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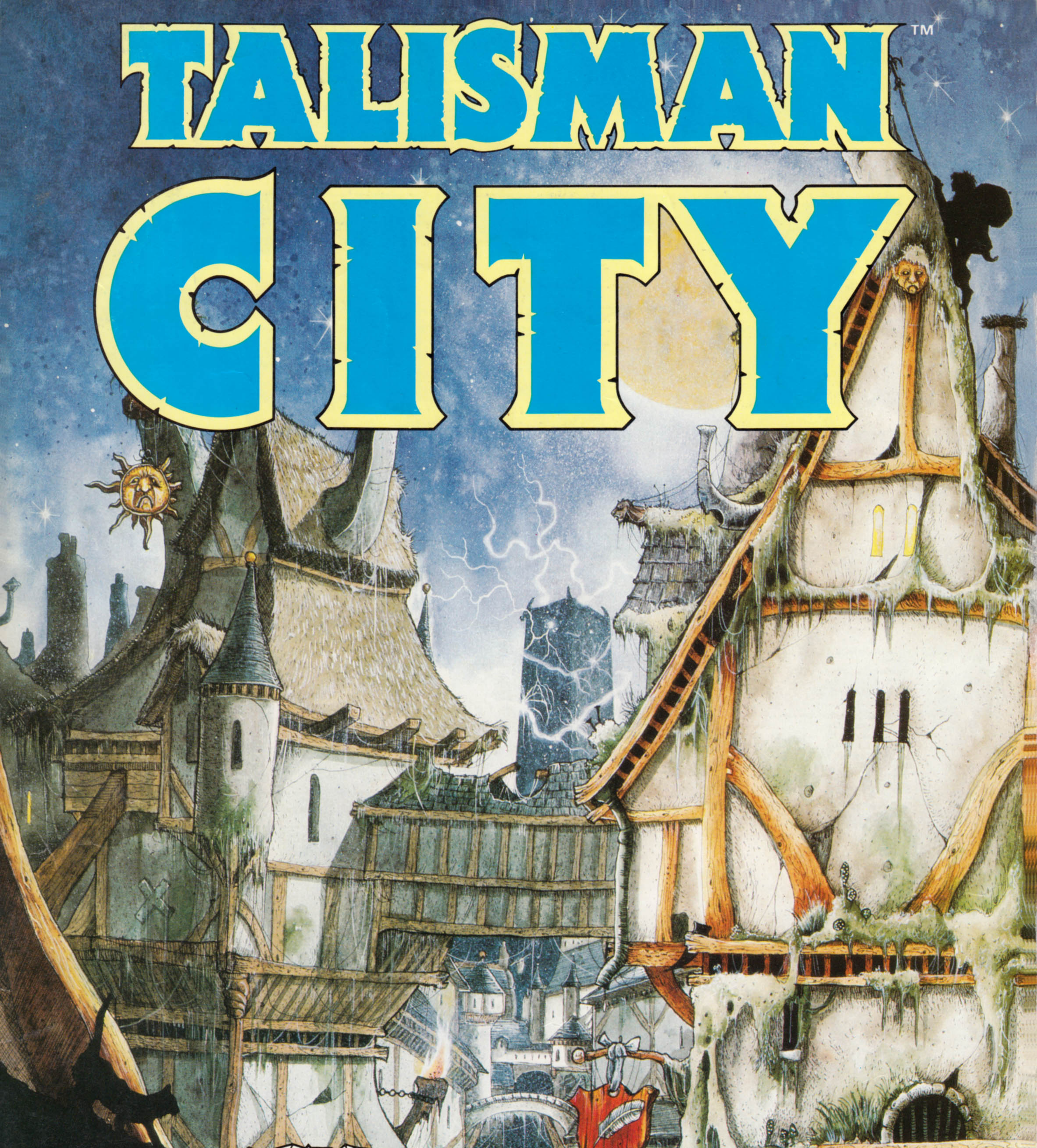
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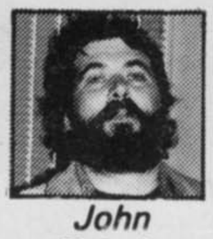
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Top - Nurglesque Legionnaires and vehicles of the Death Guards advance past the wreck of a fallen enemy
Centre - Imperial Guard and Squats defend a crippled Predator Battle Tank from an attack by Eldar Harlequins and war machines.
Bottom - Blood Angel Marines in Tactical Dreadnought Armour confront Genestealers aboard a space hulk.


Bryan Ansell


John Blanche


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CULTURE SHOCK

COACHES TO GAMES DAY

We understand that there are still vacancies on the coaches being run from each Games Workshop retail store to the **Games Day/Golden Demon Awards** in Derby on May 27th. You should contact your local Games Workshop outlet for details of availability and departure/return times. Several of the Independent Specialist Stockists are also organising transport, so you should check with your local shop for more information.

ADVANCED HEROQUEST

Playtesting has now begun on **Advanced Heroquest**, Jervis Johnson's dungeon adventure game. This new Games Workshop hobby game will take the Hero players on a quest through a perilous dungeon controlled by the Evil Wizard player, in a search for treasure and fame. Although still only in development, the game looks set to be an exciting, action-packed, adventure game, with all the miniatures and rule support you've come to expect from Games Workshop

NEW PRODUCTS

Currently being assembled in the Studio is the **Warhammer 40,000 Companion**. This softback compilation of the best of *White Dwarf's* WH40K material contains the complete Space Marine, Imperial Guard, Squat and Harlequin army lists, together with all of the new rules for vehicles, Dreadnoughts and robots.

Keep a look out for some new plastic miniatures from Bob Naismith and his team. The **Skeleton Army** is a boxed set of plastic Skeletons, Skeleton Horsemen and a Skeleton Chariot and should be available in the early summer.

The softback edition of the best selling **RuneQuest** fantasy roleplaying game has now been completed and should be available in May. The game features fast and realistic combat, and a unique magic system.

Just into the shops, is the **Dark Future** road pack. This is a complete set of all the road sections included with the game, allowing you to fight long highway pursuits or set up intricate ambushes.

In a similar style is the **Adeptus Titanicus** buildings set. This contains a total of 16 epic scale buildings designed to increase the range and size of your urban settings for battles between Titans.

LEE GIBBONS

If anyone knows the whereabouts of **Lee Gibbons**, can they please contact us at the Design Studio. If you're reading this Lee, then please get in touch.

SHIELDS AND BANNERS COMPETITION

We can now reveal the winners of the **Shield and Banner Competition**, which we ran in WD100. The standard of all the entries was very high, but the following were chosen as winners:

Vincent Dumont - Huppaye, Belgium; Julian Sehmi - Camberley; Mark Grimshaw - Horsforth; Alan Bannister - Liverpool; Tim Brunt - Redland; Tony Evans - Bargoed; Mike Bagshaw - Lowestoft; Anna King - Littlemore; Paul Webb - Weymouth; Ian Haswell - Washington.

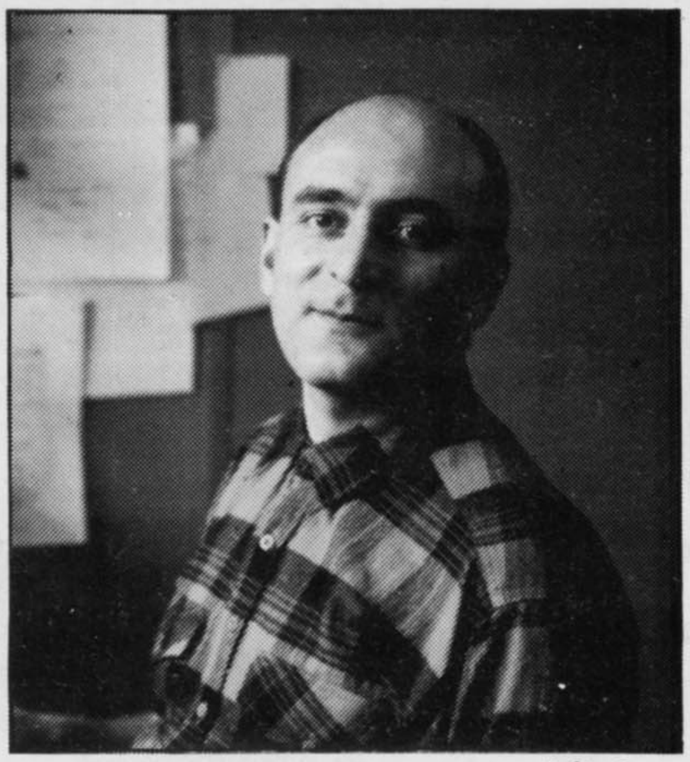
Congratulations and a *Citadel Mighty Fortress*, a copy of *Warhammer Siege* and a box of *Warhammer Fantasy Regiments* is on its way.

The runners-up, who will be receiving free vouchers for Citadel Miniatures, are:

Graham Courtnay - Mexborough; Alvin J. Belflower - Texas, U.S.A.; Mattias Lundgren - Nykoping, Sweden; Vincent Dell - Cadishead; Jason Simmons - Chichester; A. J. McKerrell - Chiswick; Peter Akers - Peterlee; Stephen Bassett - Lowestoft; Steve Savage - Bournemouth; Jeff A. Menges - Woodbridge, U.S.A.

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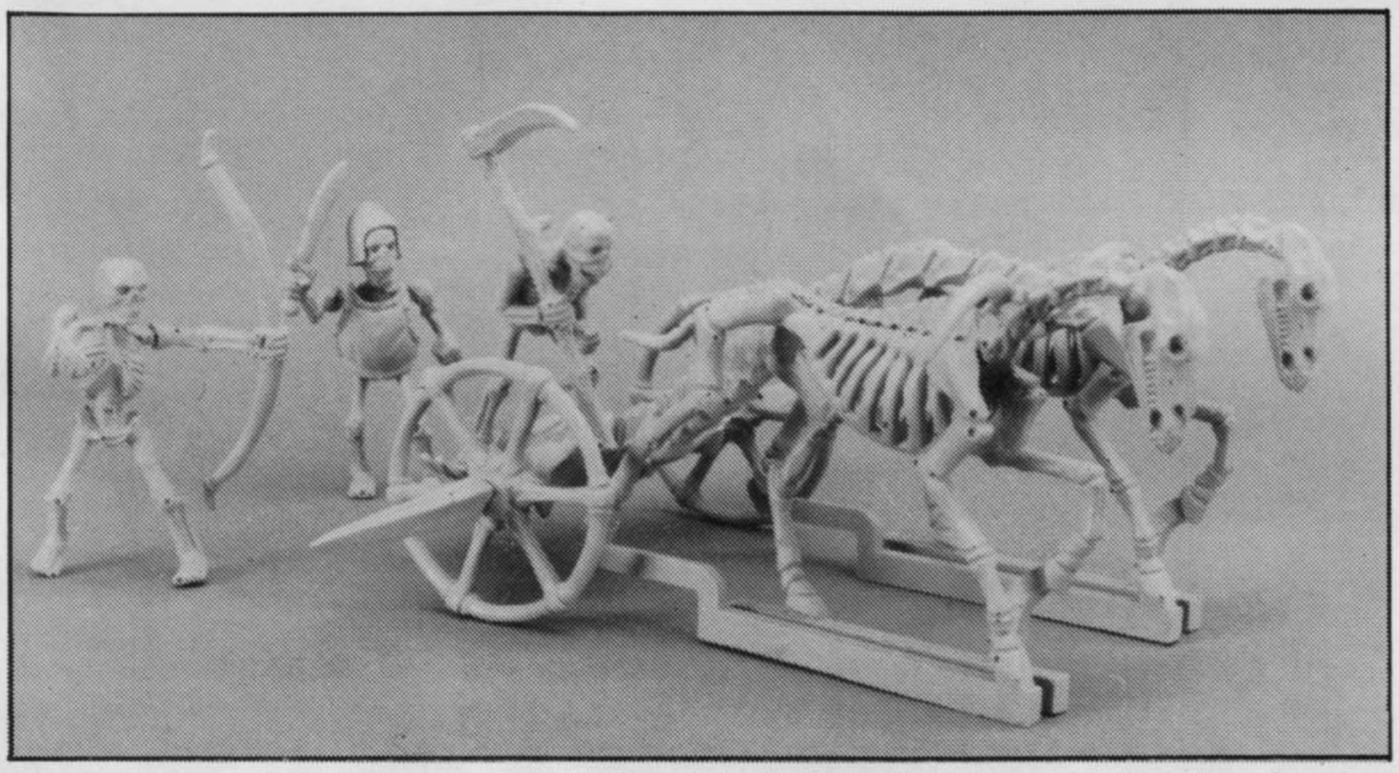
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Robin Dews

NEW ARRIVALS

Latest arrival in the editorial office is **Robin Dews**. A former Youth Worker and freelance writer, Robin has a broad gaming background, which ranges from the ancient Japanese game of Go, through miniatures and roleplaying, to the nightmare world of *Dark Future*. His recent activities have involved him in running large-scale, multi-player, *Warhammer Fantasy Battle* games - you may remember his Carik Mound battle report in WD107. Robin brings to the Studio a range of gaming, writing and organisational skills. These have been put straight to work on assembling the *Warhammer 40,000 Companion*.



A selection of plastic figures from the new Skeleton Army boxed set.

ROBOT COUNTERS

Shame on us, we forgot to print the Program Counters for the epic scale Robots in the last issue. So here they are. As usual they should be photocopied and stuck onto thin card before being used in play.

TAKE AND HOLD 1	TAKE AND HOLD 2	OBJECTIVE 1	OBJECTIVE 2
TAKE AND HOLD 3	TAKE AND HOLD 4	OBJECTIVE 3	OBJECTIVE 4

BATTLE PROGRAM	BATTLE PROGRAM	SUPPORT PROGRAM	SUPPORT PROGRAM	DEFENSIVE PROGRAM	DEFENSIVE PROGRAM
BATTLE PROGRAM	BATTLE PROGRAM	SUPPORT PROGRAM	SUPPORT PROGRAM	DEFENSIVE PROGRAM	DEFENSIVE PROGRAM

CRITICAL MASS

by David V Barrett

Imagine you live in a fairly average small country town; nothing special, nothing terribly exciting about it. Then one day Colonel Gadaffi or the Ayatollah Khomeini or someone else you've only heard about on the News comes driving in with his troops, commandeers the school, billets a soldier in every house, including yours, and makes your town his headquarters while he sets about conquering the rest of the world.

There's a curfew, of course, and soldiers everywhere, and people you know get killed, and you've got to be careful about what you say and who you say it to and where you go (you're not allowed out of the area), and there's no electricity, and you've no idea how it's going to end, or when - if ever.

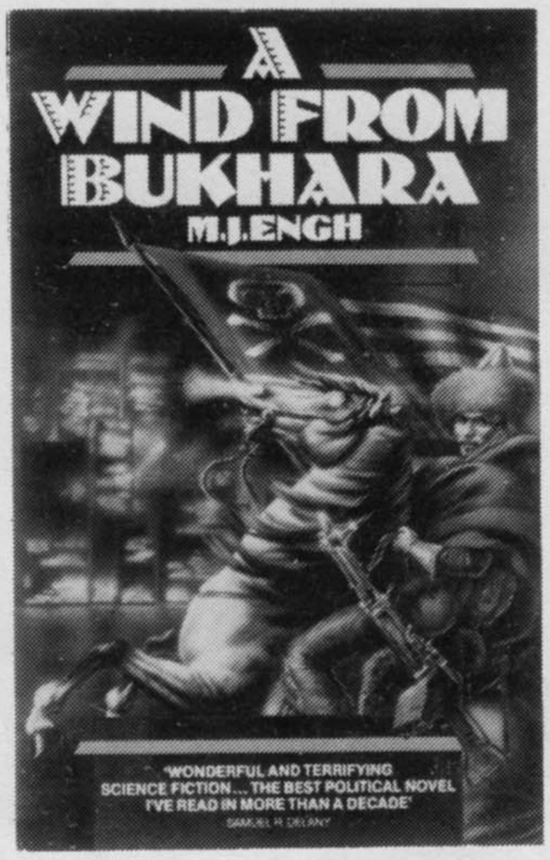
A Wind from Bukhara (Grafton 365pp £3.99 pb) is a brilliant near-future political SF novel by MJ Engh. It's set in a small town in Illinois, but the frightening thing is, it could just as easily be your town that the Turkestani General Arslan invades. It certainly feels like it while you're reading it.

There's been a rash of short story books recently, which is good if you like to start and finish something on a brief train journey. **The Toynbee Convector** (Grafton 277pp £12.95 hc) is Ray Bradbury's first new collection for nine years, and shows the old master has lost none of his touch. I don't know what it is about American small town life I find so attractive, but Bradbury's able to evoke a nostalgia for a childhood I never had in places I've never been. SF, Fantasy, Horror, Supernatural and Assorted *Strange* about sums up these 23 highly enjoyable tales.

In **Women as Demons** (The Women's Press 272pp £4.95 pb) Tanith Lee explores the role of Woman as she has been seen throughout history and mythology: Woman as demon, as witch, as goddess, as lover, as Amazon. Tanith Lee's short fiction is well worth reading. No whingeing about women's lot, no half-hidden man-hating, no attempt to be clever at the reader's expense (especially if he's stupid enough to have been born male) - just sheer, well-written, entertaining Fantasy, SF and Horror stories that make you think.

Two more short story collections (I said they were all coming this month): Ian Watson's **Salvage Rites** (Gollancz 223pp £11.95 hc) and Bob Shaw's **Dark Night in Toyland** (Gollancz 190pp £11.95 hc). Both good solid British writers, producing imaginative SF stories which are funny, sad, disturbing, intriguing - and in the tradition of that Old Time Sensawunda, full of ideas. I'm glad someone's still doing it.

The blurb "The Second Volume in the Avaryan Rising Trilogy" above a cover picture of a muscular redhead with long legs and not much armour clutching a sword above her head, seems purpose-designed to put me off. But to my surprise Judith Tarr's Fantasy **The Lady of Han-Gilen** (Pan 310pp £3.99 pb) (sequel to *The Hall of the Mountain King*) is thoroughly enjoyable. It's got plenty of battles and treachery, some disturbing magic, and a love story that for once rings true. I'll be looking out for the third in this trilogy, and might even hunt out the first (How to ruin a carefully-built-up reputation...!).



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Still interested? Then write to us, telling us about yourself, your gaming interests and experience, together with some samples of any written work, whether published or not. This could be the start of a whole new career.

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Artwork: Paul Bonner

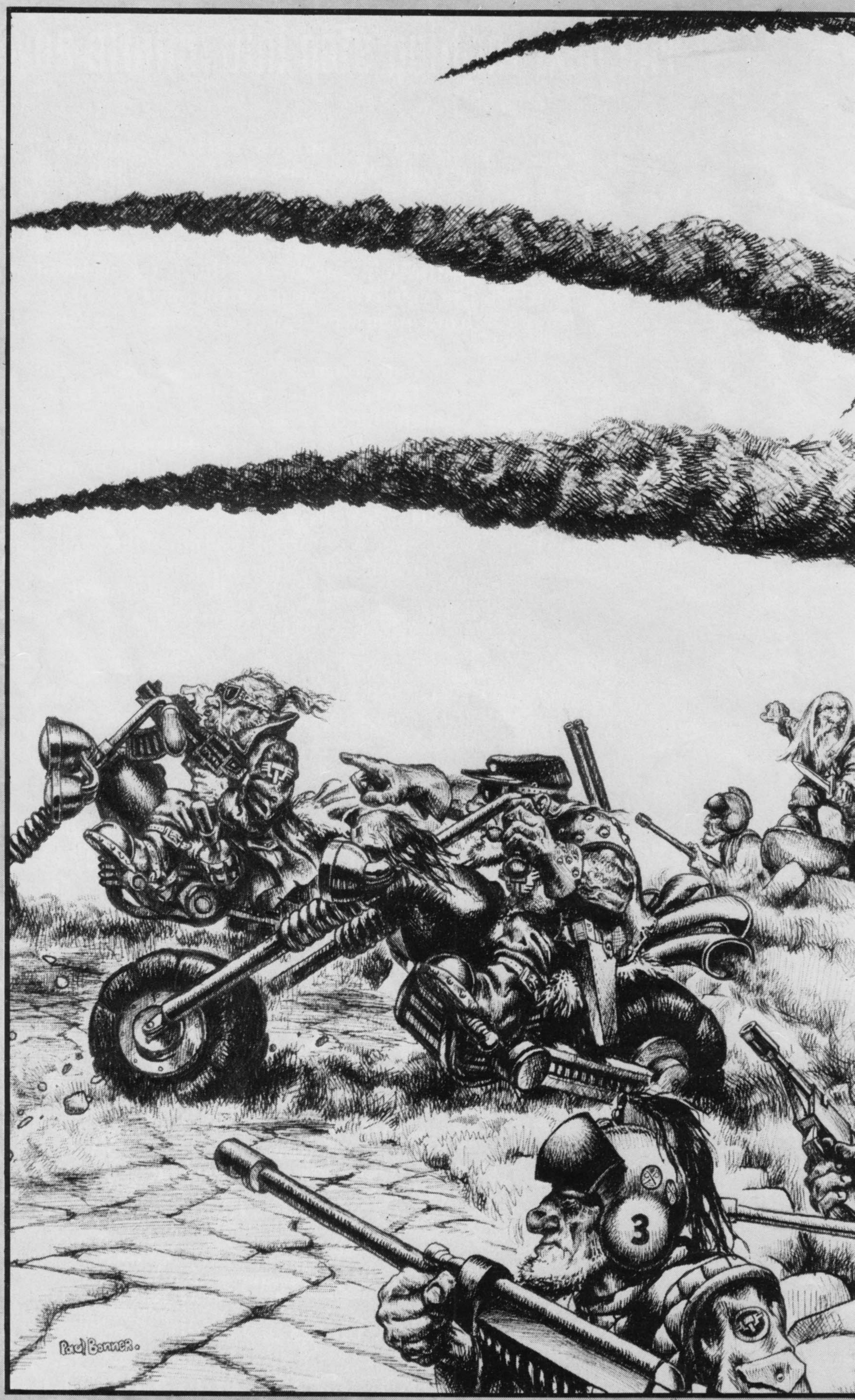
During the Trillians World campaign of 987-988.M41, the Imperium called upon the Volskheim Stronghold for support in quelling the rebellion that had broken out on the northern continent. Although the stronghold were offered lucrative mining rights as a reward for their participation, they were initially reluctant. The Imperium, responding to their hesitation, threatened to suspend trading with the stronghold. The Lord of Volskheim consulted his Living Ancestors - they cast their minds back across the centuries and recited to their Lord the epic tales of Imperial wrath and the stronghold's first oath of allegiance. He returned to the war-council convinced by their wisdom and agreed to send his War-Brethren to aid the beleaguered Imperial forces.

Under the circumstances, the Imperial Commander on Trillians World despatched Commissar Fard to oversee the Brotherhood. His first reports showed him to be a little uncomfortable with the situation - the Squats, although nominally under the instructions of the Imperial Commander, were loyal only to Barlgin, their Warlord, and turned to him for all their instructions. Despite a feeling of unease, exacerbated by the Squats disregard for the Imperial cult, the Commissar could find no real reason to doubt the Brotherhood's commitment and the Squat warriors were sent into action against the fortress of Gaerlugh.

The first assault on the fortress was made by bikers of the Engineers Guild who breached the walls with vortex grenades, supported by missile fire from Guild trike weapon teams. The main force of the Brotherhood then advanced in Rhinos, disembarking at the foot of the breached walls to battle their way on foot to the keep at the centre of Gaerlugh.

The surviving rebels were forced to retreat to the underground installations carved from the rock beneath the keep. The final attack was led by exo-armoured Hearth-guards following their Warlord into the darkness. At home in the dark tunnels and twisting corridors, the Squats fought fearlessly - three days later the last of the rebels surrended to Warlord Barlgin and were handed over to the Imperial Commander for trial and execution.

Commissar Fard later reported that the Brotherhood's conduct was exemplary and recommended that they be allowed to assume all rights to the mines in the Gaerlugh sector in perpetuity.



Paul Bonner's picture shows the Volskheim Brotherhood crossing the breached walls of Fortress Gaerlugh. Warlord Barlgin urges the Company to attack, under the watchful eye of Commissar Fard. From the far side of the rubble, Spirit Lord Mengri shouts his advice, hoping to be heard over the roar of the Guild bikes and the scream of support missiles.



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1 Imperial General



2 Guard from Imperial General's retinue



3 Knight of the Imperial Guard

Knight of the Order of the White Wolf



4

Knight of the Order of the Knights Templar



5



6 Knight Panther on foot

The 'Grand Vizier' from the Imperial Guard's retinue



7



8 Chaos Squat



9 Chaos Squat



10 Chaos Squat



11 Chaos Squat

Pure Strain Genestealer



12

1st generation Genestealer hybrid



13

4th generation Genestealer hybrid



14

4th generation Genestealer hybrid



15

Confrontation - Scavvy



16

Confrontation - Brat



17

Marine Scout



18

Marine Scout



19

Palanquin of Nurgle



20

Ogryn



21

Blue Horror



22

Chaos Dreadnought



25

Blue Horror



23

Lesser Daemon of Nurgle



24

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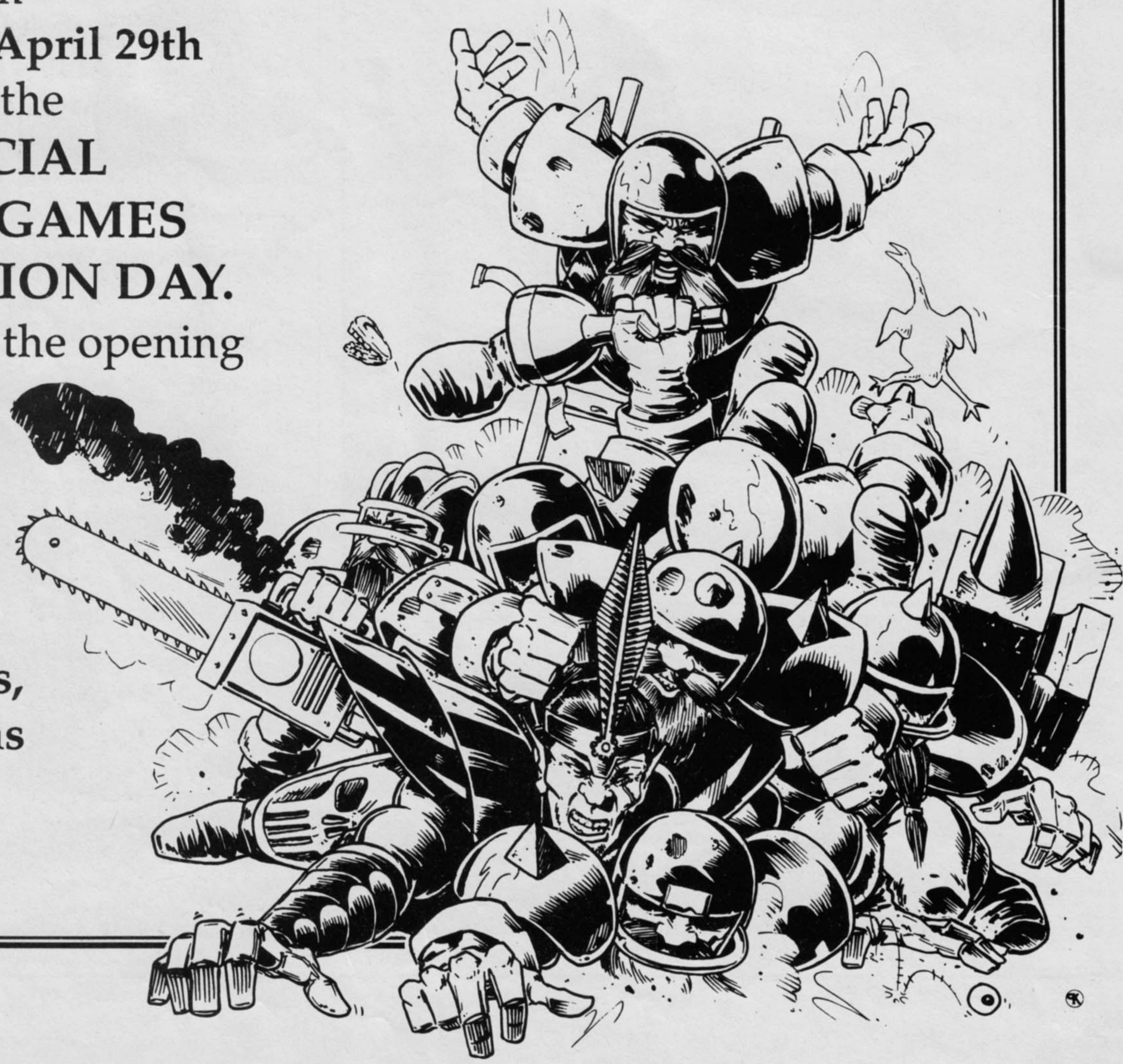
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WARHAMMER™

FANTASY BATTLE

COLLEGES OF MAGIC

A NEW MAGIC SYSTEM FOR WARHAMMER FANTASY BATTLE

By Bryan Ansell and Rick Priestley with Geoff Lynas

Magic is an intricate and demanding subject, and only the most skilful can master it completely. To refine their innate talents and learn the wizard's incantations, young spellcasters are apprenticed to one of the great Colleges of Magic, where they discover the complex nature of the magical flux and the secrets of the eight colours of magic. *Colleges of Magic* introduces the background to this new system for magic in *Warhammer Fantasy Battle.*

The inner mysteries of magic are revealed slowly and only to the most able students. A young wizard's understanding is permitted to grow only as quickly as his abilties allow. Such knowledge is given sparingly - when directed by the untutored it is dangerous both to the fabric of the universe and to the soul itself. To learn magic it is therefore necessary to apprentice oneself to a wizard. This in turn serves as an introduction to one of the great Colleges of Magic. The colleges are not teaching institutions centred upon buildings as might be expected, but traditions maintained by their countless members. Before we look at these colleges it is necessary to learn, as the student must learn, the first lessons of magic.

RAW MAGIC

In order to cast spells, a wizard must first draw raw magic to his body. The wizard acts as a focus which channels raw magic into the form of a specific spell. A wizard's *magic level* and *magic points* indicate the extent to which he can control and maintain that focus.

The first principle an apprentice wizard must understand is that raw magic and Chaos are one and the same. Every time a wizard casts a spell he is tapping the energy of Chaos itself. Moreover, he creates a shadow of himself in the warp, and the stronger his magical powers, the more substantial this warp-shadow becomes - the most powerful wizards have a presence in the warp just as Daemons may have a presence in the material world. Magic is potent in the Warhammer world because Chaos is also strong. On a normal world, the material universe and Chaos are separate, and only the most powerful magic can conjoin the two. Due to the presence of the Chaos warp gates at the poles of the Warhammer world, the entire planet is steeped in magical energy, and wizardry is a relatively simple matter.



The incandescent streams of blue snaked across the battlefield, weaving around the startled Orcs. They watched in abject terror as the cyan tentacles of light converged with grim purpose on the shaman hidden within their ranks. The long thin strands wrapped around the wizard, first tying his legs together and then rapidly moving up to fix his arms to his sides. For a moment the regiment was silent, aware of their vulnerability without the power of the shaman to defend them.

Then, like a snake casting off its coat, the wizened Orc shrugged off the immaterial bonds, a dull flash of grey flickering around him as the blue strands dissipated.

A cheer went up amongst the Orcs as they parted from the centre, allowing their shaman to step forward muttering incoherently. The Orc slowly spread his hands, a thin film of grey strung between his fingers. As his chanting got faster so the ball between his hands got larger; the Celestial Wizard watched as the sphere drew up the grey from the rolling mist of magical flux surrounding them. With a lurch the Orc raised his arms skywards, the mass between his hands launching itself towards the Celestial Wizard with terrifying speed. The Orcs screamed with delight as the globe hit the enemy sorcerer with an awesome crack, the cacophony barely hiding the sound of bones being powdered as he fell to the ground. A smile spread across the Orc's face as he watched the crumpled corpse jerk to a standstill. Him, grey, inferior?



Being, in the main, a Depiction of the varied Hues of Magick arranged in the Fashion of a Great Wheel and, further to this Purpose, a graphickal Discourse upon their relative Merits and Symbols, as described by sagacious Wizards and other Men of Learning.

Rainbow

Dark

Here are presented SUPERIOR Texts for the common Man Herein are ESOTERIC and UNLEARNED and GEOMETRIC Texts which mark and distinguish the Hues of Magick

Tree

Arrow

Hawk

Light

Amber

Golden

Key

Bright

Jade

Triskele

Representations

Comet

Scythe

Amethyst

Celestial

Grey

Sword

The Hub of Light and Dark wherein these opposing principles conjoin

Broad Symbols which serve in learned Hues of Magick

As the Hands of a Clock do travel, so is a Colour, Hue or Pigment of Magic superior to its Neighbour. Yet counter to this Motion, said Colour, Hue or Pigment is in every way weaker, lesser and inferior to its adjoining Tincture.

Dark

Rainbow

THE COLOURS OF MAGIC

Raw magic is sucked into the world from the Chaos warp gates like a howling gale into a vacuum. The resultant flow of Chaos over the world is called the *magical flux* or the *Wind of Chaos*. As raw magic is pulled through the material universe it distorts in a similar way to light passing through a prism. The magical flux divides into eight different colours. Each of these colours has special qualities in the same way as each colour of light has its unique properties.

Ordinary men cannot perceive the magical flux or see its fabulous colours. Wizards, however, can feel the flow of the whole flux and can actually see the colours of magic as they swirl and billow across the world. Rolling polychromatic clouds bubble across the sky, forming fantastic shapes and giddy patterns. Further from the warp gates the flux subsides and the raw magic falls to earth where it boils as a fluorescent mist across the ground.

THE GREAT WHEEL

Wizards have studied the relationships of these colours, and have constructed the *Great Wheel* to explain them. Each of the eight colours has its place upon the Great Wheel.

The wheel has eight spokes, the familiar sign of Chaos itself. Some wizards prefer to use the name Wheel of Chaos for this reason, but most shy away from the term and would prefer not to be reminded of the closeness of Chaos to their art.

THE COLLEGES OF MAGIC

Some wizards associate themselves with a single hue of magic, drawing their strength purely from one of the eight colours. This gives them superiority over the colour positioned clockwise to their own on the wheel. However, this also means that a wizard associated with a given colour is always inferior to the colour positioned anti-clockwise to his own on the wheel. The magical implications of this are explained later.

Practitioners of a single colour are said to belong to one of the Eight Colleges of Magic. Not all wizards hold with this practice.

Some believe that drawing on only a single facet of magical power could seriously unbalance the relationship between the eight colours, with potentially dire consequences for all magic. These magicians are known as the Rainbow Wizards and make up a ninth college, drawing upon the raw magic of all eight colours.

There is also a tenth college, known as the Dark College, whose practitioners draw directly upon the undivided blackness of Chaos. Their colour is black. Wizards of the other colleges regard this tenth college as an inherent evil that perverts magic by subjugating wizards to Chaos, corrupting the will of the user and furthering Chaos itself.

We shall examine the place of the Rainbow Wizards and the Dark Wizards separately, and discuss their place on the Hub of Chaos.

The names and associated colours of the colleges are summarised on the chart below.

College	Colours
Light Wizards	White
Golden Wizards	Yellow, Gold
Jade Wizards	Green
Celestial Wizards	Blue
Grey Wizards	Grey
Amethyst Wizards	Mauve, Pink, Pastels
Bright Wizards	Red, Orange
Amber Wizards	Brown
Rainbow Wizards	Multicoloured
Dark Wizards	Black

COLOUR AND DRESS

A wizard's colour does more than proclaim his allegiance. It also enables him to use his powers, for real colours act like magnets to magic of that colour. A wizard wearing an inappropriate colour would therefore find his powers reduced or even negated.

