THE ULTIMATE WARHAMMER MAGAZINE

THE GATHERING STORM SWEEPS THROUGH THE ELDAR!

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team@whitedwarf.co.uk



We hope you enjoy the issue!

MEET THE WHITE DWARF TEAM

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

MICHAEL WIESKE Production Editor

Michael has been adding to his Alaitoc Eldar army this month. He has a Fire Prism and some Windriders on his desk, all of them currently blue (but no yellow yet).

Michael's Model of the

Month: "The Visarch, he's got the look of an Eldar Corsair and I can definitely see him joining my army."



MATTHEW HUTSON Lead Designer

After six months of painting brown, Matt has come to the end of A Tale of Four Warlords. But has he put his brush down? Of course not – he's painting Fyreslayers now!

Matt's Model of the Month: "Andrew King's version of the Glottkin in a Tale of Four Warlords is stunning – a real masterpiece."

DAN HARDEN Staff Writer

Dan has spent the month flitting between projects, including a secret mission that we can't talk about just yet. Join us next month to find out more!

Dan's Model of the Month: "I like Rémy Tremblay's version of the Darkoath Chieftain in Readers' Models. It's so well painted."





REBECCA FERGUSON Production Lead

Stolen by Black Library for the foreseeable future, Rebecca has been absent from the bunker for the last few weeks. We miss her cakes. And Rebecca herself, of course.

Rebecca's Model of the Month: "It's the Lord of Change for me. You can't beat a multicoloured bird Daemon that loves magic."



MELISSA HOLLAND Digital Editor

Following her victory over Dan's Skaven last month (*it was a fix, I tells ya. – Dan*), Mel has continued to add to her army. A second Skink Starpriest is already undercoated.

Mel's Model of the Month: "I love the Slayer in the Dwarf Blood Bowl team – the one with the flamboyant hat and shiny gloves."



STUART EDNEY Staff Writer

When he's not been painting Tzeentch Arcanites, Stuart has been trying to get his hands on one of the new Dwarf Blood Bowl teams. He's had no luck so far...

Stuart's Model of the Month:

"It's the Blood Bowl Dwarfs, specifically the Slayer without the helmet – he's got a great beard."



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G: whitedwarf

ERIK NIEMZ Photographer

Erik has been suspiciously quiet on the hobby front, recently, but we think it's a front, because a few Genestealer Cultists have started appearing on his desk. A new army?

Erik's model of the month:

"Stefan Johnsson's Crypt Horror in Golden Demon – it looks like it's in its environment, lit by moonlight."

BEN HUMBER Designer

It's a monumental month for Ben Humber, as he has finally finished his Vendetta Gunship (see **here**)! He hasn't been this proud of an achievement since he graduated.

Ben's model of the month:

"I'm going to pick Dan's Container. I love the hazard stripes and the mystery of what could be inside."





MARTYN LYON Photographer

Martyn is currently riding a wave of euphoria after winning the Best Painted Army award (see **here**) at a Warhammer World event. He's been very modest about it...

Martyn's model of the month: "I'm a big fan of Gryphhounds, so the Gryph-hound Alpha wearing the boss-hat is my pick."



CHRIS WEBB Reprographics Operator

Chris has recently been painting models from Silver Tower, including a horde of Grot Scuttlings. So far, his gaming group have completed the first three missions in the game.

Chris's model of the month:

"My model of the issue is Chris Stahl's Dire Avenger Exarch. He's got a very jazzy helmet crest."



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A TALE OF FOUR WARLORDS

Our six-month challenge comes to an end in one glorious mega-battle. But who will be crowned warlord of all warlords?

A NEW BREED OF ELDAR

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BATTLE REPORT

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ARMY FOCUS: DISCIPLES OF TZEENTCH The Disciples of Tzeentch have infiltrated several articles in this issue. You can find them all here.

PLANET WARHAMMER BATTLE REPORT

PAINT SPLATTER NEW RULES <complex-block>

Join the Pilgrym trail, where incredible miniatures (and possibly madness) await you!





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FEBRUARY 2017

WHAT IS THE GAMES WORKSHOP HOBBY?

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

WARHAMMER

In the grim darkness of the far future, there is only war! Warhammer 40.000 sees humanity besieged on all sides by the traitor, the heretic, the alien and the insidious threat of Chaos. The superhuman Space Marines and the brave men of the Astra Militarum are all that stand between extinction and survival for the human race. the superstitious might of the Imperium utilising arcane weaponry and mighty mountain-levelling war machines in their quest for galactic dominance.



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





MATT KEEFE EDITOR





elcome to a new issue of White Dwarf. As you'll have gleaned from the cover, the big news this month is that the Eldar have been drawn into the storm gathering across the galaxy in the wake of

Abaddon's 13th Black Crusade – though, fittingly, it seems like the greatest consequences for the Eldar might be those they've brought upon themselves. We've got a host of features looking at the Gathering Storm, starting in Planet Warhammer <u>here</u>, with Designers' Notes <u>here</u> and an exclusive look at a new faction of the Eldar, the Ynnari, <u>here</u>. Exciting times.

Over in the Mortal Realms, this issue sees the start of a slew of reinforcements for the Stormcast Eternals, and some of Tzeentch's daemonic servants following on from last month's Kairic Acolytes, Gaunt Summoner and Ogroid Thaumaturge. We thought it would be a great opportunity to pit these servants of Order and Chaos against one another, so you'll find them going head-tohead in our battle report, commanded by Ben Johnson and Simon Grant. Ben and Simon both work in the Studio, and both worked on the new books for these armies, so it really is a heavyweight clash all round. Click **here** to see which of the pair triumph, and turn the page to see what else is in the issue!

PLANET WARHAMMER ALL THE LATEST NEWS ABOUT THE GAMES WORKSHOP HOBBY!

THE FRACTURE OF BLETAN

or as long as the Imperium has ruled the galaxy, the Eldar have been a dying race, the last remnants of a civilisation brought low by its own arrogance and conceit. Now, at the Time of Ending, the greatest seers of the Eldar have looked to the future and seen a glimmer of hope. Yet salvation comes at a price, for rebirth can only happen after death...

Fracture of Biel-Tan is the second book in the Gathering Storm series that details the ongoing saga of the Warhammer 40,000 universe. The story within takes place concurrently with the events in Fall of Cadia, so while the Imperium fights for survival, so too do the Eldar. The book follows the trials and tribulations of the Eldar race as they make their biggest and darkest decision since the Fall – to bring about the birth of Ynnead, a new god that they hope will be able to defeat Slaanesh. Terrible times, indeed.

FALL OF CADIA

If you missed the news last month, Cadia has fallen to the Dark Gods! Yes, that's right, one of the Imperium's greatest bulwarks against the forces of Chaos has finally fallen, brought low by Abaddon the Despoiler and his 13th Black Crusade. If you want to know more, pick up a copy of Fall of Cadia, out now in stores and online.



Alongside this great new book come three new Eldar models - the focal characters of the story presented in the Fracture of Biel-Tan book. Foremost amongst them is Yvraine, the Daughter of Shades and Emissary of Ynnead, God of the Dead. It is her story that you follow in the book as she attempts to unite the Eldar to her cause. Fighting beside her is the Visarch, who the eagleeyed amongst you may recognise from one of the last pieces of artwork in Fall of Cadia (what could that mean, we wonder...?). Clad in the baroque armour of the ancient Aeldari, he certainly cuts an imposing figure. Last is the Yncarne, Avatar of Ynnead, a psychic construct born from vengeful Eldar spirits. You can find out more about the Triumvirate of Ynnead over the page, and there are Designer's notes for all three characters and the Fracture of Biel-Tan book here. We've also got a painting guide for the Yncarne in Paint Splatter here. Enjoy!



BIRTH OF A GOD

Chaos is in the ascendancy but the pointy-ears have one last trick up their sleeves – they're going to create a new god! We all know how well that went down last time (Daemonettes, anyone?) but this time the Eldar plan to awaken Ynnead, God of the Dead!



A CHAMBER OPENS

The Auxiliary Chambers of the Stormcast Eternals have opened, unleashing a whole new range of crossbowwielding, beast-riding, sigmarite-clad warriors. Click **here** for a look at these great new models.



MIGHTY GIANTS

Good evening, sports fans! There's a new Blood Bowl team in town and they're ready to punch your knees off – it is, of course, the bearded, beer-swilling Dwarf Giants. You can see more of the team **here**.

THE STORM CONTINUES...

Last month saw the release of Fall of Cadia, the first book in the Gathering Storm series for Warhammer 40,000. This month, the storm rages on in Fracture of Biel-Tan, a hefty 136page tome that follows the journey of Yvraine, Emissary of Ynnead, as she attempts to awaken the Eldar God of the Dead. Desperate times, it seems, call for desperate measures but the Eldar, ever fearful of change, are not easily persuaded. This book charts Yvraine's quest as she attempts to persuade her people that Ynnead is the last hope for the Eldar. Alongside an incredible story, this tome includes new character datasheets, faction rules for the Ynnari, new missions and new rules for an old favourite – the Black Guardians of Craftworld Ulthwé. It's a book not to be missed.

FIVE THINGS WE LOVE IN... FEBRUARY

5 Tzeentch has done it! February marks a hat-trick of releases for the Changer of Ways, beginning with Magnus the Red in December, continuing with the Kairic Acolytes in January and culminating in the Lord of Change this month (not to mention the ever-popular Brimstone Horrors).

To celebrate, we decided to fight a Battle Report (<u>here</u>) featuring as many of the new Tzeentch units as we could fit on the battlefield. Ex-Dwarfer turned rules writer Simon Grant materialised from the Realm of Chaos to lead the Tzeentchian army and promptly summoned a coven of Sorcerers to lead his army. Let's just say that his Hero Phases were madness incarnate.



GATHERING STORM: FRACTURE OF BIEL-TAN

Pre-order: 04 Feb Available: 11 Feb

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



The Eldar of Biel-Tan Craftworld face their darkest hour as Daemon armies of Khorne and Slaanesh converge upon the maiden world of Ursulia and lay it to waste (1). Yet the world is just a stepping stone to a much greater prize.

The book features stunning photography showing the Eldar at war (2). Here the Ynnari lead their followers into the webway, where a certain Thousand Sons Sorcerer obsessed with the secrets of the Black Library lays in wait.

Fracture of Biel-Tan includes a host of new formation datasheets representing the forces of the Ynnari (3). Here you can see the Visarch's followers known as the Soulbound Vanguard and the Aeldari Bladehost, who accompany Yvraine into battle. The book also includes new detachment rules for the Ynnari faction as well as warlord traits and unique wargear.

READ ALL ABOUT IT <u>HERE</u>!







PLANET WARHAMMER

THE TRIUMVIRATE OF YNNEAD



Ynnead is the Eldar God of the Dead, a nascent deity slowly growing with the death of each Eldar. Yet despite this, he also represents the greatest hope of survival for the Eldar race.

Foremost among the Ynnari is Yvraine, Emissary of Ynnead and Daughter of Shades. Though Craftworld-born, she died in the arenas of Commorragh, only to be reborn as the high priestess of the Eldar God of the Dead. Her mission in the dark days of the Time of Ending is to unite the Eldar to her cause and bring about the full rebirth of Ynnead. A silent, imposing warrior known as the Visarch, a vision of the ancient Aeldari, aids her in her quest, a constant reminder of what the Eldar once were. And towering above both is the Yncarne, a terrifying psychic manifestation of the collective Eldar spirit – the Avatar of Ynnead. United, this triumvirate plans to bring about the rebirth of the Eldar race.

FIVE THINGS WE LOVE IN... FEBRUARY

We say love, but this point is kind of sad - this month marks the end of A Tale of Four Warlords! Our quartet of hobby heroes painted until their fingers went numb and rolled dice until dents appeared in the table but they have finally reached the end of their challenge. You can see their complete armies and read about their climactic megabattle here. We're sure this won't be the last time we tell A Tale of Four Warlords, though. And who knows, next time our warlords might have guns and tanks...









The Yncarne, Avatar of Ynnead (1).

The Yncarne carries the rune of Ynnead, above which floats an infinity rune that burns with the fire of ancient Aeldari spirits (2). Here you can also see the Yncarne's half-daemonic visage, Warp energy bleeding out from beneath twisted horns.

An etheric storm holds the Yncarne aloft, the spirit energy of Biel-Tan Craftworld swirling around it. Amongst the swirling energy can be seen shards of shattered wraithbone **(3)**.

Vilith-zhar, the Sword of Souls (4). The shape-shifting sword can also appear as a pair of blades - one of the options in the kit.

LATEST NEWS

Yvraine, Emissary of Ynnead (5).

Yvraine's flowing dress bears a barbed motif that would not look out of place in Commorragh or, indeed, on Biel-Tan Craftworld where she was born (6). Hung from her dress are countless

rescued from fallen Eldar. As a powerful seer, Yvraine can tap into their spirit energy to bolster her own formidable powers.

In her current guise as a Succubus, Yvraine wears an ornate headdress (7). Though it appears to be purely ornamental, it is in fact a sensory array, the spirit stone 'eyes' on the blades relaying real-time information to Yvraine about her surroundings.



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The Visarch, Champion of Ynnead (8).

The Visarch wears ancient Eldar armour not seen since before the Fall (9). Faces of the armour's former occupants can be seen crafted into the armour plates, which bears swirls and patterns far more baroque than the austere armour worn by Craftworld Eldar.

Asu-var, the Sword of Silent Screams (10). You can find out more about this blade in the Fracture of Biel-Tan.

The Visarch wears a fur cloak (11), a level of decadence rarely seen in Craftworld society. Spirit stones are woven through it, a symbol of the Visarch's role within Ynnead's following.













PATH (I) 🔹 🗄 🗄 THE JOURNEY OF YVRAINE, EMISSARY OF FROM COMMORRAGH TO IYANDEN

COMMORRAGH

Yvraine's tale begins in Commorragh, where she is seen fighting in the Crucibael against Lelith Hesperax. It is here that she s reborn as Ynnead's emissary. Her rebirth causes a massive dysjunction that shatters Khaine's Gate

BIEL-TAN

Yvraine returns to her home Craftworld after many years away. Her actions lead to the Fracture of Biel-Tan and the creation of the Yncarne, the Avatar of Ynnead. The Ynnari gain a strong ally in the shape of the Phoenix Lord Jain Zar

ULTHWÉ

Craftworld Ulthwé is Yvraine's next port of call, where she interrupts the trial of Eldrad Ulthran, who is being held accountable for his actions on Coheria. The trial is interrupted again when Eldar from the lost Craftworld of Altansar arrive

BELIAL IV

Belial IV was once one of the home worlds of the Eldar and now lies deep within the Eye of terror. Yvraine travels there to find two ncient artefacts that could change the fate of the Eldar for all time. Her mission is only partially successful

IYANDEN

Yvraine travels to lyanden as the Craftworld fights for survival. A great hero dies defending it from the forces of Chaos but death is no longer the barrier it once was. A hero is reborn and the Eldar head for Klaisus

PLANET WARHAMMER

A GREAT CHANGE UNVEILED

hile the forces of Chaos seek to topple the Imperium in the grim darkness of the far future, in the Mortal Realms Tzeentch is plotting his ascendancy. You may have noticed that Tzeentch

has successfully snuck new models into three consecutive issues of White Dwarf, beginning with Magnus the Red two issues ago and culminating in a wave of Tzaangors and Daemons this month, including our Model of the Month, the Lord of Change. Now more than ever, you can create the Tzeentchian army of your dreams! Over the next few pages you'll see a wave of new models soon to be available for your collection, many of which are featured in our Battle Report, where the Disciples of Tzeentch take on the new Stormcast Eternals (check them out <u>here</u>). You'll also find painting guides for many of the new models starting <u>here</u>.

INFAMOUS FEATHERED LORDS

The Lords of Change are Tzeentch's most exalted servants. Many manipulate the fates of others from the shadows but some are well-known to mortal creatures.

Kairos Fateweaver

Known as the Oracle, Kairos is unique in that he can see far into the future – yet with that knowledge comes a terrible madness. 81 Lords of Change are assigned to Kairos to record his insane babblings and Kairos's advice was instrumental in Archaon's destruction of the world-that-was.

M'Kachen

M'Kachen is the nemesis of Brother-Captain Stern of the Grey Knights. Many times have their paths crossed, though Stern has always emerged the victor, for M'Kachen detests physical combat. One day, however, Stern's luck may run out...

Tarkh'ax

Trapped on the world of Dolumar IV by an Eldar incantation, Tarkh'ax eventually escaped many thousands of years later during a war between the Imperium and the Tau. He was later defeated by the combined efforts of the Tau and the Ultramarines.

Tweek

Tiny and unassuming, Tweek is perhaps the tiniest of all the Lords of Change. Or is he? He claims that he's a Greater Daemon but surely he can't be, he's just so small. Oh, the lies and deceit!



LATEST NEWS

LORD OF CHANGE

Lords of Change are the Greater Daemons of Tzeentch, his most favoured servants. Cunning, manipulative, ambitious and deceitful, they are, above all, incredibly powerful sorcerers. A click of their fingers or a screeched incantation can unravel time and space itself, and their piercing gaze can shatter the mind of even the most stalwart hero. Lords of Change can manifest in any form they choose, though most appear as withered avian Daemons - a form much-appreciated by their patron god. They may appear frail but this is merely one of their many deceptions, for they are beings of pure Chaos energy with lightning-fast reflexes and supernatural strength. Though more than capable in a fight, a Lord of Change's real power lies in spell-casting and most carry the trappings of their calling, be it a staff emblazoned with icons of Tzeentch, a gleaming sceptre burning with sorcerous energy or a gem-encrusted blade writhing with change-metal runes. This plastic kit includes all these weapon options plus a trio of different heads for the model, scrolls, pouches, packs and trinkets, a pair of capering Brimstone Horrors and plenty more besides. You can even build Kairos Fateweaver - the greatest of all Lords of Change - from this kit. You can see his leering daemonic visages below.















There are three head options for the Lord of Change, including a many-tongued face (1) and a skeletal head (2). Lords of Change traditionally carry arcane weapons, such as the rod of sorcery (3) and the staff of Tzeentch (4), which comes with two different caps.

The kit also makes Kairos Fateweaver (5). His silken loincloth is emblazoned with Tzeentch's rune (6) and one of his hands bears Tzeentch's all-seeing eye (7). A collection of scrolls and sorcerous trappings hang from his belt (8). Kairos's most potent weapon, the Staff of Tomorrow (9), bears an ancient vellum tome surmounted by a gilded fish.



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PLANET WARHAMMER



THE CHANGELING

No one bar Tzeentch himself knows the true form of the Daemon called the Changeling. Not even the Changeling itself can remember what it originally looked like, for it has altered its form so many times in the pursuit of trickery, deceit and mischief. Most recently the Changeling disguised itself as Grand Master Azrael of the Dark Angels, revelling in the chaos it caused before it was finally discovered. It has since reverted to its favoured form, the one you see here, its many-limbed body swathed in voluminous robes that hide its face (if, indeed, it has one). With one hand the Changeling is conjuring warpfire to fling at its enemies, while in the other it carries the potent artefact known as the Trickster Staff.



Left: The head of the Trickster Staff features several Tzeentch motifs, including the all-seeing eye and a snake (albeit with the head of a fish – another favourite image of the Changer of Ways). A clutch of feathers hangs from one side of the staff, while a polished bird's skull sits on the other.



BLUE & BRIMSTONE HORRORS

When a Pink Horror's daemonic form is shattered it normally splits into two Blue Horrors. These bitter, spiteful beings bicker constantly over which of them was responsible for the demise of their former self. Only when the enemy draws near do they concentrate their efforts, flinging blasts of warpfire at them and chanting dark sorcery from fang-lined mouths. Should a Blue Horror in turn be destroyed, it will split into two Brimstone Horrors – capering balls of sorcerous malevolence. This boxed set contains ten Blue Horrors and ten pairs of Brimstone Horrors. They can both be fielded as units in their own right in both Warhammer 40,000 and Warhammer Age of Sigmar or, alternatively, as the exploded remains of a unit of Pink Horrors.

LATEST NEWS



TZAANGORS

Beastmen are the dark children of the Chaos Gods, mortal creatures with wicked hearts and twisted bodies that are a dark parody of humankind.

Those born beneath Tzeentch's watchful gaze are known as Tzaangors and they often bear the image of their god. Their bovine faces often sprout beaks instead of muzzles and many walk on bird-like talons instead of hoofs. A protuberance of feathers and quills is a common sight among Tzaangors. Though they may be brighter and more ambitious than other Beastmen, Tzaangors are, nevertheless, still violent and aggressive creatures that crave bloodshed and destruction. As such, the 10 models in this plastic kit are all armed ready for war, carrying gold-lined shields, sacrificial daggers and glittering falchions. All bear the mark of Tzeentch somewhere on their armour, and many wear fetishes pleasing to their god, such as bird skulls, feathers and glittering gemstones. The kit also comes with options to build a Twistbray (the herd leader), a musician with a brayhorn and an icon bearer.





A herd of Tzaangors can include a mutant **(1)**. This mutant's head has split clean in half – a blessing from Tzeentch or a curse?

Tzaangors, like many of Tzeentch's followers, carry curved sacrificial daggers **(2)**.

This Tzaangor carries a savage greatblade, a huge mace-like axe that can pulverise armour, flesh and bone **(3)**.

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PLANET WARHAMMER

TZAANGOR Enlightened

The strongest and most devious Tzaangors in a warflock soon rise to prominence and their endeavours will often draw the eye of their patron deity. The Tzaangor Enlightened (see right) are bestowed with the secrets of the past and gifted change-metal spears, while the Tzaangor Skyfires gain the power of foresight and are rewarded with bows that fire fate-laced arrows. Yet Tzeentch's greatest gift to his chosen children are the Discs of Tzeentch, daemonic Screamers that have mutated into semi-sentient fighting platforms for their new masters. The Tzaangors, already formidable fighters, become even more deadly with the gnashing teeth and whirling blades of the Disc spinning beneath their feet.

This kit enables you to build either three Tzaangor Skyfires on Discs of Tzeentch or three Tzaangor Enlightened, who can either ride Discs or march to war on foot (well, hoof... or talon).









Tzaangor Enlightened are gifted with horrific mutations and fearsome visages (1). None are as imposing as the Aviarch (2), though, who looms over his herd with monstrous intent. Enlightened traditionally carry barbed Tzeentchian spears (3) and ride to battle on Discs of Tzeentch (4).



LATEST NEWS

TZAANGOR SHAMAN

Of all the Tzaangors, those with an affinity for sorcery are the most highly prized by the Changer of Ways. Possessed of a savage intellect and with the ability to scry the future, Tzaangor Shamans can often be found at the head of a warflock, leading their followers to a fate that only they (and their patron god) know. Their status affords them dominion over a Disc of Tzeentch, which carries them bodily into battle, its slashing blades ripping apart those that stray too close. As the Disc hovers and gyrates beneath him the beastly wizard flings blasts of energy from his rune-capped staff, all the while bellowing arcane spells that turn nearby foes into glistening, magicdrenched Tzaangors – a far more pleasing form to the cackling Shaman.



STORMCAST ETERNALS WARSCROLL CARDS

There's a useful new gaming aid to accompany the new Battletome: Stormcast Eternals – the Stormcast Eternals warscroll cards. This pack contains 31 large-format cards, each of which features a warscroll from the battletome. This means you can draw the cards for the units you're using and



have them handy for your game. This set of cards also comes with two card sheets featuring pop-out markers and tokens to help you remember the special abilities of your heroes and what artefacts they're carrying into battle. Keep your eyes peeled for more of these sets in the future!







This Tzaangor Shaman wears armour to protect his beak **(5)**. Here you can also see the feathers protruding from his head and the curved ritual dagger he carries. On the Shaman's belt can be seen a clutch of scrolls and a sorcerous elixir **(6)** that he can imbibe to enhance his spellcasting abilities.

FIVE THINGS WE LOVE IN... FEBRUARY

3 We've received a lot of letters asking us to write some new scenery articles. Ask and ye shall receive, as the saying goes, as this month we present our second Realms of Battle article. Click <u>here</u> to see what we get up to with a set of Citadel Woods, a pair of Fine Detail Cutters, some Plastic Glue and a set of Munitorum Armoured Containers.

Painting! We love painting and this issue features 14 pages of stage-by-stage painting guides in Paint Splatter, not to mention a four-page 'Eavy Metal Masterclass. On top of that there are also painting tips in Mustering for War, Realms of Battle and even Readers' Models. It is what you might call a paintstravaganza!

PLANET WARHAMMER GANGS OF COMMORRAGH



BIT OF THE MONTH: VILITH-ZHAR

We mentioned earlier in the magazine that the Yncarne's blade can change shape, sometimes appearing as a long falchion, at other times a pair of wicked-looking daggers. Well this is what one of the daggers looks like – a sacrificial blade with spirit stones embedded in its hilt. You can even build the Yncarne carrying a sword and a dagger. Or two daggers. Or a sword and the rune of Ynnead. Or a dagger and the rune. That's a whole lot of options.



he Dark Eldar city of Commorragh is constantly at war, its inhabitants caught in a brutal web of deceit, lies, infighting and outright hostility. While Kabals battle in the streets and Wyches in the arenas, the smog-choked skies of Commorragh are dominated by speed-loving Reavers and vicious Hellion Gangs, who often come to blows amidst the spires of the Dark City.

And that's what Gangs of Commorragh – the latest in the Studio's line of standalone boxed games – is all about. Inside this box you'll find 16 miniatures – 10 Hellions and six Reaver Jetbikes – with which to create your gangs. You can use them to play one-off games that can be fought in a lunchtime, or whole campaigns, the rules for which can be found in the box. The gameplay is similar to Stormcloud Attack, but with more models, allowing for more complex interactions between them and plenty of daredevil stunts. It's fast-paced and highly tactical with loads of little rules that really bring to life the ludicrous speeds these warriors are fighting at. The campaign system is clever and fun, too, and highly reminiscent of classic games like Necromunda.





Above: The box contents, which include six Reaver Jetbikes, 10 Hellions, six card spire tops and six dice. The Hellions and Reavers are plastic kits that come with a wide variety of weapons and wargear with which you can equip them.

Left: The high-octane cover of the box.

Below left: A page from the game's rulebook, which, alongside all the rules, includes a section with loads of different painting suggestions for your models.

LATEST NEWS



ORDER BATTLETOME: STORMCAST ETERNALS

Sigmar's wrath made manifest, the Stormcast Eternals march to war. Each was once a mortal warrior who caught the eye of the God-King and was reforged into a deathless champion of Order. Clad in gleaming sigmarite and aided by the noble beasts of the Heavens, few can stand before the Stormcast Eternals.

Bursting at the seams with 168 pages, this may well be the mightiest battletome we've released. Not only does it have all the background and rules of the previous volumes, this battletome is the cutting edge of Warhammer Age of Sigmar supplements – the God-king's chosen have five pages of Artefacts of Power, new prayers, a selection of new Command Traits, and even traits for your celestial steeds! That doesn't even cover the rules for Path to Glory, a brace of battleplans, 27 warscroll battalions, Pitched Battle profiles or the swathe of brand new warscrolls. Whether you're a veteran of many Reforgings or new to Sigmar's service, this battletome is a must.





TAP THE IMAGE FOR A LARGER VIEW



PLANET WARHAMMER



STORMCAST ETERNALS VANGUARD-HUNTERS





Expert hunters and cunning tacticians all, the Vanguard-Hunters of the Vanguard Auxiliary Chambers are daring and fearless raiders who will harry the supply lines and weak points of the enemies of Order before melting away to strike again, their quarry slashed to ribbons by blades or peppered with bolts.

With 10 Stormcast Eternals Vanguard-Hunters contained within, this is a fantastic addition to your armies of Order. It contains enough bits to arm all your warriors with shock handaxes or storm sabres and even comes with a bare head, case you ever wondered what the Stormcast Eternals looked like under the mask!





The deadly weapons of the Vanguard-Hunters (1 and 2). The astral compass (3) is a strange device that will guide the bearer toward the foe. Vanguard-Hunters are clad in the pelts of bears (4) and other beasts of the realms.



LATEST NEWS



STORMCAST ETERNALS GRYPH-HOUNDS

The noble Gryph-hound is a common sight amongst the armies of the Stormcast Eternals. Many a Lord-Castellant or Lord-Veritant will have one at their side, and whole packs of the beasts may be found fighting alongside the forces of Order against agents of corruption.

