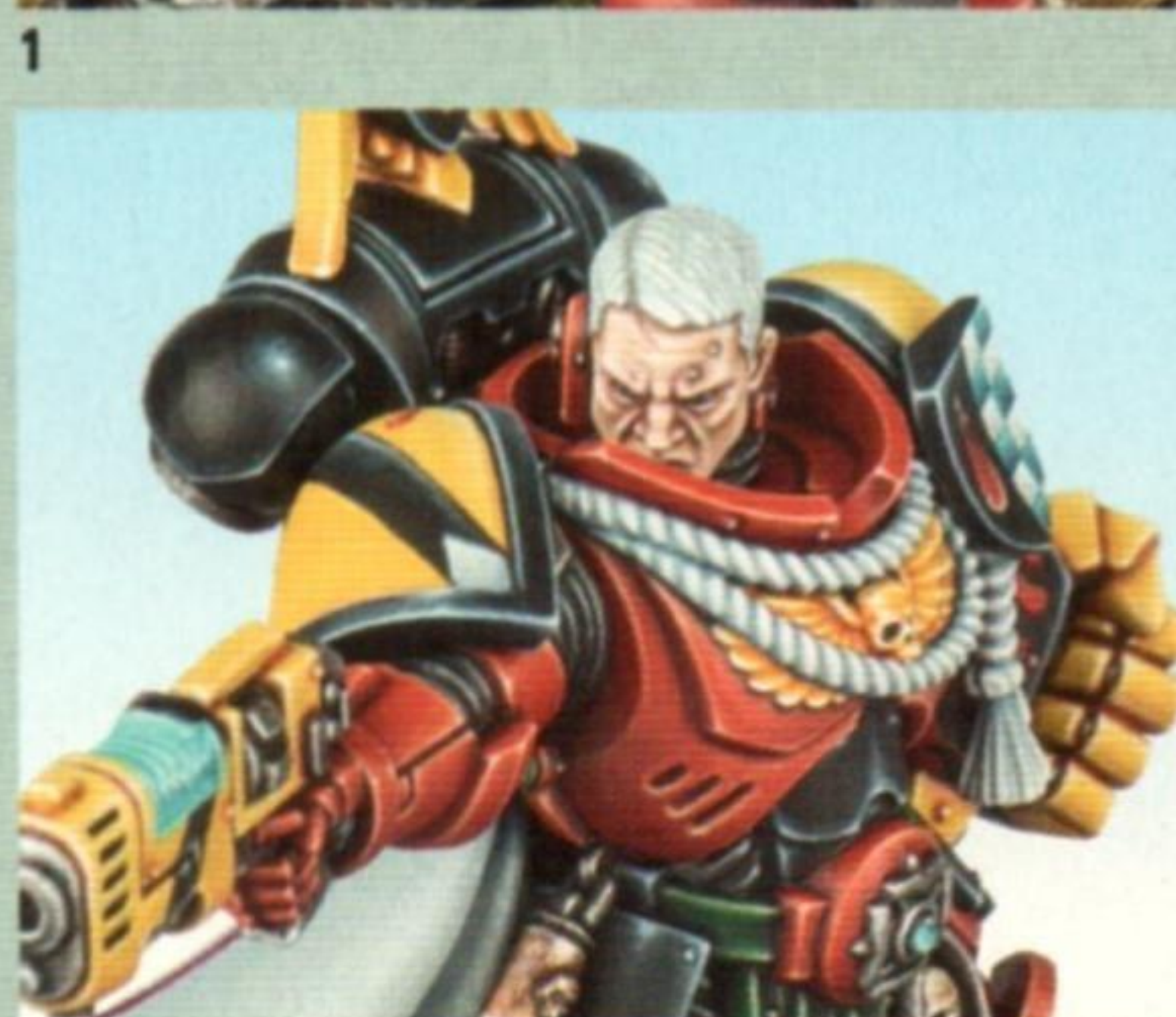
**'When painting a model for a competition, always keep a record of what colour you used where.'**

#### BLOOD ANGELS CAPTAIN

I painted this Blood Angels Captain as a fortieth birthday present for my brother, Dave – it was Dave that got me into the hobby all those years ago and it felt right to give him something back in return. I entered the model into Golden Demon: Classic 2018 and walked away with a gold trophy in the Open Category. The inspiration for the model was the second edition Warhammer 40,000 boxed game cover, which was illustrated by John Blanche. What I always found interesting is that

#### SOURCE OF INSPIRATION

Darren's Blood Angels Captain (shown below) was inspired by the artwork on the cover of the second edition boxed set for Warhammer 40,000. It's a classic piece that has influenced many painters over the years. Though the colours are bold compared to today's artwork and miniatures, as Darren proves, they still look great!



'In the original art, the Blood Angels Captain doesn't wear a cape,' says Darren. 'I had a long chat with Max in 'Eavy Metal about what colour I should paint it (1). Cream was my initial thought, but it would interfere too much with the yellow. In the end I picked a blue-grey for the inside of the cloak to match the smoke in the original artwork. I painted the outside a dark blue for contrast.'

'I used blue as a spot colour on the model – it features on the tilt shield heraldry, the gemstone on his belt and the plasma pistol coils (2), creating a triangle around the centre of the model. Balancing spot colours is crucial to a great paint job.'

'The key to painting red: don't let it stray into orange or pink (3). Use ochre to highlight it rather than white and use shading to maintain the richness.'



## THE WOLF BROTHERS

The first models that Darren entered into Golden Demon following his return to the competition in 2014 were the Wolf Brothers – a pair of Space Wolves Terminators standing over the fallen body of a Thousand Sons Rubric Marine.

You can see this entry by Darren – plus hundreds of other award-winning Golden Demon entries – on the Golden Demon website:

[golden-demon.com](http://golden-demon.com)



John didn't paint that piece in his usual style, but rather he painted the main character to look like a miniature. And this miniature looked just like that painting! I wanted to capture the boldness and brightness of that piece of art but adapt it for a modern day miniature. Most of the colours I used match the originals as closely as possible, right down to the freehand flames on his greaves and the colour of his hair. My only real adaptation is the heraldry on his shield, which I based on the artwork from the original Terminators boxed set.

My approach to painting is pretty similar for most projects. The painting has to be neat and clean – that's a given. I normally paint metals using non-metallic paints and I almost always include some freehand elements. At competition level, taking a model to the next level like this is crucial. For this entry, I also added texture to the Captain's cloak. The use of texture is a relatively new thing at Golden Demon. Ten years ago the big thing was non-metallic metals. Five years ago it was freehand. Now texture is the new thing and I find it fascinating seeing how people apply it to their miniatures. On this model, I wanted the outside of the cloak to look really rough and worn, which involved stippling all the highlights on very carefully. It was great fun doing it and I urge anyone entering Golden Demon – or any hobbyist, for that matter – to try painting some different textures on their next miniature.

## KHARADRON ENDRINMASTER

The next model I entered into Golden Demon was the Kharadron Endrinmaster, which also won me a gold in the Staff Category at the Warhammer Age of Sigmar Open Day last year. The first time I saw the model – when Seb Perbet was designing it – I knew I had to paint it. Seb had captured the feel of the Kharadron so perfectly.

**'I like to try out new techniques and styles every time I enter Golden Demon...'**

I like to try out new techniques and styles every time I enter Golden Demon – learning something new and trying to perfect it is a big part of the experience for me. I'd found adding texture to the Blood Angels Captain really enjoyable and I thought I would try something similar on the Kharadron Endrinmaster.

My first port of call, though, was the colour scheme as it would help inform the techniques and textures I used on the model. I wanted something that evoked steam, iron and heavy metal – something almost Victorian. The colour I decided on for the armour was a deep bottle green with a lacquered red as the spot colour – the colour of old wrenches, valve regulators,

'Seb very generously sculpted this head for me,' says Darren. 'He wanted to get a feel for what the Kharadron looked like beneath their helmets. This, apparently (1)! I painted the face quite pale to contrast with the overall dark feel of the model, but I added a few red tones around his cheeks and nose to tie his face into the rest of the colour scheme.'

'All the Endrinmaster's tools are red (2) – they're utilitarian gear. All the working parts are steel while the more important aether-tech is copper (3). I washed pale greens into the red-toned copper to provide a visual contrast and create the impression of verdigris. I then washed reds into the recesses of the green armour to provide even more contrast. Both help unify the colour scheme across the model.'





steam engine pistons and wheels. I complemented the two primary colours with deep burnished steel and brass.

Most of the texture appears on the Endrinmaster's armour – I wanted it to look pitted and scuffed, like it had been battered, repainted, then battered again. Just like the Captain's cloak, a lot of stippling was involved in the highlights, slowly building up the layers of colour to create the effect of well-weathered armour. I also used a fair amount of object source lighting on the model to lighten it up and provide contrast with the solid colours. Object source lighting is a tough nut to crack, but it's a great way to show that part of what is essentially an inanimate object is actually doing something.

## ROGUE TRADER

The Rogue Trader Elucia Vhane is for a future Golden Demon. I'm not sure which one I'll enter her into (it might even have already been and gone by the time you read this), but you have been warned! The model – which I actually sculpted – is based on one of John Blanche's illustrations and I had that firmly in mind when I painted her. While this piece wasn't a homage to John's work, I found that a lot of the colours and styles he uses crept into this piece – it just felt right. Finding colours that suit a model should always be a key consideration for any painter.

The first thing I painted was her boots – bright red just like John's art! I decided that her boots and corset were probably made of the same material (leather?), so painted that the same way, too with a shiny, well-oiled texture to it. I then contrasted that with her skirt, which has a more velvety texture and, colour-wise, a much darker, cooler tone compared to the warm red.

**'Finding colours that suit a model should always be a key consideration for any painter.'**

My learning point on this model was her lace gloves. I wanted them to look like sheer lace, with her skin tone showing through. It was certainly quite a challenge, but I just about managed to replicate the swirl pattern featured on the rest of the model on her gloves.

And that's about all I have space for (apparently). Hopefully you've enjoyed reading my ramblings on the models I've painted recently and you'll take something useful from them. If anything, just have a good think about the next model you paint and what you could do differently to make it even better. I bet you'll find something – even if it's a small detail – that will push your painting to the next level.

## PAINTING IN THE DWARF

Have you been inspired by Darren's painting? Well, we would like to know what other painting articles you would like to see in White Dwarf. Would you like to see more stage-by-stage painting guides? How about more 'Eavy Metal masterclasses? Would you like to see more scenery-painting guides or useful army painting tips? If you have some thoughts, we'd love to hear them. Let us know at:

team@whitedwarf.co.uk



'The overall tone of this model is quite warm,' says Darren. 'I imagined Elucia Vhane in a hot environment (as shown by her base) and reflected some of that colour in the metal areas of the miniature. You can see the colour of her boots reflected on the inside of her sword scabbard and the colour of the ground reflected in the two silver skulls on her knees (1).

'I used turquoise as the spot colour for this piece, both on the gem on her belt buckle and the power core on her back (2). Again, it was an opportunity to apply some object source lighting to the model, which can never be a bad thing if done well.

'I felt Vhane needed one final colour and tonal contrast, which is why I painted the feathers in such a colourful way (3). They're exotic, they needed to stand out.'



# GOLDEN DEMON 2018

This month's Golden Demon article features a selection of incredible entries from the Forge World Open Day 2018. Over the next few pages you'll see entries from the Warhammer 40,000 vehicle category and The Lord of the Rings™ categories.



GOLD, FORGE WORLD OPEN DAY 2018, WARHAMMER 40,000 VEHICLE  
**IMPERIAL FISTS LEVIATHAN  
DREADNOUGHT BY ANDREW PALIES**



## GOLDEN DEMON

Golden Demon painting competitions are held throughout the year at various Games Workshop events. Most events focus on one setting, such as Warhammer 40,000 or Warhammer Age of Sigmar, while Golden Demon: Classic includes 15 categories, ranging from squads and monsters to heroes and dioramas. You can find out more about upcoming Golden Demons at:

[warhammer-community.com](http://warhammer-community.com)



## UPHOLDING THE HONOUR OF THE LEGION

This exceptional Leviathan Dreadnought was painted by Andrew Palies, who won four Golden Demon statuettes at the Forge World Open Day, not to mention several more trophies at other events throughout last year. We asked him about his winning entry.

'The Leviathan Dreadnought is one of my favourite miniatures. It's such a large and imposing war machine and you get a feeling of strength and power just from looking at it,' says Andrew. 'The Imperial Fists are my favourite Chapter, so I knew immediately what colours I wanted to paint it.'

'My first thought was to give the Dreadnought a more dynamic pose and a sense of motion, like it was turning at the torso to aim its grav-flux bombard at an approaching heretic. I wanted to

show it in the midst of battle, perhaps even on Terra, which is why there's lots of rubble on the base – the walls of the Imperial Palace – and the Dreadnought's lower body and legs are covered in dust, dirt and scratches.

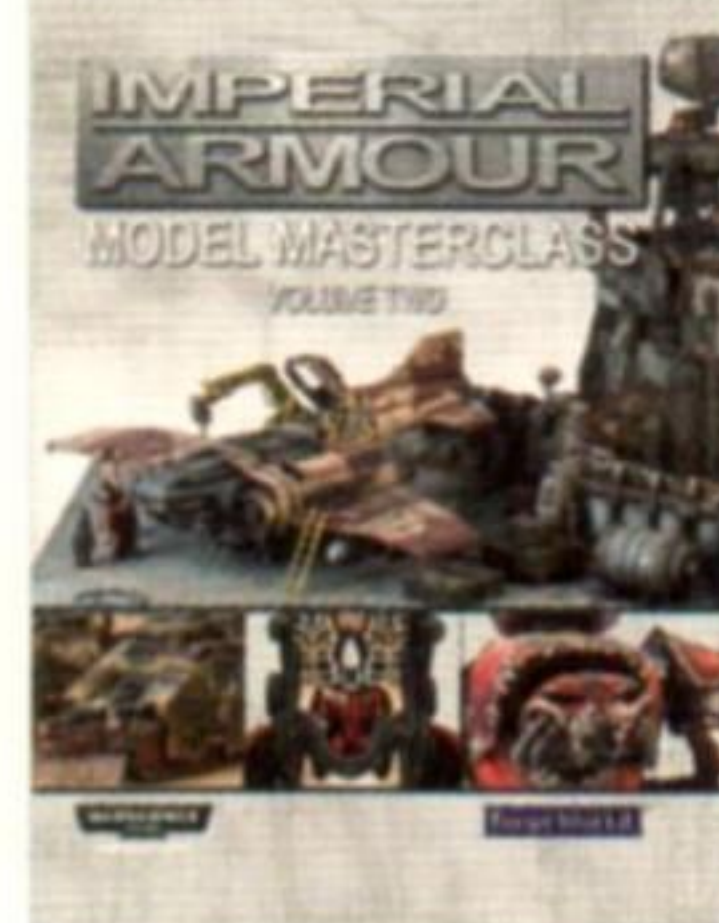
'After undercoating the Dreadnought with Corax White (to help keep the yellow bright), I used an airbrush to apply a basecoat of Yriel Yellow mixed with Flash Gitz Yellow. I then shaded it with Mournfang Brown and some light orange tones. Finally, I used Dorn Yellow and White Scar to edge highlight the armour panels.

'I also used my airbrush to apply the dust effect to the model's feet. It's a technique I learned from the Forge World Model Masterclass books. Its basically Karak Stone thinned down with a lot of Lahmian Medium and then sprayed on with an airbrush to create the light dust effect.'

## A MODEL MASTERCLASS

The Masterclass books that Andrew mentioned in his interview are an invaluable source of painting tips and advice. There are currently three available from the Forge World website:

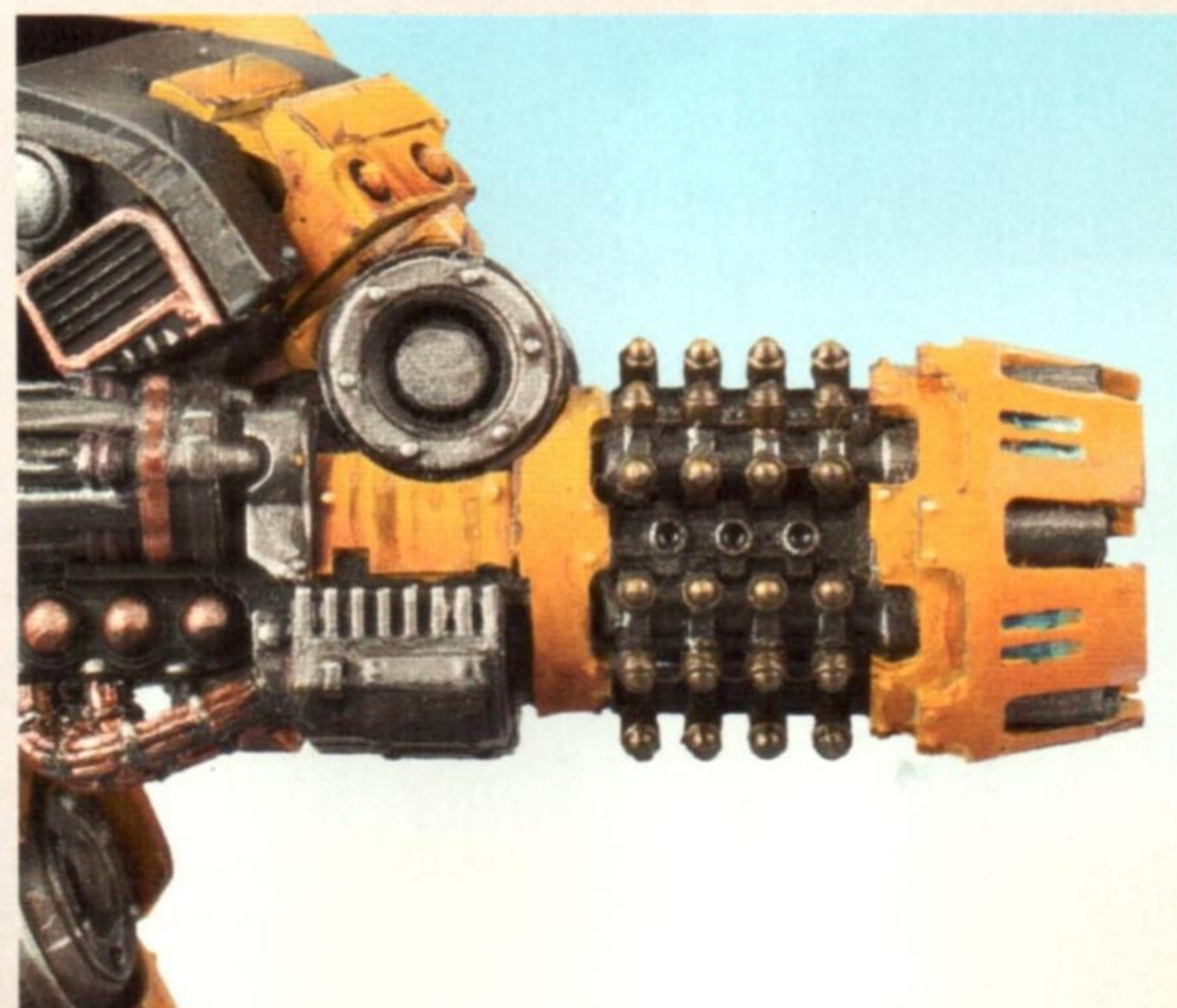
[forgeworld.co.uk](http://forgeworld.co.uk)



## THE DUST AND DIRT OF BATTLE



**'I applied soot streaks and battle damage with a sponge before adding finer scratches with a brush.'**



2

## WHAT THE JUDGES SAID

The judges for Golden Demon: Forge World Open Day were 'Eavy Metal Painters Max Faleij and Tom Winstone and Forge World painter Borja Garcia. Here's what they had to say about Andrew's entry:

'The gradient on the armour is really smooth – Andrew has got the tone of the yellow just right,' says Borja. 'He's used brown tones rather than red to shade it, which helps keep give the yellow a deep, warm tone.'

'Getting the highlights right on yellow is also really tricky,' adds Max. 'Andrew has maintained the richness of the yellow without it becoming pastel. The dynamic pose also really brings the model to life, with the purity seals helping to show the Leviathan's direction of movement.'

'I applied soot streaks and battle damage with a sponge (1) before adding finer scratches with a brush,' says Andrew. 'I used a mix of Rhinox Hide and Doombull Brown to show the depth of the scratches (2). Doombull Brown is the perfect colour for this kind of weathering – it has a lot of red in it, so it complements the yellow armour nicely. To emphasise the scratches, I applied a very thin highlight of Dorn Yellow underneath them to show where the light was catching the edge of the paint flecks.'



3

'For the heraldry and iconography, some of it was achieved using transfers, some of it I painted on by hand. The heraldry on the sarcophagus (3) and the twin axes on the knee (the symbol of Seneschal Rann's company) were both painted by hand – I drew a lot of inspiration from the Forge World Imperial Fists transfer sheet, which is where I found all the other icons.'



#### WHAT THE JUDGES SAID

'There's a lot of high contrast in Stefan's model,' says Tom. 'There's a contrast between light and dark and also vibrancy, which really helps draw the eye to the important parts of the model. The yellow and pink panels, plus the Grots' green skin, work really well as spot colours.'

'The blue oxidisation also helps tie all the colours together,' says Borja. 'It's kind of the transition colour between the dark armour panels and the much brighter, colourful ones.'



SILVER, FORGE WORLD OPEN DAY 2018, WARHAMMER 40,000 VEHICLE  
**GROT TANK BY STEFAN JOHNSSON**

#### A MOST FEARSOME WAR MACHINE

Stefan Johnsson won six Golden Demon trophies at the Forge World Open Day, including a silver statuette for this Grot Tank. Here's what he had to say about his entry.

'I had quite a chaotic approach when it came to painting the Grot Tank,' says Stefan. 'I had no real plan for the colours, as Grot Tanks are supposed to be constructed from lots of different looted vehicles. The aim was to make the tank itself a bit dull – really worn and rusty – so the Grot crew could stand out against it, almost neon in their vibrancy, with a few patches of colour around them for contrast. I painted the tank using artists' acrylics and weathered the armour with everything from acrylic paints and weathering pigments to instant coffee and tea!'

'I like how comic Grots can be, so I added a few Easter eggs to the piece – I used a paper clip to make a tiny cigarette for the Grot boss and added a smoke effect using cotton soaked with watered-down wood glue. One of the Grots has also been unfortunate enough to be run over...'

#### MISCHIEVOUS GROTS



1



2

The Grot tank commander uses the side of his tank as an ashtray when he's not busy fighting (1).

An unfortunate Grot lies crushed beneath the tracks of the tank (2). The armour panel above also features a couple of words of Grot graffiti. Bang-bang!

The tank's turret features bright patches of purple and yellow paint (3), showing where the vehicle has been constructed from several other vehicles. The blue verdigris adds another level of contrast to the otherwise dark and oily-looking tank.



3



## WHAT THE JUDGES SAID

'To paint a model of this size to such a consistent standard is no small feat!' says Max. 'You often have to change your painting style when painting something this size to ensure that all the elements look right next to each other – the dust, rust and scratches have to be to scale with the rest of the model. John has also painted several of the armour panels black, which helps to break up the red colour scheme and provide areas of interest.'

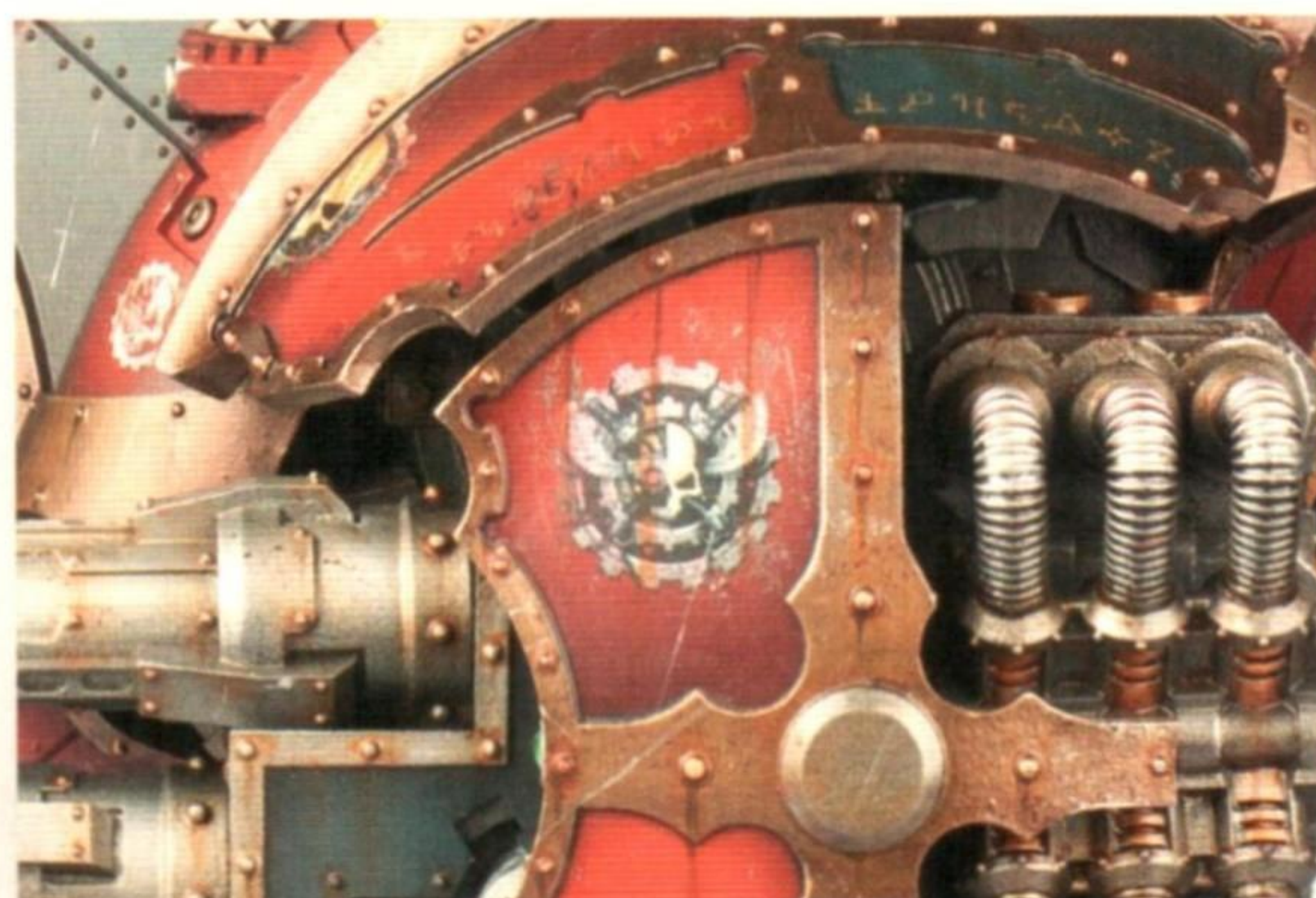
BRONZE, FORCE WORLD OPEN DAY 2018, WARHAMMER 40,000 VEHICLE  
**ACASTUS KNIGHT PORPHYRION BY JOHN SAMBELLS**

## SCION OF HOUSE ÆRTHEGN

This Acastus Knight Porphyron was painted in the colours of House Ærtheagn by John Sambells.

'I've learned from previous experience to always paint red lighter than I want, because weathering and varnish will always knock the colour back,' says John. 'I also wanted the metal skeleton to look well-used and weathered by the elements. For this I used oil paints and washes to give the working parts a brown, slick feel. For the heat damage on the gun barrels I airbrushed them with Seraphim Sepia, Carroburg Crimson, Druchii Violet and Drakenhof Nightshade before finally finishing them off with Abaddon Black.'

## SCRATCHING THE SURFACE



John used Mechanicum transfers from Forge World on his Knight (1), making sure to apply them to the model and seal them in place with varnish before adding any rust streaks, scratches and weathering. This ensures the decals are as battle-damaged as the rest of the model.

1



GOLD, FORCE WORLD OPEN DAY 2018, THE LORD OF THE RINGS AND THE HOBBIT

**ALFRID THE COUNCILLOR BY STEFAN JOHNSON**





## A MAN OF SOME MEANS

This incredible rendition of Alfrid the Councillor from *The Hobbit* movie trilogy was also painted by Stefan Johnsson (who you may remember from three pages ago).

'I wanted to practice some really small freehand painting and Alfrid looked like the perfect subject,' says Stefan. 'His coat is sculpted to be smooth, but to me it looked like the ideal canvas for some kind of pattern. His ledger would also be fun to paint some tiny writing into. Making the patterns believable at such a tiny scale would be really tricky, but that's how you become better as a painter – by pushing your skills. That was the main goal with choosing and painting this particular miniature.'

'Another reason for picking Alfrid was because I wanted to paint a miniature that was not in an action pose – a more casual figure, I guess. And I really liked the character in the films, too – that really helps with the painting inspiration.'

'When it came to painting Alfrid's coat, I chose a rich velvety purple – it felt like a suitable colour for a somewhat wealthy guy with a reasonable amount of influence in Lake-town. Purple is also one of my favourite colours, so it's a tone I was comfortable working with. I started with deep purples and blues for the basecoats and worked up using pastel tones to make the material look soft and luxurious. The pattern on his coat was painted with a really small brush and a lot of patience. I had to add a drop of acrylic paint retarder (available from most art shops) to the paint to stop it drying out on the tip of the brush before I had the chance to paint all the tiny lines!

'I built the base to look like one of the piers of Lake-town – all old, gnarly and overgrown. The water was created using two-part clear resin that was a real challenge to model up around the wood and was very difficult to keep cylindrical. I sculpted a small fish from Green Stuff, while the underwater vegetation was created from thin strips of metal that I then painted green.'

## UNUSUAL MATERIALS

When it came to building the base of his entry, Stefan constructed the pier pilings and underwater flora, then enclosed the base in a water-tight cylindrical tube before pouring several layers of clear resin in to build up the water effect around the terrain. This also enabled him to suspend the fish inside the water.



## AN OBNOXIOUS COUNCILLOR



**'I wanted to practice some really small freehand painting and Alfrid looked like the perfect subject.'**

## WHAT THE JUDGES SAID

'Alfrid is such a tiny model – a lot of people (even experienced hobbyists) might not fully understand how tricky it is to paint a miniature this small to this standard,' says Tom. 'The presentation of the model is excellent and the greenish tone to the water and the plants contrasts well with the purple of Alfrid's coat.'

'The face – the focal part of the model – is really well painted, but it's the attention to detail on the coat that's truly impressive,' says Borja. 'The freehand – all those tiny squares – is really neatly painted and adds a whole new level of depth to the model. The base helps set this model apart from other entries – it tells a story around the model.'

Stefan's rendition of Alfrid really captures the likeness of the conniving character from the movies (1). Like most painters who enter this category, Stefan used the movies as reference when painting Alfrid to make sure he got the character's likeness just right.

Stefan put a lot of time into creating different textures on the miniature, from Alfrid's leather jerkin and worn hat to the quilted effect on his long coat (2). The little reflection point at the top of each quilted panel gives the impression that his coat is made of some kind of shiny, expensive cloth.

Stefan modelled the base with swirling currents, representing the turbulent waters of the Long Lake (3). The pilings of the pier are clearly old, well-weathered wood, with tenacious vines and moss growing up and through them.

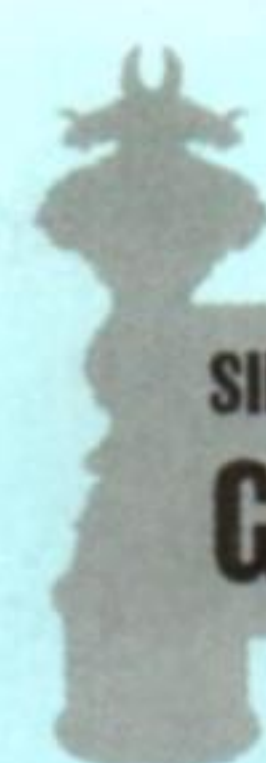




#### WHAT THE JUDGES SAID

'It's a great rendition of a classic character,' says Max. 'Martin's attention to detail is superb – he has applied every highlight and every texture so finely, adding great depth to the miniature. The level of realism is astounding.'

'I like how Martin has mixed blues and browns into the greys to add variety between Gandalf's robes, scarf, cloak and hat,' says Borja. 'It's easy for Gandalf to end up quite monochrome, but Martin has carefully avoided that pitfall.'



SILVER, FORGE WORLD OPEN DAY 2018, THE LORD OF THE RINGS AND THE HOBBIT  
**GANDALF THE GREY BY MARTIN WALLER**

#### FIRST OF THE ISTARI

Martin has entered Golden Demon a number of times over the years and even has a Slayer Sword under his belt. Gandalf is the first miniature from *The Lord of the Rings* that he has painted, though.

'I really wanted to test myself on painting different textures on a more organic feeling miniature,' says Martin. 'Painting Gandalf's face was difficult for a couple of reasons. Firstly, it's absolutely tiny! Secondly, his hat makes getting to it quite tricky. I actually used a hairdryer to warm the resin so it could be bent upwards and then moved it back once I had finished painting the face. Trying to keep true to the likeness of Sir Ian McKellen was also quite challenging.'

'I wanted to convey Gandalf at peace in the Shire, gazing into the distance and contemplating what was to come on his impending journey. I constructed a pier from Green Stuff and utilised a number of different basing materials that were found naturally outdoors. Scale was a key consideration – the model is very small, so the basing materials needed to reflect that.'

#### THE GREY WIZARD APPROACHES



'I've always been a fan of *The Lord of the Rings* films, so I thought it was high time to paint a model from the range,' says Martin. 'The miniatures capture the essence of the heroes perfectly – it's then down to us as painters to ensure our painting continues to reflect that. It's easy to use painting styles and techniques we use all the time, but you need to refine your

technique when painting miniatures from the Strategy Battle Game because they're a lot smaller!'

Here you can see just how closely Martin captured the look of Gandalf as seen in the movies (1). You can also see all the different tones of grey that he used on the model, from Gandalf's blue hat and bluish scarf to the brown-grey of his robes and cape.

1

**'I wanted to convey Gandalf at peace in the Shire, gazing into the distance and contemplating what was to come on his impending journey.'**



## WHAT THE JUDGES SAID

'I always enjoy seeing how painters approach models from the Middle-earth Strategy Battle Game that don't already have an established colour scheme,' says Max. 'Kev has picked some great colours for this model that work really well together, and he's painted them in his own style that adds a degree of personal flair to the piece. He's finished the model with a really interesting and thematic base, but one that doesn't overwhelm the Dwarf Captain standing on top of it.'



BRONZE, FORGE WORLD OPEN DAY 2018, THE LORD OF THE RINGS AND THE HOBBIT

## IRON HILLS CAPTAIN BY KEV LAWRENCE



## HERO OF THE IRON HILLS

Kev Lawrence loves all things to do with the Middle-earth Strategy Battle Game and it's rumoured that he's painted one of every single model released for the game system. Here he tells us about his Iron Hills Captain.

'This piece came about purely by chance as I was converting the Iron Hills Chariot and thought the Captain would make a nice entry for *The Lord of the Rings* and *The Hobbit* category,' says Kev. 'The conversion itself was really simple – the Captain normally holds onto the front of the chariot, but it was easy enough to model him holding a shield instead. I knew right away that I wanted to paint the chequered pattern on the inner cloak and shield, as I had used this pattern on a previous model and really liked the look. I also wanted to add gemstones wherever I could – mainly in his beard and on his shield – to give him a more regal appearance. The metals were basecoated Runefang Steel then washed with black and brown washes to make the colour darker. I then highlighted the armour back up again with Ironbreaker and more Runefang Steel.'

## A CHEQUERED HISTORY



1



3



2

Kev painted all the checks on the shield (1) and cape (2) as individual squares – a process that took him a considerable amount of time!

The gold details on the Captain's shield and armour were painted with Retributor Armour, to which Kev added an

increasing amount of Runefang Steel for the highlights.

The blue gemstones contrast well with red checks and blond hair to create a striking triadic colour scheme (3). The cool blue also contrasts tonally with the warm tone of the rest of the piece.



# 'EAVY METAL CHALLENGE

'Eavy Metal is our regular feature celebrating beautifully painted Citadel Miniatures, curated by the renowned 'Eavy Metal team. Inspired by the evolving story of the Age of Sigmar, the team felt it was time to set themselves a new painting challenge - Wizards!

**E**very now and again, the members of the 'Eavy Metal team find time in their busy schedules to paint a few miniatures for their own personal collections. This month, however, five members of the team set themselves a challenge: to paint a model of their choosing on the theme of 'Magic and Ritual'. The rules for the challenge were simple – each painter had to pick a wizard or priest from the Warhammer Age of Sigmar range for their entry. They then had three months to build and paint their entry to completion.

To add an element of competition, a winner would be chosen from amongst the team's efforts. The judges for this challenge were miniatures

## 'EAVY METAL

The 'Eavy Metal team paint many of the miniatures that you see in our books, on posters and box fronts and on the Games Workshop website. They have been at the forefront of miniatures painting for decades, developing new techniques and colour schemes that can be seen on countless Citadel Miniatures.

designers Darren Latham and Martin Footitt, who you can see below casting their eyes over the entries. Both Darren and Martin are former members of the 'Eavy Metal team, not to mention serial Golden Demon winners – when it comes to painting and converting Citadel Miniatures, these two know pretty much every tip, trick, technique and style in the book. In all fairness, they probably wrote the book in the first place.

Over the next few pages, you'll get to see all five stunning entries, find out what their creators (and the judges) had to say about them, and, of course, discover who won the Magic and Ritual 'Eavy Metal Challenge. Don your cape, wave your wand and prepare for a magical extravaganza!







### SKAVEN PLAGUE PRIEST BY MAX FALEIJ

**Max:** The skaven are my favourite race in Warhammer Age of Sigmar, so I knew straight away what faction I wanted to paint a model from.

The Plague Priest is quite a static model, which I think works well for his background – contagion and disease are quite passive forms of magic, unlike a fireball or a bolt of lightning. I made a number of conversions to the model, including giving him a new leg so that he could be stepping down the stairs. I wanted his advance to look slow and painful, but inexorable. I took inspiration from the old Lord Skrolk model for his staff, adding skulls and bones to give it the look of a wind chime. A ghastly wind chime of contagion.

While painting the model, I focused on the colour green, using it on pretty much every bit of the model aside from its skin. Because of the limited colour palette, I had to make sure there was enough difference between the greens to make them stand out – his robes are quite a soft green with a lot of texture on them to look like hessian, while his cowl is darker, more scratched and polished like well-worn leather. The chunks of warpstone are also painted green, but with a bluer tone and a much harder, more reflective finish.

### WHAT THE JUDGES THOUGHT

**Darren:** Max's use of contrasting colours is excellent on this model – the warm greens on the cloth and the cool purples on the model's skin work so well together.

**Martin:** There's a grittiness and realism to the Plague Priest that is actually a little disturbing. The effects on it are so subtle and so well achieved – the cloudy eye, the boils and sores, the glow of the warpstone – it's all meticulously painted.

**Darren:** I keep finding new things to enjoy about the model – the textures are especially well rendered and the freehand on his back and around his cuffs is a great little touch. It's the icing on the cake to an already well-painted model. The conversion work is spot on, too, and totally in-keeping with the character. You get a sense that it's really at home in its environment. I like the candle-rats a lot, too – we may have to steal that idea! My only criticism: I think perhaps the theme of the challenge is a little too subtle – maybe he needs that little extra something so you really know he's a wizard.

Max painted the chunk of warpstone at the top of the staff to look like it's glowing – you can see the subtle green glow emanating from it on the staff, wrappings, bells and trinkets around it (1).

Max painted the rune of Clan Pestilens on the Plague Priest's cowl (2). Note how it is just as weathered and scuffed as the leather around it.

What you can see of the Plague Priest's face is clearly infected with many horrible diseases, his one visible eye rheumy and clouded (3). Max wanted to give the impression that the Plague Priest is virtually blind, hence the candle-rats that he uses as guides. He painted the model's fur grey to give the impression that he's incredibly old and probably quite sick.





1



2



3

## KNIGHT-INCANTOR BY MARTIN PETERSON

**Martin:** I love painting black – it's totally my go-to colour! That's why I picked the Anvils of the Heldenhammer colour scheme for this Knight-Incantor. I thought: magic, resurgence of Nagash, black armour – it has to be the Anvils. I was also inspired by the look of them in the new battletome – Tom Moore in the studio Army Painters team did a great job converting and painting the Anvils of the Heldenhammer models in that book and I wanted to give them a go, too.

My conversion work on this model was pretty simple – I altered the staff head a little, added a skull to his chest and swapped the Knight-Incantor's head for that of a Lord-Relictor. I felt the skull mask helped reflect that obsession with death – the Anvils are meant to be pretty morbid.

When it came to painting, I wanted the armour to be reflective, but also look battle damaged – I needed the model to look brooding and dark, like he'd been fighting for years and was now saturated in the magic of Shyish. Purple is the colour of the Realm of Death, so I worked that into the model in places, namely on the staff top and his robes. The head is pale, like a skull, to draw your eye to the focal part of the model.

## WHAT THE JUDGES THOUGHT

**Martin:** The model is exceptionally clean – it's what we would call a classic 'Eavy Metal paint job. The black armour is beautifully rendered and you certainly get the impression that it's highly polished. The combination of reflection points and battle damage is very well realised. Crucially, the scratches and nicks aren't overwhelming – they're just enough to explain that this character is a warrior as well as a wizard.