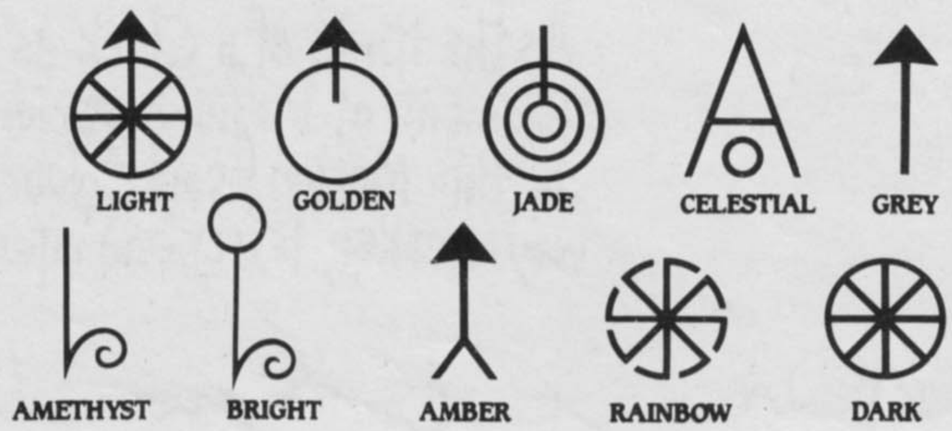
The study and use of a single magic colour necessitates that a wizard adopt that colour in his dress - it is the colour he naturally feels most comfortable with. He would also favour that colour for decoration and other purposes. He does not have to restrict himself uniquely to that colour, but his general appearance always suggests it.

A Rainbow Wizard proclaims his allegiance by wearing multicoloured garments, often striped or decorated with zig-zags, circles or elaborate interwoven patterns of the eight colours. Dark Wizards favour black and very dark clothing, but can wear other colours as well. Neither of these colleges is adversely affected by the colour they wear.

GEOMETRIC SYMBOLS

Each of the colleges has its own curious and involved geometric symbolism. These are derived from the *station* of the colour on the Great Wheel, with the Light Wizards placed in the uppermost position or First Station. The symbols are used openly as decoration and help to draw the specific colour from the magical flux in the same way as dress. The chief geometric symbols are shown on the Great Wheel. The symbols are oriented so that they correspond to their station: in this form they are most potent. However, symbols may be oriented in any direction and still retain their power.

The Rainbow Wizards have their own unique geometric symbol of the eight-spoked wheel with its ends turned over to form a circle - this symbolises the bending of Chaos to the wizard's will. The Dark Wizards employ the eight-spoked sign of Chaos itself, and are the only wizards who dare to wear this symbol openly. Both Rainbow and Dark Wizards may also use signs from the other colleges, and Dark Wizards may wear the sign of a Power of Chaos if they are Champions of that Power.





"No, no, no! You must draw the colour *into* yourself before you can use it. It's no good trying to shape the raw magic unless you internalise the colour you want - it's far too confusing with all the other stuff floating about. Now lets try it again. Do it with me. Locate the white in the flux and draw it in, away from the rest. That's it, much better."

"Now what master?"

"Right, now we've got the magic inside we've got to shape it. Very carefully start to concentrate on the required effect: imagine that piece of wood floating above the table, push it skywards. The hue will do the rest."

The plank jerked upwards and slamed into the ceiling, bringing down a cascade of dust and cobwebs.

"NO! Slowly, damn it, slowly. If you do it that quickly, fool child, you'll be like a beacon on the other side. Do you fancy a Daemon in your bedchamber?"

"Yes master, I mean no. Sorry master, but it's not easy. It was hurting inside and... I just couldn't hold it all in."

"Right, once more. We do it again and again until it is correct."

NATURAL SYMBOLS

Each college has other symbols which mark its practitioner, often in the form of a natural object based on a geometric symbol. In the case of the Amber Wizards, for example, it is an arrow, for the Bright Wizards it is a key, and for the Golden Wizards a soaring bird.

THE COLLEGES AT LARGE

A magical college is not a building or place but a tradition maintained by the members of the college. Most wizards learn their trade by apprenticeship to an older wizard, living with him and working in return for instruction. However, in the Old World there are also real teaching institutions where magic may be learned. Most of these are maintained by noble houses, or by powerful City Guilds, with the intention of providing a core of wizards versed in the arts of battle magic. In return for this instruction, wizards serve their patrons for a period of contract; usually one year for every year spent at the school.

These institutions do not necessarily offer tutelage in magic of a single specific colour. A teaching institution of a respectable size would have several resident wizards of different colours, ready to school young hopefuls in whatever colour of magic was deemed appropriate according to their horoscope, disposition, inclination and talents. In fact, once a young wizard has been taught the principles of colour mastery, his education may be continued by a wizard of any college.

It will be seen that wizards of the different colleges are not necessarily antagonistic. Wizards of a specific college will often arrange to take over the apprenticeship of a young wizard already schooled in another college. The relationships between the colours on the Great Wheel fosters these associations. A Light Wizard, for example, is inferior to Amber Wizards. By taking over the apprenticeship of a Bright Wizard, who is superior to Amber, his weakness is covered by his apprentice's strength. Rainbow Wizards may indoctrinate a young wizard into any of the other colleges as well as their own. Pupils who take the path into colour magic are regarded as disappointments at best. As a result Rainbow Wizards are sought after by would-be apprentices, despite their reputation for being bad-tempered as well as severe disciplinarians.

Few would-be wizards choose to seek out the tutelage of a Dark Wizard. There are some whose inclinations lead them to a hatred of their fellows, and whose bitterness inclines them to the Dark College. However, only a minority of Dark Wizards have trodden that particular path. Most Dark Wizards were trained as wizards of another college and deliberately turned to the study of Dark Magic later.

The Eight Colleges

Magic is powerful. By acting as a focus of this power a wizard is invariably affected, becoming slightly tainted by the magic that he uses. The different colours of magic have a tendency to reinforce certain patterns of behaviour, giving rise to popular notions such as the fact that Jade Wizards never wash and all Gold Wizards are fabulously wealthy. Although most wizards dismiss these commonly held images (about their own college at least), they do have some foundation in truth. All wizards are somewhat eccentric, all are extremely well-educated in terms of their society, all have powers placing them above the common herd. It is small wonder that they tend to be slightly crazed.

When a commoner needs a wizard he will, by choice, seek out a **Light Wizard**. Light Wizards are regarded as friendly, kindly and generous. They are said to favour the poor and ill with their magic, and to scorn the rich and powerful - this reputation does nothing for a Light Wizard's chances of gainful employment. Wealthy merchants regard them as untrustworthy and nobles see them as treacherous popularists with no respect for the proper order. They are not ambitious or materially inclined and their college's reputation stands in their way of becoming either. They have a tendency to be mobbed by beggars and small children - not all Light Wizards take kindly to this attention.

It is a well-known fact that all **Golden Wizards** are fabulously wealthy. Some are conspicuously rich. Others may claim to be poor but everyone knows they have hordes of money tucked away under matresses or stuffed up chimneys. But as Golden Wizards always complain about how poor they are, no-one takes their protestations of poverty seriously. Even the wealthiest whine constantly about their huge overheads and exorbitant financial commitments. This popular conception of Golden Wizards is particularly hard on the majority, who are not especially rich at all, but always end up paying through the nose for even the most trivial purchases.

The nature-derived magic of **Jade Wizards** is harmonious to the seasons and the agriculturtal cycle. During the green months, when plants flourish, Jade Wizards are full of vigour and enthusiasm. Over the winter, when plants fade and die, the practitioners of green magic become tired and reluctant to cast their spells. At important times during the agricultural year they make sacrifices of natural produce in order to secure the future potency of crops and the fecundity of livestock. Folklore recalls a less innocent sacrifice in which Human victims were burned alive inside a huge wicker effigy called the wickerman. Although few openly believe that these practices still occur, a Jade Wizard will never speak of the matter and rumours of some sinister, unspoken secret still surround the College.

Celestial Wizards are ostentatious in dress, flamboyant in speech and delicate in general disposition. In most individuals this expresses itself as simple grace and considerate manners - this is not the popular image, however. The typical Celestial Wizard is portrayed as an overdressed fop who spends his money on luxurious food, precious decorations and finely wrought artwork. They are rarely seen during daylight and seem to dislike bright light. They are also obsessed with the heavens, spending long nights staring though telescopes at the movements of the stars; they have a good reputation with horoscopes, and are said to be able to determine astral events with absolute accuracy.



Grey Wizards rarely set up home in one place for very long. They are lean-bodied wanderers, often seen by people 'passing through on their way somewhere'. This gives them an air of mystery and romance, and a wolfish reputation for wildness. Other wizards regard them as unreliable and a little too independently-minded for their own good. Despite these misgivings, they are held to be especially wise and their advice is frequently sought by powerful men of all kinds. Grey Wizards are sometimes retained as advisers because they are shrewd bargainers and good judges of character.

Amethyst Wizards are supposed to be self-indulgent and pleasure loving individuals with tremendous appetites. Their ability to feast is legendary, and their diet a constant source of wonder and speculation. It is said that their brand of magic feeds their hunger and helps keep their spirits buoyant and their bodies well-fleshed. The Amethyst Wizard is a great conversationalist and carouser. As a consequence they are sometimes presumed to be foolish wastrels - this is not at all the case, although they *are* inclined to be immoderate.

Bright Wizards are traditionally sharp-featured and slightly built. They are always animated by some idea or plan, and never seem able to sit still for long without looking uncomfortable. Bright Wizards are valued as battle wizards: hot-blooded and warlike, they seem to gain vigour from the clash of battle. They are, of course, masters of fire magic, and are popularly assumed to be obsessed with fire and heat. Bright Wizards always complain of the cold in winter and draughts in summer, and their own houses are always uncomfortably hot and stuffy. The local population always blames these wizards for fires that break out in their vicinity.

Amber Wizards are regarded by the greater mass of people as the most approachable of all wizards - as the least wizard-like in fact. They avoid or dislike cities, and are usually found pursuing some perfectly normal life as a farmer, herdsman, hunter or similar. They are quite robust and good-humoured as wizards go, with a natural respect for well-ordered and peaceful society. Only when something threatens that order will they reveal their powerful, magical aspect. They have an affinity with animals that has given rise to stories of them talking to creatures and befriending wild beasts.







Golden Wizard and Bright Wizard prepare to fight a magical duel

GC

THE HUB WIZARDS

The ninth and tenth colleges are called the Hub Wizards because their station is the *Hub of Chaos* at the very centre of the Great Wheel. To explain their relationship to the other colours and each other, we must describe the true nature of the Great Wheel and the *Spindle of Magic* or *Twin Vortex of Magic*. This level of understanding can only be achieved once a young wizard is familiar with the workings of the Great Wheel itself.

As we have learned, the Great Wheel forms a circle with the eight colours divided round its edge. The wheel may be imagined as a card circle marked with the appropriate colours: such circles are, in fact, often used in the instruction of young wizards. The Hub of Chaos may be imagined as a pencil pushed through the wheel to form a long axis. The true stations of the Rainbow and Dark Wizards are at opposite ends of the Hub, the tip and base of the pencil. Although placed together on the Great Wheel, it can be seen that the Hub Wizards actually lie at opposing stations. By extending a line from each of the Hub stations to the perimeter of the Great Wheel two vortices are formed - two cones with their bases touching. These are the Twin Vortices of Magic which make up the Spindle of Magic, so called because of the diagram's shape.

The lower vortex, or *Dark Cone*, represents the division of raw magic from Chaos into the eight colours of the magic flux. Chaos enters the world at the tip of the lower vortex (at the bottom of the diagram), and is divided into eight colours by the prismatic effects of the material universe. The full division is shown at the widest point of the vortex as represented by the Great Wheel.

The upper vortex, or *White Cone*, represents the drawing together of the eight magical colours. This is accomplished by the Rainbow Wizards when they cast spells: drawing on all colours, they are united into spells.

The Spindle provides additional symbols used by the Hub Wizards. The white cone seen in profile forms a pyramid, a potent symbol of the Rainbow Wizards, often mixed with another of their symbols, the Eye of Unity. The inverse black pyramid is the parallel symbol of the Dark Wizards.

Another image which derives from the cone is the popular notion of the wizard's cone-shaped hat with its wide brim often taken for the wheel itself. Such hats are certainly worn by some wizards, and the image may also be seen in magical diagrams which show a cone placed directly over the wizard's head, dividing into the eight colours of magic.

The Ninth and Tenth Colleges

Rainbow Wizards are regarded as conceited and self-opinionated, and it is said by other wizards that their position at the pinnacle of the Hub has gone to their heads. Their harsh opinion of the practitioners of colour magic is often carried over to life in general and Rainbow Wizards are usually strict in their habits and harsh in their judgments.

Dark Wizards are not readily welcomed in Human society. Their evil reputation is not altogether undeserved as they often dabble in necromancy and other evil sorcery. Their appearance is uncertain and may be deceptive. Although their true colour is black, they may appear in other garb in order to trap their victims. They may be devilishly handsome, but eyes are said to betray them by their evil intent, and their faces appear cruel and unhealthy.



HUMAN AND NON-HUMAN WIZARDS

Colour magic and its associated symbolism is not restricted to particular races or cultures - it is a principle that permeates all magical practices. Although this article is primarily concerned with explaining colour magic in terms of the Human Old World, the Colleges of Magic are found amongst Orcish Shamans, Dwarfs, Elves and all magic-using races. Each race interprets the symbols of magic in its own way using its own artistic styles. Individual (and especially irreverent) races may also invent other slang terms for practitioners of the individual colleges. However, all wizards understand the core of symbols and names explained in this article.

Although a Jade Wizard may therefore be an Elf, an Orc or a Man, their shared college does not mean that they regard each other as allies or associates. A wizard's college makes no difference to his attitude towards other races. However, because the use of colour magic may distort a wizard's personality in specific ways, wizards of a given college may have more in common than would ordinary members of their two races. By way of example, Human and Dwarf Rainbow Wizards are both appallingly bad-tempered and intolerant, but that doesn't make them any more likely to get on (quite the opposite in fact). Some races are already inclined towards traits associated with one or more colleges, in which case a wizard of that race and college tends towards the extreme. Ork Jade Wizards are said to actually grow their own mushrooms under their armpits.

Just as Human wizards may live in isolation, with other wizards, or as part of a noble household, so wizards of other races may also occupy one of several appropriate positions in their society. Elves are inclined towards formal institutions where magic is taught, discussed and practised. There are many schools of magic in the Elven Kingdoms such as the High Celestial Order of Lothern and the Jade Mountain Lodge of Ulthwe. Even amongst the relatively less organised Wood Elves, apprenticeship and the teaching of magic follow a respected and traditional pattern.

Dwarfs are far more individualistic. A Dwarf Wizard will take on an apprentice in the same way as a master artificer will train a favoured successor, jealously hoarding his knowledge, passing it on only at the end of his life and then only grudgingly.

An Orc Shaman picks and trains his successor from suitable young Orc pups in his tribe. Shamans have religious as well as magical duties, they are important members of the tribe in a similar way to witch-doctors or medicine men. Orcs don't make good teachers or pupils, so the apprenticeship of a Shaman consists of sound beatings ('Makes yer tough!'), lots of fetching and carrying ('Makes yer fit!'), a great deal of loud shouting ('So's yer listens'), and practical demonstrations which often leave the Shaman in need of a new apprentice.

THE POWERS OF CHAOS

As we have seen, the wizards of the Dark College are aligned to the colour black and can draw upon the undiluted darkness of Chaos for their magical energy. To a wizard, this is one of the advantages of closely allying with a Chaos Power. It is also a disadvantage, because the use of dark magic draws a wizard closer to Chaos, corrupting his soul and gnawing into his very thoughts. It is for each man to make his choice: are the potential gains worth the certain, soul-destroying risks?

Although the Powers are beings of Chaos, and hence associated with the magical colour black, each also has its own colour or colours on the the Great Wheel. These colours reflect the strengths and inclinations of the Power, and are yet another aspect of his chaotic personality. The magical colours are the same as those favoured by the Power for other purposes.

Khorne has no magicians, of course, but his favoured colours are red and ruddy bronze, and his magical colour is also red, associated with the Bright College. It is no coincidence that Bright Wizards make good Battle Wizards: wielding red magic reinforces the martial traits associated with Khorne, the Blood God.

Slaanesh is the eternal adversary of Khorne and his magical colour is pink or mauve. Pink, pinky-orange, mauve, lilac and other warm pastel shades are commonly adopted by followers of Slaanesh, and all of these colours are encompassed by the Amethyst College. The position of the Amethyst College on the Great Wheel places it in a superior position to the Bright College and the colours of Khorne. The magical superiority of Slaanesh is both a rivalry to the martial prowess of Khorne, and a further vindication of their animosity.

Nurgle favours the livid bubbling greens of decay and dark noisome greens of stagnant slime. His magical colour of green places him with the Jade College. This is the college associated with the power of the earth and nature. It is a fitting colour for a Power whose energy lies in the ability of nature to corrupt: in the fascination of disease, the destruction of pestilence, and the disfigurement of nature by its own hand. It is a disturbing fact that the legendary wickerman, stuffed with living sacrifices and then burned, bears a strong resemblance to Nurgle himself, bloated with living offerings.

Tzeentch is the Changer of the Ways and, true to his nature, he has more than a single magic colour. The Pink and Blue Horrors, Daemons of Tzeentch, use magic of their own actual colour, reflecting the changing forces of their master as they turn from pink to blue. However, aside from the Pink Horrors who are associated with the Amethyst College, Tzeentch's colours are very bright shades of blue and yellow. These colours are often dominant, though by no means exclusive, in the worship of Tzeentch. The two colours are particularly significant because they are the province of the Golden and Celestial Colleges which lie either side of the green magic of Tzeentch's adversary Nurgle. A follower of Tzeentch could therefore be inferior or superior to Nurgle depending on his colour.

CHAOS POWERS AND THE COLOURS OF MAGIC

Chaos Power	Associated Colours	Colleges
Khorne	Black, Red	Dark, Bright
Slaanesh	Black, Pink	Dark, Amethyst
Nurgle	Black, Green	Dark, Jade
Tzeentch*	Black, Yellow, Blue	Dark, Golden, Celestial

*Pink Horrors are associated with the Amethyst College.

My dear Jarkal, it has been some time since our last meeting, and you may not remember the conversation that passed between us. However, it has since been playing on my mind, and I now feel the need to elaborate on the arguments I made at the time.

You will recall that you mentioned your intention to follow a course of study into the Dark Cone and the effects at its tip. Recently a number of scrolls came into my possession and, having perused their contents, I feel it my duty to warn you, in the strongest terms, that your intention is pure folly.

Although I have only been able to partially translate them - being inscribed in a script which, although unknown, seems strangely familiar - they would seem to imply that the course you are planning to follow is dangerous in the extreme. While it is clear that the gains they speak of are far in excess of those bestowed normally, the risks are that much more dangerous.

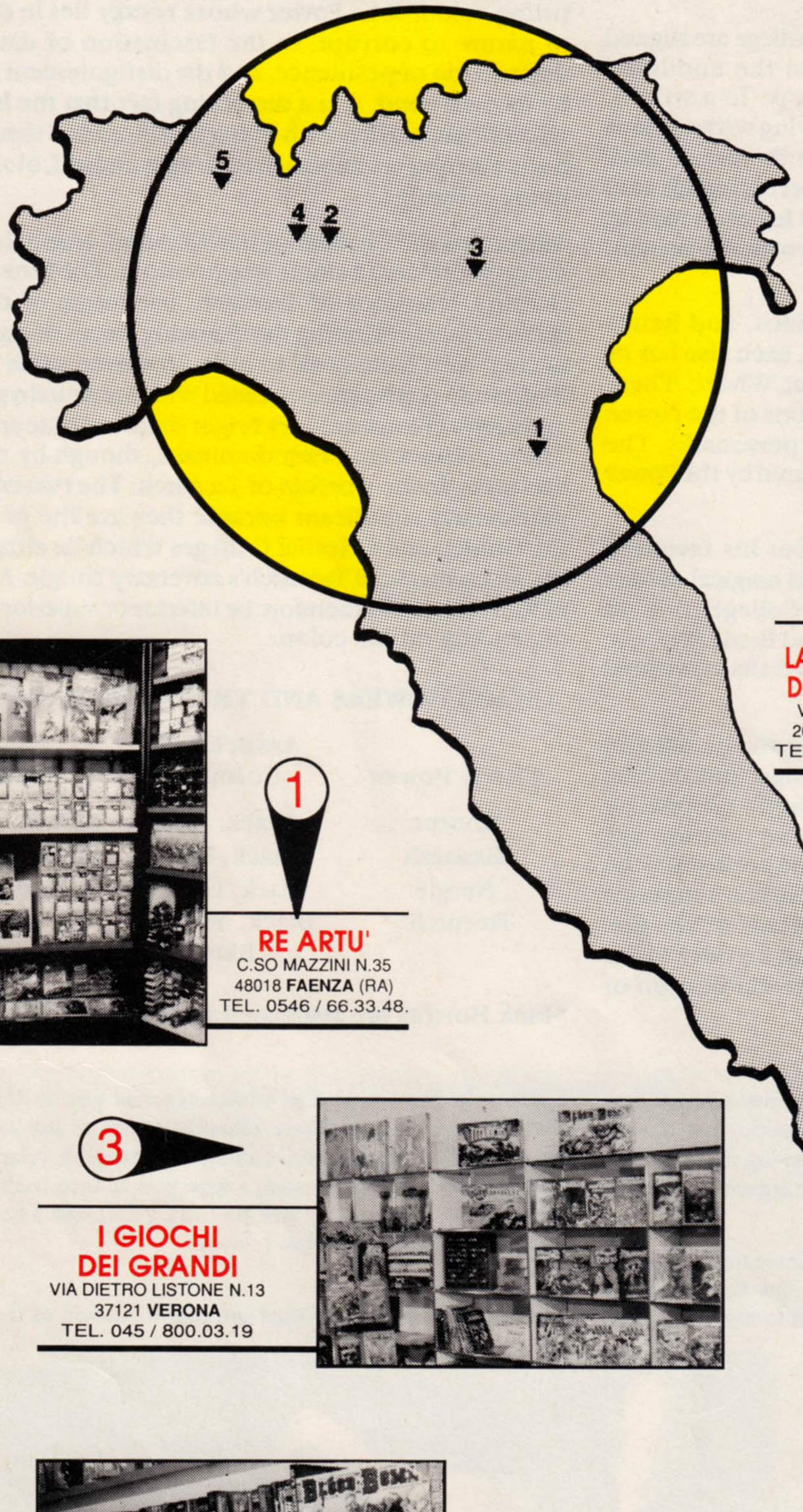
I sincerely hope that you take heed of my counsel, and accept it in the spirit in which it is given. We have known each other for many years, and I value you as a true friend; therefore it is with some urgency that I request, nay beg, that you restrain from undertaking such research.

I can only hope that this advice reaches you in time, and that the rumours that have recently come to my attention are untrue. Even if the stories about the change in your manner and countenance are correct, I urge you to turn back before it is too late - there may still be time. Although I hold little hope, now knowing what I know.

I remain your faithful servant and friend, Casrik of the Gold.



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GAMES DAY 89
GOLDEN DEMON AWARDS
PROGRAMME



Saturday 27th May - 10am to 6pm
The Assembly Rooms, Derby

Games Day '89 is the premier gaming event of the year. World famous writers and artists, the best painted miniatures in the world, the Osprey Warhammer Fantasy Battle Play-Offs - all will be at the Assembly Rooms in Derby on the 27th of May.

There will be competitions, participation games, demonstration games, displays of painted miniatures and artwork, a chance to talk to all the Games Workshop personalities, and special Games Day '89 trophies to be won on the day.

This programme gives you a list of all the major events, but keep your eyes open for extra games and displays on the day.

PAINTING COMPETITIONS

GOLDEN DEMON AWARDS - E1 & E2

The first **Golden Demon International Miniature Painting Competition**. The Golden Demon Awards are an international showcase for the best miniature painters in the world, and here are displayed the thousands of superbly-painted miniatures from the regional heat winners. These are the miniatures and dioramas that will take your breath away. The ten categories are:

Single Character	Single Conversion
Monster	Mounted Figure
Vignette	Standard Bearer
40K Vehicle	Dark Future Vehicle
Blood Bowl Team	Titan

The winners will be displayed in room E1 as they are chosen.

There are three prizes for each category:

First prize: *Golden Demon trophy + £150 of GW vouchers*

Second prize: *Silver Demon trophy + £80 of GW vouchers*

Third prize: *Bronze Demon trophy + £40 of GW vouchers*

The **Overall Winner** of the 1989 Golden Demon Awards will be presented with the prestigious **Golden Demon Slayer Sword** - a finely-crafted double-handed sword made specially for the Golden Demon Awards '89 by the Raven Fantasy Armoury.

Prizes will be announced and presentations made at 5.00.

All the winning entries and the best of the other miniatures and vignettes will appear in the 1989 **Fantasy Miniatures** book.

MARAUDER BLADE - D5

The finals of the first **Marauder Blade National Miniature Painting Competition**. The national heat winners are competing for the three Marauder Blades - handcrafted short swords made by the Raven Fantasy Armoury.

The prizes will go to the best entry in three categories: Orc Vignette, Dwarf Vignette and Single Figure. There are three prizes in each category:

First prize: *Marauder Blade, boxful of Marauder Miniatures and limited edition Marauder Blade T-shirt*

Second prize: *boxful of Marauder Miniatures and limited edition Marauder Blade T-shirt*

Third prize: *limited edition Marauder Blade T-shirt*

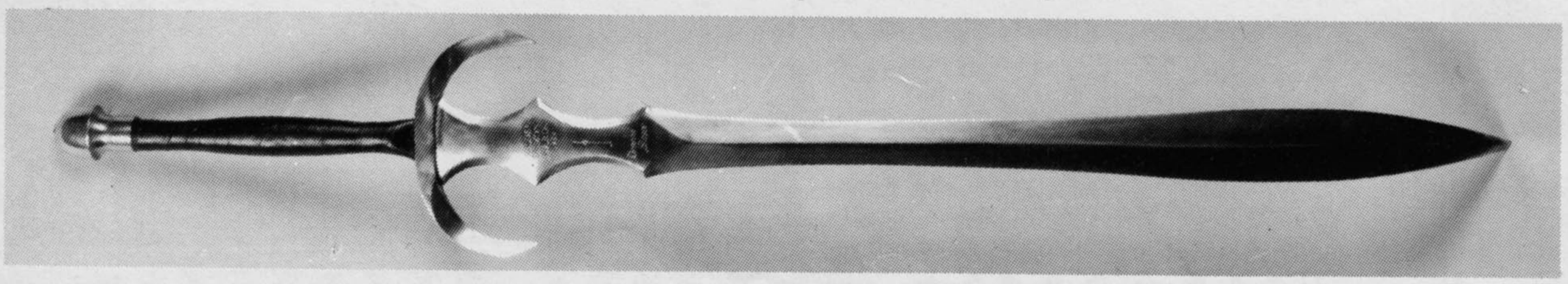
Prizes will be announced and presentations made at 5.00.

SPEED PAINTING - E4

Can you paint the fastest miniature? What do you get when your Goblin Green runs into your Bestial Brown?

The **Citadel Miniatures Speed Painting Competition** is open to all-comers. We provide the paints and miniatures - all you have to provide is a steady eye and a fast hand.

Come along to table E4 and register - we're not giving you long to produce your miniature masterpieces, and there will be a changeover every thirty minutes. Each group of painters will be judged and the winner gets to keep all miniatures painted in that session, so this is your chance to win a ready-painted Warhammer regiment.



COMPETITION GAMES

WARHAMMER FANTASY BATTLE - B1

The large hall is the main arena for the prestigious **Osprey World Championships Warhammer Fantasy Battle Play-Offs**. There will be 48 tables of hard-fought battles in progress throughout the day, to discover which generals and armies go forward to the **Osprey Warhammer Fantasy Battle World Finals.**

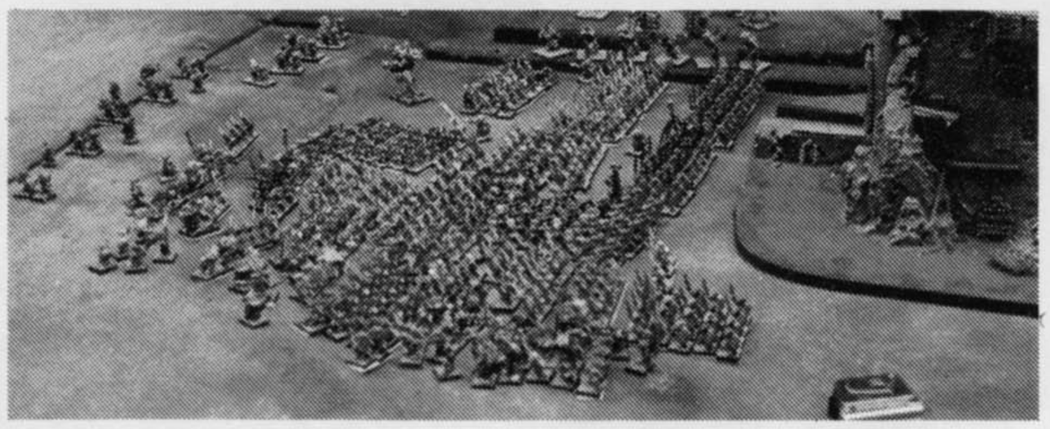
This event brings together the best Warhammer players in the country to test their skill, endurance and tactic.

DARK FUTURE - C1

The finals of the first ever **National Dark Future Championship** will be held in 3 rounds of skids, swerves, bootlegs and rams. Racing round a Dark Future circuit, the drivers will have to out-manoeuvre and out-gun their opponents to make it through to the final.

By the end of the day, we'll have found the **1989 National Dark Future Champion**, the driver who's proved himself the best roadfighter of the year. The Champion will receive a prize of £100 of Games Workshop games and Citadel Miniatures.

The **Dark Future** Championship will be held in 3 rounds, at 10.30, 12.30 and 2.30. Prizes will be awarded at 5.00.



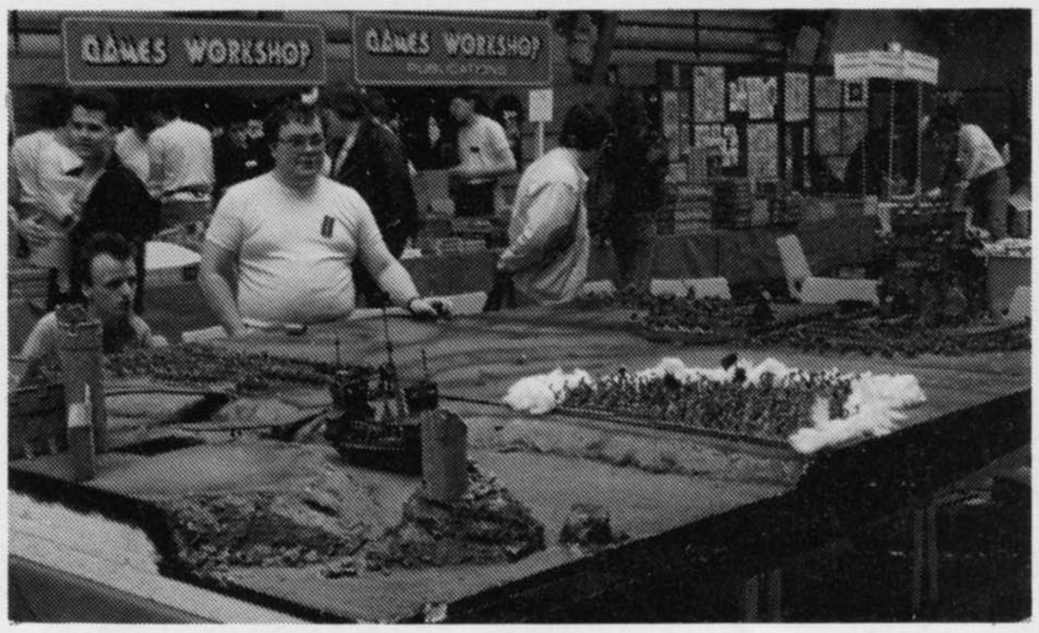
BLOOD BOWL - C1

Having thrown, kicked, run and blocked their way through the regional heats, teams from all over the country are now ready to meet to find out who is going into the first ever **Blood Bowl National Final**.

The competition will be held in three rounds. The eliminating round sees the regional winners playing Mega-Bowl - 4 Blood Bowl teams fighting it out on one pitch. The quarter-finals and semi-finals are 2-player games to discover the two national finalists.

The finalists will be invited to the Design Studio in Nottingham to play for the title **National Blood Bowl Champion 1989**. The winner will receive the Blood Bowl trophy and £100 worth of Games Workshop games and Citadel Miniatures.

So come and support your local team, and meet game designer **Jervis Johnson** who will be supervising the referees. The 3 rounds will be held at 10.30, 12.30 and 2.30.



BRING & BATTLE GAMES

To play in the **Warhammer 40,000** or **Adeptus Titanicus** games, you must register at the Enquiries desk when you arrive. There you will be given a number and told which game you will be playing in and at what time. When your name is called out, go straight to the gaming table. At the table, you will be given full instructions and more details on the rules of the game.

These games will be very popular, so if you want to play make sure you get there early!

WARHAMMER 40,000: BATTLE OF THE ICE PLANET - B2

This is your chance to take part in **Andy Warwick's** cataclysmic struggle for the planet of Tralsak, battling it out with other keen WH40K gamers to see who is the best commander.

All you have to do to play is bring along your own squad of painted Space Marines. Your chosen force must match either the Marine Tactical Squad or the Traitor Marine Tactical Squad printed below.

Prizes: The player with best painted squad of the day and the player who scores the most kills will both get to choose £50.00 worth of Games Workshop games and Citadel Miniatures to take away.

The **Warhammer 40,000 Bring & Battle** is at table **B2**. Games will begin at 10.30, 12.00, 2.00 and 3.30.

ADEPTUS TITANICUS - WAR WITH THE ELDAR: C4

Graeme Davis will be fielding a force of Eldar Titans and taking on all-comers. For this game you must bring along your own painted Imperial or Traitor Titan, together with its Data Card. You can design your own Titan up to a value of 1000 points, but it must be a Warlord, Reaver or Warhound Class Titan.

Prizes: The player with best painted Titan of the day and the *Princeps* who scores the most kills will both get to choose £50.00 worth of Games Workshop games and Citadel Miniatures to take away.

The **Adeptus Titanicus Bring & Battle** is at table **C4**. Games will begin at 10.00, 11.30, 1.00, 2.30 and 4.00.