Containing six Gryph-hounds, this set comes with a trio of different bodies, and four different types of head, allowing you to mix and match to make up a hunting pack of Gryph-hounds. You can even swap the heads and bodies with those of the Gryphhound with the Lord-Veritant or Lord-Castellant, to make your pack even more unique, or give your Stormcast heroes a truly unique ally.







One member of the pack can be marked out with a helm (1) to denote its status as a Gryphhound Alpha.

Gryph-hounds are creatures of Azyr, and come in all manner of colours (2, 3 and 4), from their fur to their downy-feathered manes.

BEASTS OF THE CELESTIAL WILD

WHITE DWARF CASTS A BEADY EYE ON THE WEIRD AND WONDERFUL FAUNA OF AZYR



ngs are swift-winged raptors om the Realm of Azyr, and are metimes used as spotters by retinues Vanguard-Raptor snipers. These ereal avian hunters are also able to see deceit and evil magics as clearly as other hunting birds can spot fresh prey.



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A strange mix of bird and big cat, the Gryph-hound is a noble beast native to the Azyr wilds. They often hunt in packs, but individual Gryph-hounds have been sighted in the company of Stormcast Lord-Castellants, Lord-Veritants and rtal warrior-priests of



Gryph-chargers are the favoured mounts oryph-chargers are the favoured mounts of the Vanguard Auxiliary Chambers, incredibly swift and intelligent creatures that can travel many leagues at great pace without tiring. They are staunch foe of Chaos and even in their wild state will unch foes nt out the Slaves to Darkness



The Dracoths are impatient and brutal creatures, eager to exact vicious and bloody carnage on the forces of Chaos They are intelligent and cunning, and frequently have a temperament to match the Paladins that will ride them into battle in the name of Order



Stardrakes are great and terrible beasts of Order, amongst the mightiest of Dracothion's children. They feed on starlight itself, although as many a champion of Chaos has found out, Stardrakes are quite keen on a spot of mortal flesh as well, should a they get a ance to gobble it up.



A TIME OF CHANGE

While Sigmar's glorious Stormhosts liberate the Mortal Realms from the clutches of Chaos, Tzeentch's power is in the ascendancy.

igmar's war to emancipate the Mortal Realms from the yoke of Chaos continues at pace. Though his legions of demi-god warriors were unable to wrestle control of the All-gates – the fulcrum of the Mortal Realms – from Archaon's dark legions, they managed to secure footholds in several of the realms, bringing salvation and hope to countless people. Now, glittering fortifications and glorious cities spring up in their wake, a sign that Order is returning to the Mortal Realms.

But the Chaos Gods will not give up their prizes easily. Khorne and Nurgle, the primary perpetrators in the despoilment of the realms, stand back to lick their wounds and prepare their next offensives. They will be bloody and terrible and no quarter will be given. Yet while they wane in power, that of their brother Tzeentch – trickster and grand manipulator – grows. More subtle and patient in his corruption than his brothers, Tzeentch has seeded his agents throughout the realms, hiding them in cities and settlements, concealing them with glamours and enchantments. As Sigmar's warriors sally out from their grand redoubts, little do they know that behind them, in the depths of their cities, the followers of Tzeentch stir into wakefulness. Kairic Acolytes cast dire rituals to summon capering Daemons, while twisted Tzaangors rise up from their dank hovels to spark mutation and madness.

Yet Sigmar is no fool, and he has dispatched his most insightful warriors to tackle this insidious threat – the Stormcasts of the Auxiliary Chambers. Famed for their guile and initiative, the rangers of the Auxiliary Chambers will hunt down their foes and pursue them to the ends of the realms to secure victory. Riding vicious Gryphchargers, Vanguard-Palladors bait the enemy into making an attack, drawing them into the waiting crossbows of the Vanguard-Raptors and the sharp axes of the Vanguard-Hunters. Even Tzeentch's most devious minions may have met their match in the masked warriors of the Auxiliary Chambers.

PLANET WARHAMMER



DEATHWORLD FOREST



hould you go down to the woods today, you might be in for a nasty surprise. The grim darkness of the far future is home to innumerable jungle

death worlds, from the relatively innocuous Moraz III to the infamous arboreal hell of Catachan. These exceedingly deadly worlds are home to innumerable varieties of lurid and alien vegetation, which is at least as lethal as the wildlife if not more so!

Inside this fantastic box is all you'll need for decorating the strange woodlands and bizarre boscage of the Warhammer 40,000 galaxy, as the Deathworld Forest contains three mangrovelike Barbed Venomgorse trees (covering the plant's lifecycle – mesh-like leaves, diamondlike buds and fleshy flowers), a brace of Eldritch Ruins (which you can mix and match with all stages of the Venomgorse), five hedges of Shardwrack Spines (two long and three short) and, exclusive to this box, a pair of hungrylooking Grappleweeds. If you're looking to set your games of Warhammer 40,000 on the most alien and inhospitable worlds in the galaxy, the Deathworld Forest set is a great starting point.





The Grappleweed is a hideous alien plant, able to shuffle across the landscapes of the galaxy in search of fresh morsels of prey. The writhing barbed tentacles are a deadly menace which will drag any bystanders into the fleshy trumpet for eventual digestion.

The Deathworld Forest is also home to many strange and mysterious ruins of arcane provenance. Perhaps they are relics of the long-dead Eldar Empire, which once bestrode the entire galaxy?

LATEST FROM FORGE WORLD



uring the dark days of the Horus Heresy, countless tanks and war machines were fielded by the warring armies, each side looking to outdo the other in the arms race. Yet none were as zealous as the Mechanicum of Mars who, split into two warring factions, developed ever more sinister and devastating weapons of war. Here we have two examples of them – the Macrocarid Explorator and the Vultarax Stratos-automata.

The Macrocarid is an armoured transport, battle tank and explorator vehicle all rolled into one. As heavily constructed as a Land Raider, it can withstand damage that would obliterate lesser vehicles. The Vultarax, on the other hand, is a semi-sentient drone similar in design to the corrupted Blight Drones, but far larger. Though designed to combat air units, it is also deadly against ground targets.



The Macrocarid Explorator (1) is a tank unique to the Mechanicum, a war machine developed during the great Crusade to suit the esoteric needs of the Tech-Priests of Mars. It features an armoured prow much like the Triaros, though it is more heavily armed, featuring a servitor-crewed mauler bolt cannon and a pair of irradiation engines mounted in the hull – the perfect weapons for neutralising infantry-based threats.

The Vultarax Stratos-automata (2) is a flying monstrous creature for the forces of the Mechanicum. Its bulbous, cyclopean hull houses several weapon systems, including a Vultarax arc blaster, which is ideal for taking down enemy aircraft, and a pair of Setheno pattern havoc launchers that it uses to bombard ground targets. The mechadendrites snaking out from its hull can also be upgraded to power blades, making the Vultarax incredibly dangerous should it choose to hover.

PLANET WARHAMMER BLOOD BOWL MERCHANDISE THE DWARF GIANTS



Dwarfs have been playing Blood Bowl since the very beginning of the game. Despite the natural Dwarf tendency to go at their own pace (which could be described as rather slow), when a Dwarf team gets going, little on the field can stop them from grinding down the opposition like sandstone. When a Dwarf team gets the ball, nothing short of the divine will of Nuffle himself can get it away from them! This set contains a Dwarf

team of 12 players (six blockers, two runners, two blitzers and two Troll Slayers) along with a pair of coins, team markers, and six Dwarf-made balls. Whilst you'll find rules for creating your own Dwarf team in Death Zone – Season One, this set includes a 1,000,000 GP roster for using the Dwarf Giants right out of the box!







HALF FULL: SOLID AS A ROCK

There isn't a dwarf alive who isn't tougher than granite. Laugh with derision as puny Elves and Humans break their arms trying to throw blocks on your players.



HALF EMPTY: SLOW AS TREACLE The downside to wearing a Dwarf's weight in body armour is you move only slightly quicker than a player who is actually dead. Even the Undead move faster than you!

HALF FULL: STEADY HANDS

When a Dwarf gets a hold of something he likes the look of, like gold or a keg of booze or the ball, there's little that can wrest it from his vice-like grip.

HALF EMPTY: DWARF TOSSING Whilst it's theoretically possible that Dwarfs could undertake a passing game, it's also theoretically possible for Dwarfs to give up ale and forgive grudges. Just very unlikely.

HALF FULL: IT'S NOT GONE

It's still there. Well, the best part of a pint still is. Still, may as well finish it up and get another round in. After all, there's always room for another pint, right?



HALF EMPTY: IT'S GONE

It's clear the ale is gone. Optimism is for manlings, Elves and other deluded idiots. The only thing for it is to get another round in, and try to enjoy it while it lasts.

IN STORES NOW





SKAVEN AND DWARF PITCH

In December's Blood Bowl feature, we alluded to other teams getting their own pitches and dugouts, and we weren't kidding! If your Skaven feel uncomfortable on a cheery green Human field, they can feel right at home on a warpstoneriddled wasteland, but flip the board over and you've got a fantastic field for Dwarf teams. And these are not just gorgeous new playing fields – they come with their own 'Weather' Table representing the perils and pitfalls of playing Blood Bowl underground!

HALL OF FAME **SPECIAL PLAY CARDS**

Give your players a boost with the finest magical memorabilia gold pieces can buy in this latest addition to your collection of Special Play Cards. This pack contains 26 new Special Play Cards, giving you the edge on the playing pitch. Each will grant individual players new abilities for a match, but coaches beware, there is always a price to be paid for such power...



TIMING at the start of any drive, ting up your

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PLANET WARHAMMER

VIDEO GAMES NEWS

Gabriel Angelos has come a long way from the dark days of the Tartarus campaign and his climactic battle against the corrupted Chapter Master Azariah Kyras. But he's not alone, for the Imperial Knights of House Varlock, led by Lady Solaria, march to war alongside the Blood Ravens as just one of the Space Marine's Super Units!

WARHAMMER 40,000: DAWN OF WAR 3

Warhammer 40,000: Dawn of War has been one of the most enduringly popular computer game adaptations of Warhammer 40,000, with millions of copies sold, to say nothing of the tie-in novels or the innumerable Blood Ravens armies it inspired. Many a hobbyist found their way into Warhammer 40,000 through the trials and tribulations of the Blood Ravens Chapter and Captain Gabriel Angelos. Nearly six years have passed since the release of the last expansion for Dawn of War II, Retribution, but it seems

Relic Entertainment have been far from idle in the intervening time, because as you can see above, there's something on the horizon...

Check back next month, as White Dwarf will be getting the low-down from Relic Entertainment on the latest offering in this fantastic real-time strategy series. If in the meantime you can't wait to find out about Dawn of War 3, cast your gaze to the official game website to see all the latest news, videos and previews here:

MORDHEIM: WARBAND SKIRMISH

Legendary Games has taken the City of the Damned to iOS, letting you lead your warband on your commute or your teabreak. With all the great turn-based skirmish warfare you'd expect from Mordheim, you can choose from one of three Human Mercenary factions (with other warbands slated to be added as downloadable content later on), configure and customise your warband to your liking and delve into the City of the Damned for the mysterious wyrdstone. Achieve fortune and glory (if you can live long enough to spend your ill-gotten gains) in Mordheim: Warband Skirmish!



IN STORES NOW

MAN O' WAR: CORSAIR

This month sees Man O' War: Corsair unleashed upon the gaming world as a full-blown release. If you've already picked it up in Early Access, a plethora of new content is ready and waiting for you to explore, and if you've yet to dip your toe into the savage seas of the Warhammer World, well, you're in for a very nice surprise... Take command of a variety of strange sailing vessels and embark on an epic voyage of adventure, exploration and brutal naval combat. Write your name in the history books in the blood of your enemies, lead your crew of ne'erdo-wells on boarding actions and earn your fortune through trade and conquest of the Great Western Ocean.

FIVE THINGS WE LOVE IN... FEBRUARY

The preponderance of fans of all things pointy-eared in the White Dwarf bunker were overjoyed this month, as not only was the latest volume of the Gathering Storm dedicated to the Eldar race, but it gave rise to a brand-new faction, the Ynnari, which you can read more about <u>here</u>. And if the new models and supplement weren't enough, Gangs of Commorragh is out too!



You can recruit all manner of wizards to aid you on the high seas, such as alumni of the Bright College (1), adding the awesome power of Aqshy to Nuln-forged cannon. The game already also has a huge number of factions to interact with, including the Dwarfs and their iron-clad steamships. Not slaves to the wind, the eternally stubborn mountain folk go their own way, and it's a brave or foolish captain who crosses them on the high seas.



The Dwarfs are not the only darkness-dwelling race to take to the high seas of the Warhammer World. The loathsome Skaven (2) ply the ocean in strange and bizarre ships that are driven by warpstone, harnessing this loathsome substance to power their engines and deranged weapons. Not only will they leap aboard your vessels intent on slaughter, they possess nightmarish beasts wrought by mad Skaven science. If you're lucky, they'll kill you quickly...

WARHAMMER 40,000: SPACE WOLF

Herocraft's fantastic mobile hybrid of turn-based tactics and card game makes the leap from smartphone to desktop this month. No straight port this, for the Iron Priests at Herocraft have been hard at work polishing the graphics, adding new weapon and weather effects as well as adding in plenty of tweaks, fixes and updates to the gameplay. That's not all, as the game is designed specifically for running on PC. There's never been a better time to take up your frost sword, don your power armour and liberate the feral world of Kanak from the dread legions of Chaos. For Russ and the Allfather!



BLOOD BOWL 2

Cyanide Studio are keeping the Blood Bowl 2 content coming this month, with a quartet of new teams ready and waiting to bust heads on the playing field. Choose from the Undead, Necromantic (yes, there is a difference!), Norse and Nurgle teams if you fancy a fresh challenge. Just watch out for those Yhetees and Flesh Golems, they hit like a chariot!



PLANET WARHAMMER TALES FROM THE BLACK LIBRARY



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GARRO: WEAPON OF FATE

By James Swallow | Hardback | 432 pages | 11 Feb

From the wastelands of Isstvan to the halls of the Imperial Palace, the Silent War rages in the shadows of the galaxy. At the forefront of this shadowy conflict is the Regent of Terra's Agentia Primus, once a Battle-Captain of the Death Guard and now a grey-clad warrior of the Knights Errant. With the power blade Libertas at his side, Nathaniel Garro engages in secret and forgotten conflicts, never to be feted and honoured by the Imperium he strives to save.

Garro: Weapon of Fate features a reworked collection of tales of Nathaniel Garro and the Knights-Errant, previously only available in audio format, adapted specifically for prose by veteran Black Library scribe James Swallow. Whether you've already enjoyed the adventures of the Knights-Errant in audio form, or are yet to enjoy the trials and tribulations of the Sigilite's Agentia Primus, Garro: Weapon of Fate is a must for all Horus Heresy fans.

KINGSBLADE By Andy Clark | Hardback | 336 pages | 04 Feb

Donatos burns as the insidious forces of the Word Bearers spread their poisonous gospel across the once-Imperial world, intent on undertaking a dark and terrible ritual for the appeasement of their malefic gods. As the vanguard of the Imperial effort to retake the world stands the Knightly House of Adrastapol, disaster strikes and the war effort is thrown into disarray. In this upheaval, the unblooded Knights Errant Danial and Luk of House Adrastapol come to the fore and must swiftly learn the ways of war and Knightly chivalry, lest Donatos forever fall into in the grip of the merciless Dark Gods.

Andy Clark's debut full-length novel is also the first Black Library novel to focus on the Imperial Knights and their culture in the 41st Millennium. If you've ever wanted to know just how the knightly households function both on the battlefield and off it, or if you just want to see war on a truly grand scale featuring dozens of Knights (and not just loyal ones!), then *Kingsblade* is certainly worth your time.



IN STORES NOW

THE REALMGATE WARS NOW IN PAPERBACK

If you love Warhammer Age of Sigmar then you'll be pleased to know that many of the Realmgate Wars novels will soon be released as paperback editions. War Storm, Ghal Maraz, Hammers of Sigmar and Call of Archaon are already available in stores and online, while Wardens of the Everqueen is out this month. On top of that, there's a new omnibus available – Legends of the Age of Sigmar, which unites the Fyreslayers, Sylvaneth and Skaven Pestilens novels into one mighty, glorious tome.



SLAUGHTER AT GIANT'S COFFIN By L J Goulding | Hardback | 336 pages | 25 Feb

The latest volume in the Space Marine Battles series tells not of one of the greatest triumphs of the Adeptus Astartes but one of the blackest marks in their history. The Scythes of the Emperor, reeling from the destruction from their home world at the hand of the Tyranids, seek to regroup their shattered remnants upon the world of Miral. Yet the alien menace has dogged them at every turn, and now the survivors seek to sell their lives dearly at the last outpost, the mesa of the Giant's Coffin...



WARHAMMER

ASURMEN: THE DARKER ROAD

By Gav Thorpe | Audio Drama | 71 minutes | 25 Feb

Tying into Gav Thorpe's Phoenix Lord novel Asurmen: The Hand of Asuryan, this cracking audio drama follows the first of the Phoenix Lords on a perilous mission to the Eye of Terror, accompanied by the warriors of the craftworld Ulthwé and a young seer by the name of Eldrad (we wonder what will become of him?). They seek an oracle which possesses artefact that may safeguard the future of the Craftworld, but such a task is far from easy on the Crone Worlds at the very heart of the Eye of Terror...



Many Black Library books and audio CDs are also available as eBooks and MP3 downloads, including the entire Beast Arises series, which, in addition to that, is also available as audio books.



FIVE QUESTIONS

This month, Andy Clark joins us to answer five questions about his novel *Kingsblade*. Having previously written the short stories 'Whiteout' and 'Gorechosen' and the Silver Tower tie-in novella, Andy has now completed his first full novel!



"...this book enabled me to really drill down into the Knights' background, how they go to war and what drives and motivates them..."

1. So, Andy, what was it like writing your first full novel for Black Library?

Intimidating. Exciting. It's been a dream of mine to do this for years and finally it's come true. I worked closely with Nick Kyme (of Salamanders fame), who helped keep me on track through the, let's say, 'rockier' parts.

2. The book's about Imperial Knights, too – another first.

I am such a fanboy of giant robots, so they were the ideal subject matter. We haven't had a full novel about Imperial Knights yet, either, and this book enabled me to really drill down into the Knights' background, how they go to war and what drives and motivates them – both in battle and when they're not fighting.

3. Do the Knights get out of the suits, then?

Frequently! There are several Knight Houses involved in this war and not all of them get on. Two of them even fight an honour duel with the revered weapons of their houses – on the ground, not in their suits. I wanted these Knight Houses to feel very feudal and a bit backward and arcane.

4. What did you enjoy most about writing Kingsblade?

I do love character development. Curiously, while writing, I found that some of my characters didn't develop how I expected them to, moving off on tangents that better suited the plot of the story or, in some places, changed it entirely. It was a great experience bringing these heroes and villains to life.

5. What part are you most proud of?

The drop assault at the start. I wanted the Knights of House Adrastapol to deploy in giant drop fortresses kind of like huge sci-fi castles covered in turrets.



CONTACT

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



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

TEAM ^(a) WHITEDWARF.CO.UK THE WHITE DWARF BUNKER GAMES WORKSHOP LENTON NOTTINGHAM NG7 2WS UNITED KINGDOM

FULL-COLOUR WHITE DWARF

Awesome work with the new White Dwarf, guys! I don't know if you realise it, but having non-Caucasian models painted in the magazine is relatively new to us readers, especially for your new release models.

Being geeks at heart, we love inclusivity and I think it's so awesome that you've got a better representation of the humans protecting mankind. Alas in October's issue, they may have turned Genestealer, but I just want to flag how much it means for us geeks to see different races represented.

> Jamie Jong, Crawley, UK

Thanks, Jamie. We think it's cool, too!

A VERY ERRANT QUEST...

Hi guys. I'm loving the new format of the magazine. Any chance you'll be including Silver Tower rules for the exclusive Stormcast Eternals Errant-Questor model (a Warhammer World exclusive. – Ed)? I just got mine from Warhammer World on Monday and I'd love to use it in Silver Tower. Steve Jackson, Newcastle, UK

Hi Steve. Thanks for the kind words. As for the Errant-Questor... you know what, that sounds like a great idea. We'll send Grombrindal over to the Studio to have a word with the rules guys and see what they can do for us...



BATTLE REPORTS: TAKES ALL SORTS

Hi White Dwarf team! Great work so far on the new format of the magazine. Unlike its previous incarnation, this new version is still going strong three days later

it wasn't done in one sitting, I'm just reading a feature here and there when family life allows
which is awesome!

My only suggestion is regarding the battle reports. At current each turn has three 'boxes', for lack of a better word, describing it – the page text, an orange box and a grey box. All these boxes essentially describe the same thing but with varying level of detail and emphasis on differing parts of the same story.

Maybe it's just me but it reads as fairly repetitive and not really necessary, on top of that for myself at least, it can also be off-putting. In articles I tend to read all the wee extra bits and picture descriptions prior to the main article text (allows me to focus and read through without flipping back and forward depending on page layout of article). With the current set up I'm kind of at a loss to which box should I read first, and after having read the coloured boxes does it make the main page text superfluous?

I feel the manner of doing battle reports in the previous monthly incarnation was better. Tell the tale through main page text and only have the extra boxes to cover important points, rule explanations (for new armies and expansions) and bits of fiction related to story. The battle reports themselves have been entertaining and informative – it's just the layout I'm unsure of. The rest of the magazine is brilliant, a true return to the glory days and a great read. Keep up the good work!

David McKissock, Scotland

Hello David. Thanks for the kind words and the honest thoughts – great letter. Battle reports are something we think about – and discuss – a lot in the office. The first thing to say is that battle reports don't all do the same thing. It's all a question of which format best suits the game in question, the armies featured and the players involved. Over the last few issues alone, we've seen a few quite different kinds of battle reports: two new armies pitted against each other in October's issue, experienced players Ben Johnson and James Ashbey using their own armies in November's issue, and last month's refighting of the finale to Fall of Cadia.

Each of these different kinds of games benefits from being presented in a slightly different manner. Last month, with the dramatic final battle for Cadia itself, narrative very much led the way. With Ben and James's game back in November, it made much more sense to hear more from the players about their chosen approach and how they tried to respond to events in the unfolding battle.

Of course, every battle report will feature an element of all of these things, and what we try to do is make use of the different elements of the layout to describe the game from various different perspectives. The typical example would be narrative in the main text, a bit more detail on the players' actions each turn in the photo captions, and focusing in on particular highlights or incidents in some of the individual boxes. This is an approach you'll see refined and continuing to evolve over time.

This issue, we have two very experienced generals – Simon Grant and Ben Johnson – commanding two armies, the servants of Tzeentch and the Stormcast Eternals, both blessed with a number of new units. A battle report like this provides a great opportunity to see how some of the new units work, and so, in this case, the main body of the battle report is more of a commentary on the game and the armies from Simon and Ben.

What this really echoes is the games themselves – some games are all about telling a story, while in others players might give a bit more thought to strategy and tactics. Everyone has their own favourite style of battle report, just like everyone has their own favourite way of playing games. The joy of both is the variety – which is exactly what we aim to present in White Dwarf.

BACK IN THE SADDLE

Hey dudes,

After about a three-year absence from the hobby, my girlfriend was having a look at some of the models I'd painted in the past on one of my shelves. She ended up getting really into the hobby after listening to me chat about it for a little while, which in turn made me want to get back into it.

Anyway, we both picked up a copy of the new White Dwarf with the Slaughterpriest model and I honestly can't remember now why I ever stopped! I took my effort into my local store in Hull to show the manager and he loved it and advised me to send you guys a decent picture. It's my first model in quite a long time, but I'm pretty pleased with it. What do you guys think? I'd love some advice if you have any.

Thanks,

Mike Sheriff, Hull, UK



Hi Mike. Great work with the Slaughterpriest and we're glad to hear you're back into painting. We particularly like the base. LIKE FATHER, LIKE SON

My son and I have been enjoying this month's White Dwarf a lot. He enjoys leafing through the pages and looking at all of the lush colourful pictures. I really liked the fold-out battle report, close games are always the most exciting. However my favourite part was the Armies on Parade section – Chris Bilewicz's Ryzan Cavalcade conversions with Skitarii Vanguard components was so simple yet elegant and looked great. I love seeing inspiring conversion ideas.

Adam Hollings, Xinyiang, China

Hi Adam. Thanks for the kind words. We're really pleased you and your son are both getting so much out of the new magazine. And we agree about Chris's Ryza army – it's great.

ASK GROMBRINDAL...

Dear Grombrindal,

I was wondering, as I am soon starting a Horus Heresy-era Word Bearers army, which troops I should paint red and which ones grey? I know only about the regular Marines so far and, correct me if I'm wrong, but from the photos I've seen, Mk. I, II and III are grey, and everything after is the red colour scheme. I don't



know, however, about various Dreadnoughts, Terminators or vehicles. Could you help me out with the colour schemes?

Thank you,

Keelan Ferris, Ascot, UK

Hmm, Word Bearers, eh? I've heard they're dirty, dishonourable traitors. But, whatever floats your skyship, I guess... When it comes to painting the Word Bearers, your query should not be what units, but when. The Word Bearers originally wore grey armour, but after decades of worshipping the Dark Gods, they finally revealed their true colours during the events of the Drop Site Massacre on Istvaan V. It was at this point that the majority of the Legion repainted their armour red in dedication to the Primordial Truth. The reason you've seen older marks of power armour painted grey is because they're likely to have been from before the Legion turned traitor. Hope that helps, heretic!

Grombrindal, The White Dwarf

BLAST FROM THE PAST... IN MALAYSIA

So we had some fun today recreating a picture of our own celebrity, C. E. Chua, who graced the pages of White Dwarf 69 in a photo taken in the original Games Workshop store on Dalling Road in London. 31 years later Chua is now in the first Warhammer store in Kuala Lumpur. Let's keep going for another 31 years at least!



Tjerk van der Molen, Kuala Lumpur, Malaysia

Wow, a blast from the past indeed. White Dwarf 69 – even Matt Hutson wasn't working on White Dwarf back then. Good to see that Mr. Chua is still in the hobby 31 years later.

And good luck in Kuala Lumpur, all!

WRITE TO US!

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

What is your favourite feature this issue?

Battle Reports: what do you want to see in them?

The Ultimate Guide: what do you want explored?

Who has the other blades of Morai-Heg?

Boxed games – which are your favourites and what new rules would you like to see for them?

So, get in touch by writing to us:



Or visit us on our Facebook page



SPIKER MAGAZINE ALL THE LATEST NEWS FROM THE BLOOD BOWL WORLD



THE BLOOD BOWL GLOSSARY

THE LINGO

Away from the highfalutin talk of officials, coaches and players, there's also a wealth of parlance in use amongst fans... **Ballhog:** A player reluctant to pspecially for apass; or, a pig that is fattened up specially for apass; or, a pig that is fattened up specially for the traditional half-time roast, beloved of Halfling teams and their fans. **Bang-bang play:**

The act of blocking an opponent into the path of one or more teammates for a second, even more ferocious hit.

oroyout: originally, a heav defeat to nil. Nowadays, more for a sudden, unexpected dive taken by a speedster owing to a pulled hamstring, unfortunate stumble or carelessly aimed crossbow bolt from the stands.



GOOD AFTERNOON, SPORTS FANS! JIM JOHNSON HERE, BRINGING YOU ANOTHER GREAT ISSUE OF SPIKE! MAGAZINE. WHAT HAVE WE GOT FOR YOU THIS MONTH? WELL, LET'S SEE... Amorica: The mystical land where Blood Bowl in its original form was once played and was probably invented, known only by its mention in the sacred book of Nuffle.

Apothecaries: A catch-all term for sideline medics, barber-surgeons and other self-proclaimed masters of anatomy who specialise in patching up players who suffer grievous injuraies. Unsurprisingly, Blood Bowl keeps them busy!

Armour: As laid out in the Nuffle Book of Amorical Football, each player who sets foot upon the sacred Gridiron must be attired appropriately. Although the first teams wore modifed battle plate, this made for some very slow games, and in recent years great leaps have been made in constructing lightweight (but resilient) sports armour. Assist: The act of helping a teammate get the boot into an opponent.