**Darren:** I can tell this is Martin's style of painting black – it's very distinctive! I think he's complemented it well with the red and cream robes – a classic colour combination that evokes images of a holy crusader. The spot colours work well on the model, too – the vials at his waist and the tip of the spear add extra areas of interest. Putting on my critical hat, I reckon Martin could have done a little more with the base. I know the rocks coming out of the ground were inspired by the floating ones that come with the model – I think he could have pushed that a little further to really convey the idea that he's dragging them out of the ground with a spell.

Shyish, the Realm of Death, is also known as the Amethyst Realm, its realmstone a deep purple in colour. The Anvils of the Heldenhammer have an affinity with Shyish (their souls were rescued from the underworlds by Sigmar), which is why Martin painted the gem on the model's staff purple (1).

Martin paid great attention to texture on this model, applying incredibly smooth blending to the Knight-Incantor's robes and tabard (2) to help differentiate them as a different texture to the highly reflective black armour.

A tip for any aspiring painter: always try to paint the head so it's the focal part of the miniature (3). Martin used a simple conversion and a bold paint job to achieve this on his model.





### ISHARAAN TIDECASTER BY TOM WINSTONE

**Tom:** The Isharaan Tidecaster from the Idoneth Deepkin range is one of my favourite Citadel Miniatures right now – it's such a glorious figure. I actually painted the Studio version of the model – the one on the packaging – and I loved painting it so much I wanted to paint one of my own.

I didn't convert the Tidecaster herself at all, but I did change her base – I wanted to really push that imagery of the sea, which is why I created a new base for her using parts from the Eidolon of Mathlann. I felt a sunken boat buried in really fine sand and surrounded by coral and fish would help reinforce the narrative of the model.

The colour scheme is quite different to the first version of the model I painted. I avoided using any metallic paints on her at all, painting her armour instead to look like coral and seashells – lots of orange and pink tones that complement the blue cloth. I wanted her armour and headgear to look really bright and organic rather than like something manufactured. My advice when trying out a new colour scheme like this is to practice painting it first. Having already painted this model once before, I had a much better feel for where all the colours and textures could go.

### WHAT THE JUDGES THOUGHT

**Darren:** I love Tom's colour choice on this model – it's completely different to the Studio colour scheme and adds a whole new level of depth to the model. Blue and white are great 'pure' colours that really help reinforce the background of a character. You can tell she has a noble soul.

**Martin:** I would say that the base on Tom's model is my favourite of the five. The sand is especially fine and perfectly in scale with the rest of the model. I think the colours of the fish and the coral contrast really well with the Tidecaster, too.

**Darren:** In once sense I'd agree – I think the base really sets the scene for the model and helps conjure that image of the Idoneth in their natural habitat. If I had to be critical, though, I'd say that the metallic prow of the boat draws the eye a little too much away from the model. It's the only metallic area on the piece and I think it jars slightly.

**Martin:** I like it! I think it helps with that contrast between man-made and organic.

Tom used a regal purple to pick out the Tidecaster's two central gemstones – the one on her head and the one on her chest (1). Note how the reflection point on each gemstone moves slightly depending on where it is situated on the model, simulating a consistent light source from above.

Tom used turquoise as the main colour across the whole model, working it into several different textures including the Tidecaster's hood (2), the gemstones on her armour, her trousers, her eyeshadow and her cape (3). Tom varied the texture of each of these turquoises to help ensure they appeared different on the model – the turquoise on the gemstones is painted to look reflective and smooth, while the cape is coarser, like cotton or hemp.





1



2



3

## SPELLWEAVER BY NATALIE SLINN

**Natalie:** As some of you will know, I actually have quite a large Sylvaneth and Wanderers army that I painted for Armies on Parade a few years ago. I've actually had the Nomad Prince model sitting on my desk since then, and I thought this challenge was the perfect opportunity to convert him into a potent Spellweaver.

I only made one real conversion on my entry – I swapped the top of his spear for the staff-top from a Sisters of the Thorn model to make him look a bit more magical. The rest of the conversion work came in with the base. In the background it says that Spellweavers wield the life magic of Ghyran, so I wanted the base to be covered in lots of new growth – moss, flowers, leaves and so on.

When it came to painting, I used a lot of natural colours – greens, browns and creams – accented with a few exciting spot colours to draw the eye. I picked a regal purple for the inside of the Spellweaver's cape and the gemstones, and painted the bird on his hand a luminescent blue to make it look more like a spell that he'd cast rather than an actual bird. This challenge certainly pushed my painting skills!

## WHAT THE JUDGES THOUGHT

**Darren:** I really like the colour palette on Natalie's piece. The green cloak is a departure from the traditional Sylvaneth greens – it's a lot bluer and deeper, which, along with the purple, really gets across that feeling of royalty and nobility. I think painting the bird blue to look like a spite is a very clever idea – I think many of us fall into the trap of painting something we're familiar with the way we expect it to look. Painting it to look like pure magic was a great idea and it fits perfectly with the theme of this challenge.

**Martin:** I agree – I think the colours Natalie used on her Spellweaver were really well chosen, but I think some of them could have been placed a little differently. I think the Spellweaver's hair and staff, for example, are a little too close in tone. That might have been alright if they weren't next to each other on the model, but as they are I think they're a little too similar for me. Then again, if his hair was blond (which it was originally), it would have clashed with the horns on his helmet. It's a tough call!

The Nomad Prince model originally carried a spear – Natalie cut off the spear tip at the hilt and replaced it with a staff top from the Sisters of the Thorn kit to give it a more mystical look (1). The colour of the crystal at the top and the whirl below it are the same as that of the conjured bird-spite.

Natalie painted the gemstone on the model's helmet a vibrant purple to help draw the viewer's eye to the Spellweaver's face (2). She also painted the horns on the helmet lighter at the bottom (rather than the top) for the same reason.

Smooth blending complemented by sharp highlights show that the Spellweaver's cloak (3) is kept in pristine condition – entirely appropriate for an aelf!



**THE  
WINNER!**



**'EAVY METAL**



### WEIRDNOB SHAMAN BY JOE TOMASZEWSKI

**Joe:** This is my favourite Warhammer Age of Sigmar model, which is why I chose it for this challenge. I was lucky enough to watch Brian Nelson sculpting it and, before he'd even finished, I had some colours in mind for it.

I actually didn't convert the model at all, I just built a scenic base for it. I imagined the Shaman was in the desert somewhere, maybe on top of a mountain, surrounded by totems and the skulls of the tribe's enemies. Kind of a tribute to Gorkamorka – a sacrificial spot.

I wanted a colour for the magic that would complement the Shaman's green skin and opted for pink and purple – they're almost opposite green on the colour wheel, making them great for contrast. I kept his cowl a neutral black so as not to interfere too much with the piece's primary colours. It also felt a bit more sinister in that colour – a bit voodoo – which I carried across onto the skull on the model's staff. I also put in quite a bit of work on the textures on the model. The cloth has a lot of edge highlights, while the skin has much smoother blends. I wanted it to look a bit waxy with a sweaty sheen to it. The pink swirling magic is even more carefully blended!

### WHAT THE JUDGES THOUGHT

**Darren:** Put simply, it's a flawless paint job – crisp, clean and vibrant.

**Martin:** Joe's entry is really easy to read – you can tell at a glance exactly what you're looking at. I love how the skulls pop out and how the one on his staff is painted differently. Perhaps there could have been a little more variety in the tone and texture of the skulls to show that they're all different ages, but that would be my only criticism.

**Darren:** I think Joe nailed it with the textures – the differences between the skin, cloth and magic are spot on and clearly set them apart from each other. I also really like what Joe did with the base – there are some subtle purple tones to the rock totems that reflect the colour on his robes and the plume of magic, framing the Shaman in the middle.

**Martin:** And all of those reasons are why we think Joe is the winner of this challenge! We had to split hairs and find tiny flaws to pick a winner, but we think Joe's piece captures the theme of the challenge perfectly.

Getting areas of skin on a model to look like actual skin can be a real challenge for many painters (1). Joe certainly pulled out all the stops on this piece to make his Shaman's skin look smooth and waxy, just like he imagines an orruk's skin would feel!

The skull on the staff has been blackened by years of magical pyrotechnics (2) – you can see that the top of the skull is a lot darker than its lower jaw. Joe also painted a lighting effect around the nasal cavity and eye sockets to give the impression of an intense magical light emanating from inside the skull.

Joe also painted the orruk's face a little lighter than the rest of the model to catch the viewer's attention (3). The light-coloured horns framing the face also help with this.



# WARHAMMER<sup>®</sup>

## 40,000

In the grim darkness of the far future there is only war! This month, White Dwarf delves into the history of the Crimson Fists, the Aeldari fight the Imperium in our Battle Report, and a new threat arrives on Vigilus.







### THE HERALD OF DOOM

The Ultramarines take on the Pauper Princes in this short story set on Vigilus. But darker forces await the warriors of the Imperium as they approach Galbraen Spire. Turn to page 92 to read this great story.



### INDEX ASTARTES

The Crimson Fists are one of the most renowned Chapters of Space Marines, their battle honours beyond count. Read all about them and find new rules for using them in battle page 102.



### DECAPITATION STRIKE

A force of Asuryani, Drukhari and Harlequins take on the Astra Militarum, Imperial Knights and Blood Angels in this month's highly tactical matched play Battle Report on page 120.





# THE HERALD OF DOOM

The world of Vigilus stands sentinel over one of the only stable warp routes between the Imperium Sanctus and the Imperium Nihilus. Assailed by xenos forces, the armies of the Imperium defending Vigilus are stretched to breaking point. Now, a new threat descends in this short story by Nick Horth.

**B**rother Avarus took a moment. The Reiver planted his feet against the sheer wall of the hab-spire, one gauntlet upon the leering visage of a stone gargoyle pitted and scarred by centuries of chemical rain, and removed his helmet, running a hand through the close-cropped crest of blonde hair that ran across the crown of his skull. He glanced down. Below, a precipitous drop of several thousand feet descended into the tangled wreckage of Oteck Hivespawl. He could see the olive snakes of armoured columns winding their way through the devastation, and far to the east he could hear the thunder of heavy guns, hurling a ceaseless barrage of high explosive across the cityscape. By now, the bulk of the Ultramarines' strike force would be engaged with the enemy, punching a hole in their foes' line that the armoured companies of the Astra Militarum could then exploit.

'So it begins again,' Avarus muttered to himself. 'We flush the Pauper Princes out, and the Viligant Guard crush them under their tracks.'

The xenos-worshipping cult was on the defensive in Oteck, now that Lord Calgar had moved his forces clear of the apocalyptic nightmare that was Dirksen Hivespawl. Oteck's vast water reserves were becoming more essential by the day as supplies dwindled. The Imperial advance along the line of the Siltid River had – at great cost – cleared many cultist strongholds. Their current objective, Galbraen Spire, dominated the landscape for miles around, overlooking Mysandren Hollow – one of the planet's key fortified reservoirs. The cloud-scraping structure had been identified as a major nexus of cult activity, and it fell to the Ultramarines' vanguard elements – including Avarus' own Reiver Squad – to clear it, level by level.





Avarus craned his neck upwards and scanned the next few hundred yards of the ascent. That was as far as he could see. The upper atmosphere of Vigilus was entirely choked by smog, ash and swirling firestorms – the accumulated chemical discharge of an unthinkable tonnage of high-yield ordnance, mixed together with the vapour-waste of gutted arms factories and the acrid smoke of burning promethium. So terrible was the atmospheric disturbance after so many long months of attritional slaughter that the Ultramarines had lost contact with their orbiting battle-fleet days ago. Avarus had no idea if communication had been re-established. Until it was, the Space Marines on Vigilus could expect no reinforcements or orbital support.

‘Visibility worsening,’ he said over the squad-wide channel. ‘We’ll be climbing blind before long.’

‘It should cover our advance at least,’ said Caecian. ‘Before the xenos-worshippers realise it, we will be in amongst them.’

Avarus’ battle-brother was perched several yards above him, crouched upon a stone column like an over-sized prey bird. He and Avarus were the swiftest climbers in Squad Ollus, and it was something of a friendly rivalry between the two of them to see who could reach their ascent mark first. The rest of the squad’s battle-brothers were spread out along the expanse of the spire face below, maintaining strict positional discipline so that a fortunate burst of stubber fire or a concealed limpet mine could not target more than one

Space Marine. The xenocultists did so love their improvised explosive traps.

‘Looks like the Seventy-Seventh Vresh have found themselves a battle,’ Caecian continued. ‘The manufacturums in the chem-district are ablaze.’

**The upper atmosphere of Vigilus was entirely choked by smog, ash and swirling firestorms – the accumulated chemical discharge of an unthinkable tonnage of high-yield ordnance...**

He pointed east, through the skeletons of burned-out spires. There lay a carpet of sour-looking greenish smoke, illuminated from below by the flash and fire of detonations.

‘The xenocultists won’t give up that ground without a fight,’ said Avarus. ‘Thermo-scans suggest that’s their final stronghold in the Runoffs. Every body they have available in this sector will swarm to defend it.’

‘The Vresh Grenadiers are capable warriors,’ said Caecian, but he did not say the words with much confidence.





Avarus knew what he was thinking. It had been bloody enough work for the Ultramarines 2nd Company to hack their way through the outer perimeter of the Pauper Princes' territory. This close to their lair, the xenocultists would fight with even greater ferocity, bleeding the Vresh dry for every foot of ground with booby-traps, interwoven defence tunnels and sniper attacks.

'Lieutenant Narvo leads our battle-brothers through the outer stacks,' said Brother Glabius. 'The 2nd is deployed in force to see this attack carried through. And the Wolves hunt the under-tunnels, burning them out root and stem. The enemy has no line of retreat.'

Caecian gave a dubious snort.

'How long have we been killing these things, brother?' he said. 'How many of their nests have we burned to ashes, only for another thousand of the wretches to appear as if from nowhere? You know as well as I that they always have another hole to flee to.'

'Aye,' said Brother Augustus. 'Theoretical: we have only scratched the surface of the cult's influence on this world.'

'Not our concern,' Avarus said. 'It falls to us to scour the cult from Galbraen Spire. That's the practical. If we see to our task, we will save the Seventy-Seventh and every other detachment in Oteck a great deal of blood.'

'Forgive my melancholy, brothers,' said Caecian. 'I will be content once my knife is wet with xenos blood and not before.'

A chorus of vox-clicks signalled Squad Ollus' firm agreement with that sentiment.



There was the hiss of a grapple-line contracting, and Reiver Sergeant Ollus flew past them, coming to a halt in the alcove of a cramped stained-glass portico built into the side of the hive-spire.

'Enough talk,' he said. 'Move. We are behind schedule. Squads Talvian and Callus have encountered resistance.'

The squad rose, sighted their grapnel launchers and fired. The tensile-filament cables sailed off into the sky. Avarus felt the crack as the grapnel head slammed into hardened rockcrete and its claws contracted, locking around the base of a protruding corbel. Gripping the device tightly, he thumbed the activation stud.

He felt the expected kick in the base of his gut as the cable spooled in, tearing him from his feet and propelling him

along the sheer face of the spire at great speed. He ran along the wall as he ascended, and when he reached the grapnel's location he hauled himself up over the stone rim of the corbel and detached the claws of the arrowhead, which snapped back into the muzzle of its launcher.

Avarus heard the heavy punch of bolt carbines, and beneath, faintly audible, the tinny chatter of cultist autoguns. Then there was a great chorus of roars, vox-magnified and ferocious. The Reivers' howl, the last thing their enemies heard before their damned souls were consigned to the warp.

**Like a tide of scuttling spiders came the cultists of the Pauper Princes, squeezing themselves through shattered windows and apertures.**

'Talvian,' said Ollus. 'We have reached Ascent Mark Gamma. Guide us to you, brother-sergeant.'

'We have engaged xenocult forces,' came Sergeant Talvian's scratchy voice, accompanied by another volley of fire. 'Throne, brother, they're coming out of their holes all around us, descending fast.'

'Descending?' Ollus said, brows furrowed in confusion.

'On grav-harnesses and sky chutes,' Talvian replied. 'Some are even climbing hand over hand to escape. They have no taste for this battle, Ollus.'

'Contact!' Caecian shouted.

Avarus looked up. Like a tide of scuttling spiders came the cultists of the Pauper Princes, squeezing themselves through shattered windows and apertures, launching themselves into the air upon steel-cable lines and grav harnesses. They were humanoid in shape, though their flesh was grotesquely pale and the Reiver could see the telltale signs of xenos-tainted blood: bulbous eyes, claw-like fingers and long, lashing tongues. Scores of the things squirmed out of the walls, seeming to barely notice the Ultramarines, exposed beneath them upon their jutting perches of stone. There was none of the cohesion the Reivers had come to expect from this foe.

They are running in panic, thought Avarus. Fleeing like a swarm of vermin from a burning hab-block.

'Engage!' shouted Ollus, resting the barrel of his bolt carbine on his left gauntlet and opening fire.

Avarus raised his pistol and took aim at a cultist directly above him, abseiling down the surface of the spire with reckless speed. His bolt round struck the creature in the back, detonating its torso, spraying the weathered grey of the spire a bright crimson. He sighted again and blasted another cultist out of its grav harness. Chunks of flesh rained past him, tumbling into the abyss below.



He roared as he cut them down, his battle cry transformed into a monstrous screech by the in-built vox amplifiers of his war mask. His brothers joined him, their voices raised as one in a deafening chorus. Now the enemy noticed them, and several opened up in panic with their autoguns. Bullets whipped past Avarus, and he felt the thud of impact as several struck his pauldrons and chestplate. The Ultramarines replied with a blistering volley of bolt rounds, and the air was filled with red cloudbursts as the enemy were blasted into pieces.

Brother Glabius, still dangling from his grapnel line, ran horizontally across the stone. He passed the chain harness of a fleeing cultist and struck out with his combat blade. The keen edge of the knife sliced clean through the metal wire, dropping the unfortunate creature into thin air. It screamed as it fell, then struck a protruding ledge of stone with bone-shattering force and spun away like a rag doll.

‘This is a desperate flight,’ Avarus voxed, disgusted by the frantic, reckless actions of the enemy. ‘Animalistic. In every prior engagement the Pauper Princes have fought with cunning. Why do they run so carelessly into our guns?’

‘I care not, brother,’ replied Glabius, his every word punctuated by another blast of his pistol. ‘Let them try to flee before us. It makes our task all the easier.’

It was a slaughter. Caught between their desire to escape and a half-hearted attempt to engage the Ultramarines, the cultists fought with none of their customary coordination. Perhaps a dozen escaped, scrambling past the Reivers’ line or scuttling through intake valves and openings too narrow for the Space Marines to pursue.

They were the lucky few. The stretch of wall above Squad Ollus was clear, splattered with the gory remains of slain cultists. The ruined bodies of some still dangled from their harnesses, spinning slowly in the wind like flies caught in a spider’s web. Only a hundred feet or so above hung a halo of smog, so thick it masked the higher reaches of the hive-spire.

‘The xenocultists were fleeing,’ said Sergeant Ollus. ‘But not from us. Something else has struck a great terror into them.’

The unspoken question was clear: what could possibly be more terrifying to a cultist of the Pauper Princes than several kill teams of Primaris Reivers?

‘We climb,’ Ollus ordered. ‘Let us see what has struck such terror into these heretics.’

The Reivers continued their ascent. As they entered the smog cloud, the world became a hazy morass of grey-brown, and







they could barely see past the reach of their arms. Avarus' rebreather filtered out the lethal blend of chemical agents that comprised the drifting gas, but the reeking foulness of the stuff seeped into his throat nonetheless. His armour sizzled and smoked, though the ceramite remained unmarked. The surface of the spire here was pockmarked and blackened, eaten away by the acidic atmosphere. The cultists must have been desperate indeed to attempt an escape through such lethal conditions.

It was then that he began to hear the screams. Ragged sounds, like the wailing of trapped and tormented animals. And beneath that chorus of terror and pain, another sound – the low rumble of sadistic laughter.

'Do you hear that, Brother-Sergeant?' came Caecian's voice.

There was an atonal screech of vox static. At first, Avarus thought it was nothing more than interference on their channel, caused by the chemical cloud. The sound grew louder and louder until, slowly, the ear-splitting squeals and growls transformed into a voice, booming and terrible. It seemed to reverberate all around the Reivers, as if they were surrounded by a chanting chorus speaking with a single voice.

'People of Vigilus, look to the skies,' it said. 'Look to the skies, and witness your doom.'

Darkness fell across Avarus. He looked up. The toxic miasma was thinning, and he could see shadows in the sky. Monstrous shapes, wheeling about the upper towers of Galbraen Spire, spitting streams of liquid hellfire that melted hardened rockcrete to slurry.



The caps of the great structure were aflame, entirely consumed by a raging inferno. Bat-like creatures soared in hunting packs through the smoke, squirming figures clutched in their talons. One of the creatures let its living cargo fall, and there was a shriek and a flailing of limbs as the unfortunate soul tumbled through the air before being swallowed by the rising flames.

'Throw down your weapons,' the disembodied voice went on. 'Cast aside whatever faith in your corpse-god yet remains.'

Through billowing plumes of smoke, Avarus could make out titanic beasts hanging in low orbit above the tormented world of Vigilus. Irregular shapes, bristling with voidcannon arrays and marked with the image of a great eye in the centre of an eight-pointed star. In the distance, he could make out more vessels – dagger-like cruisers the colour of night and swollen, brutish battleships in bright crimson. Smaller craft buzzed around these monsters like flies around a corpse,



some descending to the surface of Vigilus upon contrails of fire. Avarus felt a tightness in his chest as he looked upon the gathered armada.

'The Great Enemy has come to Vigilus,' said Brother-Sergeant Ollus, his voice grim.

A grating cry split the air, harsh and avian. It was joined by another call, and then another. Winged shapes descended from on high, trailing fire, their sleek, angular forms a nightmarish fusion of flesh and daemonic metal.

'Heldrakes!' Ollus shouted. 'They have us marked! Disperse!'

The Heldrakes streaked down upon the Reivers with terrifying speed, falling with wings angled inward, drake-like maws spitting fire.

**He could make out more vessels – dagger-like cruisers the colour of night and swollen, brutish battleships in bright crimson. Smaller craft buzzed around these monsters like flies around a corpse.**

Avarus had only a few moments to react. He aimed his grapnel launcher at a ridge of stone above and fired. Even as he was dragged up and away from the Heldrakes' firestream he felt the immense heat wash across his greaves, and suppressed a scream as the unnatural flames ate through ceramite to roast the flesh beneath.

He struck the spire-face too hard, and very nearly lost his hold on the grapnel, his body spinning and slamming against the unyielding stone. Somehow he held on and, reaching out, managed to haul himself onto the narrow ledge of an exposed ventwork. Someone was screaming, and a blue figure tumbled past Avarus, wreathed in fire.

'Brother-Sergeant Ollus is down!' yelled Caecian, opening up with his bolt carbine as the Heldrakes wheeled around for another pass.

Avarus came to the decision in less than a second, his brain analysing the hopelessly exposed position they found themselves in, the presence of overwhelming enemy air support and the sheer vastness of the invasion fleet.

'Mission abort,' he voxed. 'Engage grav-chutes and scatter. Lord Calgar must hear of the enemy's disposition and numbers.'

Even as his squadmates gave affirmative vox-clicks, Avarus planted his feet against the face of the spire wall and kicked off into empty air, arcing his body and engaging his grav-chute. He felt another rush of flame pass above his head, and then he was falling free, plunging toward the mantle of toxic gas. Far from a lethal impediment, it was now the only cover the Reivers had from the circling Daemon Engines. Avarus knew



they would be closing in at this very moment, screaming towards their prey with maws wide and talons extended to shear through flesh.

Brother Caecian was directly beneath Avarus, the fins of his grav-chute spread wide. He was barely a foot from the cover of the smog when a blur of black and gold swept across from the right, immense talons lashing out to snatch the Ultramarine around the waist, smashing Caecian out of the air with bone-crushing force. The Reiver did not even have time to cry out. Avarus dipped his shoulder instinctively as the Heldrake's wings swept past, missing his throat by mere inches. Yet in the confusion, he did not see the rigid shape of an outflow vent protruding from the spire wall directly beneath him. He struck the unyielding metal with enough force to shatter his sternum and send him spiralling and flailing, head over heels.

He plunged into the toxic gas cloud, his armour monitor screaming, acidic vapour flooding into his lungs through a breach in his helm. The world was a blur of motion and agony.

And even as he fell he heard the disembodied voice again, booming out over wide-hail vox with calm and arrogant certainty.

'This planet is claimed in the name of Abaddon, Despoiler of Worlds. Know that you will kneel before him, or you will burn.'



# ECHOES FROM THE WARP



## ROBIN CRUDDACE

Robin Cruddace has been writing rules for Games Workshop for over a decade and he is well-known for his Howling Griffon's Space Marines army, not least because of their eye-catching red and yellow colour scheme. As the lead rules writer behind the current edition of Warhammer 40,000, who better to delve into its genesis?

**A**t the time of writing this column, this, the eighth edition of Warhammer 40,000, has been out 'in the wild' for a bit over eighteen months, but work started on it over three years ago. My life has been Warhammer 40,000 ever since<sup>1</sup>, with every day spent doing my level best to make my favourite game the best it has ever been. That was the brief, by the way: 'create the best version of Warhammer 40,000 ever'. Simple, really (gulp – no pressure).

So how do you approach a task like that? Well, the first thing that happened was a period of intense R&D. During that time, several different versions

of what Warhammer 40,000 could be were devised and mocked up. Each of these was purposefully different from the Warhammer 40,000 (and Warhammer Age of Sigmar) that we know and love today, some quite radically so. Each was then tested by the design studio before one emerged from the pack as a frontrunner. From there, the game was developed further; the core rules were tightened up, and more datasheets and missions were written. Everything was proceeding smoothly, and I'm glossing over a lot of the details because this version of Warhammer 40,000 was not the version that we went on to make. After a month of development we ended up going back to the drawing board. As a games developer, this is part of the creative process sometimes. You have a great idea, lavish time and effort on it, then a better idea comes along and you murder your darlings, throw what you've done in the bin<sup>2</sup>, and start again to make a better game.

So why did we start again? Well, it came about during a chat after my regular weekly gaming session<sup>3</sup>. It's worth quickly saying that as a games developer, you can never completely turn the 'work' side of your brain off. Even when you play

<sup>1</sup> With the occasional time off for good behaviour, such as when I got to work on the Daughters of Khaine battletome for Warhammer: Age of Sigmar – which was a really interesting project from a games developer's point of view, but probably the topic of another column.

<sup>2</sup> I say throw in the bin, but I mean file it carefully away. Maybe one day we'll revisit 'the game that never was' – it was a super cool game, just not the 'best' idea for Warhammer 40,000...

<sup>3</sup> I'm lucky enough to be able to play games of Warhammer 40,000 for my job, but I also play 'just for fun', typically once a week around a friend's house.



'The look and feel of the game – the narrative – are key to the game. You need them behind the rules to make the rules work.'



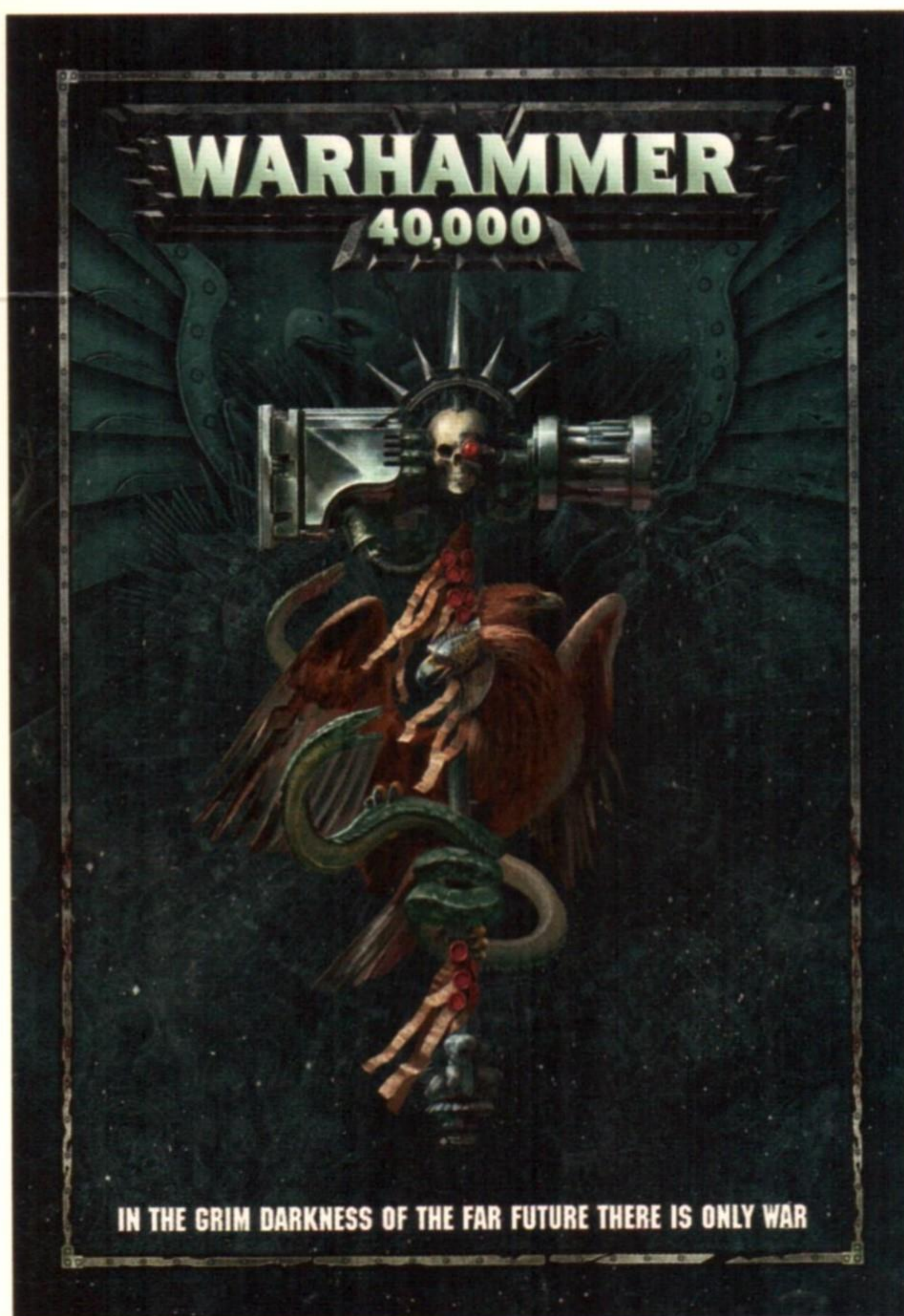
**Echoes from the Warp is a regular column about the rules, tactics and ongoing development of Warhammer 40,000, hosted by games developer Robin Cruddace. This month, Robin shares some insights on how this edition of Warhammer 40,000 came into being.**

a game purely for fun, there's always a part of you that analyses how the rules play out, observing how your rules are being interpreted and mentally checking that against what you intended. You assess whether the outcomes of a certain unit's attacks are what you expected, or if they are in need of rebalancing. You can't help it – you're always looking for ways to improve the game and make it better, even if it's just on a Tuesday night gaming session in your mate's kitchen.

Anyway, we had just played a game (Necrons against Space Marines) and we were flicking through the seventh edition rulebook and comparing those rules with what, at the time, had just been written for Warhammer Age of Sigmar and with the core rules we were writing for 'The Game That Never Was™'. It was clear that the rules for the seventh edition of Warhammer 40,000 had become a behemoth – the rulebook was large and, having recently finished compiling the latest round of FAQs and Errata for the seventh edition, we were acutely aware of where the rules were cracking under the strain. But for all that, it was still played around the world – heck, we'd just finished playing a great game of it ourselves. And that was the moment when we asked if, by throwing the entire seventh edition rules set out the window, we were at risk of throwing the baby out with the bathwater. We'd designed a different game, sure, but at its heart, Warhammer 40,000 was still great and there were elements from 'The Game That Never Was™' that didn't capture the feel of the grim darkness of the future as well as the seventh edition did. 'What if,' we asked ourselves, 'instead of reinventing the wheel, we took the existing Warhammer 40,000 rules and made them the best they could be?' It was a small readjustment to how we were approaching the design philosophy, but it changed everything.

### **'Making an accessible game is not the same as making a simplistic game...'**

Looking at the brief again with this new mindset, the key word we started using a lot was 'accessibility'. The rules required to play seventh edition were big, and the prospect of having to read them all before you even started to think about putting some toy soldiers on the table and rolling some dice could be intimidating for some players, and at worst, a barrier to playing the



### **THE HISTORY OF THE GAME**

'This edition of Warhammer 40,000 is the eighth iteration of the game,' says Robin. 'Essentially, it's a game that has been in development for 30 years since the first edition – Rogue Trader – came out, and one we'll continue to develop for many years to come. Much of the design philosophy of that original game is still part of the existing game – rolling to hit, rolling to wound, and so on – but the mechanics have become more sophisticated and (hopefully) less confusing. It's been an honour to work on such an iconic game that I've loved playing for so many years.'

game at all. So we started thinking what we could do to make the game more accessible. It's important to stress that we weren't looking to take away any of the cool synergies or combos, or to 'dumb down' the game – making an accessible game is not the same as making a simplistic game that has no tactical or strategic depth to it. There were a few small and easy things that we could do straight away to help – for example, we replaced the old Ballistic Skill characteristic simply with the number you need to hit, instead of making people do some arithmetic first<sup>4</sup>.

Another simple thing we did was to change where certain rules were presented. In seventh edition, as many rules as possible were crammed into the rulebook itself. Datasheets then referenced this extensive list of special rules, but the reality was that you only used a fraction of them in any battle. Instead of bombarding players with every single special rule upfront, we cut them from the rulebook and instead wrote them on the units' datasheets. Not only did this eliminate a lot of cross-checking back and forth and flicking through the different sections of the rulebook, it also meant that unless you chose to use a particular

<sup>4</sup> Previously you had to subtract your BS from 7 to determine a 'hit roll'. Whilst the arithmetic itself was not hard, it was one more thing that had to be done before you could get on with playing the game. By removing that step, you both speed up the game and remove complexity without removing any 'coolness' from the game itself.



## THOUGHTS FOR THE FUTURE

'While writing this column, I came to realise that there are many things I want to talk about when it comes to Warhammer 40,000. Command Points and Stratagems in particular are two areas I want to explore in the future, as both are now a fundamental part of the game. If you have any suggestions for other topics, let the dwarfers know!'

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datasheet, you didn't need to learn any of the rules on it. Now players only needed to learn the minimum number of rules – i.e. the ones for the models they wanted to use.

Perhaps the biggest change we talked about was a simple 'what if you treated every unit the same?' question. The rules in seventh edition about how the different units worked was about as big as the entire core rules itself. If vehicles, infantry, bikers, buildings etc. all used the same format of datasheet and used the same Characteristics profiles, we would, in one fell swoop, remove 52 pages of rules. When you thought hard about it, all you'd really need to do to make that happen was add a Movement characteristic to each model, and a Damage characteristic to each weapon, which was not only simple but allowed us to better represent the fact that some models are faster than each other and some weapons are better at eliminating different targets.

**'The eighth edition of Warhammer 40,000 was designed to be more of a toolbox that enabled players to tailor their gaming experience to best suit their own needs.'**

This went on and on, examining every individual part of the rulebook and seeing how we could trim the fat to make for a faster, slicker, more accessible version of the game that we loved. What we ended up with was a rather compact Core Rules set, one that you could learn easily in a short span of time. The 'system mastery' was still there, but you were only exposed to it as you started to layer in missions, datasheets and, a bit later, Stratagems, Relics and all the other rules that feature in

codexes. The complexity and layers of tactical depth that make Warhammer 40,000 so engaging were still there, but in a more accessible way.

Once a player has read the Core Rules for Warhammer 40,000, the only thing they need are the datasheets for the models in their collection in order to play a game. However, the rulebook also offers plenty of optional rules, enabling players to play different kinds of games. This concept originally appeared in the Warhammer Age of Sigmar *General's Handbook*, but at the same time we were formulating how that could look in games of Warhammer 40,000, too. It's a very simple concept – different people want different things from the game. Previous editions of Warhammer 40,000 presented the game, and to a certain extent, the hobby, as one way to do Warhammer 40,000, one size fits all, if you will. Nothing could be further from reality.

The eighth edition of Warhammer 40,000 was designed to be more of a toolbox that enabled players to create a gaming experience to best suit their own needs. The Core Rules were the same for everybody, but after that you could tailor your game. For those people who don't want to get encumbered by lots of rules, open play allows them to get models on the table and rolling dice as quickly as possible. On the other side is narrative gaming, where the players themselves take part in the design process. The missions here are typically Attacker vs Defender, and it is up to the players to layer in the story, decide upon forces to use, choose (or create) mission special rules, Stratagems and so on. And there is, of course, matched play, where both players compete to achieve their mission on an even playing field (that is, they play a game using equally powerful armies, not that the battlefield itself is flat – unless you're fighting on Mundus

## PLAYTESTING

'Playtesting is a key part of developing our games,' says Robin. 'It's easy enough to write a rule, but does it fit with the background of the unit in question? How does it compare to similar rules – is it over- or under-powered? How does it synergise with rules that other units or factions have? A lot of people think we sit around playing games all day. Well, to some extent that's kind of true!'







**DATASHEETS**  
‘Datasheets help capture and maintain the essence of what a unit does,’ says Robin. ‘By changing them for this edition, we could remove all the special rules from the rulebook and give more specific rules to individual units. We returned movement values to the game, giving each unit a value that better represents its speed and agility. Datasheets also enabled us to introduce a modifiable damage chart to the stat lines of particularly large and powerful units, showing how they become weaker the more damage they take. It was quite a complex process!’

Planus, I suppose...). These categories are designed to be guidelines only – the truth is that most players blur the lines between these styles of playing, or indeed enjoy playing more than one style. The important thing was to empower players and not shackle them to just one style of playing their games of Warhammer 40,000.

**‘We looked at over a thousand datasheets. Once, after spending all day writing datasheets, I went to sleep and dreamed of writing them.’**

The rulebook was only one part of the puzzle. The other was the datasheets. Alongside writing the rulebook, datasheets for every single model in Warhammer 40,000 had to be written. There’s no other way to say it – this was a tough job. We<sup>5</sup> looked at over a thousand datasheets. Once, after spending all day writing datasheets, I went to sleep and dreamed of writing them. But at the end of it, we had what would become the index books, and everyone had rules for every model in their collection from day one. Since then, we’ve written over twenty codexes, two volumes of *Chapter Approved*, and several supplements and campaign books. It’s been an amazing marathon-sprint – and we’ve got plenty more to come...

Before I sign off, it would be remiss of me to not mention two groups of people who have been instrumental in shaping this edition of Warhammer

40,000. The first are our external playtesters. It is not an exaggeration to say that without their time, effort and advice, Warhammer 40,000 would not be as great as it is today. Their expertise has been used for everything from the testing of the Core Rules to calculating the points values in the latest codex. It has been invaluable. I am eternally thankful to them for all their hard work and for the long hours they have put in.

The second group of people who I must thank is you, the Warhammer 40,000 community. The feedback we get from you online and from speaking to you at events is just as crucial. Hopefully you have seen the impact your feedback has had – look at the changes made with new matched play rules and beta rules as just one example. It is your games and your feedback that will ultimately help us decide upon the final versions of these rules and the shape of rules for Warhammer 40,000 as a whole. Looking back, it’s clear that Warhammer 40,000 is in a great place. The game is being played by more people than ever before and with the feedback we keep getting from the community, I’m sure it will only continue to improve. Thank you.

In future columns, I plan on delving deeper into the ideas behind certain rules mechanics or concepts, and generally ramble on about how we approach writing rules for Warhammer 40,000. And with that, all that’s left for now is to thank you for reading my inner musings before I return once more to my candle-lit alcove.

<sup>5</sup> I should point out that whilst I’m writing this article from my perspective, the entire project was a team effort. Every single member of the rules team, and the design studio as a whole, contributed to writing and testing both the core rules and the datasheets.

**IN THE GRIM DARKNESS**  
Head over to the Warhammer 40,000 Facebook page for all the latest news on Warhammer 40,000, from new releases and promotions to FAQs and rules updates.





# INDEX ASTARTES

Forged in the dark days following the Horus Heresy, the Crimson Fists are among the most lauded of the Imperial Fists' successor Chapters. Having teetered on the brink of annihilation, the Chapter has a new-found hope in the wake of the Indomitus Crusade. Yet in a galaxy of eternal war, new threats are never far away for the Crimson Fists.