1 MARINE TACTICAL SQUAD

PROFILE:	M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
MARINE	4	4	4	4	3	1	4	1	8	8	8	8

BASIC EQUIPMENT	STANDARD EQUIPMENT	
POWERED ARMOUR WITH COMMUNICATOR, RESPIRATOR AND AUTO-SENSES	SERGEANT:	BOLT GUN & BIO-SCANNER
KNIFE OR COMBAT ACCESSORY	7 MARINES:	BOLT GUN
BOLT PISTOL	1 MARINE:	MISSILE LAUNCHER (INCLUDING TARGETER & SUSPENSORS) WITH FRAG & MELTA MISSILES
FRAG GRENADES	1 MARINE:	FLAMER (WITH TARGETER AND SUSPENSORS)

1 WORLD EATER TRAITOR MARINE TACTICAL SQUAD

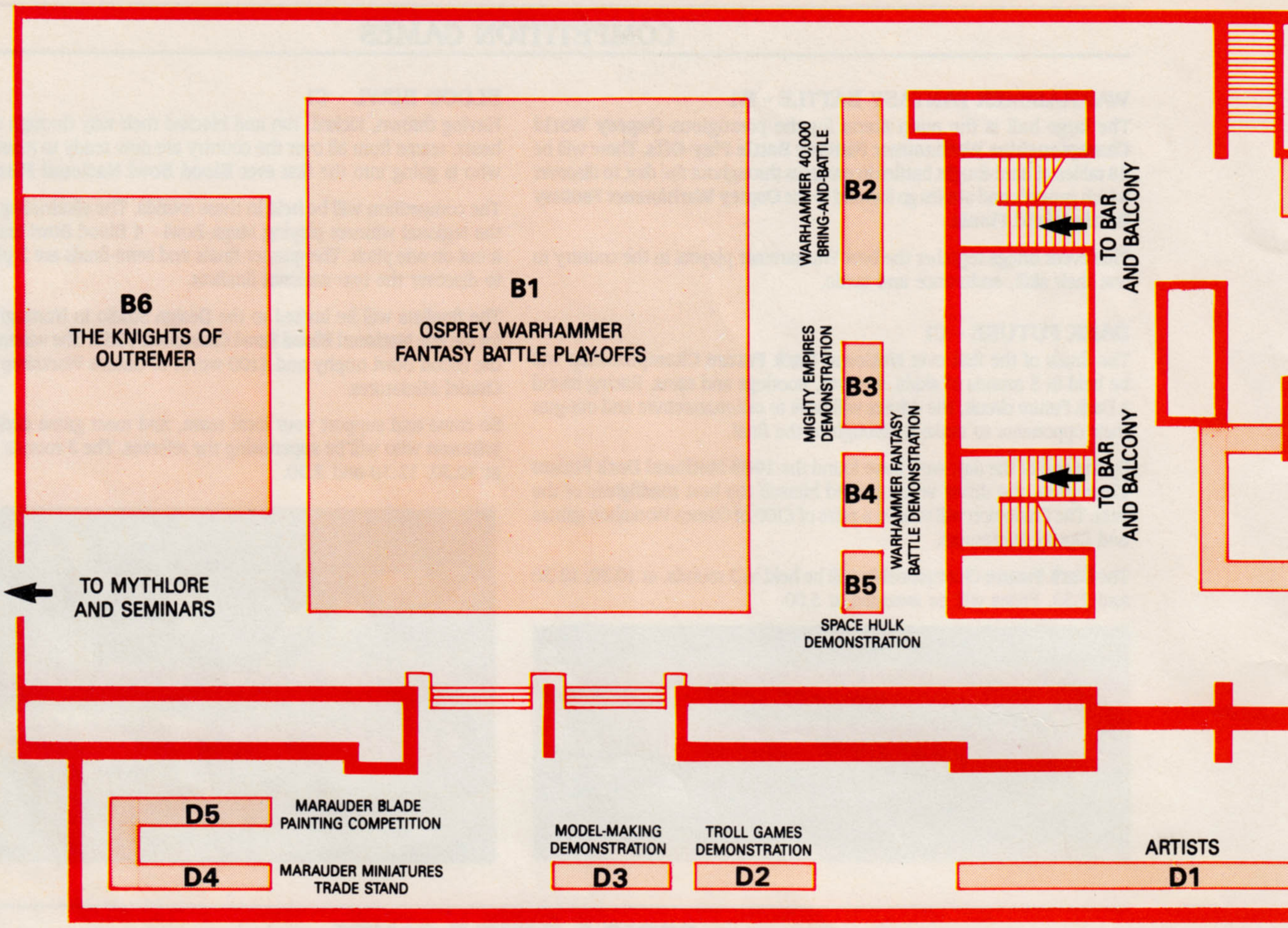
PROFILE:	M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
LEGIONNAIRE	4	4	4	4	3	1	4	1	8	8	10	8

BASIC EQUIPMENT	STANDARD EQUIPMENT	
POWERED ARMOUR WITH COMMUNICATOR, RESPIRATOR & AUTO-SENSES	SERGEANT:	BOLT GUN & BIO-SCANNER
KNIFE OR COMBAT ACCESSORY	6 MARINES:	BOLT GUN
CHAINSWORD	1 MARINE:	MISSILE LAUNCHER (INCLUDING TARGETER & SUSPENSORS) WITH FRAG & CRACK MISSILES
BOLT PISTOL		
FRAG GRENADES		

CHAOS ATTRIBUTES

Up to D4-2 personal attributes to be determined on the day.

ASSEMBLY ROOMS DERBY



TIMETABLE

The following timetable is a list of main events only - other games and displays will be going on throughout the day.

10.00 Doors open
Osprey Championships Warhammer Fantasy Battle Play-Offs - first round (B1)
Adeptus Titanicus Bring & Battle - game 1 (C4)
Dark Future Streetfighter - game 1 (C3)
Warhammer Fantasy Roleplay - game 1 (C7)

10.30 Dark Future National Championships - quarter finals (C1)
Blood Bowl National Championships - eliminating round (C1)
Warhammer 40,000 Bring & Battle - game 1 (B2)
Warhammer 40,000 Roleplay - game 1 (C8)

11.00 Warhammer Fantasy Roleplay seminar (seminar room)

11.15 Warhammer Fantasy Roleplay - game 2 (C7)

11.30 Adeptus Titanicus Bring & Battle - game 2 (C4)
Dark Future Streetfighter - game 2 (C3)

12.00 Warhammer 40,000 Bring & Battle - game 2 (B2)
Warhammer 40,000 Roleplay - game 2 (C8)
Blood Bowl seminar (seminar room)

12.30 Dark Future National Championships - semi finals (C1)
Blood Bowl National Championships - quarter finals (C1)
Warhammer Fantasy Roleplay - game 3 (C7)

1.00 Adeptus Titanicus Bring & Battle - game 3 (C4)
Dark Future Streetfighter - game 3 (C3)
Warhammer Fantasy Battle seminar (seminar room)

2.00 Osprey Championships Warhammer Fantasy Battle Play-Offs - second round (B1)
Warhammer 40,000 Bring & Battle - game 3 (B2)
Warhammer Fantasy Roleplay - game 4 (C7)
Warhammer 40,000 Roleplay - game 3 (C8)
Adeptus Titanicus seminar (seminar room)

2.30 Dark Future National Championships - finals (C1)
Blood Bowl National Championships - semi finals (C1)
Adeptus Titanicus Bring & Battle - game 4 (C4)

3.00 Dark Future seminar (seminar room)

3.15 Warhammer Fantasy Roleplay - game 5 (C7)

3.30 Warhammer 40,000 Bring & Battle - game 4 (B2)
Warhammer 40,000 Roleplay - game 5 (C8)

4.00 Adeptus Titanicus Bring & Battle - game 5 (C4)
Warhammer 40,000 seminar (seminar room)

4.15 Dark Future Streetfighter - game 4 (C3)

4.30 Warhammer Fantasy Roleplay - game 6 (C7)

5.00 Presentation of prizes:
Golden Demon Awards
Marauder Blade
Dark Future National Champion
Warhammer Fantasy Battle finalists
Blood Bowl finalists
Warhammer 40,000 Bring & Battle
Adeptus Titanicus Bring & Battle

6.00 Doors close

MAIN ENTRANCE

A1

ENQUIRIES

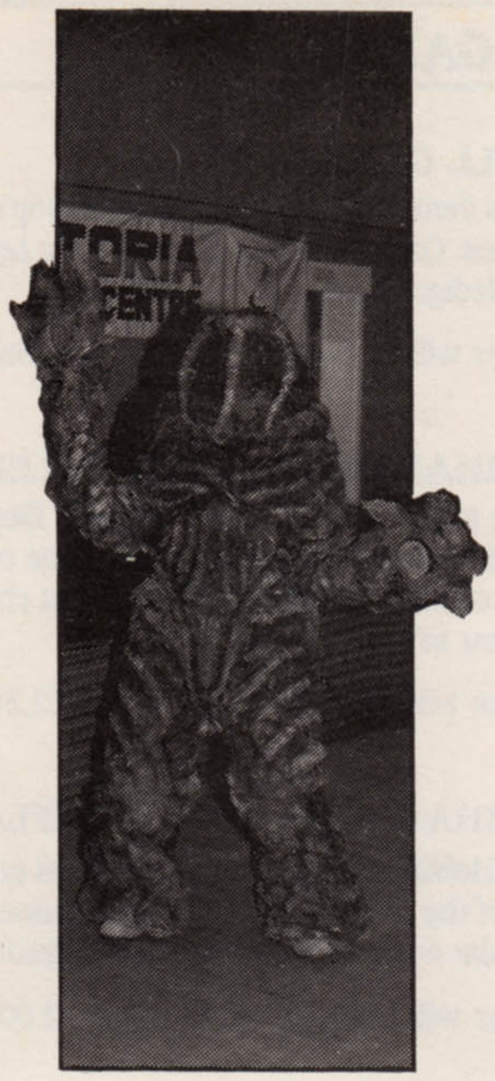
A2

CITADEL MINIATURES TRADE STANDS

A3

A4

GAMES WORKSHOP TRADE STAND



C1

BLOOD BOWL AND DARK FUTURE FINALS

DARK FUTURE PARTICIPATION

TITANS DEMONSTRATION

C2

C3

C4

C5

BLOOD BOWL ARENA

ADEPTUS TITANICUS BRING-AND-BATTLE

C6

C7

C8

WARHAMMER 40,000 ROLEPLAY

REALM OF CHAOS DEMONSTRATION

WARHAMMER FANTASY ROLEPLAY

BAR

E2

GOLDEN DEMON COMPETITION

COMPETITORS ENTRANCE

E4

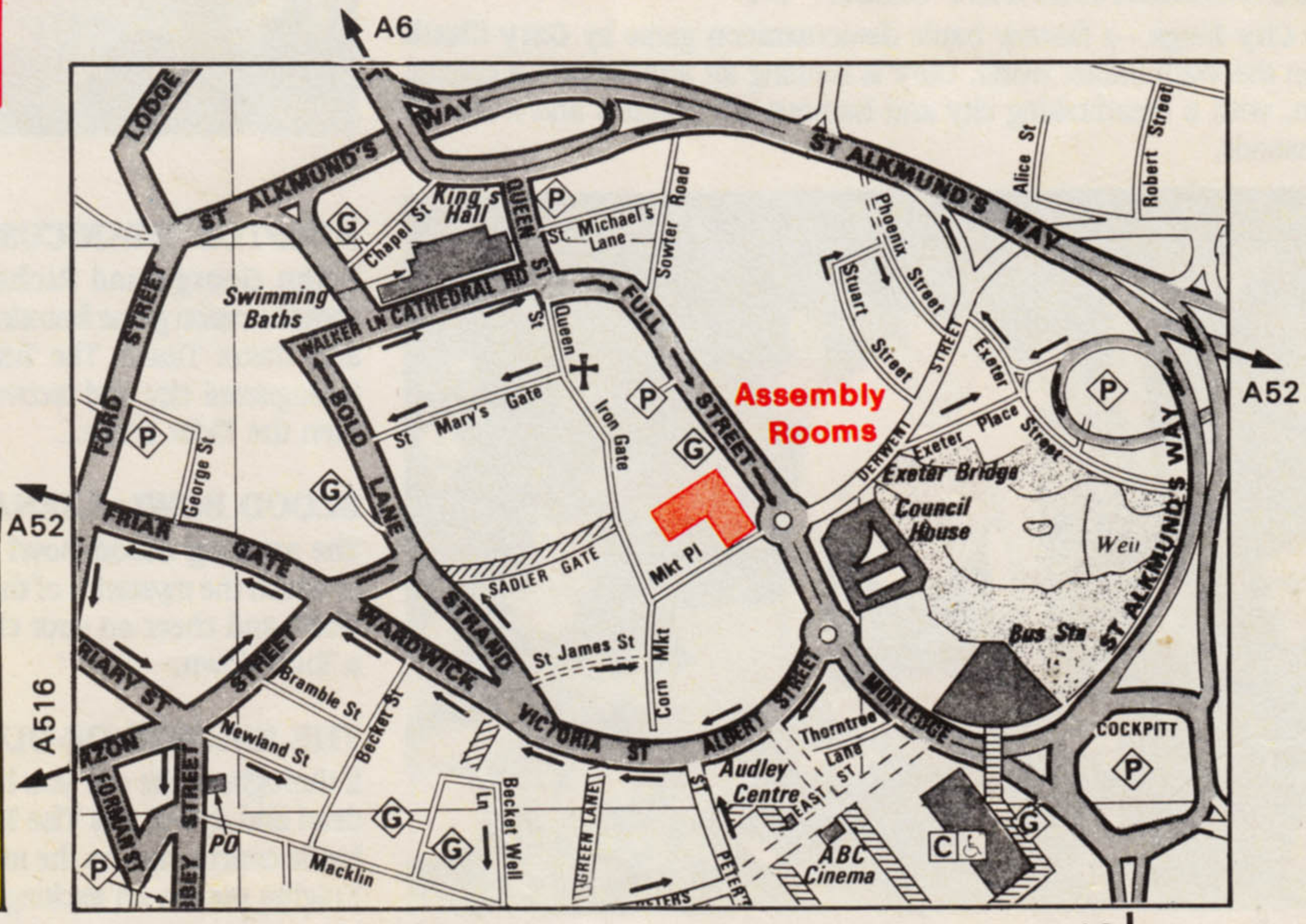
SPEED PAINTING COMPETITION

E1

GOLDEN DEMON WINNERS

E3

FIGURE PAINTERS AND DESIGNERS



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WD27

PARTICIPATION GAMES

If you wish to play in any of these participation games, you should go along to the appropriate table. There you will be told when the next game is due to start, and you can put your name down to play.

When coming back to a table to join in a game, please make sure that you are on time as the GMs cannot wait for latecomers before starting. If you are late, you may well find that someone else has taken your place.

You do not need to bring any miniatures or rules along for these games - everything will be provided on the day.

SPACE HULK - B5

Richard Helliwell from the sales team presents a participation game of Genestealers against Terminator Squads in the twisted depths of a space hulk. Can the elite Marine squads cut down the Stealers before they are overwhelmed? Can the Genestealers get in close enough to rip through the Marines' Tactical Dreadnought Armour with their powerful claws?

Space Hulk is the perfect chance to demonstrate your tactical skills and to prove you can react quickly to enemy manoeuvres - if you're too slow, you'll not survive this fast-moving combat game.

Games will be played on a continuous basis with new players replacing casualties as the day progresses.

DARK FUTURE STREETFIGHTER - C3

Death on the streets of NoGo. **Sean Masterson** explores pedestrian life expectancy on the fringes of the PZs in this participation game of man-to-man combat in **Dark Future**.

Games will begin at 10.00, 11.30, 1.00 and 4.15.

TROLL GAMES - D2

BiL is demonstrating Games Workshop's new weird and wonderful **Troll Games**. Come and play *Oi! Dat's My Leg!* and be treated to a display of Gobbledigook art.

Games will be fast and furious, so come along any time.

WARHAMMER FANTASY ROLEPLAY - C7

Come to a bar-room brawl. **Roland Depper** introduces a **Warhammer Fantasy Roleplay** participation game of madness and mayhem set in a quiet country tavern. Just who is that character in the corner? And what did you say your name was?

Games will begin at 10.00, 11.15, 12.30, 2.00, 3.15 and 4.30.

WARHAMMER 40,000 ROLEPLAY SPECIAL- C8

Tom Hebblewhite presents a special one-off game of roleplaying in the Age of the Imperium. This is your chance to be a Squat, a Space Marine, an Eldar or an Inquisitor in the dangerous world of the 41st Millennium.

Games will begin at 10.30, 12.00, 2.00 and 3.30.

MYTHLORE LIVE ACTION ROLEPLAY

In the dark catacombs beneath the Assembly Rooms, live roleplay specialists **Mythlore** are running a costumed fantasy adventure. For a nominal fee, you can grab a rubber sword and enter the perilous depths.

Games running all day. Age 16 and over only.

DEMONSTRATION GAMES

MIGHTY EMPIRES - B3

Rick Priestley and **Nigel Stillman** present **Mighty Empires**. See a pre-production demonstration of Rick and Nigel's new game of Imperial conflict in the Warhammer world. Fully compatible with *Warhammer Fantasy Battle*, the game enables you to fight massive campaigns, either as a boardgame or on the tabletop, in your attempt to forge the mightiest empire.

WARHAMMER FANTASY BATTLE DAEMONIC LEGIONS - C6

You've seen the photos in *White Dwarf*, now come and see the real thing at the biggest Chaos battle ever. **Pete Taylor** presents a massive demonstration **Realm of Chaos** battle between the four **Daemonic Legions** of Nurgle, Tzeentch, Khorne and Slaanesh.

WARHAMMER FANTASY SIEGE - B4

The City Siege - a fantasy battle demonstration game by **Gary Chalk** set in the Warhammer world. Gary is running an attack upon a coastal town, with a breathtaking city and harbour, ship battles and a cast of thousands.





ADEPTUS TITANICUS - C5

Brian George and **Richard Wright** are fighting a massive Titans demonstration game featuring a show-down confrontation between Loyalist and Traitor Titans. The Traitors need to break down the defences of a beleaguered city and recover a vital cargo from the Imperial forces. And then the Eldar arrive...

BLOOD BOWL ARENA - C2

The amazing **Blood Bowl** Arena. See the model of the original arena, in which the mysteries of the Nuffle were launched upon an unsuspecting world and cheer on your chosen team as they battle their way towards a Touchdown.

THE KNIGHTS OF OUTREMER - B6

If throughout the day you hear the clash of metal and the screams of the dead and dying, it is **The Knights of Outremer** fighting fully-costumed battle enactments on the main stage using real armour and weapons, the Knights put on an exciting (and noisy) display.

ARTWORK AND MINIATURES

GAMES WORKSHOP ARTISTS - D1

See the stunning display of original art by the Games Workshop artists and illustrators. **Wayne England** and **David Gallagher** are here to guide you through this brilliant collection of the best of Games Workshop's painters, as well as many of our other artists, including:

John Blanche
Carl Critchlow
Kevin Walker
Mark Craven
Tony Ackland
Pete Knifton
Martin McKenna
BiL

And as a special event, Pete Knifton is getting all these artists together to produce a single piece of artwork between them. This will later be auctioned for charity - a rare chance to acquire the work of many of the world's leading fantasy and science fiction artists in a single picture!

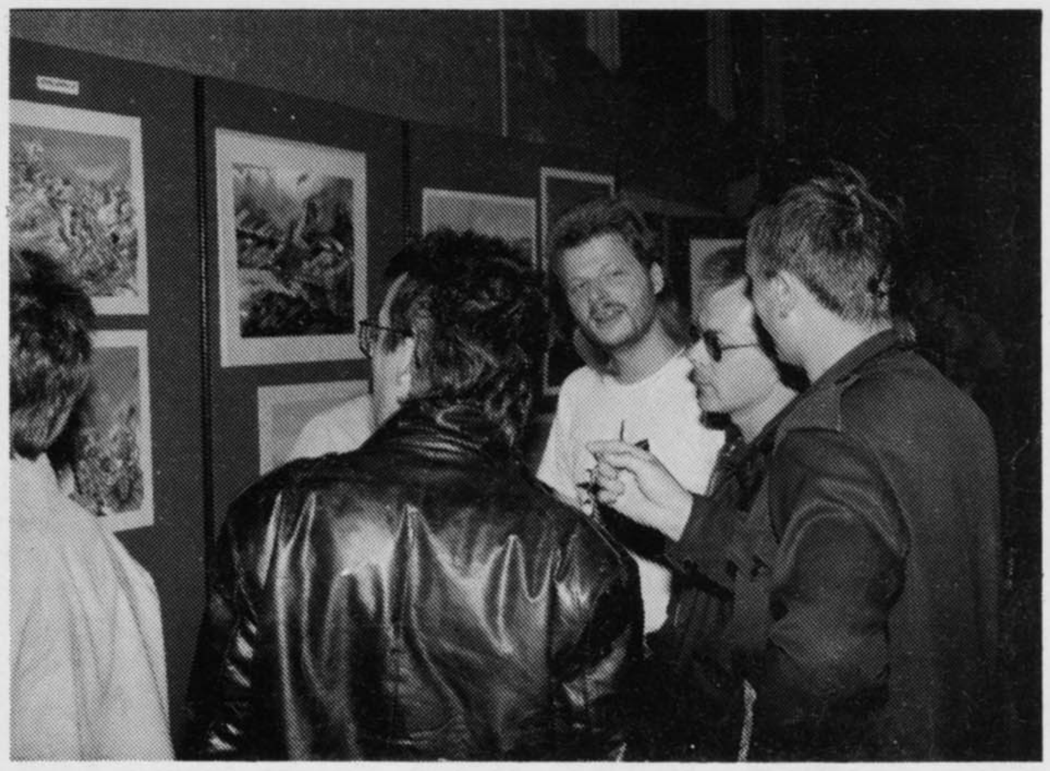
CITADEL MINIATURES - E3

Come and see the famous Games Workshop miniature painters and the Citadel Miniature designers in action. Here you can meet painters **Mike McVey, Richard Hodgkinson, Ivan Bartleet, Andy Craig** and **Darren Matthews**. Plus Citadel Miniature sculptors **Colin Dixon** and **Kevin Adams**.

Our other miniature designers, such as **Jes Goodwin**, and **Mike** and **Alan Perry**, are also here to answer your questions, so keep an eye peeled for them.

CONVERSIONS AND SCRATCH-BUILDING - D3

Tony Cottrell and **Guy Carpenter** are holding a display of their fantastic science fiction vehicles and buildings, many of which have been featured in the pages of *White Dwarf*. Tony and Guy are also demonstrating how you set about converting and scratch-building these kinds of models.



SEMINARS

Below the main stage is the seminar room, where you can attend discussion sessions with the Games Workshop designers, writers and editors. Come along to ask your questions about any of our games and to hear about what's happening in the future. Seminar times are:

Warhammer Fantasy Roleplay	11.00
Blood Bowl	12.00
Warhammer Fantasy Battle	1.00
Adeptus Titanicus	2.00
Dark Future	3.00
Warhammer 40,000	4.00

There will also be plenty of chances to talk to writers, artists, miniature designers and other famous games personalities throughout the day. Everyone from Games Workshop and Citadel Miniatures is wearing a badge saying just who they are, so don't be shy - come up and ask us your questions and chat to us about games, artwork, miniature painting, modelling, conversions...

TRADE STANDS

At this year's event there is the biggest Games Workshop trade stand ever.

BOXED SETS AND PAINTS - A2

Boxed sets of Citadel Miniatures and Citadel Paints.

CITADEL MINIATURES - A3

Literally thousands of blister packs of Citadel Miniatures.

GAMES, BOOKS AND T-SHIRTS - A4

Boxed games, rulebooks, t-shirts - everything you could ever want to buy from Games Workshop.

This is where you can redeem your special Games Day voucher, and buy **Blood Bowl**, **Dark Future** or **Adeptus Titanicus** for **£5.00** off.

MARAUDER MINIATURES - D4

The complete collection of Marauder miniatures, designed by **Trish** and **Aly Morrison**, will be on sale. Trish and Aly are here to answer your questions and talk about all the new miniatures they're working on.

AND...

ENQUIRIES DESK - A1

If you can't find anything or anyone, check at the Enquiries desk and someone will help you out.

MASTER OF CEREMONIES - BOB AVERY

Bob Avery, famed for his hectic roleplaying sessions, is this year's MC. He'll be out and about with his radio mike, telling us all what's going on.

CATERING: There will be catering facilities available all day for hot and cold snacks and refreshments.

BAR: The bar will be open to over-18s at lunchtime.

FIRST AID

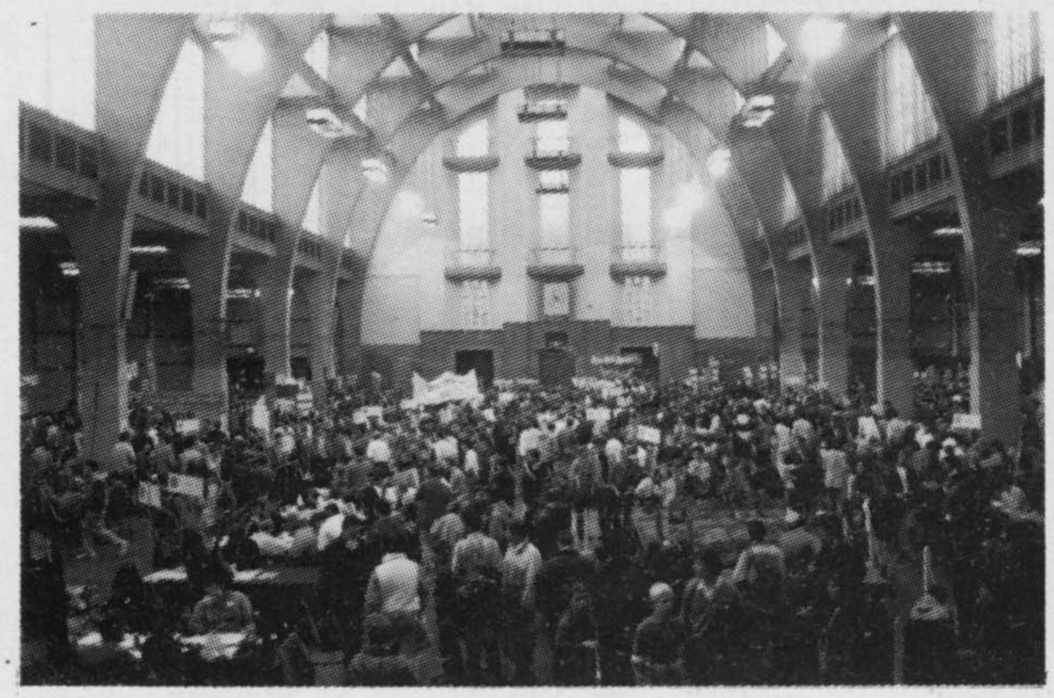
In the unfortunate event of anyone needing first aid, please report to the Enquiries Desk.

AND MORE PERSONALITIES...

As well as all those we've named already, there is a host of other personalities available for you to badger with your questions, such as bands Bolt Thrower and Batfish, and all the Games Workshop and Citadel writers, artists, designers and painters that we've not been able to squeeze into this programme.

Please note that the entrants for the Golden Demon Awards, the Osprey World Championship Warhammer Fantasy Battle Play-Offs, the Blood Bowl and Dark Future National Championships, and the Marauder Blade Painting Competition have all been selected in advance during the regional heats held throughout the year.

You won't be able to enter any of these events on the day. If you missed out this year, keep your eyes on White Dwarf and make sure you enter the regional heats for the 1990 events.



FAVY METAL



Mike McVey shows off his careful blending techniques on these prototype miniatures for the Games Workshop/Milton Bradley collaboration game *Heroquest*.


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Orc, Blood Bowl Chainsaw wielder



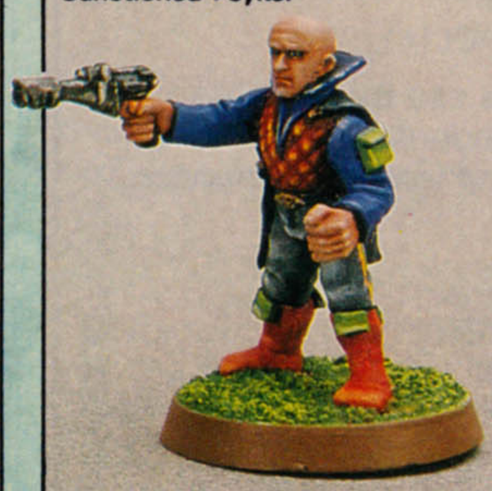
27

Goblin, Blood Bowl Chainsaw wielder



28

Sanctioned Psyker



30

Sanctioned Psyker



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Ork Noble



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Ork Noble



33

Ork Noble



34

Ork Renegade



35

Blood Bowl Minotaur



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Blood Bowl Troll



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Blood Bowl Ogre



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Blood Bowl Ogre



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Blood Bowl Star Player



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Chaos Squat



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Imperial Guard Sentinel



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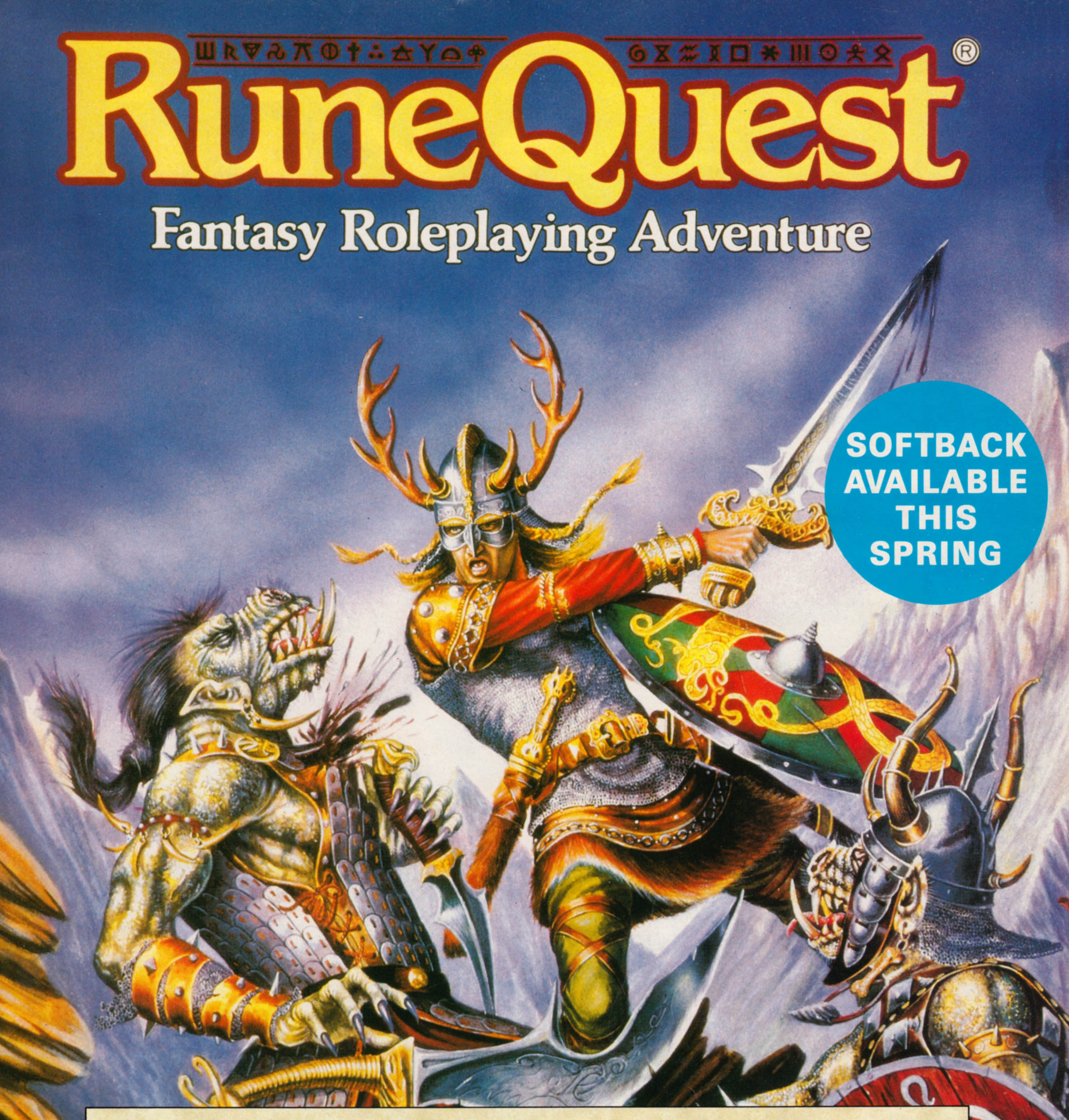
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SPACE



The edge of a solar system. Behind is the warm glow of a bright yellow sun, surrounded by balls of green and blue and red, planets locked in the endless Newtonian dance of orbit. Ahead is darkness, broken only by pinpricks of tired white light issued years before from faraway suns.

Suddenly, an explosion. For an instant - the merest fraction of an instant - a hole opens. A hole leading to nowhere.

An impossibility issues forth.

Clad in black ice, scored by huge rents and tears, the ship appears. A nightmare of distorted physics and monstrous energy, too huge, too alien to comprehend, the ship shudders and moans as it makes the transition from nothingness to being. Outraged, reality denies the ship but is defeated by the certitude of those aboard. A wave of new possibility ripples silently through the fabric of what is.

The Genestealers have come. Another solar system begins to die.

HULK





Michaelus Raphael, Imperial Commander of the Blood Angels, recites the litanies and benisons of righteous vengeance and contemplates the forthcoming battle.

-01.23.00

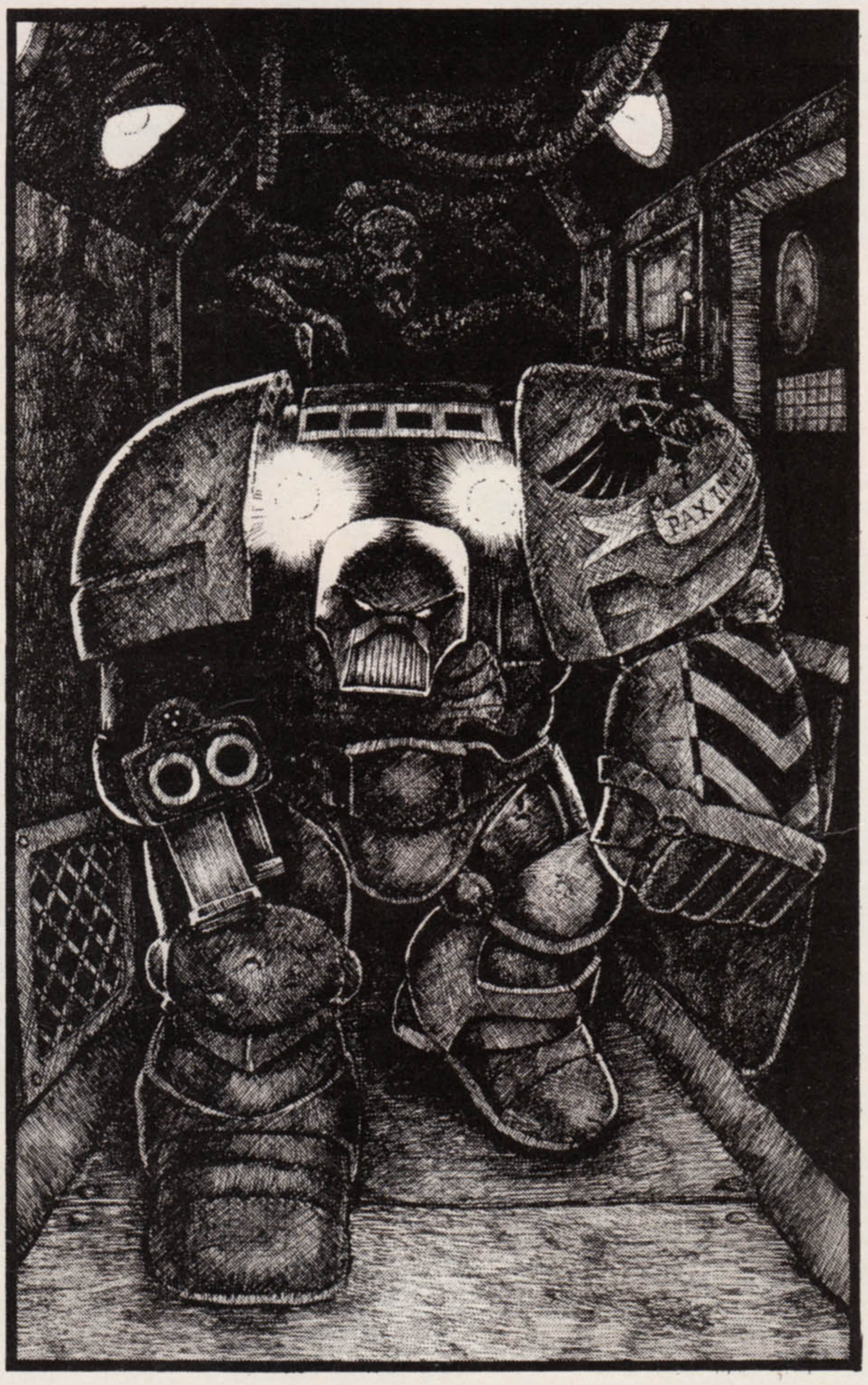
++ Retro sequence complete. Impact velocity.

++ Energising ram shields.

++ Our mission is a gift from the Emperor. Victory will redeem our forebears. We are blessed.

++ Impact.

Six centuries have passed and now there is a chance for vengeance. At the fringe of the Segmentum Obscura another Genestealer-infested space hulk has been identified. Codenamed the *Sin of Damnation*, the hulk's origins span millennia - intact, its technologies could be of enormous value to Humanity. It was decided to attempt another boarding action. By personal command of the Emperor, this honour was given to the Blood Angels.



++ Michaelus Raphael, Imperial Commander, Chapter of Blood Angels. Inititiating report. Space Hulk boarding action. Estimated impact -08.00.75

++ Realspace re-entry. All six barges have materialised. Displacement 25 seconds less than 0.5% parsec. Velocity displacement less than 2%. Formation perfect.

++ Boarding torpedoes launched. Initiating full retro, and on course.

++ Bless your weapons, raise prayer for your armour. Begin the litanies of vengeance.

Six centuries have passed since the Terminator Squads of the Blood Angels Chapter were all but annihilated while attempting to board and secure a space hulk. Occupying the derelict hulk were over 50,000 Genestealers, a warrior race whose sole purpose is survival through conquest. Fearless of death, ferociously intelligent, Genestealers resemble the most fearsome monsters of ancient legend - horrors of teeth, claws and savage glittering eyes.