Assistant Coach: A right-hand-man (or woman, or orc...) to the head coach. Often a retired player, looking to keep one foot in the door.

Astrogranite: A hard playing surface which was briefly popular two decades ago because playing on it caused more injuries than the players could inflict on each other.

Ball: According to the guidelines laid down by Sacred Commissioner Roze-El, a regulation Blood Bowl ball must be "one-and-a-half spans long, one span across at its midpoint, and a prolate spheroid in shape". As no one is sure what a 'prolate spheroid' is, this latter part is generally held to mean 'sort of egg-shaped, but pointier'.





Blitzer: A player who mixes speed, agility and hitting power in equal measure and consequently is always a fan favourite. Often far too charismatic off-pitch for you to hate them for being so darned talented.

Blocker: The brick wall of the team. A blocker's job is to stop the other team's players from getting where they want to, even if that means ripping their legs off in the process. Occasionally, a blocker will notice that the game features a ball.

Blocking: The act of smashing into an opponent with the maximum possible force.

Blood Bowl coin: Each game of Blood Bowl starts with a coin toss. This used to be done with any old coin, but in the early 2480s the NAF realised it had a great chance for commemorative merchandise. It wasn't long before official Blood Bowl coins were being manufactured in their masses, each featuring the logo of a different team, event or player. Ironically, lots of Referees are staunch traditionalists and have carried on using whatever is in their pocket at the time.

Bob Bifford: Retired ogre player and commentator extraordinaire. One half of the famous presenting duo 'Jim and Bob'.

Bribe: Bribes are heavily regulated by the Referees and Allied Rulekeepers Guild. A bribe consists of a single payment of 100,000 gold pieces, made at least thirty minutes before kick-off to the appointed treasurer. In exchange, the head coach may request that, at a given signal, the Referee looks away from whatever is currently happening on the pitch. Many find it a shame that such a fine tradition has had all the fun taken out of it but it is generally agreed that bribe regulation is a necessity. Catcher: A player who favours speed over armour, dodging past the opposition and heading up-field as quickly as possible in the hope of catching a pass and scoring touchdowns. Hilariously fragile, almost without exception.

Chainsaw: A brutal weapon which uses a clockwork or steam-powered motor to drive a rotating, bladed chain. It goes without saying that the use of a chainsaw is utterly, completely against the rules but Refs tend to wait until a drive ends before ejecting the offending player, for fear of losing a limb or two.

Completion: A pass which is caught by another player on the same team.

Daisy Palmer's Slow-acting Shoe

Grease: This bacon-based gloop is sold through reputable houseware suppliers, and is covered in disclaimers stating that, despite the amusing name, it should not under any circumstances be used to grease the shoes of Blood Bowl players, no matter how good they are at running and how much they deserve to be taken down a peg or two. Halfling coach turned catering magnate Davvo 'Daisy' Palmer has refused to comment.

Drive: The period of time between a kick-off and the interruption of play, either by one team scoring or the clock running down.

Dugout: A trench-like enclosure on the sidelines of the pitch. Each team has one dugout, from which the coaching staff shout encouragement (and expletives), the reserves cool their heels and injured players take a welldeserved rest.

Dump-off pass: The act of throwing the ball to a teammate just before you get blocked. (See also dump-off face, the expression made by a player as they fling the ball over their shoulder in utter panic.) Dungeon: The catacombs that can be found beneath most larger Blood Bowl stadiums. They are generally used for storage or for pulling injured players off the pitch by way of a handy trapdoor, but during Dungeonbowl season the tunnels are cleared out and a whole different version of the sport takes place.

End Zone: At either end of the pitch is a line, the area beyond which is known as the End Zone. If a player manages to make it into the End Zone while holding the ball, they score a point for their team! Sounds easy but the other team are generally pretty keen to stop it happening...

Exhibition Play: As well as participating in league play, teams will often play exhibition matches against old rivals as a way of drumming up support for a new season or making some more gold for the coffers.

Final: The last game of a tournament, between the two teams who have made it through the play-offs. Finals are always grand affairs, with all of the tie-in merchandise you'd expect.

Foul: A player who acts in an unfair manner, attempting to undermine the rules of the sport, will be called for a Foul by the Referee. Well, if the Ref sees it, that is.

Gridiron: The offical, ritually significant name for the Blood Bowl pitch. To be classed as a Gridiron, a pitch must be built in accordance with the Nine Regulations, as laid out in the Book of Nuffle.

Hail Mary Pass: A last-ditch, down-tothe-wire attempt to get the ball up the pitch at any cost. Most players are too sensible (or, more likely, terrified of their coach) to risk losing possession in such an obvious and flamboyant way.

SPIKEI MAGAZINE All the latest news from the blood bowl world

Half-time: A game of Blood Bowl is divided into two halves, as per Nuffle's holy decree. Half-time is a chance for players to rest and recuperate, and (in bigger stadiums) for match organisers to wow the crowd with spectacular shows.

Head coach: Whether a charismatic leader or a stone-cold tactician, a Head Coach is responsible for running a Blood Bowl team. It's not an easy job – you have to have business acumen as well as the ability to think on your feet and manage a team of frenzied nutters – but the draw of fame and fortune will always ensure there are plenty of candidates.

Inducements: Some call them lucrative sponsorship opportunities, others bribes. In truth, they're anything you can tempt a rookie team with to rope them into a game against a team that's entirely likely to kill them.

Jim Johnson: One of the greatest (un) living statisticians in the sport, and one half of the famous commentating duo 'Jim and Bob'. Oh, and he's a vampire but best not to think about that too much.

Kick-off: At the start of each drive, when the Referee blows the whistle, a member of the defence kicks the ball down the pitch to their opponents. Kick-offs are an explosion of action, usually accompanied by a roar of approval from the crowd (and the occasional thrown rock, but that's hardly worth worrying about).

Lineman: Either the hard-working, underappreciated all-rounders who form the backbone of a Blood Bowl team or the ones you feed to the other side's trolls, depending on who you ask. Long Bomb: A pass made at to a player at least 45 paces away, generally used as a last resort. Not to be confused with 'Long Bomb' Luggins, backup reserve player for the Greenfield Grasshuggers, who got his nickname because he was also only ever used as a last resort.

Majors: A collective term for the four major open tournaments, which act as milestones in the Blood Bowl calendar: the Blood Bowl Open, the Chaos Cup, the Dungeonbowl and the Spike! Magazine Open.

NAF: Although it's simply known to its fans as 'Blood Bowl', the full name of everyone's favourite sport is Nuffle Amorical Football. The NAF was also the name of the governing body that was established to regulate the sport and which published the first full set of rules in 2409. Sadly, the NAF collapsed in 2489, leading to the rise of the Open Tournaments, but its legacy is still felt to this day.

Nuffle: The lost god of the ancient Amoricans, and patron deity of Blood Bowl. Various sects of Nufflite priests and priestesses have worked tirelessly to uncover more information about the mysterious god, but information is so rare (and contradictory) that a true picture may never be built up. Of course, most fans are happy simply to praise Nuffle when their team is doing well, and curse him (or her?) when things go against them.

Pass: The act of throwing the ball to a team-mate.

Penalty Shoot-out: A method for resolving tied games during league play. Although its origins have been lost in time – and are arguably the result of a mistranslation somewhere along the line – it's a firm fan favourite, especially given the tradition for the victorious team to throw their crossbows to the crowd in celebration. Play-offs: The games played at the end of a Tournament between its highestranking teams, to determine which two will face off for the Final.

Pogo stick: An inventive secret weapon used by the less sensible type of Goblin.

Quick Snap: At the beginning of a drive, the offence are meant to wait until the ball is in the air before they start moving. Of course, 'in the air' is fairly subjective and sometimes a team will get running as soon as the kicker's foot touches the ball. Most Refs allow it, as trying to tell a mob of charging orcs to settle down and get back in line has its risks.

Referee: Often the most unpopular person on the pitch, but still undeniably necessary, the Ref's job is to ensure that both teams play more or less fair. (Bribes subject to current guild rates, all calls are final.)

Referees and Allied Rulekeepers

Guild: We have been informed by our sponsors that we have to give the official definition of the RARG, which is that they are a hard-working bunch of officials who keep the violence at the right level and stop nefarious players from attempting to ruin what is an otherwise honorable and gentlemanly sport.

Sacred Commissioner Roze-El: The first scholar to study the great book of Nuffle after its discovery, Roze-El translated the ancient text and put in place the first draft of the Blood Bowl rules.

The Blood Bowl Open: One of the four major Open Tournaments that were founded in the wake of the NAF's collapse in 2489.

The Chaos Cup: The first of the four major Open Tournaments that were founded in the wake of the NAF's collapse in 2489.

SPIKEI MAGAZINE All the latest news from the blood bowl world

The Dungeonbowl: The most unusual of the four major Open Tournaments that were founded in the wake of the NAF's collapse in 2489, involving subterranean play, a hidden ball and magical teleportation...

The Spike! Magazine Open: One of the four major Open Tournaments that were founded in the wake of the NAF's collapse in 2489. Sponsored by Spike! Magazine, the finals also play host to the Spike! Magazine Team of the Year and Player of the Year awards.

Thrower: A player who has a good arm and loves to show off, pitching the ball down the field with stunning accuracy and making sure they look good while doing it. Touchdown: The act of scoring a point by crossing into the opposing End Zone while carrying the ball. Always cause for celebration and only the occasional riot.

Weapons: The rules of Blood Bowl are very clear on the subject of weapons: they are outlawed, no ifs, no buts! However, 'personal protection equipment' is allowed without question and there's a bit of a grey area between the two which has led to lots of purely-defensive-honest spikes being affixed to armour plates. Some teams (particularly Goblins) are even more blatant, bringing everything from chainsaws to short-fused bombs onto the pitch, in the hope of causing some damage before they get sent off! Wizard: Wizards are huge fans of Blood Bowl, the Colleges of Magic even sponsoring big events, in particular the Dungeonbowl. The game seems to turn these ordinarily reserved individuals into screaming maniacs, which can get dangerous for their fellow fans when the fireballs start flying!

Dugout: Formally, an off-pitch area for the teams; colloquially, the result of a forceful block into the turf.

Grease-Up: Repeated fumbling or failure to catch or pick up the ball involving multiple players, often from both teams.

Grot-lobber: A big guy with a penchant for passing (sometimes the ball).

Hall o' Famer: A living great. Less often, a player past their best.

KO: Kick-off; or, knock-out. A popular practice amongst spectators in the stands is to place small side-bets on how soon one will follow the other and which will come first.

Last bath: The big one. The final curtain. We ain't going to overtime. RIP.

Man-to-boot: A popular if partisan response to the suggestion of foul play; i.e. the prone player moved into an opponent's boot, not the other way around.

Mikki Finsson: A potion, elixir, peptic or similar of the invariably non-performance-enhancing variety, named for the rather unscrupulous owner of the famed Beard and Hammer tavern just down the road from the Oldbowl.

Stretcher filler: A casualty; a player with a known propensity for becoming such.

Twelfth man: The collective support; also, a riot or pitch invasion. As a result, many players dislike being the often overlooked (or unfairly blamed) actual No. 12 on the roster.

Walk-on: A player of such consistently good form they are almost guaranteed to start every game; alternatively, an instance of trampling, deliberate or otherwise.


Join us on a journey through time and space, into the past of White Dwarf. This leap's a big 'un - we're going back to the heady days of 1993 and issue 166.

h, 1993 – when primary colours were all the rage, curtains replaced the mullet as the hairstyle of choice and the second edition of Warhammer 40,000 was born. This was a big change for Warhammer 40,000, as it left behind the skirmish-style game of Rogue Trader for the mass battles of the 41st Millennium. Issue 166 of White Dwarf was primarily focused on the new game and included a Battle Report showing off the new rules, an article about Space Marine Chapters, new rules and background for the Space Marines and a stage-bystage painting guide by 'Eavy Metal legend Mike McVey, showing you how to paint the Space Marine that came on the front cover. Rumour has it that people actually bought ten issues to get a full Tactical Squad (Chris? - Ed).







MINIATU

'EAVY METAL

Miniatures painted by the renowned 'Eavy Metal team have always been a staple of White Dwarf and that was as true in 1993 as it is today. In this issue, 'Eavy Metal painter Neil Hodgson showed off some models from his own collection, including some early conversions of Eldar Aspect Warriors. This issue also featured Kragg the Grim and Burlok Damminson, two Dwarf characters whose miniatures were presented next to their rules - a practice that continues to this day.



ARHAMMER

BLANCHITSU!

By 1993, John Blanche had been illustrating for Games Workshop for 14 years! His latest piece was the front cover of the new Warhammer 40,000 boxed game, so issue 166 featured a gallery that celebrated his work. John's way of celebrating was to ride into the office on his Harley motorbike.



MAIL ORDER

In the '90s, the back few pages of White Dwarf featured a Mail Order catalogue showing off all the latest kits and models that were available to order, be they new boxed games or individual metal components (yes, models were made of lead in those days!). Though this may not sound exciting,



to many hobbyists the Mail Order pages were a treasure trove of potential conversions - would you get Runtherd with Megaphone or Runtherd with Hook Hand, and what weapons would you give him? Many used these pages as a checklist, ticking off models when they had them and circling those they still needed for their collection.

BIRTH OF A LEGEND

The Battle Report in issue 166 - Angels of Death - pitted the Blood Angels against the Orks using the brand-new rules for Warhammer 40,000. The Battle Report began with a story that featured an as-yet unknown Brother-Captain of the Blood Angels. His name was Erasmus Tycho. Sadly for Tycho, he was killed in the very first turn of the game by an Ork Weirdboy who blasted his mind apart. This event became part of the background of Warhammer 40,000 and a few years later Tycho became a special character, complete with his own rules and model (right). His grievous wounding by the Weirdboy was represented by the half-mask he wore to cover his ruined face.





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DESIGNERS' NOTES

THE FATE OF THE ELDAR

The red moon is rising, Chaos is in the ascendancy. Is the time of the Eldar over or is this a new beginning for them? We set Dan on the Path of the Seer, where he joined the involved writers, artists, painters and miniatures designers to chat about the Fracture of Biel-Tan.





PHIL Kelly

Phil is well-known for his love of the Eldar and over the years he has collected both a Craftworld Ulthwé army and a Dark Eldar force. Now he turns his attention to Ynnead, the God of the Dead. We asked Phil what his rebirth means for the Eldar. hese are the final days of the 41st Millennium and the fate of the galaxy hangs in the balance. The forces of Chaos, held at bay for so long by the Imperium of Man, have finally gained a foothold in the material realm and now seek to defile, enslave or destroy everything in their path. Beset on all sides – by heretics within and traitors without – the Imperium faces its darkest hour.

And from the shadows the Eldar watch as history repeats itself, for once they too ruled the galaxy and through their own folly lost it all. Their empire, a glittering jewel among the heavens, once stretched the length and breadth of the galaxy, yet arrogance, decadence, complacency and countless lifetimes of excess saw the ancient Aeldari fall into immorality and depravity. Their moral and spiritual downfall was their undoing and the resulting psychic cataclysm ripped a hole in reality. Trillions of Aeldari died and a new Chaos God was born – Slaanesh, She Who Thirsts.

Now, the Eldar are but a shadow of what they once were, a race on the brink of extinction. Some, repentant for their sins, embraced an ascetic existence aboard their Craftworlds, while others embraced their turpitude and sank into ever more reckless, hedonistic abandon in the depths of Commorragh. The fates had decreed that the Eldar would fall and that the Time of Ending would be their last battle for survival. So is this the Rhana Dandra, the end of all things for the Eldar race? "Not even close," says Phil Kelly, who wrote the story for Fracture of Biel-Tan, which takes place at the same time as the events in Fall of Cadia. "Some among the Eldar believe that this is the end, that this is the last battle of the Eldar, but most understand that their imminent fate has been derailed and that the Rhana Dandra has been, shall we say, postponed. This may be a dire time for the Imperium but for the Eldar events have been set in motion that could save their race. At least for the time being, anyway."

The cost, however, seems pretty steep. As you can probably guess from the title of the book (which is no more ambiguous than Fall of Cadia), something fairly terrible happens to Craftworld Biel-Tan. "And not just Biel-Tan," says Phil. "Iyanden takes a bit of a pounding, too, and there's almost a civil war on Ulthwé. This book details a turning point for the Eldar race, the fulcrum around which they will live or die. It's not clear-cut either, like they've found the answer to their salvation, but rather a series of desperate actions that might – possibly, perhaps – stave off the final hour. You've got to understand that for the Eldar, the

"It is not for you to decide the fate of our race by yourself, nor to dabble in the affairs of gods. You are no god, Eldrad Ulthran. You are barely even an Eldar..." -Farseer Aralie

events that take place in this book are both incredible and terrifying at the same time – they are planning to bring about the birth of Ynnead, God of the Dead. The last time the Eldar created a new god – albeit accidentally – the majority of their race was wiped out in the process. As you can imagine, they're not keen on making that mistake a second time."

Yet even before the events that take place in the Fracture of Biel-Tan, one among the Eldar has already started meddling with sleeping deities. Eldrad Ulthran, Farseer of Ulthwé, planned to awaken Ynnead on the crystal moon of Coheria and was stopped only by the concerted efforts of the Deathwatch. It's this

YNNEAD

Ynnead is not one of the original pantheon of Eldar gods but rather a potential god formed from the souls of dead Eldar that reside within the infinity circuits. The Eldar believe that when the last of their race dies, Ynnead will be born and prove powerful enough to defeat Slaanesh. Some among the Eldar believe that when Slaanesh is defeated, the Eldar race will finally be reborn, while others believe that spiritual freedom from She Who Thirsts will be the only reward. Yet Eldrad Ulthran, ancient Farseer of Ulthwé, believed that Ynnead could be summoned sooner, that the fate of the Eldar could be cheated. Acting alongside the Masque of Midnight Sorrows, he journeyed to Coheria to attempt to awaken Ynnead.

THE FACE OF THE GATHERING STORM

The Gathering Storm books play host to many pieces of incredible artwork, not least the covers of the books illustrated by Paul Dainton. Here he tells us more about them.

"These three pieces are designed to be a trilogy," says Paul, talking about the covers of the Gathering Storm books. "Fall of Cadia features Abaddon the Despoiler in a classic pose, looking down at you with a sneer of disdain upon his face. It's simple but elegant, a character vignette that sums up 10,000 years of hatred and planning come to fruition. The cover's quite monochrome, but with a menacing red tone to it, making it dark and evil, oppressive and scary. This is, after all, the rise of Chaos. "The Fracture of Biel-Tan cover is also quite monochrome, but with a more neutral blue-grey tone to it, which fits the look and feel of the ethereal energy surrounding the Yncarne. The tone of the piece is meant to be quite cold and austere, a bit dead, really, to reflect the spirit essence of Ynnead.

"I'm still working on the last piece but I plan to make it brighter and more golden, like a spark of hope in a galaxy of darkness."





PAUL DAINTON

Veteran artist Paul has created countless pieces of inspirational art over the years, including some of the pieces in this month's Illuminations article (here). He may be a mild-mannered chap but we've learnt never to stand between Paul and his next mug of tea.

The covers of the three books – Fall of Cadia, Fracture of Biel-Tan and ++DELETED BY THE INQUISITION++. You'll get to read more about the third book in the series next month, right here in White Dwarf.

DESIGNERS' NOTES

THE YNCARNE, AVATAR OF YNNEAD

The Yncarne is a psychic manifestation of Ynnead, God of the Dead. Miniatures Designers Jes Goodwin and Dave Thomas tell us more about it.

"When we started work on the Eldar heroes. I knew there would be three of them," says Jes. "Triangles, triads, triumvirates – it's a classic Eldar trope. At first I thought there could be a male character, a female one and an androgyne, then I liked the idea of a warrior, a priest and a wraith construct. Then I wove both triumvirates together. The Yncarne, I decided, needed to be an abstract creature, a psychic entity coalescing out of an ethereal storm. John Blanche and I worked on a few concept ideas, blending male and female aesthetics, terrible and beautiful, Daemon and death. The Yncarne represents all the potential of the Eldar race and also all its flaws - there's a lot of duality in the piece."

"Creating the spiral of psychic energy was a real challenge," says Dave. "It needed to look different to smoke or hair, to have its own look and texture. It needed to be spectral and sharp, angry almost. I also liked the idea of the Yncarne bursting from the ground, which is why shards of wraithbone can be seen amongst the swirling energy. They're the remains of Ynnead's seal on Biel-Tan. If you put all the shards back together, they would actually form the complete seal."



PAINTING THE YNCARNE

The Yncarne was painted by 'Eavy Metal painter Aidan Daly (who joins us for this issue's 'Eavy Metal Masterclass here). Here, Aidan tells us more about painting the Yncarne. "Painting the Yncarne was one of the hardest things I've done since I joined the 'Eavy Metal team," says Aidan. "It's not that physically painting the model was difficult, but coming up with a colour scheme for it that really brought the Yncarne to life (*well, death.* -Ed) was. My initial idea was that the swirling energy effect would need to be painted in an ethereal colour and I opted for turquoise, making the swirl of energy darker at the base and lighter at the top, drawing the eye towards the Yncarne itself. The Yncarne I painted purple, which sat nicely next to the blue, but I added a magenta tone to the purple to push the contrast between the two colours. The purple also hints towards Slaanesh, the other god born from the Eldar. It seemed fitting they share a colour."

THE FALL OF CADIA

The events that take place in Fracture of Biel-Tan happen concurrently with Abaddon's 13th Black Crusade and the invasion of Cadia. The Eldar, already a dying race, understand that the red moon – the symbol of Chaos in their mythology - is rising and that they alone cannot stop it. Though they have their own vendetta with Slaanesh, they understand that the preservation of the galaxy will fall not on their shoulders but on those of humanity. And so, while Belisarius Cawl, Inquisitor Greyfax and Saint Celestine flee from Cadia, so do the Eldar move to intercept them. Paths and fates thought so far apart finally begin to converge...



ELDRAD ULTHRAN, SAVIOUR OF THE ELDAR?

Eldrad Ulthran of the House of Ulthanesh is one of the oldest Eldar alive. He remembers a time before the coming of the Imperium, before Terra was united by the Emperor. He was the first to scry Horus's betrayal, though his warnings of treachery fell on tainted ears. Since those dark days, Eldrad has deftly manipulated nearly every major race in the galaxy, steering their paths so that they fight each other rather than the Eldar. Unknown to the Imperium (and the Orks), Ghazghkull's invasion of Armageddon was brought about by Eldrad's plotting. Billions of human lives were lost but in return a few thousand Eldar were saved. Ivanden also has Eldrad to thank for its survival, for without his warning Hive Fleet Kraken would have devoured the Craftworld entirely. It is with great sadness, then, that the ancient seer finds himself put on trial in Fracture of Biel-Tan for the 'misappropriation of the Eldar's mutual destiny' after trying to awaken Ynnead of his own volition.

• event that sets up the story of the fracturing of Biel-Tan and introduces the first of the three characters that you meet in it. "The psychic disruption caused by Eldrad was enough to nudge Ynnead into wakefulness, and a portion of his psychic essence sailed across the galaxy to find a worthy Eldar host," explains Phil. "This is where we meet Yvraine, the closest, truest Eldar to the ancient Aeldari – the Eldar before the Fall. She has been many things during her lifetime – she was born a Craftworlder, she walked the Paths of the Warrior, the Seer and the Outcast. She became a Corsair and now, after many millennia, fights as a Succubus in the arenas of Commorragh. She has walked almost every path there is to walk, she has embraced Eldar-ness, as it were. Ynnead, recognising the ancient spirit of the Aeldari in her, infuses her with his power at the moment of her death. Reborn, she becomes the High Priestess of the Ynnari - a new faction within Eldar society."

Fracture of Biel-Tan, unlike Fall of Cadia, which has several stories happening at the same time, concentrates almost entirely on Yvraine's

YVRAINE, EMISSARY OF YNNEAD



YNNEAD'S RUNE

Ynnead's rune bears a striking resemblance to that of the Avatar of Khaine, albeit without the barbed crown of the Bloody-Handed God surmounting it. In its place sits an infinity rune, a device that often appears on Eldar wraith constructs such as Wraithguard and Wraithlords. It is a symbol of the eternal Eldar spirit. tale and her quest to bring about the rebirth of Ynnead. "It is her belief that Ynnead is the greatest hope of the Eldar race," says Phil. "But she has a monumental task ahead of her, which is what this book is all about: she has to bring her newfound belief - her religion, almost – to the Eldar race, and to do that she must give them a sign that she is right, that Ynnead can be born without all the Eldar needing to die first. To help her in her task she has the Visarch, an ancient and mysterious warrior who rarely speaks but protects Yvraine from harm. He's Ynnead's Champion and he has a spiritual link to Yvraine that isn't immediately clear in the book. You have to read the text carefully to understand their relationship. Both Yvraine and the Visarch have followers, too, hailing from Eldar and Dark Eldar society. The Ynnari become a pretty eclectic mix of Eldar over the course of the story."

The Eldar, for the most part, are an extremely opinionated, arrogant race and getting them to change their ways is a lot harder than Yvraine expects – throughout the course of the book

Yvraine hails from Biel-Tan and has walked many paths in her life, including the Path of the Warrior, the Seer and the Outcast. Jes Goodwin and Neil Langdown break out their designers' notes for her.





"Yvraine is an amalgamation of so many Eldar ideas, the spirit of what the Eldar used to be," says Jes. "She's ostentatious and flamboyant, something the Eldar race has moved away from since the Fall. I wanted her to look feminine and menacing but not naked like Lelith Hesperax – that's Lelith's thing. As a Bloodbride, Yvraine's costume needed to look sumptuous and statuesque. I imagine she just steps out of it when she enters the arena to fight."

"The combination of gown and catsuit was great fun to design," adds Neil. "Her bodice and catsuit are covered in Eldar symbols, runes and spirit stones, an echo of the rune armour worn by Warlocks. But she's barefoot like a Wych – it's a strange combination. She's also well armed like a gladiatress – her fan has blades on it and she's even got knives hidden in her bustle! The Gyrinx with its lynx-like ears was also great fun to sculpt – we haven't had a model of one for decades."

PAINTING YVRAINE

Aidan was also the lucky chap who got to paint Yvraine, Emissary of Ynnead. Here are a few of his thoughts on painting her.

"Yvraine was the first of the new Eldar models I painted,' says Aidan. "She's the closest in design to existing Eldar models, so she was a good benchmark to start from. I knew her catsuit would be black – just like most Wyches – and her skin pale, so I started from there I wanted her dress to look opulent and regal, so I chose a rich purple for it, again with a mager hue to tie it to the Yncarne. I then picked red for her corset and armour, which would tie her to the colour of the Visarch's armour. The Gyrinx headdress and bone sword provide the contrast colour for the model and help frame Yvraine, drawing your eye to her face where I painstakingly replicated Jes's tatto desians.'



DESIGNERS' NOTES

THE VISARCH, CHAMPION OF YNNEAD

The Visarch is an anachronism, a mysterious Eldar warrior wearing ancient armour from before the time of the Fall. He was also designed by Jes Goodwin and sculpted by Neil Langdown.

"All Eldar, be they Craftworlders, Commorrites or Harlequins, have a common design ancestry, a point where the aesthetics of their current appearance derives from," says Jes. "Well, it's this guy! The Visarch is what the Eldar once looked like before the Fall, before they split into different factions. You can see the convex curves of Craftworld Eldar in the armour he wears, plus the concave curves of the Dark Eldar, particularly on his helmet and the vanes on his back. Look closely and you can also see that his armour is covered in faces, much like Harlequin masks, while the fur cape is a little nod to the more feral Exodites. I imagine the Visarch is what Eldar Corsairs look like - really baroque and ancient, from another time. Spirit stones are a major part of the Visarch model - he has loads of them woven into his cape and studded all over his armour. The sheer number of them gives you an idea of how much spirit energy he can tap into."

"It was strange sculpting fur on an Eldar model," says Neil, laughing. "Some of Jes's older Eldar models had fur around their shoulders, but we haven't done anything like that for a long time. The swirling patterns on the armour were also a nice change, something different to the clean shapes and smooth plates of the Eldar and Dark Eldar. Despite the fact the Visarch's a new model, he already feels old, like he's been part of the Eldar range all along. It's like he's opening a window into the past and the future of what the Eldar look like."





PAINTING THE VISARCH

Three Eldar characters, one mighty painter — Aidan Daly scores three for three on painting the Triumvirate of Ynnead. Here he talks about painting the mysterious Visarch.