## CRIMSON FISTS

DORN'S SUCCESSORS

By Andy Clark & Robin Cruddace

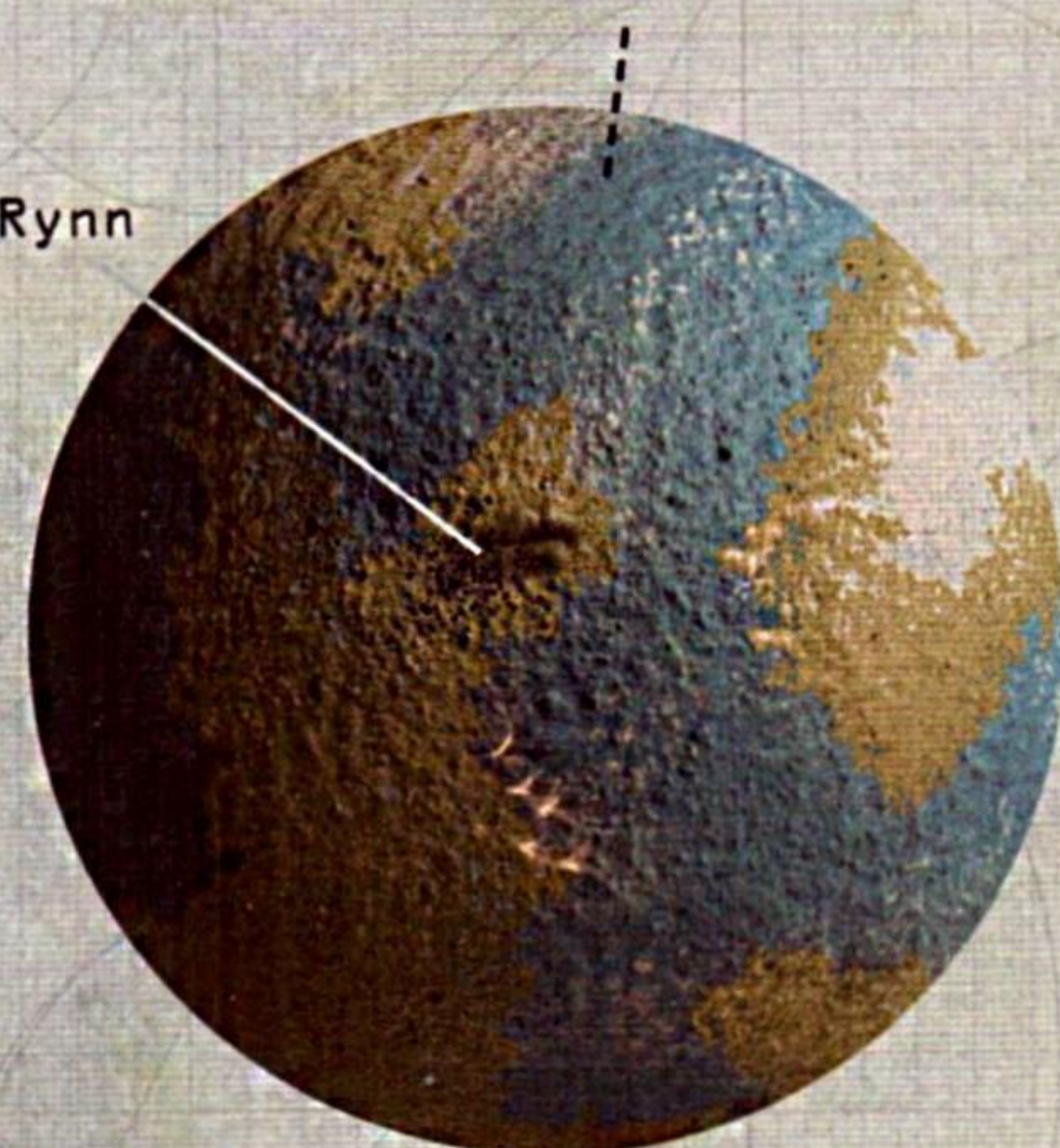
**B**rave and tenacious, the Crimson Fists Chapter of Space Marines have battled the enemies of the Imperium with a stoic ferocity for nigh on ten millennia.

Founded in the wake of the Horus Heresy, they are one of several successor Chapters of the noble Imperial Fists and they can trace their genetic legacy back to the Primarch Rogal Dorn, with whom they share their temperament and bearing. Following their creation, the Crimson Fists forged their own destiny, these indomitable, pragmatic and highly skilled warriors carving their names indelibly into Imperial history. They adhere rigidly to the precepts of the Codex Astartes, making a virtue of humility and proudly maintaining the honour and legacy of Rogal Dorn.

Throughout the Chapter's long and glorious history, the Crimson Fists have become noted for their expertise in fighting the many alien races that assail the Imperium. In particular, they have proven time and again their aptitude for battling the ferocious and bestial Orks. Though originally a fleet-based Chapter, the Crimson Fists have become well-established as defenders of the Loki Sector in the Segmentum Tempestus, where countless Ork empires still thrive. While the Crimson Fists have engaged in countless battles against a broad spectrum of opponents across the span of the galaxy, their actions against the Orks have yielded experience and knowledge that has proven vital to Humanity.

|                                                                                                   |                                                          |
|---------------------------------------------------------------------------------------------------|----------------------------------------------------------|
| Name: Rynn's World                                                                                | Planetary Governor:<br>Chapter Master<br>Pedro Kantor    |
| Designation:<br>Formerly Agri World<br>>> Update extnt:<br>Fortress World                         | System: Rynn System                                      |
|                                                                                                   | Sector: Loki Sector                                      |
| Gravity: 1.1x<br>Terran standard                                                                  | Tithe Grade:<br>Adeptus non                              |
| Temperature/<br>Climate: Temperate                                                                | Sub-ref/// Rynn's<br>World Incident ><br>Waaagh! Snagrod |
| Population: Pre-war<br>200 million (16<br>million in New Rynn<br>City) Current<br>census pending. |                                                          |

New Rynn  
City





## THE RYNN'S WORLD INCIDENT

Following the Crimson Fists' successes during the Voltigern Crusade, the High Lords of Terra granted them full feudal rights to Rynn's World. Operating from their newly built fortress monastery, the Crimson Fists launched a brutal campaign that shattered the Ork forces across the Loki Sector, fracturing the powerful empires into hundreds of disparate, rival warbands that lacked the power to threaten the sector.

In the closing stages of the 41st Millennium, the Ork Warlord Snagrod, Arch-Arsonist of Charadon, launched a massive Waaagh! that united the warring factions bordering the Loki Sector. Pedro Kantor, the Chapter Master of the Crimson Fists, recalled all of his forces to Rynn's World in preparation for a counter-attack, but no sooner had the companies assembled than Waaagh! Snagrod reached the Rynn System.

The Chapter's orbital defences annihilated the initial waves of Ork Roks, Kroozers and Bomma skwadrons. Then, tragedy struck when one of the planet's missile augury machine spirits suffered a catastrophic failure. A single plasma warhead tumbled from its plotted trajectory and slammed into the Crimson Fists' fortress monastery. Designed to punch through void shields and bore deep into the dense hulls of warships, the missile ripped its way into the heart of the fortress monastery and detonated within its vast arsenal. Ordnance fit to

conquer worlds flashed to annihilating fire in a heartbeat, and the monastery, miles of defences around it, and six full companies of Crimson Fists were erased from existence. Only the handful of Space Marines manning the outermost perimeter defences escaped the full fury of the blast. Whether by pure chance or some blessing of the Emperor, those Space Marines included Pedro Kantor. United by the indomitable will of the Chapter Master, those survivors managed to battle across the planet through overwhelming numbers of Ork invaders to reach the world's capital, New Rynn City. There, they reunited with the battered remnants of the Chapter's few remaining companies, who were both shocked and buoyed to find their Chapter Master still lived.

The siege of New Rynn City itself was to grind on for eighteen months. Through the inspired leadership of Pedro Kantor, and thanks to the heroic sacrifice of scores of Crimson Fists, the Imperium won out against impossible odds. Wave upon wave of Orks crashed against Kantor's lines, but the Space Marines never wavered, and countless greenskins were brought down by bolter fire. When ammunition ran dry, the Orks fell instead beneath chainblades, combat knives and ceramite-clad fists. Still the Crimson Fists held firm, channeling in that desperate hour a measure of the close-quarters might of the long dead Alexis Polux. The greenskins were finally repulsed from Rynn's World, but the damage had been done.





## DOCTRINE AND ORGANISATION

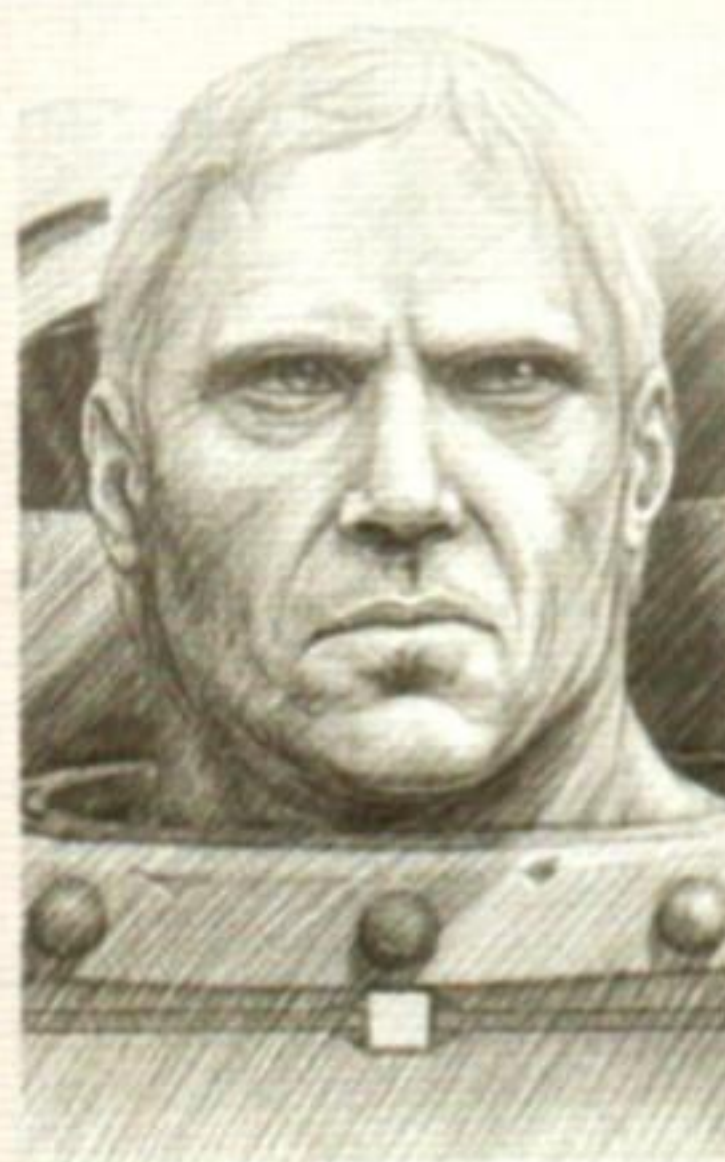
When the Imperial Fists Legion divided into individual Chapters after the Horus Heresy, the Crimson Fists received the majority of the Legion's most level-headed brethren. Where many of the old Legionaries railed against the changes wrought by the implementation of the Codex Astartes, the Crimson Fists embraced them. As a result, the Chapter has maintained the combat doctrines set down by Roboute Guilliman before his long sleep in stasis; they train in all of the aspects of war the Adeptus Astartes may face, and can adapt swiftly and smoothly to the varying strategic landscape of any given conflict.

The Crimson Fists run endless training exercises and receive subliminal tactical inloads that prepare them to face the many foes the Imperium has encountered. That said, it cannot be ignored that their foremost area of expertise lies in battling Orks. The Crimson Fists have faced every manner of greenskin threat across thousands of war zones in the last ten thousand years, and have developed tried-and-tested strategies for combating the brutish xenos.

In the wake of the Rynn's World disaster, with their Chapter reduced to a shadow of its former strength, the Crimson Fists were forced to adapt their tactics. Their numbers were severely

### ALEXIS POLUX, THE CRIMSON FIST

A giant of a man whose great strength belied a coldly logical mind and fierce intellect, Alexis Polux was the first Chapter Master of the Crimson Fists. His talents ranged from the vast and terrible ballet of void warfare to the crunching savagery of close combat. Following the Horus Heresy and the splitting of the Imperial Fists Legion, Polux led his Chapter for over eight centuries before his eventual fall in battle upon the planet HR8518.



depleted, the majority of their relics and much of their materiel lost, and they were no longer able to obey the tenets of the Codex Astartes, though this did not stop them attempting to do so wherever possible. The Crimson Fists became adept at fielding their forces in guerilla actions, infiltrating enemy territory to launch devastating raids against high-priority enemy targets and setting aside notions of personal glory in favour of completing their missions with the best possible kill-to-casualty ratio.

One of the Crimson Fists' primary aims ever since the defeat of Waaagh! Snagrod has been the rebuilding of their Chapter's numbers. The Apothecaries have worked tirelessly to induct new battle-brothers from the Chapter's traditional recruiting grounds – feral worlds such as Blackwater, Trachan and Fordari II – but it is not a process that can be rushed. Other Chapters have made the mistake in the past of compromising the quality of individuals they inducted or gene-seed they used to rapidly rebuild their numbers, and cautionary rumours of the dire consequences still circulate amongst the Adeptus Astartes. The Crimson Fists are too measured and methodical to allow such recklessness to endanger their future, but this has meant that – until the coming of the Indomitus Crusade – their climb back from the brink of extinction was extremely slow, every death a tragic setback.

Battle-brother Dorvok,  
Crimson Fists Intercessor



Crimson Fists display squad, but not company markings.



The Chapter symbol is borne on the bearer's left pauldron.



A red-striped helmet marks a Lieutenant's rank.



Mk II Cawl-pattern bolt rifle



Boltstorm gauntlet

### THE GAUNTLET STAINED RED

The Crimson Fists have an extensive calendar of sacred days to honour the Emperor and the Primarch. Amongst these are the Days of Foundation, the Feast of Blades and the Festival of the Bloodied Fist, in which a number of the Chapter's promising Scouts undergo their final trials before becoming a full battle-brother. The last of these trials requires the aspirant to travel to the death world of Blackwater and kill a barb-dragon with their bare hands. Those that succeed submerge their left fist into the blood of their prey, symbolizing their right to wear the crimson gauntlet that is the Chapter's namesake. Should a battle-brother be subsequently promoted to the 1st Company, he will have earned the honour of painting his right gauntlet red as well. A new sacred day has been added to the Crimson Fists' traditions – the Day of Renewal – marking when the Chapter and its gene-banks were unexpectedly replenished by the Indomitus Crusade. The Crimson Fists renew their vow on this day to repay their debt to Roboute Guilliman.



## SONS OF DORN

The Imperial Fists were one of the original twenty Space Marine Legions created at the dawn of the Great Crusade. They were founded from the gene-seed of their Primarch, Rogal Dorn, who was ever the Emperor's praetorian and sternest, most inflexible guardian. Throughout the Imperium's golden era of expansion, on through the dark days of the Horus Heresy and into every age of turbulence and bloodshed since, the Imperial Fists have maintained their unblemished reputation for honour, heroism and might. They are renowned for their mastery of siege warfare, and for their near-fanatical tenacity in the face of overwhelming odds. Their successor Chapters, meanwhile, have come to epitomise other aspects of Dorn's legacy; the Black Templars fight with all the ferocity and single-minded determination that Dorn could bring to bear. By comparison, the Crimson Fists possess their gene-sire's noblest traits: his determination, his selflessness and his relentless pragmatism in the face of even the darkest horrors.



## CHAPTER MASTER PEDRO KANTOR

Pedro Kantor has served as Chapter Master of the Crimson Fists for almost a century. He first rose to prominence as a sergeant in the Battle of Melchitt Sound, where he led the boarding action against the Ork Kill Kroozer, *Da Growla*. The Kroozer was disabled in the attack, allowing the Strike Cruiser *Crusader* to break the Ork line of battle and scatter the greenskin fleet into the outer system.

When Waaagh! Snagrod hit Rynn's World, Kantor was one of a handful of Crimson Fists fortunate enough to survive the fateful missile strike that levelled the Chapter's fortress monastery. Kantor witnessed the rippling explosions that tore the heart from his Chapter, but stoically set aside his grief to consolidate what power he still commanded. Weighing up his options, Kantor resolved to make for New Rynn City, where a small force of Crimson Fists stood as sentinels alongside the local garrison. The trek took ten days through a landscape choked with Ork warbands. During the daylight hours, Kantor and his men were forced to seek shelter where they could – lying up against the ruins of an agri-plex one day, hiding out in an abandoned quarry the next. Kantor arrived at New Rynn City wearied to the bone, his armour slick with the blood of slain Orks. Scarcely half of the Crimson Fists who had embarked upon the journey survived to reach the city gates, and not a warrior amongst them was unwounded. Still their resolve never wavered. No sooner had Kantor arrived than the greenskins came to New Rynn City in force. What the Orks

found before them was no faltering garrison, but a vengeful and determined force of Space Marines. Under Kantor's unwavering leadership, New Rynn City remained inviolate, and eighteen months later it became the staging area for the offensive that drove the Orks from Rynn's World.

In the aftermath of the fighting, Kantor was presented with a choice few Chapter Masters have ever had to make. Rynn's World had been saved, but the Crimson Fists were a shadow of their former glory. He could lead the remnants of his devastated force in a vainglorious last crusade, slaughtering as many foes as possible but ultimately leaving nothing remaining of the Crimson Fists but epitaphs etched into gold and stone. Or he could marshal his resources and look to the eventual rebuilding of the Chapter, though to take such a route would require a truly humbling admission of defeat even in victory. It is to Pedro Kantor's credit, and a mark of his superior character, that he chose the latter path.

Since that time, history seems doomed to repeat itself over and over again, the Crimson Fists slowly regaining their strength only to be caught up in yet another brutal war – every loss a terrible blow to the future of the Chapter. To Pedro Kantor's credit, he has never once wavered from his chosen path, and he has continued to fight for the survival of his Chapter. Following the Noctis Aeterna and the opening of the Great Rift that split the Imperium in two, Kantor and the Crimson Fists found themselves once again besieged upon their home world.

## RYNN'S MIGHT

*Rynn's Might* was a legendary Land Raider in the service of the Crimson Fists. According to Chapter records, the uncrewed Land Raider survived the rogue missile that destroyed the Chapter's fortress monastery during the Invasion of Rynn's World. Thereafter, the vehicle's machine spirit launched a solo war against a rampaging Ork warband, killing the Warboss and many of his followers in a night of slaughter. *Rynn's Might* did not survive the encounter, but its example serves as a reminder that a Land Raider is not a machine to be taken lightly, whether crewed or otherwise.





## NOTABLE CONFLICTS

The Crimson Fists have fought in many notable conflicts, their honour rolls full of great victories, valorous triumphs against the odds and selfless acts of heroism that have saved billions of lives. Below are recorded but a handful of heroic conflicts from the last ten millennia.

### THE SCOURGING OF URALEK PRIME

Uralek Prime was the scene of the Crimson Fists' first ever large-scale martial action as a Chapter. Though only partial records remain of the battle, it is known that Chapter Master Alexis Polux led a masterful campaign to liberate the Imperial colony on Uralek Prime. The colonists had come under attack from several fast-moving tribes of Aeldari Exodites, who hit them again and again with remarkable ferocity. The xenos were determined to eradicate every last human on the face of the planet; the Crimson Fists were equally as determined that they would not succeed. During the early stages of the conflict, the Chapter's partially-recovered histories suggest that Polux relied heavily upon his orbital superiority, laying waste to great swathes of the lush forests that gave the Exodites cover and facilitated their hit-and-run tactics. With his enemies flushed out into the open, Polux led a series of textbook drop assaults that saw the Exodite tribes smashed and scattered. Those

### THE BLOODED GAUNTLET

The Chapter symbol of the Crimson Fists is a left-hand gauntlet, raised and clenched. It symbolises not only the strength and determination of the Crimson Fists, but also their defiance of heretics and traitors. The Crimson Fists symbol is derived from that of their parent Chapter – the Imperial Fists – albeit painted red in honour of Alexis Polux, the first Chapter Master of the Crimson Fists.

The symbol is usually shown as a crimson fist on a black field surrounded by a crimson border.

Black



xenos that broke through to the colony's defences found themselves faced by the superior firepower of Crimson Fists Devastator Squads and battle tanks, and were rapidly cut to pieces. Though the Space Marines' casualties were not insignificant, the Aeldari were utterly devastated and the colony on Uralek Prime freed to flourish into a world-spanning civilisation.

**Chaplain – 'There is only the Emperor.'**  
**Brethren – 'He is our shield and our protector.'**

– Battle-cry of the Crimson Fists

### THE WAR OF THE BEAST

In the 32nd Millennium the Imperium came under threat from the largest Ork Waaagh! ever encountered. Led by a Warboss known only as the Beast, the Imperium – still recovering from the Horus Heresy – was plunged into a fight for survival once more. On Ardamantua, the Imperial Fists – gene-sires of the Crimson Fists – battled the Beast's colossal armies and were virtually wiped out. The last surviving Imperial Fist – Captain Koorland – enacted the Last Wall

### THE BATTLE OF TRAITOR'S GORGE

The tale of Traitor's Gorge is one known only to Pedro Kantor and the warriors who fought at his side that fateful day in the Jaden Mountains. It begins a half-year after the reclamation of Rynn's World from Waaagh! Snagrod. Although the planet was officially designated as secured, isolated pockets of greenskins still held out in the wilderness. Several warbands were known to be lurking in the Jaden Mountains, launching raids that the beleaguered populace of Rynn's World could ill afford. Pedro Kantor himself chose to lead the campaign to purge the greenskins from their mountain fastnesses, taking an under-strength force of Crimson Fists into a battle for every crag and cavern. His foes were tenacious and their numbers far in excess of even the most pessimistic predictions. Stirred to fury by Kantor's purge, the Ork warbands united into a single force that assailed the Space Marines in Traitor's Gorge. Though only two dozen in number, the Crimson Fists fought like heroes of legend and reaped a tally of greenskin lives before being forced to retreat. Officially, Kantor and his warriors overcame the odds with a heroism that would have gladdened the Emperor himself to see, repelling the Orks' assault before pursuing their broken foes back into the gorge and purging them to the last. In truth, however, the Space Marines received aid unlooked-for when a band of Aeldari Rangers slipped from the shadows and provided just enough covering fire to allow Kantor's men to regroup and drive their enemies back. The words that passed between Kantor and his strange saviours are known only to those that were there that day, and those battle-brothers are sworn to secrecy...





protocol, calling for the successor Chapters of the Imperial Fists to be reunited once more. The Crimson Fists joined the Black Templars, Fists Exemplar, Iron Knights and Excoriators in the defence of Terra as an Ork Attack Moon entered the Sol System. A huge assault was launched on the moon and the Ork onslaught was defeated.

Following the successful defence of Terra, the Crimson Fists joined the crusade to Ullanor, the planet where the Beast made its lair. Chapter Master Quesadra of the Crimson Fists was among the many warriors killed by the Beast during the fighting and though the leader of the Orks was supposedly slain by the Primarch Vulkan, the war with the greenskins continued for several more years. Koorland was killed during the war and with him the Imperial Fists Chapter died. The Crimson Fists – alongside their fellow successor Chapters – donated a portion of their strength to rebuild their parent Chapter.

## THE DEATH OF TORKVAR THE DREAD

During the era of dark omens that preceded the coming of the Great Rift, the Khornate warlord Torkvar the Dread invaded the Laernothe System. Leading a brutal warband of Renegade Space Marines known as the Gorehounds, Torkvar ripped through the Astra Militarum regiments defending the industrial world of Laernothe IV and spread a blood madness that saw trillions of its

labourers degenerate into frenzied killers. Into this cauldron of carnage plunged a force of just thirty Crimson Fists, led by the tactically brilliant Captain Julias and provided with very specific mission parameters. Julias' entire force was made up of Veteran battle-brothers and specialist Techmarines, who swiftly went to ground amidst the madness engulfing Laernothe IV and put their plans in motion. Utilising a series of kill team strikes against key targets, the Crimson Fists steadily destabilized the thermal macro-reactors that governed the planet's continent-sized tank manufactura. Though hunted constantly by their Khornate foes, the Crimson Fists fought only those battles they had to, ensuring that every blow they struck was a telling one. Six months after arriving on Laernothe IV, the surviving two thirds of the Crimson Fists strike force were extracted via Stormraven Gunship, fighting a last, furious battle as they made their escape. In their wake, Torkvar and his chosen champions were left crowing of the cowardice and weakness of Imperial warriors. Their bragging was cut short, however, when the critically destabilized reactors detonated in a vicious chain reaction that scoured eighty-six percent of all life from the planet's surface. Only when the firestorms had died down did the Adeptus Mechanicus reclamation force make planetfall, easily gunning down the last of the Chaos forces and reclaiming the subterranean riches of the planet for their own.

## BATTLEGROUP VENGEANCE

The Crimson Fists were once a fleet-based Chapter, but Waaagh! Snagrod virtually obliterated their entire starfleet. Pedro Kantor made a diplomatic request to the Imperial Navy forces at Ramilies Star Fort Goliath Vigilant – in exchange for a permanent garrison of Crimson Fists, Battlefleet Tempestus made several squadrons of Imperial Navy escorts, a trio of cruisers and the Emperor-class battleship *Throne's Fury* available to the Crimson Fists. This allied void armada has become known as Battlegroup Vengeance, and they have borne out Kantor's strategic genius in their every action, from the Kielden Reach to the second cleansing of Badlanding.





## CAPTAIN CORTEZ

Captain Alessio Cortez epitomises the rugged survivor. He is renowned for his stubborn temperament and his dogged pursuit of the foe, fighting on through broken bones, collapsed organs and even, famously, a severed arm, which he took the time to reclaim only after his greenskin foes were all dead.

During the Battle of Steel Cross, Cortez slew an Ork Warlord, having first disarmed the greenskin by trapping its blade in his torso. While battling craftworld Aeldari on Shaeback, Cortez suffered seventeen wounds including a punctured heart. While defending the Fortress of Maladon, he endured twenty-one hours of constant battle. Almost every bone in his body has been broken at one time or another, and the Captain has been declared technically dead eleven times to date.

Captain Cortez was last seen in battle with Aeldari Corsairs amidst the stellar phenomenon known as the Wheel of Fire. The Chapter's veteran brethren, however, are convinced that Captain Cortez yet lives and will return to aid the Crimson Fists again in this darkest hour.



## HOPE REKINDLED

When the Great Rift ripped across the galaxy, Rynn's World found itself far to the galactic south of the primary anomaly. Like so much of the Imperium Sanctus, however, this did not save the planet from an outbreak of unregulated psychic phenomena and warp storm activity. The Daemon Prince Rhaxor – a warlord of terrible might – assailed the Crimson Fists' home world and the Chapter – barely restored to half strength – faced annihilation all over again.

In their darkest hour, however, the Crimson Fists were saved from annihilation by the arrival of the Indomitus Crusade. Roboute Guilliman himself led the relief of Rynn's World, linking his forces to the surviving Crimson Fists and the Rynnsguard planetary defence force, before working with Pedro Kantor seemingly as equals to coordinate the annihilation of the daemoniac menace.

**'We have been wounded sorely.  
Yet still we stand with fire in our  
hearts. Let them think us beaten.  
We shall teach them otherwise.'**

**– Pedro Kantor,  
Chapter Master of the Crimson Fists**

In the wake of the planet's second salvation, Archmagos Cawl's freighter-hulk delivered an equal measure of redemption to the Crimson Fists themselves in the form of company after company of Primaris battle-brothers. The technologies to fashion new Primaris warriors were gifted to the Crimson Fists' Apothecarion, and hope kindled anew in the hearts of those battle-brothers who had survived the daemoniac invasion of their world.

In the aftermath of the battles, Pedro Kantor had much to do. The Daemons had brought ruin to much of the planet. The Chapter, so painstakingly rebuilt, was once more decimated. Its numbers would swiftly be replenished by a great influx of Primaris Space Marines from the holds of Archmagos Cawl's ship, but these warriors – potent and timely reinforcements though they were – had never known Rynn's World, and did not appreciate the Chapter's rituals. They required swift cultural integration to ensure that, like a wounded body fitted with a hurried prosthetic, the Chapter did not reject these newcomers for the strangers they were. As awed by Roboute Guilliman as Pedro Kantor was, the Chapter Master of the Crimson Fists was simply too overstretched to do more than thank the Lord Commander of the Imperium for his timely

arrival. Meanwhile, equally pressed for time, Guilliman spent but three days on Rynn's World as his crusade refitted itself.

Before he left, Guilliman summoned Pedro Kantor. Arriving late and still in the same uncleansed battle garb, the Crimson Fists Chapter Master felt trepidation as he stood before the Primarch. Guilliman, who did not miss much, instantly read Kantor's discomfort. For the first time in months the Primarch laughed – not out of spite, but astonished mirth.

'Be at ease, Chapter Master,' he said. 'I have not summoned you for censure, but to speak earnestly. Rogal Dorn thought there was no higher purpose to the existence of the Adeptus Astartes than the unification of Mankind. I see that in you also. And his determination. We – I – need warriors who fight bravely even when faced with great tragedy. I have seen with my own eyes how you inspire intense loyalty in those around you. And I see you hold duty above glory or vengeance. My brother would be proud. Reassemble your Chapter, Pedro Kantor, and look now to the future rather than the past – the Loki System, and the Imperium entire, has need of you.'

This speech inspired Kantor beyond the ability of words to describe. The thought that his genesire would have approved his choices stilled many questions that had long churned in his mind, and he set about the restoration of the Crimson Fists with a will. Yet the galaxy does not stand still; the war for the survival of Humanity raged on, and with the opening of the Cicatrix Maledictum the Imperium's battlefields had redoubled and its plight become more desperate than ever before. Even as he worked to build his Chapter's numbers back to full strength, and to integrate the Primaris Space Marines into the Crimson Fists' ranks, Kantor ordered other plans set in motion, some of which he had discussed with Guilliman on the day of the Primarch's departure.

The turbulent years of destruction and the long, slow fight to rebuild had left the Crimson Fists with a greater than normal strength of veteran warriors, whose expertise was now desperately needed amongst beset neighbouring systems. Kantor therefore authorised the deployment of veteran kill teams to nearby war zones. Their duty was either to escort Techmarines and Apothecaries while they aided local Imperial forces, or else to strike carefully aimed blows to destabilise enemy forces, remove tyrannical war leaders from power and the like. For the first time in many decades the Crimson Fists were able to despatch a substantial number of veteran xenos-hunters to join the ranks of the Deathwatch, sharing their invaluable Ork-hunting expertise with their fellow Space Marine Chapters.





Kantor also wasted no time in despatching strike forces to worlds that seemed in the greatest need of aid. Provided with such a sudden replenishment of martial strength after so many years of hand-to-mouth survival, some Chapters might have charged recklessly into every battle they could find, feeling the need to prove their worth anew or exorcise a long-felt desire for vengeance. Not so the Crimson Fists. Pedro Kantor's deployment of his warriors was measured, carefully planned and meticulously orchestrated. Crimson Fists strike forces arrived upon Vigilus, plunged into war zone Ryza and initiated hammerblow offensives upon half a dozen worlds in the Loki Sector. Always, they deployed just enough strength to ensure the maximum conquest to casualty ratio; always they struck at the most strategically consequential targets. Always they demonstrated that long years of hardship had taught the Crimson Fists how to husband their strength and fight without ego or undue optimism. They must get the

## GENE-SEED

As successors of the Imperial Fists, the Crimson Fists use gene-seed derived from the Primarch Rogal Dorn. Historically, theirs has always been a stable genetic stock, though they lack the Betcher's Gland that allows them to spit manufactured acid and the Sus-an Membrane that enables them to enter a state of auto-hibernation. The stability of their gene-seed has proved a mighty boon in the Crimson Fists' attempts to repopulate their Chapter's ranks.

absolute most out of every shot fired, every blow struck, every warrior deployed before falling back the moment victory threatened to become pyrrhic. With each victory, the Crimson Fists removed another greenskin infestation, another demonically possessed rogue governor or alien despot from power and strengthened the Imperium's hold upon the Loki Sector. Such was Guilliman's command to Pedro Kantor, the last words he had spoken to him before boarding his transport and continuing about his long crusade.

'Make of this sector a fortress, untouched by alien hand, untainted by the touch of the Ruinous Powers. Create a stronghold of Imperial space that, in direst need, can become the lynchpin of the entire segmentum. Lay low the works of the tyrant and the despot, Pedro Kantor, and in their place raise fortifications of adamantine and ceramite so that, in our darkest hour, you might do for the Segmentum Tempestus what you have done for your noble Chapter.'



# CODEx SUPPLEMENT: CRIMSON FISTS

*Codex: Space Marines* contains a number of rules that apply to Space Marine Detachments. Amongst these are the Chapter Tactics ability, Stratagems, Relics and Warlord Traits, some of which are unique to specific Chapters. These rules also describe which of those rules apply to successor Chapters. The Crimson Fists are a successor Chapter of the Imperial Fists, but we feel that their unique approach to war is such that they warrant a set of bespoke rules to better reflect their background. As a result, if your army includes **CRIMSON FISTS** Detachments (that is, any Detachment which includes only **CRIMSON FISTS** units), you can either continue to use the rules for Crimson Fists as presented in *Codex: Space Marines* (i.e. that Detachment has the Chapter Tactics ability and uses the Imperial Fists' tactic, and can use the Imperial Fists' Stratagem etc.), or you can use the rules for Crimson Fists presented here. All Crimson Fists Detachments in your army must use the same rules though – so make it clear to your opponent before the battle begins which rules set you are using. Also note that these rules have been designed to be used in all types of games, including matched play games.

## ABILITIES

If your army is Battle-forged, Troops units in **CRIMSON FISTS** Detachments gain the Defenders of Humanity ability. In addition, **INFANTRY**, **BIKER** and **DREADNOUGHT** units (other than **SERVITOR** units) in **CRIMSON FISTS** Detachments also gain the No Matter the Odds ability.

## WARLORD TRAITS

If the Warlord of your army is a **CRIMSON FISTS CHARACTER**, you can pick their Warlord Trait from the Crimson Fists Warlord Traits table below instead of picking one from the Space Marines Warlord Traits table (see *Codex: Space Marines*). Alternatively, you can roll one D3 and consult the table below to randomly generate a Warlord Trait for them. If your Warlord is Pedro Kantor, he must have the Tenacious Opponent Warlord Trait.

### D3 RESULT

#### 1 TENACIOUS OPPONENT

*This Warlord fights all the harder when he is outnumbered by his foes and all seems lost.*

If there are at least 10 enemy models within 6" of this Warlord when he fights in the Fight phase, add D3 to his Attacks characteristic until the end of the phase.

#### 2 REFUSE TO DIE

*Countless times have the enemies of Mankind tried to slay this stoic Warlord in battle. None have succeeded.*

The first time this warlord is reduced to 0 wounds, roll one D6. On a 4+ set him up again at the end of the phase, as close as possible to his previous position and more than 1" from any enemy models, with D3 wound remaining.

## DEFENDERS OF HUMANITY

*The warriors of the Adeptus Astartes are sworn to defend the Imperium of Mankind. While a single Space Marine still stands, the light of Humanity will never fade.*

A unit with this ability that is within range of an objective marker (as specified in the mission) controls the objective marker even if there are more enemy models within range of that objective marker. If an enemy unit within range of the same objective marker has a similar ability, then the objective marker is controlled by the player who has the most models within range of it as normal.

## NO MATTER THE ODDS

*The Crimson Fists have a well deserved reputation for stoicism in battle. Even when they are facing seemingly impossible odds, when their foes surround them on all sides, still they emerge bloodied but victorious.*

Add 1 to hit rolls for attacks made by this unit that target an enemy unit that contains at least twice as many models as their own. For the purposes of this ability, **CRIMSON FISTS DREADNOUGHT** units from your army count as 5 other models.

**Designer's Note:** If you are unsure of your own Chapter's founding Chapter, and you feel the rules presented here reflect its character and fighting style better than those in *Codex: Space Marines*, you can choose to use the rules in this article instead of those in *Codex: Space Marines*.

### 3 STOIC DEFENDER

*When this Warlord plants his feet, he and his warriors will hold their ground with implacable determination.*

All friendly **CRIMSON FISTS INFANTRY**, **BIKER** and **DREADNOUGHT** units have the Defenders of Humanity ability whilst they are within 6" of this Warlord. If a Crimson Fists unit already has this ability, then each model in that unit counts as two models for the purposes of determining who controls objective markers, whilst that unit is within 6" of this Warlord.





# STRATAGEMS

If your army is Battle-forged, and includes any **CRIMSON FISTS** Detachments (excluding Auxiliary Support Detachments), you have access to the Stratagems below in addition to those in *Codex: Space Marines*, and can spend Command Points to use them. Note that for the purposes of the Limits of Command matched play rule, the Bolter Drill Stratagem below is considered to be the same as the identically named Stratagem used by the Imperial Fists in *Codex: Space Marines*.

1CP

**BOLTER DRILL**  
*Crimson Fists Stratagem*  

The Crimson Fists maintain strict fire discipline at all times, standing shoulder to shoulder with their battle-brothers as they unleash devastatingly accurate volleys of bolter fire into the foe. Use this Stratagem just before a **CRIMSON FISTS INFANTRY** unit attacks in the Shooting phase. Until the end of the phase, each time you make a hit roll of 6+ for a model from that unit firing a bolt weapon, that model can immediately make another hit roll using the same weapon at the same target (these bonus attacks cannot themselves generate any further attacks). For the purposes of this Stratagem, a bolt weapon is any weapon profile whose name includes the word 'bolt' (e.g. boltgun, bolt rifle, heavy bolter, boltstorm gauntlet). Duty's Burden and Pedro Kantor's Dorn's Arrow are also bolt weapons.

1CP

**A HATED FOE**  
*Crimson Fists Stratagem*  

Long have the Crimson Fists fought against the Ork empires infesting the Loki Sector and beyond. They have learned much from their battles about how best to slay these brutish xenos. Use this Stratagem at the start of the phase. Select one **CRIMSON FISTS** unit from your army. Until the end of the phase you can re-roll wound rolls for attacks made by that unit when targeting **ORK** units.

1CP

**SLAY THE TYRANT**  
*Crimson Fists Stratagem*  

Since the Indomitus Crusade bolstered their ranks, the Crimson Fists have redoubled their efforts to liberate planets enslaved by xenos tyrants, a task that can only be ultimately achieved by cutting the head from the body. Use this Stratagem at the start of the phase. Select one **CRIMSON FISTS** unit from your army. Until the end of the phase add 1 to hit rolls for attacks made by that unit when targeting **CHARACTERS**.

# CHAPTER RELICS

If your army is led by a **CRIMSON FISTS** Warlord, then before the battle you may give one of the following Chapter Relics to a **CRIMSON FISTS CHARACTER** in your army instead of a Chapter Relic from *Codex: Space Marines*. Named characters such as Pedro Kantor cannot be given Chapter Relics. Note that your army can have more than one of the Chapter Relics (from *Codex: Space Marines* and/or from here) by using the Relics of the Chapter Stratagem from *Codex: Space Marines*. Also note that the Fist of Vengeance is the same Chapter Relic that features in *Codex: Space Marines*, but is reprinted here for your convenience.

Note that these relics replace one of the character's existing weapons. Where this is the case, if you are playing a matched play game or are otherwise using points values, you must still pay the cost of the weapon that is being replaced. Write down any Chapter Relics your characters have on your army roster.

## Fist of Vengeance

This master-crafted power fist is blood red, and chipped and marked with hundreds of battle scars. Forged many years before the cataclysm that almost destroyed the Crimson Fists, the Fist of Vengeance was recovered from the ruins of the Chapter's fortress monastery, miraculously untouched by the devastation that surrounded it. In the years since that dark day, this symbol of resilience and defiance has been borne into battle by many heroes of the Chapter.

**CRIMSON FISTS** model with a power fist only. The Fist of Vengeance replaces the bearer's power fist and has the following profile:

| WEAPON                | RANGE | TYPE  | S  | AP | D |
|-----------------------|-------|-------|----|----|---|
| The Fist of Vengeance | Melee | Melee | x2 | -3 | 3 |

## Duty's Burden

Presented to Chapter Master Kantor by Roboute Guilliman upon the day of his departure from Rynn's World, this masterfully crafted bolt rifle serves as a mark of the Primarch's recognition for all the Crimson Fists have achieved, and a stark reminder of all there is yet to do. Bestowed upon those champions of the Chapter who face especially trying and crucial battles, Duty's Burden is an exceptionally lethal and utterly trustworthy weapon whose determined machine spirit echoes that of the Crimson Fists themselves.

**CRIMSON FISTS** model with a bolt rifle, master-crafted auto bolt rifle or master-crafted stalker bolt rifle only. Duty's Burden replaces the bearer's bolt rifle, master-crafted auto bolt rifle or master-crafted stalker bolt rifle, and has the following profile:

| WEAPON        | RANGE | TYPE         | S | AP | D |
|---------------|-------|--------------|---|----|---|
| Duty's Burden | 36"   | Rapid Fire 2 | 5 | -2 | 2 |



# THE NEW SONS OF DORN

In the wake of the Indomitus Crusade, the Crimson Fists were reinforced by new Primaris battle-brothers. This Crimson Fists collection - made up entirely of Primaris Marines - was painted by Studio army painter Dan Hyams. He tells us more about them.





**T**he keen-eyed among you may recognise some of the models in Dan's Crimson Fists army – he actually painted them for us to feature in a Battle Report back in 2017 to celebrate 30 years of Warhammer 40,000. Well, he enjoyed painting them so much that he continued with the army and has since added several more units to it including a Repulsor tank and a unit of Reivers. We asked Dan to tell us more about his collection.