-03.00.25

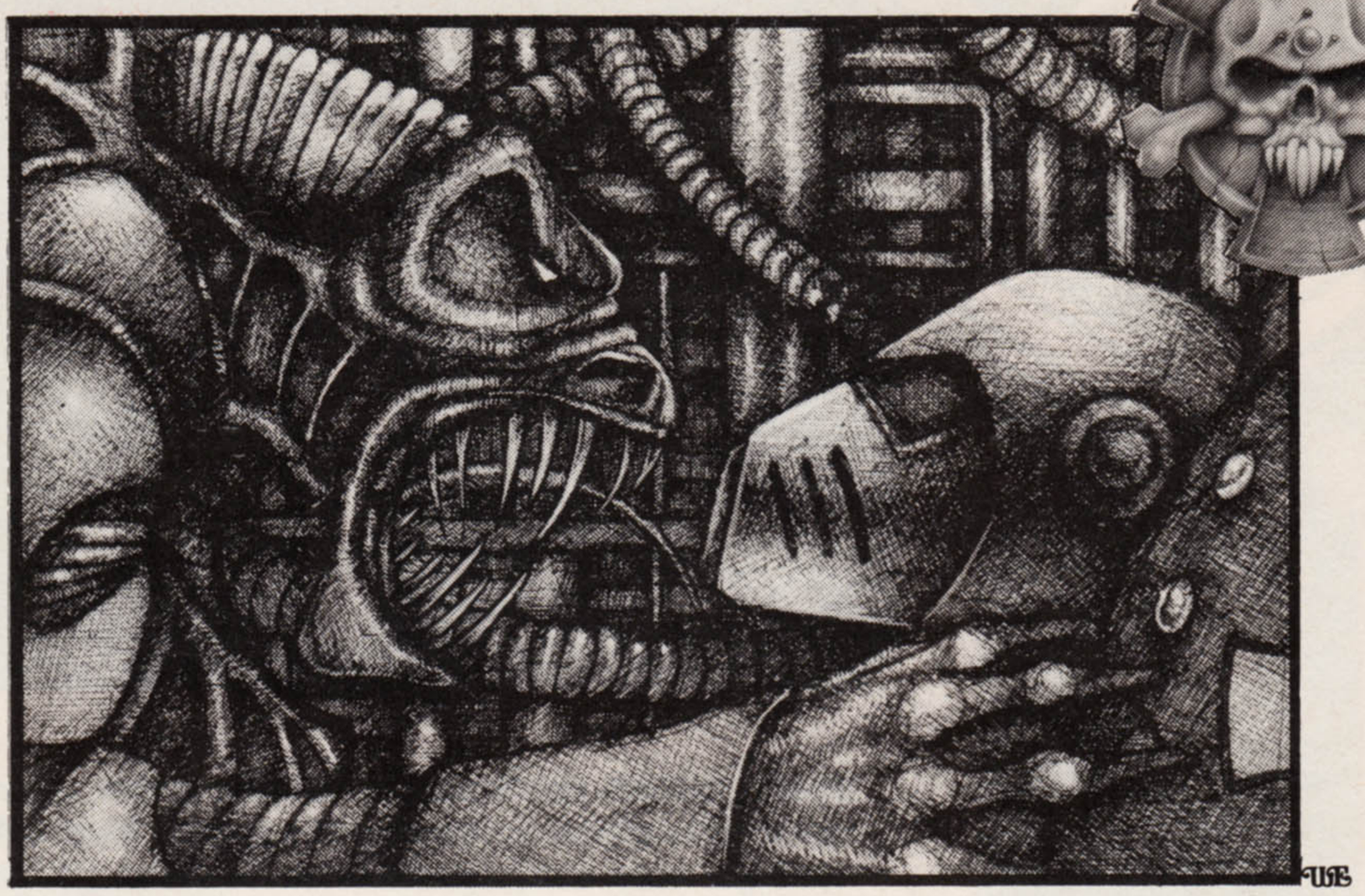
++ Holding course. Assigned impact points identified. Targeting complete. Impact pattern anticipated 99.5% accurate.

++ We are the vanguard of honour. The leading edge of one thousand Marines. We bring death.

The Blood Angels were unprepared for their enemy. The unarmed Genestealers were vulnerable to the Marines' storm bolters and flamers, but if they survived the deadly rain of fire, the Stealers were more than a match for the Marines. They were faster, stronger, driven to destroy - they could rend the otherwise impenetrable Terminator Armour like tissue paper. And the Marines were outnumbered many times to one. The Blood Angels were doomed - the one blemish in ten thousand years of honour.

Lights blazing, storm bolter raised, Marine Karder moves rapidly through the space hulk's corridors seeking the enemy. Unknown to Karder, he is in turn being stalked by a Genestealer. His body was later recovered, gaping holes punched through his Terminator Armour, surrounded by a dozen Stealer corpses. He posthumously received the Order of Mors Illustris - the armour was repaired and its recipient carried the inspiration of Karder's honour into combat.

The face of the enemy is terrible to behold, but we are the Angels of Retribution and shall fear nothing.



Impact +02.50.50

++ *Operation proceeding as planned.*

++ *The Blood Angels are back. For six centuries we have carried the burden of defeat, the stigma of failure. Now we redeem ourselves.*

The *Sin of Damnation* was briefly scanned before boarding commenced - a deep scan could not be risked in case it alerted the Stealers. Most of the vessel was in empty darkness, open to the vacuum. The bulk of its vast chaotic architecture seemed to serve no function at all. Inside was a seemingly random distribution of rooms and corridors, linking clusters of motors, cryogenic chambers, life support systems and maintenance functions.

+06.50.75

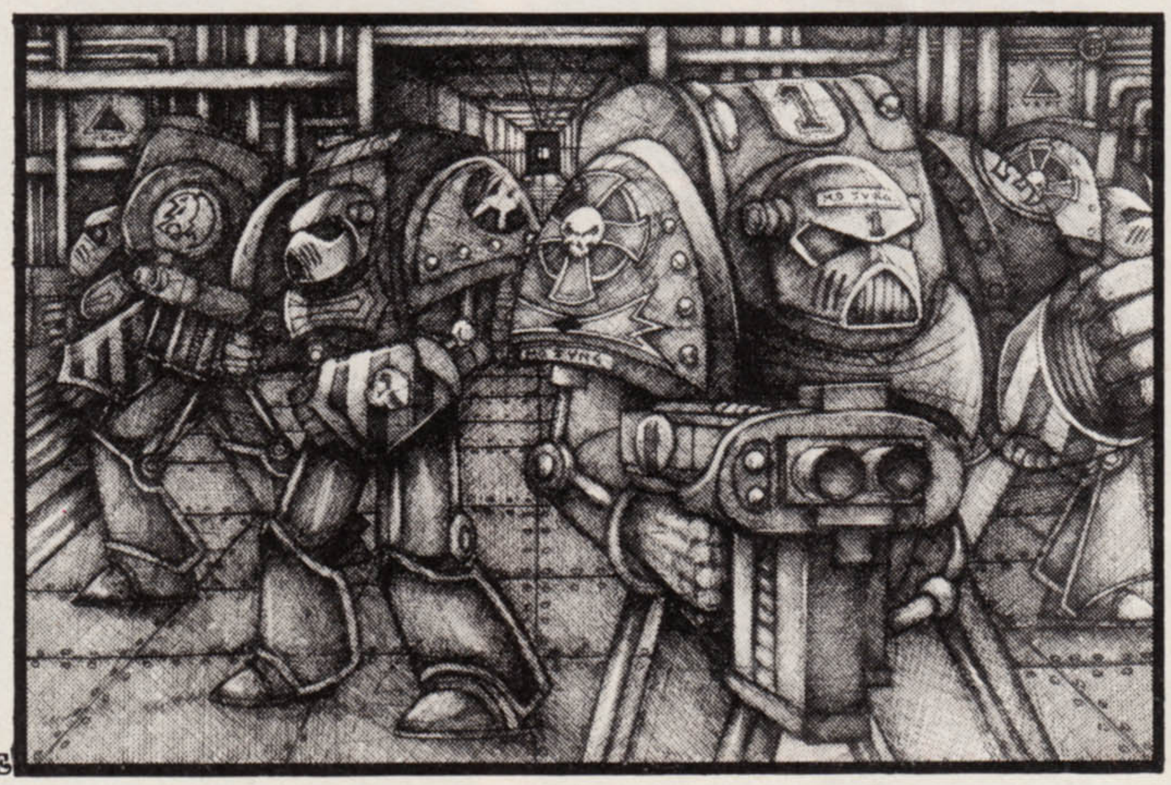
++ *Squad Constantine has enemy in sight, Squad Yousaf engaging enemy.*

++ *Overall casualty ratio good. So far 6.3 to 1. In Humanity's favour.*

++ *Sixty-three decades of shame. A day to purge our conscience.*

It was estimated that the ship contained in excess of 42,000 dormant Genestealers. The Marines' only hope lay in the time the Stealers would take to recover from hibernation. Imperial Commander Michaelus Raphael decided to launch an initial assault of one hundred Marines, all in full Tactical Dreadnought Armour - the elite of the Chapter. Their objective was simple: either to disable the cryogenics or to introduce lethal toxins into the chambers, killing the Stealers as they were reactivated. Only when this was achieved would the remainder of the Chapter be sent aboard.

A Terminator Squad advances through narrow passageways, fanning out to face attack from any direction.



+11.45.00

++ *Combat all sectors. Perimeter holding.*

++ *Casualty ratio currently 16.7 to 1, and climbing.*

++ *Our duty, to kill. We serve it well.*

++ *Enemy breakthrough at 22-Delta. Reserve squads forming containment configuration.*

++ *Our enemy face Humanity's axe.*

To minimise the risk of contamination, the assault would be made with boarding torpedoes, each carrying two of the elite Marine Terminator Squads. Standing off at a distance of two parsecs were the Gothic Class Battlecruisers *Intolerance*, *Indestructability* and *Righteous Power*. Each ship carried a payload of one hundred Hellfire class nuclear missiles. The payload of a Hellfire is one hundred and twelve sub-munitions, each with a five gigatonne warhead. If the vanguard was unsuccessful, the space hulk would be fusion bombed and reduced to its constituent atoms. The Chapter could not afford to fail again.

+16.33.25

++ *Main force en route to cryogenic target. No resistance as yet.*

++ *Squads Pilgrim and Stone report enemy massing on all sides. Target location in sight.*

++ *Restore our honour. Cleanse and burn.*

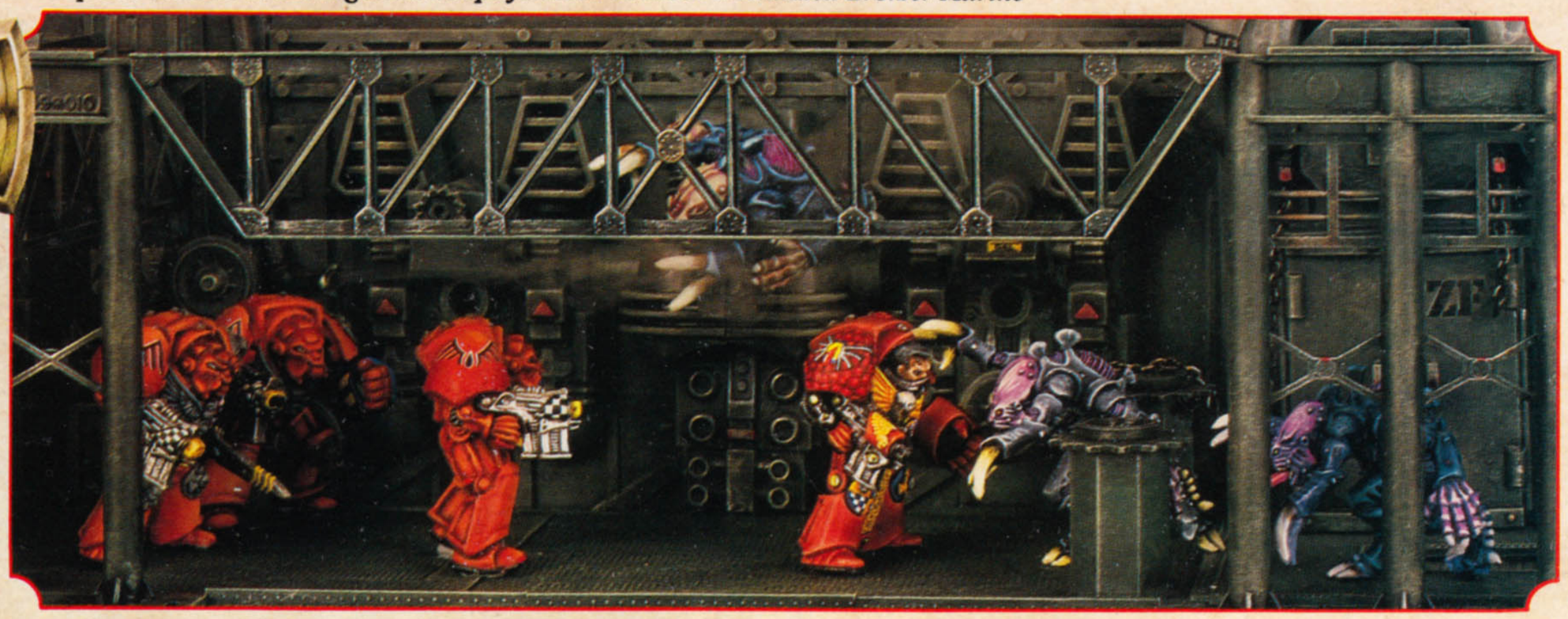


It is our duty to reclaim the past, for only by rightful victory can the blemish of defeat be purged. Six centuries of pain, six hundred years of living with imperfection - and on this day the chance to cleanse our conscience with the flame of the Emperor's wrath.

- part of the Oratio Penitentiae spoken by Michaelus Raphael before the Blood Angels' first assault.



Captain Tralisor Frask urges his troops forward to assist a stranded Brother-Marine



SPACE HULKS: the flotsam of a million worlds, often locked in the strange currents of the warp, occasionally space hulks appear at the edge of a system. Most hulks are derelict shells, the abandoned wreckage of dead starships: some carry Genestealers. Heartless, patient, the Stealers know the curious will arrive to raid the space hulk's ancient technologies. And then the killing will begin - a new cycle of conquest and infection.

Space Hulk is a game of desperate combat between man and alien. One player takes the part of the Blood Angel Space Marines, humanity's toughest warriors, protected by Terminator Tactical Dreadnought Armour, armed with storm bolters and heavy flamers. The other takes the part of the Genestealers, vicious, super-humanly powerful invaders from another galaxy. The fight is to the death.

+22.20.00

++ Contamination sequence initiated. Predict completion in eight minutes and thirty-two seconds.

++ Squads Luther and Snow to take up defensive positions.

++ Enemy e.t.a. is 22.45. Force ratio thirty to one.

++ Beholden to our honour, prepare for death.

One hundred centuries of honour sullied but once by the blemish of defeat. We have been given the chance to avenge our dead brothers. Reparation is demanded: victory over the Emperor's foes.

Our stain shall be cleansed by the blood of the fallen. There is no honour in defeat; there is no return without victory. Retribution is exacted: let vengeance by thy name.

- Harbius Gray, Blood Angels Librarian

"To admit defeat is to blaspheme against the Emperor"

- Renfrew Commistat, Blood Angels Chaplain

In **Space Hulk** the Space Marines must use their superior firepower to destroy the Stealers before they mass for the assault: the Genestealers must use their speed and greater numbers to overwhelm the Marines before they accomplish their objective. The Marines don't know how many Genestealers they are facing: the Genestealers don't know how many actions the Marines will be able to take each turn. If the Marines are too slow, they will be destroyed by the Stealers' wave assaults: if the Stealers attack at the wrong time, they will be mowed down by the Marines' deadly storm bolters or incinerated by heavy flamers.

+23.23.00

++ Squad Snow reports first casualties.

++ Defensive position deteriorating, but still secure.

++ Contamination completed in four minutes forty.

++ Victory is at hand. Redemption. Tomorrow, we honour the names of the fallen.

Blood Angel Marines of Terminator Squad Luther attempt to hold off the vanguard of a Genestealer assault. Their valour prevented the Stealers from halting contamination of the cryogenic chambers. They were postbumously awarded the Chapter's bighest honours - their names live on.





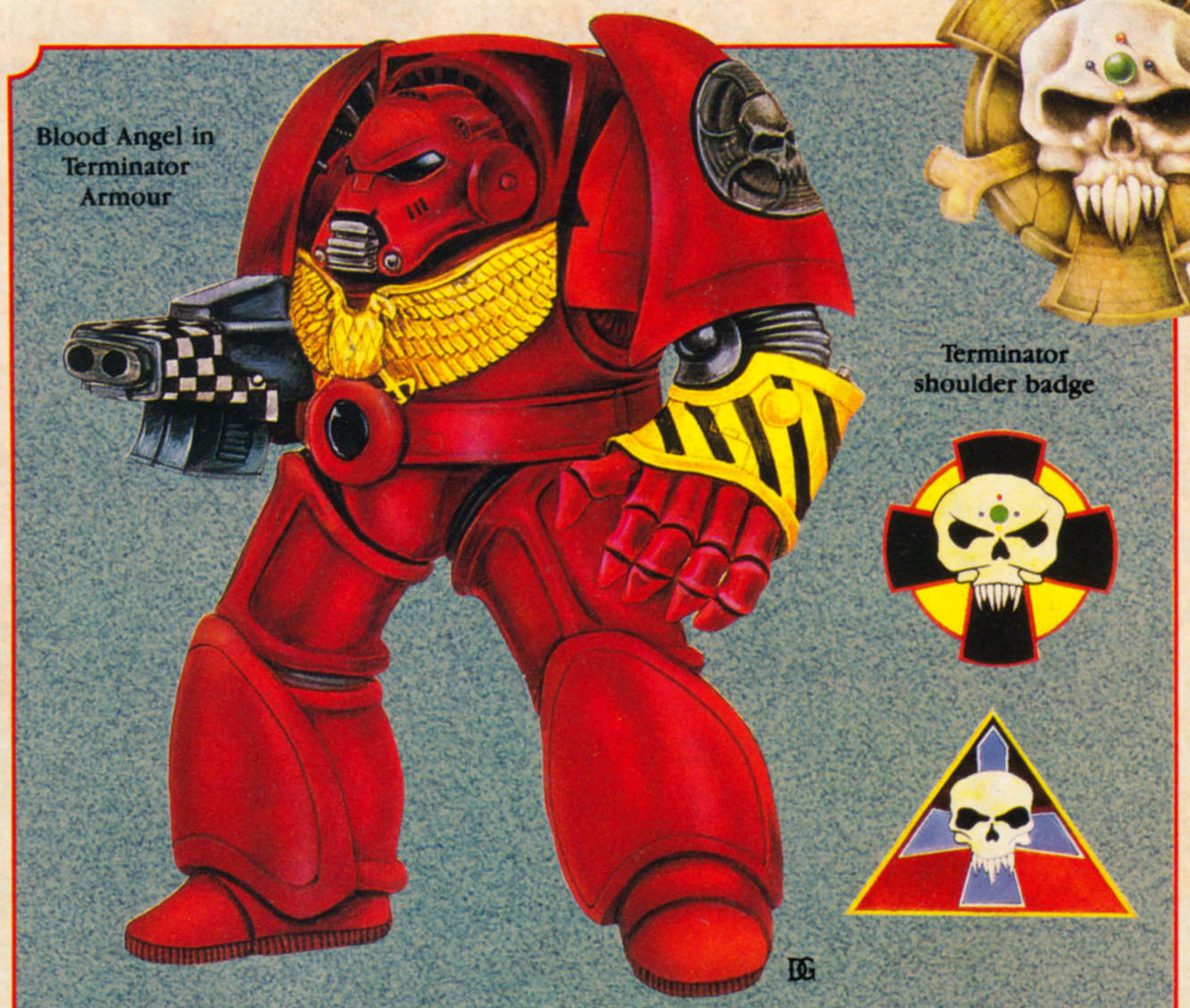
GENESTEALERS: purestrain Stealers are a nightmare vision of fear and burning eyes, cold purpose armed with tearing claws. But their aim is more than heedless destruction. They seek to dominate from within, infiltrating Human society, crossbreeding to create Human hybrids, gaining power and manipulating their subjects - until another planet falls. Heartless, they farm the conquered people, always needing new victims in their drive for conquest and survival.



Purestrain Genestealer

DG





DG

TERMINATOR ARMOUR: constructed from heavy-gauge plasteel plating, Terminator exo-armour can withstand colossal impacts and protect a Marine in the most hostile environments. Each suit bears the scars and medallions of ancient actions and is treated with the same reverence afforded to the Chapter's most sacred relics.

TERMINATOR SQUADS: the Chapter's elite Marines, usually the 1st Company, are organised into 5-man squads and trained in the use of Terminator Armour - they are skilled specialists, chosen for the most arduous of close assaults. Often a Chapter's last hope, Terminator Squads have stood when their comrades have fallen, conquered when defeat seemed inevitable, saviours of the Chapter's honour and their brethren's geneseed.

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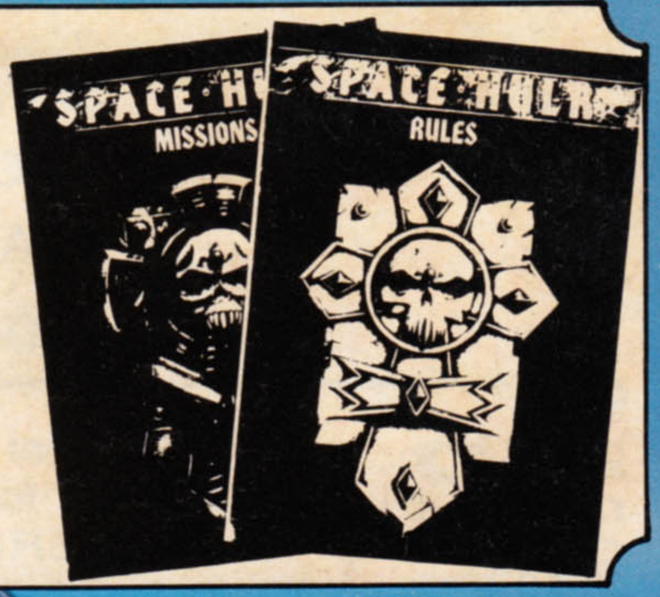
"Never let them come within arm's reach - even Terminator Armour cannot withstand the sheer power of a Stealer's claw. Better by far to destroy the abominations at a distance where bolter and flamer may work the Emperor's will."

- Tralisor Frask,
Blood Angel Terminator Captain

Space Hulk comes complete with six Missions. Its variable map can be assembled in a virtually unlimited number of ways, so the game is different and challenging each time you play.

Space Hulk contains:

- Ten finely-sculpted plastic Space Marine miniatures, complete with storm bolters and heavy flamers
- Twenty finely-sculpted plastic Genestealer miniatures
- 5 Dice
- Forty-nine full colour, heavy cardstock corridor and room sections, jig-cut to be fully interlocking
- Colourful cardstock counters representing Flamer Hits, Scanner Blips, Command Points, Overwatch Fire/Storm Bolter Jammed markers, Doors, and Cyber-Altered Task unit
- Detailed rulebook, complete with illustrations, examples, and playing tips
- Mission book, with six Missions and detailed background on Space Marines and Genestealers



Terminator symbols by Wayne England



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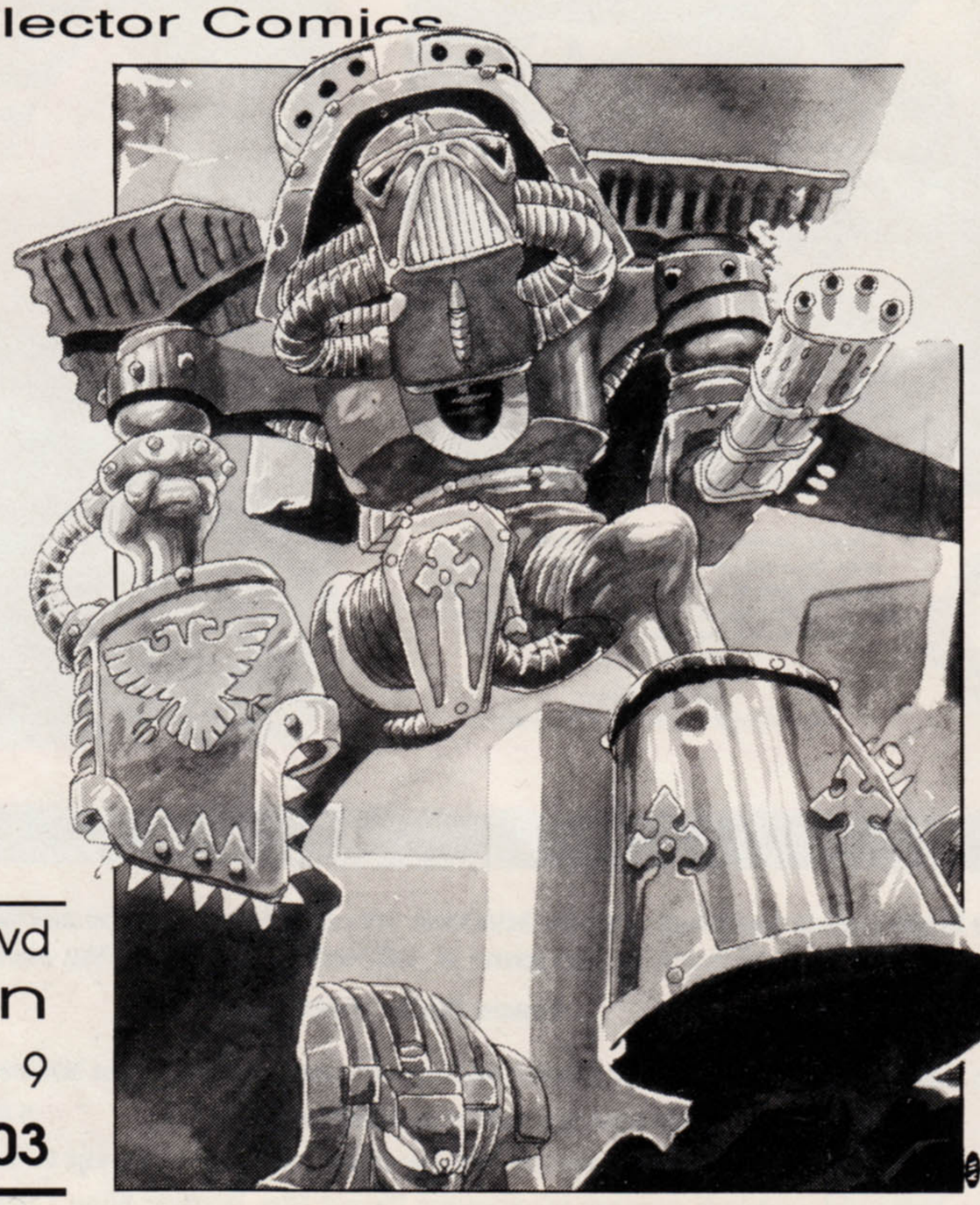
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HOW TO PAINT CITADEL MINIATURES

Nothing brings a tabletop to life quite like a well painted army of *Citadel Miniatures*. How often have you wondered 'How did the painter get that shading effect?' or 'How was that texture done?' To achieve these effects, there are a range of simple tricks and techniques which can be exploited by every miniature painter.

In this step-by-step painting guide, renowned fantasy artist *John Blanche* gives you the benefit of his many years of experience. He explains in detail how to prepare and paint a miniature. If you've never painted a miniature before, this guide will tell you exactly what to do. Even for the more experienced painter, this guide should help you develop and improve your skills.

BASIC EQUIPMENT

Everyone needs a minimum tool kit: a sharp modelling knife and at least one good needle file. Several companies produce good knives and different blades to fit them. My preference is for a straight-edged fairly short blade. A long blade is more likely to snap, and so should be avoided.

Needle files are about 4 - 5" long and are available in a variety of cross-section shapes. The most useful are the half-round, triangular and flat types. You can pick up a knife and files at your local modelling store, where you'll also be able to find most of the other modelling tools mentioned in this article.

You'll need fast-setting two-part epoxy glue to attach shields, bases and to assemble multi-part castings. A cocktail stick or old brush handle is required to mix the glue, and you'll need something to mix it on. A note pad or something similar is fine. Only mix a little glue at a time and use it immediately.

Though they're not absolutely essential for beginners, I also use the following modelling tools: a mounting needle (a long pin will do), a pin-vice and 1mm bit, a selection of lengths of wire, and a pair of pliers. In addition, it's useful to have a tube of superglue to hand, a pack of two part epoxy putty, and, if there's any major conversion work to be done, a small hacksaw or jeweller's saw.



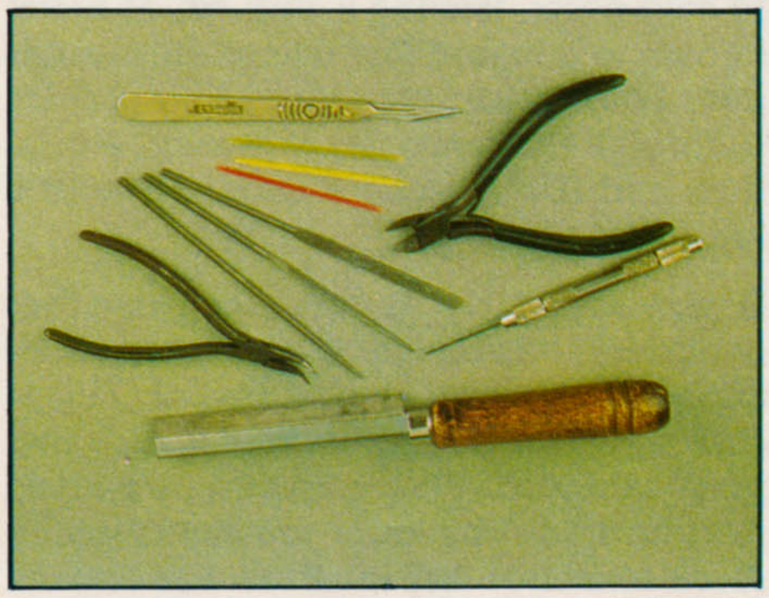
The use of contrasting colours, red and green in this case, gives a nice effect. Here it really brings the Squat to life.



A Champion of Slaanesh painted in pastel colours. Notice how the handle of his sword and his armour have been tinted by applying ink washes over the basic silver colour.



This Chaos Sorcerer's sword is subtly blended and picked out with detail to make the hilt look jewel encrusted.



A selection of tools including scalpel knife, needle files, pin-vice with drill bit, pliers and small saw.



A mounted Khornate Chaos Warrior. The horse has been painted like a tiger to represent its Brightly Patterned Skin. When attempting a colour scheme like this you should have a good reference source, otherwise it can end up looking artificial.



An example of well blended face and tunic detail on this Scout.



Good shading brings out detail and texture to make the most of this Ambull, which has been painted primarily in one colour.



Bright colouring gives this Eldar its character. Note that the use of shading on the knees and head, where one colour merges into another.



The chainmail on this Knight could have been painted black and then drybrushed with chainmail and silver. Alternatively, a black ink wash over bare metal would suffice.



A selection of Citadel's acrylic paints and brushes.

BRUSHES

Cheap, old and worn brushes are fine for applying undercoat, and can even be used for some of the advanced techniques such as drybrushing, washing and varnishing (all of which are explained later). Even when a brush has passed this stage of usefulness, the handle can be used to stir paint and the brush can apply cement or smooth filler.

To apply colour, and for detail work, you'll need good quality brushes. Not only does a good brush give better results, it is also more pleasant to use. The best brushes, such as Citadel Brushes, are made from good quality sable hair. Any good art suppliers should have a selection of sable brushes. Citadel Brushes, available from Games Workshop stores and better hobby shops, are numbered from size 000 (finest) to size 3 (largest). Each of the brushes has a particular use:

000 For very fine detail - in particular, for black-lining edges, picking out equipment and painting eyes.

00 For detailed brushwork and for small areas of blending such as on a face, banner or shield design.

0&1 For medium areas of blending and shading, and for applying base colours to small areas.

2 For large areas of base colours and small to medium areas of drybrushing.

3 For the base colours on larger figures, such as monsters, Dragons and vehicles, and for drybushing and washing medium to large areas.

Having bought your brush, you should be prepared to take care of it. Never use your best brushes for stirring paint or opening tin lids. A cocktail stick is better for stirring paint, and it's far cheaper. Don't dip your brush so far into the pot that the paint gets all over the metal ferrule. If paint gets into the ferrule it may leak out and discolour another paint, dry and spoil the brush and, ultimately, unseat the bristles.

Don't use the same brush for varnish as for water colour. Brushes used for varnish must be cleaned with turps or white spirit which shortens their lifespan considerably.

After applying a particular colour always swish the brush around in your water pot and wipe it with a tissue. Never let paint dry on the brush, or leave a brush tip-downwards in a jar of water. When you have finished using the brush, wash it more thoroughly in clean warm water and a little washing-up liquid before storing it point-up in a jar. If individual hairs stick out or bend, remove them carefully.

Remember, painting metal miniatures is very wearing on brushes, so they don't last forever. You will often find your best brush is one in a transitional stage of wear.

PAINTS

Your next task is to assemble a decent collection of paints. If you are buying individual pots, I would suggest black, white, gold, silver, flesh, red, green, blue and yellow. Bar far the best way to start is the *Citadel Colour Paint Set* featuring the full range of basic colours. It is also a good idea to buy the *Creature Paint Set*, the *Monster Paint Set*, and the *Space Marine Paint Set*.

You will need a palette for mixing the colours. An old white plate or ceramic tile will do. The white surface will show the colours properly and, because the surface is non-porous, a batch of colour will stay usable for a while, once it has been mixed.

You'll need a container of clean water to rinse out brushes and to thin paint. You'll also need a rag or tissues to wipe brushes and an old paint pot and tube of contact adhesive. Take the model you're about to paint, complete with base, and stick it on top of the old paint pot. Now you can hold the paint pot rather than the model, so you won't damage the paint you're applying. If you're painting several models at once, use the same idea, but stick three or four models together on a strip of firm card or wood.

PREPARATION

Before you begin to paint, your model needs preparation. Whether you want a hard-wearing model for wargames, or a top-quality display piece with depth of tone and brilliant colour, never skip the preparation stage.

Work Area

Your work area should have the light coming from the left if you are right handed or from the right if you are left handed. This ensures that the maximum amount reaches your painting area. It's better to avoid using artificial light as it is easier to pick out detail in daylight, and artificial light is poorly colour-balanced compared to natural light.

Metal Models

Every metal model produced has some degree of flash, the wafer thin film of metal that sometimes creates a web between, say, an arm and the model's body. The rubber moulds in which the models are cast come in two parts, leaving a thin rib of metal known as a mould line where the moulds join. These marks are unavoidable and are not a sign that anything is wrong. Mould lines and flash can be cleaned off with a knife and file.

If you are fairly experienced, or feel confident, this is a good time to consider adding extra detail to your model. This is easy and it's fun to do because it adds that personal touch. With a tip of a new blade in your modelling knife you can carefully score, scratch or drill small crevices into the surface of the model. You can use these effects to give the appearance of a battle-scarred warrior.

By the same technique, it's possible to alter the facial features of the model. By opening the mouth slightly, you can give your model a scream of battle fury, the manic smile of necromancer, or the dull frown of a battle weary knight. Gun barrels and any other holes can be opened using a pin. Even nostrils can be flared.

If you're feeling really brave you can change the pose of your model by bending the head, arms or legs slightly, using a pair of pliers. Place a pad of tissue paper around the limb you're going to move, then gently use the pliers to bend the limb into the new position. The tissue protects the metal from becoming squashed or damaged by the teeth of the pliers. You have to be careful: it is very easy to break off the bit you're trying to bend, so don't attempt any major anatomical revisions this way!

Multi-Part Models

Multi-part castings (for example, a horse and rider or a large monster) are slightly more complex than one-piece models. Clean up each piece. Then check to see how they fit. It may be necessary to fill cracks once the pieces have been glued together, or to file away part of a casting to make a perfect join.

The best material for filling in large gaps is two-part epoxy filler. Mix the filler as directed on the pack and apply it to the casting with your fingers. Smooth it out as it dries, and clean off any filler that gets on the rest of the model. Once dry, the filler is quite tough and can be scraped or filed smooth. Most fillers can also be smoothed with a damp brush (use an old one) whilst they're still wet, and detail can be modelled onto it where appropriate - such as scales, or hair. Large monsters (like Dragons) benefit from extra scales or warts added to the joints.