"The brief for the Visarch was to create a colour scheme that reflected the archetypal Eldar style, while simultaneously establishing the character as something different and extraordinary. So not a big ask, then! I came up with the idea of painting him in really shiny armour. Normally our Eldar wear smooth, matte armour but I thought lacquered, gloss armour would really help him stand out and give him an ancient, less modern appearance. I spent a lot of time analysing how the light would fall on the armour and how and where it would reflect, which helped me create the areas of light and shadow. This was essential, I feel, for this model, as a matte red would have left him looking like a warrior of Saim-Hann, which he isn't. Again I used turquoise and purple as the spot colours for the Visarch to help tie him to the other models in the Triumvirate."

SPIRIT STONES

Spirit stones are worn by many Eldar to preserve their souls at the moment of death, denying them to the Chaos God Slaanesh. These spirit stones, when 'occupied', may be returned to a Craftworld where the rescued soul can join other departed Eldar in the infinity circuit. At times, spirit stones may be removed from the heart of the Craftworld to be fitted into wraith constructs. The Ynnari, however, have the power to siphon energy from spirit stones, a practice not best liked by some other Eldar.

▶ she causes as much infighting as she does unity. Asdrubael Vect, for example, rails against the awakening of Ynnead, as do the Haemonculi Covens, who consider themselves to have a monopoly over the laws of death and rebirth. Even the Craftworld Eldar are dubious – the Seers of Ulthwé are particularly aggrieved at Eldrad's involvement in the unravelling saga. In the end it takes a great cataclysm – the destruction of Biel-Tan and the death of many of its inhabitants – to truly awaken the Eldar to the possibility that Yvraine might be right. "I'm not going to go into great detail about exactly what happens to Biel-Tan," says Phil. "You'll have to read the book yourself. Suffice it to say, the Craftworld is torn

asunder and the Yncarne – the Avatar of Ynnead – is born from its death throes. It's both a wonderful and horrifying moment for the Eldar that witness it."

All this talk of death and rebirth feels suspiciously unwholesome. The Eldar are well-known for their use of wraith constructs and their reliance on the infinity circuits to protect their departed spirits. Raising a God of the Dead feels almost... necromantic? "It can feel like the Eldar have taken a dark route, but this isn't necromancy in the traditional sense with zombies and skeletons," says Phil, laughing. "It's spiritual. Once upon a time, an Eldar would live, die, then their spirit would disappear into the Warp to be reborn once more. Yet since the birth of Slaanesh, that cycle has been broken. Yvraine wants to bring it back, but she's only half succeeded. Her version is a corrupted, bastardised version of the ancient cycle, a work-around until Ynnead can be fully awakened. Instead of enabling the Eldar to be reborn, she is giving them new life by using their spirit energy to defeat the enemies of the Eldar. It sounds as bit creepy, which is exactly what other Eldar think, but actually it's quite a beautiful thing – the Eldar dead have been waiting for this moment for a long time."

Excitingly, the tale of the Ynnari and their spirit-leeching powers isn't just borne out in the background but in the game mechanics, too. "If you choose to collect an army dedicated to Ynnead, then you get loads of special bonuses," says Phil. "The Ynnari have the Strength through Death rule, which means that when nearby units die, the Ynnari soak up their spirit energy and become more powerful. Yvraine and the Visarch – as Ynnead's chosen heralds – have an advanced version of this. Yvraine, already a powerful seer, can become one of the most powerful psykers in the game, while the Visarch's combat prowess goes through the roof. The Yncarne also has a habit of appearing when things die, flitting across the battlefield to be where the spirit energy is thickest. It feeds on that energy, which makes it monstrously hard to kill. The Yncarne is also a psyker and has access to the new Revenant discipline, which revolves around causing grievous casualties and boosting the abilities of nearby units. It's very take and give!"

Fracture of Biel-Tan is undoubtedly a dark tale for the Eldar but also a beacon of hope for the future of their race. Not everything goes to plan for the Ynnari, indeed the Eldar suffer a great deal in this book, but the minions of the Chaos Gods, those of Slaanesh in particular, take a fair deal of punishment in the process (in part due to the machinations of her dark brothers...). Yet our favourite part of the story comes towards the end of the book when the Eldar realise that, even with the half-awakened Ynnead by their side, they need an ally to change the fate of the galaxy. As the Shadowseer Sylandri Veilwalker gravely says in the story, the Tau are too young, the Orks too unpredictable and the Tyranids out of the question, leaving the unpredictable, easily corruptible humans as the only viable choice. It's not an option that appeals to many of the Eldar. Yet that does not stop the Ynnari travelling to the moon of Klaisus, where the last survivors of Cadia fight for their lives against the Black Legion... 🕏

THE CRONESWORDS OF MORAI-HEG

Morai-Heg, the Crone Goddess, was the Eldar god of souls and fate. It is said that she once sought the wisdom that flowed through her own veins and tricked Khaine into cutting off her hand so that she may drink her own blood and assimilate that knowledge. Legend has it that the five fingers of her withered hand were carved by Vaul into five blades of immense power. It is said that, if wielded in the right hands, they have dominion over life and death. Yvraine believes that when reunited, these five swords will enable Ynnead to be reborn. So far she has found three of the five blades...





SYLANDRI VEILWALKER

Sylandri Veilwalker is a Shadowseer of the Veiled Path, a Harlequin masque renowned for their trickery and treachery. Veilwalker is best known among the Eldar for convincing Prince Yriel to take up the Spear of Twilight in defence of lyanden, though she has also manipulated the futures of countless others outside her race. Her most recent mission took her to Eriad VI, where she convinced Archmagos Belisarius Cawl to continue his research into the mysterious Cadian Pylons. Her work complete, she now allies herself to Yvraine, Daughter of Shades, aiding her in her quest to awaken Ynnead. But what role, if any, does the Laughing God have to play in this dance?

COLLECTING A TALE OF FOUR WARLORDS

Huddle close about the fire, mortal warriors, for our warlords' tale is drawing to a close. Mighty armies they have created over the last six months, and now they come to blows on the field of battle. Turn the page to see four mighty armies in all their glory.



nd so, one of our best-loved article series – A Tale of Four Warlords – comes to its climactic conclusion. For six months we've had four ultradedicated hobbyists locked up in our secret dungeon (*we're not meant to tell anyone about that*... – Ed), working hard to paint brand-new armies with which they can terrorise (or protect) the Mortal Realms. Over the next few pages we chat to them about the fruits of their labours and discuss what they enjoyed most about the challenge. Matt Hutson's Sylvaneth host is now a veritable forest, while Andrew King's Nurgle army has grown to epidemic proportions. James Karch's army of Death includes no less than three mighty Undead monsters, not to mention countless hungry little ones, while Phil Cowey's horde of Destruction is like an angry green tidal wave ready for Waaagh!

And Waaagh! (or war, for the literate among you) is exactly what we gave our four challengers as they engaged in a massive, four-player battle to decide who would be crowned warlord of all warlords. Flip over the page to see their completed armies and click **here** to read about their mega-battle.

MONTH SIX

In our sixth and final month, our four challengers were given free reign to paint anything else they wanted to add to their respective armies, be it a new hero, a monster or a unit. There was no restriction on painting just one unit, though – they could paint as much or as little as they liked this month to help them on the battlefield.



THE FORCES OF ORDER

Over the last six months, Matt Hutson has channelled the spirits of the Sylvaneth to help him get his army finished. His force, easily the largest of the four warlords, is an impressive sight indeed.



MATT Hutson

Matt's main inspiration for this project was the new model range but he was also strongly driven by the background in the Sylvaneth Battletome. He plans to keep adding to his force until he has painted a complete wargrove. att Hutson is arguably the most prolific painter in the White Dwarf team and was the natural choice to represent the Dwarfers in our hobby showdown. We were curious what he thought about taking part in A Tale of Four Warlords.

"I really enjoyed the whole experience," says Matt. "When we first started talking about A Tale of Four Warlords, we'd only just featured the Sylvaneth in the weekly magazine (yes, it was that long ago! – Ed) and I was instantly enthralled by them. I already had a few tree-spirits from my old Wood Elves army but this would be a fresh start, a new beginning for Warhammer Age of Sigmar. A Tale of Four Warlords was the challenge I needed to get the army painted.

"The thing I enjoyed most about painting the Sylvaneth is how different the models are from my regular armies. I mostly paint quite clean forces such as Space Marines and Eldar, with edge highlights and neat colours. The Sylvaneth are completely different – the models have a lot of texture on them and really lend themselves to drybrushing, which is a technique I don't often use. It's a more effective technique for these miniatures and I was able to amass a sizeable force really quickly because of that. The models that I enjoyed painting the most are my Kurnoth Hunters – like the rest of the army, they've got a lot of texture on them which is quick to paint, but also a lot of details that bring them to life." We also asked Matt what his favourite model painted by someone else was. "Andrew's Glottkin. I really like his colour scheme – it's not green for a start – and his models are really nicely painted."

Matt has also played quite a few games with his collection. We asked him what he thought of the Sylvaneth army on the battlefield."They've been great fun," says Matt, who hasn't lost a game with them yet. "There are lots of cool special rules for the army – the trick is just remembering them all. There's a lot of depth to the force, especially when it comes to magic."





THE GNARLROOT CLAN

Alarielle the Everqueen

Drycha Hamadreth

Kordhedral Redheart 1 Treelord Ancient (Lord of the Clan) Arlosrin Treesprig 1 Treelord

Gnarlroot Household Battalion

Nehhaf the Greenroot 1 Treelord Ancient Thadriul Spitehaven 1 Branchwych The Sylamel Kindred 10 Tree-Revenants

The Children of Cythral 20 Dryads 20 Dryads

Free Spirits of the Hunt

3 Kurnoth Hunters with Kurnoth
Greatbows
3 Kurnoth Hunters with Kurnoth
Greatswords
3 Kurnoth Hunters with Kurnoth
Scythes

Outcast Battalion

Followers of Hamadreth 5 Spite-Revenants 5 Spite-Revenants 5 Spite-Revenants

NEW ADDITIONS TO THE ARMY

The last month of our challenge was, in Matt's own words, his "most prolific month." Matt managed to paint three more Kurnoth Hunters (this time with scythes), 16 Dryads, a Treelord Ancient and five more Spite-Revenants. "I painted the Spite-Revenants in a day," says Matt, "and that included a round-trip to Birmingham and my weekly food shop. They're really easy to paint, especially if you keep the flesh bits and wood bits as separate painting sub-assemblies."

Matt's already planning to add more models to his force so he can complete a Gnarlroot Wargrove. "First I'm going to re-base my Treelord Ancient, Spirit of Durthu and Dryads from my old army, which means I will have completed the Free Spirits and Lords of the Clan warscroll battalions," says Matt. "Then I'm going to paint a Branchwraith and some more Dryads so I can complete a Forest Folk battalion."



THE FORCES OF CHAOS

Six months ago, Andrew King dedicated himself to Nurgle, Lord of Plagues. Andrew, suspiciously, has remained hale and hearty throughout the challenge, despite his army becoming ever more putrid.



ANDREW KING

Andrew has devoted all his hobby attention to A Tale of Four Warlords and as a result he has created a sizeable army over the last six months. He wants to keep adding to the army and plans to play more games with it over the coming year. ndrew's Nurgle army proved to be an instant hit, both with the White Dwarf team and the general public. Working in the Warhammer World store, Andrew has often been recognised for his contributions to A Tale of Four Warlords. But what did he think of taking part in our challenge?

"I've loved the whole experience," says Andrew. "Previously, I'd approached the hobby as a painter and collector and I wanted to take this opportunity to play more games of Warhammer Age of Sigmar." And Andrew certainly has – he's played the most games out of the four warlords and his force was even nominated for a Best Painted Army award at a Warhammer World event last year. "I am no tactical genius, though," says Andrew, laughing. "I've still got a lot to learn about the tactics of the game and how to get the most out of my units. I'm definitely looking forward to playing more games with my force." Here in the White Dwarf bunker, we're just hoping that Andrew's Mutalith Vortex Beast will finally turn something into a Spawn. So far he's had no luck but we've got our fingers crossed that the big mega-battle will be the one.

So what was Andrew's biggest challenge in A Tale of Four Warlords? "Painting to a consistent standard to a deadline is really tough," says Andrew. "In the real world you can set your own project deadline but when there's a magazine going to print you really have to be on time. Late nights and coffee got me through it, though!"

We asked Andrew what his favourite model was in his own collection as well as his favourite model painted by one of the other warlords. "I'm really proud of the Glottkin," says Andrew. "They are the centrepiece for the army and exemplify my force. I also used all the painting techniques and tricks I'd learned on them. Painting the Maggoth Lords first was good practice. As for models painted by someone else, I'd say Matt's Tree-Revenants are my favourites. They're a really striking unit with great colour contrasts."





Gutrot Spume

Orghotts Daemonspew

Bloab Rotspawned Urh-Gharax the Pestilential 1 Herald of Nurgle

Morbus the Feculent 1 Lord of Plagues

The Thrice-Despoiled 3 Plague Drones of Nurgle

The Rot-Born 10 Plaguebearers The Pox Children 3 Nurgling Swarms

The Despoilers of Dras'Shiel 10 Putrid Blightkings 5 Putrid Blightkings

Slathermaw Mutalith Vortex Beast

The Accursed 6 Chaos Spawn

FAVOURED OF NURGLE

"Of all the units in my army, I really enjoyed painting my Putrid Blightkings," says Andrew. "When I started the army I was painting Nurgle Daemons, so I needed to find a way for the mortals to match their colour scheme without looking like Daemons themselves. I opted to keep their flesh a more human pink tone, while their armour I painted Thunderhawk Blue to emulate the blue skin of the Daemons. I'm pretty pleased with that choice – they look different enough that you know they're mortals not Daemons but they still look like they're part of a coherent force. I've also been really pleased with their performance on the battlefield. They have fought consistently well in every game I've played and they take a lot of killing. If you're after a tough unit to hold the line, Putrid Blightkings are the way to go. I'd also say one of my favourite conversions is in this batch of models – the model with the fly head – truly he's been blessed by Grandfather Nurgle."





THE FORCES OF DEATH

James Karch has proven to be a painting machine over the last half-year, creating a horde of debased cannibals. As an avid gamer, James will no doubt be the terror of many battlefields for years to come.



JAMES Karch

James has enjoyed painting his army of Death but he's found working on them exclusively to be quite a challenge. Incredibly he painted a sizeable Ironjawz army at the same time as "a palette cleanser." The man might be mad. ames Karch has painted countless models for the pages of White Dwarf over the last few years but how did he feel about painting an army over the course of the last six months?

"It's been a really interesting project for me," says James. "I do paint very quickly, so to spend half a year on a project is actually quite a long time for me. I have to admit that there were times when I lacked motivation, especially after my first month when I suddenly changed my mind on what angle I wanted to take for the army. Originally I planned to do a traditional army of Death, with Skeletons, Zombies and suchlike, but I found myself drawn to the Flesh-eater Courts and my plans changed. That did derail me for a few weeks and I went off to paint some other models (see Mustering for War on here), which gave me time to reflect. I've found there's no point painting models if your heart's not in it – you've got to love your subject matter and, after a little time re-planning my force, I was back on track.

"One of my favourite aspects of this challenge has been watching the four armies grow. There's been a lot of camaraderie between us, encouraging each other to get our models painted and motivating each other in tough months. It makes the end result feel really good, like we've achieved something really special."

So what is James's proudest achievement in A Tale of Four Warlords? "I normally paint armoured models, so painting such a fleshy army was a new experience for me," says James. "Despite that, my favourite model is Mannfred – it was his background that inspired the idea behind my force and he was a great model to paint." So Mannfred is James's favourite model in his own collection, but what is his favourite model painted by the other warlords? "Andrew's conversion of Orghotts Daemonspew is brilliant," says James. "He picked such an unusual colour scheme for his force, too – Nurgle models look great in blue – it's such an original look. I imagine it's going to inspire a lot of people."





Mannfred, Mortarch of Night

The Bloodied Sisterhood 1 Coven Throne Knights of the Draken 5 Blood Knights 3 Spirit Hosts 5 Black Knights

Kazikorak the Malodorous Abhorrant Ghoul King on Zombie Dragon

Hizajako the Ungallant Abhorrant Ghoul King

Fozalik and Rovaeno 2 Varghulf Courtiers

Klariv the Noxious 1 Crypt Ghast Courtier

Djaff the Unworthy 1 Crypt Infernal Courtier

Lomiq the Obsequious 1 Crypt Haunter Courtier

The Ravenour Serfs 5 Crypt Flayers 20 Crypt Ghouls 1 Terrorgheist

The King's Ghouls Vazirak the Ignoble 1 Crypt Ghast Courtier 20 Crypt Ghouls 5 Crypt Horrors



IN HINDSIGHT...

"Part of me wishes I'd painted the contents of the Start Collecting! Flesh-eater Courts box rather than the Malignants one," says James. "That way all my models would be from one faction. However, thinking about it, I'm glad I stuck with the choices I made. Had I picked that box, I would have ended up painting a lot of similar units, which I might have gotten bored of. This way I ended up with a greater variety, which I can expand into a larger army of Death with many factions represented in it, such as the Blood Knights I painted for this month's challenge. My original plan was base my force around Soulblight Vampires, so it was nice to go back and add them in. As I've mentioned before, Mannfred was the inspiration for the army and it seemed only right to give him a formidable bodyguard. I imagine these Vampires are his lackeys, eternally watchful of the Flesheaters Mannfred has coerced into helping him. Oh, I almost forgot... I also painted a Terrorgheist this month!"



THE FORCES OF DESTRUCTION

It's been six months since Phil Cowey's great Waaagh! began and in that time he's amassed a sizeable army of Destruction. But it hasn't been plain sailing for our greenskin commander - Phil explains why.



PHIL Cowey

Phil has found the painting challenges in A Tale of Four Warlords pretty tough to complete at times but he's really pleased with what he's managed to get painted. He's even considering painting more Ironjawz soon! ur warlord of Destruction, Phil Cowey, has spent the last six months working on his Ironjawz army, which has slowly evolved into an army of Destruction, incorporating other factions such as Bonesplitterz and Gargants. We asked him to share his thoughts on A Tale of Four Warlords.

"It was really tough!" says Phil. "I love painting models and I tend to paint quite quickly, too, but normally only one unit at a time for an existing army, or perhaps a new hero. I've never really painted a whole army as a project and it was a real challenge. I learned a lot from A Tale of Four Warlords, though, which will stand me in good stead for the future. First off, I need to take a leaf, pun intended, from Matt's book and come up with a colour scheme that I can easily replicate across the whole force. I started by painting the Ardboys from the Start Collecting! set, then found that the colours didn't work quite as I'd imagined for other units such as the Weirdnob Shaman and the Gargants. I had to go back and re-think my colour palette in places. In hindsight, coming up with a few test colour schemes would have been a good idea but I'm pleased with the end result now that I can see them as a whole army. At the time, I was really unsure about all that blue!

"Interestingly, what this challenge has taught me is that I really like painting individual miniatures rather than huge forces. I got plenty of advice off Duncan Rhodes for batch-painting units and while I can do it, it's just not how I like to paint – it's not my style. That's probably why my favourite month of the challenge was month four, where I got to paint the Orruk Megaboss – that model is an absolute joy to paint and an incredible miniature. I think that was when I really realised how I like to paint and that's why I picked the Gargants the month after, to really lavish attention on a couple of models rather than lots of them. As for my favourite model painted by someone else, it has to be Matt's Alarielle. He managed to match her to his army colour scheme but still make her stand out."





Gargath da Hacka 1 Megaboss

Ragnork da Unstoppable 1 Megaboss on Maw-krusha

Fizzgob da Unlucky 1 Weirdanob Shaman

Waganacka Boneshaka 1 Warchanter

Ironfist Battalion Gargath's Krumpin' Ladz 3 Gore-gruntas 5 Brutes 10 Ardboys

Da Mighty Fists of Gork 2 Gargants

Urk da Simple 1 Savage Big Boss

Urk's Stabbas 10 Savage Orruk Morboys 1 Savage Big Stabba

THE LATEST ADDITIONS

"As much as I've liked painting Ironjawz – as I said last month when I painted the two Gargants – I really liked the idea of branching out and making my army a united force of Destruction," says Phil. "Which is why I've painted some Savage Orruks this month to fight alongside my Ironjawz. Not only do they fit the theme of a greenskin horde, they are also something different to paint, as they are mostly skin and cloth compared to the Ironjawz, who are almost entirely armoured. I actually found the Savage Orruks quite hard to paint, as they are considerably more fleshy than the rest of my army, and so I had to stop and consider how I would incorporate them.

"The tribal tattoos were painted using the same colours as my Ironjawz, but with more Calgar Blue to make them look lighter than the Ironjawz armour. I then covered all the models in plenty of Blood for the Blood God. They are, after all, pretty savage, so they need to look the part."



A TALE OF FOUR WARLORDS

BATTLE OF THE FOUR WARLORDS

So this is it, the culmination of six months of furious painting, late nights and a whole lot of coffee. All four warlords - corralled in the same place, at the same time - bring their armies together to do glorious battle. But there can be only one warlord of warlords...

THE WARLORDS' BATTLEPLAN

You can find the battleplan for this game **here** should you wish to play it. If you're using large armies we recommend using an 8' by 4' board but it can be smaller if you're using smaller forces. Just ensure all four armies start the same distance apart and you're good to go.

he grand battle took place in the dusty wastelands of Ghur also known as the White Dwarf hobby room. For this mega-battle, the four warlords played a specially written scenario that enabled them all to fight each other at the same time. To make sense of the madness this would surely create, they used the Triumph & Treachery rules presented in the General's Handbook. To decide what order the warlords would fight in each battle round, each player was designated a playing card suite - hearts for James and his Flesh-eaters, diamonds for Andrew's Nurgle army, spades for Matt's Sylvaneth and (entirely appropriately) clubs for Phil's Ironjawz. At the start of each battle round, four cards, one from each suite, were shuffled and the top card drawn to determine who would go first, followed by the other three. The four warlords had to think very tactically in this game, because they could find themselves under attack for two (or more) consecutive turns!

The four warlords would be using their full armies for this game, placing everything they'd painted during the challenge on the battlefield. James and Matt clearly had the larger forces, followed by Andrew and then Phil. However, this being a Triumph & Treachery game, alliances could be made and broken between the four players and, no doubt, they would be!

James set up first in the bottom right corner of the board (see below), with Andrew choosing to set up opposite him. Apparently this was to avoid Matt's huge Sylvaneth force, but Andrew and James used to work together and there was a distinct whiff of potential collaboration in the air (or perhaps it was the fragrant aroma of four guys in a small room for a day...). Matt set up to James's left, leaving Phil the spot opposite him, the largest army facing the smallest. Phil, ever ready for a rumble, was entirely unfazed. The playing cards were drawn and James went first.



THE BATTLE BEGINS!

The first turn began quietly with James's Ghouls advancing soundlessly towards Andrew's Nurgle brotherhood. The silence was soon interrupted by Phil's turn, however, when a whole load of shouting, bellowing, grunting and chanting erupted from the Ironjawz corner and the blueclad orruks swarmed forwards to fight the Sylvaneth. The Gore-gruntas made short work of a unit of Dryads but then suddenly found themselves fighting another unit of Dryads that looked suspiciously similar to the ones they'd just killed as Matt cast Verduous Harmony to bring them back to life. Drycha stepped in to join the fight and was about to release her flitterfuries when Matt realised it affected all units nearby, not just enemy ones. He vowed, instead, to fling her through the Realmgate to the other side of the board and unleash them there instead.



Left: James took the first turn and immediately advanced his Flesh-eaters towards Andrew's Chaos horde – something Andrew clearly hadn't been expecting. Meanwhile, James's Spirit Hosts, Black Knights and Coven Throne headed towards Matt's force.

Below left: Phil went second and pile-drove his entire army towards Matt's Sylvaneth. "I'm playing defensively," said Phil as he used his allegiance ability as well as the special rules for the Ironfist Battalion to charge his Gore-gruntas into Matt's Dryads before they could even leave his starting territory! The rest of the Destruction army was not far behind.





Above right: Andrew took the third turn and decided to split his force, his Daemons angling towards Phil's orruks while his mortals turned their attention on James's deathly host. Andrew placed the Glottkin between the two halves of his army so their Lords of Nurgle ability would benefit as many heroes as possible.

Right: Matt was the last player to fight in the first battle round and quickly set about dealing with Phil's Ironjawz. Though many Dryads were hacked apart in the process, many more sprang out of the ground alongside a Sylvaneth Wyldwood that mysteriously appeared in front of Phil's army.



COULDN'T SEE THE WOOD FOR THE TREES...

Before the battle, Matt set up three Citadel woods across the middle of the battlefield to represent his Sylvaneth Wyldwoods. His Tree-**Revenants and Treelords** could use them later in the game to appear anywhere along the centre of the battlefield - very handy when you need to capture as many board sections as possible. By summoning another forest early on, Matt made it even easier for his units to zip around the board.

A TALE OF FOUR WARLORDS FOUR ARMIES CLASH

The second turn saw Matt go first, which meant he took two turns in a row, much to Phil's dismay. The Sylvaneth surged forwards, half of them sweeping down the hill to engage Phil's army, the other half angling towards James's Flesh-eaters. The Dryads (some of which had died twice already) got back up again and were chopped apart (again) by the Gore-gruntas, who were having a wonderful time turning them into splinters. Matt decided against advancing Alarielle, claiming he preferred to rely on her spellcasting, though the other three warlords all agreed it was more likely due to the close proximity of Phil's Megaboss on Maw-krusha.

James's card came up next and he unleashed a flurry of spells and abilities on Andrew's Blightkings that did absolutely nothing, much to everyone's amusement. Instead, he charged many of his larger monsters into ►





Above: James scratched his head in consternation, no doubt wondering how to sneak up on Matt's Sylvaneth while he was distracted by Phil's orruks.

Left: The point of no return was reached when Mannfred's deathly host smashed into the Plaguewrought Brotherhood. James and Andrew got consecutive turns, enabling them to batter each other to bits. The Terrorgheist charged Orghotts Daemonspew, while Mannfred and the Blood Knights trampled through an entire unit of Putrid Blightkings. The Mutalith Vortex Beast set its tentacled sights on the Ghouls but, as always, failed to spawnify any of them.



Left: James's Black Knights charged the Dryads encroaching on his territory but did little to hurt them. Matt's Treelord stepped in to help out and finished them off, claiming the tile in the name of the Sylvaneth. But Matt didn't hold it long...

Right: After suffering an ear-piercing screech by the Terrorgheist, Orghotts Daemonspew set to work with his axes and chopped the "flying bag of bones" to pieces. Mannfred, meanwhile, struggled against the Putrid Blightkings without the Blood Knights to back him up. The Glottkin mulled over entering the Realmgate but decided the entrance looked a little tight.







SAD PHIL IS SAD

Following Matt's double turn, Phil's orruks were in a dire state. "I didn't think I'd have to fight a forest as well as the Sylvaneth," said Phil, looking glum. "That Wyldwood in the centre of my army is like a bomb constantly going off. Every time a Treelord wiggles his fingers or Alarielle waves her staff around the Wyldwood eats some of my Ironjawz. I am going to have to sort out Matt's wizards because they are a nightmare. The little twigs I can deal with, but the big twigs are causing me grief."

► the fight but mysteriously kept his best units back from the main line to avoid committing them. What was he up to? Andrew, in response, unleashed his mortal units upon James's army and caused horrific damage "mainly due to puke." Despite Matt and James both trying to convince Andrew to move the Glottkin through the Realmgate (thereby appearing behind Phil's army), he stubbornly refused and the tentacled triplets slapped a few Blood Knights about instead.

Phil drew the short straw (well, card) and went last in the second battle round. His orruks stormed up the hill waving their stikkas and choppas before committing to as many charges as possible. The Maw-krusha alone wiped out two units of Spite-Revenants, while the Brutes stepped in to finally finish off the Dryads.





Top: "You could send the Glottkin through the Realmgate to help Phil," said James, pulling his least conspiratorial face. Phil, unamused, pondered the meaning of life, existence and morality before rolling a bucket-load of dice for his combat against Matt's Sylvaneth.

Above: The Blood Knights trampled the Putrid Blightkings before being reduced to bubbling ichor by Bloab's sorcerous and vomitous attacks.