'I've always found the Crimson Fists to be a really interesting Chapter of Space Marines,' says Dan. 'I remember reading about them when I was younger and seeing them in the artwork. I think there was even a battle fought in my local Warhammer shop over a crate of jadeberry pies (*they're the primary export of Rynn's World. Delicious with cream.* – Ed). Weirdly, despite the fact people talked about the Crimson Fists, I never saw a painted army of them. So, I decided to start one.

'For me, painting is the biggest part of the hobby. I used to be notoriously picky about finishing my models to the highest standard I could achieve, which – as many hobbyists will know – means you don't tend to get many models painted. Since joining the Studio army painters team, I've learned that actually you can have a great-looking army without compromising that much on quality.

For example, I didn't highlight the undersuits at the knees and elbows of my models. They're barely visible most of the time, so leaving them Abaddon Black is hardly a problem – people are more likely to focus on guns and heads than the back of a knee!

'I also cut down the highlights on the armour from three to one. Now it's just a Lothorn Blue edge highlight over a basecoat of Kantor Blue and a wash of Nuln Oil. Because the colour jump between dark and light blue is quite extreme, I try to keep these highlights very thin and neat, otherwise my Crimson Fists will end up looking like neon signs. My advice to anyone out there painting thin highlights like this is to take your time, thin your paint and use the edge of the brush rather than the tip to apply the highlights.

'These time-saving tips mean you can spend more time on areas of the models that you really want to concentrate on, such as faces, helmet stripes and even the crimson gauntlets the Space Marines wear – hands and faces are, after all, the focal parts of a model. I even used a few bare heads I had spare to convert some of my Crimson Fists, adding that little bit of extra character to my squads. I'm already debating what to add next to my force. A Chaplain, maybe, or perhaps another unit of Hellblasters – they are very powerful!'



**DAN HYAMS**

Dan is a member of the Studio army painting team and he has been painting Citadel Miniatures for more than half his life. A former Youngbloods winner at Golden Demon, he has turned his artistic skills to painting lots of models very quickly for the Studio collections.

'I always spend a bit more time painting characters as they're the focal point of an army,' says Dan. 'The Primaris Librarian (1), was great fun to paint as I got to use a few more colours on him, such as on his glowing force sword and outstretched hand.'





### HAMMER OF MAGALAN

The latest addition to Dan's army is this Repulsor tank, painted in the colours of the Crimson Fists. 'I've wanted to paint a Repulsor for ages – it's a great centrepiece figure for the army and it's got a lot of presence (not to mention a lot of guns) on the battlefield,' says Dan. 'I built it in sub-assemblies to make it easier to paint – I left the turret off, all the guns, the grav-plates and the engine cowlings. That way I could basecoat the guns and plates with Leadbelcher spray and apply a wash of Nuln Oil without getting silver or black paint on the blue armour. For the main chassis of the tank, I used an airbrush to basecoat it Kantor Blue, washed the recesses with Nuln Oil – just like my infantry – then edge highlighted it with Lothorn Blue. Quick and simple!'

'I painted all the lenses the same colour as the eyes on my infantry,' says Dan. 'The red contrasts well with the blue armour, making it a great spot colour.'

'If you want the turrets to rotate smoothly, use a piece of adhesive putty or masking tape to cover the contact points when you undercoat the tank,' says Dan.



'In the army painting team we use a 50/50 mix of Nuln Oil and Nuln Oil Gloss for metalwork – it gives it a nice, well-oiled sheen without being overly shiny.'

'The easiest way to paint the edge highlight on the armour is to run the side of your brush along the panel rather than trying to paint a straight line with the tip.'

'Red decals on a dark background can be quite hard to see,' says Dan, 'so I highlighted the edges of them with Evil Sunz Scarlet to make them pop a bit more.'







1



2

'Going forward, I plan to upgrade all the models in my army with the new Imperial Fists shoulder pads,' says Dan. 'While transfers are fine, sculpted shoulder pads are always a winner – for me, they add just that extra level of detail.'

The latest infantry unit to join Dan's army is a ten-strong unit of Hellblasters (1), which are often joined by a Captain and Lieutenant on the battlefield. 'I learned early on that supercharging plasma weapons is normally fatal for the bearers,' says Dan. 'Re-rolling those to hit rolls is an absolute must.'

Dan's Captain and Aggressors (which have two red fists because they are Chapter Veterans) are joined by a unit of Reivers (2). Dan built most of them with bare heads, as faces are one of his favourite things on a model to paint.



# PAINTING CRIMSON FISTS

You've read the background for the Crimson Fists, checked out their new rules and seen a beautifully painted army of them. You're probably thinking about painting Crimson Fists right now. Well, here's a stage-by-stage painting guide to help you out.



## JAY GOLDFINCH

Jay is a member of the Studio Army Painting team and he's painted a fair number of Primaris Space Marines over the last few years for the Studio collections. As such, he's got loads of useful advice on how to paint Crimson Fists, whether you're getting them ready for battle or putting them on display.

## SCARS OF BATTLE

'When it came to the scar on the Sergeant's bare head, I wanted to make the scar look new but not too fresh – so I painted thinned Blood for the Blood God straight into the scar. For a very fresh wound, just use Blood for the Blood God straight from the pot. For an older scar, you could use a little Bloodletter glaze in the gully of the scar.'

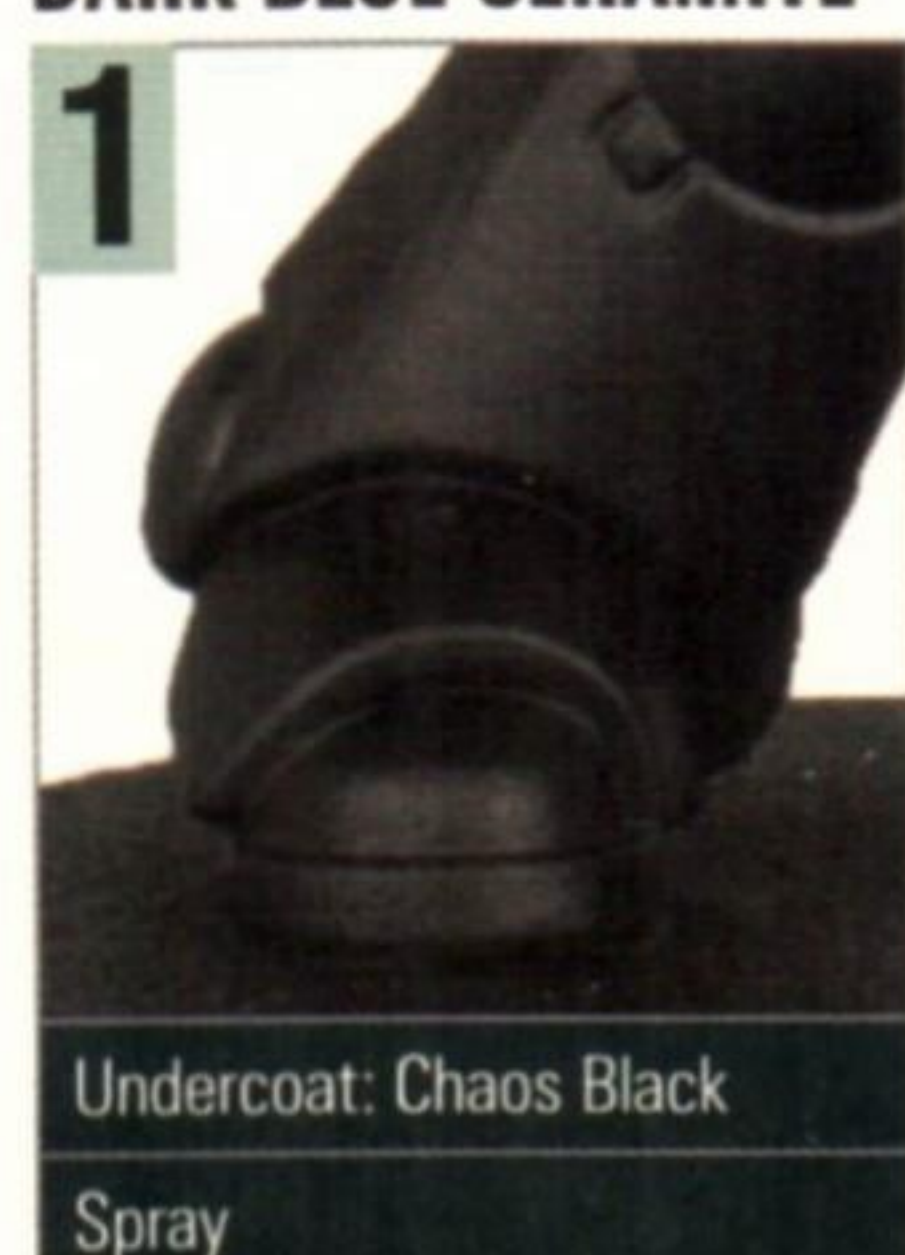


**L**ike all Space Marines, the Crimson Fists wear fully enclosed suits of power armour that make up the majority of the painting on the model. It's for this reason that Jay tackled the armour first.

'I painted the blue armour to completion first, which helps set the tone of the whole model,' says Jay. 'You also get a sense of achievement

because around 90% of the model is then finished! When you're painting your models, remember you can stop painting at any of the stages shown here – the blue armour would look great with just a basecoat and a wash, for example. You can then always go back and add the highlights later if you want to. The same applies when painting the red gauntlet, the leather holster, even the model's face.'

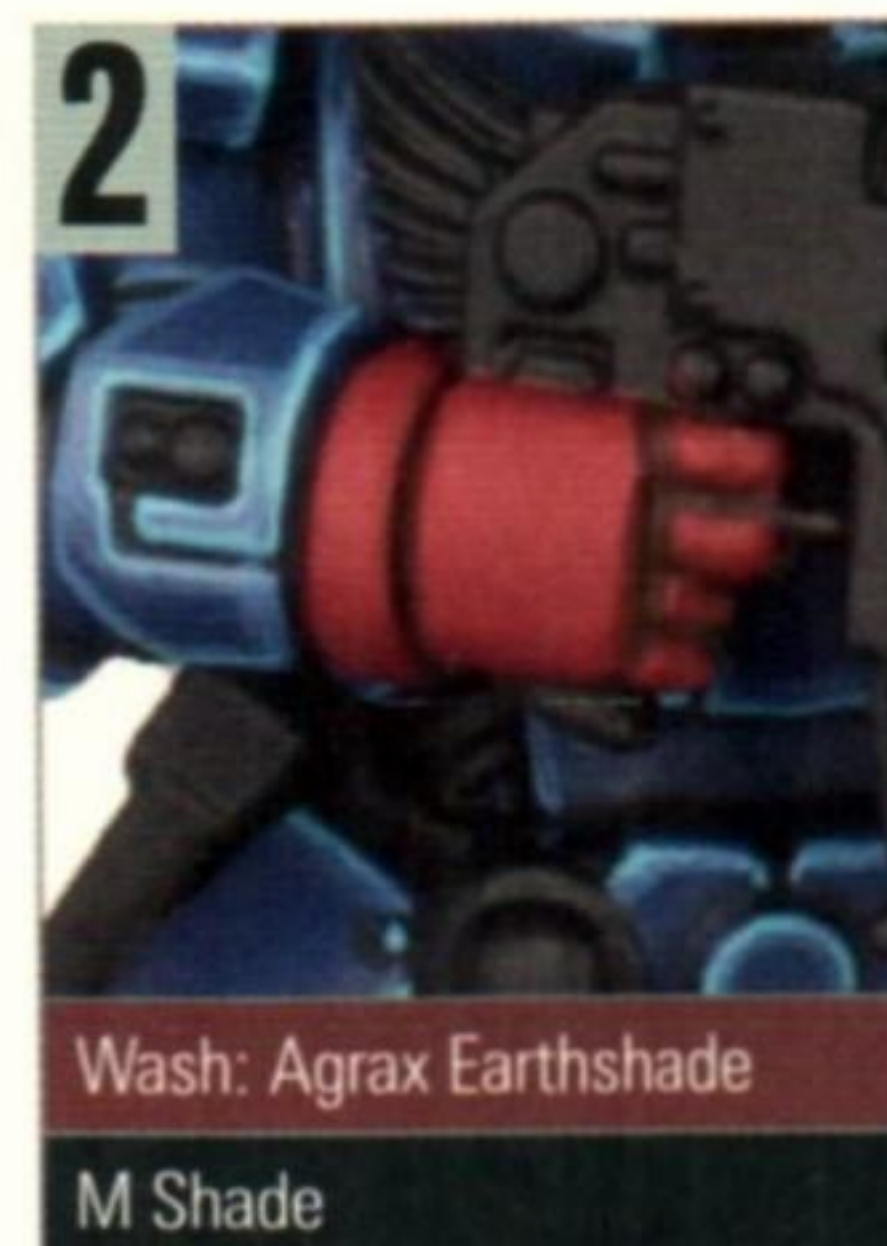
### DARK BLUE CERAMITE



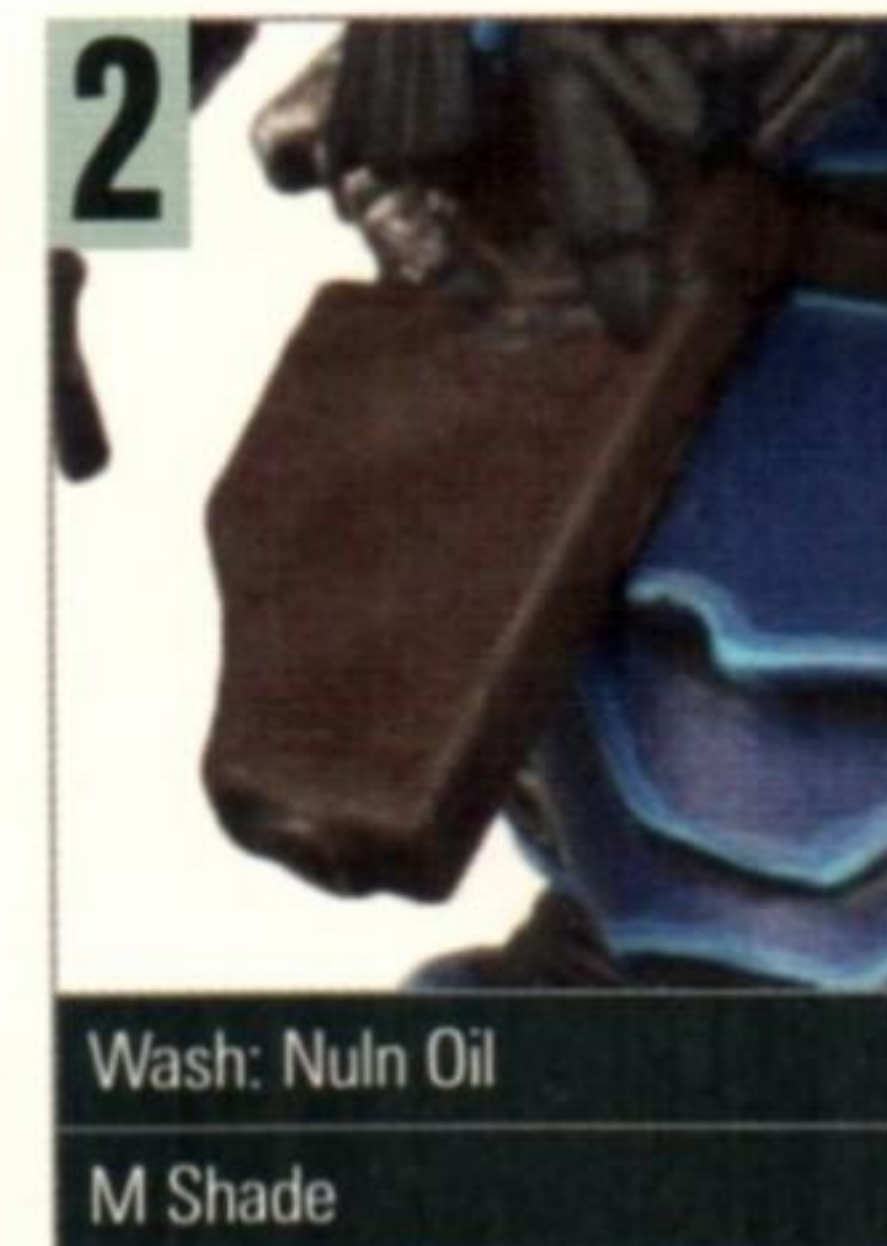
### BOLT RIFLE CASING



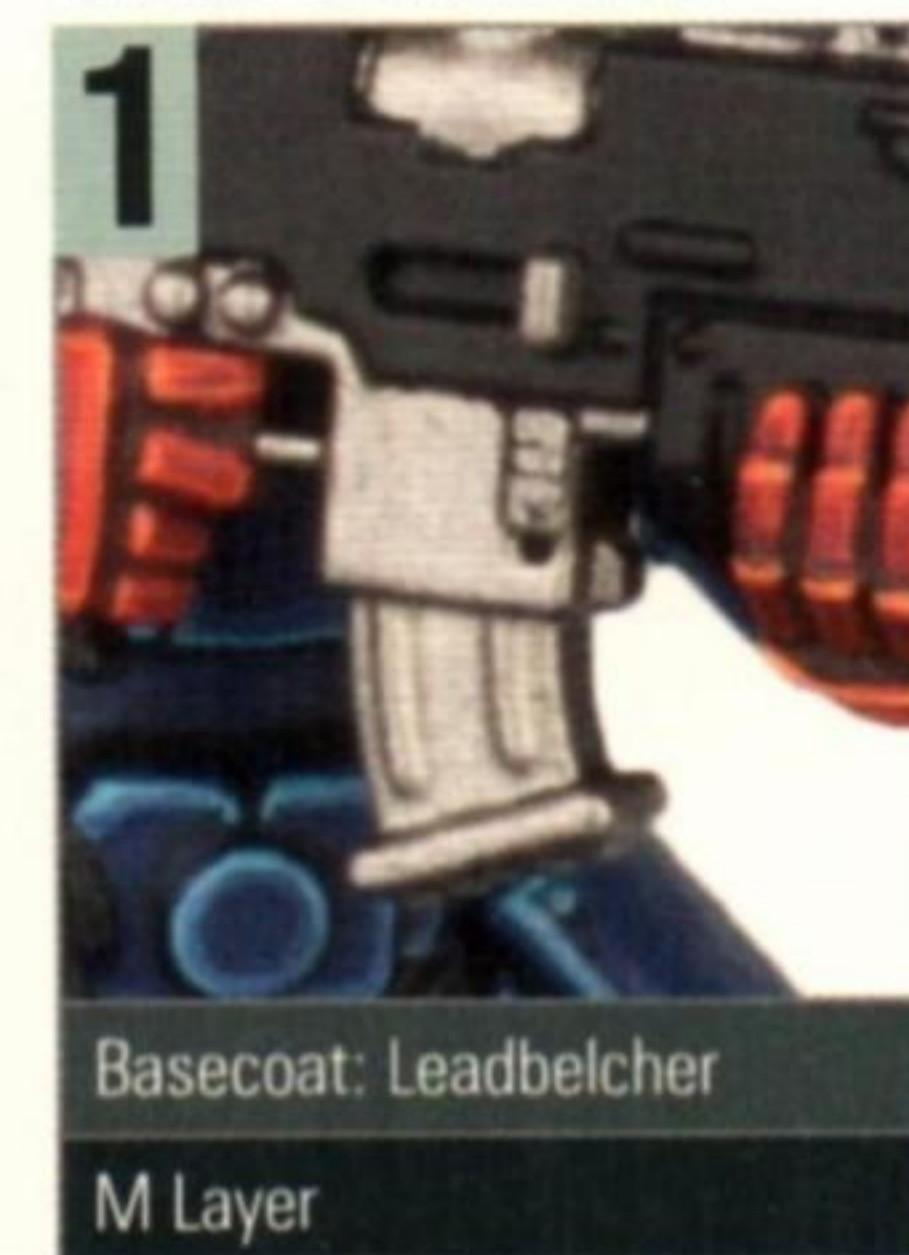
### CRIMSON FIST



### DARK LEATHER



### OILED GUNMETAL

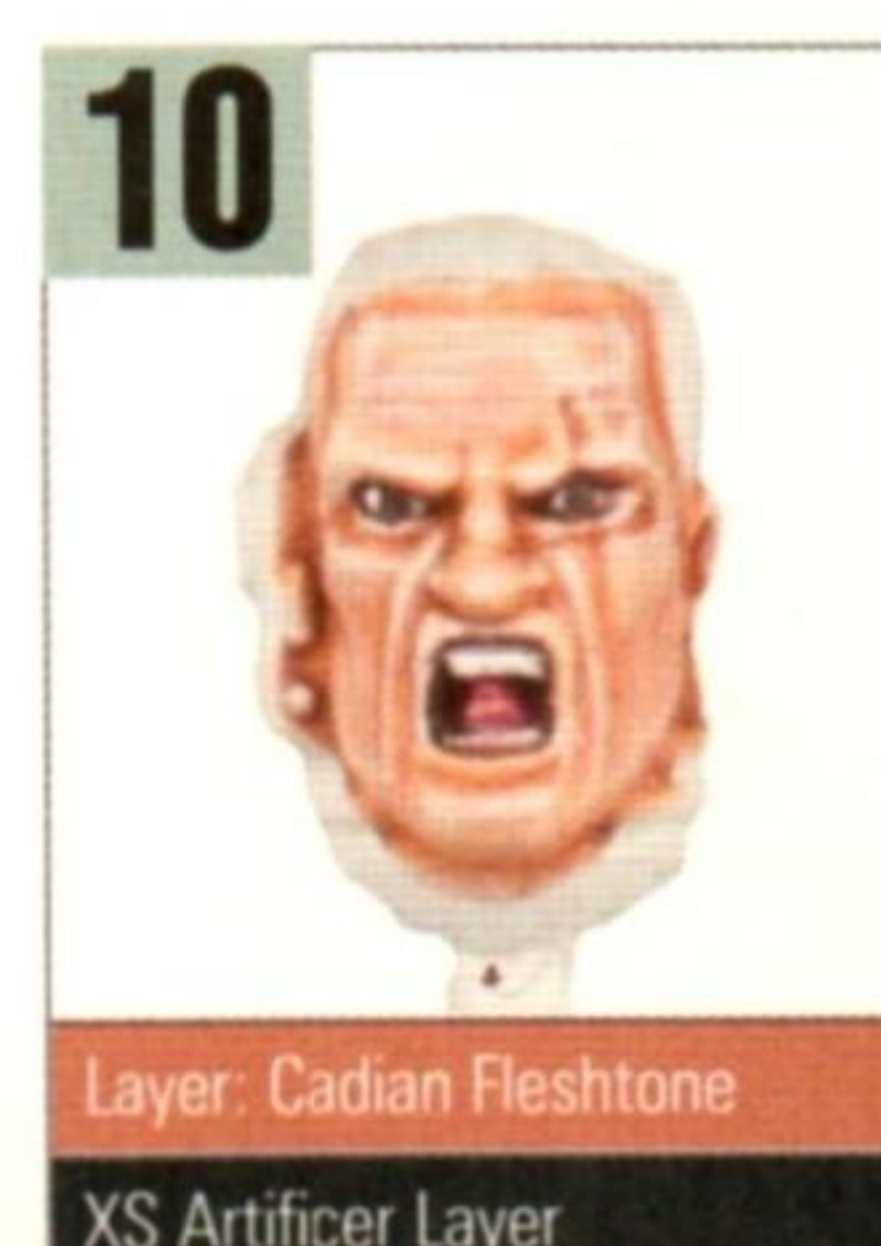
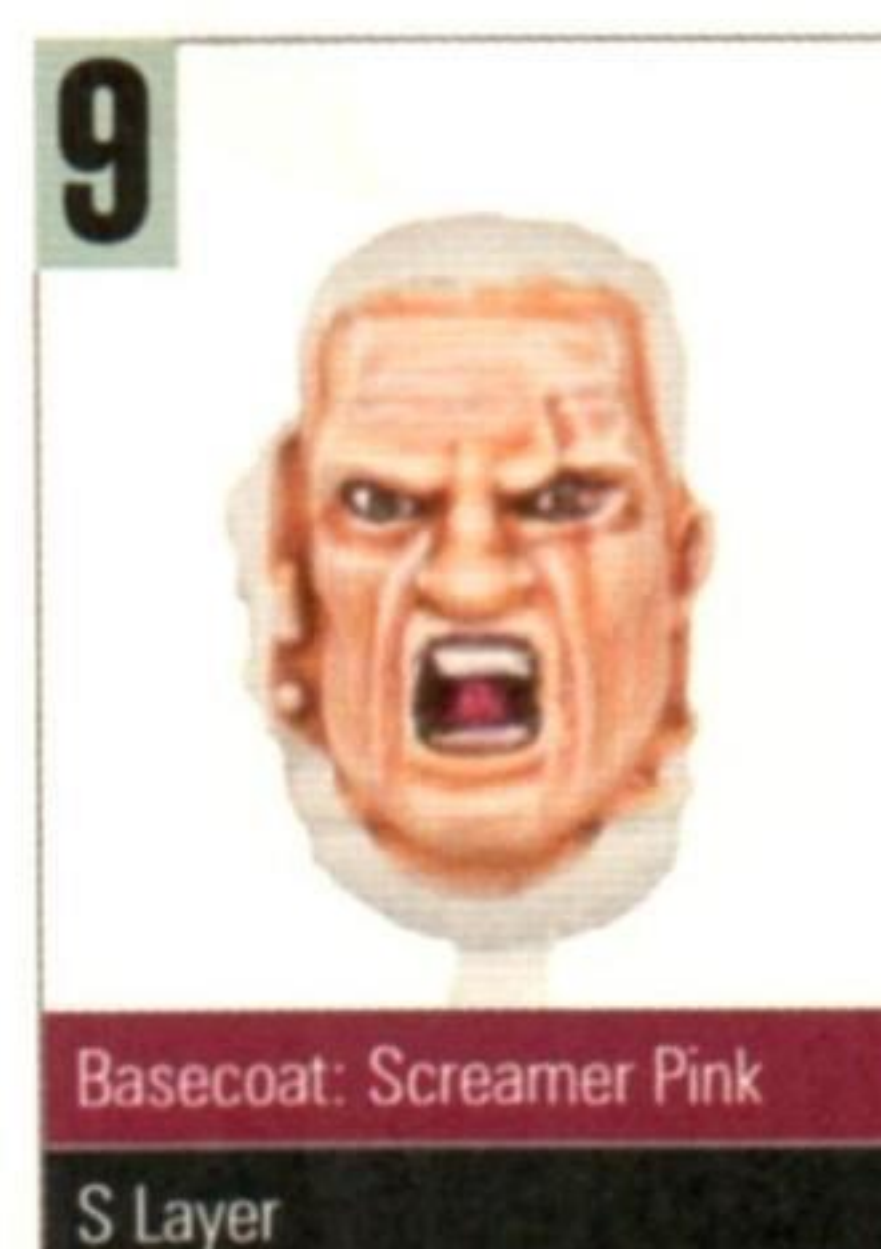
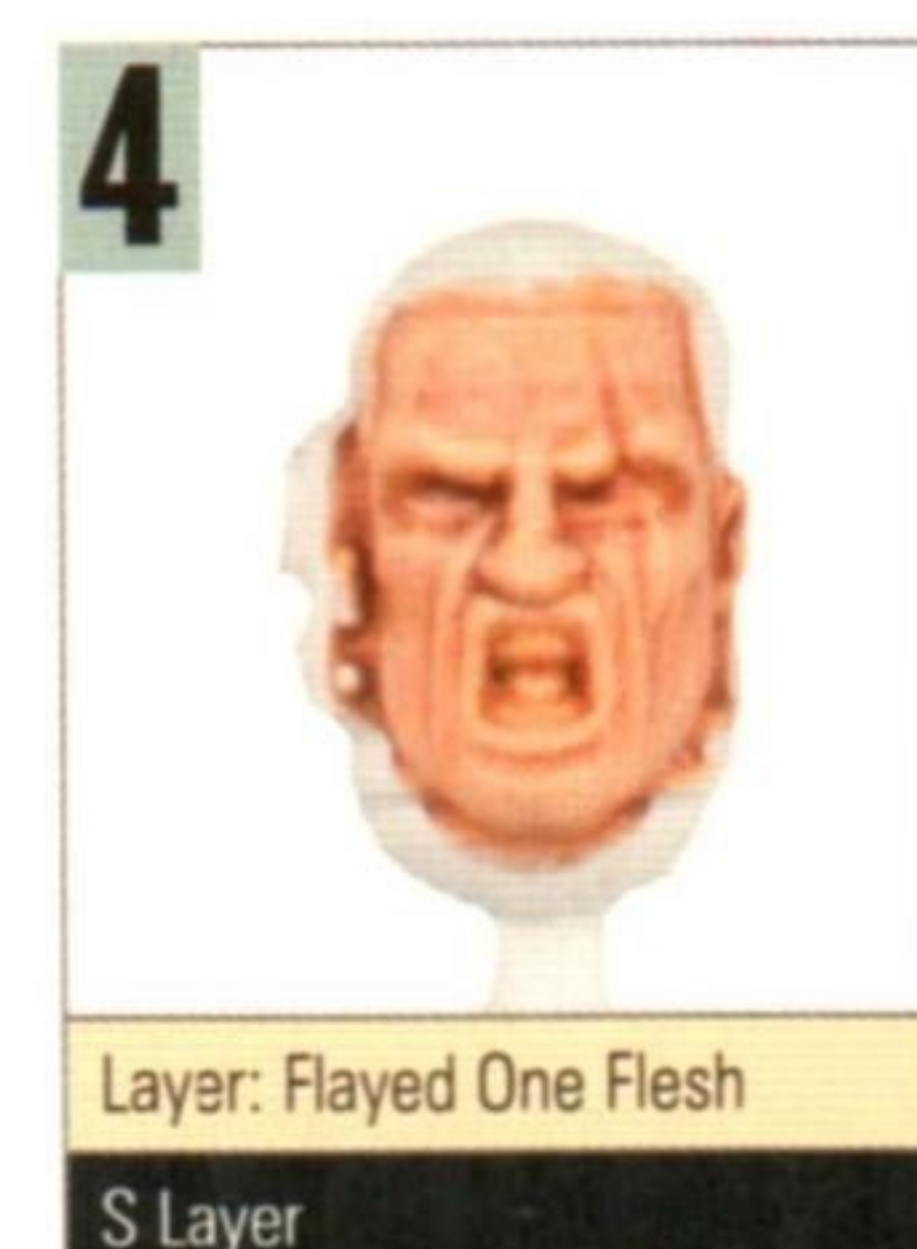
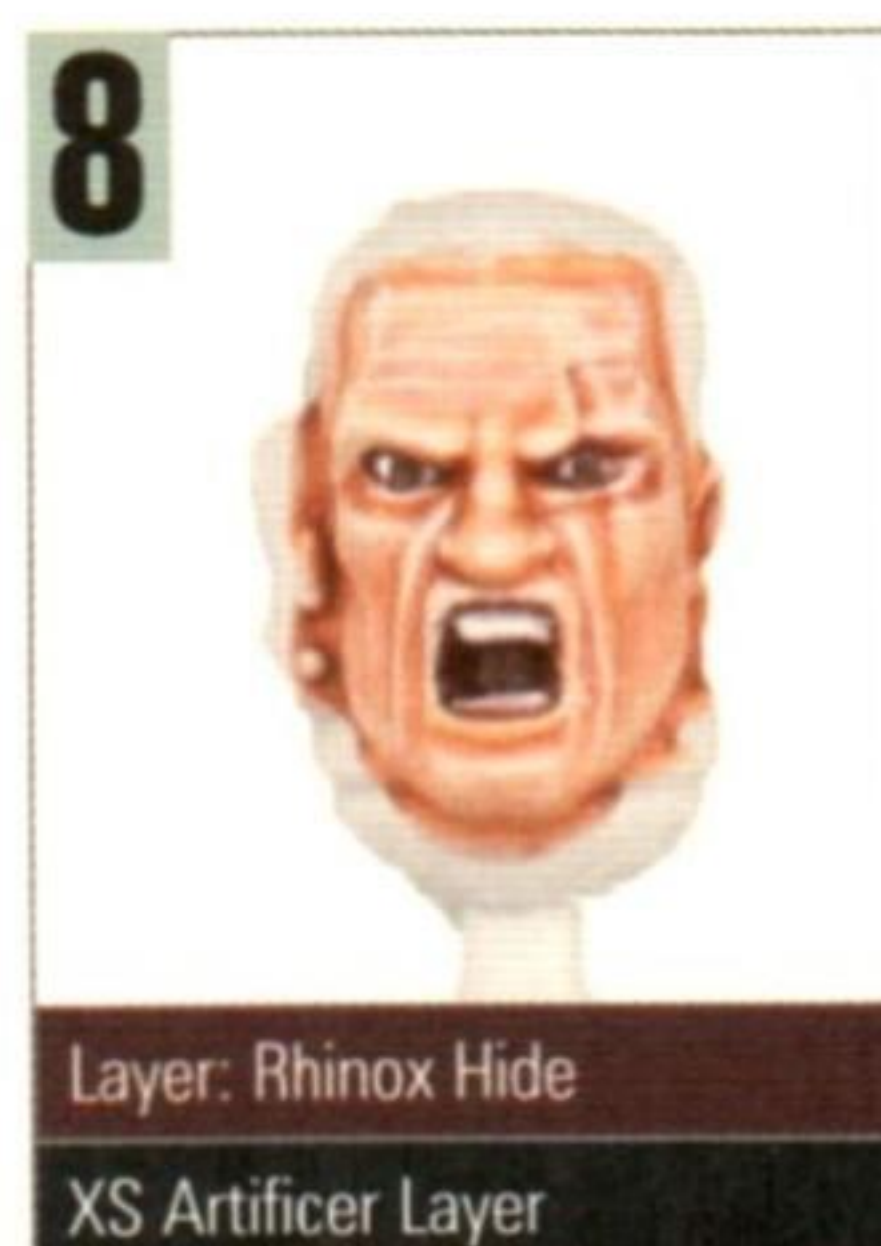
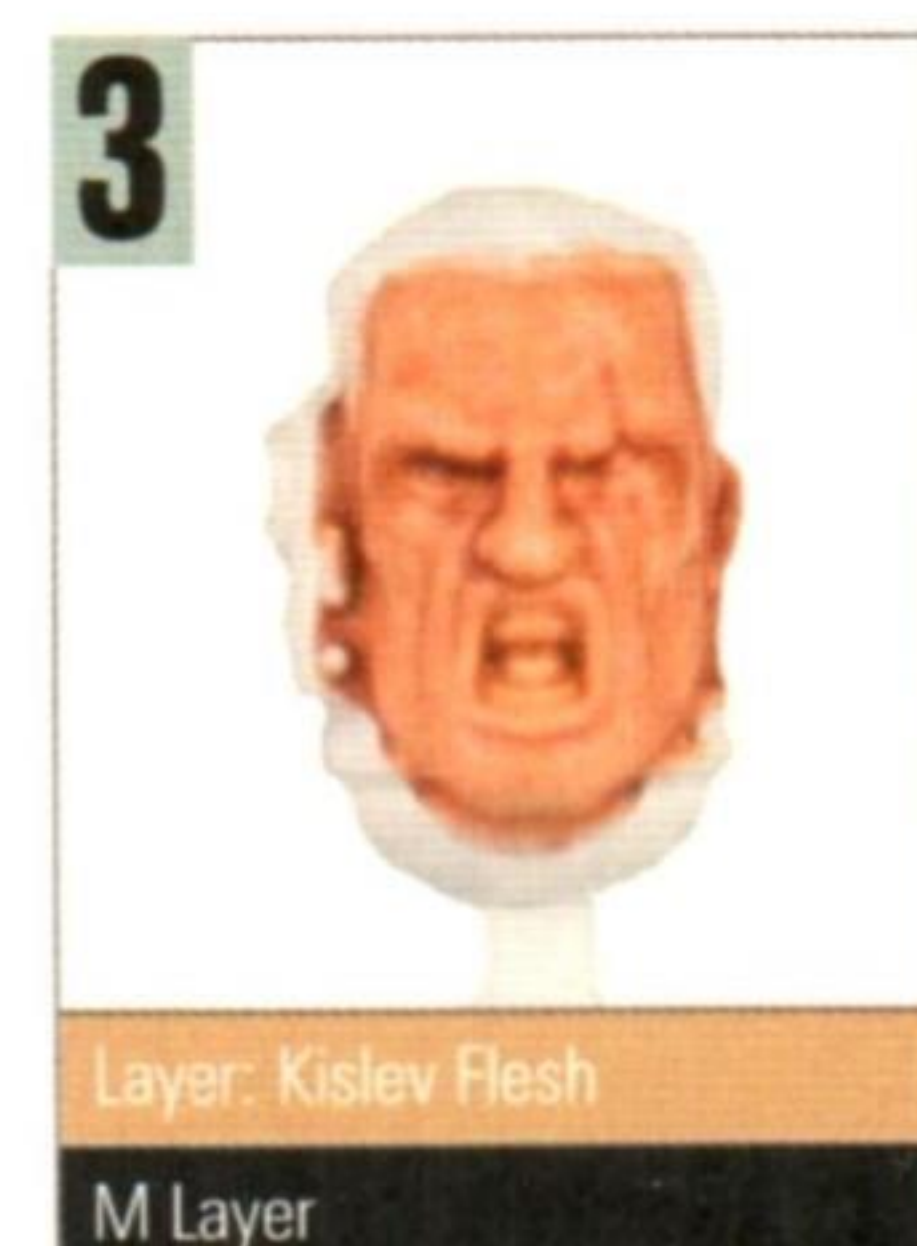
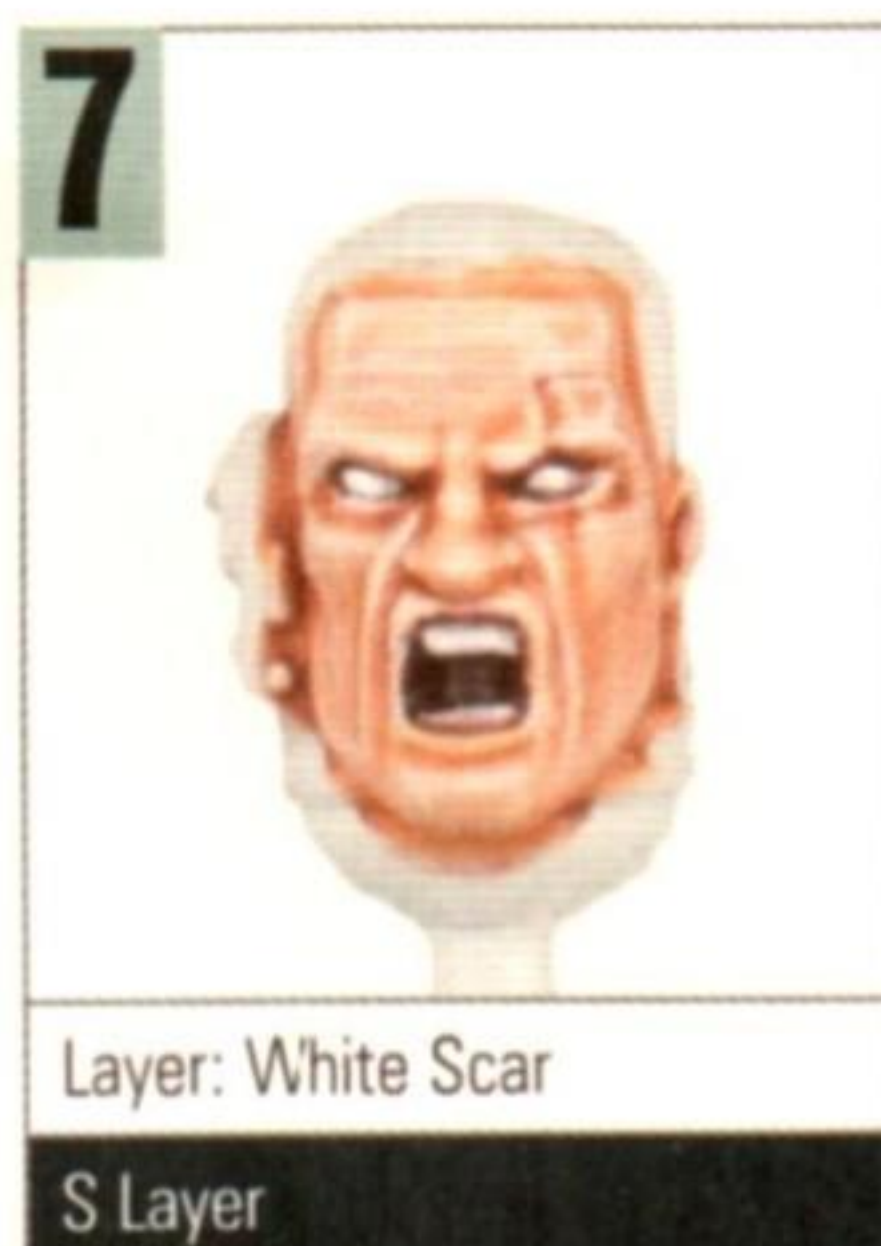
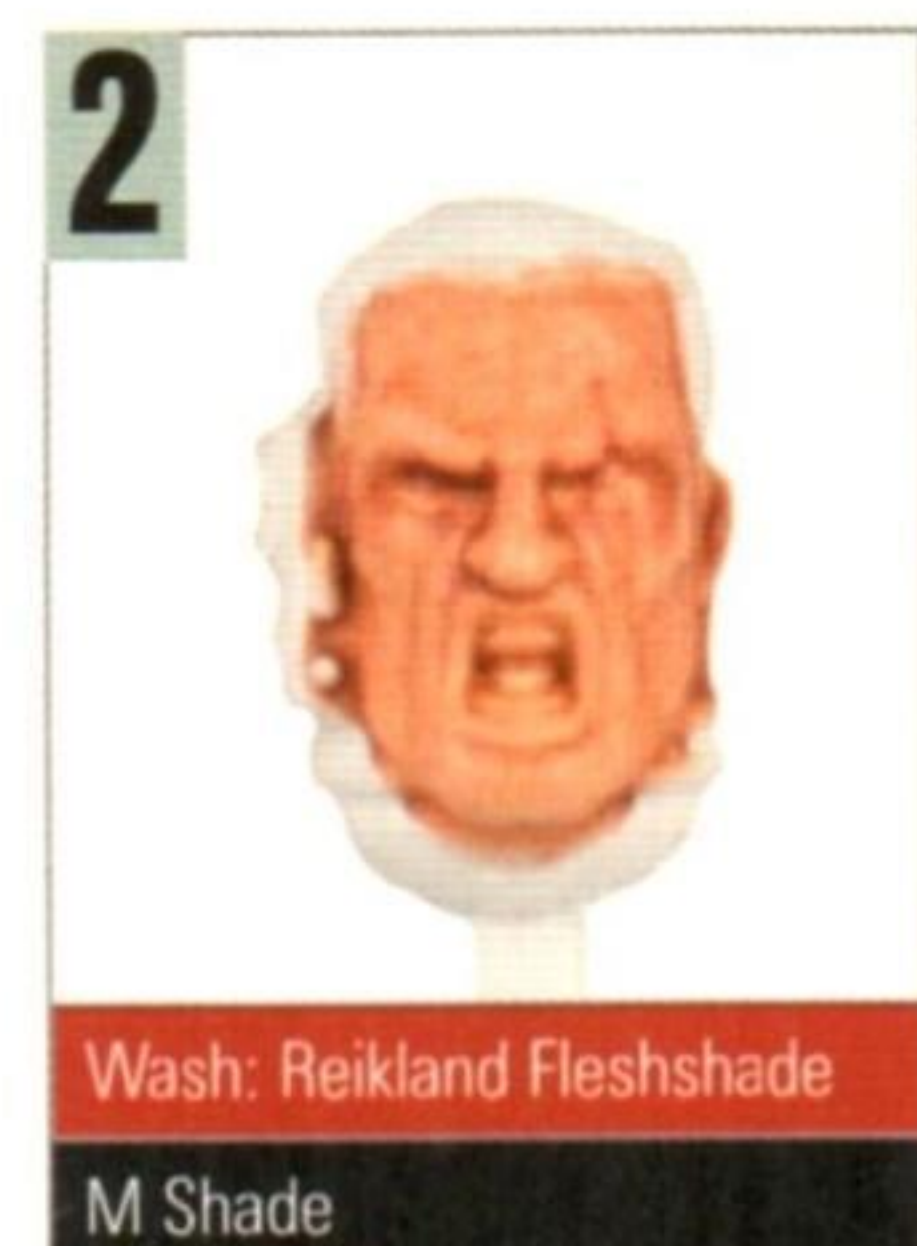
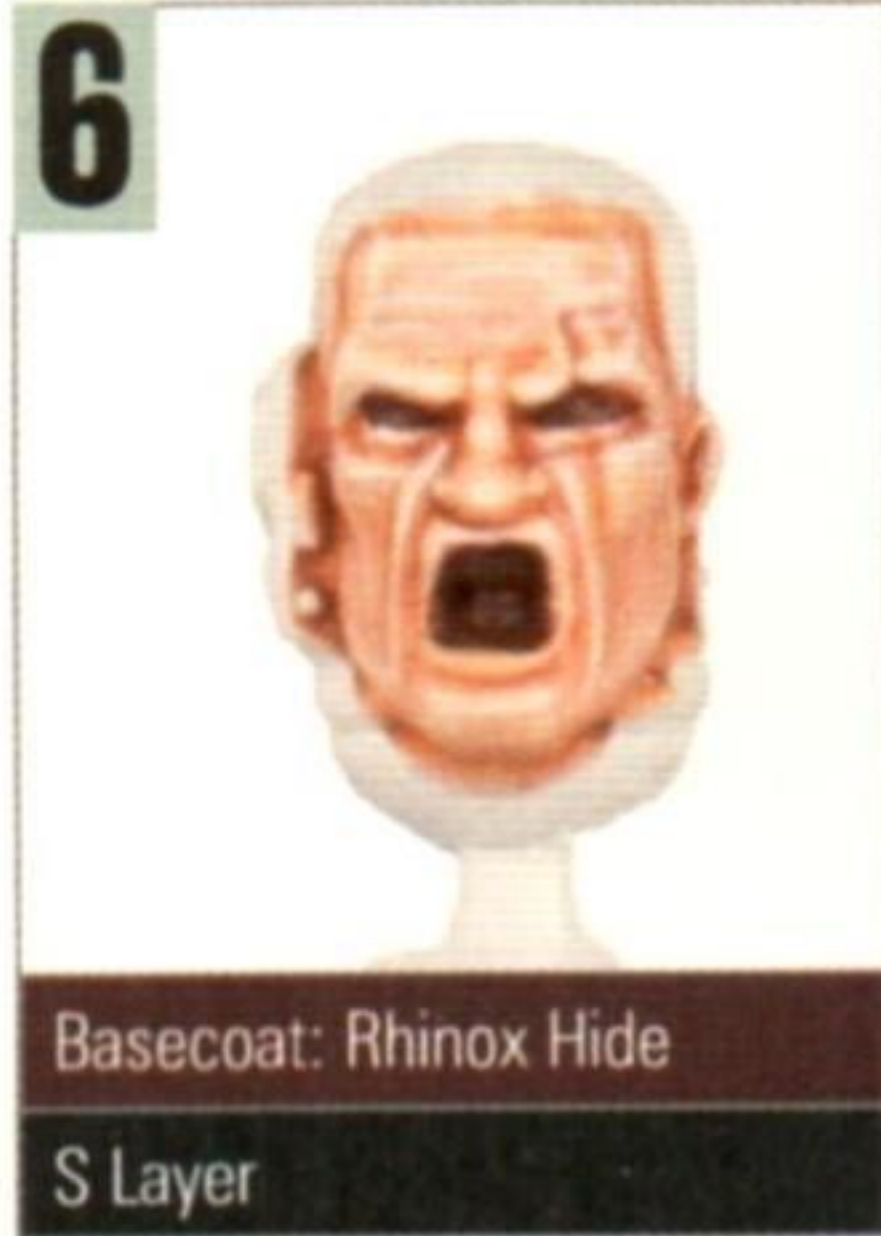
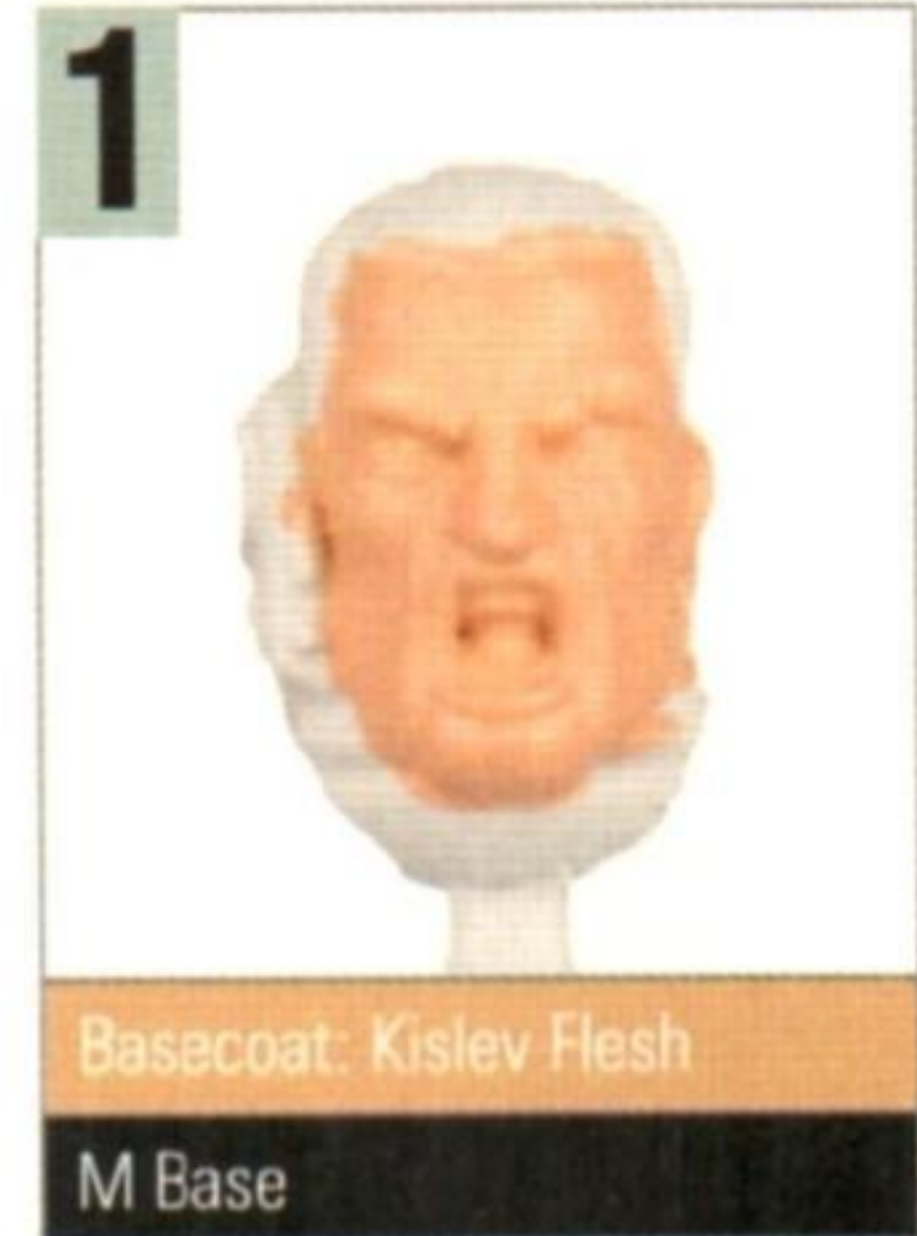