Heavy parts may need drilling and pinning to hold them firmly together. This sounds rather daunting, but it's easy so long as you have the right tools. The alloy used to make *Citadel Miniatures* is fairly soft, and can be drilled with a small drill bit (a 1mm bit, for example). The best type of drill to use is a pin-vice: a small drill chuck mounted on a handle. You fix the drill bit in the chuck and twizzle the drill between your forefinger and thumb to drill holes. A good modelling store should have one or will be prepared to order one for you. In addition to a pin-vice, you will require sturdy wire, wire-cutters or pliers and epoxy glue.

The parts are cleaned and checked for their fit. Drill a hole in one part, at the joint. Glue a small length of wire into the hole. For maximum strength, the wire should lie as deeply inside the model as possible. Now drill a corresponding hole in the other part and trim the wire to fit these holes. Once you are satisfied with the fit, glue the pieces together. All joints should be glued with 5 minute epoxy glue, not contact adhesive.

Plastics

The pieces of the model can be removed from the sprue with a sharp scalpel or small cutter. Don't try to twist them off with your fingers as you'll almost certainly end up breaking the more delicate pieces. The pieces can now be trimmed with files or a modelling knife to remove mould lines or bits of sprue. Before you start gluing, it's a good idea to temporally stick a model together with bits of adhesive putty (the stuff you use for sticking posters to walls) to try out some different poses.

Make sure you use a proper polystyrene cement - don't use wood or rubber cement or you will end up in a real mess. Tube cements are rather thick and stringy. They're not the easiest of glues to use on models as small as these. However, with a little practice, they can be made to double as a body filler for small areas.

More popular though, is liquid cement, available in small bottles from hobby shops. These bottles last a long time and every last drop of glue is usable, so they're good value for money. Liquid cement works by melting the surface of the plastic and welding bits together. It's strong and easy to apply.

Whichever glue you choose, small amounts should be applied to the areas of both parts to be joined. Join the pieces together, applying just a little pressure as you do so. Then leave the joint to dry. Liquid cement dries more quickly than its tubed counterpart.

Bases

Most Citadel single piece and some of the multi-piece castings are supplied with separate plastic shield and base. Depending on the model, the base provided may have a pre-cut slot to accept the model's base tab. Ensure that the metal tab on the model's feet fits the slot in the plastic base without too much effort. If it doesn't fit properly, cut the base or file the tab.

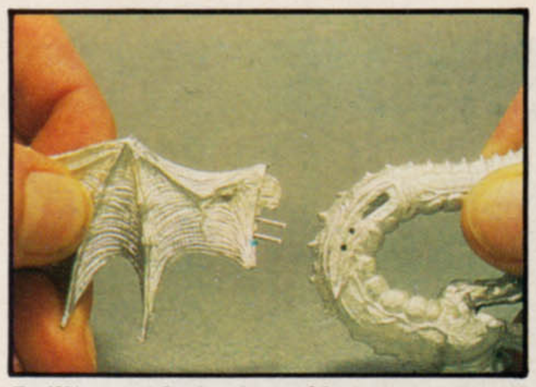
The guides to support the metal base tab are plainly visible on the underside of the base. You will see that there are also guide bars for another slot to allow you to position the model at a different angle. This is especially useful for *Warhammer* regiments because models have to be positioned in neat lines - not always easy with wide models.

Cavalry bases are provided with 5 uncut slots which you can cut out as required. It's possible to fit a horse model into closer or wider slots than was intended, thus altering its stance. Positioning the legs wider gives the effect of a charge. Some large creatures are supplied with square bases with sixteen uncut holes underneath. The castings designed to fit these holes have pegs instead of a tab. Cut out one or two holes as required and glue the peg or pegs into them.

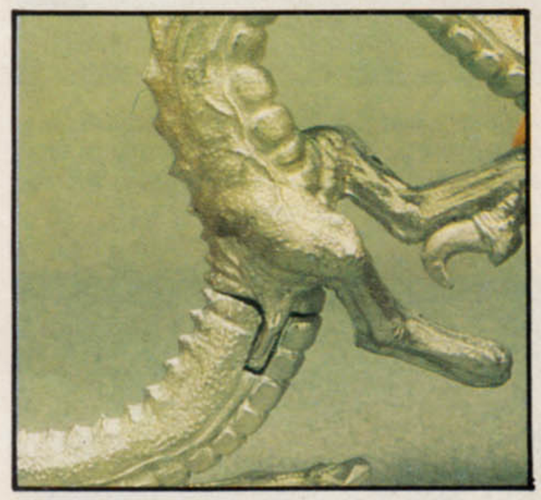
Plastic models can be glued to their bases with polystyrene cement. Metal models should be fixed using a two-part epoxy resin glue.



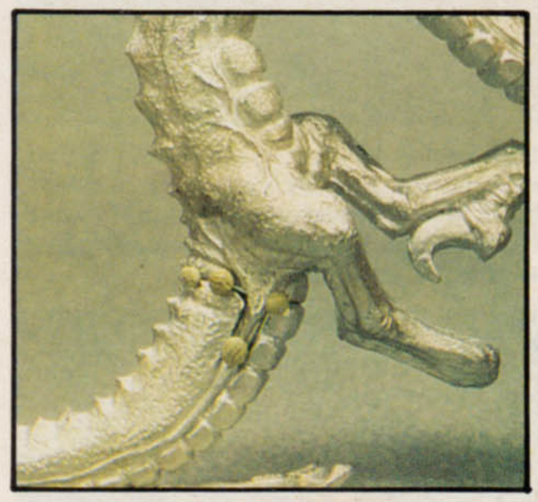
A green Ork dressed in red power armour may prove how tasteless these creatures are, but it makes a very effective model! A colour contrast like this always works well.

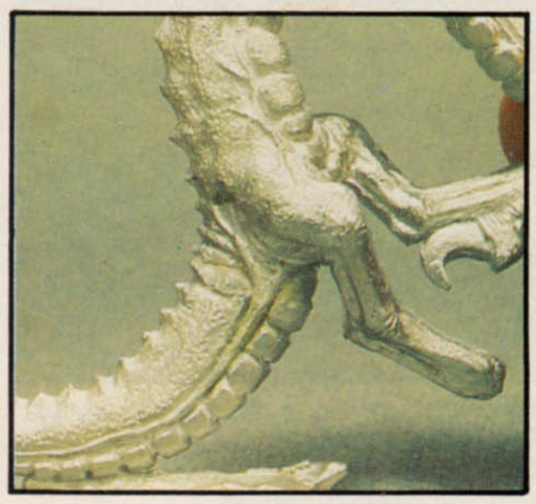


Drilling and pinning of heavy parts will add extra strength to a glued joint. Here the wing of a wyvern has had pins glued into drilled holes. The wing is now ready to be glued onto the body where matching holes have been drilled.



Covering up the joins on this tail was achieved with application of epoxy putty. The picture shows the tail glued in place. Small pieces of putty were then added around the joint and these have been worked into the gap and smoothed using an old damp brush as shown in the bottom photo. Once painted the join betwen tail and body will be undetectable.





PAINTING



Only a few basic colours, carefully blended, on this Ogre have achieved this striking effect. Notice the severed head and hands hanging from his belt.



A fiery Dwarven leader with magnificent helmet crest. The effect of the feathers was achieved using careful drybrushing, with the same colour as the tunic.



Highlighting and shading can be built up over many layers. This Orc's green skin is nearly black in the deepest areas and nearly white in the highest. Black outlining has been used around the teeth and eyes.

Undercoating

Your model should now be ready for undercoating. The best undercoat is thinned Citadel White acrylic, lightly applied. The paint must cover the metal to provide a white background for your paint, but it must not be so thick that it clogs the detail. You will find it convenient to undercoat the top surface of the base at the same time. If you miss a bit of the model first time around, retouch the undercoat before you apply any other colour.

Paint Schemes

Before beginning to paint, give a little thought to what you want your model to look like. Models painted for fantasy games should generally conform to the description of their race. This applies not only to basic colours, but also to the whole feel. To stray very far from these accepted norms would make your model as unconvincing as British redcoats painted in green uniforms! For example, Orcs and Goblins tend to be dressed in dark, earthy colours, whilst Wood Elves have tones of greens, yellow and brown, as befits their traditional surroundings. The colour photos of Citadel Miniatures in Games Workshop's *White Dwarf* magazine can help to steer you towards a suitable colour scheme.

When painting an individual character model, you should try to evoke the whole mythos and background implicit in its design. For example, a model can be made to look simply evil by painting a grim expression. But don't go too far - you don't need to cover the model with blood, severed limbs and decapitated heads.

Basic Colours

Inexperienced painters are advised to limit the number of different colours to as few as possible. If you use too many different colours - or bright colours - the result will be gaudy and overwhelming. A model painted in neutral colours offset by one bright colour will be more effective.

Familiarity with basic colours, mixes and methods provides a firm footing from which you can exploit your creative ideas.

A small quantity of paint should be taken from its pot with an old brush handle or cocktail stick and placed on the palette. Paint is taken up from the palette using the brush, and can be mixed on the palette using an old brush. If you dip your brush straight into the paint pot, you'll ruin it.

Hold the brush near the metal ferrule and the model between thumb and fingers. It's a good idea to rest your elbows on the work surface and lock your wrists together for steadiness. Apply the first coats of paint, starting with the largest areas - tunic, armour, arms, legs, head, etc.

If you allow the brush to follow the shape of the casting, it will last longer. Don't worry about small areas of detail or equipment at this stage, just concentrate on making a neat job of the major features. Once you have completed all of the basic colours, put the model aside to dry.

Shading

The most effective way of representing shadows, like those caused by creases in clothing, is with a colour wash. This is simply a diluted mix of a deeper shade of the base colour. For example, brown rather than light brown, dark red rather than red, grey rather than white.

The proportion of paint to water in the wash is a matter of personal preference, required effect and density of the particular paint being used. Aim for a consistency similar to that of milk, allowing the paint to flow into the crevices and creases of the model. A wash should not be so thick that the base colour is completely masked, nor should it be so watery that it dries in distinct puddles. Citadel's *Expert Paint Set* inks are ideal for washes.

Wherever possible, a deep tone of the base colour is used. This is better than simply adding black to your original shade. Black does work, up to a point, but the effect is to darken the tone, whereas you really want to deepen it - you want a good strong



This Traitor Marine is effective because of clean metallic colours. The gold, red and black complement each other and the metallic green gun provides contrast.



Large creatures like this Red Dragon provide an excellent opportunity to make the most of your shading and highlighting techniques.



A nice two-colour effect on this Mercenary's helmet plume provides a focal point for the model.

blue over a mid-blue, not a dirty blue-grey. Yellow is particularly prone to discolouration if black is added, for which reason light brown washes are better. Likewise, white will look very cold and artificial if shaded by black/grey alone; a light beige or blue/grey would be better.

When you try to recreate the effect of shadow in miniature you have to exaggerate the density and area of shadow in order to achieve a realistic result. This is a general rule for working in miniature. Colours must be over-stated - no-one is going to look twice at a model which uses only very subtle shades of dull colours.

Highlighting

Once you have finished applying washes and allowed them to dry, the model is ready for the next stage - highlighting. For this you will require a cheap or old brush, as drybrushing (the favourite highlighting technique) quickly ruins good brushes.

Use the brush to mix a small amount of white with the base colour on the palette. Then wipe most of the pigment from the brush. Even if the brush looks clean, the faintest trace of paint will still transfer to the model.

Slowly draw the bristles across the area you're highlighting, drawing against the lines of the sculpture if possible. Some of the dry pigment will brush off the bristles onto the raised areas of detail and well defined edges. This immediately creates a highlight. This should be repeated once again using a lighter shade and a slightly lighter brush stroke. Avoid too much brushwork when higlighting, or you will scrub away the base coat. The model should now begin to take on a 3-D effect. Continue to highlight the different base colours until this stage is complete. As with shading, exaggerated effect gives the best results, but don't be afraid to stop when you're happy with the way it looks.

If your subject includes metal armour, the basic techniques of wash and drybrush will provide good results. For plate armour a base coat of silver can be washed with black. When mixing a wash to shade armour, add a little more water than you normally would to allow the metallic base colour to shine through. Drybrush with silver. The highlights on metal should be clearer and cleaner than on cloth.

If you want to simulate rust, weathering or battle damage, wait until the highlighting is completely dry and apply a wash of orange or brown. This technique can also be used generally over the whole model to give a weather-beaten appearance, but be careful not to overdo it! As a rule, metallic colours should be left to dry for slightly longer than normal pigments. If you apply a wash over a metallic shade before it is properly dry, it will run horribly.

Space Marine

Step by Step Painting Example

Stage 1

The model is mounted on its base and cleaned up with a sharp modelling knife and a file. Any mould lines or flash are removed. The figure is now ready for painting.


1

Stage 2

A coat of matt white is applied all over the model. Care should be taken to avoid obscuring detail by either applying the paint too thick or allowing it to settle in puddles. It's better to have a number of thin coats than one thick one.


2

Stage 3

Two base coats are applied next. Blood Red is used to cover all the body areas. The Marine's gun is painted black.


3

Stage 4

Red and black ink are mixed together and applied over the the red base coat in a wash. The ink settles in the model's recesses. Only a single wash is needed at this point.


4

Stage 5

The highlighting stage can be achieved through blending or drybrushing. Here, eight progressively lighter shades of the base colour have been applied to the raised areas. The paint is thinned out at the edges to blend it into the colour below. In each highlight coat, a little more orange and white are mixed in with the Blood Red. The gun is drybrushed with metallic Chainmail paint.


5

Stage 6

Two very thin red ink washes are added over the the whole of the Marine's body. These almost transparent washes serve to unify the numerous highlighting shades applied earlier. Insignia are then added to the shoulder and helmet (these are just carefully painted base colours). The gun is drybrushed again, this time with silver. The base is worked up by sprinkling sand over a coat of glue. The mixture is painted and drybrushed after the glue has set. Finally, the whole model is given a coat of matt varnish to protect it during use.


6


1

Ogre

Step by Step Painting Example

Stage 1
Any excess metal is trimmed off the figure to prepare it for painting. The model is then fitted to its base.


2

Stage 2
White acrylic paint is used to undercoat the model. The finish required is a smooth white that will take more coats of paint, but doesn't itself obscure any detail.

Stage 3
The base colours are applied. The largest areas are painted first. All the skin areas are given a coat of Bestial Brown. Metal areas (like the sword and the wristbands) are painted black. Leather and bone areas are painted Orc Brown. The loincloth is painted Worm Purple and the pouch is painted Goblin Green.


3

Stage 4
Every base coat is given an appropriate ink wash. This is a matter of choosing the ink of the nearest colour to the base coat. Because two different shades of brown are being washed, the lighter one should be washed with brown ink that is mixed with a little yellow and orange paint.

Stage 5
Each area is highlighted by adding white to the base coat in increasingly lighter shades. These highlighting coats are blended into their surroundings by thinning the coat at its edge. The lightest coats are painted on the highest areas so that the tone darkens in the recesses of the scultpure. Drybrushing would create a similar effect.


4

Stage 6
Very thin ink washes of the appropriate colours are added once more, to unify the effect of the highlighting stages. Details are painted in and individually highlighted. Dark blue is used to paint very fine swirling tattoos across the face and other parts of the body. The base is covered in glue, sprinkled with sand, then painted and highlighted. Matt varnish is added last to protect all the hard work.


5


6

Faces

The face is often the focal point of the model. Painting a face is not especially difficult as long as you are prepared to invest a bit of time in getting it right. The principles of exaggerated shading and highlighting apply to the face as much as the rest of the model.

The face should receive its base coat, wash and highlights during the normal painting routine. In addition, extra highlighting is applied to the nose, and a black wash is applied to the eye sockets.

Lips are added in the desired colour, normally a mix of red/yellow/white for humanoid creatures. A dark red-brown line will separate the lips, or dark crimson in the case of open mouths. Tusks and teeth are spotted in carefully. If you accidentally get white paint onto the lips you can easily paint over the mistake.

Eyes are spotted in with white, carefully following the moulding. When dry, add a small dot of black for the pupil. The top of the eye is then outlined using black, somewhat like a line of black mascara. If you allow this line to drop slightly onto the eye itself, you will create the impression of an eye-lid, preventing the eye from staring.

Detail

Now attend to any areas not yet painted. This will include detail such as belts, helmets, hair, feet, pouches, plumes, trappings, weapons, etc. The same techniques are used as for the larger areas, but you will have to be even more careful. Not only are the areas smaller and more fiddly, but you must avoid spoiling work already completed. Be especially careful not to splash surrounding areas with your washes.

Outlining Areas

To do this you will need your finest brush, brought to good point with only a little paint on its tip. Outline all of the areas where one part of the model joins another, such as the joint between sleeve and hand, where the tunic joins the breeches, the edges of belts, where the helmet or hair meets the face, etc.

For general outlining, dark grey or dark brown are the most effective, depending upon the colour of areas being outlined. If an area is especially dark, or if the contrast is especially sharp, such as cloth and metal, black may be used. Mix the required colour with water until you get a consistency that flows easily but still gives a good, opaque line.

Often you need only to dip the tip of the brush in water to freshen up the paint, without spoiling the tip. This counteracts the rapid evaporation of water and the fast drying time of the paint itself. Outlining requires a steady hand and a degree of patience.



Citadel's Expert Paint Set contains specially formulated inks. These can be used to enrich the colours of paints, or to shade miniatures when applied as washes.



Simple pale and dark tones create a good contrast for this Keeper of Secrets. Skin markings and other fine details finish off the model.



Fine work on the belt buckle and knee plates of this Terminator Squad Captain provides a focus to a predominantly red figure. It also reflects his rank and status within his Chapter.

ADVANCED TECHNIQUES

Blending

Blending is a hard technique to develop but it does create a much softer and subtler looking miniature. It will, however, require an apprentice period where you will probably produce rather muddy looking results.

With the base colour dry, dark shades are laid into the depressions and thinned at the shadow's edge, into the surrounding areas. A clean, damp brush is ideal for this technique. Light shades are put onto the model as highlights and again thinned into the surrounding colour. This is a very precise way to paint a model. The areas you're dealing with are minute and the gradations of tone are subtle. Once mastered though, the result cannot be matched by other technique.

Using Inks

The *Citadel Expert Set* of inks allow you to work beyond the range of acrylics. The transparent shade of colour that may be added with an ink is suitable for both enriching existing colours and adding a stage of shading to the original coat of acrylic. They cannot be used exclusively when painting miniatures but they do create effects that cannot be achieved by any other medium.

A glaze is a layer of ink that completely covers the base colour. This provides a richness and depth of brilliance you can't get with acrylics alone. The more glazes of ink you apply, the deeper the richness. For instance, if you glaze a red tunic (*Citadel Colour* Blood Red) with yellow ink you will end up with a warmer, richer, brighter colour.

Two or three glazes normally have the desired effect. Each layer of glaze must be dry before you begin the next one. A glaze looks most effective when applied to a model that has already been highlighted and shaded, and tends to unify these techniques.

A glaze added directly to bare metal is an effective way of dealing with armour. Black (usually thinned with water) is a good choice. This brings out the depth of the plate or mail with very little effort. The additions of blues or browns to the black can give various hues to the armour. Very thin brown or orange glazes suit weathered or rusty armour perfectly. Chaos Knights can give the painter a chance to experiment with more colour. The application of reds or greens to bare metal can create glorious chaotic effects.

The most common use of inks, however, is the application of a colour wash directly over the base coat. The base coat must dry first. The ink can then be thinned with water as desired to create the depth of shading required. A blue tunic, for example, can be covered in blue ink - remember not to use too much ink on the brush or it may flood into other areas of the model which have already been painted.

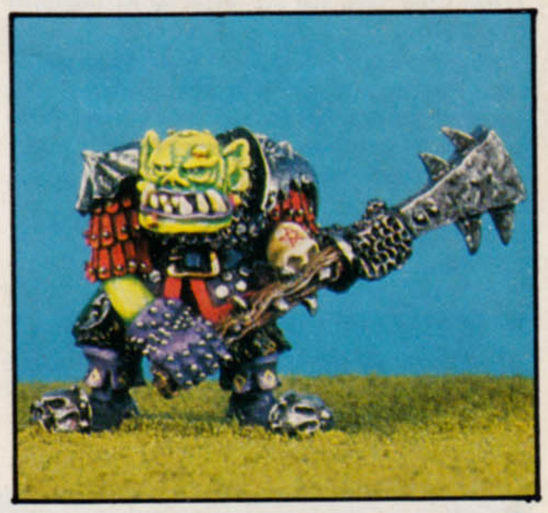
Ink washes are particularly effective when applied to textured surfaces such as hair, fur, wool, etc. The ink's fluidity allows it to reach folds and creases on the model, creating a realistically smooth shading effect when it dries. You can leave the model at this stage, if you wish, but the more experienced painter will usually highlight the model by further drybrushing or blending.

Using an ink wash over the base colour is a good way to paint whole units very quickly and still get a pleasing and convincing effect.

Black ink is very useful for outlining and adding detail. This is neither a glaze nor a wash. It just replaces the normal use of black paint for this procedure. The advantages are that ink is thinner and therefore easier to handle than its acrylic equivalent, and it has depth of pigmentation which allows you to dilute it further without it becoming transparent. So it flows easily and retains its opaque quality when thinned.



The use of two basic colours, green and brown, on this Chaos Warrior give a very subtle effect. Notice how the face is almost the same shade as the skulls on his soulders, broken only by the black hair.



Note the purple studded glove, the marked skull and the sores on the face of this Orc warrior. The red has been used to contrast the skin and edge the armour.



The bloody colour of this Chaos Warrior's armour is carried over onto his shield, proving that the use of just a few colours can be very effective.



Contrasting use of red and green on this Squat's trousers and jacket help break up the different browns of his arms, face, belt and boots.



Shield designs can add a great deal to the impact of a model. This Orc has been heavily converted, remodelling the face and helmet, making it ideal for use as a leader or general.



Another example of fine shading on this Lord of Change, with a bright, ferociously coloured beak to provide a focal point for the model.



The armour on this Dragon Ogre was first painted with a red base. Black was then blended into the joints, after which several red ink washes were applied to give it some depth of colour.

The photograph of an Elf Captain below shows the six basic stages of miniature painting. Left to right they are:

1. Clean the flash and mold lines off the model, using a scalpel and files. Any imperfections at this stage will appear to get worse as you proceed, so you should aim for the best result you can achieve.

2. Undercoat with a thin layer of paint, usually white, thick enough to provide a good base but not so thick as to obscure detail.

3. A general colour sheme is decided upon and the base colours laid down. At this stage it is easy to repaint any area where you have applied the wrong colour until you are happy with the overall look of the model.

4. Ink or paint washes are applied to shade the basic olours.

5. Drybrushing and blending are applied to highlight the base colours.

6. Any details are now added and the base and shield are finished. Finally the figure is varnished, with either matt or gloss depending on your preference.

FINISHING

To decorate and paint the base, you will need PVA (woodworking) glue and a very old brush or a cocktail stick. Paint a layer of glue onto the top of the model's base, avoiding the feet. Then sprinkle ordinary sand into the glue and allow it to dry. This surface can be painted green to represent grass, or brown/grey to represent bare earth. Drybrush with a suitably lighter shade to complete the base. It may be advantageous to outline the model's feet, or to apply a dark wash around the model's feet to lift it out of the basing material.

This is also the stage at which to add extra detail to the model, such as banners or standards. These can be painted onto paper or thin metal foil. Very fine detail can be added with a technical drawing pen, and the banner can be stiffened with varnish.

Varnish

If you want to preserve your careful paint job you must apply varnish. Some people prefer the flat effect of a matt varnish to the shine of a gloss finish. However, matt varnish does not provide as much protection as a high gloss. If you prefer a flat finish, try applying a thin coat of gloss followed by a thin layer of matt. Armour, weapons and metal should be left to look shiny in any case. A small tin of gloss varnish and a brush can be used to selectively add gloss to any details you choose.

Finally

With patience and practice, you should soon be painting miniatures to the high standards shown in this guide and in *White Dwarf*. We don't guarantee that you'll win all your battles, but your army will certainly impress your opponents.



Realm of Chaos

♣ The Lost And The Damned &

The Lost and the Damned **completes the terrifying vision of Chaos and its dread followers introduced in *Slaves to Darkness* - a world of terrible plagues and horrendous mutations for all players of *Warhammer Fantasy Battle, Warhammer 40,000* and *Warhammer Fantasy Roleplay*.**

In this extract from *The Lost and the Damned*, we introduce *narrative campaigns*. Narrative campaigns are a continuing series of games in which your Champions and their warbands become even mightier as they fight battle after battle for the glory of their patron Power. Success in battle earns the Champion more Chaos attributes and Chaos gifts, and is the only way to achieve the ultimate goal of all mortal followers of Chaos - ascension to the ranks of Daemonhood.

The material in this article is only the first part of the *Narrative Campaigns* section, and includes rules for running a campaign and the *Detailed Narratives Table*. Other narrative tables and the *Casualty Recovery* system are not part of this month's extract, although you will find references to them.



Armies of Tzeentch and Nurgle meet in battle

NARRATIVE CAMPAIGNS

Most players are familiar with the procedures involved when fighting conventional *Warhammer* games. After each battle the army is packed away to await a further challenge from the same or another enemy. Each battle is fought as a discreet event as if the previous game never happened.

Narrative campaigns are an entirely different way of fighting battles. They differ from conventional games because there is a *narrative* - a story which explains why the forces are fighting, what they must achieve, and what they will gain if they win. The narratives described in *The Lost and the Damned* are aimed at games involving Champions and their warbands. However, there is no reason why you shouldn't fight narrative campaigns using whole Chaos armies - the basic ideas presented here are easily adapted for use on a much larger scale.

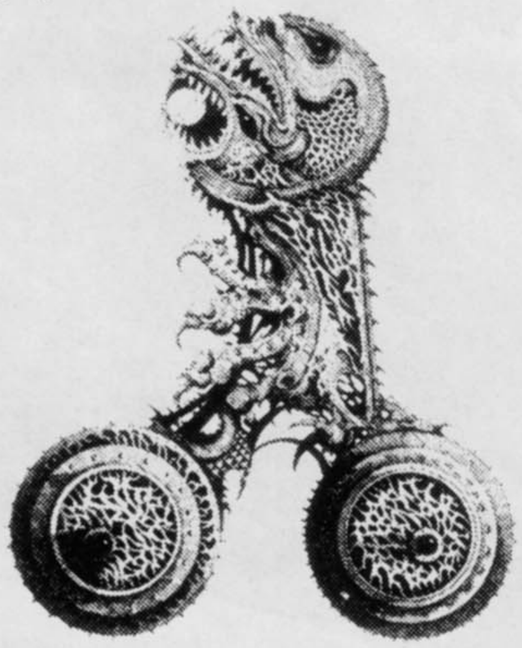
This narrative is partly invented by the players, and partly determined randomly, as explained in the *Narrative Generator* section. Each game forms part of a *campaign* - a series of interconnected games. Whatever happens to a force in one battle will affect it thereafter. Casualties suffered in a battle are not necessarily dead, but they might be badly injured and thus vulnerable in their next battle. This is explained fully in the *Casualty Recovery* system. Most important, after every battle the Champions involved may gain *Chaos rewards* from their Chaos Powers, acquiring mutations, gifts, and more followers as their fame grows from battle to battle.

The narrative campaign therefore places each game in a framework or structure which is instantly related to every other game. This structure will immediately make your battles more coherent as well as providing aims beyond those of the individual game. As your campaign progresses, the deeds of your Champions will grow and each battle will become another chapter in an epic tale of heroic combat. The weaving of this tale sets the players a further goal beyond the advancement of their own Champions, and provides a fascinating and rewarding aim in its own right - a saga telling of the epic deeds of their Chaos heroes.

A SIMPLE NARRATIVE CAMPAIGN

The simplest kind of narrative campaign is a multi-player campaign between Champions and their warbands, played as follows:

1. Each member of your playing group rolls up their own Chaos warband comprising a Champion and his retinue.
2. Any player can challenge any other player to a battle at any time. The challenged player is entitled to accept or refuse any challenge. Once a challenge has been accepted, the players agree a time and place for the game.
3. The *Narrative Generator* is used to determine the circumstances of the battle, terrain, and any special rules that apply. The generator will also list *victory points* which can be gained by specific actions.



4. The players fight the battle, recording any *victory points* as they are gained.
5. After the battle, players test to recover casualties on the *Casualty Recovery Table*.
6. Players also make a roll on the *Chaos Rewards Table* for every 10 *victory points* accrued by their Champion. Excess *victory points* are held over until the following game.
7. Champions gaining rewards may also gain new followers. These are determined from the *Retinue Table*.
8. A Champion who falls as a casualty in the game may be recovered on the *Casualty Recovery Table* in the same way as other models. If the Champion fails to recover he is slain and takes no further part in the campaign. His retinue may elect a new Champion from amongst its ranks and continue to fight. Alternatively the player may start from scratch with a new warband.
9. A Champion who becomes a Chaos Spawn as a result of a reward may continue in the campaign if the player wishes. A new Champion may be elected from the retinue. Alternatively, the player may start again with a new warband.
10. A Champion who is elevated to Daemonhood has achieved the ultimate goal in the campaign. The Champion takes no further part, but his retinue may continue with a new Champion elected from amongst its ranks. Alternatively the player may start a new warband.
11. Following each game and after any rewards/followers have been worked out, each player writes an account of the battle from his Champion's point of view. This account is kept by the player as a permanent record of his Champion's achievements.
12. If players are in agreement, any player may start a new warband at any time and may have several warbands in play at once.
13. If players wish, warbands can temporarily form alliances in order to fight battles with two or more warbands on each side.
14. If players agree, a warband may start with a larger retinue and a Champion with more than the normal two rewards. For example, players might agree to start with 3 rolls on the *Retinue Table* and 4 additional rewards. This will give a more substantial game from the start.

DEVELOPING NARRATIVE CAMPAIGNS

The system described above relies on the *Narrative Generator* to provide a game plot for each game. This is fine as far as it goes, but it is really depriving you of the most rewarding aspect of the narrative campaign - which is inventing your own storylines.

It is an easy step from the random system for the players to decide what each battle is about and to determine any special rules that apply. A story can be invented to tie in each battle, explaining what the warbands have done since their previous conflicts. Even better, the games can be invented by a non-player Gamesmaster whose only role is to provide details for each battle. The GM does not have a warband of his own, but he still participates by playing hidden monsters, guardians, bandits or other enemies that stand between the players and their objectives. If you read the narratives in the *Narrative Generator* you will see that the most interesting games have a 'third party' of some kind.

DEVELOPING PERSONAL ENEMIES AND ARCH-ENEMIES

It is quite likely that a Champion will suffer wounds during a battle and sometimes Champions will be removed from play as casualties. Although it is convenient to remove casualties and to consider them as if they were slain, a casualty is not necessarily dead as explained in the *Casualty Recovery* section. The casualty could be merely unconscious or too badly hurt to continue fighting. This means that Champions who fall as casualties may be lucky enough to recover and continue in the campaign.

If a Champion falls casualty to another Champion, but survives his wounds, the Champion will want to avenge his defeat. The enemy Champion becomes a *personal enemy.* This provides a useful motive for developing further conflicts between the two Champions. In addition, the avenging Champion gains special bonuses if he defeats his personal enemy, causing him to fall casualty. Once two Champions have both fallen casualty to each other (and assuming both survive) they become *arch-enemies*. Arch-enemies take every opportunity to fight each other and earn even greater bonuses when they defeat their foe.

ADDING CAMPAIGN OBJECTIVES

If your campaign is run by a GM he can invent a long term objective for the players. Some players might all have the same objective, other players may have an entirely different objective, and yet others could be told to prevent an objective being accomplished. As the games are being run by an independent GM there is no reason why any player should know what another player's objective is; this in itself will produce some very interesting games. For example, one player may be charged with finding a particular Daemon Sword, another told to rescue a magically bound Daemon, a third ordered to find the same Daemon and then kill it with a Daemon Sword he has been given... could this be the same Daemon Sword that the first player is looking for?

After each of the participating warbands has fought one game, the GM should ask them what they want to do next. It is a good idea to invent a few locations so that players move to specific places, perhaps meeting and fighting other warbands. The GM can take the opportunity to incorporate special weapons or information into each game, so that each side has something to gain. The *Narrative Generator* includes a section of special locations, as well as narrative outlines which the GM can use for ideas.



BT

ONE-SIDED GAMES

The presence of a GM means that the players don't necessarily have to fight each other. They could all be on the same side - maybe they are all Champions of the same or allied Chaos Powers. In this situation the GM must find some way to split the players up, perhaps by imposing a time limit which forces them to divide, or by starting them off at different places. The players must combine to achieve their objective, and will have to co-operate if they are to succeed. This is the most difficult sort of campaign to run because the GM cannot play the individual warbands off against each other: the chances are that they will gang up against him! If the GM is inexperienced he may have a job keeping the players under control. On the other hand, if the GM is experienced and confident this is probably the most rewarding kind of all narrative games and gives you the best chance to create an epic narrative saga.



BT

NARRATIVE GENERATOR

The *Narrative Generator* may be used to create the background for your battles. The narrative not only gives your forces a reason to fight, it also gives them something to fight for, such as a treasure or magical weapon.

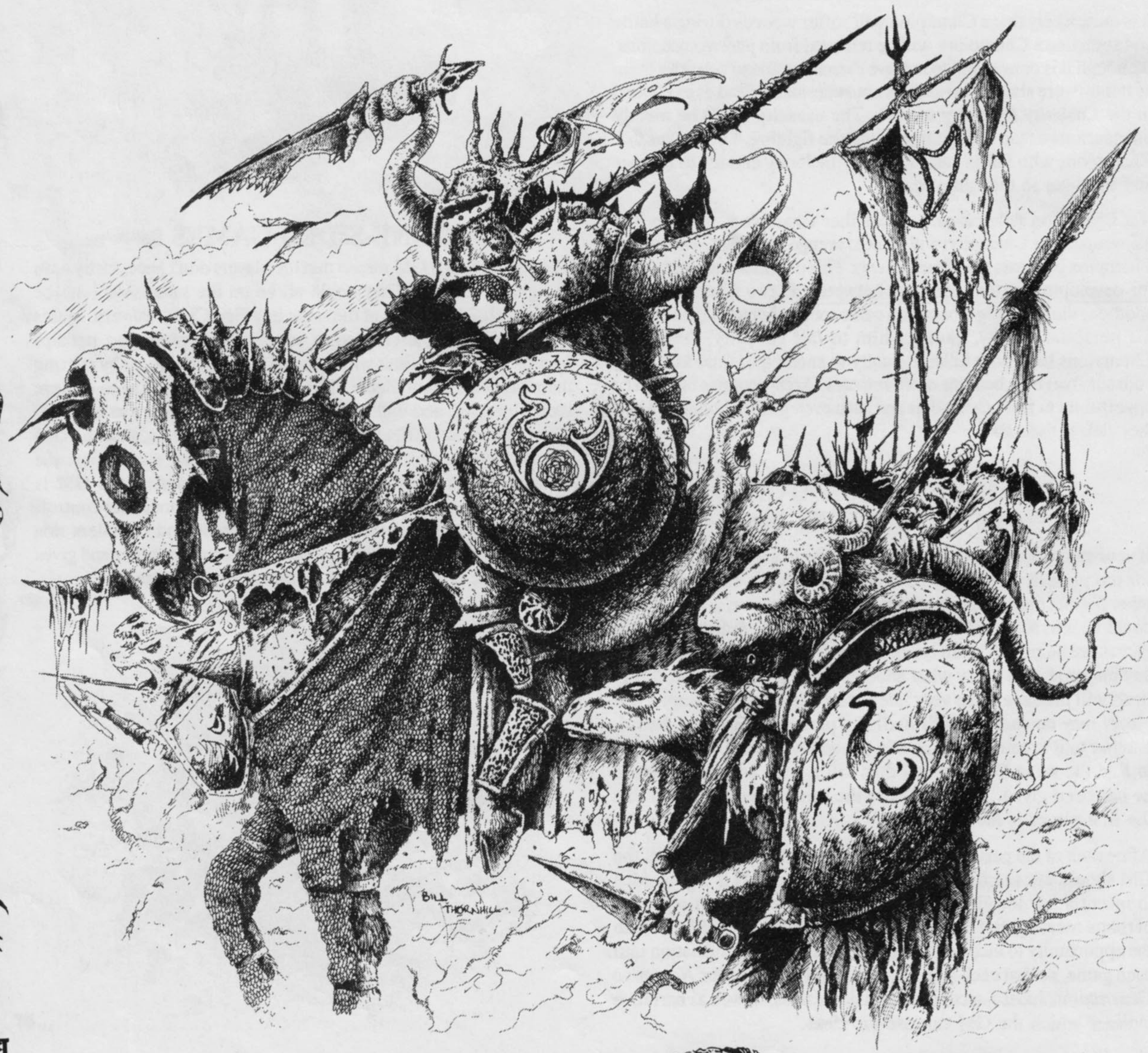
In most cases only general details are given. However there are ten examples described in considerable detail to give you an idea of how to use the tables. It is up to the players to expand the raw information into a full narrative account, adding their own details and motives as appropriate, and agreeing special rules to cover the situation.