Left: Phil's orruks posed for a publicity shot just before Gargath called a Waaagh! Four of Matt's units, including his Kurnoth Hunters (his favourite unit) were chopped apart by the greenskins.

A TALE OF FOUR WARLORDS RISE OF A WARLORD

With Matt now fighting Phil and James, and James fighting Matt and Andrew, the mega-battle was truly in full swing. Shuffling the cards of destiny, Matt once again came out on top and his first action was to turn Phil's Weirdnob Shaman into a Wyldwood using Alarielle's metamorphosis spell. Alarielle then goaded her wardroth beetle forwards into the closest of Phil's Giants and did not one, not two but 22 wounds to it! Meanwhile, across the battlefield (all close combats happen in every player's turn in a multiplayer game) Mannfred finally killed off the Putrid Blightkings and started drinking their blood to heal himself. Phil went second and, apart from the Megaboss felling Drycha like a rotten log, had a wholly uneventful turn (though what do you expect when he only had three models left on the table). Andrew and James continued to duke it out, with



Left: The ruck that began in the first turn had by turn three descended into a melee that involved no fewer than 14 units.

Below left: "And that unit, too." Matt's spells wreaked havoc on Phil's units but it wasn't enough to save his units as the orruks continued to add to their already impressive kill tally.

Below: But sadly Phil's destructive rampage was cut short. Drycha could not reach the Megaboss due to other models being in the way, so Matt got Alarielle to throw the Spear of Kurnouth at him, finally slaying him. "How can she throw it 30"?" said Phil. "My orruks can only throw their big stabbas 3"!"







Left: Following the death (well, second death) of the Black Knights, James got the Coven Throne to charge another of Matt's units of Kurnoth Hunters. The Spirit Hosts, however, milled around disinterestedly, enabling Matt to charge his Treelord into the Vampires. Though the trio of Lahmians killed the Kurnoth Hunters, their floating palanquin was smashed out of the sky by the Treelord's massive impaling talon.

Right: Drycha, denied her kill, fought Gargath instead, though struggled to hurt the hulking Megaboss. In the background, a Giant and Urk fought against Matt's Treelord Ancient, Kordhedral.



the Mutalith once again failing to create any Spawn. It was then killed by a Varghulf but Andrew didn't seem too upset by that. Bloab was set upon by Ghouls and Orghotts was killed by Mannfred, who was in turn slain by Otto Glott.

The fourth turn saw the three warlords (let's face it, Phil knew he couldn't win by turn one...) race to claim board tiles. Andrew's Plaguebearers and Nurglings scuttled for the middle tiles, while Matt secured four tiles after killing the last of Phil's models. James took the last turn and it was then that his cunning plan came to fruition. His Crypt Flayers, unused up to that point, leapt into combat with Matt's Tree-Revenants. Matt had 42 wounds worth of models in the tile, James had 37. If he could kill the Tree-Revenants, he would steal a tile from Matt (giving him four) and win the game. He did kill them. Easily. The forces of Death had stolen victory from the Sylvaneth!





Above: The Rot-Born stood on the line between two board tiles, with Matt urging Andrew to move them one way and James the other. In the end, Andrew straddled both tiles and as a result claimed neither when the other two warlords nabbed them from him!

Left: The Crypt Flayers assaulted the Tree-Revenants and ripped them apart, enabling James to steal the tile from Matt.

Right: The Crypt Horrors didn't need to charge the Glottkin to secure victory but they did anyway. They suffered for their temerity.

Below: The four warlords, exhausted and happy it's all over!





A WARLORD IS CROWNED!

And so we come to the end of our megabattle, in which many heroes and countless warriors were chopped up in the name of entertainment and the warlord of warlords was crowned. Matt, on the left, came second, securing three board tiles. Andrew came third with one board tile (and no Spawn), Phil didn't claim a single tile and James claimed four, securing victory for the forces of Death! But before we end this momentous series, we thought we'd share a few of our favourite quotes from the game.

"Oh, I forgot to move between spells and shooting."

"Death by vomit!"

"A big stikka right in the beetle." "Matt's got more owls than you've got orruks."

"I was going to help Phil out, then Andy happened."

"I'm all chocolatey." (*Really, don't ask. – Ed*) "It's much easier to remember all the rules when you've only got one model left."

"Re-roll... nope, never mind." "He's played you a treat. He's made you two look like a right couple of mugs!"

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A NEW BREED OF ELDAR

The Fracture of Biel-Tan charts the apocalyptic events engulfing the Eldar as Abaddon closes his grip upon the Cadian Gate. As the Gathering Storm roils across the galaxy, the secret hopes of the Eldar are made real in the most macabre of ways...

he Eldar are a fading race. Their gods are long dead, destroyed by their own hubris and the galactic terror that is Slaanesh. Once, they ruled over much of the galaxy, content that when they died they would be reincarnated in a new body. But their mastery over the material realm ultimately led to ennui and a dangerous complacency. In their search for ever more esoteric experiences, they plumbed depths of sensation and excess so dark their society began to spiral out of control. Unbeknownst to that ancient race, the roiling emotions of their depravities were coalescing in the Warp. There they took form as a newborn god – Slaanesh, the Dark Prince of Excess, known to the Eldar as She Who Thirsts.

THE YNNARI

The Ynnari are a rising force in the galaxy. They believe the Eldar race can be saved from the brink of oblivion by the apotheosis of Ynnead, the slumbering god of the dead, who is formed from a gestalt of every departed Eldar soul. By harnessing the strange spirit magic of this nascent deity and drawing upon the energies of the slain, they wage their wars of fate with exceptional vigour and aggression.

RUIN AND DISASTER

The ascension of Slaanesh was a cataclysm of galaxy-splitting magnitude. In a single instant, the psychic shockwave of the Dark God's birth destroyed the most part of the Eldar empire and triggered a permanent Warp storm of unprecedented size. Even now that tempest thrashes between realspace and the Warp, the region known to men as the Eye of Terror. Within that nightmarish realm are the crone worlds, haunted planets that were once the jewels in the Eldar empire's crown.

The true doom of the Eldar came in a more insidious form. As the Eldar tell it, their metaphysical cycle of reincarnation was severedby the violence of Slaanesh' birth, the gods that once ruled over them consumed. After a mighty duel Khaela Mensha Khaine, the Eldar god of war, was shattered into a thousand pieces. The others – barring the Laughing God Cegorach – were hunted down and slain by the newly emergent Slaanesh. From that point on, when an Eldar died, their soul was devoured by She Who Thirsts. This was a fate far worse than oblivion, for it represented an eternity of torment.

The various factions of the Eldar have sought ways to escape this fate, or at least avoid it for a time. The Asuryani Eldar that call the worldships their home wear psychocrystalline waystones that act as safe havens for their souls upon the moment of death; later, these spirit stones are interred within that Craftworld's infinity circuit, allowing the soul to enter relative safety and spend existence in a lifeless grey limbo. The Dark Eldar ensure others suffer in their stead, a devil's bargain that only postpones their inevitable consumption by Slaanesh. Small wonder that many Eldar hailing from either faction were quick to seize on the possibility that there was another way to evade Slaanesh – and perhaps conquer the existential threat the Dark God posed forever.

THE SEEDS OF SALVATION

There is an ancient and controversial school of thought in Craftworld Eldar society that was brought back to prominence by the musings of Kysaduras the Anchorite. It posits that when every one of the Eldar race has died and passed into the infinity circuits of the Craftworlds, their departed spirits will form a gestalt consciousness. In doing so they will awaken and empower a new god, a deity of the dead with the power to end Slaanesh's baleful curse forever. Some amongst the seers and scholars of the Eldar claim that the time of ending is nigh, but that not all Eldar must die to escape Slaanesh's clutches – that there is a new hope to be found amongst the darkness. Foremost amongst these is Eldrad Ulthran, the High Farseer of Ulthwé, whose psychic machinations have led to a premature awakening for the Eldar god of the dead.

THE SANDS OF COHERIA

Upon the crystal sands of the moon Coheria, Eldrad Ulthran put into motion the grand plan that would alter the course of his race's destiny. Under the cover of their roving arts, the Masque of the Midnight Sorrow – sworn enemies of Slaanesh and longtime allies of High Farseer Eldrad – had abducted the fossilised bodies of Farseers from each Craftworld's Dome of Crystal Seers. These they had taken to Coheria, for Eldrad had identified the moon as a site of extreme psychic potential.

By harnessing Coheria's tiny grains of crystal and using them as miniature spirit stones, Eldrad intended to perform a grand ritual wherein he would summon every departed spirit from every Craftworld at the same time. The captive Farseers would provide potent hyperspatial links. Though the transfer would rob all power and light from the donor Craftworlds for a time and hence cause great

THE YNCARNE

The Yncarne is eerily beautiful and extremely unsettling at the same time, a manifestation of morbid energies that communicates only through death and the manipulation of spiritual energy. It is thought of by many as the avatar of Ynnead, much in the way that the Bloody-Handed God has his own avatars. The comparison is valid but also flawed, for there is but one Yncarne - Ynnead's power waxes with each new death, true enough, but he has but a fraction of his potential realised in realspace. Further, the coalescence of this chimeric figure was a direct result of the fracture of Biel-Tan and the immense psychic trauma that triggered it – a trauma caused by daemonic intrusion. Some of the Reborn's detractors have been bold enough to claim that the Yncarne, far from being the nemesis of Slaanesh in physical form, is in actuality polluted by the very forces it was intended to bring low.

RISE OF THE VISARCH

The warrior known only as the Visarch was the first of the Eldar to harness the power of a Cronesword. He was once known as Exarch Laarian, but since encountering the Daughter of Shades, he has become something stranger and more unsettling than one of Khaine's shrinekeepers. Once an Exarch of considerable standing upon Biel-Tan, the Visarch taught Yvraine in her former life as an Aspect Warrior. Seeing much potential in her acrobatic skills, he was greatly saddened when she left his shrine. He could barely accept that she had forsaken the way of the Dire Avenger in favour of the Witch Path, but when she later chose the way of the Outcast, and eventually a life of murder and moral decrepitude in Commorragh, his spirit broke. Though he would not admit it to himself, the depths of his feelings for Yvraine diverted his course. In a nighunprecedented lapse of tradition, the Visarch left his shrine in the hands of his foremost disciples, breaking the faith of

the Exarch tradition to follow Yvraine along the dark thread of fate she had made for herself. Posing as an Incubus, he fought his way to a position of prominence in the Dark City, the better to keep watch over his ward. In the grand shrine of the Scarlet Incubi the Visarch discovered the first of the Croneswords, a great weapon - known as the Sword of Silent Screams - that was used by the shrine's Klaivex as if it were no more than a powered blade. Sensing the relic's import, Laarian struck down the Klaivex and took the sword as right of conquest. Perhaps it was this act that saw him embody the ancient Eldar more than most; perhaps it was his ceaseless study of the arts of death that drew him close to Ynnead. Perhaps it was fate alone. From that moment on, however, Laarian found a deep and spiritual connection with the God of the Dead. He has served him ever since - and in doing so, been drawn to Yvraine's side once more.



GATHERING STORM

disruption, Eldrad judged the sacrifice worthwhile. With such a vast concentration of departed souls in one place at one time, the High Farseer intended to awaken Ynnead and set him against the Eldar's eternal nemesis.

Perhaps, if Eldrad's machinations had proceeded unhindered, he would have succeeded in his insanely ambitious plan. But the elite xenos hunters of the Deathwatch had followed the actions of the Ulthwé Eldar for many years. Led by the near-prescient Brother-Captain Artemis, they launched a sudden strike against Eldrad and his allies just as he was conducting his grand ritual. Forced to protect himself from a searing plasma blast, the High Farseer lost focus. In the swirling tides of the Warp, the composite sentience that would become Ynnead stirred, but did not awaken.

THE DAUGHTER OF SHADES

Soon after Ynnead was first roused from slumbering potentiality, a fraction of his will and power was imparted to one single soul – Yvraine, the Daughter of Shades. Chosen by fate, she was in spirit the closest living thing to the ancient Eldar that had existed before Slaanesh erupted into being. An exile from Biel-Tan after following the paths of the Warrior and the Witch, Yvraine had roamed to every

THE ELDAR UNITED?

The most astute Eldar realise they stand upon the precipice of extinction and that the Ynnari represent a way back from the brink. Amongst those united by the rune of Ynnead are converts from the Craftworlds, the warriordancers of the Harlequins, sadistic murderers from Commorragh and even those wraithbone hosts who have had their spirits restored to full sentience by Yvraine's mastery over the spiritual realm.

corner of Eldar society. She had become an outcast, then a corsair commander and, finally, after a costly mutiny, fallen from grace entirely to become exiled from even the most roguish of Aeldari sub-cultures.

Stripped of her grandeur, humbled by those who had once called her mistress, Yvraine eked out a new existence from the haunted streets of Commorragh. She fought tooth and nail to become part of the Wych Cults and eventually succeeded through talent as much as treachery. Such was her skill as a warrior that she rose to the rank of Succubus. It was in the

THE CRONESWORDS

Eldar legend speaks of five ancient swords that, when gathered together, bear a terrible and macabre power over death itself. It is a well-known myth that Heg's screaming daughters hounded the war god Khaine until he agreed to cut off her hand, thereby allowing the crone to partake of her own blood and the knowledge held within it. This is the core myth of the Howling Banshees, for it was the event that allowed Khaine to take on that aspect of war. Few know the more obscure chapter that followed that myth – the tale that five deadly blades were forged, one from each of the crone's talons, and strewn across the ancient Eldar empire as a defence against the final doom of their race. These swords were thought lost to the mists of time, but in truth they still exist.

In the mythic cycles of the Eldar, the father of Morai-Heg's daughters is referred to as the Kaelis Vara'lanthian, or the 'death god yet to be.' It is likely that Eldrad and Kysaduras took this as a sign that Ynnead's power was waiting to be claimed and that, had they the means to locate and wield the swords, they might wield a fraction of his power in the material realm. Perhaps only Morai-Heg knew the truth – and by providing foci for Ynnead's nascent power set in motion a chain of events that would unfurl when the Eldar needed it most.



 white-hot crucible of arena conflict that Yvraine would cross the threshold of death and found herself infused with the energies of Ynnead. That crux of fate saw the birth of a new creed – in one mind-blasting moment Yvraine became a conduit for deathly energies, invested with the ability to manipulate spirit energy and pass on her esoteric skills to those who joined her macabre religion.

With the aid of the mysterious swordsman known as the Visarch, Yvraine cut her way free from the daemonic infestation that rocked Commorragh soon after her ascension. She made her way back to the Craftworld of her birth, Biel-Tan, and in the process set in motion the events that saw the world-ship fractured into skeletal shards of its former glory. The shattering of Biel-Tan's infinity circuit resulted in a vast explosion of psychic energies that caused warp vortices to spiral into being around the stricken Craftworld – but it also gave a focal point for the Eldar god of the dead to manifest his avatar in realspace. So was born the Yncarne, a being both beautiful and terrible, whose mastery over deathly energies mirrored the supernatural powers of Ynnead himself.

Since that fateful day, the Triumvirate of Ynnead has spread word of the nascent god's ascension to the mightiest of Craftworlds, the far-flung fleets of the corsairs and even the dark, troubled spires of Commorragh. Aeldari and Drukhari hailing from every faction and allegiance save the most conservative and entrenched have joined their cause. No abstract school of philosophy is this, for the effects of their new deity can be seen manifesting around them – the Reborn can draw upon the souls within the spirit stones they wear to bolster their own abilities, siphon the power of those slain nearby to invigorate their attacks and turn their foes to ashes and dust with the strange weapons and psychic powers they wield. They have learned the secrets of the dead, bringing them closer to their ancestors and the lost glories of their fallen race.

However, many see the Ynnari as corrupted by the very daemonic forces they seek to thwart, while others believe they are already dead inside. And perhaps they are right. Though the Reborn seek to reforge Eldar society in Ynnead's name and restore the glory of the ancient Aeldari, their arrogant coercion of their race's fate has alienated as many Eldar as it has united. Worse still, the danger they pose to the Dark Gods has seen the forces of Chaos - and especially those of Slaanesh - rise up like a tsunami of devilry in their hunger to consume them. Conflict and destruction erupts in the Ynnari's wake wherever they go. One thing stands out as a stark truth above all – as well as bringing hope, the Reborn bring death, and in great measure.

SHARED SOULS

Invested with Ynnead's power, Yvraine has found herself able to draw the departing souls of those around her into herself, where they live on, not as half-real revenants but as willing allies she can call upon in times of need. To outsiders, it often seems as if Yvraine is talking to herself, listening to voices only she can hear or changing personality in the space of a heartbeat. Those who do not know of her creed could be foraiven for thinking her guite insane but the Ynnari know the truth. Their mistress harbours not one soul inside her but many. The Reborn that truly give themselves to the worship of Ynnead share an echo of her uncanny ability and wear the spirit stones of the dead to draw upon the skills, wisdom and experiences of the departed. With the doom of the Eldar casting a shadow across the galaxy, there has never been greater need...



THE AVENGING STRIKE

Deep in the Mortal Realms, the agents of Tzeentch have been caught in the midst of their wicked work by Sigmar's Stormcast Eternals. White Dwarf invited Ben Johnson and Simon Grant to take command of the two armies and decide who would triumph, Order or Chaos.

he Realmgate Wars raged on. In gleaming Chamon, the Realm of Metal, the Stormcast Eternals were on the hunt. Divination by adepts of the Collegiate Arcane had led the scions of Sigmar to the Shattersteel Plains, in search of no less a prize than the Oracle of Tzeentch himself, Kairos Fateweaver. The daemonic sorcerer had presented his neck to Sigmar's blade, conducting a monstrous ritual of corruption that threatened to twist and shape the land into a nightmarish morass.

Amongst the ruins of a forgotten empire, the disciples of Tzeentch worked their blasphemous magicks, the twisted throng of man, beast and Daemon working as one beneath the imperious gaze of Kairos Fateweaver and his coterie of lieutenants. Sigmar knew full well that the get of Tzeentch were cocooned in lies, trickery and chicanery. Yet the God-King had wrought his Stormcasts for such mighty tasks and, armed with the knowledge he may be sending his warriors into a trap, unleashed Sigmar's Storm.

With flashes of purest lightning, the Stormcast Eternals appeared from the Heavens themselves, surrounding the acolytes of change. Sensing their doom should they tarry, the children of Tzeentch began to flee, for this was no fight they could win. Seeking out his foe across the battlefield, Kairos Fateweaver locked gazes with Lord-Aquilor Thunderblood for the briefest of moments. With a shrieking hiss, the malevolent Daemon-lord urged his minions on, and battle was joined.



STORM CLOUDS GATHER...

In this month's Battle Report, we took two of our regular contributors from the Design Studio, Simon Grant and Ben Johnson, and let them loose with the new Disciples of Tzeentch and Stormcast Eternals battletomes to create armies and have them duke it out to see how these two new forces perform on the battlefield.

The players agreed on a Narrative Play game for this battle, with Ben choosing a well-rounded force that included units from the three open Chambers and Simon building his army around Tzeentchian warscroll battalions. It should be noted that Simon managed to finagle no less than six of them into his army, granting him a whopping seven Artefacts of Power!

The scenario the two settled on was one from the new Stormcast Eternals battletome, entitled Avenging Strike. The Tzeentchian forces start in the centre of the table and must flee to the board edges; the Stormcast forces must destroy as many units as they can. Only through total annihilation could the God-King's chosen secure a Major Victory – if only a handful of enemies escaped a Minor Victory was possible. For the forces of Tzeentch to secure a Major Victory, they had to wipe out the entirety of the Stormcasts.

Would Ben fulfil his oathsworn duty to Sigmar and crush the perfidious forces of change or would he be outwitted by the tricksy Simon?







SIMON GRANT

Simon's got form fighting for the Dark Gods in the Age of Sigmar, but typically he nails his gory colours to Khorne's brass mast. It remains to be seen how Simon will fare in command of an entire army of wizards and warlocks.

THE RADIANT LORD OF THE ETERNAL CONFLAGRATION

Simon: The first thing I wanted to make sure I had in this army was heroes – lots and lots of heroes! All of the heroes in the Disciples of Tzeentch battletome are wizards and have access to a lot of new spells – a lore for Daemons and another for mortals. The big weakness of the Stormcast Eternals is that they're pretty light on the spellcaster front, so that gives me one up over Ben straight away!

Second, I wanted to fold as many of the army's units into warscroll battalions as I could. Not only does this create some nice themes – like how I used both the Eternal Conflagration and Pyrofane Cult – it lets you access even more Artefacts of Power and Daemonic Gifts. I have so many of these that, along with all the spells, the only problem will be keeping track of them all.

The two big challenges for the game will be that, first, Ben's got a well-deserved reputation for strategic cunning bordering on genius – even when it looks like I'm ahead, I may just be stepping into an elaborate trap that could lead to utter ruination – and, second, as much as I can easily win by just sneaking units off the board edges, I do kind of want the get a Major Victory by sending all of the Stormcasts packing back to Azyrheim. The drawback to that is it might just end up costing me the entire game...





KAIROS FATEWEAVER

"If you've a Tzeentchian army with Kairos in it, one way or another he's going to be the one in charge," says Simon. "Either Kairos will be leading the force at the forefront or the 'actual' general will be his unknowing puppet. It doesn't hurt that Kairos is no slouch in combat and has impressive magical abilities – not only can he boost his casting rolls with Mastery of Magic, he can use the spells of other wizards, too."

DISCIPLES OF TZEENTCH

Will the duplicitous and cunning scions of change escape Sigmar's wrath?

THE ETERNAL CONFLAGRATION

Kairos Fateweaver Unchecked Mutation, Aether Tether

Ek'he'had'he'hax Lord of Change, Treason of Tzeentch, Aspect of Tzeentch

WARPFLAME HOST Pyroclastica Exalted Flamer of Tzeentch

The Inferno Unceasing 3 Flamers of Tzeentch

The Blazing Leapers 3 Flamers of Tzeentch

The Flamekeepers 3 Flamers of Tzeentch

The Pyrodaemons 3 Flamers of Tzeentch

The Flamebringer Burning Chariot of Tzeentch

The Ashwrought Burning Chariot of Tzeentch

The Laughing Throng 14 Pink Horrors

The Swooping Maws 3 Screamers of Tzeentch

Rol'dee'fohl Herald of Tzeentch, Tzeentch's Firestorm, Cursed Ichor

Vo'ka'ye Herald of Tzeentch on Burning Chariot, Bolt of Change, Souleater

The Blue Scribes

THE PYROFANE CULT

ARCANITE CABAL Lothar the Faceless

Fatemaster, Arcane Suggestion, Windthief Charm

Silas Liesmith Magister, Glimpse the Future, Secret-eater

Cacklehorn Tzaangor Shaman, Shield of Fate, Ambition's End

WITCHFYRE COVEN The Smiling Faithful 21 Kairic Acolytes

The Truthseekers 21 Kairic Acolytes

The Changetouched 3 Tzaangor Enlightened

TZAANGOR COVEN The Shrieking Multitudes 21 Tzaangors

The Fustian Herd 6 Tzaangor Enlightened on Discs

The Elevated 5 Tzaangor Skyfires

Xer'ger'ael, the Tyrant of Eyes Gaunt Summoner, Infusion Arcanum

The Horned Prince Ogroid Thaumaturge, Bolt of Tzeentch, Souldraught

The Changeling Arcane Transformation

The Swords of Kairos 14 Chaos Warriors of Tzeentch

The Blades of Change 15 Chaos Warriors of Tzeentch

The Hands of Fate 10 Chaos Knights of Tzeentch





BEN JOHNSON

Ben's made a name for himself on the competitive Age of Sigmar circuit as a man to watch, having played more games of Warhammer Age of Sigmar than the entire White Dwarf team combined. His tactical nous is feared across GW HQ.

THE MASTER OF THE AZYRITE HURRICANE

Ben: Whilst Simon might outnumber my army by a fair margin (look at all those Acolytes!), the Stormcast Eternals are a lot tougher than the majority of Simon's troops. The trick is going to be applying pressure at the right points on Simon's army to stop him running off the board. If I can corral his army and keep it locked in on the board (*Simon's units can't flee off the board if they're within 3" of any of Ben's army* – Ed) I can overcome it, but Tzeentchian armies are slippery.

Avenging Strike is actually a really tough scenario for the Stormcast Eternals to win – I'll be lucky to get a Minor Victory, let alone a major one. What I have on my side is the manoeuvrability of a lot of the new Stormcast Eternals units in the new battletome. My units, on average, may not all be as quick as Simon's Daemons but they can go where I need them to be. The Vanguard-Hunters in particular can use their Astral Compasses to set up at whatever board edge you need them, and in fact the whole army can set up off the board in the Celestial Realm and be deployed via thunderbolts, in exactly the right place.

My biggest challenge of the game will probably be stymying the numbers heading off the board. Simon will get units off the board, that's inevitable, but it's my job to minimise that early on and thwart his typical Tzeentchian trickery.



STORMCAST ETERNALS

Wrought by Sigmar's hand, the God-King's Stormcast Eternals are sent forth across the Mortal Realms to battle the forces of Chaos. Will the dauntless courage of these most noble heroes be enough to sunder the plots and schemes of the Great Conspirator's agents?

Chatagonis Thunderblood Lord-Aquilor, Gift of the Six Smiths, Shielded by Faith, Wind Runner

Jermak the Stoic Lord-Relictor, Abjuration

Nilus Knight-Heraldor

Ortho Knight-Heraldor

Jakob the Golden Drakesworn Templar

The Sure-footed 3 Vanguard-Palladors

The Swift-wrath 3 Vanguard-Palladors

Volak's Venators 10 Vanguard-Hunters

The Golden Predators
10 Vanguard-Hunters

The Knights of the Thunderhead 2 Concussors

The Hammerfall 2 Concussors

The Bane of Tyrants 10 Liberators

The Wrath of the God-King 10 Liberators

The Headsmen of Sigmar 10 Decimators

The Thunderstrike 10 Retributors

The Shimmerflock 6 Aetherwings

The Hunters of Azyrheim 5 Gryph-hounds

Sigmar's Mercy 3 Vanguard-Raptors with Longstrike Crossbows

Sigmar's Storm 3 Vanguard-Raptors with Hurricane Crossbows

LORD-AQUILOR THUNDERBLOOD

"The Lord-Aquilor (out soon! -Ed) is not only a tough fighter," says Ben, "but he can make massive moves, especially with the new traits for mounts. On top of that, his Command Ability means he can redeploy Vanguard Auxiliary units potentially he could make a unit of Vanguard-Palladors run up one end of the board, vanish, and reappear from another board edge to dive into Simon's unprotected flank."





GAMING IN THE AGE OF SIGMAR

HOW HANDY

As stated earlier, our generals opted not to go for a Matched Play game, preferring Narrative Play for something a little more loose and free-form.

On top of that, both put their faith in their respective deities when choosing Artefacts of Power, traits and spells and simply rolled on the charts. Whilst many in the White Dwarf office are firmly in the 'picker' camp, the 'roller' method does add an extra frisson of uncertainty to a game – it's about making the best of what you're given, rather than choosing a tactically optimal setup.

BATTLE REPORT BATTLE ROUND 1: THE HUNT IS ON

Ben: I didn't deploy my army like you would normally, as the Stormcast Eternals can actually set up any number of units in the Celestial Realm at the start of the game, using the Scions of the Storm rule. I can then try to deploy them each turn at the start of my movement phase, on a 3+. The upside to this is as long as they stay 9" away from an enemy unit, I can place them anywhere on the battlefield. The downside is that there's a chance they won't show up at all, and if I had lost the priority roll at the start, I could have given Simon ample chance to run for the board edges before I could do a thing. I was able to get most of the army down at the start of the turn and managed to encircle Simon's entire army, blocking any obvious escape routes and placing units where they could neutralise Simon's strengths - such as deploying the Vanguard-Raptors with longstrike crossbows with a clear shot at Simon's mortal heroes and dropping the Decimators near his blocks of Kairic Acolytes. The Drakesworn Templar managed to hide out of sight behind the castle-cum-Realmgate (Hardly what we expect from a Templar, Ben! - Ed),

There's no real movement in Ben's first turn, as his army deploys straight from the Celestial Realm. Ben starts his shooting phase with the Knight-Heraldor, who manages to inflict a Mortal Wound each on the nearby Tzaangor Enlightened and Skyfires, kills two Kairic Acolytes and inflicts three Mortal Wounds on the Fatemaster (1). Ben then follows this up with the Vanguard-Palladors and Concussors wiping out the Pink Horrors, which split into Blue Horrors (2), then into Brimstone Horrors.