## JAY'S TOP PAINTING TIPS

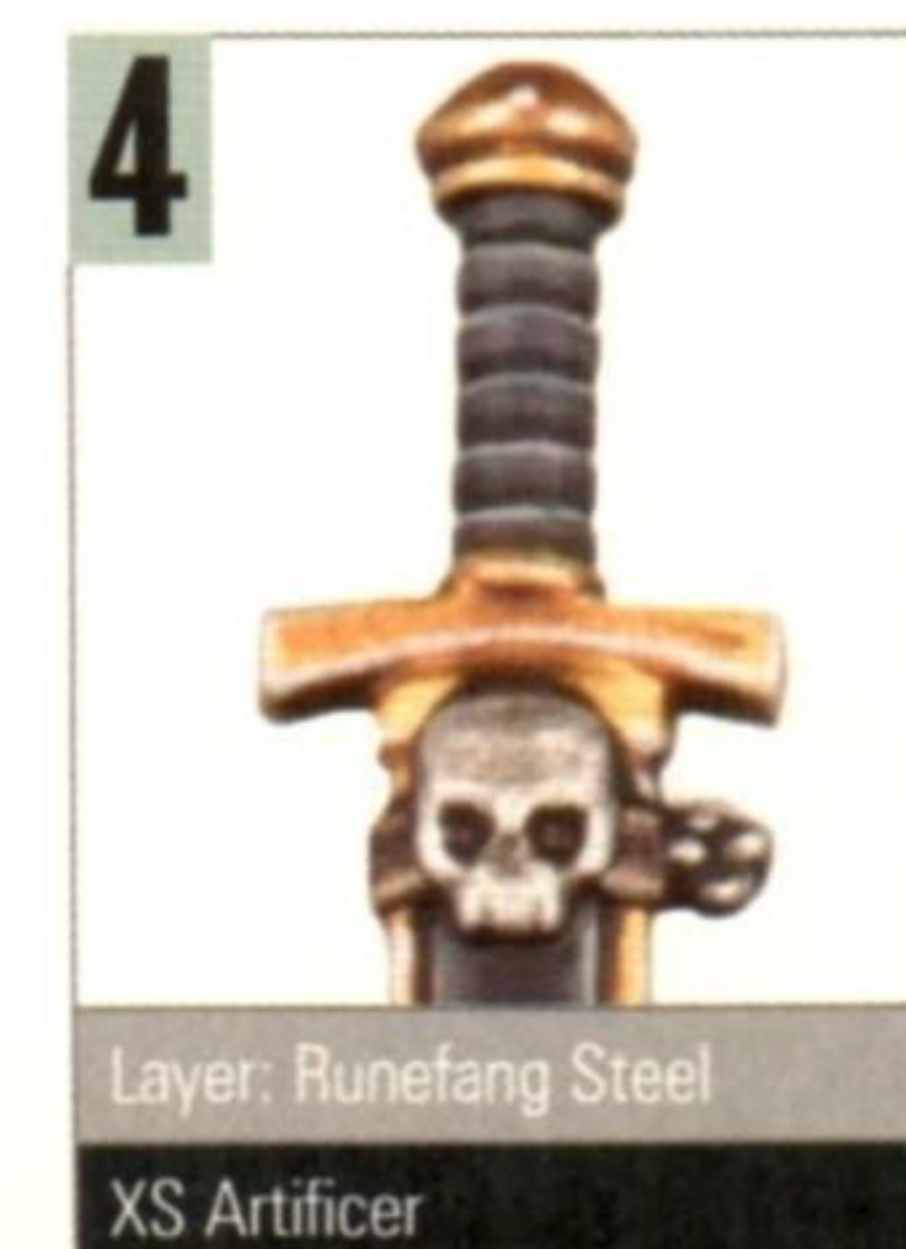
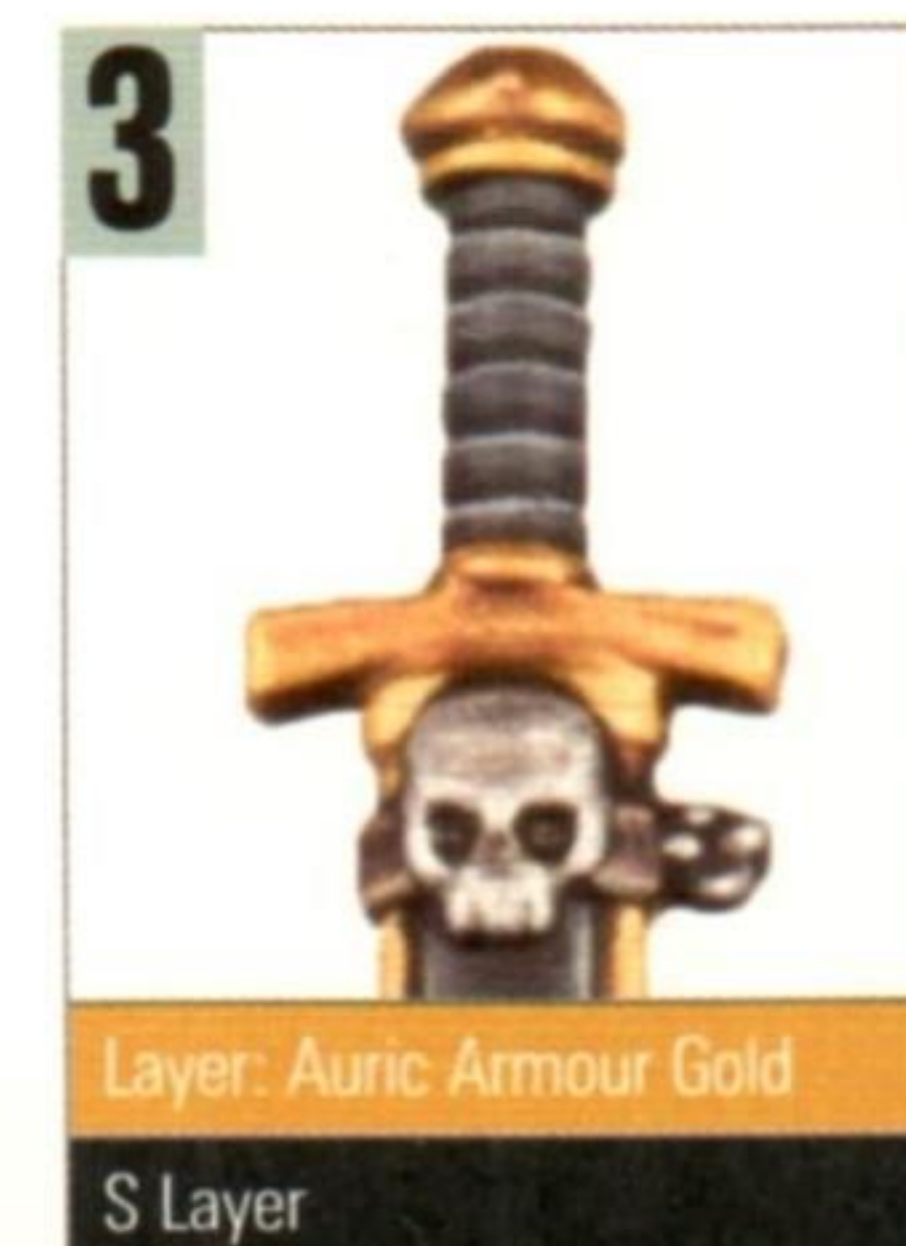
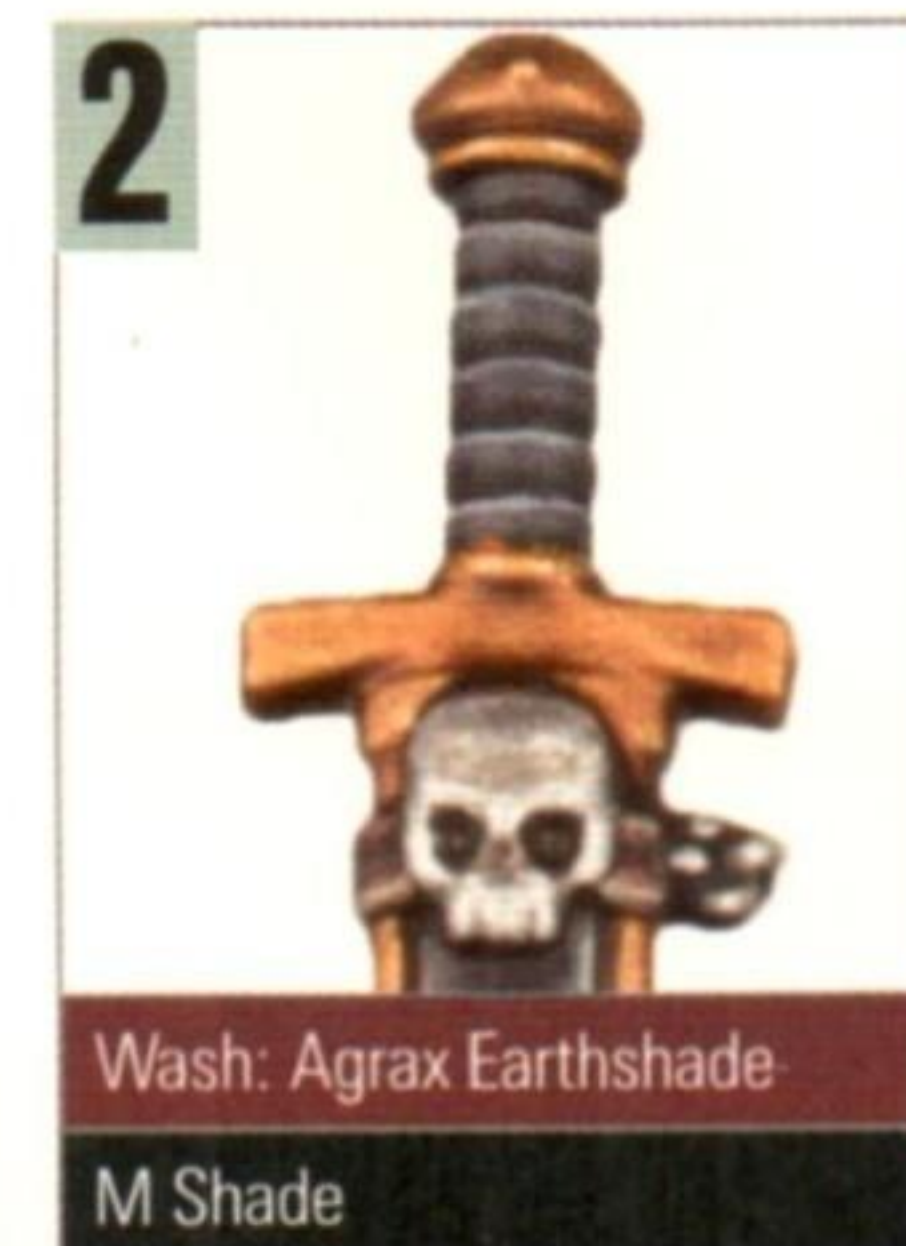
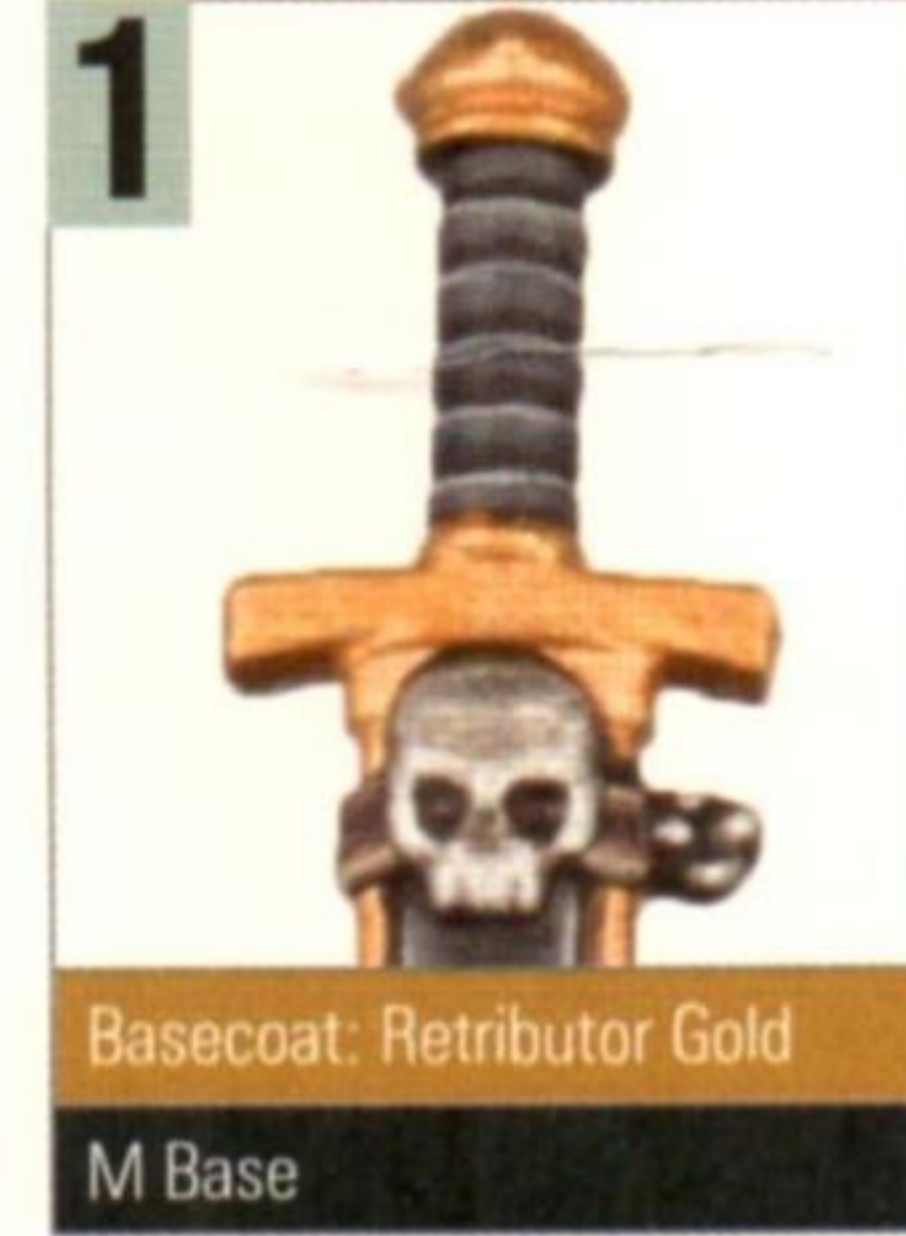
'When painting power armour, I suggest thinning your Shades with water (a 50/50 mix) and using them as recess washes. This gives you greater control over the strength of the colour, while only applying the Shade into the recesses of the model helps you build up a strong colour contrast.'

### STOIC VISAGE

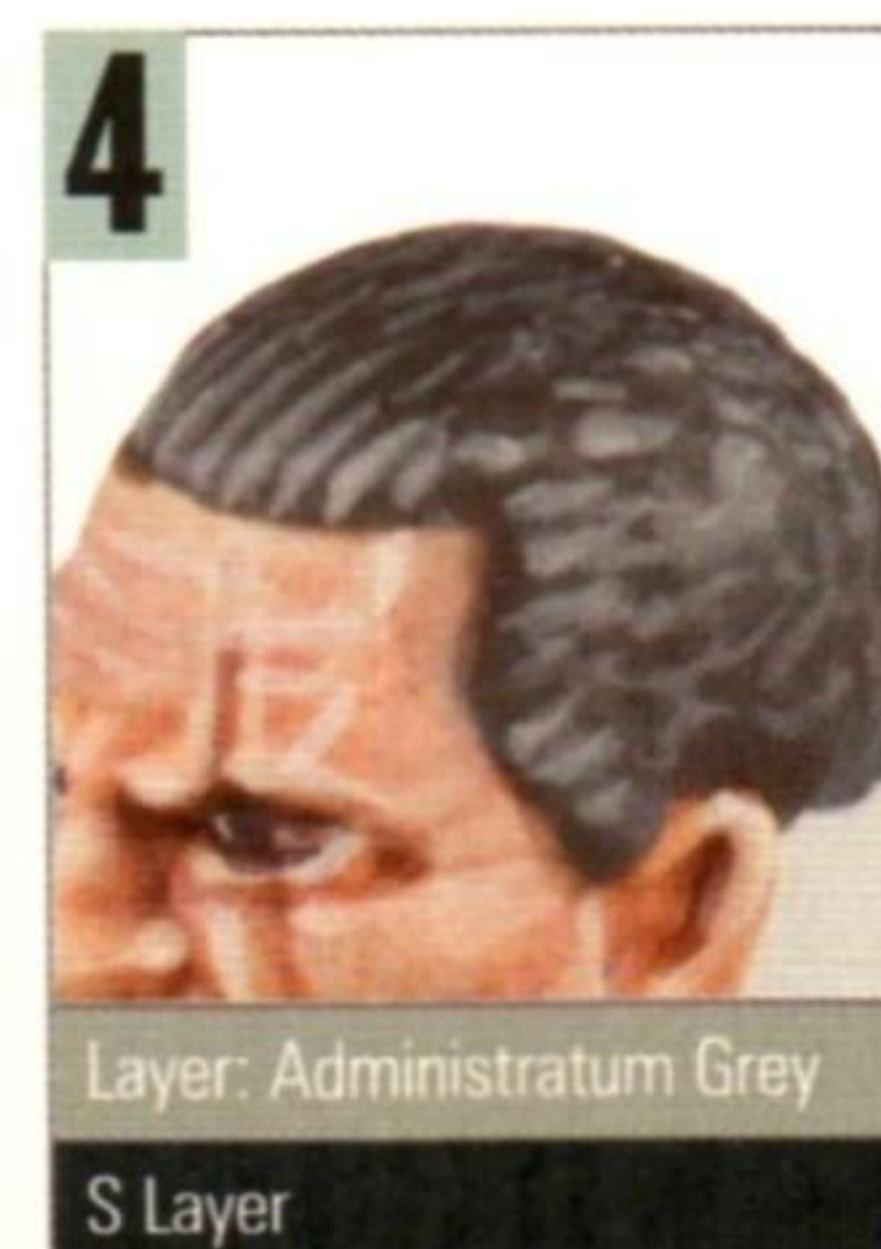
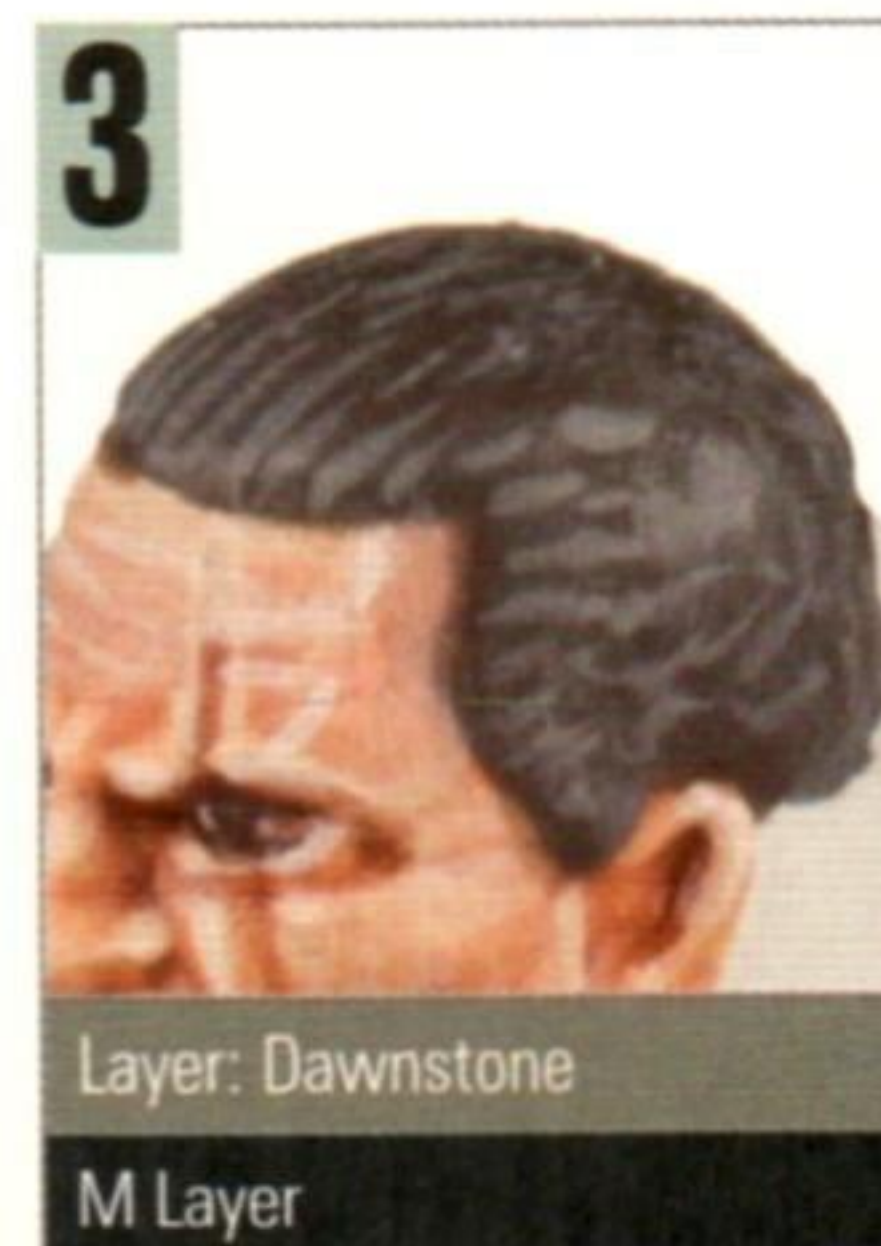
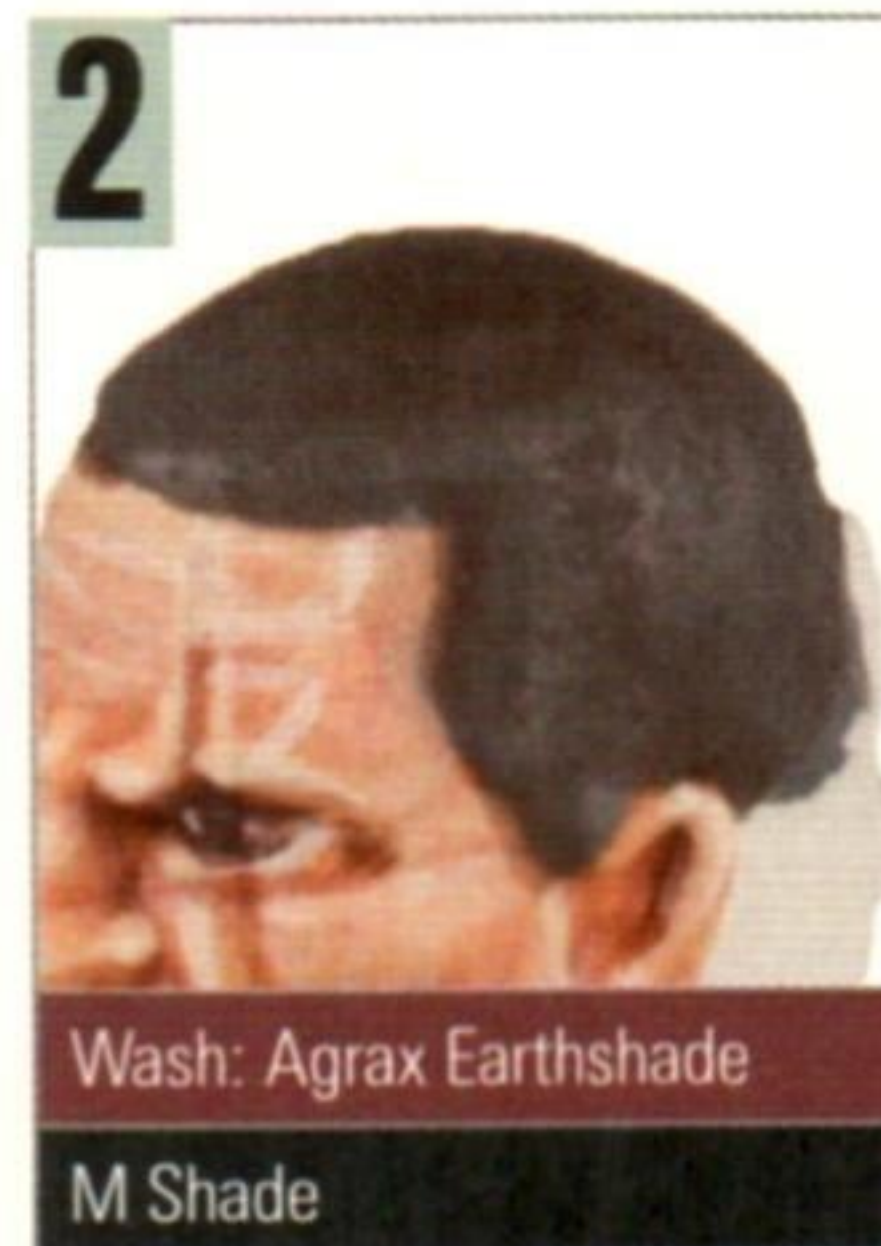


'For the final Fire Dragon Bright highlight on the red armour, you want that highlight to be as thin as you can possibly make it, so break out the XS Artificer Brush! If the highlight isn't sufficiently thin, there's a chance the Fire Dragon Bright will overpower the rest of the reds and make the armour look too orangey.'

### GOLDEN TRIM



### CROPPED HAIR



### CHAPTER ICON

If you're using the new sculpted shoulder pads for the Imperial Fists on your Crimson Fists then you'll want to know how to paint them. Simple – just use the same colour stages as Jay used for the crimson fist over to the left.

### HOW TO USE THIS GUIDE

These pages offer clear stage-by-stage guides to painting your models, by breaking down each area of the miniature into a series of stages and showing the paints and techniques used in each stage.

Each stage includes the following:

**Photograph:** These show exactly what has been done – study the pictures before you paint to see where you're applying the colours and what they should look like. Remember to look for similar areas of the model and do these at the same time.

**Technique & Paint:** The coloured bar names the technique shown in the picture along with the Citadel Paint used.

**Brush:** We name the Citadel Brush used – the name here is exactly what you'll find on the Citadel Brush, making it really easy to identify the right one.



### REMEMBER...

If you've read the Crimson Fists background, you'll know that Crimson Fists battle-brothers only paint their left gauntlet red. However, officers and Veterans (like this Sergeant) have both hands painted red as a sign of their rank.





# AVENGE RYNN'S WORLD WITH THE CRIMSON FISTS

Bring the fury of Dorn's most stalwart sons to your games  
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# DECAPITATION STRIKE

For this month's Battle Report, we're joined by wargaming veterans Innes Wilson and Liam O'Shea from the Caledonian Deathwatch Network. Keen to show off their tactical skills, they play through one of the new missions in Chapter Approved 2018 - Decapitation Strike.



## RULES CHANGES

Before you read this Battle Report, it's worth noting that it was fought before the Warhammer 40,000 FAQs were released last September, and that a few of the Stratagems and tactics that Innes and Liam used in the game were affected by the rules changes. Innes and Liam have since joined the ranks of the Studio's playtesters, where they'll no doubt come up with plenty of new cunning tactics!

**W**hen it comes to playing Warhammer 40,000, us chaps in the White Dwarf bunker favour quite a relaxed approach, often leaning towards narrative and open play games when we play our Battle Reports rather than serious matched play games. It's fair to say that while we always have a good laugh, in-depth tactics and tournament-winning strategies aren't always our forte!

Of course, for some hobbyists, perfecting your battlefield tactics is a big deal. Knowing what Stratagem to play, when to use a certain ability or even what to include in your army list are key considerations for people who are serious about their matched play gaming. Which is why we decided to invite some top tournament gamers to fight a Battle Report with us this month using one of the new Maelstrom of War missions from *Chapter Approved 2018*.

Innes Wilson and Liam O'Shea of the Caledonian Deathwatch Network were the brave chaps who answered our call to arms, travelling across the border from Scotland to show us just how tactical a game of Warhammer 40,000 can be. Both Innes and Liam have played in scores (quite probably hundreds) of tournaments, events and gaming weekends, both in the UK and abroad, and they know the rules for Warhammer 40,000 inside out, upside down and whichever other way you choose to look at them. It's safe to say, we learned a lot from them while they were here – we hope you do, too.

One of the challenges we set Innes and Liam was to create their armies using the Studio's collections of miniatures. Innes picked an army based around a force that is particularly popular on the tournament scene at the moment – two Blood Angels Captains tooled-up ready for a





good scrap, a host of Guardsmen to make up the numbers and as many Imperial Knights as will fit in the remainder of the points. For this, Innes used his own Imperial Knights (which you can see in the picture above) so he could have just the right weapon combinations. He clearly had some devious tactics in mind.

Liam, meanwhile, opted to create an Aeldari alliance made up of Asuryani, Drukhari and Harlequin units – a super-fast force perfect for claiming objectives and dishing out horrendous damage at range. We've rarely seen so many jetbikes and flying units in one army, so we were curious to see just what Liam was planning.

Over the next few pages you'll get to find out more about Innes' and Liam's armies and their grand strategies before the two master-tacticians duke it out on the battlefield. Prepare for battle!

## THE MISSION

Decapitation Strike is a new Maelstrom of War mission from *Chapter Approved 2018*. Like all Maelstrom of War missions, Decapitation Strike uses Tactical Objectives, but this time there's a twist – before the battle, both players can remove up to six Tactical Objective cards from their deck (or select them from their codex). These objectives will not be used in the ensuing battle, enabling players to tailor their tactics to the remaining 30 objectives.

There is a second twist, too... every time a Character from a player's army dies, they immediately lose a Tactical Objective from their hand, representing a deterioration in the army's command structure.

## MAELSTROM OF WAR DECAPITATION STRIKE

If you want to disrupt your opponent's plans, kill their leaders. For each commander you lose a portion of the enemy's strategy crumbles away, until your forces sweep them aside.

### THE ARMIES

Each player selects a battle-forged army to all agreed points lost.

### THE BATTLEFIELD

Create the battlefield and set up terrain. The players place six objective markers, as detailed in the Tactical Objectives section of the *Warhammer 40,000* rulebook.

### DEPLOYMENT

The players roll off and the winner determines which of the standard deployment maps is used in the battle (see the *Warhammer 40,000* rulebook), and picks one of the deployment zones for their army. Their opponent uses the other deployment zone.

The player who did not pick their deployment zone then deploys their entire army first. Their opponent then deploys their entire army. A player's models must be set up wholly within their deployment zone.

### FIRST TURN

The player who finished setting up their army first chooses who takes the first turn. If they decide to take the first turn, their opponent can roll a dice on a 6; they win the initiative, and they get the first turn instead.

### TACTICAL OBJECTIVES

This mission uses Tactical Objectives. At the start of a player's turn, they must generate 3 Tactical Objectives. A player cannot have more than 6 active Tactical Objectives at any one time (any generated more Tactical Objectives if a player reaches this limit).