In order to preserve the story of his own Champion, each player should write an account of each battle including details of rewards or followers gained as a result. Players may adopt any style they feel is appropriate to their Champion and his deeds, emphasising his victories and achievements in an appropriately heroic fashion. Depending on what happened in the previous game, players should also invent a suitable explanation of how the Champion progress from his situation at the end of the previous game so as to be present for the next.

SIDES A AND B

Because the forces involved might belong to any of the Chaos Powers, some of the entries in the generator refer to Champions and Powers A or B. You should substitute the names of your own Champions and their patron Powers when you read the text.

Before using the generator, one Champion must be nominated as A and the other as B. This can be agreed by the players or by rolling dice, with the high scorer choosing.



VICTORY POINTS

The *victory points* system replaces the normal system of rewards. The reason for using *victory points* (**VPs**) is simply to allow smaller fractions of a reward. 10 **VPs** = 1 reward. When a Champion has 10 or more **VPs** he automatically gains one reward for every 10 **VPs**. Any excess **VPs** are recorded and held over until the following game.

The first table of narrative plots gives specific **VPs** available for each battle. Players must decide on appropriate **VPs** when inventing narratives - both players should agreee on **VPs** before the start of a game. In addition, Champions may earn **VPs** for the following actions during the game. This table replaces the *Earned Rewards Table* in **Slave to Darkness**.

VICTORY POINTS TABLE

Action	VPs
Any Champion	
Surviving the game on the winning side	5
Surviving the game on the losing side	3
Slaying a Greater Daemon of another Chaos Power	9
Slaying a personal enemy	2
Slaying an arch-enemy	6
Champions of Khorne	
Slaying a wizard	5
Slaying a follower of Slaanesh other than a Champion	1
Slaying a Champion of Slaanesh	9
Slaying any other Champion of Chaos	2
Champions of Slaanesh	
Slaying an enemy by means of magic	1
Slaying a follower of Khorne other than a Champion	1
Slaying a Champion of Khorne	9
Slaying an enemy using the *Aquiescence* or *Beam of Slaanesh* spells	5

Action	VPs
Champions of Nurgle	
Infecting an enemy with disease other than Nurgle's Rot	1
Infecting an enemy with Nurgle's Rot	5
Slaying a follower of Tzeentch other than a Champion	1
Slaying a Champion of Tzeentch	9
Champion of Tzeentch	
Giving an enemy a Chaos attribute	1
Slaying a follower of Nurgle other than a Champion	1
Slaying a Champion of Nurgle	9
Slaying an enemy using the *Transformation* spell	1
Slaying an enemy using a *warp blade*	1
Avoiding hand-to-hand combat during a game	5

Note that *slaying* an enemy in a game does not necessarily imply that the enemy is dead - the casualty must still roll on the *Casualty Recovery Table* to determine what has happened. *Victory points* are awarded when enemy are 'slain' and removed from the table during the game - it does not matter if casualties subsequently prove to be alive.

NARRATIVE GENERATOR TABLES

The five narrative tables that follow are designed to be used for battles between warbands, although similar ideas can be developed for large battles between whole armies.

The **Detailed Narratives Table** contains ten detailed accounts complete with special rules and terrain descriptions. These games may be played without further effort, but are primarily intended to serve as examples of how you can develop the narrative around a game.

The remaining four tables contain briefer accounts which can be used as the basis for your own narratives, as embellishment, or to provide incidental detail. You can either choose an interesting narrative from these tables, or roll one up at random. These four tables are:

Narrative Outlines Table: Gives twenty basic outlines for encounters between warbands. You can develop these into fully fledged narrative encounters with the help of the other tables, and by adding some special rules and appropriate *victory points*.

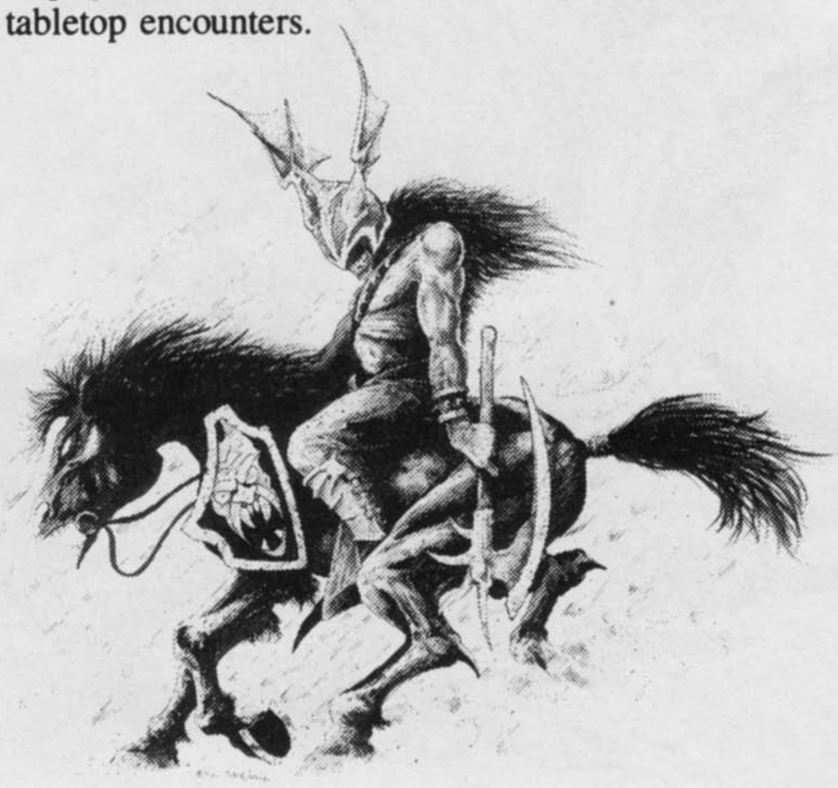
Narrative Locations Table: Ten locations in which you can fight the battles rolled on the *Narrative Outlines Table*.

Narrative Motives Table: Ten ideas for backgrounds to narrative battles, giving Champions and their warbands a reason to fight.

Narrative Sub-Plots Table: Ten sub-plots to add an interesting twist to narrative encounters. These require a GM to determine the sub-plot and control any extra models.

Although the narratives are written to accommodate two sides or players, it is an easy matter to adjust the details to fight games with three or more sides should the players wish.

Where battles take place underground or inside buildings, the narratives may be used without the need to provide special floor plans. However, by using floor plans it is possible to make the encounters more elaborate and interesting, adding corridors and additional rooms to a basic large chamber. This in no way affects the rules of play, but immediately makes these games different from straight tabletop encounters.



DETAILED NARRATIVES TABLE

This table contains 10 detailed narratives for battles between warbands, with notes for the terrain, *victory points* to be earned and any special rules.

D100 **Narrative**

01-10

Champion A has made a solemn vow to his Power that he will slay another Champion to atone for past wavering from the Chaos path. Only by this bloodletting can he truly expunge the weakness from his heart. Champion A seeks out Champion B at his camp in a ruined village on the edge of the Chaos Wastes.

Terrain: The centre of the table is covered in broken walls and other ruins. Tangled undergrowth or fallen masonry has blocked some streets, but others remain passable. Champion B is camped in the centre of the area. Player B should position his warband within 6" of the table centre. Player A may enter at any point on the table edge.

Victory Points: If Champion A personally slays his target he earns 5 *victory points*. If Champion B survives the game he earns 2 *victory points*.

Special Rules: Player B may secretly place a sentry anywhere on the table. The sentry's position is noted down by the player, and the model can be revealed at any time. Once revealed the model may fight and move.



D100 **Narrative**

11-20

The warband of Champion A is travelling deep in the Forest of Shadows when they come by chance upon the ruin of an ancient temple. As the band moves into the glade to investigate, a figure suddenly steps from behind a colonnade and cries "Halt wastrel, this is none of your concern - be off or feel my wrath!" It is Champion B. Beyond the broken doors of the temple the rest of his warband appears to be clustered around a huge stone sarcophagus which they have evidently dug from the floor of the temple. Champion A calmy draws his weapon, and his followers close in around him. Meanwhile, Champion B's followers take up their own weapons and prepare to join their leader. Battle is about to begin!

Terrain: The table should be ringed with trees leaving a clearing in the middle. The ruined temple stands in the middle of the clearing surrounded by broken down walls and overgrown vegetation.

Victory Points: The side which opens the sarcophagus earns 5 *victory points*.

Special Rules: The sarcophagus requires at least two individuals with a combined *Strength* of at least 6 in order to open it. For each complete turn spent trying to open it roll a D6. The sarcophagus opens on a D6 score of 6. If not opened during the battle, the side in possession of the temple at the end of the game may open it if desired. When the sarcophagus is opened, roll a D6.

1 The contents of the sarcophagus have rotted down into a dangerous mutating dust. The models opening the sarcophagus are covered in the dust. Each develops an additional randomly generated Chaos attribute.

2 The sarcophagus contains the bones of an undead Champion of Chaos who immediately rises to engage those who desecrate his tomb. The undead Champion has a Chaos Sword with D3 randomly determined properties. If the undead Champion is slain his sword can be taken.

3 The sarcophagus contains a Chaos item; roll a D4.

1 Collar of Khorne
2 Rod of Command
3 Staff of Nurgle
4 Globe of Change

This can be taken by the Champion if he follows the appropriate Chaos Power.

4 The sarcophagus contains a decayed and harmless skeleton clutching a Chaos Weapon with 1 randomly determined property.

5 The sarcophagus contains a single randomly determied magic item. This may be taken by the Champion.

6 The sarcophagus contains a Daemon Weapon. The Champion must decide whether to take the weapon or quickly close the lid of the sarcophagus leaving it to lie imprisoned for another age. If the Champion takes the weapon determine the type of Daemon randomly.

D100	Narrative
21-30	The warband of A is carrying a vitally important message to the leader of a coven of Power A in Middenheim. The message is written upon an old tightly bound skin and A has been ordered not to open the skin under any circumstances. The Champion enters Middenheim secretly and goes to the prearranged meeting place deep in the vaults of an old temple. But when Champion A enters the coven's meeting place he sees that he is too late: the vaults have been desecrated and the murdered bodies of the cultists lie scattered around. As A moves into the dark cavern there is a clash of metal and the heavy door swings shut. Another Champion emerges from the darkness, his warband scurrying about his feet. "So," cries the intruder, "more rats for the trap - I wonder if we shall dispose of you as easily as these fools?" Champion A realises that he is too late: the coven has been found out and destroyed by Champion B. Cornered in the dark, the two warbands prepare to fight. **Terrain:** The underground meeting place is a large vault or cavern (covering roughly three feet square of the tabletop). At its centre is an altar and the floor around it is marked with arcane symbols to Power A. There is a single large door and this now stand shut. Champion A and his warband stand near the altar. Champion B and his warband stand in between the altar and the door. The dead cultists lay scattered over the floor with devotional paraphenalia and the wreckage of furnishings. **Victory Points:** No special points. **Special Rules:** The bound scroll contains a special spell that will summon a Greater Daemon of Power A. If the scroll is unbound, treat the Daemon as if it had been released from a Daemon Weapon and roll on the *Bound Daemon Reaction Table* (returning to the blade is treated as returning to the scroll). The scroll may be taken off the dead Champion's body by the victorious side, and kept if the player wishes. The door may be opened by any character with a *Strength* of 3 or more. At the end of a turn spent doing nothing other than attempting to open the door, roll a D6. On the score of a 4 or more the door is opened. Models moving through the door escape the conflict.
31-40	Champion A and his warband are fleeing from a strong force of Imperial Knights Panther when they find their passage blocked by an unseasonal flood of the Lynsk river. They are forced to move downstream in search of an intact bridge. After a short while they see a bridge in the distance, and as they approach they see that another warband is moving upstream from further down the bank. It is Champion B and his warband. The bridge is still crossable but ramshackle and unstable. Whichever warband crosses will be able to destroy the bridge and maroon the enemy on the other side. **Terrain:** the river bank runs the length of the table with the bridge roughly in the middle. Each warband enters the table an equal distance from the bridge. The banks are marshy with patches of shrubs and reed beds. The flooded river has created a mire around the bridge itself. **Victory Points:** If the entire warband (other than casualties) crosses the bridge the Champion earns 5 *victory points*. However, if both Champions get across no *victory points* are earned for crossing, even if one Champion is subsequently slain.

D100	Narrative
	Special Rules: Any model moving within 6" of the river, including the entrance to the bridge, must roll a D6. If the score is a 6 the model becomes trapped in the mud and may not move until a 5 or 6 is rolled at the beginning of a following turn. If 4 or more models are on the bridge at the same time it will collapse on a D6 roll of 6 made at the beginning of either player's turn. The bridge is held together by ropes which can be cut from the far side. Any model free to cut the ropes may do so - the bridge collapses on the D6 score of a 6. Models on the bridge when it collapses sustain a single *Strength* 3 hit and are washed randomly to either bank. Models separated from their warband when the bridge collapses roll a D6: a roll of 1-3 means they are lost for good; a roll of 4-6 means they find a crossing place further up and rejoin the warband. Casualties recovered from the game may still be separated and will have to test to rejoin their warband.
41-50	A fierce battle has raged for three days around a well-defended Kislevite fortress. Chaos warbands from all over the north have come to take part in the carnage, burying their rivalries in the greater aim of conquest. Eventually, the Kislevites are driven into their final sanctuaries, leaving the forces of Chaos triumphant. As Champion A and his warband roam amongst the broken streets they see the warband of Champion B dragging a huge altar cloth behind them - wrapped in its ancient folds is a pile of golden relics and cult objects looted from the temples throughout the fortress. Immediately Champion B unsheaths his sword and his followers do likewise. **Terrain:** The table is set up with criss-cross streets, some blocked by fallen masonry or abandoned vehicles. Champion B begins in the centre of the table with his warband and the altar cloth of treasure. Champion A and his warband begin on any table edge. **Victory Points:** The Champion whose warband drags the altar cloth from the table gains 5 *victory points*. If the cloth remains on the table after both Champions have been slain, no points are gained for its possession. **Special Rules**: The altar cloth may be dragged through the streets by any 4 models at half the movement rate of the slowest. If the cloth is dragged over an obstacle it becomes stuck on a D6 roll of 6 and can only be freed on a D6 roll of 4-6 made at the beginning of the side's following turn. The cloth cannot be dragged through houses. The side which drags the cloth and its contents from the table has gained possession of the valuable cult relics.



D100	Narrative
51-60	Champion A has heard that a Dwarf mining expedition funded by the Graf of Middenheim has discovered gold in the Middle Mountains. The gold is convoyed via a narrow road which leads through the Forest of Shadows. The gold would be very useful to the cultists of Power A at work throughout the northern Empire. Champion A and his warband are lying in ambush for the Dwarfs' cart convoy. As the convoy approaches the forest erupts around the carts transporting the gold and the warband of Champion B throws itself upon the Dwarfs. Obviously, both warbands have had the same idea, and Champion A quickly springs his own trap, prepared now to fight both the Dwarfs and the opposing followers of Chaos. **Terrain:** The table should be at least 4 feet long and preferably longer. There is a road running the length of the table with a narrow verge along either side. The rest of the table is forested. The Dwarf convoy consists of 4 carts and is placed within the first 18″ of road. Champion A's warband is positioned towards the other table edge lining the road. Champion B's warband is positioned either side of the road immediately in front of the Dwarf convoy. **Victory Points:** For each cart driven off the table by his warband a Champion gains 3 *victory points*. **Special Rules:** The caravan consists of four carts each driven by a Dwarf and protected by another Dwarf carrying a crossbow. Dwarfs have standard profiles and all carry hand weapons. They cannot be routed and need not take *psychology* tests in view of their strong attachment to their cargo. The Dwarfs take a turn immediately before Champion A. The carts move 4″ in the first turn, and 4″ + D6″ each turn thereafter unless the crew are killed. While a single Dwarf remains on board, a cart moves along the track and continues to move until it leaves the table. If all of a Dwarf crew are killed the cart comes to a halt and may be driven by any model on board. The Dwarf crossbows fire once per turn at the nearest enemy - the opposing player may roll the dice. If two or more models are at equal range, randomly determine which one is attacked. Carts can be turned round to face the opposite direction, remaining stationary for 2 whole turns while doing so. 2 carts can pass each other, but they must both reduce speed to 4″ or less or they will collide and are permanently halted. Any models in the way of a cart during its move must roll 5 or 6 on a D6 to avoid being hit. Any model struck by a cart takes an automatic *Strength* 4 hit: the cart is slowed down by D6″ in its following turn. Any models within 1″ of the front or sides of a cart during their own turn may strike a blow against the nearest Dwarf. Unless he has fired a crossbow that turn, the Dwarf will fight back with his hand weapon. If two or more models attack a Dwarf, randomly determine which one he attacks. Any model within 1″ of a cart during the cart's movement may attempt to climb aboard and will succeed on a D6 roll of 5 or 6 (+1 for each limb the model possesses in excess of the usual 2). A cart moving off the table escapes if there is a living Dwarf on board. A cart driven off by a member of a warband belongs to that warband.

D100	Narrative
61-70	Champion A has been arrested by the Imperial authorities and is awaiting interrogation and execution - his warband has decided to rescue him. Meanwhile, Chaos cultists in the city are afraid that Champion A knows too much about their activities, and have hired Champion B to attack the fortress where Champion A is held to make sure he is slain before he can talk. No Champion of Chaos would break under even the most severe torture, but the authorities have magical means at their disposal and the cultists are unwilling to take a chance. Champion A's warband has smuggled itself into the fortress courtyard disguised as a travelling freak show. Champion B and his retinue have also gained access to the courtyard, slaying and taking the place of the fortress guards. **Terrain:** The tabletop represents the courtyard with the entrances to stables and other rooms marked around its periphery. The main fortress gate is along one edge and stands open. Champion A enters from one table edge escorted by his guard. His warband are positioned within 6″ of the centre of the table. Champion B and his warband start within 6″ of the main gate posing as sentries. **Victory Points:** Champion A gets 5 *victory points* if he escapes through the fortress gates. Champion B gets 5 *victory points* if Champion A is slain. **Special Rules:** Champion A begins the game bound up and escorted by 2 guards. However, the guards will flee without attempting to fight as soon as any member of either warband approaches within 12″. Any equipment owned by Champion A is assumed to be carried by his escort; it is dropped when the escort runs off and can be recovered by the Champion as soon as he is free. The Champion can be freed by any of his warband within 1″ by rolling a 4 or more on a D6. Only one attempt may be made per turn. Until he is freed, the Champion can move, but cannot fight, cast spells or use any of his equipment etc.
71-80	A convoy of precious gems is on its way south from the Troll Country into the Empire. Word of the convoy reaches a rich merchant in the town of Salzenmund. The merchant is also the leader of a Chaos coven, and he smuggles details of the convoy's route to Champion A's warband. Unknown to Champion A others have heard of the convoy and suspect what is going on. Champion B follows Champion A, planning to contest the spoils. **Terrain:** The convoy consists of various wagons and mules and their human drivers. They are camped in the centre of the table. The convoy is unprepared to move and is unable to do so during the game. There are 10 Human drivers with basic profiles and armed with crossbows and hand weapons. The warbands enter at opposite sides of the table. **Victory Points**. A Champion earns 5 *victory points* if the opposing Champion is slain or driven from the table. **Special Rules**. The Humans take a turn immediately prior to Champion A. Each Human will fire upon the nearest Chaos model with his crossbow. Humans engaged in hand-to-hand combat will fight back with a hand weapon. The Humans will not move unless engaged in hand-to-hand combat and routed, in which case they head off the table by the shortest route. All Humans are treated as individual characters for purposes of movement, firing, *rout* tests and *psychology*.

D100	Narrative
81-90	A Coven Master of a leading Chaos coven has been captured by a band of Chaos Beastmen. The Beastmen have taken the Coven Master to a clearing deep inside the Forest of Shadows. The Coven Master has been placed on a pyre and is about to become the main feature of a Beastmen festival of fire and sacrifice. Both Champions wish to rescue the Coven Master. Perhaps they are allied to the same patron Power, or possibly they want vital information about his coven. Both warbands enter play as the torch is lit, and the dancing Beastmen encircle the kindling fire. **Terrain:** The table represents a clearing in the Forest of Shadows. At the centre is a burning pyre and the Covern Master. Around him, within 6″ of the pyre, dance 12 drunken Beastmen. The warbands enter from opposite sides of the table. **Victory Points:** The side which gets the Coven Master off the table alive earns 10 *victory points*. **Special Rules:** The pyre has only just been lit. After both players have taken a turn, a roll is made for the pyre. A roll is made once every game turn after the second player's turn for the rest of the game. Roll a D6 for the pyre. If a 6 is rolled the flames have become *dangerous* and any model within 3″ of the Cover Master takes an automatic *Strength* 3 hit from the flames (unless immune to fire due to an attribute). If a 6 is rolled a second time, the Coven Master is dead. Any model may move onto the pyre, and will only sustain damage once it has become *dangerous*. A model with a *Strength* of 3 or more within 1″ of the Coven Master may release him on a D6 roll of 4-6 and carry him away at half normal movement rate. The Coven Master is unconscious and does not resist being carried/dragged about. However, while carrying the Coven Master a model receives a -1 *to hit* modifer on all his attacks.

D100	Narrative
	The Beastmen are completely lost in their drunken stupor and will continue to move around the burning fire ignoring anyone outside their circle (even if attacked). However, if anyone crosses the dancing circle the nearest Beastmen immediately moves up to 6″ towards the intruder and attacks with its bare hands (-1 *to hit* and -1 *Strength*). A drunken Beastmen will not give up the fight until killed, cannot be routed and is immune to *psychology*.
91-00	Champion A has been entrusted to carry a sacred Chaos Tome to loyal cultists. The Champion is heading for a secret meeting place at an abandoned temple in the Drakwald Forest, when his warband is attacked by Champion B. Both Champions want the book. **Terrain:** The table represents part of the Drakwald Forest with scattered clumps of trees, vegetation and hills. Ruined buildings lie at one side of the table. Champion A and his warband are placed in the middle of the table together with a pack mule carrying the huge book. Champion B and his warband may enter at any point on the table edge, and may divide to enter at several points if the player wishes. **Victory Points:** the side which leads the mule off the table wins 10 *victory points*. **Special Rules:** the pack mule is a stubborn and overburdened brute. So long as it has a handler it can be led 4″ in any direction. If the handler abandons the mule, is slain, or engages in hand-to-hand fighting, the mule will immediately move off 4+D4″ in a random direction. The mule will only come under control once more if a model moves within 1″ and rolls 4 or more on a D6. A model failing this roll is kicked by the mule and stunned for 1 turn: the model may do nothing in its following turn and cannot defend itself if attacked - all blows struck against a stunned model hit automatically.



WANDERING MONSTERS

ADDITIONAL RULES FOR *ELVES, DWARFS AND DUNGEONBOWL*

by Jervis Johnson

Dungeonbowl is a _Blood Bowl_ variant that is played underground in a large Dungeon complex. The teams set up at opposite ends of the Dungeon, and must get to their opponent's End Zone and score a Touchdown to win. Unfortunately the ball is hidden in one of the trapped Treasure Chests that are scattered throughout the Dungeon. Only one of the Chests contains the ball - the others explode as soon as they are opened.

This article provides you with a dozen Wandering Monsters that may be guarding these Chests, just to make sure it isn't too easy to get the ball!

Wandering Monsters are an optional addition to **Dungeonbowl**, the new Blood Bowl variant. The Magicians Armorial Dungeonbowl Federation (known throughout the world as MAD) is a league of ten teams set up by the Colleges of Magic. Each of the Colleges specialises in using magic of a particular colour. Only wizards can see the coloured clouds of magic that bubble into the world from Chaos warpspace, but this doesn't stop them arguing about which colour of magic is the best. Normal folks wouldn't concern themselves with these esoteric debates were it not for the frequently explosive outcome of the more heated exchanges. After one such conclave of bickering magicians, an entire Middenheim street disappeared in an eruption of diabolical blue flames - the outcry that followed led to a temporary ban on all collegiate discussions in the Empire. So the Colleges set up MAD, hoping to settle their differences on the field of play - though many would argue that a game of Dungeonbowl is at least as dangerous as a wizards' conclave.

Dungeonbowl is played just like Blood Bowl, with a few extra twists: it's played underground, for example, so players teleport into the Dungeon and may even teleport around it once the game is in progress. Unfortunately, the wizards aren't too fussy about where the games are played - any large underground cavern will do, provided there's room to set up the End Zones and conceal a few Chests. Before a game begins, Federation officials are meant to check the Dungeon to make sure that it's empty. But that takes so much time, and far too much poking in dirty nooks and crannies, so as often as not there's no check made. Most of the Dungeons *are* empty, of course - no self-respecting monster is going to get caught up in the mayhem and destruction that these psychotic players call a game.

But there's always the chance of other monsters turning up once the Treasure Chests are in place. And there's nothing a monster likes more than a chest full of free treasure. So when the players start appearing in the Dungeon, the monsters are going to get mad - no-one, but no-one, is going to make off with their treasure. And it's no good trying to explain to a ravening, flesh-tearing, man-eating monster that the chest only contains a ball - who could possibly believe that all those armour-clad intruders would fight so viciously over an empty bag of leather?

A recent game between the Blood Axes and the Doom Forgers had to be abandoned because they couldn't get the ball. By a process of elimination - 3 Blood Axe players and 4 Doom Forgers killed by exploding chests - it was determined that the ball was being guarded by a particularly vicious Giant Scorpion. Even though the teams joined together and attacked it en masse, they were still unable to get the ball - the closest attempt failing when the ball was punctured by a lucky shot from the Scorpion's tail. As far as anyone knows, the Scorpion is still guarding the chest, though the caverns were closed off after the game was abandoned.



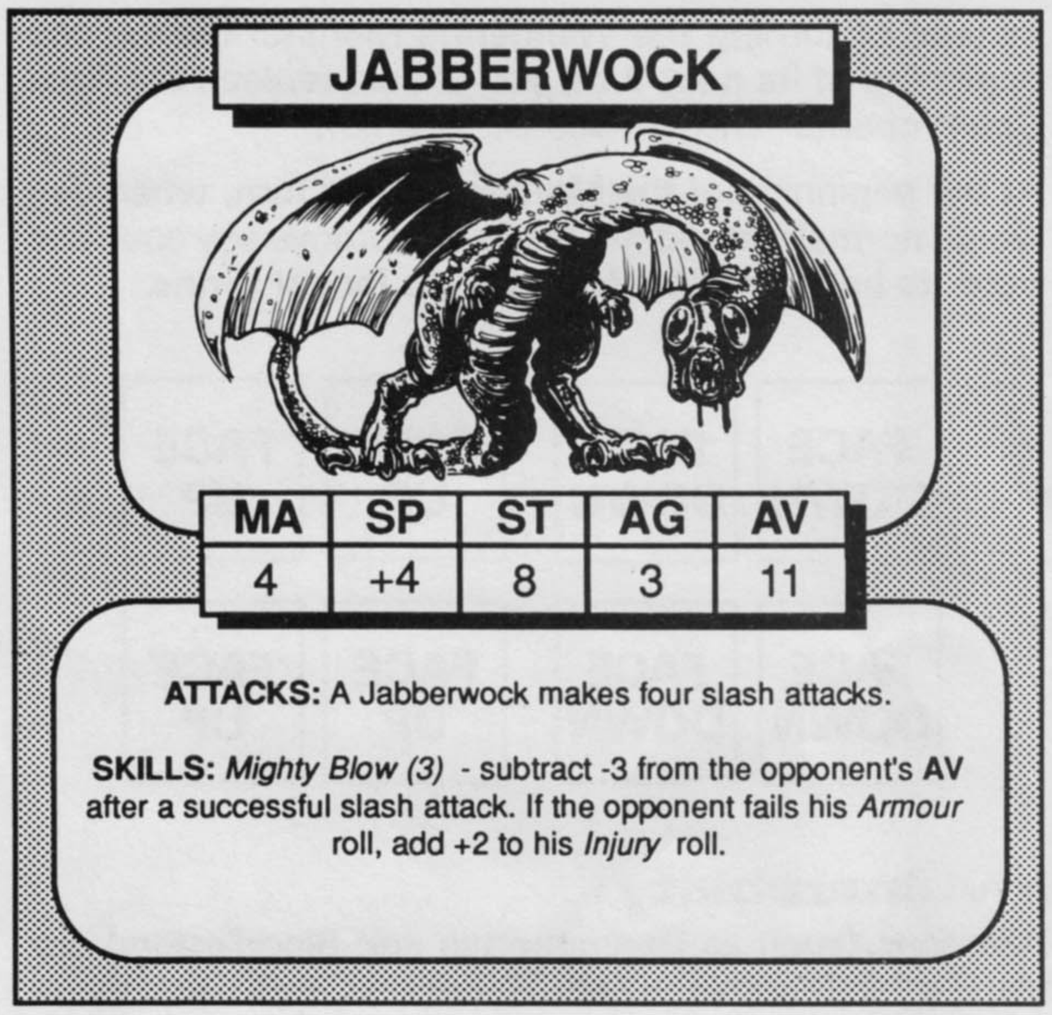
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WANDERING MONSTER CARDS

Wandering Monsters are optional in games of Dungeonbowl and both coaches should agree on them before they are used.

It is recommended that Wandering Monsters are only used in an expanded Dungeon (these are explained in the **Elves, Dwarfs and Dungeonbowl** rulebook).

Before using these rules, you'll have to photocopy the twelve Wandering Monster cards. These should be stuck onto card and cut out ready for use.



Each card contains the following information:

Monster: the type of Monster shown on the card.

Characteristics: the Monster's **MA**, **SP**, **ST**, **AG** and **AV**. Note that Monsters do not have **TS** or **CL** characteristics as they never throw or catch the ball.

Attacks: the number of *slash* attacks made by the Monster (slash attacks are explained later).

Skills: the Monster's skills - for example, *Mighty Blow (3)* indicates that the Monster has the skill of *Mighty Blow* at level 3.

Setting Up

The Dungeon should be set up in the normal way. One of the coaches should take the deck of cards and sort out those for which models are available - there's no point in including cards for Monsters that you can't represent with models during the game. These are shuffled and placed face down to one side of the Dungeon; the rest are discarded for the current game.

If you have several models of the same type, you may choose to make more than one copy of certain cards to include in the deck. For example, if your collection includes six Daemonettes, you might decide to make two or three copies of the Daemonette card, giving you the chance of having more than one Daemonette in play at once. This is especially useful if you don't have a lot of Monster models at the moment.

USING THE CARDS

The first time a player moves within 10 squares of a Treasure Chest, roll a D6. If any players start the game within 10 squares of a Chest, roll before the first turn begins. On a roll of 1 or 2 the Chest is guarded by a Wandering Monster.

If the Chest is guarded, take the top Wandering Monster card from the deck. The model of the creature on the card is now placed on the board adjacent to the Chest. Roll a D8 and use the Scatter Template to work out where the Monster is - re-roll if it appears inside a wall! Only one roll per game is made for each Chest.

Once a Monster is killed, the model is removed from play and the card put to one side. If you've only got a few models, you can shuffle the card back into the deck, so that it can be used again.

MOVING

Wandering Monsters move between each Team Turn. They always move towards the nearest player. If there is more than one player an equal distance from a Monster, then the coach who has just finished his Team Turn may decide which player the Monster moves towards.

A Monster can move a number of squares equal to its **MA** plus its **SP**. It will stop moving as soon as it is next to a player. If the Monster doesn't reach a player within its **MA** and has to sprint, it *can* finish its move in a Tackle Zone - however, a Monster that has sprinted cannot attack or foul a player.

Large Monsters

Wandering Monsters on 40mm x 40mm or 25mm x 50mm bases are *Large Monsters*.

Large Monsters occupy four squares on the pitch. Monsters on 25mm x 50mm bases should be placed in the middle of the four squares, with their base over the line between the squares.

Unlike other players, Large Monsters have a *facing*, dictated by the direction the model is facing. Their Tackle Zones only extend to the front and sides of their base, not to their rear.

Large Monsters may only move straight ahead. They must change their facing to move in a different direction. This does not use up any of a Monster's move, and it may change facing as often as it wishes during a move. A Large Monster's facing cannot be changed unless it is moving, although it may be faced in any direction when it stands up.

A Large Monster may move through squares containing *prone* players, although it may not finish its move in such a square. However, a Large Monster may not move through a square containing a prone Large Monster.

Flying

Although some Wandering Monsters have wings (eg Hippogriffs, Manticores and Wyverns), there is not enough room in the Dungeon for them to get airborne and they are not allowed to fly during the game.

SLASH ATTACKS

If a Monster is adjacent to an upright player it will attack that player. If there are two or more players next to the Monster, the coach who has just finished his Team Turn chooses which player the Monster attacks.

Instead of blocking, Wandering Monsters make one or more *slash* attacks - the number of attacks allowed is listed on the appropriate Wandering Monster card. To score a hit a Monster must roll over its opponent's *Agility* on a D6. Slash attacks can be made by Wandering Monsters that are prone, but the *Agility* of the target is doubled.

When rolling to make a slash attack, a roll of 1 is always a miss, a roll of 6 is always a hit.

Targets that are hit must make an *Armour* roll to avoid injury, modified by the Wandering Monster's *Mighty Blow* skill level (these are listed on the Wandering Monster Cards). The target is *not* knocked over by a slash attack.

Fouls

If the Monster is adjacent to a prone player it will foul the player (see the **Elves, Dwarfs and Dungeonbowl** rulebook for details of fouls). A Monster will always make a *blatant foul*, and counts a *Sent Off* result as an *Oooooph!* result.

MONSTERS AND THE BALL

Wandering Monsters are not interested in the ball. A Wandering Monster will not catch the ball or accept a ball that is handed off. As they never have possession of the ball, they obviously can't throw it.

If the ball ends up in the same square as a Wandering Monster, roll for scatter.

Spiked balls may still be thrown at Wandering Monsters and will injure them as they would any other player (spiked balls are covered in **Elves, Dwarfs and Dungeonbowl**).

KNOCKING DOWN MONSTERS

You may find it difficult to lay some of the Wandering Monsters models down when they have been knocked over. We have therefore provided you with some counters, which should be used to show which way the Monster is lying. Before the game, photocopy these counters, stick them to card and cut them out ready for use.

When a Wandering Monster is knocked over you should place a *Face Down* counter on its base. The Monster is considered to be prone, and all the rules for prone players now apply.

Instead of turning the Wandering Monster over at the beginning of its next Turn, you should replace the *Face Down* counter with a *Face Up* counter.

At the beginning of the Monster's next Turn, when you would normally stand the figure up, remove any counters from its base to show that it is no longer prone.

FACE DOWN	FACE DOWN	FACE UP	FACE UP
FACE DOWN	FACE DOWN	FACE UP	FACE UP

Invulnerability

Daemons (such as Daemonettes and Bloodletters) are usually invulnerable to ordinary attacks, and can only be harmed by magic weapons or creatures. However, one of the useful side-effects of teleportation is that it attunes the player's body and armour with the magical plane, thus allowing him to attack Daemons normally.

CC

HIPPOGRIFF



MA	SP	ST	AG	AV
4	+6	8	3	11

ATTACKS: A Hippogriff makes four slash attacks.

SKILLS: *Mighty Blow (3)* - subtract -3 from the opponent's **AV** after a successful slash attack. If the opponent fails his *Armour* roll, add +2 to his *Injury* roll

JABBERWOCK



MA	SP	ST	AG	AV
4	+4	8	3	11

ATTACKS: A Jabberwock makes four slash attacks.

SKILLS: *Mighty Blow (3)* - subtract -3 from the opponent's **AV** after a successful slash attack. If the opponent fails his *Armour* roll, add +2 to his *Injury* roll.