DICING WITH DESTINY

The battle trait of the **Disciples of Tzeentch** grants them nine dice at the start of the game that can be used for Casting, Unbinding, Run, Charge, Hit, Wound, Save, Damage and Battleshock rolls. Simon rolled nine dice before the game started (Four 6s, three 1s and two 5s) and can substitute them in whenever he wants - such as using one of the 6s to ensure a Bolt of Tzeentch does an eye-watering six Mortal Wounds to the Stardrake to soften it up early on. Simon is also able to generate additional **Destiny Dice from his** Magister's Glimpse the Future spell as well as the Master of the Cult ability for the Arcanite Cabal warscroll battalion.

ready to maul the Lord of Change. Hiding him meant the Templar could let off a Rain of Stars early on, softening up targets for the kill. I even damaged Simon's spellcasting ability by killing the Fatemaster straight away.

Simon: I had deployed my army around the centre of the board, placing down the Lord of Change and Kairos Fateweaver around the Blue Scribes. The trick I had to pull was making sure that there are no gaps greater than 9" behind my front lines, or Ben will be able to send down Stormcasts later and really ruin my day – I don't want those Retributors appearing behind Kairos and smacking him in either of his faces with their starsoul maces! My army has plenty of cannon fodder, so I can use the Kairic Acolytes to screen the north-west corner of the board and stop anyone from sneaking through the line (with over 40 of them they'd slow anything down), and guard the mortal characters with the Tzaangors. My idea is to either stop Ben getting close to my wizards or offer up more tempting targets for his ranged units, like the Tzaangor Enlightened on Discs.



THE HORROR(S)! THE HORROR(S)!

Pink Horrors now split into Blue Horrors, and Blue Horrors into Brimstone Horrors. Not only did this mean Ben had a tougher time wiping out the Pink Horrors, it made Simon's job of getting units off the board much easier!



Left: One of the bloodiest, if most one-sided, combats of the first turn ensues when the Thunderstrike, Ben's 10-strong Retributor unit, charges the Shrieking Multitudes, Simon's huge unit of Tzaangors. Whilst the gorkin aren't exactly festooned with heavy armour, they have an absolute bucketful of attacks – if they can survive the first round of combat, there is a chance they will give as good as they get.

Nine are beaten to death with lightning hammers, while their savage blades bounce off sigmarite harmlessly. Five flee the field, before the survivors bloody the Paladins in the next turn. Despite drawing the blood of the Stormcasts, the Tzaangor are then bludgeoned into a gory paste.

It should be noted that the Tzaangors' twisted blades achieved nothing — it was their savage beaks that managed to cause all the damage to the Paladins!

The Drakesworn Templar calls down six stars, crushing one of the Skyfires (3) and killing Simon's Fatemaster before he can do a thing (4)! However, it doesn't all go Ben's way, as Simon moves his army out of his deployment zone and launches his second unit of Chaos Warriors into the Gryphhound pack (5) before charging his unit of Chaos Knights straight into Ben's second unit of Liberators, wiping them out (6) and positioning the cavalry to head off of the board in his next turn.

BATTLE REPORT

BATTLE ROUND 2, PART 1: THE PLAN UNFURLS

Ben: With the way the first turn turned out, I needed to capitalise on some of those gains. At the start of turn two, only the Knight-Heraldor and the Aetherwings struck down from the Celestial Realm to reinforce the army, with the second unit of Vanguard-Hunters still presumably waiting for the right moment to appear. The name of the game now was to close the gap with Simon's army and start putting the damage on just where I could. Simon had already snuck off the Changeling, so a Major Victory was out of my grasp, but I could still secure a win by making sure nothing else leaves the board in one piece.

The shooting phase didn't go as I'd hoped, as despite the number of dice I rolled, I barely scored any wounds at all on Simon's Kairic Acolytes and only scratched the paintwork on one of his Burning Chariots.

Simon: While my shooting wasn't much better than Ben's in the second turn, with only my Exalted Flamer on foot managing to kill anything, my hero phase more than made up for it as I continued to have absolute magical supremacy, spreading damage right across Ben's army. The Destiny Dice help a lot as well, as I can suddenly boost the damage rolls where needed – Kairos, just for starters, was able to use both Unchecked Mutation and Gift of Change on the Retributors, turning one into a hideous Chaos Spawn and killing two others!

Ben: But it didn't go all your way though, did it? There was that Herald of Tzeentch on the Chariot, who only got a 5 on his casting roll despite using an Arcane Tome!

Right: The Tzaangor Skyfires are typically a ranged unit but Simon has manifestly earned Tzeentch's favour, if just for a brief shining moment, as the Elevated hold their own in a brutal melee against the Retributors, who've previously carved through an entire flock of Tzaangors with but a few beak-marks on their sigmarite war-plate. Boosting the damage rolls with two of his Destiny Dice, Simon manages to ensure a brace of dead Retributors. Alas, Tzeentch's favour is fickle in the extreme, for two of the band are cruelly cast from their lofty perches by the vengeful Stormcasts, and the bloodied and bruised survivor flees the field following a failed battleshock test.



Left: The hurricane crossbowarmed Vanguard-Raptors unleash a storm of 27 bolts into the throng of Kairic Acolytes... and kill three. No doubt the truly faithful were able to read the currents of fate and sidestepped the hail of crossbow bolts.

Below: Ben makes full use of his recently deployed Knight-Heraldor, killing seven Kairic Acolytes, a Tzaangor Enlightened on foot and dealing four Mortal Wounds to the Gaunt Summoner in the turn he arrives. The battle-horns of the Knights-Heraldor ring out frequently across the battle, and the pair prove to be a thorn in Simon's side.






Left: The Sure-footed dive into the exposed flank of the Hands of Fate, the Chaos Knights of Tzeentch. The Gryph-chargers' claws and beaks carve through the Chaos armour of the Knights and their twisted steeds. Simon opts to break the Knights away from combat before they are wiped out by the Vanguard-Palladors, sending in the Horned Prince to distract them. This cowardly tactic frees the Chaos Knights to leave the board in Simon's next turn (again).

Below: Ek'he'had'he'hax has evidently had enough of the Drakesworn Templar and his noble mount dropping stars onto the battlefield, as he commands much of the Tzeentchian force to lay beast and rider low. The mighty Lord of Change looms over the wounded stardrake, bludgeoning the life out of the noble Templar and celestial beast with the end of his twisted staff.

BATTLE REPORT

WAITING IS THE HARDEST PART

The Scions of the Storm battle trait for the Stormcast Eternals is potentially a very powerful one, as it means they can show up almost anywhere on the battlefield. The downside is that you don't really know when your army is going to all show up – especially if you keep rolling 1s!

Ben was fortunate enough that the majority of his army showed up in the first turn of the game, whilst a single Knight-Heraldor, a unit of Aetherwings and a unit of Vanguard-Hunters remain waiting in the wings at the start of his turn two. Of course, you don't have to deploy your entire army this way but you then lose the chance of your units being in the right place at exactly the right moment.

Ben wins the roll-off and goes first at the start of round two, summoning his second Knight-Heraldor (1) and the Aetherwings (2) from the Heavens. Ben has his Lord-Relictor charge into the unit of Enlightened on Discs of Tzeentch (3) to ensure they don't flee off the board at the start of Simon's turn, then sends his Retributors toward the last of the Tzaangor Skyfires for much the same reason. The hammer-wielding shocktroops of Sigmar have little trouble with the Skyfires, the only survivor sensing its imminent demise and fleeing. Lastly, Ben charges his Decimators into the remnants of the Kairic Acolytes (4) to wipe them

BATTLE ROUND 2, PART 2: THE NOOSE TIGHTENS

Simon: My plan in turn two was to concentrate on splitting the board up even more by focusing my forces on the south and north-east edges – trying to go willy-nilly would mean my army would get crushed by Ben's superior units one at a time.

Ben: Well, my plan for this turn was really to reduce the number of Simon's units. He has a lot of powerful characters like Kairos and the Gaunt Summoner but most of his army is quite soft in comparison to Stormcasts – killing those'd limit his options. I set out to cut through Simon's big units of chaff, with the Decimators and the Vanguard-Raptors with hurricane crossbows wiping out the two huge blocks of Kairic Acolytes, which would open up a chance for me to go after his characters in the next turn and hopefully stop them from creating even more units through spells. Simon already took the bait with the Drakesworn Templar, as he made a big effort killing it, and his Lord of Change took a severe beating in the process. It also left some of his army open to an attack from my cavalry units, the Vanguard-Hunters and my Lord-Aquilor.

Simon: By contrast I knew I had to start looking at eliminating Ben's characters. The Drakesworn Templar was a nice juicy target, but his Lord-Relictor was potentially dangerous and was blocking off the south-west corner for my entire army, alongside those cursed Vanguard-Raptors! The Stormcasts are pretty nippy, but even more so when their heroes can move them around the board. If I could hamstring Ben's movement and feed him the occasional distraction unit to let the rest of my army escape, I'd be on to a winner. Ben had a few units that were actually pretty easy pickings, and when I have an advantage I just pile my units in – much like the band of Chaos Warriors of Tzeentch who ganged up to wipe out the Gryph-hounds.

Ben: What did those Gryph-hounds do to you? Simon has the tricky nature of Tzeentch down to a tee, as he's cutting and running from combats so he can run off the board next turn. He's let the Ogroid Thaumaturge take the heat from the Chaos Knights, who the Vanguard-Palladors were giving an absolutely pasting.





Left: Despite Simon's success in besting the Drakesworn Templar only being a qualified one, he is growing ever-more cocky as the game goes along, if the combats he's throwing the Lord of Change into are anything to go by.

The Lord of Change is already wounded from his fight with the Drakesworn Templar, and whilst Ek'he'had'he'hax eventually manages to whittle the retinues of Concussors down to a single survivor, it is this sole survivor who bludgeons him to death, blasting the Greater Daemon back to the Realm of Chaos with a storm-wreathed blow from his lightning hammer. No doubt Simon's Lord of Change may have survived just a little longer if he hadn't just decided to start a bare-knuckle brawl with Ben's Concussors! Nevertheless, Ben has eliminated a key part of Simon's force, removing yet another of the Tzeentch army's most powerful spellcasters.

Simon turns Ben's units against him, using the Lord of Change's Treason of Tzeentch on the Concussors to make one of the mounted warriors lash out at his retinue in confusion and fury. The Lord of Change then finishes off the wounded Concussor with an coruscating Arcane Bolt (5). Ben's Concussors banish the Herald on foot (6) and inflict six wounds on the Lord of Change in a brutal melee. Simon then charges his Ogroid Thaumaturge into the nearby Vanguard-Palladors (7), killing one through its Mighty Bulk alone, and leaves the last one with a single wound. To finish off the second turn. Kairos Fateweaver crushes the last Retributor beneath his clawed foot (8).

BATTLE REPORT

BATTLE ROUND 3: FATE TWISTS, THE REALMS TURN





Simon: The trick with this turn was to start making a break for the edge. Ben carved through the squishier units I had, and while there were a few cheery upsets (like the Enlightened on foot!) Ben finished the turn in a very good position to crush me. I did have an ace up my sleeve, however – Gift of Change! Not only did it do a great job wiping out the Retributors and Liberators, it also created a brand-new unit in the form of a Chaos Spawn. What makes this even better is it could then just run off the board edge straight away, as none of Ben's units were anywhere near it.

Ben: I had to start fighting smarter – Simon still outnumbered me, and his chaff units had either been killed off already or fled the board, leaving me with his leaders and a Burning Chariot. I'd already duffed some of them up in earlier turns but they were still incredibly dangerous – Kairos in particular is something to be feared because of that damned Gift of Change turning my units into Chaos Spawn and increasing the number of units Simon got off the board. Fortunately, my army can redeploy pretty rapidly. I moved the

SPAWNING, Splitting and Summoning

Before the game began, Simon and Ben had both agreed that neither would be using summoning spells in this game – it'd have made even a Minor Victory impossible for Ben if Simon could just summon enough units to head off the board each turn. That being said, this gentleman's agreement didn't cover units created through spells like Gift of Change or the Tzaangor Shaman's Boon of Mutation (which can turn enemies into Tzaangors), nor did it cover units created when a unit dies – like with Horrors splitting. Whilst it did mean Simon had one up on Ben, he still had to kill or lose units to create fresh reinforcements.

Left: The almighty Oracle of Tzeentch unfurls one hideous talon and unleashes a scintillating bolt of impossible colours into the ranks of the Bane of Tyrants, an indefatigable unit of Liberators that has never been bested in contests of arms. When the polychromatic smoke clears, all save two have been cast back to the realm of Azyr and only one of the two is still whole in mind and body - the other has beenrendered into a shrieking, hooting mass of pseudopods, grasping maws and clusters of screaming eyes.

Before the last remaining Liberator can strike out at his twisted former comrade, Kairos Fateweaver screeches a harsh, jaw-wrenching series of perverse syllables that contort reality. The sole surviving Liberator collapses, suffering from the effects of Unchecked Mutation, his godforged physique succumbing to the deadly force of change.

Through sheer magical power, Kairos has achieved what the Slaves to Darkness have failed to do with blade and shield, leaving the titanic Greater Daemon of Tzeentch with a clear path to leave the field of battle.

surviving unit of Vanguard-Palladors to support the Aetherwings, as they'd be able to tag-team the Ogroid Thaumaturge. I'd like to say that the second unit of Vanguard-Hunters still being in the Celestial Realm was all part of my plan, but they'd have been really useful here – they'd have shored up holes in my battle plan and let me focus other units elsewhere. I can only hope I get priority in the next turn to mop up Simon's stragglers before they flee, too.

Simon: The biggest problem I had this turn may well have been Ben closing the gap and shifting his Vanguard-Palladors around the board, as thanks to their Ride the Winds Aetheric ability, they can move up to 36"! But if you discount those Gryph-chargers nipping at my army's flanks, the big problem for next turn is one of my own making – I can easily win now by just sneaking units off the board, but the temptation of getting a Major Victory by crushing Ben utterly is very strong. If I can stay on-mission and keep my insatiable bloodlust under control, I may be able to walk away from this with a victory.

FLOCK OF WRATH

In what was perhaps one of the most undignified combats of the game, the Horned Prince (Simon's **Ogroid Thaumaturge**) charged Ben's Aetherwings and proceeded to flail at them ineffectively with his staff and horns. The enraged brute was brought down to a single wound before it managed to fend off the aethereal predators, bludgeoning four out of the skies with furious blows, with one electing to flee the field and another staying valiantly on, intent on pecking out the Ogroid's eyes.







COLOURS OF WAR

With the new Disciples of **Tzeentch and Stormcast** Eternals battletomes, there's plenty of new models on offer that might have inspired you to add them to your own army. We enlisted the Army Painting team to put together guides for the Lord-Aquilor, Kairos Fateweaver and the Skyfires in this month's Paint Splatter, starting on page 94. What's more, the techniques we show you on the Lord-Aquilor would be perfect for any of the new Vanguard Auxiliary Stormcasts, or almost any of the units in the Stormcast Eternals army.

Left: With the mass of Kairic Acolytes and Tzaangors little more than a memory, Ben moves his unit of Decimators up to mop up the trio of Tzaangor Enlightened on foot, the Changetouched. They are able to cut one of the trio down with ease but are not ready to fend off the last gor-kin standing. Simon is as surprised as anyone when the lone survivor manages to account for a pair of Decimators with its Tzeentchian spear and, of course, its vicious beak - he admits he'd rather forgotten about the unit throughout the game. Such is the feral ferocity of this lone warrior that another of the Retributors actually flees in the battleshock phase, and Ben disengages the unit.

Left: Ben uses his Lord-Aquilor's command trait, Lord of the Azyrite Hurricane, on his second unit of Vanguard-Palladors, the Swift-wrath, to move them off the board and redeploy them on the eastern edge, giving them a clear charge at the Ogroid Thaumaturge. An initial attempt at using their boltstorm pistols to soften it up proves fruitless, as the brute's tattoo-etched hide seems to be proof against such attacks. The monstrous spellcaster is then able to throttle the life out of the last of the Aetherwings, but as it throws the Azyrite bird to the ground, the Horned Prince is swiftly cut down by the blades of the charging band of vengeful Vanguard-Palladors.

BATTLE ROUND 4: THE ELEVENTH HOUR

Simon: It all came down to this – I had enough units on the board edge away from Ben's army. All I needed this turn was for my units to survive the last of Ben's shooting, and they'd run off of the board at the start of my fourth turn.

Ben: I snatched priority, which meant that I was still in with a slim chance of denying Simon a win. Sigmar obviously heard my plight, because the last Vanguard-Hunters finally decided to show up this turn. I placed them as close as I possibly could to Simon's retreating battle line, with the plan being to advance them as a screen - there were only 10 of them, but spread out as a line they'd keep most of Simon's army pinned in place if I could get close enough. I then used the Onwards to Glory ability on the unit, courtesy of the nearby Knight-Heraldor, which meant they would be able to run and charge in the same turn. I had the Lord-Aquilor and his retinue by the far end of the board gang up on the last few Daemons over there, ready to banish them, before focusing on the final move of the game. The Vanguard-Hunters rolled poorly with their Run move, so they I desperately needed to get a good charge in to keep me in with a chance... And of course I fluffed the roll, leading to Simon's units just waltzing off the board edge unaccosted.

Simon: If Ben had managed to run close with the Vanguard-Hunters, I would have just used Karios's Oracle of Eternity ability and changed the result to a double-one. Victory to Tzeentch!



Above: In the closing moments of the game, the Blue Scribes seek to slink off the table at the far corner behind the Chaos fortress, only to be caught by the surviving Concussor, the Lord-Aquilor and five Vanguard-Hunters. Despite P'tarix and Xirat'p's fearsome array of spells (and their sharpened quills), there is little the Blue Horrors can do to ward off the blows from Lord-Aquilor Thunderblood, and the duo are cast back to the Realm of Chaos.

Right: Volak's Venators, Ben's second unit of Vanguard-Hunters, finally descend onto the battlefield, at the most dramatic moment possible. They simply have to hold Simon's forces around long enough just by being close enough to keep them on the board. Alas, it's not meant to be and the forces of Tzeentch escape their foes!



espite the most valiant efforts of Lord-Aquilor Thunderblood and his warriors, the treacherous acolytes of Tzeentch had slipped the net and fled into the gleaming wilds of the Realm of Metal. With so few of their numbers left on the battlefield, the Stormcast Eternals found they were unable to give chase, although whatever vile ritual Kairos Fateweaver had embarked upon had been disrupted.

Yet the ritual had never been the true objective. Kairos, able to discern the weft and weave of the myriad possible futures that lived and died with each passing moment, had intended to lure Lord-Aquilor Thunderblood out. The noble huntsman and his warriors would have been able to turn the tide in any number of battles across the Mortal Realms. Having drawn these warriors to the Shattersteel Plains, Kairos had in a very subtle way ruined the plans of the God-King and set back the campaign to liberate Chamon immeasurably. Of course, had the ritual continued unhindered, Tzeentch's grip would have grown ever-stronger upon the Realm of Metal, the sickening corruption spreading out across the Shattersteel Plains.

The deaths of countless cultists and gor-kin at the hands of the Stormcast Eternals mattered not a jot to Tzeentch or his Oracle. Even the banishment of unnumbered Daemons did nothing to alter his plans, indeed such events may have been part of some greater scheme still. Ek'he'had'he'hax had been a challenge to fool, more so than the likes of the dull-witted mortals, but even the Lord of Change had been naught but a puppet for Kairos.

Ultimately, all had been as Kairos had foreseen, all as the Oracle of Tzeentch had planned. With a snap of daemonic pinions, Kairos ascended into the skies of Chamon, cackling all the while...

AFTERMATH: JUST AS PLANNED!

Simon: What a game! I was fortunate that Ben nobly reminded me to keep an eye on the mission objectives whenever my more aggressive tendencies started to take over – I'm usually a Khorne player in the Age of Sigmar.

What was interesting was the contrast of the speed of my army versus the manoeuvrability of Ben's. My units being quick (and some being able to fly right over Ben's) certainly made the scenario easier, but Ben being able to rapidly redeploy his battleline meant he could really put the pressure on me when he wanted to.

At times, Ben's luck really prevented him from enacting plans that could have turned the game on its head (including a 10-man unit of Rangers not turning up until round 4, despite only needing a roll of 2+ to do so!). Just look at how he arranged things to get the right units in place to trap my army on the board for another turn. If luck (and the dice!) hadn't been against him for so much of the game, I daren't think what he would have done...

Ben: I was robbed! Avenging Strike is always a tough scenario for the Stormcasts to win, this time especially, as we'd changed it up a little to account for the larger armies. Simon's army outnumbered me heavily, so he had an immediate advantage - even to surround his army, I had what was effectively a thin gold line of heroes holding out against the hordes of (blue) evil. This can be incredibly easy for an army to punch through, as whilst even Liberators are as tough or tougher than the majority of Simon's units, they were outnumbered three to one in most cases. I might sound like I'm moaning, but it being a very tough scenario, I actually relished the challenge – after all, if it's easy it's not fun!

Because we weren't engaging in Matched Play, it did mean Simon was able to bring forth a whole host of new units through his spellcasting and, of course, those bloody Horrors splitting! Simon was able to effectively leapfrog my units when I wiped out his Pink Horrors, as the blue ones could just appear behind my charging unit – and the same happened again with the Brimstone Horrors!

All in all, it was a lot of fun to play – the manoeuvrability of the new Stormcast units (like the Astral Compasses on the Vanguard-Hunters and the Vanguard-Palladors' Ride the Winds Aetheric ability) opens up some interesting tactical opportunities. But next time, Grant, next time I'll have my vengeance... •

Below: Our brave generals shake hands over the table after a hard day of wargaming, with the gore-splattered ruins of the Shattersteel Plains beneath them. Whilst it all may be smiles and handshakes right now, we daresay it won't be long before the pair are back in our hobby room, battling it out for victory once again. Perhaps it'll be Warhammer 40,000 next time? Or maybe we can coax Ben away from his beloved Stormcast Eternals and into a more villainous army to see how he handles something like the Flesh-eater Courts? We'll have to see...



ILLUMINATIONS (1)

THE ADDERIVATIONS WE Take a look at the rich tanestry of illustrations that can be found in our many

In Illuminations we take a look at the rich tapestry of illustrations that can be found in our many publications. This issue, we take a closer look at the artwork of the Imperium of Man and ask the artists behind these impressive pieces for some insights into their work.



Above: The Imperial Truth by Neil Roberts. "This piece is one of my favourites and it's full of areas of interest such as the Custodes, the palace, the city and the Arcus orbital plate in the distance. The blue sky gives the image an unusually light and clean feel."

Below: The Speculum Infernus by Alex Boyd. "This piece, set on Titan, shows the Prognosticators of the Grey Knights as they uncover a Chaos plot," says Alex. "It highlights the dirty, gritty and overwhelming grandeur of the Imperium and its armed forces."



ILLUMINATIONS

Asphodex by Nuala Kinrade. "This was actually my first piece of planetary and spaceship art," says Nuala. "The difficulty was trying to depict objects of such a huge scale – planets, mileslong Imperial craft and hive cities so tall they break the clouds."

Armageddon by Alex Boyd. "I wanted this piece to represent the vastness of war in the Imperium," says Alex. "The artillery in the foreground is huge, bigger than any miniatures we make – they show just how much the Imperium is consumed by war."

The Imperial Palace by Richard Wright. "This piece is a combination of countless inspirations over the years," says Richard. "The image shows thousands of pilgrims making their way along the Avenue of Statues with the palace itself in the background."

11

The Astronomican by Paul Dainton. "This piece was directly inspired by Richard Wright's piece to the left," says Paul. "The light coming out of the top of the Imperial Palace in Richard's piece is the same light coming towards the viewer in mine. Somewhere down there, far below, is the Avenue of Statues. As you can see, the Emperor's Palace is vast and I gave the piece a fish-eye perspective to try and fit as much of it in as possible."

Eard

ILLUMINATIONS







AN ANCIENT

Illustrator John Blanche Illustrator John Blanche has worked for Games Workshop for many years, creating some of the most bizarre and fantastical images of the Imperium. Two of John's most famous pieces are the Eternity Gate (above left) and the Sanctum Imperialis (above right), above. The Eternity Gate is the entrance to the Sanctum Imperialis, and its steps are lined with the banners of the Imperium's greatest heroes. The gate itself depicts the Emperor standing triumphant over the defeated foes of the Great Crusade. The Sanctum Imperialis is where the Emperor Is where the Emperor has sat on the Golden Throne for 10,000 years. In the foreground of this piece, two Custodian Guard stand ever-vigilant while behind them loom a pair of Titans. To the left you can see the Tower of Heroes, where the death of great warriors is announced by the tolling of the Bell of Lost Souls. To the right, a Space Marine Chapter fortress, with anchored Battle Barge.



The Proud Eyrie, Fortress-Monastery of the Howling Griffons by Kevin Chin. "I used a lot of the design elements from Battlefleet: Gothic ships – specifically the prow of a ship – to create the look of the fortress," says Kevin. "It needed to be heavily armed and formidable and I wanted it to look like the mountain had grown around it rather than the other way around. The units below add a sense of scale while the red and yellow Chapter colours contrast well with the cold palette."

COLLECTING AND GAMING



Mustering for War is our feature looking at different approaches to getting an army painted and ready for battle. This month, James Karch tells us about his organised (some might say military) approach to planning, building and painting an army.

ear the end of my current army project I got to thinking about what motivates me and how I manage to get as much done as I do over a relatively short period of time. I thought it might be worthwhile writing my thoughts down and sharing how I go about getting my next army ready to put on the table and White Dwarf were kind enough to let me.

Ultimately, nothing beats time when painting miniatures, whether it's a full army or a new unit for an existing army. I'm pretty fortunate that I have an understanding better half along with a small painting area that can be tucked away if needed in my living room. Bearing in mind that time is probably the most important factor when painting, there are a number of things I do to try and use that time most efficiently.



JAMES KARCH

James Karch manages the Warhammer World Studio team, building displays and gaming tables, and is a prolific painter in his own time. He completed this Ironjawz army within five weeks to use it during an event at Warhammer World.

PLANNING

I always have a plan for my current project, what I'm going to do and the order in which I'm going to do it. Having a good, well-thought-out plan prior to starting any project will mean fewer hiccups along the way. The plan doesn't have to be overly complicated – in fact the simpler the better! A good plan makes it a lot easier to cope with any changes you need to make during the project. Be flexible and adjust where needed. Some of the items I try to have in my plan are:

The order in which I'm going to paint my models. For a long time I was solely a Warhammer 40,000 player, so when painting armies I used to make sure I got the basics done first as per the Force Organisation Chart – two Troops units and one HQ. This is a principle I more or less stick to for every new army I start, get the core of the army



done first and then build from there. It can sometimes be quite hard work getting the first couple of units for a new army completed but once they're done it often helps motivate me in pushing on with the rest.

The time allocated to each unit or model. This doesn't need to be absolutely accurate, just a rough idea of how long you think each unit or model will take. This will give you smaller 'in-project' deadlines to keep you on track along the way.

A *clear paint scheme*. One of the things I do with all of my armies is keep to a fairly limited palette of colours. This doesn't mean using fewer different colours – it means using the same colours consistently across the whole army and not deviating on armour or cloth colours. A great tip here: get a notepad that will live in your paint area and write down all the colours you use for the army. Do it even if you're following a guide, as you may change parts of it to suit your own style.

A *deadline* for the project to be complete (I won't say "for the army to be finished" as we all know no army is ever truly complete). This is pretty simple – maybe a gaming event, a game with mates or possibly a painting competition.

Once I've done all that, I then sort out what I'm going to need for the project – paints and tools

- and make sure I have enough for the whole project. You don't want to run out of glue or paint and have to wait until the next trip to your local store to be able to carry on with the next part of the project. Also, and this is definitely the most important part, if you haven't already got your miniatures, plan out at this stage the order in which you're going to get them.

THE PROCESS OF PAINTING

There are a few things I've learned over all the years I've been painting that help me work quite quickly, and I try to apply them when it comes to the process of actually painting the models.