### REFINED STRATEGY

Before the battle begins, each player selects up to six of their Tactical Objectives (inform your opponent of your choice). If they are using Tactical Objective cards, remove the selected cards from their deck; otherwise, if that player generates one of the selected Tactical Objectives during the battle by rolling

dice, they must immediately generate a new Tactical Objective to replace it.

### HIGH VALUE TARGETS

Each time a Character is slain, the controlling player must randomly select one of their active Tactical Objectives and discard it. If a Warlord is slain, the controlling player must instead randomly select 151 of their active Tactical Objectives and discard all of them.

### ACCEPTABLE CASUALTIES

The matched play rules for Sudden Death are not in use in this mission.

### BATTLE LENGTH

At the end of battle round 5, the player who had the first turn rolls a D6. On a 3+, the game continues, otherwise the game is over. At the end of battle round 6, the player who had the second turn rolls a D6. This time the game continues on a 4+, otherwise the game is over. The battle automatically ends at the end of battle round 7.

### VICTORY CONDITIONS

At the end of the game, the player with the most victory points is the winner. If both players have the same, the game is a draw.

In addition to achieving Tactical Objectives, victory points are scored for the following:

**Slay the Warlord:** If the enemy Warlord has been slain during the battle, you score 1 victory point.

**First Strike:** You score 1 victory point if any units from your opponent's army were destroyed during the first battle round.

**Unshaken:** If, at the end of the battle, you have at least one model within the enemy's deployment zone, you score 1 victory point.





# A COMBINED ARMS APPROACH



## INNES WILSON

Innes has been playing Warhammer 40,000 since 2008. In his three years of competitive gaming, he's placed 1st at seven events, 2nd at three, and 3rd at a further three, including a bronze medal finish with Team Scotland at the European Team Championships in 2018.

**I**nnes picked a combined army of Astra Militarum, Blood Angels and Imperial Knights for this Battle Report, representing the allied armies of the Imperium. We asked him to tell us more about this combination of Imperial units.

'There are three elements to my army – the Blood Angels dish out close-combat damage, the Knights churn out all the firepower, while the Imperial Guard are there to take objectives and regenerate Command Points,' says Innes.

'The Blood Angels portion of the force is made up of three characters – Mephiston and two Blood Angels Captains – forming a Supreme Command Detachment. A Blood Angels Captain is a formidable fighter in close combat, but with the right combination of Stratagems, army special rules and psychic powers you can make him into a total combat monster. Equip him with a thunder hammer and you'll be inflicting three damage with every hit, too. If you roll well, your Captain can destroy virtually any target outright, making him perfect for taking out a priority unit early in the game. Sure, you need to play a lot of Stratagems to pull off a move like this, but if you pick your target well, it should be worth it.

'The Knights are the hard-hitters of the army – I took three in a Super-heavy Detachment, giving me an additional six Command Points to spend during the game. Imperial Knights combine great resilience with huge firepower – the Castellan should be able to obliterate a couple of units a turn while the Crusader chews up Liam's infantry and flying units with sheer weight of fire. The Gallant is there to be a distraction – its presence should hopefully put Liam off his stride and cause him to make rash decisions.

'The Astra Militarum Detachment generates a lot of Command Points for a relatively small outlay of points. I plan to keep the two Commanders out of harm's way (see right), but the infantry are there to take objectives and get in the way of Liam's units. I don't expect much from them in terms of damage output, but sometimes even a few lasgun shots can make the difference.

'Before the battle, I spent a number of Command Points on Stratagems to give my Knights extra heirlooms and Warlord Traits and I used the Death Visions of Sanguinius Stratagem on my Captain with thunder hammer. The good thing about this is that Liam can't use his Agents of Vect Stratagem to potentially negate their effects!'





## UNITS TO WATCH – COMPANY COMMANDERS

Command Points can be extremely useful in games of Warhammer 40,000 – the more you have of them, the better. Innes was beginning the game with 15 Command Points thanks to his three Detachments, but he had a cunning way of regaining them – his two Astra Militarum Company Commanders. 'I gave one Commander the Grand Strategist Warlord Trait, enabling me to regain spent Command Points on a 5+, ' says Innes. 'I gave my other Commander the heirloom Kurov's Aquila, which enables me to regain a Command Point on a 5+ every time Liam plays a Stratagem. It's a powerful combination that should ensure I've got plenty of Command Points to use throughout the game.'



## REFINED STRATEGY

**Innes:** The cards I removed from my Tactical Objectives deck are: Advance, Area Denial, Mastery of the Warp, Domination, Psychological Warfare and Behind Enemy Lines. Advance and Behind Enemy Lines kind of go hand in hand – I'm not planning to get into Liam's deployment zone and it's unlikely that all my units will leave mine. With so few units in my army, Domination will be virtually impossible for me to pull off and I took out Area Denial because Liam will almost certainly aim to control the centre of the battlefield. Lastly, I removed Mastery of the Warp and Psychological Warfare. With only one psyker in my army, I don't fancy my chances at scoring that objective, while Psychological Warfare is almost pointless against the pain-fuelled Drukhari.

## THE ARMIES OF THE IMPERIUM

### ASTRA MILITARUM (CATACHAN) BATTALION DETACHMENT

-  **1 – Company Commander** 31 points  
Bolter  
Warlord Trait: Grand Strategist
-  **2 – Company Commander** 31 points  
Bolt pistol, chainsword  
Heirloom: Kurov's Aquila
-  **3 – Infantry Squad** 40 points  
10 Cataphan Jungle Fighters with lasguns
-  **4 – Infantry Squad** 40 points  
10 Cataphan Jungle Fighters with lasguns
-  **5 – Infantry Squad** 40 points  
10 Cataphan Jungle Fighters with lasguns

Detachment Points Value: 182  
Command Points: 5

### BLOOD ANGELS SUPREME COMMAND DETACHMENT

-  **6 – Mephiston** 160 points  
Psychic powers: Smite, Quickening, Unleash Rage, Wings of Sanguinius
-  **7 – Blood Angels Captain** 114 points  
Thunder hammer, jump pack  
Relic: The Angel's Wing
-  **8 – Blood Angels Captain** 112 points  
Power fist, jump pack, storm shield

Detachment Points Value: 386  
Command Points: 1

### IMPERIAL KNIGHTS (HOUSE RAVEN) SUPER-HEAVY DETACHMENT

-  **9 – Knight Gallant** 352 points  
Thunderstrike gauntlet, reaper chainsword, heavy stubber  
Warlord trait: Landstrider

 **10 – Knight Crusader** 478 points  
Rapid-fire battle cannon, avenger gatling cannon, heavy flamer, 2 heavy stubbers  
Heirloom: Endless Fury

 **11 – Knight Castellan** 593 points  
Plasma decimator, volcano lance, four shieldbreaker missiles, 2 twin meltaguns, twin siegebreaker cannons  
Warlord trait: Iron Bulwark  
Heirloom: Cawl's Wrath

Detachment Points Value: 1423  
Command Points: 6

**TOTAL POINTS: 1991 POINTS**

**COMMAND POINTS: 15**

**Note:** Innes' Knight Gallant (9) has been converted to carry two reaper chainswords. To comply with the rules as presented in *Codex: Imperial Knights*, it is considered to be armed with a reaper chainsword and a thunderstrike gauntlet respectively, as shown in its unit entry to the left.





# AN AELDARI TRIAD



## LIAM O'SHEA

Liam started playing when he was very young, but didn't get into competitive gaming until 2011. Since then, he has accumulated eight 1st place finishes at events, seven 2nd places and two 3rd places. He used Aeldari armies in more than half of them.

**F**or this battle, Liam wrote an army list that combines Asuryani, Drukhari and Harlequins into one glorious Aeldari host. It's a combination Liam has used to great success in several tournaments – here he tells us why it's such a great army to field.

'I love using all three Aeldari factions in one army,' says Liam. 'Aside from the dozens of units I can field, I also gain access to three sets of Stratagems, giving me loads of options as to how I can use my army. I also have access to force-specific rules such as the Saim-Hann Wild Host attribute and the Kabal of the Black Heart Thirst for Power obsession, which means I can carefully tailor my force to do exactly what I need it to do.'

'I like having multiples of the same units in my armies – if something goes wrong with my battle plan, I should always have another unit free to plug the gap. I also tend towards fast-moving units, particularly jetbikes and flyers. Both can be quite fragile, but if I get a good round of shooting they can be devastating. They're also extremely good when it comes to claiming objectives – no matter what cards I draw, I should be able to complete some of them. Innes will have a tough time keeping up on victory points if I do.'

'The Drukhari portion of my army fulfils two roles – generating Command Points and taking on Innes's infantry. Splinter weapons are pretty dangerous against foot troops and the number of shots fired by splinter cannons means they might even take a few wounds off the Knights. I picked the Warlord Trait Labyrinthine Cunning for one Archon, enabling me to regain Command Points throughout the game, and I chose the Kabal of the Black Heart so that I would have access to the Agents of Vect Stratagem. It's an expensive Stratagem to use, but played at the right time it can have a big effect on your opponent's tactics.'

'The Saim-Hann part of the army is there to deliver reliable firepower at a distance, including a large unit of Dark Reapers who are renowned for their fearsome firepower. If I can combine that firepower with the effects of the *Jinx* psychic power from the Wraithfighter and *Doom* from the Farseer, the Dark Reapers should be able to do some serious damage to Innes's Knights.'

'The Harlequins, like the Asuryani, provide mobile firepower – most notably in the form of haywire cannons (see right). My goal is to try and take out a Knight every turn with the combined firepower of my army.'





## UNITS TO WATCH – SKYWEAVER JETBIKES

Skyweaver jetbikes are phenomenally fast – not only do they move 16", they always move 6" when they advance and they can charge after advancing, too. Cast the *Twilight Pathways* psychic power on them and you can even move them a second time in the psychic phase! Put simply, Skyweaver jetbikes should always be right where you need them, whether tackling an enemy unit or capturing an objective. 'I made sure to give all the Skyweavers haywire cannons,' says Liam. 'They have the potential to cause a lot of mortal wounds on vehicles – perfect for taking down Imperial Knights. The zephyr glaives mean they can also pack a mean punch in combat if required.'



## REFINED STRATEGY

**Liam:** The cards I removed from my Tactical Objectives deck are: Scour the Skies, No Prisoners, Behind Enemy Lines, Blood and Guts, Psychological Warfare and Witch Hunter. I took out Scour the Skies and Witch Hunter because, while Innes has the two Captains that can fly and Mephiston who's a Psyker, I didn't feel that the cards would offer a big enough reward for destroying those units (not to mention I'd have to draw the cards at the right time, too). Psychological Warfare, No Prisoners and Blood and Guts could all be easily achieved if I targeted the Guard units, but they wouldn't be my primary (or even secondary) targets in this game – I couldn't be distracted by them. I removed Behind Enemy Lines simply because I probably wouldn't get that close!

## THE AELDARI TRIAD

### DRUKHARI (KABAL OF THE BLACK HEART) BATTALION DETACHMENT

- 1 – Archon Huskblade Warlord Trait: Labyrinthine Cunning 76 points
- 2 – Archon Huskblade Artefact: Writ of the Living Muse 76 points
- 3 – Kabalite Warriors 5 Kabalites with splinter rifles 30 points
- 4 – Kabalite Warriors 5 Kabalites with splinter rifles 30 points
- 5 – Kabalite Warriors 5 Kabalites with splinter rifles, including 1 with blaster 47 points
- 6 – Venom Twin splinter rifles, splinter cannon 65 points
- 7 – Venom 2 splinter cannons 75 points
- 8 – Razorwing Jetfighter Razorwing missiles, 2 disintegrator cannons, splinter cannon 145 points
- 9 – Voidraven Bomber 2 void lances, voidraven missiles 165 points

Detachment Points Value: 709  
Command Points: 5

### CRAFTWORLD AELDARI (SAIM-HANN) OUTRIDER DETACHMENT

- 10 – Farseer Skyrunner Twin shuriken catapults, singing spear Psychic powers: Smite, Doom, Guide 137 points
- 11 – Vyper Aeldari missile launcher, twin shuriken catapults 62 points
- 12 – Vyper Aeldari missile launcher, twin shuriken catapults 62 points

- 13 – Vyper Aeldari missile launcher, twin shuriken catapults 62 points
- 14 – Vyper Shuriken cannon, twin shuriken catapults 52 points
- 15 – Dark Reapers 8 Dark Reapers with reaper launchers, including Exarch with tempest launcher 277 points
- 16 – Hemlock Wraithfighter 2 heavy D-scythes Psychic powers: Smite, Jinx 200 points

Detachment Points Value: 852  
Command Points: 1

### HARLEQUINS (DREAMING SHADOW) OUTRIDER DETACHMENT

- 17 – Shadowseer Shuriken pistol, miststave, hallucinogen grenade launcher Psychic powers: Smite, Mirror of Minds, Twilight Pathways 125 points
- 18 – Skyweavers 2 Skyweavers with haywire cannons and zephyr glaives 102 points
- 19 – Skyweavers 2 Skyweavers with haywire cannons and zephyr glaives 102 points
- 20 – Skyweavers 2 Skyweavers with haywire cannons and zephyr glaives 102 points

Detachment Points Value: 431  
Command Points: 1

**TOTAL POINTS: 1992 POINTS**

**COMMAND POINTS: 10**





# DEPLOYMENT

**D**eployment was a highly tactical affair for both players, with Innes setting up his Imperial forces in the south-east corner of the board and Liam setting up his Aeldari army in the north-west.

Innes's deployment of his Catachan squads into lines were a particular point of interest. 'Liam has some really fast aircraft that could easily reach my deployment zone in the first turn,' says Innes. 'By placing my squads like this, Liam won't easily be able to place his flyers' bases between them. Deploying like this is also a good way to stop units deep striking or teleporting behind your force – there's nowhere in my deployment zone where an enemy could set up because my units are all within 9" of each other. Similarly, I set up

## OBJECTIVES

**Liam:** Innes placed his objectives close to the corners of the battlefield so that wherever he deployed he would be able to defend at least one of them. He also spread them out as much as possible to make it harder for me to reach them. I, on the other hand, put mine closer to the centre to make them easy for my units to reach and, hopefully, dominate.

two of my Imperial Guard squads on the edge of my deployment zone – there's no way Liam can bring anything down within 9" of my force. It's a good way of limiting your opponent's options.'

Liam, on the other hand, was rather more sanguine about his deployment. 'Vypers, Venoms and Skyrangers all move 16" – if I need them to be somewhere, I'll get them there,' says Liam. 'I set up my army deliberately far back, not only to limit the amount of fire my units would take from Innes's Knights, but to try and avoid any first turn charges from his Blood Angels Captains or Mephiston.' With their armies deployed, Innes and Liam were ready for battle. Who would be going first?



Innes deploys his Commanders (**1 and 2**) at the back of his deployment zone to keep them safe from Liam's flyers.

Liam places both his Archons (**3**) behind the building on the northern board edge.

Innes deploys his Catachan infantry squads (**4, 5 and 6**) in lines to try and prevent Liam flying aircraft into his deployment zone.



## OBJECTIVES

Liam placed objectives 1, 3 and 5 close to the centre of the board, while Innes placed 2, 4 and 6 as close as he could to the corners.





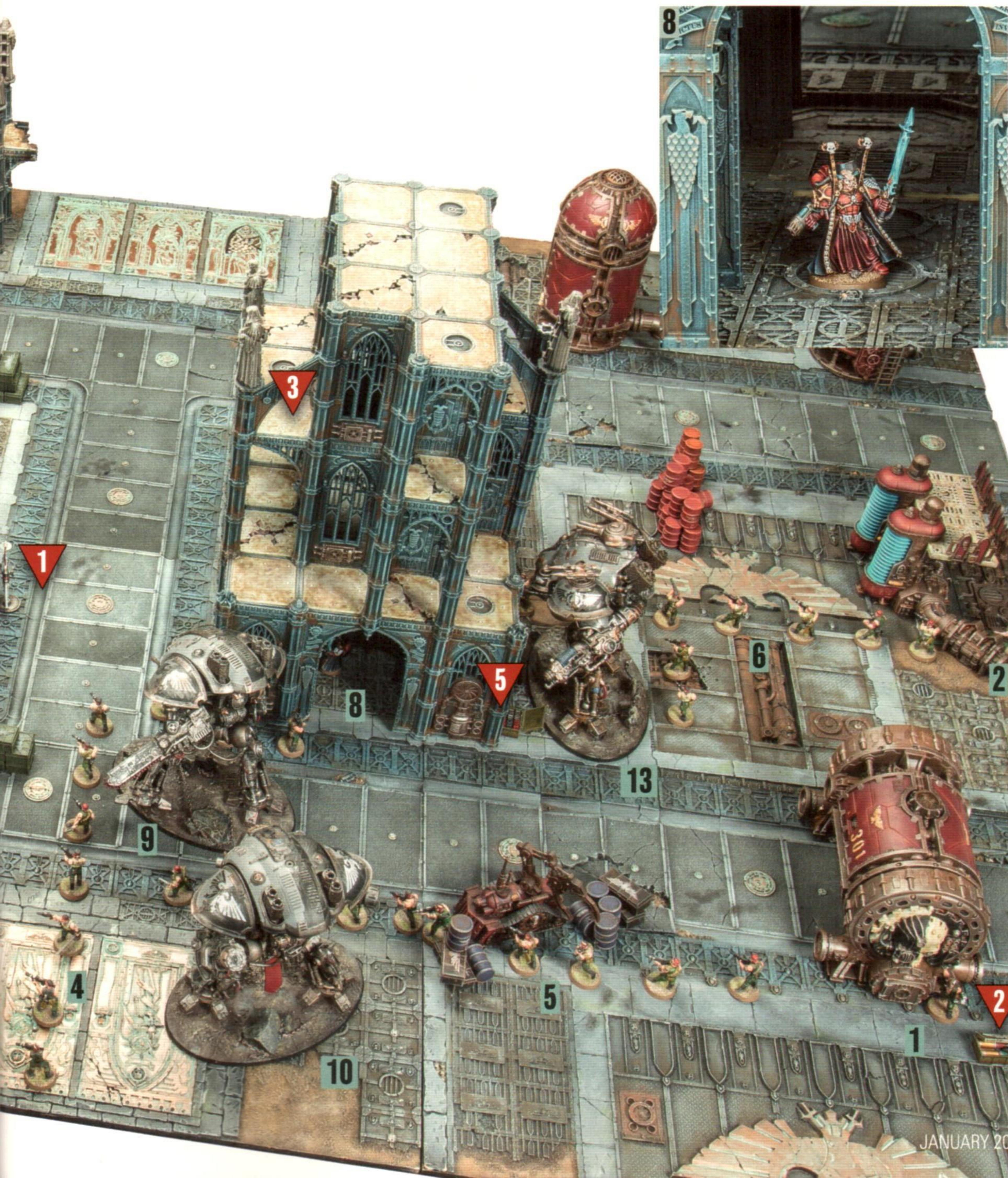
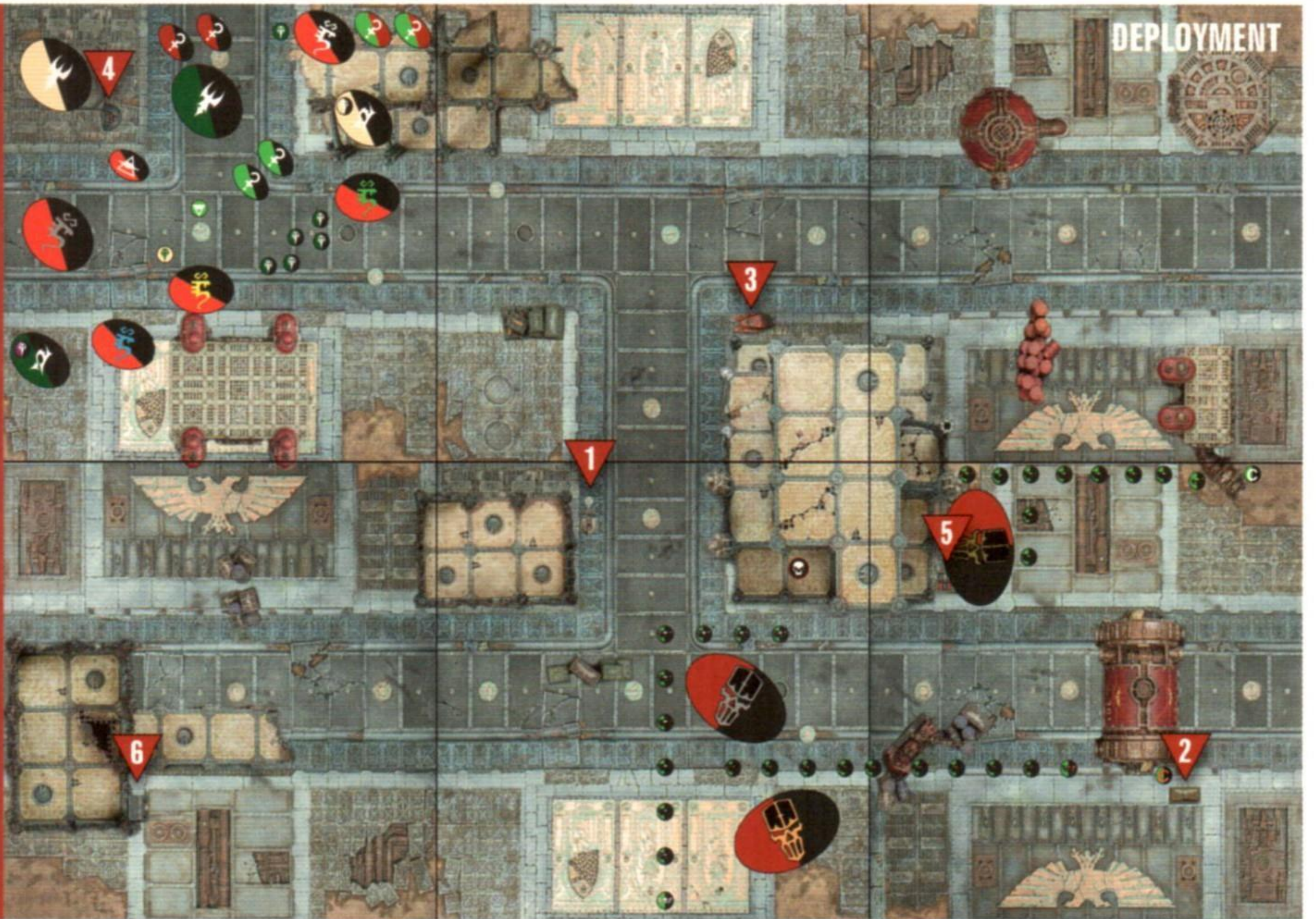
## IMPERIAL

- Company Commander
- Company Commander
- Infantry Squad
- Infantry Squad
- Infantry Squad
- Mephiston
- Blood Angels Captain
- Blood Angels Captain
- Knight Gallant
- Knight Crusader
- Knight Castellan
- Kabalite Warriors
- Venom
- Venom
- Razorwing Jetfighter
- Voidraven Bomber
- Farseer Skyrunner
- Vyper
- Vyper
- Vyper
- Vyper
- Vyper
- Dark Reapers
- Hemlock Wraithfighter

## AELDARI

- Archon
- Archon
- Kabalite Warriors
- Kabalite Warriors
- Shadowseer
- Skyweavers
- Skyweavers
- Skyweavers

## DEPLOYMENT



Liam sets up his flyers (7) at the back of his deployment zone, knowing their speed can take them to pretty much any corner of the battlefield.

Innes positions Mephiston and the Captain inflicted with Death Visions in the main building (8). He places the other Blood Angels Captain in reserve ready to make a jump pack assault. Liam responds by using the Webway Strike Stratagem on the Dark Reapers, also keeping them in reserve.

Innes places his Knight Gallant right at the front of his deployment zone (9), with the Knight Crusader close behind it (10).

Liam places his Shadowseer (11) in the midst of the Skyweaver Jetbikes (12), ready to support them with psychic powers.

The Castellan is the last unit Innes deploys behind the main building (13).

Liam finishes by setting up his many Vypers (14), Farseer (15) and Kabalites (16).



# BATTLE ROUND ONE: ARMIES OF THE IMPERIUM

**B**ecause Innes finished setting up his army first, he also got to take the first turn. Having consulted his Tactical Objectives (see right), Liam moved one of his Catachan units up to claim objective 1, ensuring that he could complete the Supremacy objective by holding objectives 1, 2 and 5. He also flew the Death Company Captain and Mephiston (using the *Wings of Sanguinius* psychic power) from the large central building to behind the building next to objective 1, setting them both up for charges in the next battle round.

The Shooting phase saw Innes and Liam duke it out in a battle of Stratagems (see below). Innes needed the Knight Castellan to annihilate at least one unit in the first battle round and, knowing the

## IMPERIAL OBJECTIVES

Supremacy, Priority Orders Received (Defend Objective 3) and Assassinate.

Innes quickly realised that Supremacy was his best chance of scoring victory points in this round as objective 3 was too far away from his warlord and it would be virtually impossible to Assassinate one of Liam's Characters this early on.

Voidraven Bomber could cause horrendous damage to his Knights with its void lances, picks the Drukhari flyer as its victim. Despite firing every gun it had at the Voidraven, the Castellan failed to damage it thanks to Liam's clever use of Stratagems. Between the two players they'd used up 10 Command Points (though they did regain a few of them)!

The Knight Crusader, however, did manage to cause a couple of wounds on the Voidraven, while the Knight Gallant got stuck into combat (see opposite). 'I got lucky that turn,' says Liam, with a sigh of relief. 'Innes' shooting should have been far more effective.'

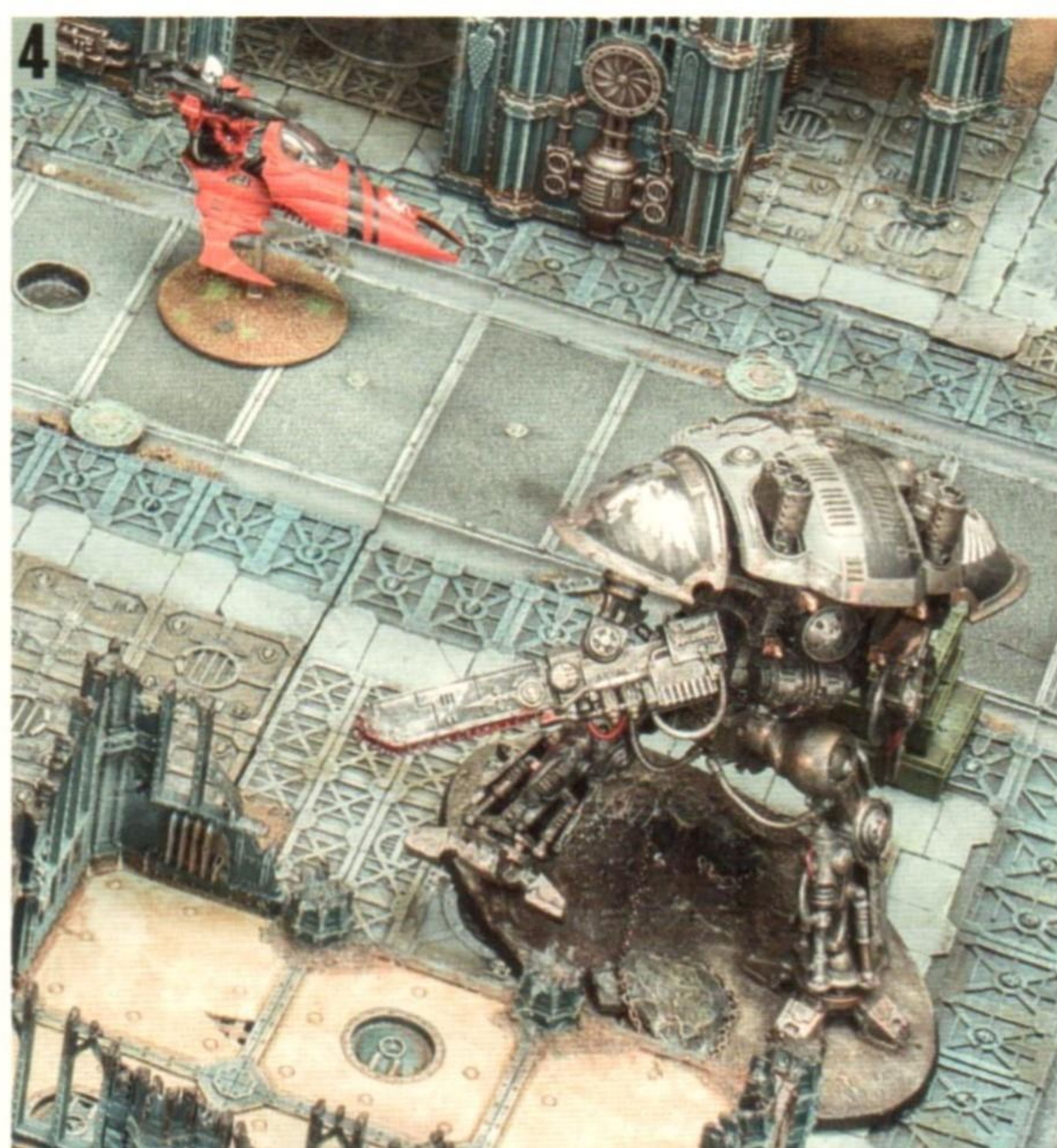
*Tactical Objectives scored: Supremacy (1), First Strike.*

Innes moves the Knight Castellan (1) up to the north-east corner of the main building, giving it a clear line of sight to the Aeldari army.

Innes targets the Voidraven Bomber with the Knight Castellan (2). He plays the Order of Companions Stratagem to enable the Knight to re-roll 1s to hit, but Liam stops it with the Agents of Vect Stratagem. Innes then plays Oathbreaker Guidance System on the Castellan. Liam counters with the Lightning-Fast Reactions Stratagem to make the Voidraven even harder to hit. It takes no damage from either the volcano cannon or the Cawl's Wrath plasma decimator.

The Death Company Captain and Mephiston join the Catachans near objective 1, staying behind cover to avoid being shot in Liam's turn (3).

The Knight Gallant moves and then Advances towards the foremost Vyper (4) with the intention of charging it...







Innes plays the Full Tilt Stratagem, enabling the Knight Gallant to charge despite having Advanced. He declares a charge against both the Vyper and the nearby Kabalites, but only reaches the Vyper. 'With Knights, it's always worth declaring charges against several targets,' says Innes. 'The Knight is unlikely to take much damage from Overwatch fire, so it's not much of a risk if you don't reach all the enemy units. As long as you reach one of them, you should then be able to pile in to reach some of the others.'

Which is exactly what happens (5)! The Knight Gallant takes a wound from the Vyper's guns as it charges in. Innes stops it 1/2" away from the Vyper, then piles in 3" around the Vyper's base into the Kabalites.

The Knight obliterates both units, causing the Vyper to explode in the process. The Knight loses another wound, but scores First Strike for Innes.

### IMPERIAL

- Company Commander
- Company Commander
- Infantry Squad
- Infantry Squad
- Infantry Squad
- Mephiston
- Blood Angels Captain
- Blood Angels Captain
- Knight Gallant
- Knight Crusader
- Knight Castellan

### AELDARI

- Archon
- Archon
- Kabalite Warriors
- Kabalite Warriors

- Kabalite Warriors
- Venom
- Venom
- Razorwing Jetfighter
- Voidraven Bomber
- Farseer Skyrunner
- Vyper
- Vyper
- Vyper
- Vyper
- Dark Reapers
- Hemlock Wraithfighter
- Shadowseer
- Skyweavers
- Skyweavers
- Skyweavers

### VICTORY POINTS

# 2-0

### IMPERIAL BATTLE ROUND ONE





# BATTLE ROUND ONE: THE AELDARI TRIAD

## AELDARI OBJECTIVES

Supremacy, Secure Objective 3 and Kingslayer.

Having also drawn Supremacy, Liam realised he would probably have to push Innes off at least one objective to complete it. objective 3 and 4 were easy to claim, but objective 1 was the next closest. He would have to kill off some Guardsmen to claim it.

**L**iam began his turn by moving most of his units out of his deployment zone. The Voidraven Bomber, Razorwing Jetfighter and Hemlock Wraithfighter raced towards the Knight Castellan, along with a Vyper, the Farseer Skyrunner, a Venom (which stopped next to objective 3) and four Skyweaver Jetbikes. Liam moved the other unit of Skyweavers and the Shadowseer towards objective 1 in an attempt to complete the Supremacy Tactical Objective. He also used his Webway Strike to drop the Dark Reapers onto objective 4.

Liam concentrated most of his firepower on the Castellan this turn. But first, he cast *Jinx* on it with the Wraithfighter (-1 to the Knight's armour save rolls) and *Guide* on the Dark Reapers (though he

failed to cast *Doom*, even using the Runes of the Farseer re-roll). Innes rotated the Castellan's Ion Shields, but once again Liam negated its effect with the Agents of Vect Stratagem. Then the shooting began. The Wraithfighter stripped four wounds off the Knight, the Skyweavers a further 13 (despite Innes playing the Benevolence of the Machine God Stratagem to try and avoid mortal wounds). The Razorwing caused a further six wounds and the Dark Reapers finished it off, causing the Knight to explode!

Elsewhere, the Skyweavers failed their charge on the Guardsmen around objective 1, meaning Liam couldn't complete his Supremacy objective.

*Tactical Objectives scored: Secure Objective 3, First Strike*

Liam moves the Aeldari aircraft east (1), then brings the Dark Reapers onto the battlefield using a Webway Strike (2). They surround objective 4.

The Wraithfighter flies up to the top of the main building (3), enabling it to get close enough to cast *Jinx* on the Knight Castellan three floors below. Had Mephiston managed to Deny the Witch, the Castellan might have survived the first battle round. As it so happens, he didn't...





## IMPERIAL

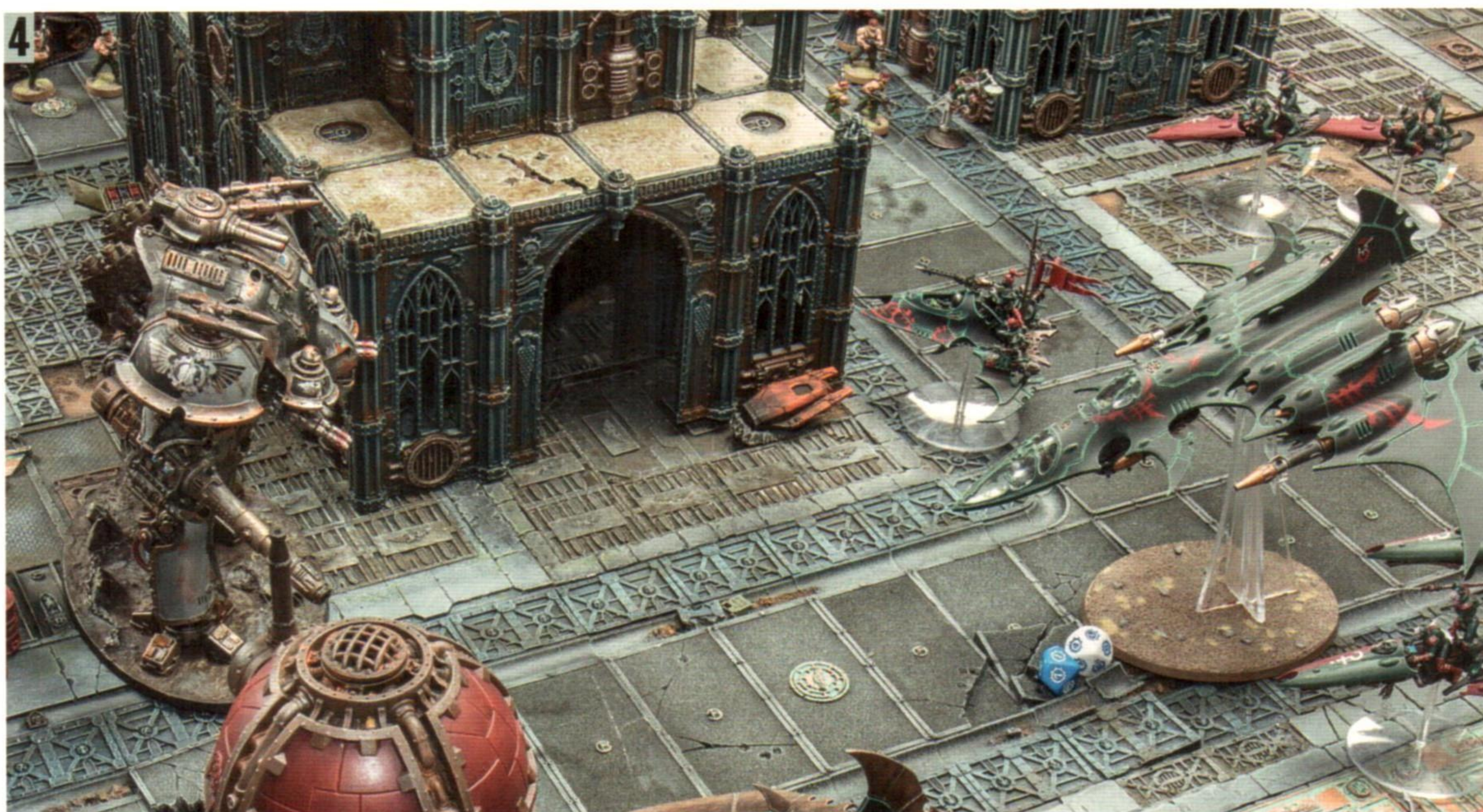
- Company Commander
- Company Commander
- Infantry Squad
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- Mephiston
- Blood Angels Captain
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- Razorwing Jetfighter
- Voidraven Bomber
- Farseer Skyrunner
- Vyper
- Vyper
- Vyper
- Vyper
- Dark Reapers

## AELDARI

- Archon
- Archon
- Kabalite Warriors
- Kabalite Warriors
- Hemlock Wraithfighter
- Shadowseer
- Skyweavers
- Skyweavers
- Skyweavers

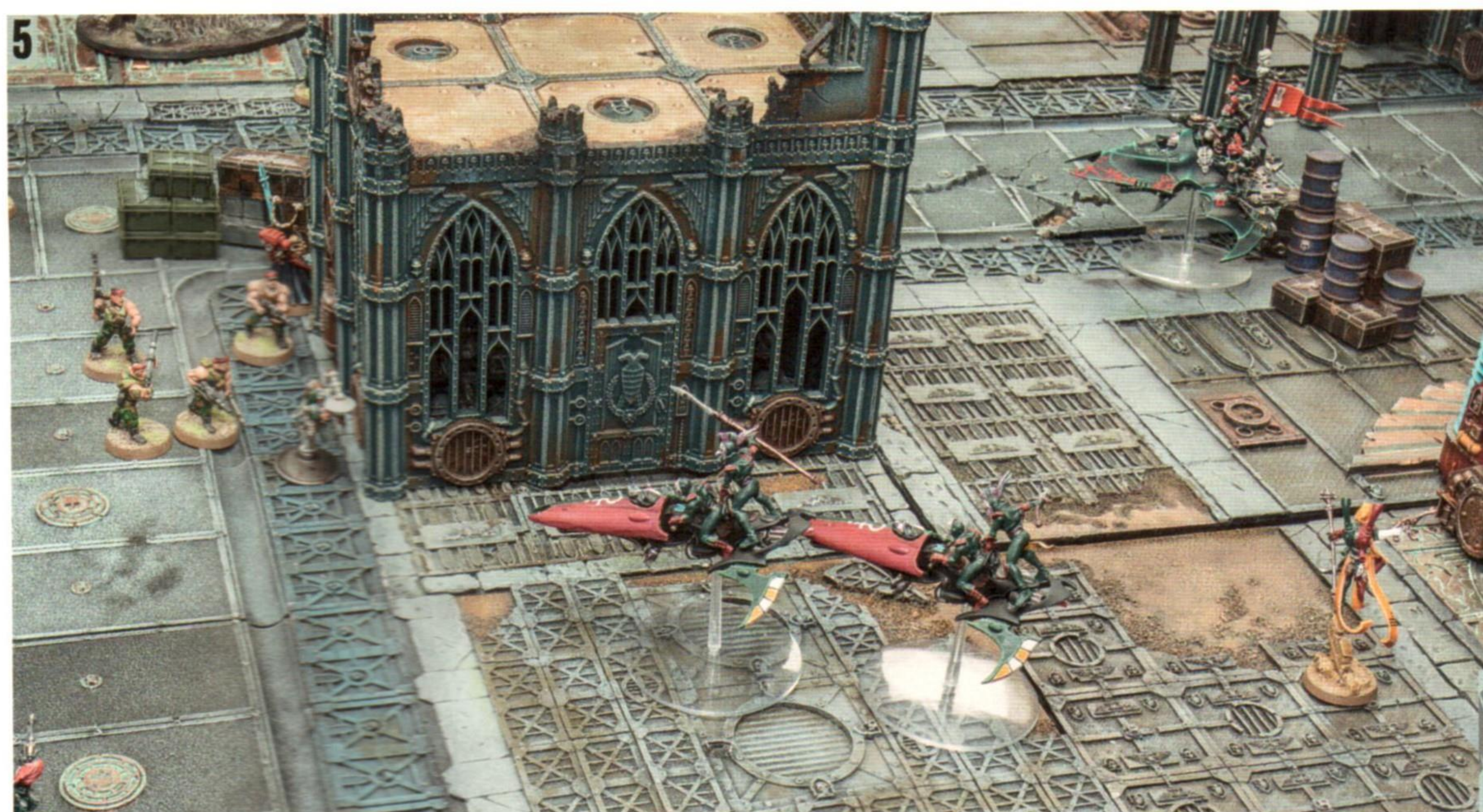


AELDARI BATTLE ROUND ONE



The Voidraven Bomber drops a void mine on the Knight Gallant as it flies over it, causing three mortal wounds. It fires its void lances at the Knight Castellan (4) and does nothing to the Knight, but its shatterfield missile does kill several Catachans lurking nearby. The Catachans suffer further casualties to the Razorwing's necrotoxin missile before the survivors flee the battle.