MANTICORE



MA	SP	ST	AG	AV
4	+4	8	3	11

ATTACKS: A Manticore makes four slash attacks. One of the four slash attacks, the tail, is poisonous - say which attack is the tail before rolling the dice. If a player fails his *Armour* roll against the tail attack, roll a D6 instead of rolling on the *Injury* table; on a result of 1-2 there is no effect, on a 3-4 the victim is Injured and on a 5-6 the victim is Killed. The result of the dice roll is not modified by the Manticore's *Mighty Blow* skill.

SKILLS: *Mighty Blow (3)* - subtract -3 from the opponent's **AV** after a successful slash attack. If the opponent fails his *Armour* roll, add +2 to his *Injury* roll.

WYVERN

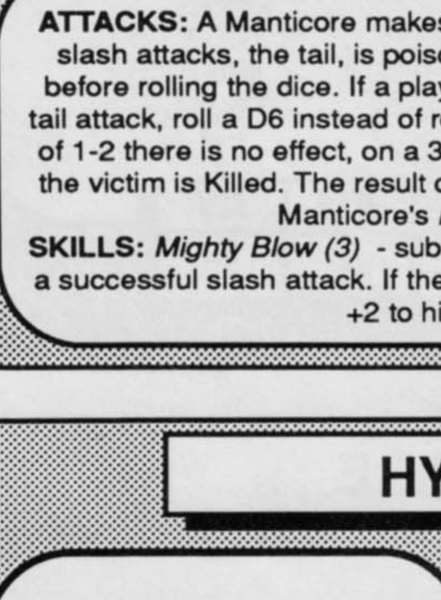


MA	SP	ST	AG	AV
4	+4	7	3	11

ATTACKS: A Wyvern makes three slash attacks.

SKILLS: *Mighty Blow (3)* - subtract -3 from the opponent's **AV** after a successful slash attack. If the opponent fails his *Armour* roll , add +2 to his *Injury* roll.

HYDRA



ATTACKS: A Hydra makes one slash attack with each head. Each succesful block made against the Hydra will kill one head if the Hydra fails it's *Armour roll* .Remove the Hydra from play if all of it's heads are killed.

SKILLS: *Mighty Blow (1)* - subtract -1 from the opponent's **AV** after a successful slash attack. If the opponent fails his *Armour* roll, add +1 to his *Injury* roll.

MA	SP	ST	AG	AV
4	+1	9	2	8

DRAGON OGRE



MA	SP	ST	AG	AV
4	+2	7	3	11

ATTACKS: A Dragon Ogre makes two slash attacks.

SKILLS: *Mighty Blow (3)* - subtract -3 from the opponent's **AV** after a successful slash attack. If the opponent fails his *Armour* roll, add +2 to his *Injury* roll.

DAEMONETTE



ATTACKS: A Daemonette makes three slash attacks.

SKILLS: *Mighty Blow (1)* - subtract -1 from the opponent's **AV** after a successful slash attack. If the opponent fails his *Armour* roll, add +1 to his *Injury* roll.

MA	SP	ST	AG	AV
4	+3	4	3	8

BLOODLETTER



ATTACKS: A Bloodletter makes two slash attacks; one with it's *Hellblade* and one with it's claws.

SKILLS: Claw attack: *Mighty Blow (1)* - subtract -1 from the opponent's **AV** after a successful slash attack. If the opponent fails his *Armour* roll, add +1 to his *Injury* roll. Hellblade attack: *Mighty Blow (5)* - subtract -5 from the opponent's **AV** after a successful Hellblade attack. If the opponent fails his *Armour* roll, add +3 to his *injury* roll.

MA	SP	ST	AG	AV
4	+3	4	3	9

AMBULL



ATTACKS: An Ambull makes two slash attacks.

SKILLS: *Mighty Blow (4)* - subtract -4 from the opponent's **AV** after a successful slash attack. If the opponent fails his *Armour* roll, add +2 to his *Injury* roll.

MA	SP	ST	AG	AV
4	+3	9	2	11

ZOAT



ATTACKS: A Zoat makes two slash attacks.

SKILLS: *Mighty Blow (2)* - subtract -2 from the opponent's **AV** after a successful slash attack. If the opponent fails his *Armour* roll, add +1 to his *Injury* roll.

MA	SP	ST	AG	AV
4	+6	7	3	11

GIANT SCORPION



MA	SP	ST	AG	AV
4	+1	6	2	10

ATTACKS: A Scorpion makes three slash attacks. One of the three slash attacks, the tail, is poisonous - say which attack is the tail before rolling the dice.If a player fails his *Armour* roll against the tail attack, roll a D6 instead of rolling on the *Injury* table; on a result of 1-2 there is no effect, on a 3-4 the victim is Injured and on a 5-6 the victim is Killed. The result of the dice roll is not modified by the Scorpion's *Mighty Blow* skill.

SKILLS:*Mighty Blow (1)* - subtract -1 from the opponent's **AV** after a successful slash attack. If the opponent fails his *Armour* roll, add +1 to his *Injury* roll.

RAT OGRE



ATTACKS: A Rat Ogre makes one slash attack.

SKILLS: *Mighty Blow (2)* - subtract -2 from the opponent's **AV** after a successful slash attack. If the opponent fails his *Armour* roll, add +1 to his *Injury* roll.

MA	SP	ST	AG	AV
4	+3	6	4	10

IMPERIAL GUARD

THE PACIFICATION OF FLOTIS III

By GRAEME DAVIS and PETE KNIFTON

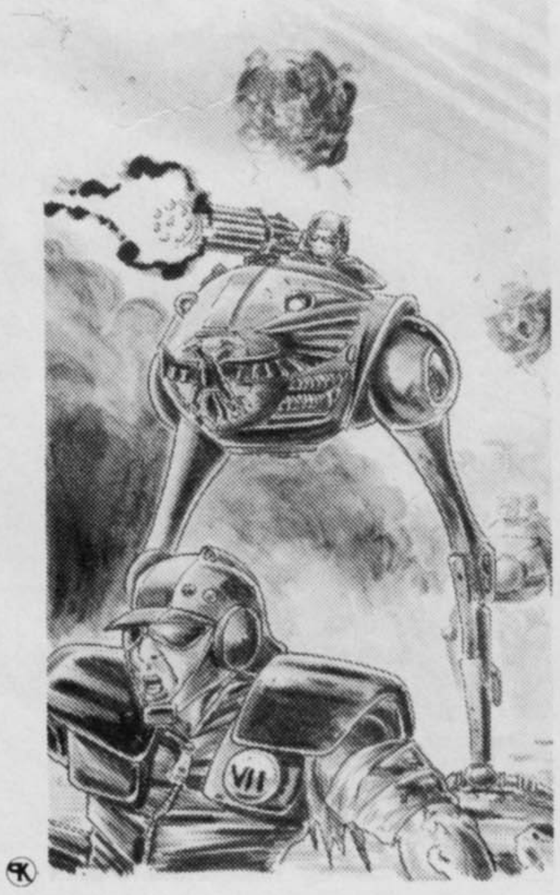
This article describes the role of D Company of the 7th Mordion Imperial Guard Regiment in the Pacification of Flotis III, with full details of the company's fighting force.

Raised on the Hive World of Mordion in 984.M41, the 7th was assigned to the newly-rediscovered planet Flotis III. When Imperial starships first reached the planet, it was found to have a substantially Human population - the Administratum took this to indicate that it was colonised from Terra at some time before the Age of Strife. However, no surviving records or STC equipment have been discovered as yet, and the bulk of the population has regressed to feral/medieval level.

In addition to the Human population, Flotis III is home to a large Ork settlement on its third continent. Centred on an immense, but crude, crashed starship, this growing empire has overwhelmed and enslaved much of the third continent's Human population.

Most of Flotis III was pacified and settled within a year of the landing. On the first continent the Imperial Guard personnel were able to eliminate the existing warrior aristocracy of a number of small states, and install themselves in its place. The second continent was largely deserted scrubland, home to only a few struggling nomad tribes. The third continent, however, has proved to be more of a problem, and has seen some of the fiercest fighting of the Pacification. This is for a variety of reasons: firstly, the Orks themselves are a dangerous and well-equipped foe; secondly, the terrain is rugged and highly variable; and thirdly, those Humans who have remained free of Orkish domination are fiercely independent and highly proficient in the techniques of guerilla warfare.

The pacification of the third continent was assigned, among others, to D Company of the 7th Mordion, who have distinguished themselves in several actions over a two-year campaign. The Human strength of D Company was raised from a particularly vicious Hive World gang called the Night Rippers, whose fist-and-knife emblem appears on several of D Company's vehicles and unofficial banners. The Night Rippers first came to the notice of Imperial Commander Varren, the planetary governor of Mordion Hive World, when they seized control of the whole of Island-City Two. They used the spaceport and the hundreds of orbit-capable ships they captured to attempt a blockade of the planet in support of various demands for cash and equipment.



Their efforts went largely unrewarded and the survivors of the action to retake the spaceport were recruited to the Guard. It was decided that such fighting skill, if redirected to the proper Imperial ends, was too valuable to waste through needlessly harsh punishment. Only the leaders of the rebellion were executed - Commander Varren chose to enact the ritual deaths using one of the Night Rippers' own ceremonial serrated swords. The gang's traditional badge therefore took on new meaning as the symbol of their entry into Imperial service and an emblem of their leaders' sacrifice.

7TH MORDION REGIMENT, D COMPANY

The following list is the full complement of D Company of the 7th Mordion Imperial Guard Regiment during the Flotis III campaign, under Commander Evin Eldro. All units have basic and standard equipment (eg all Guardsmen have a knife, flak armour, photo visor and frag grenades). Main weapons have been listed individually, plus armour type where it is not flak armour.

COMMANDER

Commander (Major Hero) on jetbike - mesh armour, laspistol
Commissar (Major Hero) on jetbike - conversion field, laspistol

FIRST PLATOON

Command Section
Captain (Hero) - laspistol
Medic - laspistol, medikit
Sergeant - laspistol, chainsword
Orderly with Platoon Banner - laspistol
2 Guardsmen - las-cannon
Commissar (Hero) - conversion field, laspistol
Sanctioned Psyker - force sword

4 Tactical Squads
Each Squad comprises:
1 Sergeant - laspistol, chainsword
7 Guardsmen - lasgun
1 Guardsman - las-cannon
1 Guardsman - grenade launcher

SECOND (ASSAULT) PLATOON

Everyone in the Assault Platoon is equipped with jump packs

Command Section
Captain (Hero) - laspistol
Medic - laspistol, medikit
Sergeant - laspistol, chainsword
Orderly with Platoon Banner - laspistol
2 Guardsmen - las-cannon
Commissar (Hero) - conversion field, laspistol

3 Assault Squads
Each Squad comprises:
1 Sergeant - laspistol, chainsword
7 Guardsmen - 2 laspistols
2 Guardsmen - plasma gun

THIRD PLATOON - OGRYNS

1 Ogryn Squad
Ogryn-Sergeant - mesh armour, ripper gun
4 Ogryns - primitive armour, hand weapon

FOURTH PLATOON - BEASTMEN

Command Section
Lieutenant (Champion) - laspistol
Medic - laspistol, medikit
Sergeant - laspistol, chainsword
Orderly with Platoon Banner - laspistol
2 Guardsmen - las-cannon

2 Beastmen Attack Squads
Each Squad comprises:
Packmaster - mesh armour, 2 hand weapons
9 Beastmen - mesh armour, 2 hand weapons

FIFTH PLATOON - ROUGH RIDERS

Everyone in the Rough Rider Platoon has a horse and hunting lance

Command Section
Captain (Hero) - laspistol
Medic - laspistol, medikit
Sergeant - laspistol, chainsword
Orderly with Platoon Banner - laspistol
2 Guardsmen - las-cannon

3 Rough Rider Tactical Squads
Each Squad comprises:
1 Sergeant - laspistol, chainsword
7 Guardsmen - lasgun
1 Guardsman - las-cannon
1 Guardsman - grenade launcher

SIXTH PLATOON - PENITENTS

1 Penal Battalion Squad
10 Penitents - lasgun

RATLING MARKSMAN SQUAD

1 Ratling Marksmen Squad
5 Ratling Marksmen - sniper rifle

ADEPTUS MECHANICUS DETACHMENT

2 Adeptus Mechanicus - power armour, refractor field, power axe, laspistol
4 Servitors - mesh armour
2 Rhinos with Guardsmen crew
1 Thudd Gun with Servitor crew - mesh armour
1 Rapier Multi-Laser with Servitor crew - mesh armour
2 Sentinels with Guardsman crew - laspistol

D Company, 7th Mordion Regiment, during a lull in the Pacification of Flotis III:

This picture illustrates the size and variety of an Imperial Guard Company. Just left of centre, on the jet bike, is Commander Evin Eldro, accompanied - as always - by Commissar Fidel Arden. Note the two devotional skulls on Arden's collar.

To the right of the jet bikes is the Command Section of the First Platoon, which, as usual, carries the Company banner. Behind the jet bikes is the Command Section of the Second Platoon, which includes Sanctioned Psyker Morin Dannel; it is unusual to see a Commissar standing so close to a psyker and Dannel's downcast expression demonstrates his unease at the Commissar's proximity.

Note the fist-and-knife emblem on the Rhino in the foreground and on various banners; this unofficial device is the symbol of the Night Rippers, the Hive World gang from which the Human strength of D Company was recruited.

In the far left foreground are Thargadd's Thumpers. Sergeant-Ogryn Thargadd, holding the Ripper Gun, served with considerable distinction in the Flotis campaign, destroying an Ork Dreadnought single-handed in close combat during the Battle of Blood Hill. It is said that Commissar Arden designed their banner personally in recognition of this valour. Thargadd and his surviving followers were posted to the 43rd Ivinia Regiment at the conclusion of the campaign.

Behind the Ogryns is the Fourth Platoon, consisting of the Company's second Abhuman contingent: Beastman Attack Squads. D Company's record in close assaults was considerably enhanced by the rivalry between Packmasters Org and Raakt, who invariably tried to outdo each other on the battlefield. The Company's Abhuman complement is completed by the Ratling Sniper squad (on the Rhino to the right) known unofficially as Dunno's Dead-Eyes.

Above the Beastmen on the valley edge are the Rough Riders of the Fifth Platoon, who played a decisive role in the skirmishing that accompanied the conquest of the rural province of Bencya.

Because of the highly variable terrain on the third continent to which they were assigned, D Company was equipped with a diverse range of special equipment, including Rhino APCs, Rapiers, a Thudd Gun and a small force of Sentinels. The Sentinel force, led by Lieutenant Issen Siglo, proved invaluable in support of the Rough Riders during the assault on the forest region of Glimdrun.

To maintain the equipment - and to control the Penal Batallion troops (in the upper right of the picture) - D Company was assigned Tech-Adepts Venker (left) and Rovitz (right). Four of their Servitors can be seen on and beside the Rhino at the right of the picture.



Uniforms: The Pacification of Flotis III was the 7th Mordion's first action after their raising, so here the regiment are still equipped with their official Guard issue uniforms. However, some troopers have already begun to add extra unofficial insignia, mainly drawing on the symbols of their old Hive World gang, the Night Rippers.

The raised fist holding a serrated dagger or sword was originally a symbol of defiance - it has now become a symbol of victory, worn as proudly as ever. It is usually shown as black, with a red lining down the teeth of the sword - the colours of night and blood - and painted or stitched onto the back of a Guardsman's flak jacket.

In some cases, the symbol is simplified into a black circle with a black line pointing up and to the left; underneath the first line, a wavy red line is added to indicate the bloody serrated edge of the weapon. The Assault Platoon have taken this image a stage further, and wear facial tattoos of red and black lines painted on their cheeks or forehead.

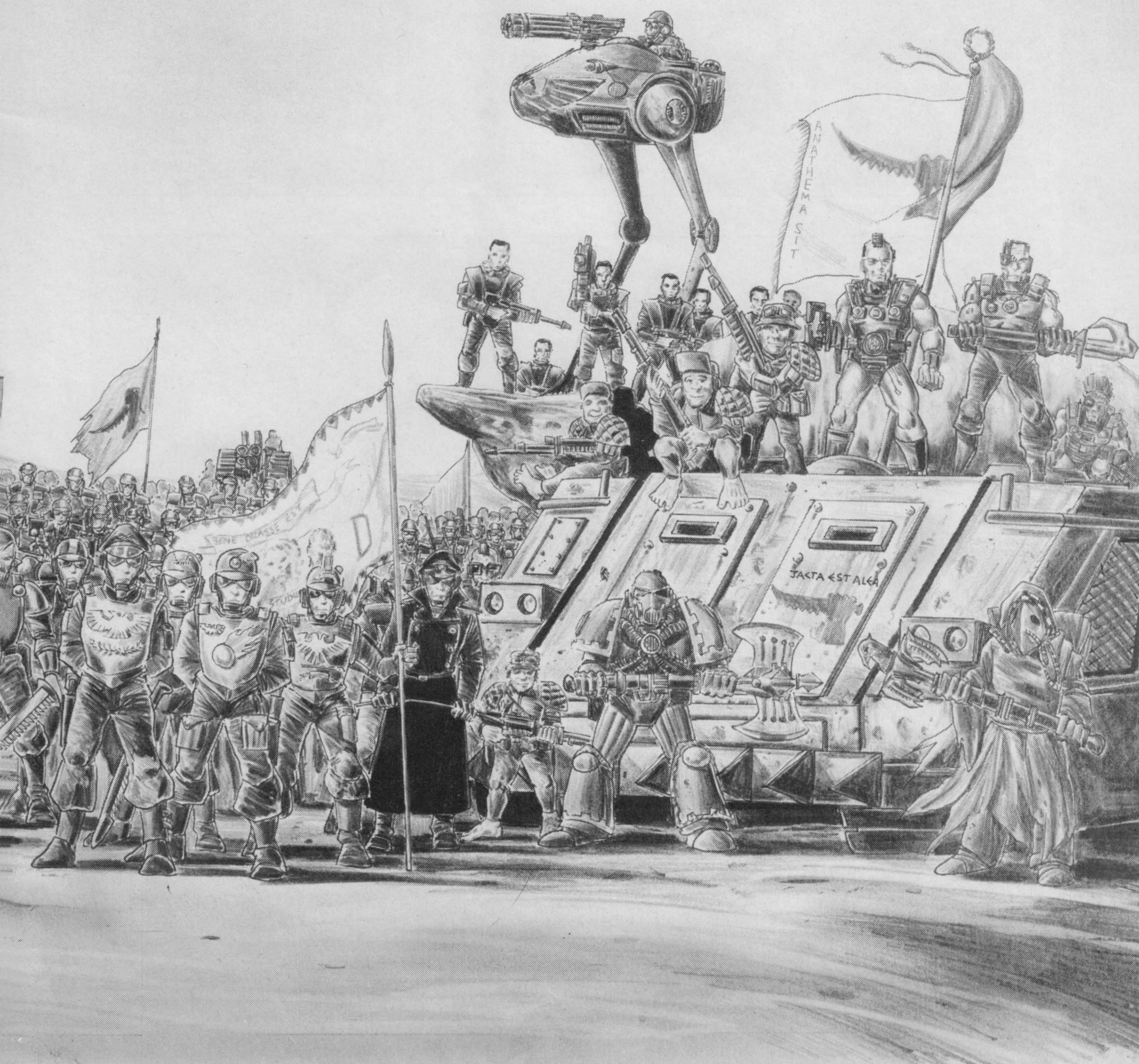
This colour scheme is also picked out by other aspects of the regiment's dress - for example, black and red striped bandanas, black or red cuffs, red company and rank markings, red honour badges on their black helmets, and so on.

One of the most popular motifs is to line the official black flak jacket with crimson (taken from the red linings the gang wore inside their leathers on the Hive World); this is said to show that in the darkness, blood will flow - it also taken to mean that even in the most difficult of situations one should take heart and act with valour.

D Company's official Guard banners have been adapted slightly and the usual image of Ollanius Pius (the Guardsman who sacrificed his life to save the Emperor from the rebel Horus) replaced by that of Mabagon Jhume. Mabagon Jhume was the leader of the rebellion on Mordion and the first of the rebels to be executed by Commander Varren as a scapegoat for the gang's actions. Each platoon also flies an unofficial banner with the Night Rippers' fist and blade symbol, echoed by the larger and more detailed renderings of the same symbol on the company's Rhinos and Sentinels.

The Rough Riders Platoon fly the Night Rippers' symbol on the pennants attached to their hunting lances - in their case the fist and blade are black only, set on a red background. These colours are carried through to the red horse blankets beneath their saddles, each of which shows a fist and a blade on the right haunch and a 'D' for the company on the left.

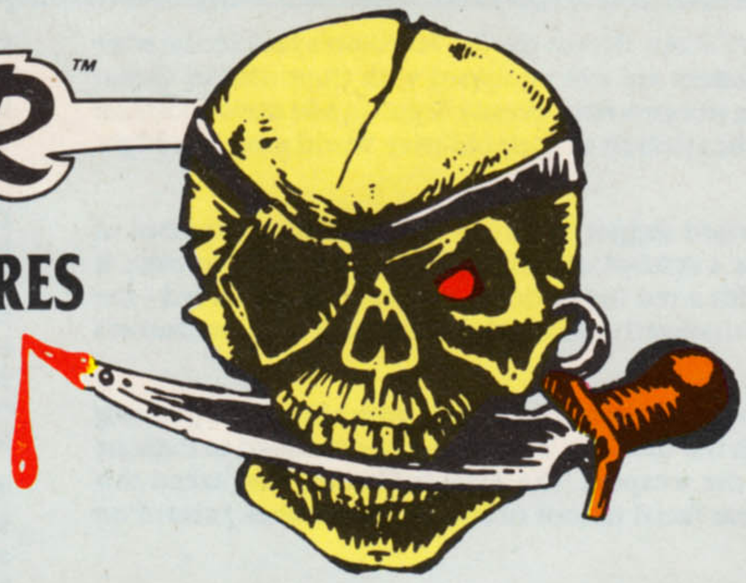
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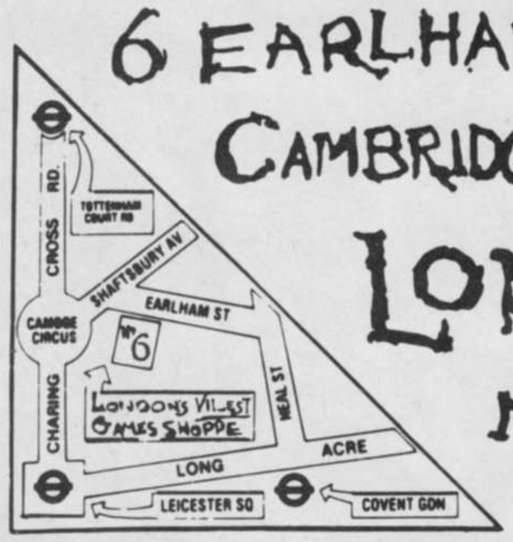
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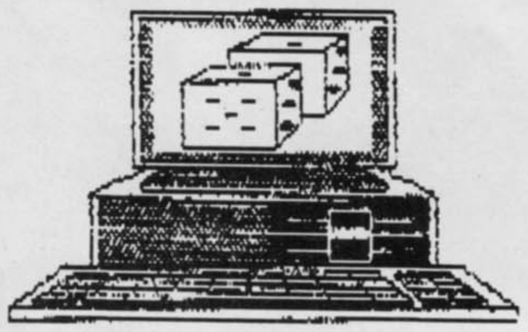
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• SENTINEL •

IMPERIAL GUARD WALKER FOR WARHAMMER 40,000

The Sentinel is a one-man all-terrain vehicle, used by the Imperial Guard. Originally designed as a light scout vehicle for reconnaissance and guard duty, the Sentinel is often pressed into battlefield service. Combining the mobility of the Rough Riders with the firepower of a Dreadnought, it is employed where mobile patrols must be mounted across rough terrain, or where firepower must be deployed rapidly in response to a threat. The Sentinel has also proved very successful in raiding and surprise attacks, such as those mounted by the 19th Confed Regiment under Commander Mussby (also known as Mussby's Raiders) during the pacification of the Shendar Valley area of Vargan 3.

The Sentinel is armed with a compact multi-laser (plus targeter) on a forward swivel mount, with a 90° forward fire arc. The crewman is armed with a laspistol; he may use this instead of firing the multi-laser (eg if the multi-laser is destroyed - see the *Special Damage Tables*).

All the normal rules for walkers apply, except that the Sentinel cannot walk underwater, as it is not sealed. It ignores all terrain effects *except* woods, where it moves at half rate, and water, which affects it normally.

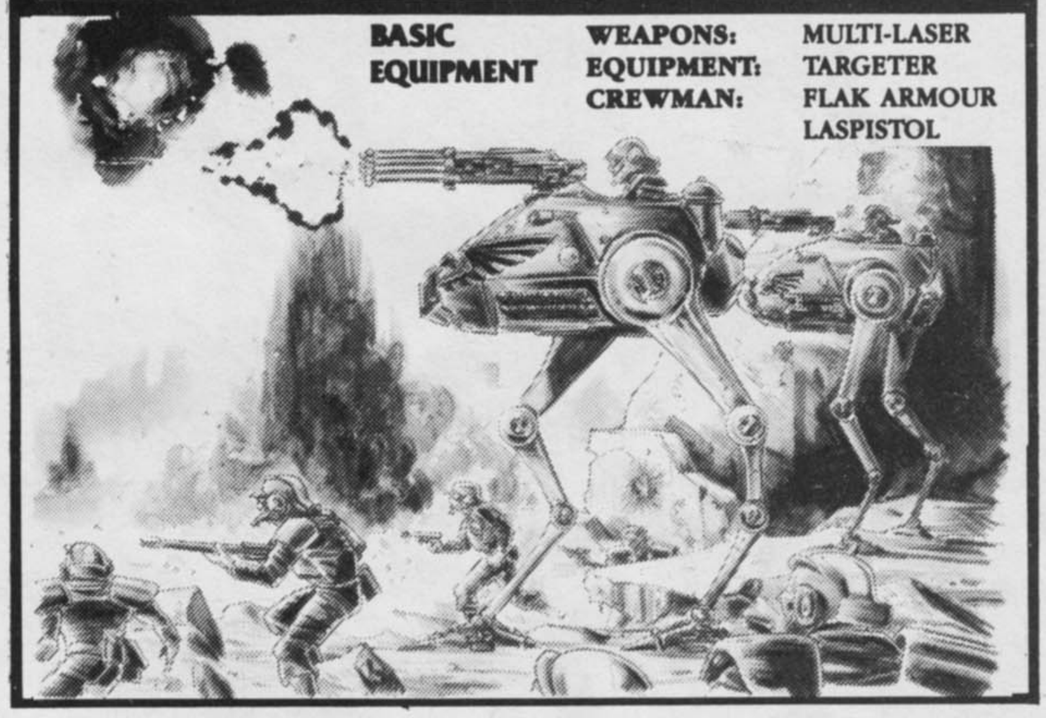
The following box should be added to your Imperial Guard Army List. Each Sentinel requires an Adeptus Mechanicus or Servitor as Custodian, though the Adeptus model need not ride in the Senetinel.

0-12 SENTINELS
at 120 points each with crew

PROFILE:	M	WS	BS	S	T	W	I	A	Ld	Int	Cl	WP
GUARDSMAN	4	3	3	3	3	1	3	1	7	7	7	7

Movement: Max Speed	Acc/Dec	TRR	Cp	T	D	Sv
24	12	½	1	6	12	6

BASIC EQUIPMENT — **WEAPONS:** MULTI-LASER; **EQUIPMENT:** TARGETER; **CREWMAN:** FLAK ARMOUR, LASPISTOL



• SPECIAL DAMAGE TABLES

Roll a D6 whenever a Sentinel takes damage and add +1 for each point of damage above 1. If the roll is 6 or more, the Sentinel takes *special damage*. A Sentinel reduced to zero damage always takes special damage when hit. Roll on the *Hit Location Table* and then consult the appropriate *Special Damage Table*.

HIT LOCATION TABLE

D6 Roll	Location
1	Crew
2	Equipment & Systems
3-5	Legs
6	Armament

CREW

The full force of the hit is taken by the Sentinel's crewman. The crewman wears flak armour.

EQUIPMENT AND SYSTEMS

D6	Damage
1	**Targeter destroyed:** If the targeter has already been destroyed, reroll on the *Armaments* table.
2	**Overheating:** The heat exchanger unit on the Sentinel's power supply is destroyed, resulting in a serious heat build-up. Roll a D6 at the start of each of the Sentinel's following turns. On a roll of 6, safety overrides cut in and the Sentinel's motor shuts down; it may neither move nor fire. Keep rolling at the start of each of the Sentinel's turns; on a roll of 6, sufficient heat has been dissipated to allow the Sentinel to function again.
3	**Power supply damaged:** The Sentinel's movement rate is halved for the rest of the game.
4	**Steering actuators damaged:** For the rest of the game, the Sentinel moves at half its maximum rate (rounding down) in a random direction.
5	**Power supply destroyed:** The Sentinel may not move or fire its multi-laser for the rest of the game.
6	**Explosion:** The Sentinel explodes, destroying itself and its crewman, causing a S 6 hit with D3 damage and no *saving throw* for armour over a 2" radius.

LEGS

D6	Damage
1	**Damaged:** The Sentinel's movement rate is halved for the rest of the game.
2	**Left stabiliser damaged:** The Sentinel may no longer turn to the left.
3	**Right stabiliser damaged:** The Sentinel may no longer turn to the right.
4	**Steering actuators damaged:** For the rest of the game, the Sentinel moves at half its maximum rate (rounding down) in a random direction.
5	**Crippled:** The Sentinel may no longer move or turn, but may fire normally.
6	**Destroyed:** Both legs are disabled - the Sentinel crashes to the ground and is destroyed.

ARMAMENT

D6	Damage
1	**Multi-laser destroyed:** The multi-laser cannot fire.
2	**Power feed damaged:** The Sentinel may only fire its multi-laser *once* more during the game.
3	**Targeter destroyed:** If the targeter has already been destroyed, reroll on the *Equipment and Systems* table.
4	**Wild fire:** The multi-laser's triggering mechanism is damaged, and it fires straight ahead in each of the Sentinel's following *shooting phases*. Roll a D6 each time it fires: on a roll of 6, the multi-laser burns out and is destroyed.
5	**Targeting systems malfunction:** The targeter is destroyed and the Sentinel suffers an *additional* -1 penalty *to hit* for the rest of the game.
6	**Power linkage ruptures:** The power lines feeding the multi-laser short out, and the resulting power surge burns out the Sentinel's power transmission systems. It is effectively destroyed.



EAVY METAL

Pete Taylor goes into overdrive to bring you a small selection of his Chaos miniatures. These and many more, will be fighting it out in his demonstration game at the Games Day/Golden Demon Awards.



Lesser Daemon of Nurgle

1



Pink Horror

2



Palanquin of Nurgle

3



Champion of Nurgle

4



Champion of Tzeentch

5



Champion of Nurgle

6



Pink Horror

7



Greater Daemon of Tzeentch

8



Pink Horror

9



Lesser Daemon of Nurgle

10



Greater Daemon of Tzeentch

11



Greater Daemon of Nurgle

12



Champion of Tzeentch

13



Greater Daemon of Tzeentch

16



Champion of Tzeentch

14



Champion of Nurgle

15



Tzeentch vs Nurgle - wargame in progress

17



Greater Daemon of Nurgle

18



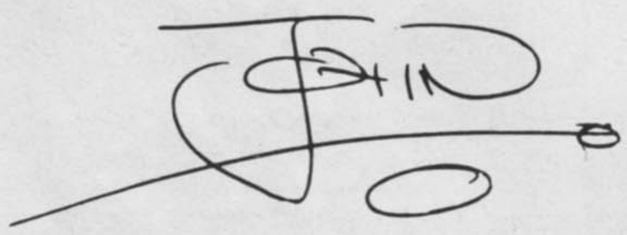
A unit of Pink Horrors

19

The beginning of 1989 has seen some pretty significant changes in the miniature painting department at the Studio. Our painting team now numbers five full-time members under the careful supervision of **Phil Lewis**. We have also been very lucky to recruit such luminaries as Golden Demon winner **Ivan Bartleet**, and recent arrivals, **Andy Craig** and **Rich Hodgkinson**. All this new talent means that Games Workshop can now boast an exceedingly strong and unique miniatures painting department. This is of course self-evident, as you can see by the quality of the work featured in *White Dwarf* every month.

We're also changing the emphasis of *'Eavy Metal*. We've done away with the colour miniature adverts and replaced them with pages of *'Eavy Metal*. You'll still get to see all of our new painted miniatures, but now we can give you guidelines on the colours and techniques that were used to paint them. And we'll still be featuring the best work of painters like Pete Taylor to show you what's happening outside the Studio. In conjunction with this, you'll find that the black and white miniature adverts are now concentrated at the back of the mgazine, making it easier for you to find all the new Citadel Miniatures. Overall, we are aiming to give a more comprehensive look at every aspect of the miniatures hobby.

I have received many letters enquiring about the demise of *Blanchitsu*. It has not really disappeared at all, but has been absorbed into *'Eavy Metal* itself. I still take note of your suggestions and try to cover difficulties in much the same way, only in a wider context. Each letter we receive is answered personally either by myself or by Phil Lewis, but remember, our answers must be brief, so keep your questions to the point. Finally, Phil is now helping to collate the information contained in *'Eavy Metal*, so welcome aboard Phil!



HEROQUEST

Page 30 shows Mike McVey's work on the miniatures that will be included in the **Games Workshop/Milton Bradley** collaboration game Heroquest. Mike has used a very skilful and subtle blending technique on these miniatures, working as close as possible to the artwork involved in the game.

The general blending technique that Mike used was to start with a very thin base colour, nearly but not quite a wash, and then blend up to the highlights by increasingly adding white paint to the basic colour. This was then given a very thin wash, almost a glaze, of an appropriate ink colour.

The **Barbarian**, with it's excellent flesh tones shows this technique very well. The base colour was made up of Bestial Brown, Swamp Brown and Bronzed Flesh in about equal amounts, and then highlighted as described above. The glaze was made up of thinned orange/brown ink.

The stripes on the **Elf's** trousers were done by first painting a Chaos Black stripe, and then painting a Skull White stripe down the centre of it. Steady hands, and lots of practice are needed here. Finally, a mix of Red Gore and red ink over the white undercoat makes the red nice and bright. Orange highlights were then addded.

After blending the **Chaos Warrior's** armour as described above, this time using Woodland Green mixed with Chaos Black, thin lines of Skull White were added to create the marble effect. The paint needs to be thinned so that it flows well when painting such fine lines. Once dry, thinned yellow/green ink was added for the glaze, which has lifted the lines towards a pale green colour.

The stars on the **Young Wizard's** cloak were firstly dotted on with Skull White using an 00 brush and then dotted again with yellow or red paint as appropriate. The symbols on the jacket were in fact painted in solidly to start with, then white paint was added to the centre of each symbol, leaving a thin blue outline known as a 'keyline'.

To achieve the dogtooth pattern on the **Evil Sorcerer's** robes, white stripes were painted where needed, then small black triangles were painted over the top, creating a pleasing effect.

STUDIO STAFF

We seem to have worked through so many miniatures at the Studio this month that it feels an impossible task to give you a comprehensive guide to the painting technique used on each one.

However, below you'll find some useful tips on various aspects of how these miniature masterpieces, shown on pages 10, 11 & 31, were created.

First up, we have a selection of fantasy Knights painted by various members of the team, to show different ways and styles of doing armour.

1 & 2 - Imperial General and Guard from the General's retinue. After priming, Ivan re-undercoated the models in Chaos Black and then used a careful drybrushing technique. This involved starting with Chainmail, and then building up through a mix of Chainmail and Mithril Silver, to finally just Mithril Silver, for a very convincing armour effect.

The gold on the General was done by block colouring (ie totally repainting) the areas required with Bestial Brown. This was then painted with Shining Gold, followed by a brown ink wash, and highlights made up of a Shining Gold/Mithril Silver mix. A wash of yellow ink was then added, followed by a second highlight of the gold/silver mix, but this time with a little more silver added.

If you want to try this technique, please remember to let each stage dry properly, as it is essential that the paint is dry before the ink washes are applied.

3 & 4 - Imperial Guard and Knight of the Order of the White Wolf. Darren started by cleaning and polishing the metal as much as possible using a paper towel. He then put thin washes of black ink and a mix of blue/black ink directly onto the metal. Again make sure you let each coat dry thoroughly, and use thin washes to gradually build up the shaded areas to get the best effect.

5 - Andy's Knight Templar is painted in a similar style to Ivan's model, but this time using just silver drybrushing over a black base. Remember, the more coats of drybrushing that you use, the brighter the highlights become.