Assembly. Think about how you're going to assemble your army. I don't build everything at the start; I build a unit and then paint it. This helps me break up any long periods of doing the same thing. I also always avoid having large amounts of grey plastic miniatures sitting waiting to be painted. I've found in the past that this can massively demotivate me. If you decide to go out and buy everything at once, try not to have it all out in a place where you can see it all the time. This can slow you down, worrying about building and painting that massive pile of models. ▶

JAMES'S IRONJAWZ

James painted his Ironjawz in just five weeks, ready for a Warlords event at Warhammer World. "The funny thing is I was all set to take my Stormcast Eternals to the event, with a few extra Devoted of Sigmar added to make things a bit interesting and different. I did have the thought of doing something new, though, as I'd been playing games with and adding ever more miniatures to my Astral Templars army since Warhammer Age of Sigmar first came out. At that point, I wasn't painting anything to add to any of my current armies, and in the Warhammer World Studio we were working on both the Sylvaneth and Ironjawz displays for the Exhibition Hall. Seeing the first few Ironjawz painted really got me to thinking about doing a force of them for myself. And so it began...

COLLECTING AND GAMING

DA MEGABOSS

"I already owned the Megaboss on foot," says James. "I'd done a small bit of conversion work to him and he was sat on my desk unpainted, so I thought I'd put some paint on him and see where I got to." The finished Megaboss became the starting point for the whole project and provided James with a clear idea of the colour scheme he'd use across the army. James based the colour scheme on the Bloodtoofs Warclan shown in How to Paint Ironjawz, with a few slight alterations. James also spent some time breaking the painting down into the stages you can see to the right in order to help his efficiency overall.

"With the Ironjawz, I started with the Megaboss on foot and then painted the two biggest units in the army, the big unit of 10 Brutes (below) and then the 10 Ardboys (on the opposite page)," says James. "This meant I had a good chunk of the army done and could then move on to smaller quicker units." As James says, planning out the project as a whole on the one hand while still taking care to work through it in manageable chunks on the other helps maintain a sense of both progress and achievement.



 ▶ Reward yourself. One of the things I do is leave the things I'm really looking forward to painting
– characters and other cool stuff – until the end. It spurs me on to get the other stuff done.

Basing. Build and texture bases as part of the miniature-building process. This will allow the bases to be undercoated at the same time as the models and also to be painted whilst waiting for a wash to dry or something similar. I'll often have bases done on miniatures that are yet to be painted as I have them on the desk ready to go.

Plan your stages. I'll always try to apply washes before a break in painting, when I'm finishing painting for the day or before stopping for meals. If I can't, I'll always think about what else I can be doing, building the next unit or character (characters are good for this as they can be built in a relatively short time), basecoating other miniatures, painting or making bases and so on.

Choose simple colour schemes with a limited palette. One of the things I do is look at a painting guide and think about how can I make the process quicker. If several colours are going to have the same wash, I paint them all before applying the wash to all of them at the same time. As a side note, keeping to a limited palette will add to the coherency of the army, maintaining a consistent look.





Set goals. Deadlines can help to get things done. Setting simple deadlines for each unit and character (and achieving them) throughout the project can be great for motivation. One of the things I really enjoy about building and painting armies is seeing my cabinet fill up as the army continues to grow.

Enjoy what you've done. Have your painted miniatures visible so you can see your progress. Whilst it might be tough at the start, once you see the first unit done it can be a great motivator to get the next one finished – this can have a snowball effect and really spur you on.

BUILDING AND PAINTING THE IRONJAWZ

So with all that in mind, I thought I'd go through how I went about getting my Ironjawz ready for the recent Warlords event at Warhammer World.

The one thing in the back of my mind at that point was the time. With a little over five weeks to go until the event I had to have a good, long think about whether or not I could achieve what I wanted to (as well as a conversation with the wife as I'd need to make sure she understood what I was going to be up to!). With all that figured out, I made the decision that I was going to give it a go. If I didn't manage to get it all done I still had my Astral Templars to use for the event. Deadlines are a good thing but you don't want to put too much pressure on yourself.

I already had the Megaboss built and I also had a couple of boxes of Brutes in my planned project pile, so they would be the basis I'd use and take the rest of the army from there. The next purchase for the army was a Start Collecting! box. I then had to think about how I wanted to build the army to take to the event. I had a bit of a play-around with making an army list and settled on the following, which is also the order in which I painted the army.

- Megaboss on foot
- 10 Brutes (the first unit was a bit of a slog)
- 10 Ardboys
- 1 Warchanter (my favourite model in the army)
- 5 Brutes
- 5 Brutes
- 3 Gore-gruntas
- 1 Weirdnob
- 1 Megaboss on Maw-krusha

As you can see, I mixed up my painting schedule quite a bit, following the principles mentioned earlier. You'll also notice I tackled both of the biggest units very early on. This really helped later in the project as it felt like I was getting everything else done quicker – it really kept me motivated, so the later parts of the project felt even more enjoyable. In the end, I managed to get the whole army completed with four days to spare, which also gave me the chance to try them out on the tabletop before the actual event.

MUSTERING FOR WAR

So, that's James's approach to planning out and tackling a painting project. There are any number of possible approaches; the trick is experimenting and seeing what works for you. Last month, we featured James Littler's stepby-step approach (you can see another such example from James here), and you could very easily take parts of both approaches and combine them. You might, for example, want to follow James Karch's method of planning out the whole project, and then get two or three units ready for battle, with basecoats, washes and basing done, following James Littler's step-by-step approach. You could carry on in this way and then use the time while waiting for washes to dry on future units to return to some of your earlier ones and add a few more details or additional stages of highlighting and shading. See what works for you!



PAINT SPLATTER

Paint Splatter is our regular feature on painting Citadel miniatures. This month, we've got 14 pages of stage-by-stage painting guides, including Daemons of Tzeentch, the Stormcast Eternals Lord-Aquilor and the Yncarne, Avatar of Ynnead.

his month's Paint Splatter is a true painting extravaganza, featuring no fewer than six painting guides for three different armies plus useful painting tips and advice from the Studio Army Painters. You'll also find a glossary of painting techniques and an introduction to our brush range – perfect if you're new to painting Citadel miniatures.

The first model in this month's Paint Splatter is the Yncarne, the Avatar of Ynnead – arguably the strangest Eldar model we've ever seen (it's got a horn growing out of its head!). James Gallagher, the man on the other end of the paint brush, explains all about painting this great new model and provides some useful insights into its otherworldly colour scheme.

On the subject of otherworldly colour schemes, the Yncarne is followed swiftly by a painting

PAINT SPLATTER

Paint Splatter provides stage-by-stage painting guides and useful advice on how to paint your Citadel miniatures. It's here that we show you how to apply different painting techniques to your models to create a range of stunning effects that will make them look great on the battlefield. All the stage-by-stage guides are created by the talented members of the Studio's Army Painting team, who have had many years of experience painting miniatures. If you follow their advice, you'll have a great-looking collection in no time!

guide for the new Kairos Fateweaver model. Tom Moore, the architect behind this guide, was also kind enough to provide us with useful painting tips along the way, such as how to choose your spot colours and the best way to apply scripture and symbols to forbidden tomes.

Hot on the heels of Kairos are the Blue and Brimstone Horrors as well as a Tzaangor Skyfire, all painted by Natalie Slinn. We look at the strange practice of highlighting fire (which is entirely logical but feels weird when you try and paint it) and how to get the most out of sub-assemblies and Citadel Spray cans.

And last but certainly not least we have a painting guide for the Lord-Aquilor, also painted by Natalie. If you're after painting advice for Stormcast Eternals and mythical beasties then click **here**.

THE YNCARNE

The Yncarne is a striking centrepiece which you'll want looking its very best in your burgeoning force of Ynnari, so we've got a complete stage-by-stage guide for you starting over the page.

James Gallagher, who painted the Yncarne for the Studio's collection and produced this paint Splatter Guide, offered up a few handy hints on painting and building the avatar of Ynnead. First of all, it helps to think of the model as a trio of areas, with the swirling deathly vortex, the main body of the Yncarne and the long flowing locks as your main points of interest. You may be put off by the ornate detail (and there's a lot of it), but as you'll see, it's actually nowhere near as difficult as it looks to paint, as James takes you every step of the way, including the delicate filigree and all those spirit stones!

When it comes to painting the psychic tempest that surrounds the Yncarne, you should focus on painting the glowing energy first, before moving onto the chunks of wraithbone and finally the spirit stones. You don't have to do it this way but this stage-by-stage method means you won't be having to tidy up any stray splashes of Agrax Earthshade as much as you go along.

SUB-ASSEMBLIES AND UNDERCOAT

Sub-assemblies make painting models with a lot of obscured detail much easier. In the case of the Yncarne, James recommends that you build it as two pieces, as shown below. For the first part, glue the swirling vortex of wraithbone and psychic power and the Yncarne's head together (1), then attach all this to the base. The second part is the body of the Yncarne (2). Attach this to a flying stand

with a little bit of wire (a piece of paperclip would be ideal) drilled into it and drill a hole into an area of the sub-assembly that will be hidden by other parts later (James suggests the Yncarne's backside). If you prefer to cover your tracks completely, add a little Liquid Green Stuff into the hole and paint over it when you assemble the finished model.







JAMES GALLAGHER

James painted several units for the Fracture of Biel-Tan book, including Vyraine's Bloodbride followers and the Visarch's Incubi retinue. He's also been working on a spirit army for Warhammer Age of Sigmar, which gave him some great transferable skills when it came to painting the Yncarne.

TECHNIQUES

The stage-by-stage guides we present in Paint Splatter follow the Citadel Painting System, which uses four core techniques along with specially formulated paints for the best results.

Undercoat: We undercoat our models to help the paint adhere to the plastic. Typically we use a Chaos Black or Corax White spray.

Basecoat: A neat, even basecoat provides a strong foundation for later colours. Base paints have a high pigment count, so they're really strong colours. Some Base paints are available as sprays.

Wash: A wash is applied to a model to emphasise the shadows in the recesses and provide depth. For this we use Shade paints.

Layer: Layering helps establish the colours on a model. Some layers are applied all over an area of a model to change its colour, others are applied sparingly to the edges to create highlights.

Drybrush: To drybrush, load a brush with paint and then wipe most of it off on a paper towel. By flicking the almost dry bristles across the model, you can create textures that highlight the raised areas.

MODELLING AND PAINTING

While for most models you'll usually use Base paints to provide the basecoats, when it comes to the ectoplasmic storm of the Yncarne, James used the Edge paint Baharroth Blue. Since the glowing vortex of power is bright and eyecatching (in contrast to the much darker Yncarne), using a bright paint over the Corax White undercoat makes more sense than using a darker colour from the Citadel Base range. The washes of Nihilakh Oxide and Coelia Greenshade provide the shading and depth in the recesses. Aim to apply the drybrushes of Ulthuan Grey in a series of three or four light coats, rather than one heavy one. You should have barely any paint on your brush at all. If you apply too much paint in one go, you run the risk of it making the effect look thick and grainy instead of like a glow and you can always apply extra coats until you're happy with the effect.

Layer: Stormhost Silver

XS Artificer Layer



Layer: White Scar

XS Artificer Layer

Dechala Lila

XS Artificer Layer

The Yncarne is positively festooned with spirit stones. Take your time to make sure you've found all of them – it's much easier to paint them all in one go than to have to go back later for any you missed. You'll notice that the spirit stones are highlighted with Baharroth Blue, which gives them a glow reminiscent of the swirling ectoplasmic storm. (In fact, the gaps in the ectoplasmic energy echo the shape of the spirit stones. Spooky.) James opted for quite cool, subdued blues for the spirit stones on the body of the Yncarne but on the blades and the glow he chose warmer, more vibrant reds. Whichever colours you decide to use on your Yncarne, the effect can be accomplished using the Citadel Paint System. If you want to really refine your gem painting skills, check out this month's 'Eavy Metal Masterclass (**here**) to see how the 'Eavy Metal team tackle them.



Layer: White Scar XS Artificer Layer



MODELLING AND PAINTING KAIROS FATEWEAVER

This rendition of the infamous Kairos Fateweaver was painted by Army Painter Tom Moore. "Kairos may be a large model but he's got a really open pose, which meant I could assemble the whole model before painting it – no subassemblies required," says Tom. "I suggest painting the larger areas of Kairos first, such as his skin and wings, because it helps establish the main colours of the model and it also makes you feel like you're accomplishing things quickly. I also drybrushed his dark blue skin. Drybrushing can sometimes be a bit messy but by doing it first, I made sure I didn't get any paint on any of the other colours." This guide is also perfect for the Lord of Change, and if you want some variety between the two you can apply some of the stages to different areas of the model – for example, using the lighter blue of the hands and talons for the model's skin, or painting the wings all blue.



BLUE SKIN

Basecoat: Kantor Blue

L Base

Wash:

L Shade

Ð



Basecoat: Celestra Grey

M Base

WARPED BEAK











M Shade



Layer: Pink Horror M Layer

Layer:



BURNISHED











TOM MOORE

Tom was one of the lead painters when it came to working on the Studio's Tzeentch army project. His main role was to take the 'Eavy Metal colour scheme for Kairos Fateweaver and develop it into the stage-by-stage painting guide you see here. He also painted the Brimstone Horrors and many of the Tzaangors in the Studio army.



Drakenhof Nightshade



Glaze: Guilliman Blue

M Glaze

M Layer



Layer: White Scar







FEELING A LITTLE BLUE

"To make painting all the blue on Kairos Fateweaver easier, I basecoated him with Macragge Blue spray straight over the bare plastic," says Tom. "A blue basecoat is the perfect starting point for all the blue and white areas on the model as the next layers of colour can be applied far more easily and quickly over blue compared to black. The blue basecoat also very slightly changes the tone of the gold and silver parts of the model, adding a hint of blue to them perfect for a magical Daemon creature such as Kairos."





M Layer



L Dry





Wash:

M Shade

Reikland Fleshshade

MODELLING AND PAINTING



Tzeentch's colours are traditionally blue, pink and gold but, being the Changer of Ways, his minions often appear in different colours, which means you can paint them any way you like. However, it's worth sticking to a few colour theory rules, otherwise your Daemons of Tzeentch may end up looking like an explosion in a paint factory.

"Kairos Fateweaver is primarily blue, which is a cold colour," says Tom. "To contrast with the cold blue, I used yellow and gold both warm colours - for his secondary palette. Yellow and blue are a classic Tzeentch colour scheme and they work well together on this model. You'll notice that Kairos's feet (see right) look almost golden, while his beak is a really rich yellow and his trinkets are a vibrant gold.

"To help accentuate this colour scheme further, I used purple as Kairos's spot colour. The spot colour is harmonious with the blue - it doesn't clash with it – while being different enough that it isn't overpowered by it. I painted three areas purple – his tabard, his wing-tips and his tongue. The tabard and wing-tips form a triangle around Kairos's heads, drawing the eye towards them, while his tongue really helps direct your eye towards one of his faces. It's always worth thinking about colours in this way before you paint a model what colours will work nicely together? Which ones will clash? What spot colour will you use? Check out colour theory online - it's well worth a look."

































RAZOR-SHARP

TALONS

Æ

MYSTICAL GEMS 🕂

Basecoat:

M Layer

S Layer

Incubi Darkness



M Layer





Layer: Kabalite Green



Drybrush: Eldar Flesh

L Dry

STIPPLING

I applied a sol of Pink Horror eathers (1)," says "I then lightly led the same colo sh (2) to get



LOINCLOTH





TZEENTCHIAN





M Glaze

MAX.

Layer: Ulthuan Grey

XS Artificer Layer



Wash: Nuln Oil

L Shade





S Layer







3

M Dry

HANDS &

TALONS







TOME OF

1

S Base

A

Basecoat: Rakarth Flesh

KNOWLEDGE

(+

Æ

6



M Shade



Drybrush: Imrik Blue

S Layer





Layer: Pallid Wych Flesh

M Layer

S Layer









S Layer











"When you've got an open book on a model, a nice finishing touch is to add a few lines of text or arcane symbols to really bring it to life," says Tom. "I start by looking for a few suitable symbols in Battletomes and Codexes, in Kairos's case finding Tzeentch symbols and cryptic runes." (In case you haven't got the battletome or other reference to hand, we've provided a few examples above, from various models in the Tzeentch range, for inspiration.)

"To paint them I use an XS Artificer brush," says Tom, "and I load the tip of the brush with a tiny amount of watered-down Rhinox Hide. Adding a little water helps the paint flow and we normally use Rhinox Hide rather than Abaddon Black because it makes the scripture look more faded and worn rather than like recently applied ink. "Once you've added a few magical symbols and strange diagrams, you can then fill in any of the gaps with scripture. This helps make the books look more random and chaotic. Above you can see a few examples of books painted in this way. And not all of them are parchment either! Why not give it a go yourself?



MODELLING AND PAINTING TZAANGOR SKYFIRES

Natalie Slinn painted the Tzaangor Skyfire below as well as both the Blue and Brimstone Horrors on the opposite page. You'll notice that we've only provided stage-by-stage painting guides for the Skyfire's Disc of Tzeentch - don't worry, you can find a link to a free Tzaangor stage-by-stage painting guide in the yellow box to the bottom right of this page.

"I found that the Discs of Tzeentch were much easier to paint in sub-assemblies," says Natalie. "That's not because they're especially complicated or tricky to paint, but rather you can basecoat and paint each part a different colour. using different techniques to emphasise their textures. The fleshy parts were heavily washed to give them a wet appearance while all the metallic areas on the disc were drybrushed with Necron Compound to make them really shine."



BASECOATING THE DISCS OF TZEENTCH

Natalie built the Disc of Tzeentch in three sub-assemblies so that she could spray basecoat each of them a different colour. Once each sub-assembly was fully painted, she cleaned the paint off the contact points between the parts and glued them together with Plastic Glue.



DAEMON FLESH





M Layer





M Dry





Kabalite Green (teeth) XS Artificer Layer

WARP METAL

 (\pm)





Citadel Spray



M Base

Reikland Fleshshade

Layer: Liberator Gold

M Laver

Drybrush:

L Dry

ecron Compound

M Shade





HOW TO PAINT YOUR TZAANGORS



Undercoat: Corax White Citadel Spray

MAGICAL

ENERGY

BLUE HORRORS





S Layer





Wash: Druchii Violet M Shade

L Shade



Layer: Teclis Blue M Layer







GNASHING

TEETH



3asecoat

M Layer

GOLDEN

BANGLES





BRIMSTONE HORRORS



XS Artificer Layer

Undercoat: Corax White **Citadel Spray**



Glaze: Lamenters Yellow M Glaze





Layer: Ushabti Bone

XS Artificer Layer









"Painting fire always feels a little strange," says Natalie, "because you need to paint the recesses in lighter colours where the flames are hottest and the raised areas darker where the flames are cooler – the opposite to how you'd normally paint. Here the recesses are pure White Scar while the last 'highlight' is Abaddon Black."

GLITTERING SILVER

(Ŧ)







XS Artificer Layer

THE EVIL EYES

Painting the eyes of the Blue and Brimstone Horrors may look tricky but really it just involves a very small brush and a steady hand.



For the Blue Horror, get a tiny dot of Flash Gitz Yellow on the tip of an XS Artificer Layer brush and carefully poke the Blue Horror in the eyes. For the Brimstone Horrors, use Caliban Green as a basecoat, followed by Moot Green.









MODELLING AND PAINTING



NATALIE SLINN Natalie Slinn has painted many of the miniatures in the Studio's Stormcast Eternals army and has helped develop several of the colour schemes used on them. Natalie even earned herself a finalist pin at Golden Demon: Classic with a Lord-Castellant model. She also really likes painting Gryph-hounds.

STORMCAST ETERNALS LORD-AQUILOR

This Lord-Aquilor (who will be out soon!) for the new Vanguard Auxiliary Chambers of the Stormcast Eternals was also painted by Natalie. "I painted the Lord-Aquilor in two sub-assemblies – the rider's body and the Gryph-charger," says Natalie. "This meant I could spray basecoat the rider's torso Retributor Gold and the Gryph-charger Incubi Darkness. Remember that the Citadel basecoat sprays are solvent based, so you can spray them straight onto the bare plastic without applying an undercoat first. You will need to make sure you basecoat every part of the model, though, otherwise you will end up with grey plastic showing in the recesses." Here in the White Dwarf team, we've found the best way to get good spray paint coverage is to tape your model to a spray stickTM (it really is just a thin length of wood...) using double-sided

tape. That way you can turn the spray stick to every angle, enabling the spray to reach the recessed areas."

So what other useful tips does Natalie have for painting this impressive model? "When painting the inside of the model's cape, keep your washes thin and apply them only to the recesses of the cape, that way you won't have to highlight the raised areas all the way back up again," says Natalie. "Also, on the Gryphcharger's skin I applied the Kabalite green really carefully, which meant I didn't need to apply a shade to the recesses – the Incubi darkness basecoat did the job for me. I then used neat highlights to help define the edges of its muscles. I used the same technique on the Gryph-charger's underbelly."



SIGMARITE ARMOUR

Basecoat:

Retributor Armour **Citadel Spray**

Wash: Reikland Fleshshade

L Shade

M Layer

BLACK UNDERSUIT

M Base



Layer: Mechanicus Standard Grey

M Layer

S Layer

BEAR PELT

Basecoat:

M Base

M Dry

M Dry

Drybrush: Etherium Blue

Abaddon Black







S Base



Wash: Nuln Oil M Shade



Laver: Fenrisian Grey

XS Artificer Layer

Layer: Ulthuan Grey M Layer

Wash: Nuln Oil

M Shade

Basecoat: Celestra Grey

L Base

Æ ARMOUR

Metallic paints such as gold and silver look great when painted using the method to the left, but they to the left, but they also look brilliant when drybrushed. Below we've listed all the colours you'll need should you wish to drybrush your Stormcast Eternals. Stormcast Eternals. The basecoat is the same but we sugges using Reikland Fleshshade Gloss (it has a gloss finish, not a matt one like the regular wash) to balo bring out the to help bring out the armour's shine. You then drybrush th



Basecoat: Retributor Armour Citadel Spray

Wash: Reikland **Fleshshade Gloss** L Shade

Drybrush: Sigmarite

L Dry

Wash: Agrax Earthshade Gloss L Shade

Golden Griffon L Dry









PAINTING SUB-ASSEMBLIES

If you paint your Lord-Aquilor as Natalie suggests, then it's worth sticking or pinning the torso sub-assembly to something. Not only does this make it easier to undercoat (you won't have to lie the piece down and flip it over to spray the other side), it also makes it easier to paint, as you won't accidentally take hold of a part you've just worked on. On the Lord-Aquilor, the rider's legs are attached to the Gryph-charger sub-assembly. We suggest painting any of the areas you want to drybrush first (such as the feathers) before tackling the neater areas of armour.



KNIGHTS IN SHINING GOLD

MODELLING AND PAINTING









M Shade

AZYRHEIM

CLOTH

Screamer Pink S Base









S Layer



Layer: Ushabti Bone

S Layer

Layer: Stormvermin Fur

M Layer

HOW TO PAINT STORMCAST ETERNALS

glazes.

While the last few pages have been dedicated to the new Lord-Aquilor model, remember that you can use this guide to paint any Stormcast Eternals models, be they Liberators, **Retributors or even a Lord-Celestant** on Stardrake. The thing is, not everyone wants to paint Stormcast Eternals gold (what?! – Ed). This is where the How to Paint Stormcast Eternals book comes in, which includes stage-by-stage painting guides for no less than ten different Stormhosts, wearing silver, black, blue, white, maroon and other colours besides. Check it out in stores and online now.







S Layer





M Layer

S Layer

S Layer

Layer: White Scar XS Artificer Layer







CITADEL BRUSHES

brushes in the Citadel paint brush range and all of them have specific uses when painting miniatures. The Base brush range has four sizes – S, M, L and XL. All of them have hardwearing bristles designed to hold plenty of paint. We recommend using the largest brush you can to paint your model efficiently.



Shade brushes (M and L) soak up a large amount of paint in their bristles so you can apply lots of a Shade in



The Glaze brush is like a Shade brush but with a smaller head. You can also use it to apply Shades to small areas of a model.

There are three Dry brushes in the range - S, M and L. They are made of ox hair and synthetic fibres that enable them to survive the rigours of swift drybrushing.



The M Layer brush is ideal for applying layers of paint, while the S Layer is perfect for highlights. Artificer Layer Brushes (XS, S and M) are super-high quality sable brushes that give unparalleled control of your paint – perfect for adding those last tiny details to your models.

Lastly, there are the scenery brushes, which come in M and L sizes. Like drybrushes, they are ideal for painting large areas quickly by drybrushing.



THE FINISHING TOUCH

The last stage when painting most models is the base. For the Lord-Aquilor, Natalie used PVA glue to stick sand to the base. When it was dry, she painted the sand Mechanicus Standard Grey, then applied patches of Agrax Earthshade. To finish off the base she drybrushed it first Karak Stone then Screaming Skull.

REALNS OF BATTLE



In Realms of Battle, White Dwarf covers the hows, whys and wherefores of building and painting your own collection of terrain. This month, we introduce you to the notion of customising your terrain and matching it to your miniatures collection.

A SPLATTER OF PAINT Whilst painting terrain can prove decidedly different to painting miniatures (you wouldn't edge highlight a Chaos Dreadhold, would you?), you can seek out some inspiration from the plethora of painting guides on offer. For example, it'd be well worth checking out How to Paint Sylvaneth if you want some help with painting your Citadel Woods, or look into the guides to painting power armour (October's Paint Splatter, How to Paint Deathwatch and How to Paint Burning of Prospero to name but three) or even battle tanks if you need inspiration for sprucing up your set of Munitorum Armoured Containers.

errain isn't just terrain, and whilst it can be a satisfying project in and of itself to build up your collection of scenery as a separate project, if you've a particular army, race or Grand Alliance you're fond of, you may wish to theme your scenery to suit your collection of Citadel miniatures.

Some of our terrain kits are themed towards particular factions (many Warhammer 40,000 terrain pieces have a distinctly Imperial bend), so if the set already suits your collection it's a cinch to drive home the theme, whilst if it doesn't it gives you the opportunity to create your own. You may want to build terrain that represents the background for your army – perhaps where they hail from or where they fight – such as enchanted trees for a Sylvaneth force or a blood-daubed Bastion for a Chaos Space Marine army. You may simply want to paint your scenery to visually tie both army and terrain together, perhaps using a colour scheme that matches your miniatures collection. If you're mainly into the gaming aspect of the hobby, there is the fact that

you're going to wow your opponents with your magnificently painted army marching to war on its own themed terrain. If nothing else, your troops will be certain to get the home advantage!

If all this has fired your imagination about what you can achieve, this month we've a showcase of what can be done with two of our most popular terrain sets, the Munitorum Armoured Containers and the Citadel Woods. Our crack team of hobbyists from across Games Workshop HQ have covered a lot of what you can accomplish with just some basic hobby skills (which we conveniently covered in last month's Realms of Battle, if you want to get yourself up to speed). Customising your scenery can be as simple as a matching paint job and a few spare transfers to link a terrain piece to your army, but if you've a bits box heaving with spare parts (even a single kit can leave you with plenty of optional bits to spare after you've built it), you can make something incredibly striking with just a little effort and a dash of imagination. With that in mind, let us begin...

WARNING: CONTENTS MAY BE HAZARDOUS TO HEALTH

To illustrate just how easy it can be to subvert the average Munitorum Armoured Container into something sinister, Michael Wieske has turned one to a malevolent new purpose.

"In the Genestealer Cults codex," says Michael, "some cults grow their influence by sending a Purestrain Genestealer onto a fresh world to start the cycle anew. I decided to use the container as a narrative piece to illustrate that (1), with the accompanying Neophyte atop opening the container on an unsuspecting world, letting the Genestealer begin a new cult."

Michael's container is built from the parts within the Munitorum Armoured Container set (2), with the addition of a Genestealer from Deathwatch Overkill, a Neophyte Hybrid and a handful of cult icons from the upgrade sprue included with the Neophyte Hybrid Squad (3).

"The plan was for the container to look mostly Imperial," says Michael, "with only a hint of Genestealer Cult iconography. The Imperial colours are to hide the truth. But within (4), I'll be using the Nurgle's Rot technical paint to represent the alien-infested mess that it would be, having had a Genestealer hibernate inside for months on end during Warp transit."