Near the centre of the battlefield, the Shadowseer tries to cast *Twilight Pathways* on the Skyweavers to let them move again, but fails. When the nearby Venom fires on the Catachans (5), Innes takes off the Guardsmen closest to the Skyweavers, making it harder for the Harlequins to complete a charge. Liam does indeed fail his charge with them, meaning he cannot claim the Supremacy objective.



VICTORY POINTS

2-2



# BATTLE ROUND TWO: ARMIES OF THE IMPERIUM

**H**aving lost his most valuable unit to excessive Aeldari firepower, Innes needed to level the playing field. 'The Dark Reapers have to go,' said Innes. 'If I let them live, they'll tear my army apart.' Fortunately for Innes, his Knight Gallant was standing next to the Aspect Warriors.

This turn, Innes also made it his mission to take down some of the Aeldari flyers. His second Blood Angels Captain descended from the sky to take on the Wraithfighter, which the Death Company Captain also raced to intercept. Mephiston, meanwhile, cast *Wings of Sanguinius* on himself so that he could fly forward and take on the Voidraven Bomber. Innes also moved one of his Astra Militarum Commanders towards objective 5 – if he could hold it for two consecutive turns, Innes would gain two valuable victory points. The rest of the Guardsmen ran towards objective 1 and spread out in an attempt to limit where the Razorwing Jetfighter could move to in Liam's following turn.

The Imperial shooting was particularly lacklustre in this turn – the Gallant wounded the Dark Reaper Exarch and the Guardsmen wounded a Skyweaver. Even the Crusader struggled to do



The Crusader (1) fires at the Voidraven Bomber, Skyweavers and the nearby Venom, but fails to destroy any of them.

The Gallant charges the Dark Reapers and the Archon (2). It crushes the entire unit of Aspect Warriors with its titanic feet.

## IMPERIAL OBJECTIVES

Defend Objective 5, Secure Objective 1, and Secure Objective 2.

Having lost his Assassinate card when one of his Characters (the Castellan) died last battle round, Innes drew three new Tactical Objective cards. The objectives he drew were all achievable, which was welcome news for the Imperial player!







much damage with its many guns. It had to resort to stomping on the nearby Venom in combat, finally destroying the Drukhari craft.

The close Combat phase couldn't have been more different. The two Blood Angels Captains flew up the side of the main building to charge the Wraithfighter (they don't measure the vertical charge distance because of their jump packs) and smashed it out of the sky. Mephiston charged the Voidraven Bomber, but initially failed to kill it (thanks to the Inured to Suffering rule). Innes played the Honour the Chapter Stratagem so that Mephiston could fight again, this time destroying the craft. The Knight Gallant stomped the Dark Reapers into the city streets, but unfortunately failed to kill the nearby Archon when Innes played the Death Grip Stratagem.

Tactical Objectives scored: Secure Objectives 1 and 2

The Blood Angels Captain makes a jump pack assault, then charges the Wraithfighter (3). The other Captain joins him and between them they smash the Aeldari craft out of the sky.

Having cast *Wings of Sanguinius* on himself, Mephiston charges the Voidraven Bomber (4). Innes plays Red Rampage and Honour the Chapter on Mephiston, enabling him to attack a second time. He destroys the Voidraven, which explodes.



## BEWARE OF SHRAPNEL!

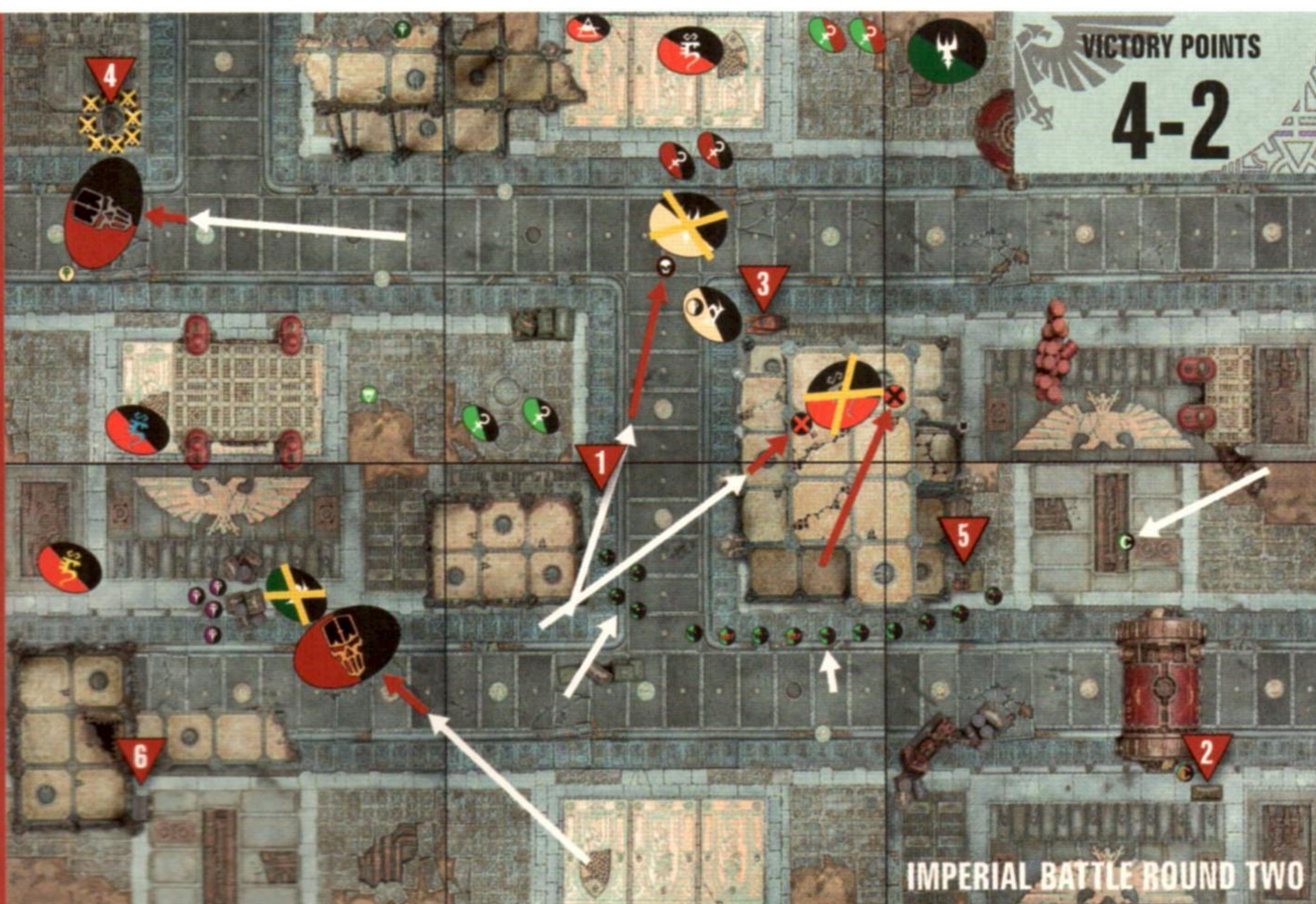
In some battles, nothing explodes. This battle, everything did! The Castellan almost wiped out the Catachans when it exploded, the Wraithfighter wounded both Blood Angels Captains when it detonated and the Voidraven Bomber caused a massive ten mortal wounds on the units around it when it was destroyed by Mephiston. Liam was forced to use a Command Re-roll to keep one of his Skyweavers alive. Innes just let Mephiston take the wounds – he'd earned his points back!

### IMPERIAL

- Company Commander
- Company Commander
- Infantry Squad
- Infantry Squad
- Infantry Squad
- Mephiston
- Blood Angels Captain
- Blood Angels Captain
- Knight Gallant
- Knight Crusader
- Knight Castellan
- Kabalite Warriors
- Venom
- Venom
- Razorwing Jetfighter
- Voidraven Bomber
- Farseer Skyrunner
- Vyper
- Vyper
- Vyper
- Vyper
- Dark Reapers
- Hemlock Wraithfighter

### AELDARI

- Archon
- Archon
- Kabalite Warriors
- Kabalite Warriors
- Shadowseer
- Skyweavers
- Skyweavers
- Skyweavers







## BATTLE ROUND TWO: THE AELDARI TRIAD

### AELDARI OBJECTIVES

Secure Objective 5, Defend Objective 1 and Defend Objective 6 (plus Kingslayer and Supremacy from the previous battle round).

With loads of objectives to choose from, Liam aimed for the high-scorers – Kingslayer and Supremacy. But Innes had a lot of units sitting on objectives...

**T**he second battle round saw Liam race several units towards objectives in a bid to complete the Supremacy objective, while his three units of Skyweavers tackled the Knight Crusader – the next biggest threat on the battlefield.

Liam carefully positioned the Razorwing so that the Catachan Commander was the closest model to it. He subsequently executed Innes's warlord with a monoscythe missile, scoring him both Kingslayer and Slay the Warlord. He then used the nearby Venom to kill off most of the guardsmen around objective 5, the survivors fleeing the battlefield. Liam also moved to control objective 6 (see below), meaning he only needed one more objective for Supremacy.

In the centre of the battlefield, the Skyweavers knocked the Knight Crusader down to half its starting wounds with their haywire cannons, while the Shadowseer charged the guardsmen. Sadly for Liam, he didn't kill them, meaning he couldn't take the objective.

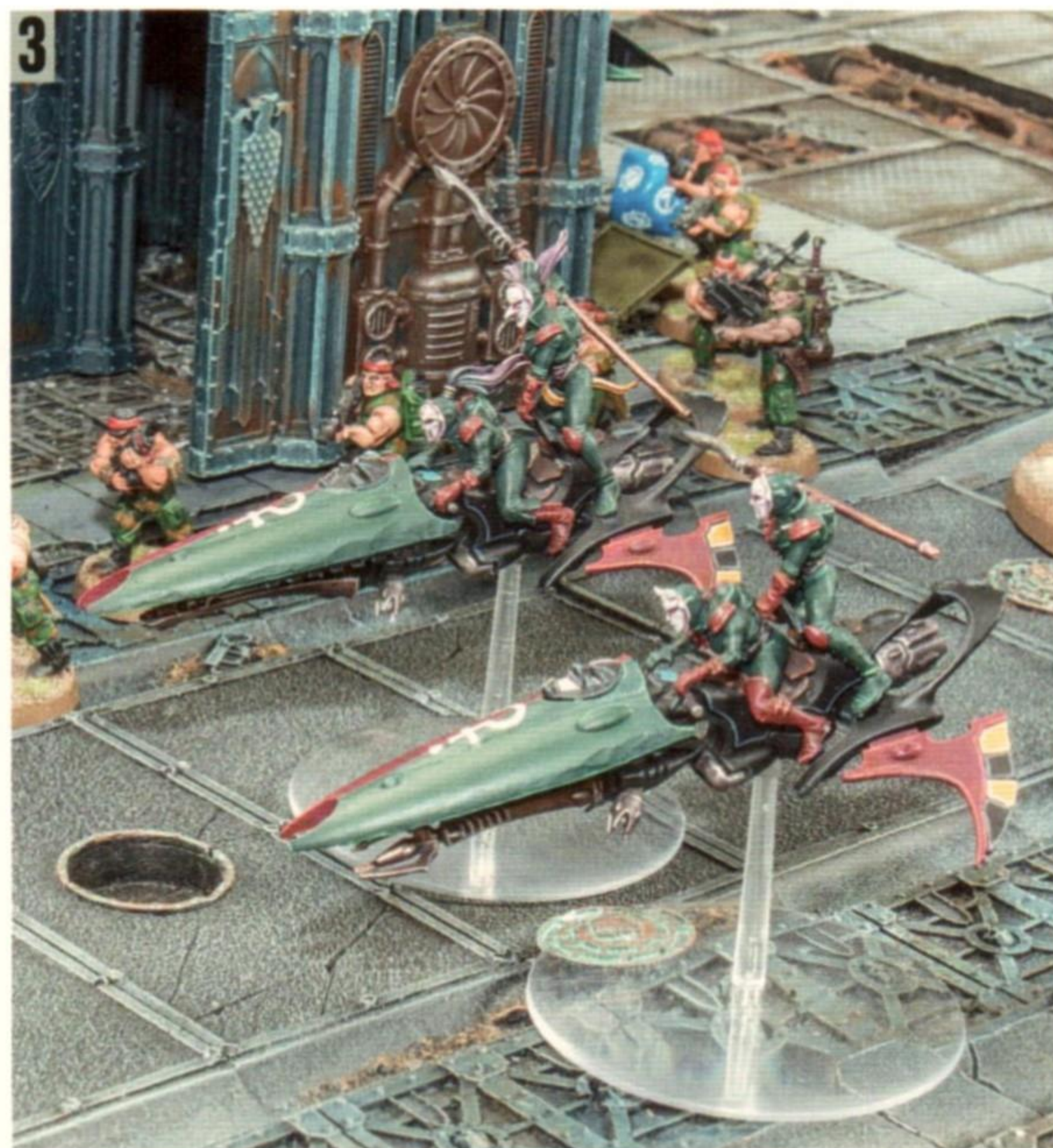
In the north-west corner of the battlefield, things went from bad to worse when Innes made a Heroic Intervention with his Knight Gallant, charging it into combat with the two Archons that were trying to hold objective 4. It killed one of them, scoring Innes Slay the Warlord and denying Supremacy to Liam for a second battle round.

*Tactical Objectives scored: Secure Objective 5, Kingslayer (3), Slay the Warlord*

Despite Innes's best efforts, Liam moves the Razorwing into his deployment zone right next to the Catachan Commander (1). A Venom follows it around the building in a bid to secure objective 5.

Far away at the west end of the battlefield, the Aeldari surround objective 6 (2).

The Harlequin Shadowseer uses *Twilight Pathways* to move the nearby Skyweavers behind the Catachans (3).

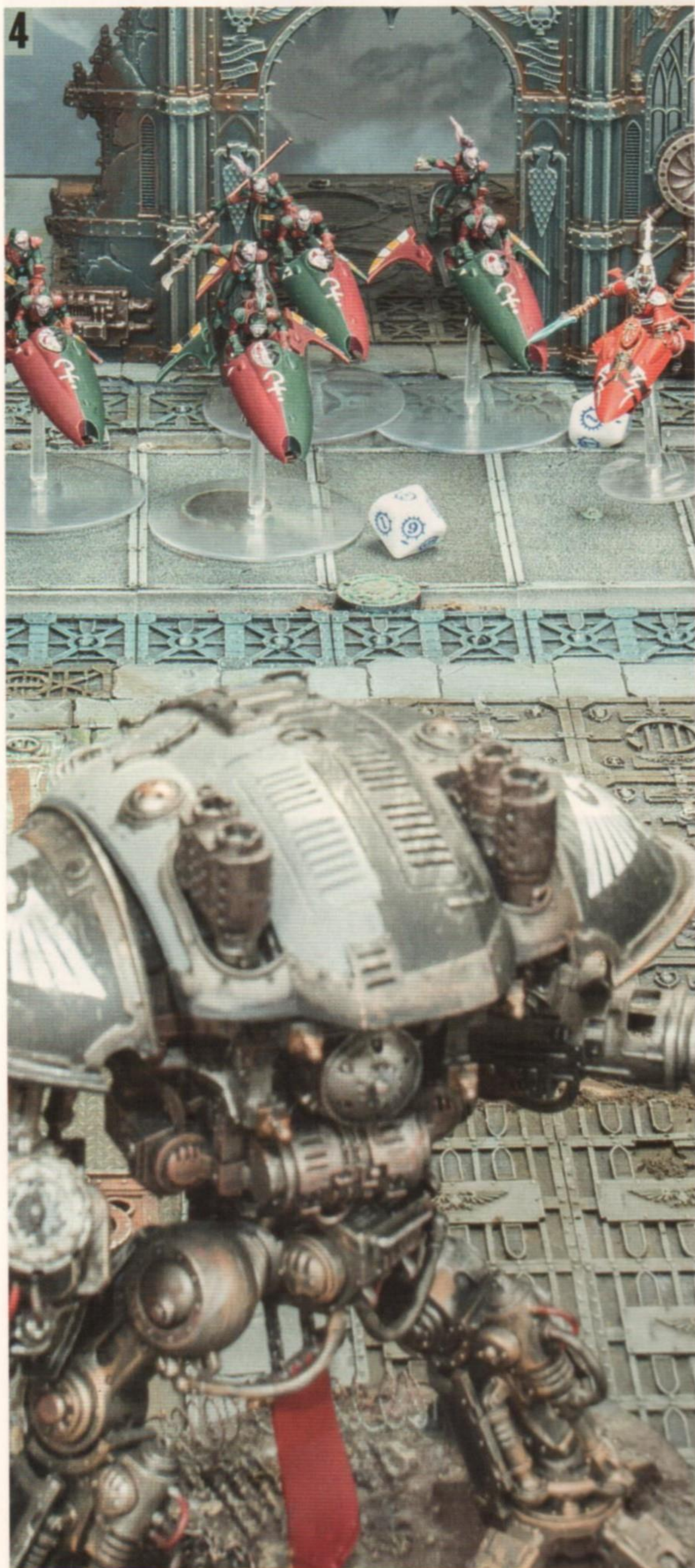




| IMPERIAL |                      |  |                       |
|----------|----------------------|--|-----------------------|
|          | Company Commander    |  | Kabalite Warriors     |
|          | Company Commander    |  | Venom                 |
|          | Infantry Squad       |  | Venom                 |
|          | Infantry Squad       |  | Razorwing Jetfighter  |
|          | Infantry Squad       |  | Voidraven Bomber      |
|          | Mephiston            |  | Farseer Skyrunner     |
|          | Blood Angels Captain |  | Vyper                 |
|          | Blood Angels Captain |  | Vyper                 |
|          | Knight Gallant       |  | Vyper                 |
|          | Knight Crusader      |  | Vyper                 |
|          | Knight Castellan     |  | Dark Reapers          |
| AELDARI  |                      |  |                       |
|          | Archon               |  | Hemlock Wraithfighter |
|          | Archon               |  | Shadowseer            |
|          | Kabalite Warriors    |  | Skyweavers            |
|          | Kabalite Warriors    |  | Skyweavers            |
|          | Kabalite Warriors    |  | Skyweavers            |



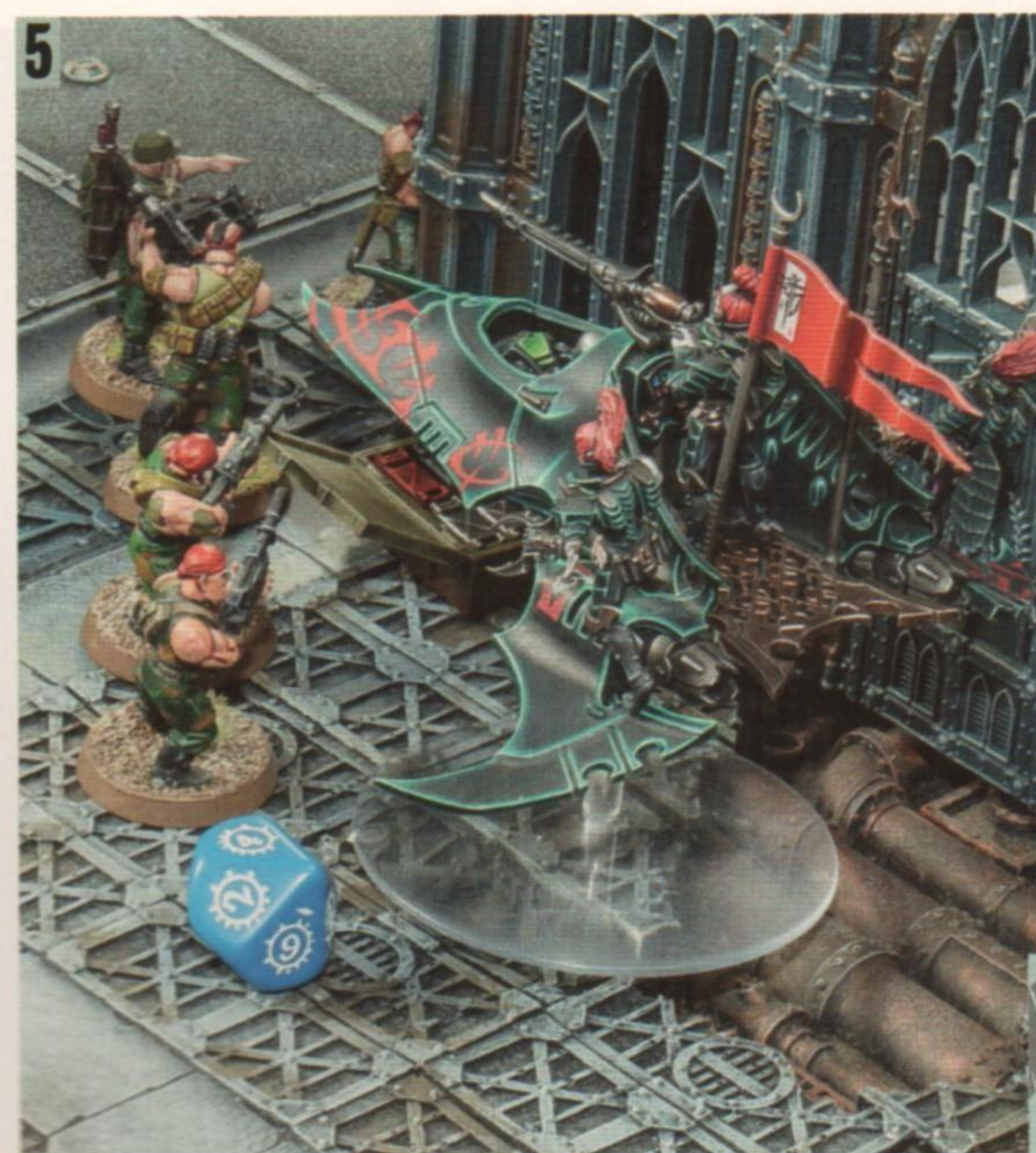
AELDARI BATTLE ROUND TWO



The other four Skyweavers and the Farseer Skyrunner move back towards their deployment zone and take on the Knight Crusader (4). One lone Vyper is left to deal with Mephiston (or, as Liam puts it, 'take one for the team'). The Farseer casts *Doom* on the Crusader, but Innes counters with the Benevolence of the Machine Spirit Stratagem. The Skyweavers inflict a mighty 12 wounds on the Crusader.

The Venom and the Kabalites on board kill six of the Catachans around objective 5 (5). The nearby Catachan Commander is decapitated by a missile from the Razorwing Jetfighter, causing Innes to lose another Tactical Objective card.

The Shadowseer charges the Catachans around objective 1 (6), but fails to hit either of them.



VICTORY POINTS

5-7



# BATTLE ROUND THREE: BOTH PLAYERS

Innes kicked off the battle round by playing Machine Spirit Resurgent on his Knight Crusader, enabling it to tackle the Skyweavers with its full Ballistic Skill.

However, their mirage launchers and holo-suits meant that the Knight only killed two of them, much to Innes's frustration. Knowing he had to limit the number of objectives Liam could complete in his turn, Innes tried to kill some of Liam's Characters – if they died, he would also lose a Tactical Objective card from his hand. While Mephiston failed to kill the Farseer in combat, the Knight Gallant did crush a second Archon, denying Liam two victory points when he was forced to discard Defend Objective 6. Elsewhere, the Death Company Captain wiped out a unit of Skyweavers and almost destroyed the Razorwing Jetfighter.

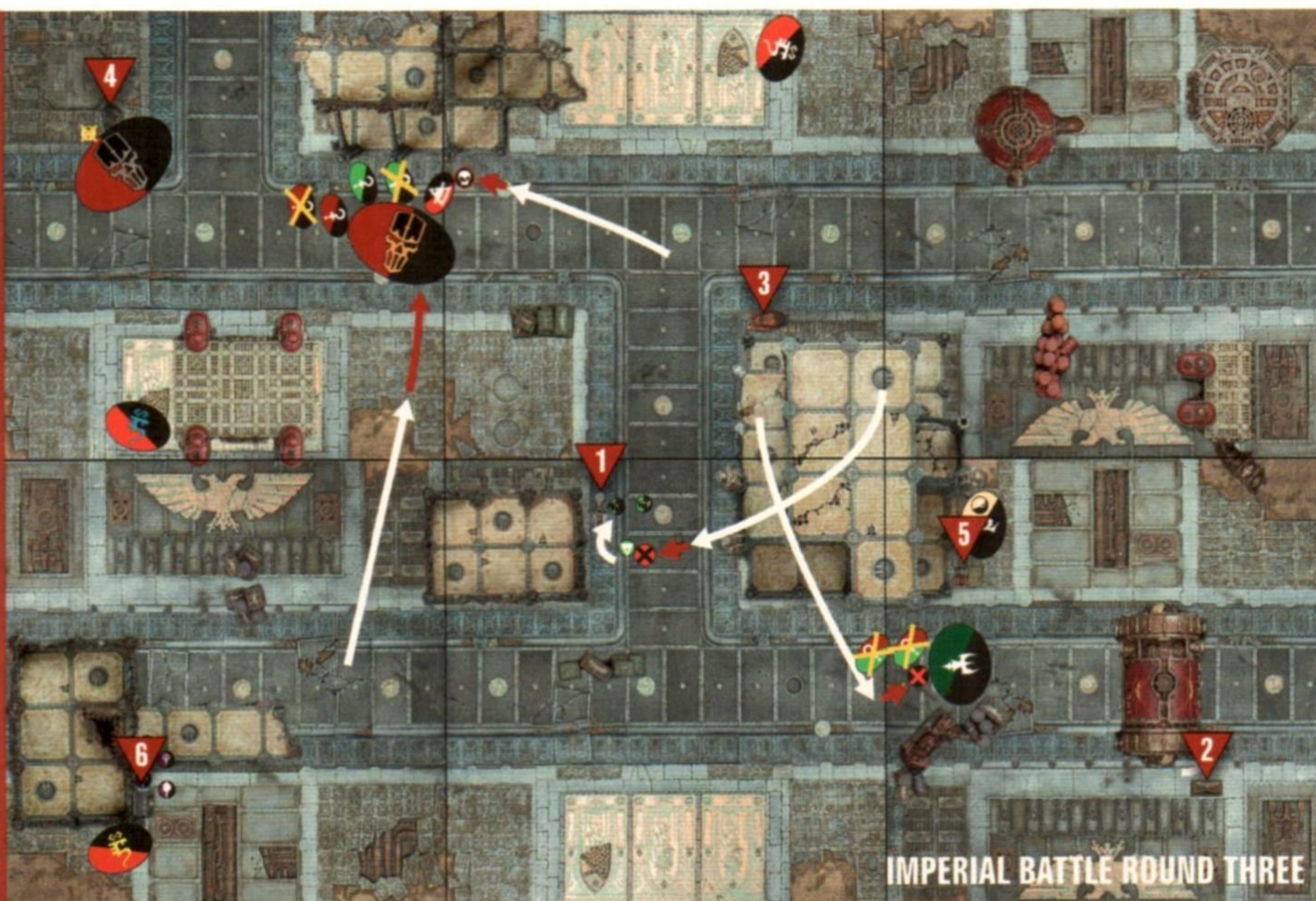
In Liam's turn, he made every effort to capture objective 1 and complete the Supremacy objective. The Farseer flew away from Mephiston and cast *Doom* on the Knight Crusader, while the Shadowseer cast *Smite* and *Mirror of Minds* on the Blood Angels Captain, but failed to kill him. This flurry of psychic activity scored Liam the Master the Warp objective. The Skyweavers then fell back from their fight with the Knight Crusader, shot it to no effect, then charged the Blood Angels Captain thanks to their Rising Crescendo special rule, which enables them to Fall Back and charge. They also failed to kill the Captain. However, Liam now controlled objective 1.

*Tactical Objectives scored (Innes): Blood and Guts*

*Tactical Objectives scored (Liam): Supremacy (1), Master the Warp (3)*



| IMPERIAL |                      |  |                       |
|----------|----------------------|--|-----------------------|
|          | Company Commander    |  | Kabalite Warriors     |
|          | Company Commander    |  | Venom                 |
|          | Infantry Squad       |  | Venom                 |
|          | Infantry Squad       |  | Razorwing Jetfighter  |
|          | Infantry Squad       |  | Voidraven Bomber      |
|          | Mephiston            |  | Farseer Skyrunner     |
|          | Blood Angels Captain |  | Vyper                 |
|          | Blood Angels Captain |  | Vyper                 |
|          | Knight Gallant       |  | Vyper                 |
|          | Knight Crusader      |  | Vyper                 |
|          | Knight Castellan     |  | Dark Reapers          |
| AELDARI  |                      |  |                       |
|          | Archon               |  | Hemlock Wraithfighter |
|          | Archon               |  | Shadowseer            |
|          | Kabalite Warriors    |  | Skyweavers            |
|          | Kabalite Warriors    |  | Skyweavers            |
|          | Kabalite Warriors    |  | Skyweavers            |







Innes plays the Machine Spirit Resurgent Stratagem on the Knight Crusader, enabling it to act as if it were undamaged this turn. It splits its fire between the two Skyweaver units and kills one jetbike from each (1). the Knight charges into combat and causes no further damage. It does take four wounds from the Harlequins' zephyrclaves, though!

The Death Company Captain leaps down from his eyrie to charge the Razorwing and Skyweavers (2). His relic, the Angel's Wing, means that Overwatch cannot be fired at him. Innes plays Red Rampage (and uses his last Command Point) on the Captain, enabling him to kill both Skyweavers and inflict 12 wounds on the Razorwing.

The other Blood Angels Captain attacks the Shadowseer (3), but is subsequently charged by the Skyweavers and Farseer. Curiously, no one dies.

## IMPERIAL OBJECTIVES

Blood and Guts, Secure Objective 6, Secure Objective 3.

## AELDARI OBJECTIVES

Area Denial, Master the Warp, Defend Objective 5 (plus Supremacy from the first battle round).

Innes knew he would have trouble securing objectives now – he had too few units left. He just had to deny them to Liam by either killing his units or contesting the objectives.

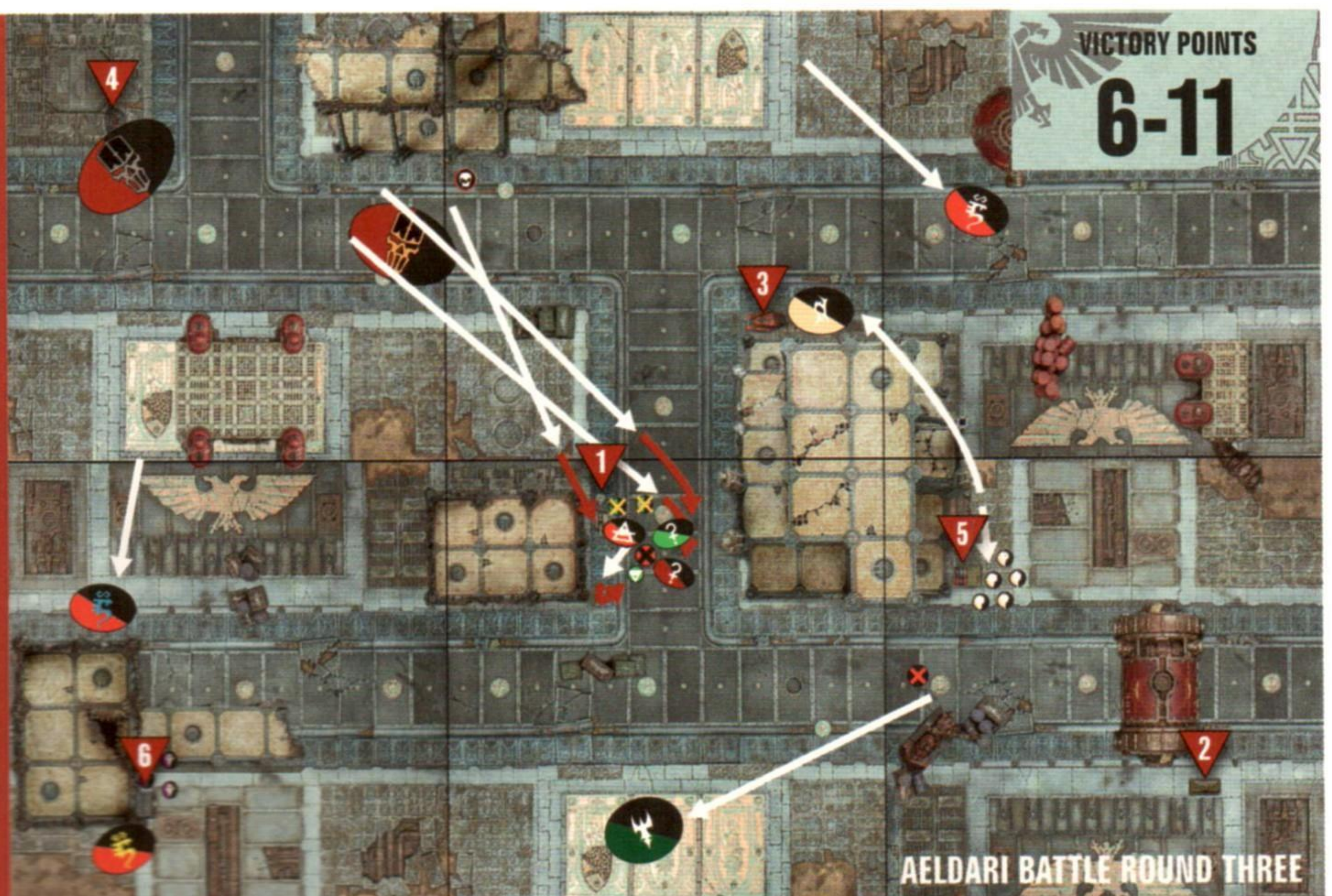


## IMPERIAL

- Company Commander
- Company Commander
- Infantry Squad
- Infantry Squad
- Infantry Squad
- Mephiston
- Blood Angels Captain
- Blood Angels Captain
- Knight Gallant
- Knight Crusader
- Knight Castellan
- Kabalite Warriors
- Venom
- Razorwing Jetfighter
- Voidraven Bomber
- Farseer Skyrunner
- Vyper
- Vyper
- Vyper
- Vyper
- Dark Reapers
- Hemlock Wraithfighter

## AELDARI

- Archon
- Archon
- Kabalite Warriors
- Kabalite Warriors
- Shadowseer
- Skyweavers
- Skyweavers
- Skyweavers



VICTORY POINTS  
**6-11**

AELDARI BATTLE ROUND THREE



# BATTLE ROUND FOUR: BOTH PLAYERS

**T**he fourth battle round saw Innes draw the Overwhelming Firepower objective, which could – if he made enough kills in the Shooting phase – put him back in the game. The Knight Gallant fired at the Kabalites around objective 6, but one remained stubbornly alive (and unwilling to flee). The Death Company Captain threw a krak grenade at the Razorwing but failed to wound it. The Crusader destroyed one Vyper, crippled a second (it had one wound remaining) and also failed to kill the lone Kabalite. Mephiston missed the Vyper with his plasma pistol, meaning Innes could only score one victory point from Overwhelming Firepower instead of a possible three. Mephiston then added insult to injury by failing to charge the (extremely close) Farseer Skyrunner.

## IMPERIAL OBJECTIVES

Secure Objective 4, Overwhelming Firepower, Defend Objective 1 (plus Secure Objective 3 from the previous battle round).

## AELDARI OBJECTIVES

Secure Objective 3, Secure Objective 1, Overwhelming Firepower (plus Area Denial from the previous battle round).

Liam responded by trying to take down the Knight Crusader and Mephiston in an attempt to complete Area Denial and Overwhelming Firepower. The Razorwing reduced the Crusader to just two wounds, but the Vypers failed to finish it off. It quickly became clear that, while Innes still had two Knights on the table, both were so badly damaged that a victory for Liam was inevitable. The two players decided to call the game at the end of the fourth battle round – Liam and his Aeldari were victorious!

*Tactical Objectives scored (Innes): Secure Objective 4, Overwhelming Firepower, Linebreaker*

*Tactical Objectives scored (Liam): Secure Objective 3, Linebreaker*

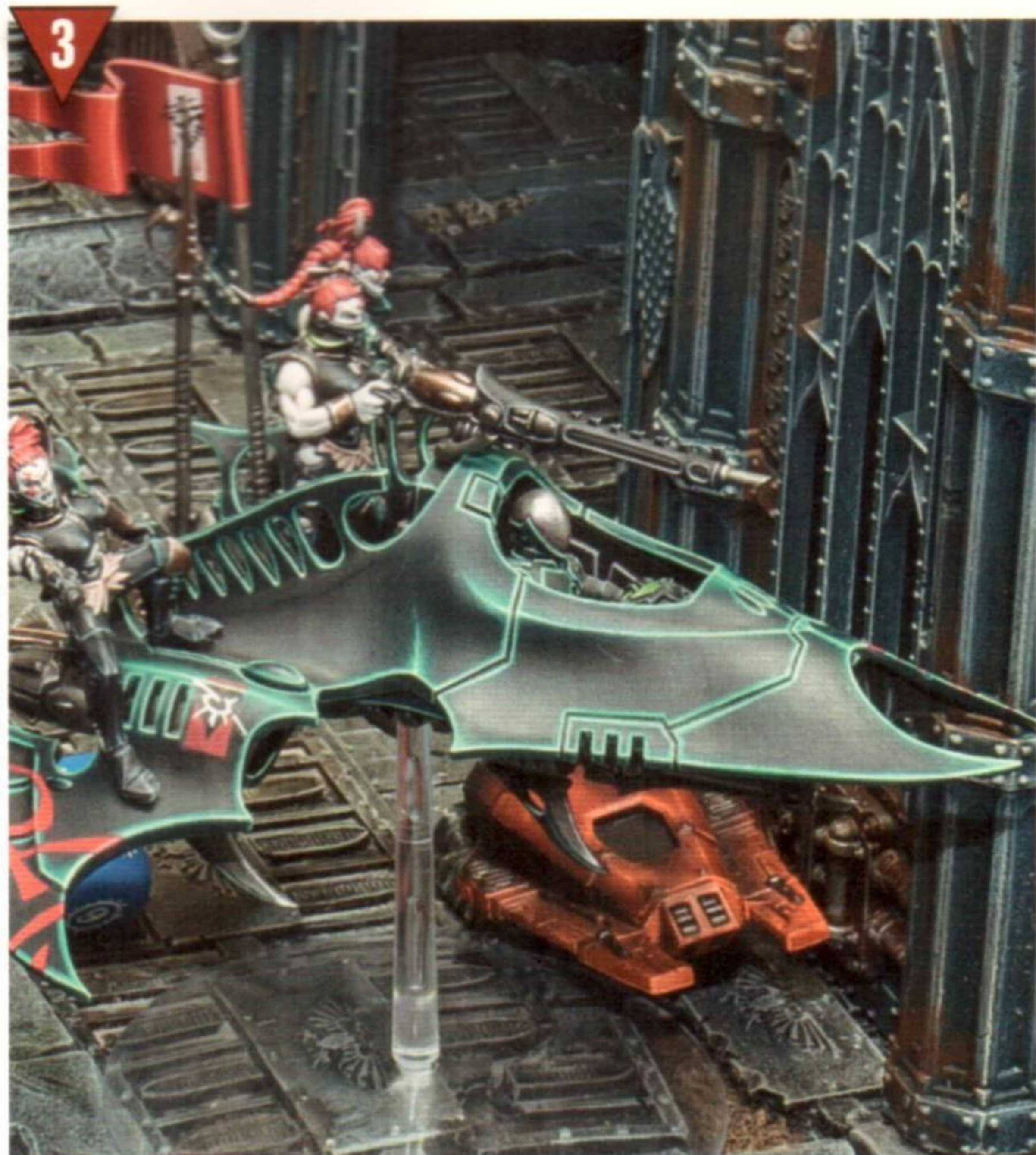
## A FIGHT TO THE DEATH

The fight around objective 1 intensified towards the end of the game, with both the Farseer and the Death Company Captain joining the melee. The Death Company Captain killed the Shadowseer, while the other Captain killed the Farseer. The Captain was then killed in turn by the Skyweavers (though Innes did pass five out of his six saves on a roll of a 6, which we all thought was very impressive!).





# BATTLE REPORT



At the end of the fourth battle round, all six objectives are either held or contested.