6 - Lee Dudley's Foot Knight was block coloured using a Mithril Silver and Chainmail mix, and then built up to a silver highlight by blending. Note however, that the chainmail shirt was drybrushed. The final highlights were done with a Mithril Silver/Skull White mix. The model was then blacklined to define separate parts of the body, and shading was added using a thinned black paint and ink wash in the appropriate areas.

7 - Another model from the Imperial General's retinue, this time without armour, is the Grand Vizier painted by Rich Hodgkinson. Rich has used a careful combination of ink washes and drybrushing to bring out the detail on the model to fine effect.

8 to 11 - A selection of Chaos Squats. Photograph 11 shows again Mike McVey's careful fine lining technique, this time using a mix of black paint and ink. As a final touch Mike has used a clear gloss varnish instead of an ink wash.

12 to 15 - During their life cycle, Genestealers pass through a number of hybrid stages. Mike has painted three of these in photographs 12, 13, 14 and 15.

12 - The purestrain Genestealer. This model has a base of Moody Blue mixed with Chaos Black, with a covering wash of blue ink and Chaos Black. The highlights were then blended using a mixture of the base colour added to Skull White. The flesh colours on the hands and the face were done with Imperial Purple/Skull White base, and washed with purple ink. The highlights were done by blending in white with the original base colour.

13 - First generation hybrid. The skin tones of this model were painted in the same colours as the purestrain Genestealer, but Bronzed Flesh and Skull White were added to the flesh mixes to create a slightly more Human colouration.

14 & 15 - Fourth generation hybrid. The skin tones were basically flesh, with a hint of purple ink added to give a slightly abhuman appearance. The markings on the cloak were created by painting in the basic outline shape in black ink and black paint and then painting white designs over the top of this to give the outline to the pattern.

16 & 17 - Hive Gang Members. These two hive gang members are a taster of the miniatures for the new game **Confrontation** which will be available later this year. Painted by Andy Craig, the work on the Brat (photo 17) is especially noteworthy. After the usual base of white primer, Andy has used subtle blends of yellow ink and Skull White to highlight almost up to pure white. The blue stripes were done with slightly thinned Moody Blue highlighted with a Skull White/Moody Blue mix.

The leg stripes were done with a base colour of mixed Moody Blue and Enchanted Blue, and again highlighted towards white. The 'gems' were initially spotted with Skull White, and then spotted again using Blood Red. The white undercoat works to make the red much brighter. Flesh tones were done with a combination of chestnut and yellow ink, mixed with Bronzed Flesh. This was again then highlighted almost up to white.

Although designed for the new **Confrontation** game, there is no reason that these excellent miniatures could not be used in any WH40K game as Space Pirates, for example.

18 & 19 - Marine Scouts. The flesh tones were achieved using a base mix of Swamp Brown and Bronzed Flesh, washed with a mix of red and brown ink. These were then highlighted back to Bronzed Flesh, with a mixture of Bronzed Flesh and Skull White for the final highlights.

The green tunic was created by combining Bestial Brown and Goblin Green to create a khaki colour, and then giving this a green/brown ink wash. The base colour was then mixed with increasing amounts of Skull White to blend up to the highlights.

The browns were done with a mixture of Bestial Brown and Orc Brown, highlighted with the base colour plus white again.

20 - Palanquin of Nurgle. Lots of mixes of greens and purples (inks and paints) were used here, with the highlights created by further mixes of the same colours, but this time with white added. The brass sections were done with orange ink over Shining Gold with a small amount of red ink added. Gloss varnish was brushed onto certain areas to create a damp and slimy look, making for a very effective paint job.

21 - Ogryn. In contrast to the blending on the Marines, this model's flesh tones were highlighted by drybrushing. The highly defined musculature of the miniature makes drybrushing a useful and effective alternative to blending. Remember drybrushing does't have to be confined to just hair, fur, armour etc. It can be used to very good effect on any part of the model that is well raised and will lift the paint.

22 & 23 - Next we have a sneak preview of some of Kevin Adams' work on Blue Horrors (Lesser Daemons of Tzeentch) - note that these aren't available yet.

Without a primer, Kevin painted Enchanted Blue directly onto the model as a first coat. A wash of Moody Blue over this brought out the detail of the miniature.

The highlights were blended on using a mix of the base colour, and Electric Blue. The final highlight was just pure Electric Blue. Shading was then added using a Chaos Black/Moody Blue mix, and blended back towards Enchanted Blue. Finally a thinned wash of blue ink was brushed over the entire model. The teeth were picked out using, somewhat unusually, Bronzed Flesh, and given Skull White highlights. The pimples were treated as a norml part of the body right up until the final stage, when Sunburst Yellow and Skull White were blended on.

24 - Plaguebearer (Lesser Daemon of Nurgle) - another sneak preview of a model not yet available. As with Kevin's work on the Blue Horrors, there was again no undercoat. Ghoul Grey was used as the base colour and then a wash using a mixture of Chaos Black and Ghoul Grey was added. The highlights were blended on and black ink was added to the deepest shaded parts. A thinned green/blue ink wash was then given to the entire model, and then the same pimpling technique was used as on the Blue Horrors, with Sunburst Yellow and Skull White again. The exposed flesh was a Chaos Black/Red Gore mix highlighted with a Swamp Brown/Skull White mix. Finally a wash of chestnut ink was put over these areas.

25 - The Chaos Dreadnought. Darren has painted this particular model in the colours of Khorne, although obviously different colour schemes would be used for Slaanesh, Tzeentch or Nurgle.

The Dreadnought was given a base coat using a mix of Blood Red and brown ink. The highlighting process was then begun using plain Red Gore. The second stage was done with a Blood Red/Red Gore/orange ink mix. Lastly, small yellow dots were added all over for the final highlight effect. Note here how the piping which has been painted green works well as a contrast to the reds and yellows of the basic model.

26 - The Imperial Guard Sentinel. Darren started this model with a mix of black and blue ink (about 3:1) and then added Skull White to acheive then mid-grey tone. While this was still wet, more white was added and blended up to attain the highlights.

27, 28 & 29 - More of Andy's work, featuring two chainsaw-wielding Blood Bowl players from an up and coming range and an Orc Renegade.

Andy has achieved the green flesh colours on the models by blending together Woodland Green, Sunburst Yellow and Skull White, together with green ink.

The reds on the Renegade and the Blood Bowl players were created with a base colour of Red Gore covered with a brown/ black ink mix, to give a deep dark brown. The initial highlight was done by blending up to Red Gore again, and then Hongoblin Orange was added to achieve the final highlight. The armour was done with a base colour of Chaos Black, dry brushed with Chainmail, and then given an ink wash of orange and brown ink befre finally being drybrushed with Chainmail again. This method is a good way to give armour that dirty, used look.

30 & 31 - Sanctioned Psykers. On the Psyker in photo 30, Lee has emphasised the highlights on the jacket to bring out the quilted look. The jacket was based with a mix of Chaos Black and Blood Red, and then built up to red/orange with mixes of Blood Red and Hobgoblin Orange. It was finally highlighted with Sunburst Yellow.

32 to 35 - Ork Nobles and Ork Renegade. Note again, in photo 32, how brown ink has been used to age the armour.

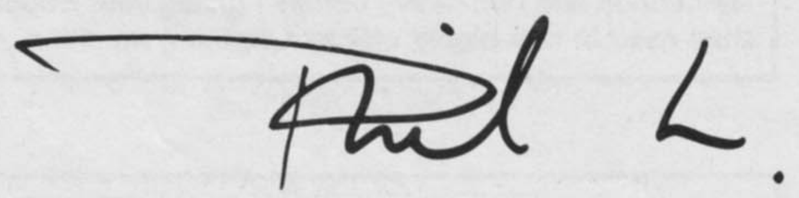
36 to 40 - More previews of the new **Blood Bowl** Large Monsters. These models have been painted in some of the colours of the Colleges of Magic, for inclusion with the new **Dungeonbowl** teams. The two Ogres (photos 38 and 39) belong to the War Hawks and the Grey Shadows, in the colours of yellow/gold and grey. The Troll (photo 37) is a member of the Green Destroyers, sponsored by the College of the Jade Wizards, whilst the Minotaur (photo 36) in purple and pink, is a member of the Grim Reapers, the team of the Amethyst College. Finally, the Werewolf (photo 40), is one of the new **Star Players**, painted in the colours of the Doom Forgers.

PETE TAYLOR

Pete Taylor steps in again with just a few more of the hundreds of miniatures he has painted in the last few weeks. We're not joking! When it comes to building up armies for *Warhammer Fantasy Battle*, Pete is fast.

Pete's latest work is shown on pages 70 and 71. Some of the models are not yet available, including the Plaguebearers (Lesser Daemons of Nurgle) and the Pink Horrors (Lesser Daemons of Tzeentch). Also shown, and not available are two new Champions of Chaos - one of Nurgle and one of Tzeentch (14 and 15), with a second Tzeentchian Champion (12) who would normally be found on a Flying Disc (the Daemonic Steed of Tzeentch). Pete has also done some experimental work with the Pink Horrors (models 2, 6 and 8) and painted them in very effective shades of green, which brings the facial features out to perfection.

Pete is currently working on a unit of Chaos Spawn, all conversions, and as soon as they are finished you'll see them here.



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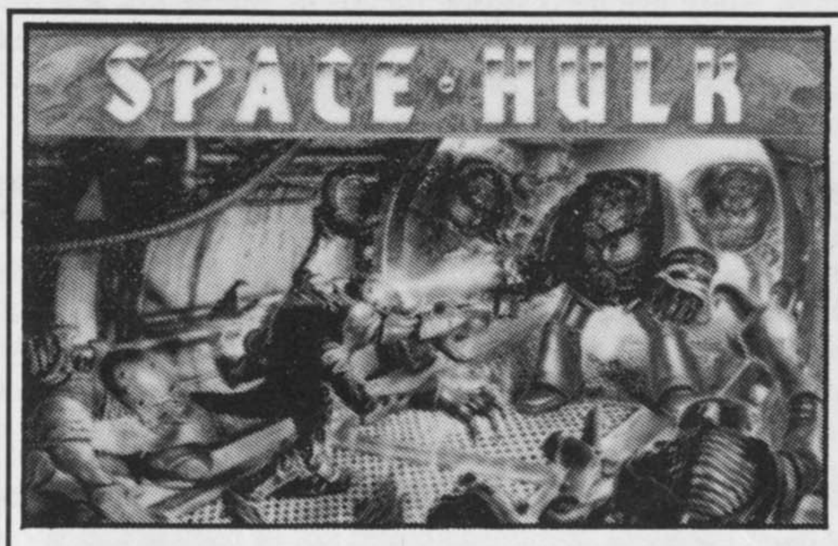
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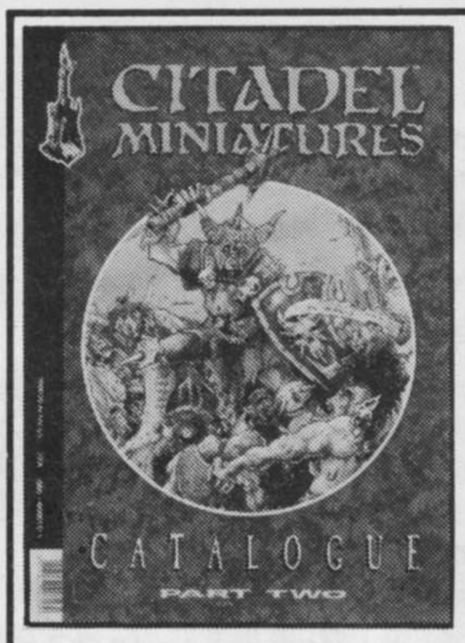
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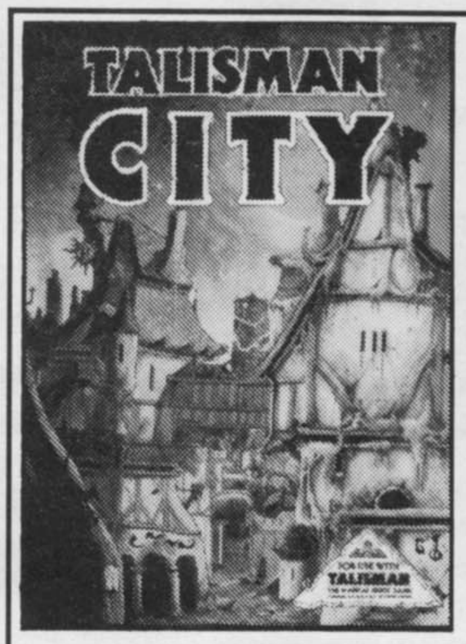
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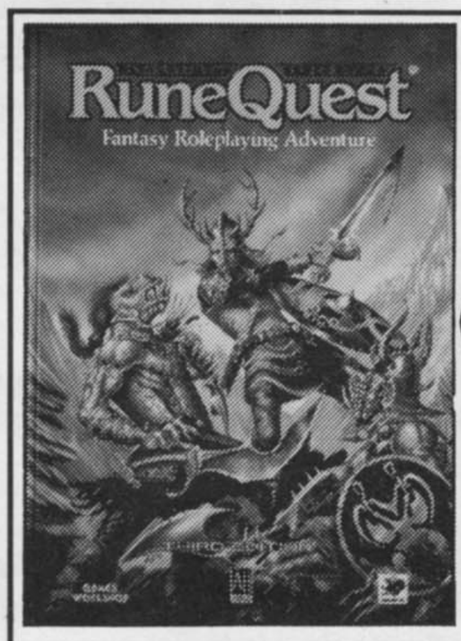
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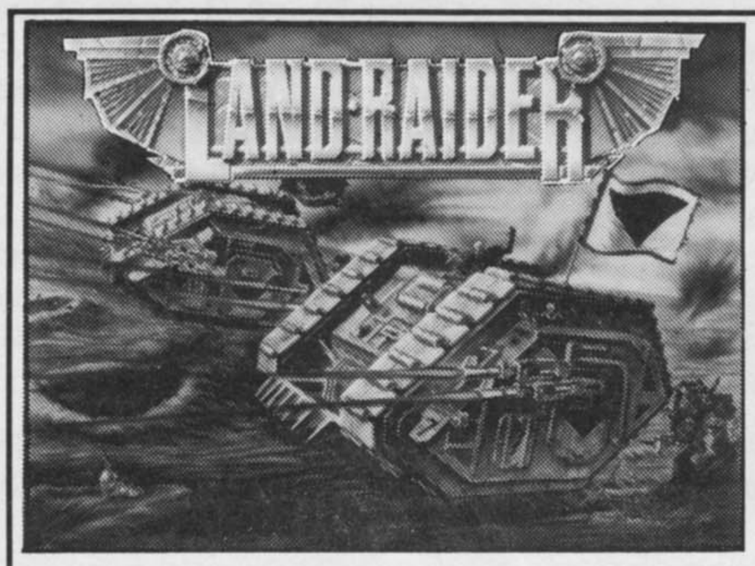
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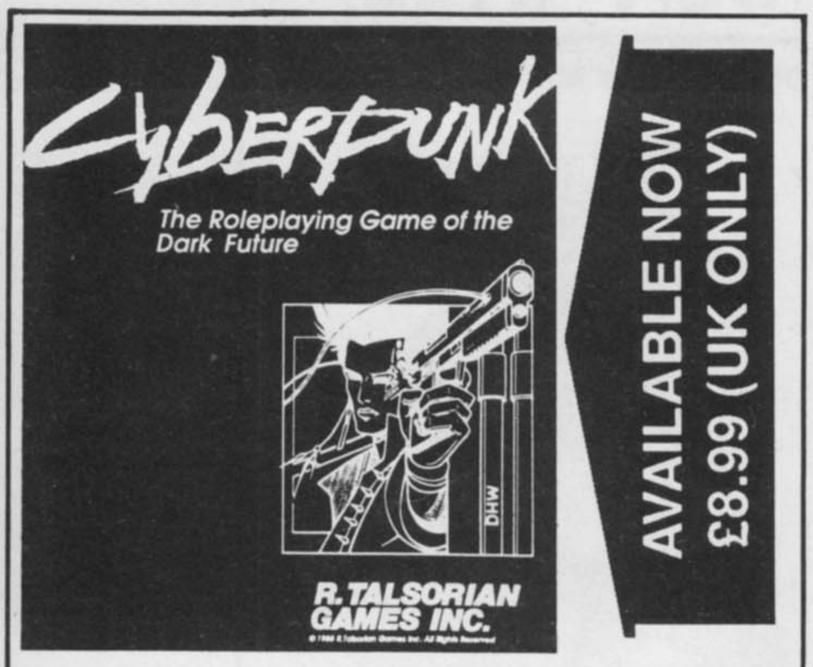
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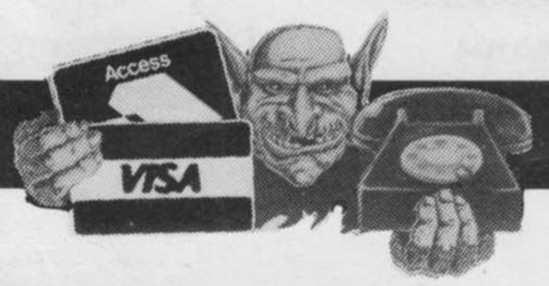
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DESIGNED BY JES GOODWIN



430701



430705



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430704



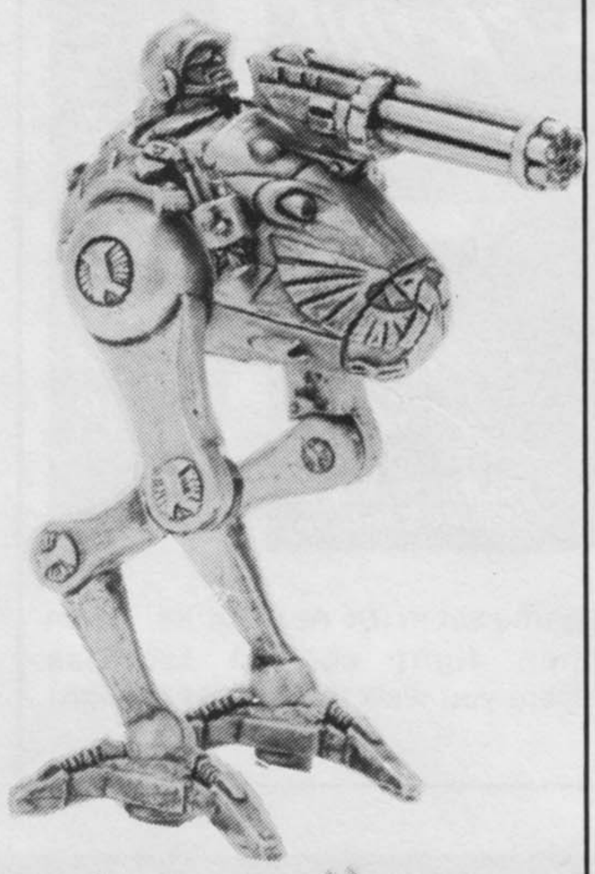
430702



430703

IMPERIAL GUARD SENTINEL

DESIGNED BY MICHAEL PERRY





401301



401302

OGRYNS

DESIGNED BY BOB OLLEY



460101



460106



460105



460102



460103



460104

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SQUAT ADVENTURERS

DESIGNED BY ALAN PERRY



020509



020510



020511



020512



020513



020514













EXAMPLES OF SQUATS WITH PLASTIC ARMS AND WEAPONS

HIVE WORLD GANGERS

DESIGNED BY JES GOODWIN



550101



550102

CHAOS SQUATS

DESIGNED BY ALAN PERRY



420501



420507



420502



420503



420504



420505



420506



420508











EXAMPLES OF SQUATS WITH PLASTIC ARMS AND WEAPONS

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GENE-STEALERS

DESIGNED BY JES GOODWIN



450202
PRIME



450201
PRIME



450203
PRIME



450204 HYBRID



450205
HYBRID



450206
HYBRID



450207
HYBRID

MARINE SCOUTS

DESIGNED BY MARK COPPLESTONE



410701



410702



410703

NURGLE'S PALANQUIN

DESIGNED BY MICHAEL PERRY AND JES GOODWIN

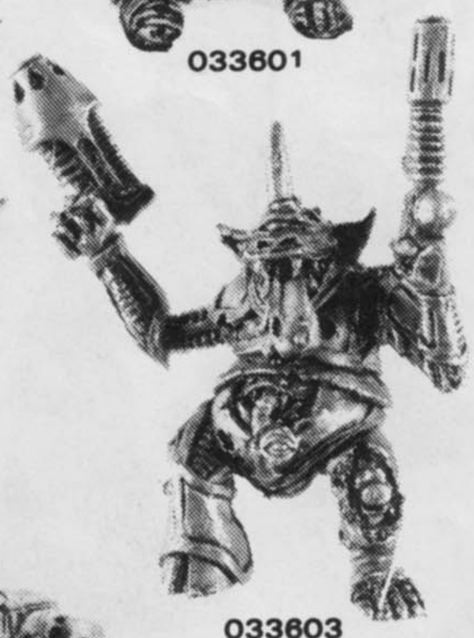




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033602



033603

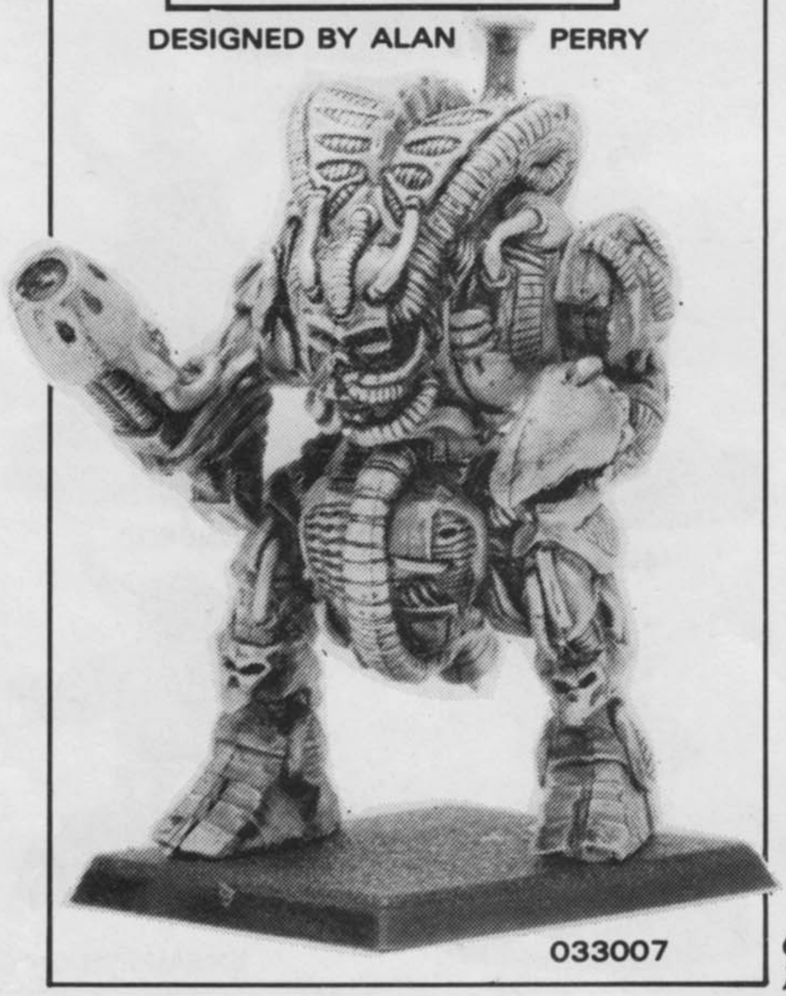


033604

COMPLETE MODEL CONSISTS OF
1 PALANQUIN AND 1 RIDER

CHAOS DREADNAUGHT

DESIGNED BY ALAN PERRY



033007

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ORK NOBLES

DESIGNED BY KEVIN ADAMS



440601



440602



440603

ORK RENEGADES

DESIGNED BY KEVIN ADAMS



440604



440605



440606

GREY KNIGHT TERMINATOR



DESIGNED BY JES GOODWIN

410704

PSYKERS

DESIGNED BY ALAN PERRY



401303



401304



401305



401306



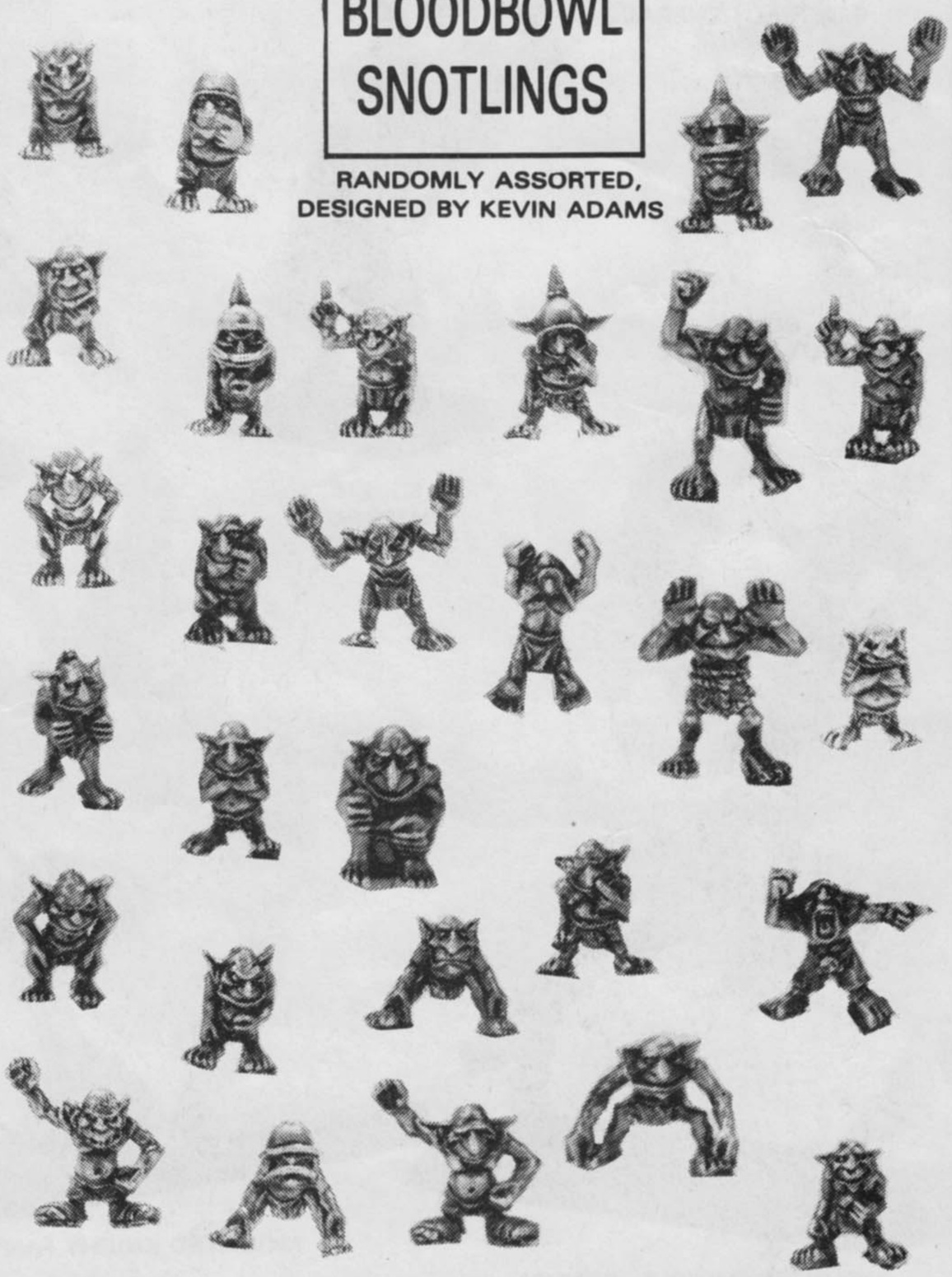
401307



401308

BLOODBOWL SNOTLINGS

RANDOMLY ASSORTED, DESIGNED BY KEVIN ADAMS



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KNIGHTS
OF THE
EMPIRE

Designed by Michael Perry

TO FIT PLASTIC HORSES



800201
KNIGHT PANTHER
BODY



800202
KNIGHTS TEMPLAR
BODY



800203
HIGH HELM
KNIGHT



800207
IMPERIAL GUARD
BODY



800208
IMPERIAL GENERAL'S
BODY



800209
WHITE WOLF
BODY



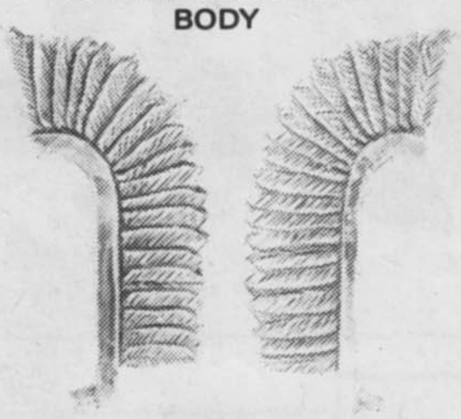
800209
GENERAL'S
RETAINER



800210
WIZARD



800206
MOUNTED
LEGS



800211
IMPERIAL GENERAL'S
WINGS



800212
LEFT ARM AXE



800204
LEFT ARM SWORD



800205
LEFT ARM LANCE



MOUNTED IMPERIAL GENERAL



MOUNTED KNIGHT PANTHER

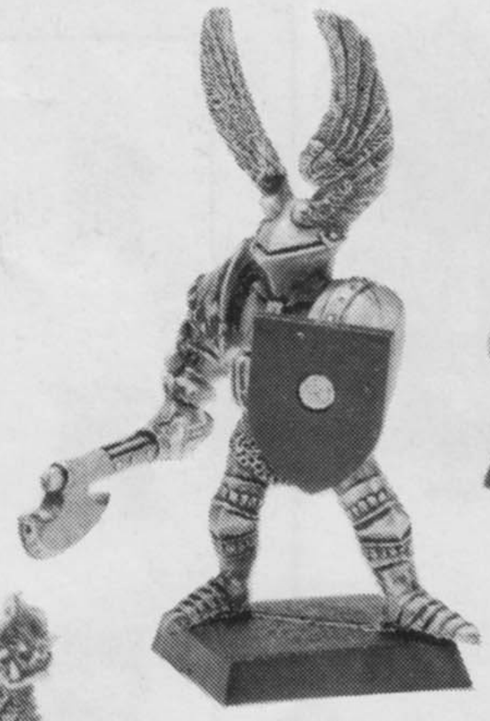
MOUNTED ORDER OF
THE WHITE WOLF KNIGHT



800213
FOOT KNIGHT'S
LEGS

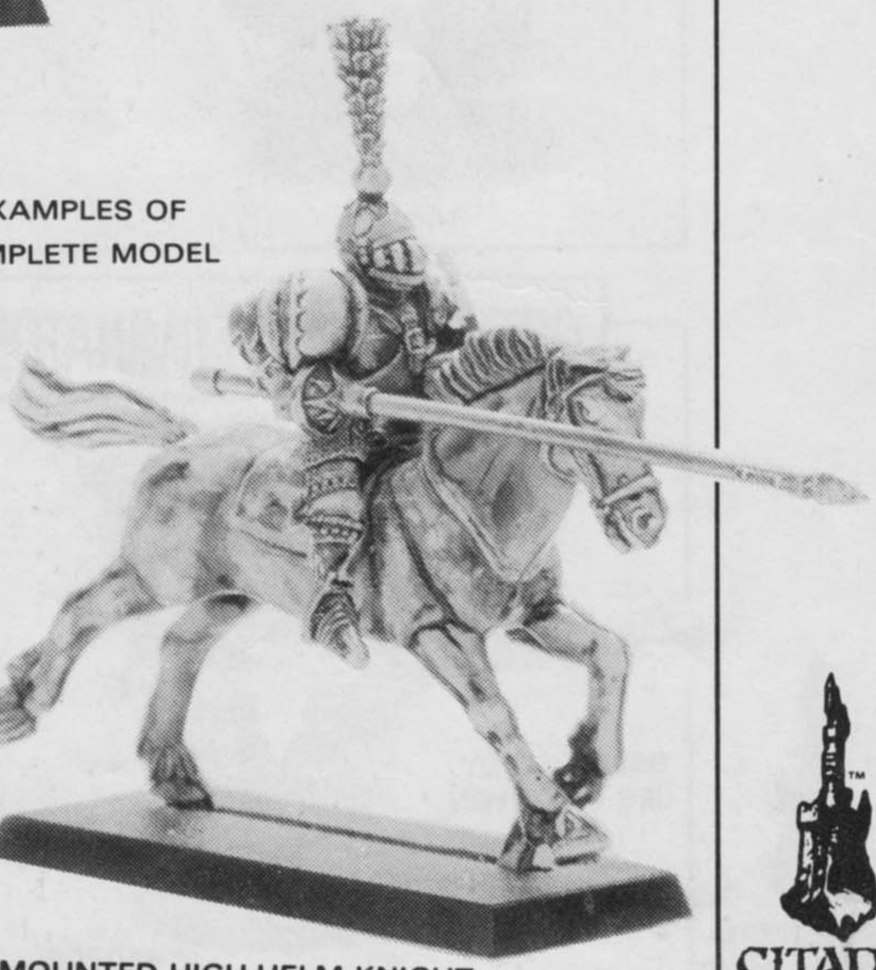


800214
WIZARD
ON FOOT



IMPERIAL
GUARD
ON FOOT

EXAMPLES OF
COMPLETE MODEL



MOUNTED HIGH HELM KNIGHT

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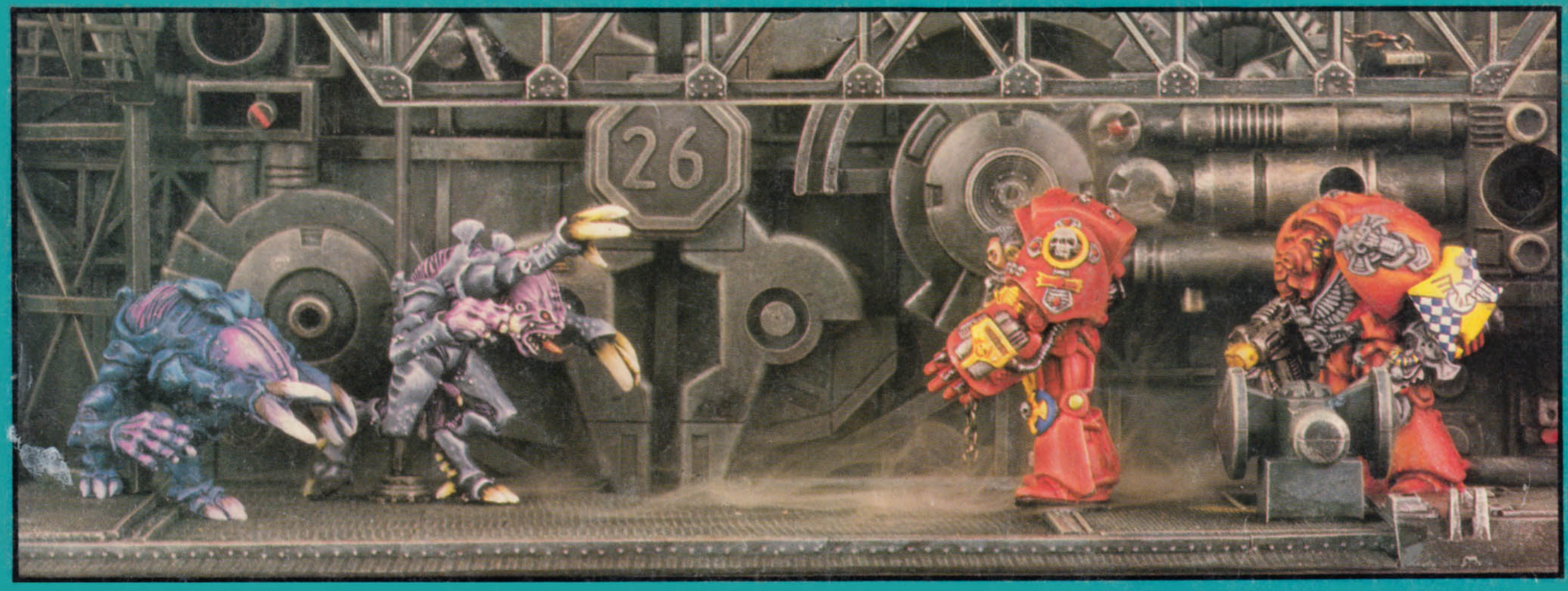


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