**Objective 1** is contested by the wounded Death Company Captain and the damaged Skyweaver.

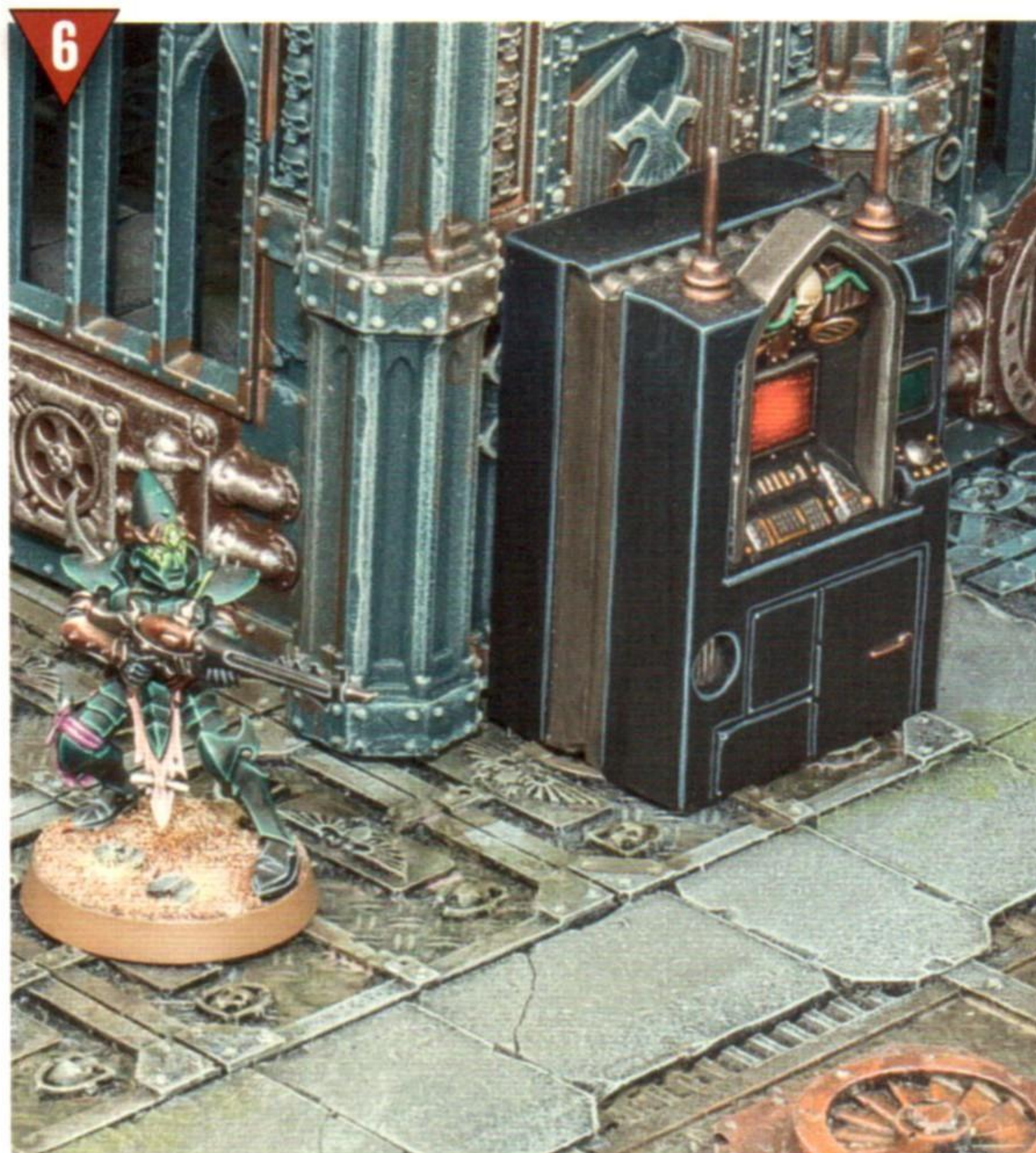
**Objective 2** is held by the last surviving Catachan. Despite him hiding at the back of the battlefield for the entire game, he did manage to claim seven Command Points for Innes using Kurov's Aquila. Not bad for 31 points!

**Objective 3** is held by the damaged Venom.

**Objective 4** is held by the also damaged Knight Gallant (it has only five wounds remaining by the end of the game).

**Objective 5** is held by the unit of Kabalite Warriors that disembarked from the Venom. They are one of the few units in the game that didn't take any wounds or casualties.

**Objective 6** is held by a lone Kabalite Warrior.

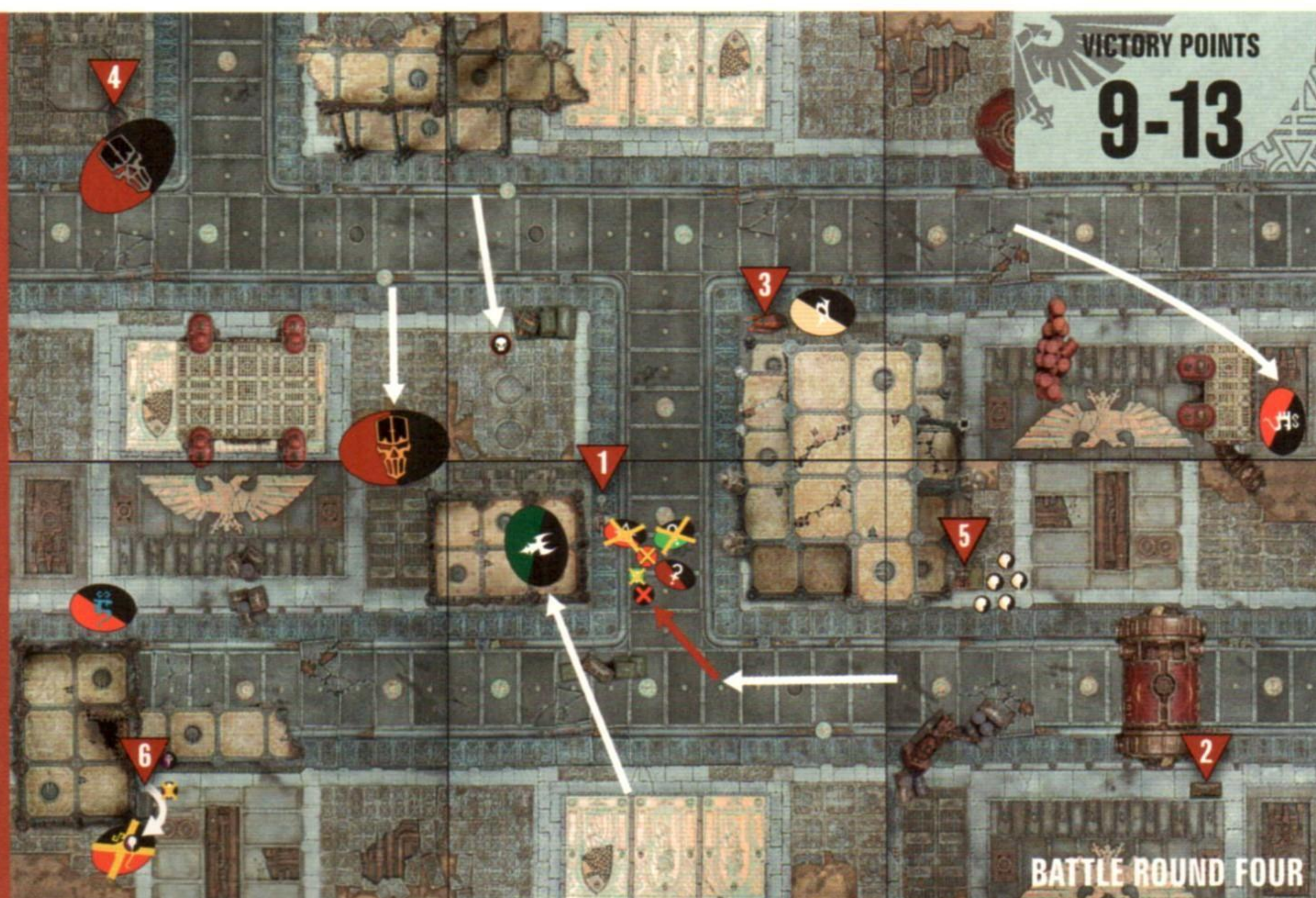


**IMPERIAL**

- |  |                      |  |                      |
|--|----------------------|--|----------------------|
|  | Company Commander    |  | Kabalite Warriors    |
|  | Company Commander    |  | Venom                |
|  | Infantry Squad       |  | Venom                |
|  | Infantry Squad       |  | Razorwing Jetfighter |
|  | Infantry Squad       |  | Voidraven Bomber     |
|  | Mephiston            |  | Farseer Skyrunner    |
|  | Blood Angels Captain |  | Vyper                |
|  | Blood Angels Captain |  | Vyper                |
|  | Knight Gallant       |  | Vyper                |
|  | Knight Crusader      |  | Vyper                |
|  | Knight Castellan     |  | Dark Reapers         |

**AELDARI**

- |                                                                                                       |                                                                                                |
|-------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
|  Archon            |  Shadowseer |
|  Archon            |  Skyweavers |
|  Kabalite Warriors |  Skyweavers |
|  Kabalite Warriors |  Skyweavers |





# THE AFTERMATH – WHAT PRICE VICTORY?

**‘Having the opportunity to run down the tricky Aeldari with massive robots and hammers was a treat.’ – Innes**

**‘Armies comprised of multiple small units are great at forcing your opponent to think really carefully.’ – Liam**



## MODEL OF THE MATCH

**Innes:** For me, it has to be the Blood Angels Captains – those guys did more work than anything else in my army list. The Captain with Death Visions of Sanguinius accounted for the Wraithfighter, a unit of Skyweavers and the Shadowseer. He almost took out the Razorwing, too.

With powerful Characters like this, the trick is placing them where they will rarely be the closest target. I kept them safe early on in the game, then got them into combats that I knew they could win but that wouldn't leave them exposed when they consolidated.



## DEATH IS OUR FINAL OFFERING TO THE EMPEROR

**Innes:** How sad it is when everything goes to plan and the dice abandon you? A Knight Castellan with the Order of Companions Stratagem played on it is truly a workhorse, but Liam made a great show of shutting it down with Agents of Vect. The plan was to wipe out as much as possible in the first battle round with the Castellan, then survive the return firepower with my defensive Stratagems. Some hot rolling on Liam's part put paid to that plan. The Gallant, however, proved to be a wonderful distraction – Liam had to scatter from his corner to avoid it, right into the waiting arms of the Blood Angels.

Overall, the army performed well. Spreading my killing power across so many units made Liam work to get any damage in – if he'd split fire he would have risked killing nothing. The Captains performed like stars, though the Castellan did have a disappointing first (and only) turn. I've always like using big punchy units and having the opportunity to run down the tricky Aeldari with massive robots and hammers was a treat.

In hindsight I think I should have kept Mephiston closer to the Castellan, giving me more chances to Deny the Witch on all those critical Asuryani powers like *Doom* and *Jinx*. Those powers really helped Liam tear my army apart. Also, I should have had different target priority with the Castellan – I should have put all my firepower into the Hemlock Wraithfighter rather than target the Voidraven Bomber.

My main piece of advice for any gamers out there – know your Stratagems. Know when to use them and what situations they will help you in. Even the most innocuous little ones can make the difference between victory and defeat. They're the best weapon you have.

## OUR WAR HAS ONLY JUST BEGUN

**Liam:** I was delighted with my army's performance. Armies comprised of multiple small units are great at forcing your opponent to think really carefully, especially when using a smaller army such as Imperial Knights. The Kabal of the Black Heart Detachments are awesome, too – the Agents of Vect Stratagem was crucial at points, and the Inured to Suffering bonus kept my Drukharri units alive just long enough.

I tried to orchestrate my army so that multiple units could shoot the Castellan early on. I failed to cast *Doom* on it, but succeeded with *Jinx*. Innes tried to Rotate Ion Shields on the Castellan, but I countered it with Agents of Vect. Killing off the Castellan early on was crucial – had it lived, it may have used Machine Spirit Resurgent and caused untold damage. I always kept one eye on the Blood Angels throughout the game, knowing they could appear anywhere and wreak havoc. My plan of scattering my army helped mitigate this somewhat, and I was able to keep them at arm's length for most of the game.

One thing Innes did get me on was Heroic Intervention – I forgot that his Knights were Characters and he punished my Archons accordingly by moving into combat with them. I perhaps could have concentrated on finishing off either the Crusader or the Gallant as opposed to wounding them both – that may have helped.

When it comes to using an army like this, my advice is to be prepared for casualties. Your units are small, and they will be destroyed, but it can be tough for your opponent to deal with all of them. In this list, quantity IS a quality – utilise your numbers, and score objectives as often as you can. However, in missions which include a kill-point element, be prepared for a tough fight!



## MODEL OF THE MATCH

Liam: It has to be the Harlequins Skyweavers. They massively overperformed in my first turn (never a bad thing!). They were instrumental in destroying the Knight Castellan and they almost killed the Crusader, too. I've seen a few people take larger units of them at tournaments and I can see why – they're hard to catch, tough to kill and pack a mean punch with their haywire cannons. I'd be inclined to make the units three models strong in the future, I reckon.



## MOMENT OF THE MATCH

For us Dwarfers watching the battle, one of our favourite moments was when the combined Aeldari forces took down the Knight Castellan in a single round of shooting. It wasn't just the weight of firepower that impressed us, but the Stratagem duel that preceded it, Liam and Innes constantly looking for ways to outfox each other before firing any shots. The fact that the Knight also exploded was the cherry on the cake. But then, almost all the vehicles exploded in this game!



# INSIDE THE STUDIO

**T**he Design Studio is always a hotbed of activity – when people aren't playing games and painting models for work, they're almost inevitably playing games and painting models for fun...

This month in the Studio has seen a lot of painting going on, from Genestealer Cultists and Stormcast Eternals Retributors to new heroes for Warhammer Age of Sigmar and the Middle-earth Strategy Battle Game. There have been plenty of games taking place, too, but many of them are top secret and not yet for your eyes! Quite a few people have been playing Kill Team, though (you can see one game over the page) as it's the perfect game to play over a lunch break.



## WHY WALK WHEN YOU CAN RIDE?

Dan is very much the White Dwarf team's Ork fanatic, so when the new vehicles were released for Speed Freeks, he started painting one of them immediately. 'I picked the Deffkilla Wartrike because it's clearly the vehicle best suited to close combat,' says Dan. 'I painted it black with a few white checks to match the rest of my Goff Orks army, but with a few splashes of red to help it go fasta on the battlefield.'





Welcome to the last few pages of the magazine, where we take a regular look at the games people have been playing and the models they've been painting in the Design Studio over the past month. This issue, it's Hallowed Knights, Goff Orks, ghosts and Aberrants!

#### A NEW FORGING

He may be known as the rules overlord for Warhammer 40,000, but Robin Cruddace has just started a new army of Stormcast Eternals for Warhammer Age of Sigmar. 'I saw the Knight-Incantor on the cover of the *Getting Started with Warhammer Age of Sigmar* magazine and knew I had to paint it,' says Robin. 'I love the background and colour scheme for the Hallowed Knights, so that's how I decided to paint him (and, soon after, a unit of Retributors). Leadbelcher spray proved very useful on these models!'

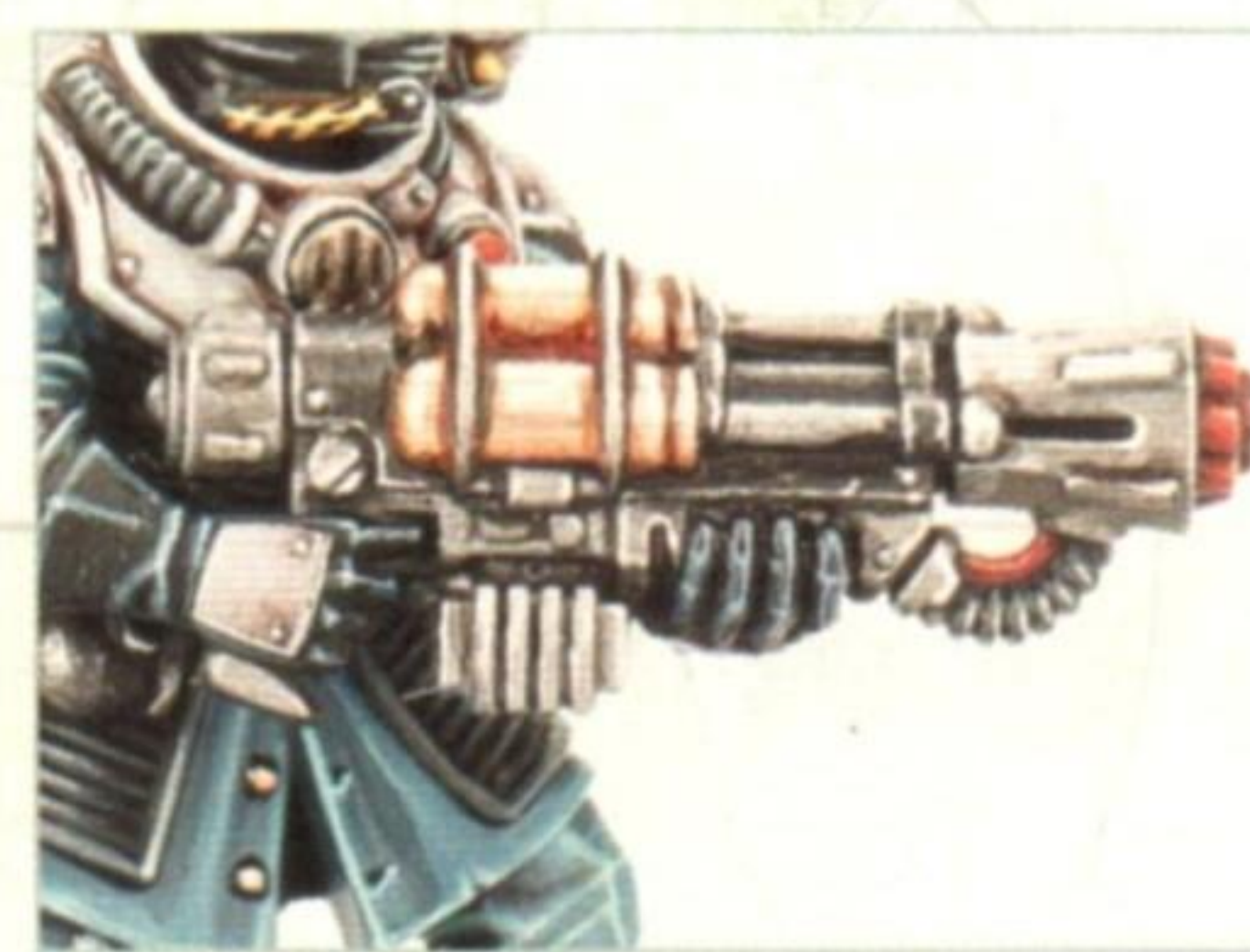


## THE ARMOURY



#### THE WEB GUN

This month's armoury focus is the web gun, also known as the webber. This unusual gun fires a mass of sticky chemicals, ensnaring its prey, the 'web' binding together harder and tighter the more the victim struggles. Originally an anti-riot gun wielded by the Adeptus Arbites, it has since been adopted by Genestealer Cultists, Necromunda Gangers and other unsavoury characters.



## MUNITORUM REPORT: CRIMSON FISTS

The Crimson Fists have had a rocky history since their creation in the wake of the Horus Heresy. Here are a few of their ups and downs.

#### SONS OF DORN

In the wake of the Horus Heresy, the Legions Astartes are divided into Chapters. The Crimson Fists are founded from the Imperial Fists and Alexis Polux – one of the greatest heroes of the Heresy – is made Chapter Master.

#### THE INDOMITUS CRUSADE

When all seems lost for the Crimson Fists, help arrives in the shape of the Indomitus Crusade, led by none other than Roboute Guilliman himself. Chapter Master Kantor is rewarded for his valour with detachments of Primaris Space Marines to replenish the Chapter's losses.

#### DISASTER AT RYNN'S WORLD

The Ork Warlord known as the Arch-Arsonist of Charadon brings a great Waaagh! to Rynn's World. The Crimson Fists fight back but their Chapter Fortress is obliterated and many of the Chapter's greatest warriors and war assets destroyed.

#### DISASTER AT RYNN'S WORLD II

Following years of rebuilding, the Crimson Fists are almost back at Chapter strength once more when the galaxy is torn in half by the Great Rift. Daemons pour forth from the warp and assail Rynn's World and the Crimson Fists fortress monastery is once again besieged. Many battle-brothers die defending their home world.

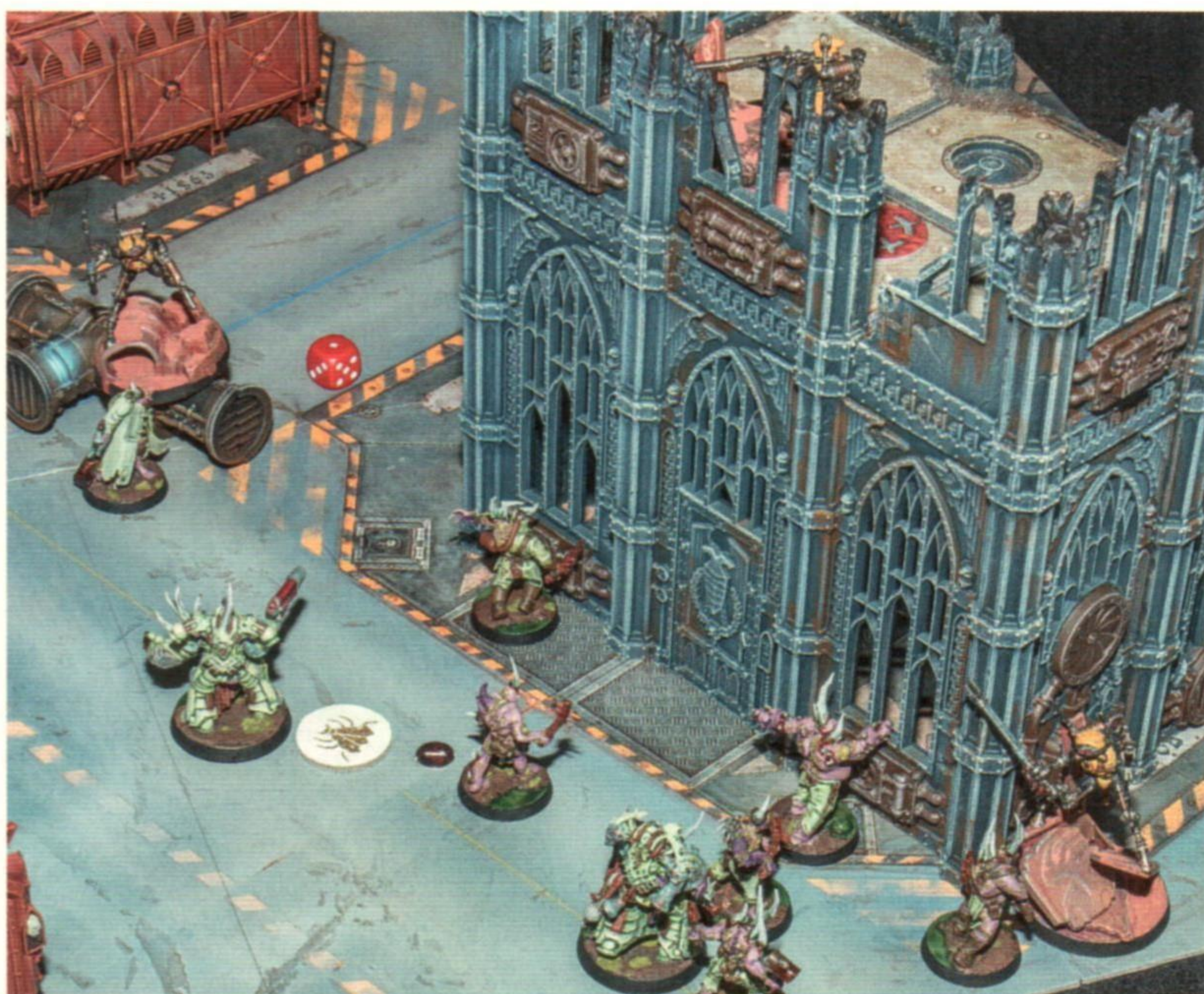
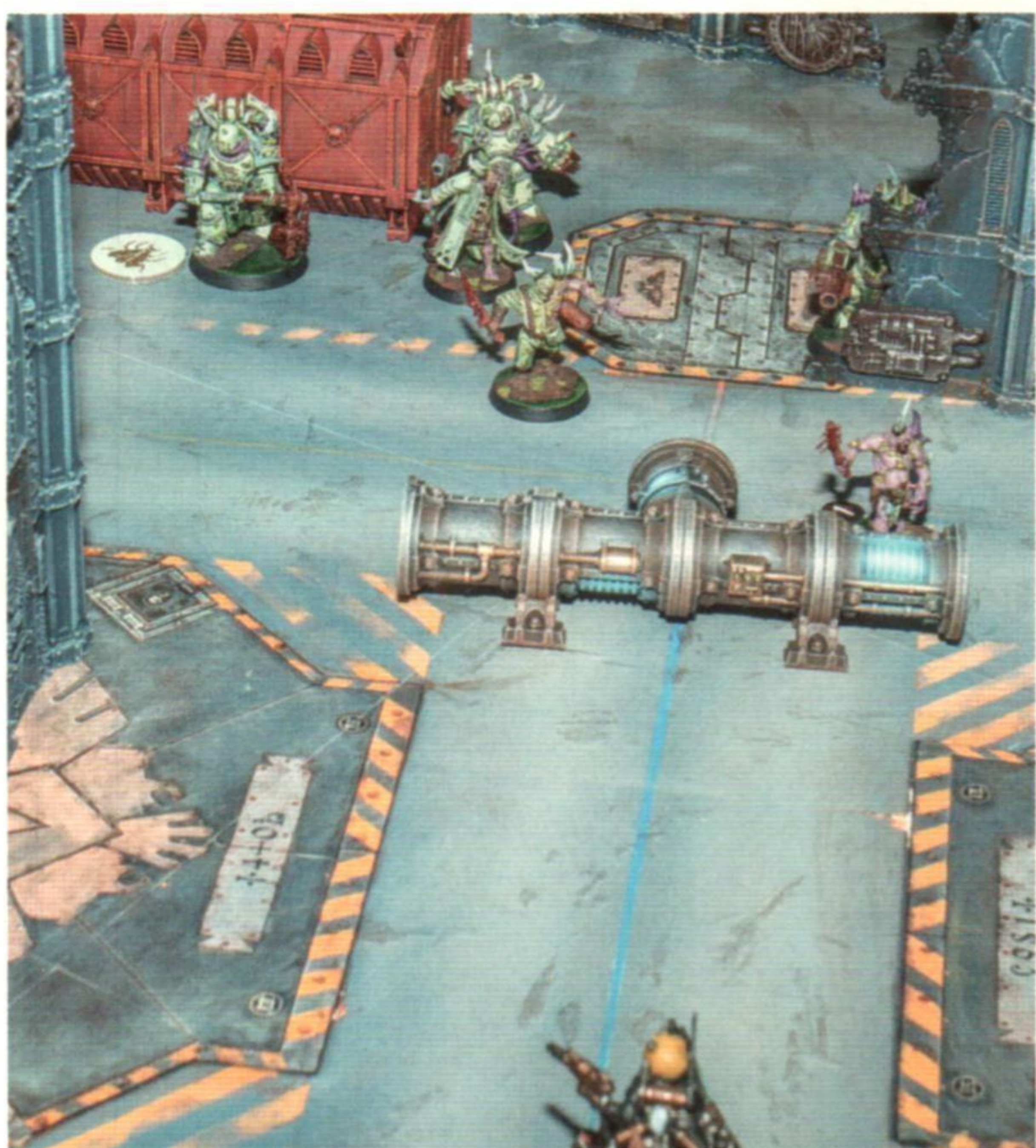
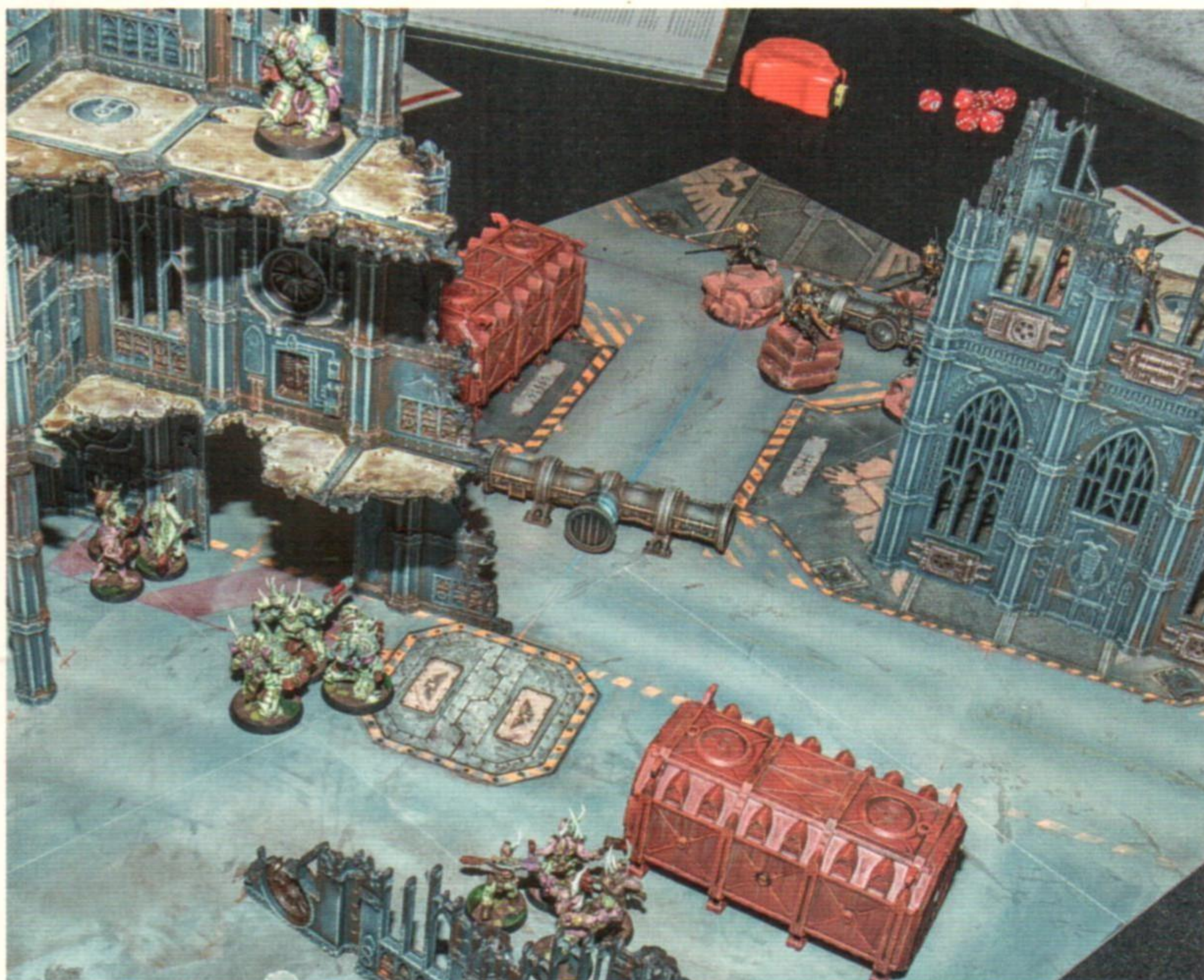




### A PLAGUE ON ALL YOUR HOUSES!

This month saw an old face return to the bunker. Erik 'off to Japan for a bit, now I'm back' Niemz took on *Conquest* editor Nyle Ajina in a game of Warhammer 40,000 Kill Team. They played the mission Terror Tactics, where you have to get as many models off your opponent's board edge as possible to score victory points.

As Erik soon found out, the title of the game was perfectly apt. Despite the speed of his Skitarii Infiltrators, they were quickly picked off by Nyle's Death Guard armed with blight launchers, who blasted most of them limb from bionic limb (they cause D3 damage per shot!) before they could even get across the board. Meanwhile, Nyle's Poxwalkers lumbered slowly up the battlefield, eventually shambling their way off Erik's table edge to victory. The end of the game saw Nyle win by twelve victory points to four.



### ABOMINATIONS!

Games developer Sam Pearson painted these Genestealer Cult Aberrants for his growing army. 'I really liked the Aberrants in the Deathwatch Overkill boxed set and wanted to add some more to my collection,' says Sam. 'I also really like the Aberrant holding the road sign – it's such a cool weapon. For their weapons, I mixed Skrag Brown with Leadbelcher to make them look rusty and added a wash of Nihilakh Oxide to the power sources to make them look they are glowing with energy.'





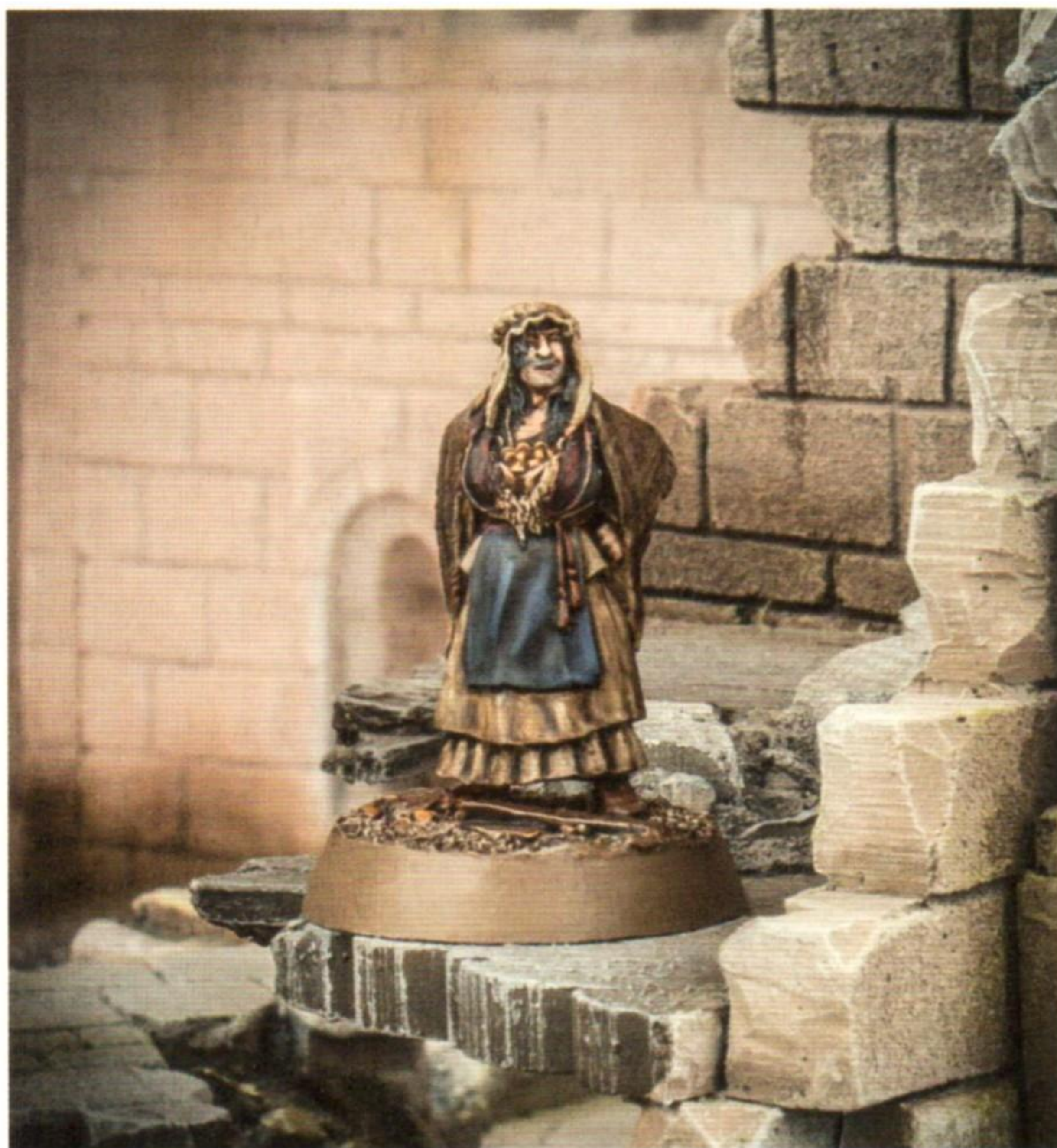
## THE BLOODGHEIST

Background writer Phil Kelly has been working on a very gory looking Nighthaunt army. 'My Bloodgheist army is a different take on Nighthaunts,' says Phil. 'They are summoned by my stair-staining Necromancer out of puddles of gore, drawn from a Shyishan underworld awash with tides of blood. Painting them is simple – I spray them Chaos Black, then again with Mephiston Red from above. I then paint the tops of their cloaks Abaddon Black and the bottoms with Blood for the Blood God. It's scarily easy!'



## WHAT A SCOUNDREL!

Photographer Martyn has just put the finishing touches to Alfrid Lickspittle. 'I enjoy painting one-off character models and the Middle-earth Strategy Battle Game is perfect for that,' says Martyn. 'I can just enjoy painting a new hero (or villain) for the enjoyment of it, rather than for a specific army. I picked Alfrid because I'd just watched *The Hobbit* movie trilogy again and thought he'd be fun to paint. The movies are great reference material for getting the colours just right.'



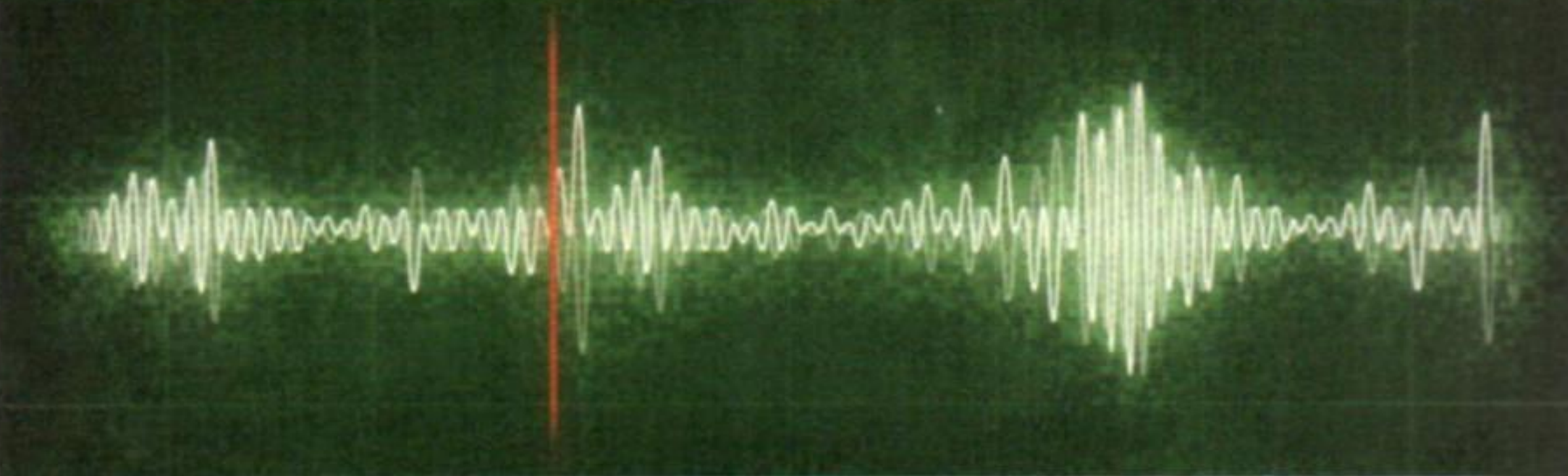
## A ROYAL COUPLE

Leigh Tomlinson is one of the Studio editors and painted this Darkoath Warqueen and Champion as the start of a new Chaos army. 'I imagine them to be a king and queen who always compete against each other in battle,' says Leigh. 'I'm a notoriously slow painter, so I wanted their colour scheme to be really quick. Neither model has any highlights – I just applied the basecoats and washed the models all over with Reikland Fleshshade. I finished them off with a couple of other washes to specific areas to add variety.'



# VOX CHATTER

The White Dwarf team wax lyrical about their favourite features and articles in this month's magazine.



**Martyn:** I really enjoyed Darren Latham's article about entering Golden Demon. His models are utterly incredible and that level of painting really lends itself to photography. It's nice to be able to zoom in on the pieces and really scrutinise them close up – you pick up on so many little details that are virtually impossible to see with the naked eye. It's a real testament to his painting skills.

**Jonathan:** Actually, it was really nice working with Martyn on everyone's portraits. The techniques for portraiture are very different to those used with miniatures photography. Plus, the subjects are a lot larger and moved about a bit more!

**Matt:** Index Astartes – it's back! It's always been one of my favourite articles in White Dwarf and going in-depth into the history of the Crimson Fists is awesome. It includes not only their original background (now brought up to date), but also new material set in the wake of the Noctis Aeterna. Makes me want to paint blue Space Marines...

**Ben:** The fiction articles are my favourite part. I love reading short stories because you can immerse yourself really quickly in a bite-sized chunk of literature set in the worlds of Warhammer. Like Phil says in his column, they add a lot to the worlds our hobby is set in.

**Dan:** Fantastical Realms. What began as an idea about magical weapons and painting bases became something so much more. It was great to see what people created for it and I'm looking forward to seeing what we can come up with for the other realms.

**Shaun:** The same as Dan, actually – the models people converted for it are really inspiring. I also like that there's some background on the Realm of Fire, too, as it really helps set the scene for the models.



NEXT MONTH

# THE TOME CELESTIAL: THE HAMMERHANDS