This example shows three different ways to theme a container, each of which can be used in isolation or mixed together, depending on your taste. First, he used plastic icons (but transfers would work just as well). Secondly, he'll use a sympathetic paint scheme (such as the Nurgle's Rot representing xenos gunge). Finally, Michael combined the container with other models to create a characterful narrative terrain piece.







BLOWING IT WIDE OPEN

For ease of painting, Michael kept the container and contents apart. Not only will this let him reach a brush into the depths of the container, it also meant he could spray up the outside and inside of the container different colours, as well as spray the (non-Genestealer) cargo separately. As we explored in last month's Realms of Battle, dry-fitting to make sure it all goes together is very useful, and Michael has used some putty to hold the various parts together to make sure the finished piece looked right.

MODELLING AND PAINTING CRATE EXPECTATIONS

As a way of inspiring you to explore the wild world of Munitorum Armoured Containers, we offer up a quintet of painted examples, as well as one slightly off-the-wall (and over the dunes) idea...

MEDRENGARD MUNITIONS CACHE

Our very own Dan Harden was eager to paint up a very industrial-looking container and decided that the Iron Warriors scheme was perfect for that, in part because of their hazard stripes. Dan applied plenty of weathering with watered-down Tuskgor Fur, as well as a layer of Typhus Corrosion along the base of the piece.





ARMAGEDDON ASHLANDS

Erik Niemz sprayed up his container Mournfang Brown, before giving it heavy drybrushes of Skrag Brown, Zandri Dust and Ironbreaker. To emphasise the battered, beaten nature of it (and to tie it into the desert board he built) Erik applied plenty of Typhus Corrosion and stippled it with Fire Dragon Bright.

KONOR STATION CONTAINER

To tie this container into our Ultramarines force, we didn't take the obvious route. Much of it was sprayed Mechanicus Standard Grey and had thinned Doombull Brown applied to the recesses. The stripe is Macragge Blue with an Ultramarines transfer, which was then drybrushed Mechanicus Standard Grey.



MARTIAN STORAGE SOLUTION

This Mechanicus container would fit in with any Skitarii or Cult Mechanicus force and uses the transfer sheets from those ranges. It was sprayed Mephiston Red before the appropriate transfers were added, given a recess wash of Agrax Earthshade and finished with a an all-over drybrush of Astorath Red.





KASR SOLIQ STOCKPILE

The Army Painters painted this container to match their Cadian Shock Troops force. They basecoated it Castellan Green, before adding some spare Cadian transfers to mark it out as transporting war materiel. The container was then drybrushed Niblet Green, before being given a recess wash of Agrax Earthshade as shading.

GOING OFF THE RESERVATION

There is another use of Munitorum Armoured Containers, though it's perhaps only suitable for larger models. Dave Cross used it (and its contents) as a base for his Onager Dunecrawler, with the particularly nimble war engine hauling its massive mechanical bulk over it.

There's plenty of terrain sets that would be fitting on bases, such as chunks of Promethium Relay Pipes (perhaps painted up using one of the schemes we featured in last month's Realms of Battle), or a few choice pieces from the fantastic Garden of Morr set. You could even combine scenery and basing sets for bases that really help your models stand out on the battlefield.



MODELLING AND PAINTING

BRANCHING OUT YOUR COLLECTION

We've also included a selection of arboreal examples to show just what you can achieve with a set of Citadel Trees and a suitably creative mindset. How will this inspire you?

SHYISH RITUAL SITE

Dave Cross pushed the boat out with his Citadel Wood, incorporating parts from his prodigious bits box (such as the plethora of skulls) to create a decidedly sinister and necromantic clearing. Dave chose a dark and dreary scheme for the trees and base to contrast with the stark white bone of the skulls and the lurid turquoise cauldron, which is from the Coven Throne set.



OBSIDIAN BOSCAGE

Gareth Williams opted to paint his Citadel Wood with pallid, almost white bark and lush red-brown leaves. As a stark contrast to the foliage, he chose to paint the rocks on the base as glossy chunks of obsidian, with the help of a few coats of 'Ardcoat. He also cut down one tree, giving the impression that this wood's close to civilisation or at least a battleground.

VIBRANT GROVE

John Manders decided to paint a livelier set of Citadel Trees with ground-based foliage, which would fit in with a band of Aelf Wanderers or a gung-ho regiment of Catachan Jungle Fighters. James chose a simple scheme for the set, using some basic washes, flat colours and drybrushes to achieve a quick and pleasing finish in next to no time at all.




CLOCKWORK COPSE

James Littler's Citadel Wood made use of the Shattered Dominion Large Detail Basing Kit, giving the impression the trio of trees were either struck by exploding arcane machinery at some point in the past or have possibly grown around a long-vanished structure.

BLASTED WOODLANDS

Ray Dranfield chose to paint his Citadel Wood in pale, sun-bleached colours. With the battered grey slate of the base and the parched grass, it gives the impression of being situated in the savannahs of Ghur or some especially ill-fated spot in the Realm of Life. It'd be a fine fit for any of the armies of Death – or perhaps a sinister warband of Slaves to Darkness.





ENDLESS POSSIBILITIES

Whilst the Munitorum Armoured Containers are firmly for the grim darkness of the far future, there's little to stop you applying the above colour schemes or concepts to trees both in the Age of Sigmar and in Warhammer 40,000 – after all, the Realms are infinite in scope and the galaxy is a very large place, too! What could serve as a parched copse of trees in the dusty wastes of Ghur could also be hunched and shrivelled husks in the ash wastes of an Imperial hive world like Armageddon, and agents of Chaos tend to undertake bloody and unwholesome rituals in unsettling forests whether they serve Abaddon the Despoiler or Archaon the Everchosen.

Even some ideas or schemes that seem to be linked to a particular setting (like the Sylvaneth trees to the left) can be taken across, as what may be fitting for the forest folk may also work for the Craftworld Eldar or their Harlequin and Ynnari cousins.

GOLDEN DEMON

WARHAMMER AGE OF SIGMAR

Throughout the year, Games Workshop hosts Golden Demon painting competitions, where hobbyists from all over the world compete for miniature-painting glory. This month, we feature more winners from Golden Demon: Warhammer Age of Sigmar.

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



GOLD, WARHAMMER AGE OF SIGMAR LARGE MODEL

HERALDRY OF THE HEAVENS







ack in August, Golden Demon: Warhammer Age of Sigmar took place at Warhammer World in Nottingham. Claiming the gold for Large Model was

Roger Axelsson with his incredible Lord-Celestant on Dracoth. We asked him more about it.

White Dwarf: First off, congratulations on taking home the gold, Roger! What drew you to the Lord-Celestant on Dracoth?

Roger Axelsson: I remember being completely blown away by Vandus Hammerhand back when Warhammer Age of Sigmar was first released. It's such a striking miniature that I knew I had to paint one at some point. Seb Perbet did an amazing job designing and sculpting but also posing both the Dracoth and the Lord-Celestant. A very noble and powerful model. It just screams "Paint me!"

WD: How did you go about choosing the colour scheme you went for?

RA: I knew I wanted to go with a different Stormhost scheme than the usual gold, which also meant that I'd have to convert the rider slightly so he didn't end up being Vandus Hammerhand with differently coloured armour. After looking at different Stormhosts I landed on Astral Templars. As soon as the armour colours were chosen they informed the rest of the scheme. I picked the turquoise tones for the Dracoth because they complemented the armour colour, and the warm sand colours of the base contrast with the skin.

WD: What painting techniques did you employ on the model? Did you try anything new?

RA: Rather than trying something new, I pushed what I already knew as far as I could on this one. Painting a competition piece like this is very different to painting army projects. I

tried to get it as close to 'Eavy Metal quality as I could – clean, smooth and sharp. I especially focused on really pushing this with the contrast on the blade.

WD: Is there anything you picked up painting this model, anything you learned working on it?

RA: One important thing I took away from painting this piece was probably how important the planning stage of a project like this is. To plan out your colours, of course, but also how to break down the project into parts, both in terms of sub-assemblies but also the order in which to paint the components. More important, though, is the fact that hard work pays off. This was the first miniature I painted in a couple of years where I really wanted to go all out and see how far I could push my painting ability.

WD: Are there any parts of the model you're particularly fond of?

RA: I tried to get the quality as consistent as possible and I'm happy with the model as a whole. I learned so much from this that I hope I'll be able to achieve even better results next time!

I Perhaps the most arresting feature of the model is the constellation design on the cloak.

- 2 Roger's rich gold complements the deep purples of the sigmarite armour.
- The judges liked how Roger managed to make the Dracoth look like a natural creature – he chose a colour scheme that references real-life lizards, with darker scales and a paler underbelly.

CATCHING THE JUDGE'S EYE

"What links those entries that walk away with the a trophy above and beyond the technical ability," says Darren, "is how they still fit into the background of our worlds but also show unique paint schemes. **Roger's Lord-Celestant** and Orruk Brutes are great examples of this, as whilst we may not have covered them in the existing background, they could fit right in. By contrast, no matter how well they were painted, pink orruks certainly wouldn't."

WHAT THE JUDGES SAID

"Roger delivered a first-class entry," says Golden Demon judge Darren Latham. "At this level, the technical painting quality is frequently on par across entries, so it comes down to the use of colour and the application of colour. Roger's Lord-Celestant is particularly well managed – there are great contrasts throughout the whole miniature – it has strong colours that contrast with as well as complement each other. Roger's work is very vivid and bold, and he has a nice confident painting style, which suits the miniature really well. There's even the flourish of freehand on the cloak as well that's particularly well executed. It helps that it's not an exact duplicate of the 'Eavy Metal version but a fresh take on it. If you want to win gold, bring something new that fits."

GOLDEN DEMON

WHAT THE JUDGES SAID

"Stefan's entry reflects the nature of a Crypt Horror," says Darren. "It's very creepy and dark and has lots of atmosphere. Like Roger's Lord-Celestant, it's not run-of-the-mill, as people typically paint Crypt Horrors in quite pale colours – Stefan's version is a fresher take on the background but his Crypt Horror still manages to fit comfortably within the Age of Sigmar."

"It's a good use of a single colour," says Golden Demon judge Tom Winstone. "It's neat and nicely blended on the flesh and muscles as well as on the bones."

"Stefan really chose a fitting set of colours," says Golden Demon judge Chris Innes. "His work is very clean and crisp."





THE KNIGHT OF THE NECROPOLIS







- I "The Crypt Horror was an excellent pick," says Stefan, "as I like painting skin, and I really like the Undead."
- 2 "To get that moonlit feeling it has," says Stefan, "I mixed blues with browns, painted in high contrast. I kept the palette limited to underline the night-time theme."
- **3** Stefan built the base with rocks made from Green Stuff, using real stones as a basis.

BRONZE, WARHAMMER AGE OF SIGMAR LARGE MODEL TREELORD ANCIENT BY LEE HADFIELD

WHAT THE JUDGES SAID

"The whole piece works really well," says Darren. "Lee's entry reflects the background of the Sylvaneth and really captures the feel of what a Treelord Ancient is. Lee was also careful to make sure the important parts jumped out at the viewer – the Treelord Ancient's face is surrounded by pale branches that ensure your eye is drawn to it."

"I really liked the colours Lee has chosen for this entry," says Chris. "It's very 'foresty', very green and lush. I'm quite fond of elements Lee's added all over it like the mushrooms, which add spot colours of red. I was impressed with how the base and the model match so well, which only emphasises the arboreal nature of the Treelord Ancient. It looks like Lee had a lot of fun painting it."



THE CALL OF THE WILDS







- 1 Lee has opted for a bright, fresh and almost spring-like palette with his Treelord Ancient.
- 2 Lee has carried the lively aesthetic through with the Ancient's staff, which resembles a carnivorous plant.
- 3 Model and base match perfectly, as many of the techniques and materials Lee used on the base were carried through onto the Treelord Ancient's body.

GOLDEN DEMON

COLD, WARHAMMER AGE OF SIGMAR UNIT ORRUK BRUTES BY ROGER AXELSSON

WHAT THE JUDGES SAID

"Roger's work with the Ironjawz is really great," says Darren. "In fact, this was one of the contenders for the Slayer Sword. Not only is the painting standard incredibly high, Roger has carried it through across the entire unit. It's a much more impressive thing to accomplish with a unit over an individual model, as it shows consistency and requires a huge effort to achieve - it's no mean feat for any painter."

"It's very nicely and neatly done all around," says Chris. "Roger's made sure to cover all the golden rules of painting miniatures."

GREEN AND MEAN





- 1 "The red-and-green contrast Roger's used on these is very strong," says Chris. "It's not something we've seen before but works very well."
- 2 "Roger painted each of the faces differently," says Tom. "He's added warts and aged particular orruks to make them stand out from the others in the mob."
- 3 "The dags reinforce the background," says Darren. "It also helps makes each model unique – it's little thoughts like this that make an entry stand out."
- 4 Roger even carried the dags through to the markings on the unit's weapons.





SILVER, WARHAMMER AGE OF SIGMAR UNIT KARL FRANZ MEMORIAL GUARD BY STEFAN JOHNSSON

WILLS OF IRON





- Stefan's Handgunners feature some outstanding freehand work like the excellent checks and designs on this soldier's cloth.
- 2 The weathered, battered armour plate contrasts with the brighter, warmer tones of this Handgunner's eye-catching yellow and purple uniform.

COLOURS OF CHAOS





- Lee made sure to create distinct textures, for example by painting small threads onto this cloak to show it's made of a coarse, well-worn cloth.
- 2 So each hero reflected his chosen god, Lee painted each with a distinct palette. The Lord of Plagues has lurid green flesh, easily setting him apart.



Karl Franz Memorial Guard

AXIS OF CHARS

BRONZE, WARHAMMER AGE OF SIGMAR UNIT THE AXIS OF CHAOS BY LEE HEBBLEWAITE



DENIZENS & ADVERSARIES

This month, we bring you rules for using the new Tzaangor models in your games of Silver Tower, return to the jungle with some alternative rules for playing Lost Patrol, offer up a battleplan allowing you to refight the climactic finale to A Tale of Four Warlords and more.

DEATHWORLD FOREST

Of course, these new rules for Lost Patrol aren't this month's only death world foray, with the new Deathworld Forest terrain also on the way. We've got rules for those too, starting here.

ith the new Tzaangor models available now, we asked the Studio's rules team to put together some new rules for using them in your games of Silver Tower. First up, we've got the Disc-riding Tzaangor Shaman. Adventurers now have the option to test this swift and powerful hero against the unfathomable dangers of the Silver Tower, with full rules presented on the hero card below. To use a Tzaangor Shaman, provided you have the Citadel Miniature to represent him, simply select this model's hero card in place of any other when setting up for a game. Next, we've got rules for using Tzaangor Enlightened and Tzaangor Skyfires as exotic adversaries in your games.

Away from the Silver Tower, we've got some alternative new rules for playing Lost Patrol. As many of you will be know from bitter experience, Lost Patrol is a fiendishly hard game – indeed, the seemingly impossible odds are part of the fun, but there are other ways of playing. So, if you fancy using your Lost Patrol set and maybe some other Space Marine Scout miniatures to give yourself a different kind of challenge, try out these alternative rules for the game. (Be warned: it's still pretty tough.) Finally, this issue sees the climax of our six-month long A Tale of Four Warlords series, including a titanic clash between the warlords (and their armies), so we present the battleplan we used for the game over here.



without having to spend a hero dice.

TRAITS: The Tzaangor Shaman is Arcane and Chaotic.

RENOWN: If you slay an enemy with Boon of Mutation, earn 2 renown.

EXAOTIC ADVERSARIES

The adversaries in the Warhammer Quest Silver Tower boxed game are not the only ones that can be found within the myriad chambers and passageways of the Gaunt Summoner's labyrinthine fastness.

WHITE DWARF EXCLUSIVE

On the following pages, you will find rules for some new exotic adversaries for use in your games of Warhammer Quest Silver Tower in the form of Tzaangor Skyfires and Tzaangor Enlightened. These can easily be added to your games if you have the Citadel Miniatures to represent them.

Exotic Adversaries

Adding exotic adversaries to your games is simple. If the result of an encounter roll gives the option for an exotic adversary group, the gamesmaster can choose to set up those adversaries instead of the others that are listed for that result. Each exotic adversary's page shows how many miniatures a group includes.



Exotic Adversary: This exotic adversary group consists of 3 Tzaangor Enlightened.

Bloodhunger: Each time a Tzaangor Enlightened inflicts a wound on an adjacent hero, it immediately attacks the same hero with its Vicious Beak.

Flying: Tzaangor Enlightened can move through any occupied space, as long as they end their move in an unoccupied space.

Disc of Tzeentch's Teeth and Horns: When a Tzaangor Enlightened moves through a hero's space, the Disc of Tzeentch will strike at them as it passes. Roll 3 dice – each result of 4 or more inflicts 1 wound unless the hero passes a save roll. A hero can only be affected by this ability once per turn.

Guided by the Past: If a Tzaangor Enlightened is wounded during the hero phase but not slain, re-roll any failed hit rolls for that model in the following adversary phase.

BEHAVIOUR TABLE

2D6 Actions

1

6

Charge: Each Tzaangor Enlightened moves towards the nearest hero it can reach, or towards the nearest hero if it can't reach any. Then, each Tzaangor Enlightened attacks with its Tzeentchian Spear.

2-5 Swoop: Each Tzaangor Enlightened moves in as straight a line as possible over the nearest hero, stopping as soon as it has done so. Then, each Tzaangor Enlightened attacks with its Tzeentchian Spear.

Babbling Stream of Secrets: Each Tzaangor Enlightened attacks a hero in range. Then, each hero adjacent to a Tzaangor Enlightened is stunned.



TZAANGOR SKYFIRES

It is said that the Skyfires can glimpse the multitudinous, tangled pathways of fate, and thus their enchanted arrows never miss the mark.

-				110 million and the second	and the second se
1	WEAPON ACTIONS	Dice	Range	Hit	Damage
	Arrow of Fate	1	Missile	3+	D3
•	Greatbow	1	Combat	3+	1
	Vicious Beak	1	Combat	4+	1

Exotic Adversary: This exotic adversary group consists of 3 Tzaangor Skyfires.

MOVE

8

Bloodhunger: Each time a Tzaangor Skyfire inflicts a wound on an adjacent hero, it immediately attacks the same hero with its Vicious Beak.

Flying: Tzaangor Skyfires can move through any occupied space, as long as they end their move in an unoccupied space.

Disc of Tzeentch's Teeth and Horns: When a Tzaangor Skyfire moves through a hero's space, the Disc of Tzeentch will strike at them as it passes. Roll 3 dice – each result of 4 or more inflicts 1 wound unless the hero passes a save roll. A hero can only be affected by this ability once per turn.

Judgement from Afar: If the hit roll for an Arrow of Fate is 6, its Damage is 3 rather than D3.



BEHAVIOUR TABLE

D6 Actions

1

- **Volley:** Each Tzaangor Skyfire moves as far as it can away from all heroes while keeping line of sight to a hero. Then, each Tzaangor Skyfire attacks the nearest hero twice with its Arrow of Fate.
- **2-5 Swoop:** Each Tzaangor Skyfire moves in as straight a line as possible over the nearest hero, stopping as soon as it is no longer adjacent to any heroes. Then, each Tzaangor attacks the nearest hero from its new position with its Arrow of Fate.
- 6 Bloodfeast: Each Tzaangor Skyfire moves towards the nearest hero it can reach, or towards the nearest hero if it can't reach any. Then, each Tzaangor Skyfire attacks with its Greatbow.

LUST PATROL

SCOUT SQUAD ARSENAL UPGRADE

These new rules for Lost Patrol present additional weapon options for the Scout player, allowing you to use Space Marine Scouts with Sniper Rifles in your games. These rules also provide the Scout Player with some additional Assets, which offer some assistance in navigating the perilous jungle of Moraz III, and some additonal rules for both players which allow you to tailor the difficulty of the game.

SQUAD SELECTION

Before each game, the Scout player must choose their squad of 5 miniatures from the following options:

1 Scout Sergeant armed with a chainsword and bolt pistol

and

1 Scout Heavy armed with either a heavy bolter or a missile launcher

and

0-3 Scout Snipers armed with sniper rifles

or

0-3 Scouts armed with either a boltgun, shotgun, or bolt pistol & combat blade.

DIFFICULTY LEVEL

Before setting up, the players should determine the difficulty level for the game. The difficulty rating chosen denotes how many assets the Scout player will receive, with each asset making it easier for the scout player to win.

Easy: The Scout player receives three assets.

Normal: The Scout player receives two assets.

Hard: The Scout player receives one asset.

Nightmare: The Scout player does not receive any assets.

Once you have chosen the difficulty level the Scout player should roll the required number of dice and use the Asset table below to determine the assets they receive. If you roll the same number more than once, reroll the dice until you get a different result.

Note that in matched play, where both players play each side once and see who can get furthest through the stack of tiles, the difficulty level should be the same for both games.

NEW WARGEAR

The following new weapons are available to scout squads in Lost Patrol:

Sniper Rifle: A scout with a sniper rifle cannot take a Move and Fire action during the same turn. Roll 1 dice. A roll of a 5 or 6 is a hit and removes one Genestealer from the target tile.

Missile Launcher: Roll 1 dice per Genestealer on the target tile. Each roll of a 6 is a hit and removes one Genestealer from the target tile.

ASSET TABLE

1. Scanners: At the end of Step 3 of each turn, you may secretly look at the top 3 tiles of the draw stack and then return them in any order you wish.

2. Frag Grenades: You may re-roll your dice when determining your score during an Assault. You must accept the result of the second roll, even if it is worse than the first.

3. Crack Shots: Add +1 to your dice score when taking a Fire action.

4. Homing Beacon: During setup, shuffle the drop ship tile into the bottom 10 tiles of the stack instead of placing it at the bottom.

5. Jungle Fighters: Scouts ignore the effects of tangleweed when they take a Move action.

6. Tyranid Hunters: Add +1 to your dice score in an Assault. This is in addition to any other modifiers that apply.

NEW RULES FOR THE GENESTEALER PLAYER

Ambush: The Scout player must subtract -1 from their dice score in an Assault if you are attacking them through the jungle (i.e. not along a jungle path).



BATTLEFIELD TERRAIN

SHARDWRACK SPINES



Shardwrack spines are ancient spears of organic matter that have crystallised over untold thousands of years, forming dense, impassable walls that protrude from even the thickest jungles. Infantry making their way past such an obstacle must take great care, lest they tear themselves to shreds upon its diamond-sharp spikes. Even a tank may be stopped in its tracks by these natural roadblocks, for each branch is as sharp as a monomolecular blade and capable of piercing all but the thickest armour.

TERRAIN TYPE:

Dangerous Terrain (see Warhammer 40,000: The Rules). Any model that

must take a Dangerous Terrain test.

COMPOSITION:

5 Shardwrack Spines.

SET-UP:

NEW RULES

Each terrain piece after the first must be placed within 3" of a piece that has already been set up.

SPECIAL RULES:

Organic Wall: Models that are at least 25% obscured by Shardwrack Spines receive a 4+ cover save.

Razor-sharp Shards: Wounds inflicted by Dangerous Terrain tests from Shardwrack Spines are resolved at AP3.

moves within 3" of a Shardwrack Spine

'Warriors of Ultramar. This is where we make our stand. If death is to be our fate then we shall meet it with the Emperor's word on our lips and his light in our eyes. If we must die, we will die; but we shall never yield.' - Marneus Calgar, Lord Macragge





BATTLEFIELD TERRAIN ELDRITCH RUINS



Deep within the wilderness of the galaxy's unexplored planets, there lie scattered ruins of ancient civilisations lost to the ravages of time. These structures have been reclaimed by nature and rest broken and scattered, overgrown with clusters of voracious flora. Though they may have remained unseen for millennia beyond counting, these relics still resonate with the power of their long-dead creators. While such lingering energies pose a danger, skilled psykers can draw upon this latent psychic resonance to lend strength to their will.

COMPOSITION:

2 Eldritch Ruins.

SET-UP:

Each Eldritch Ruin after the first must be placed within 3" of an Eldritch Ruin that has already been set up.

TERRAIN TYPE:

Dangerous Terrain (see Warhammer 40,000: The Rules).

SPECIAL RULES:

Organic Structure: Models that are at least 25% obscured by Eldritch Ruins receive a 4+ cover save.

Psychic Conduit: When generating Warp Charge, a player may add D3 additional dice to their dice pool if any of their Psyker units are within 3" of an Eldritch Ruin.

In addition, if your battle is using the Empyric Storms rule (see Gathering Storm: Fall of Cadia), one Psyker that is within 3" of an Eldritch Ruin at the start of your Psychic phase can attempt to harness its powers to amplify the raging warp storms. Doing so is a psychic power that costs 1 Warp Charge point. If the Psychic test is successful, you can immediately generate an additional Empyric Storms event – if you are rolling to generate this event, re-roll any duplicate results generated in the same game turn.

Brave men do not question, they simply act.



BATTLEFIELD TERRAIN BARBED VENOMGORSE



Of the galaxy's numberless specimens of predatory flora, none are as feared by infantry soldiers as the horror known as Barbed Venomgorse. Possessed of a primal, cunning sentience, this thick tangle of thorned creeper vines is highly adaptable, able to generate new weapon-growths and toxins throughout its life cycle. Ancient clusters of Venomgorse can produce truly exotic and deadly subforms, including the ravenous Grapple Weed, which tumbles towards its prey with astonishing swiftness before dousing it in highly corrosive chemicals and consuming the slurried remains.

COMPOSITION:

3 Barbed Venomgorse and up to 2 Grapple Weeds.

SET-UP:

NEW RULES

Each Barbed Venomgorse and Grapple Weed after the first must be placed within 3" of a Barbed Venomgorse or Grapple Weed that has already been set up.

TERRAIN TYPE:

Dangerous Terrain (see Warhammer 40,000: The Rules). Any model that moves within 3" of a Barbed Venomgorse or Grapple Weed must take a Dangerous Terrain test.

SPECIAL RULES:

Dense Thicket: Models that are at least 25% obscured by Barbed Venomgorse or Grapple Weed receive a 4+ cover save. However, units roll one less dice when taking a Difficult Terrain test to determine how far they can move through Barbed Venomgorse or Grapple Weed.

Grappleweed: At the start of each game turn, each Grapple Weed moves 2D6" towards the nearest visible non-vehicle unit, but will stop 1" away from any units, buildings or any other battlefield terrain. All non-vehicle units within 3" of any Grapple Weeds then suffer 2D6 Strength 4 hits with the Poisoned (4+) special rule.

Primal Sentience: When taking a Dangerous Terrain test to move through a Barbed Venomgorse or Grapple Weed, models suffer a wound on a roll of 1 or 2.

An unprotected soul can no more cross the storms of the Warp than a heretic can bear the gaze of an Inquisitor.



BATTLEFIELD TERRAIN DEATHWORLD FOREST



Few battle zones in the galaxy are as draining and hideously attritional as a forest deathworld. Not only must a soldier beware the vicious fusillades and artillery of the foe, but the very earth itself seems intent on devouring those who dare set foot upon it. Cluster-vines reach up to ensnare the unwary, constricting with bone-crushing force even as they pump deadly toxins into their prey. Jutting crystal shards rend flesh and armour alike, while the relics of aeons past bear mute witness to the unending carnage.

COMPOSITION:

A Deathworld Forest consists of the following datasheets:

- Shardwrack Spines
- Eldritch Ruins
- Barbed Venomgorse

SET-UP:

In addition to individual datasheet's set-up restrictions, each model that makes up a Deathworld Forest must be placed within 3" of a model that has already been set up.

TERRAIN TYPE:

Dangerous Terrain (see Warhammer 40,000: The Rules). Any model that moves within 3" of a Deathworld Forest terrain piece must take a Dangerous Terrain test.

SPECIAL RULES:

The following special rules apply to the models in the Deathworld Forest, in addition to the special rules on their datasheets.

Fortress of Boughs: The cover save provided by the individual pieces of a Deathworld Forest is increased to 3+.

Deadly Flora: Subtract an additional 1 from any Dangerous Terrain test taken by a model as a result of a Deathworld Forest piece.

All hail the martyrs! On their blood is our Imperium founded, in their remembrance do we honour ourselves.

NEW RULES

BATTLEPLAN

TRIUMPH & TREACHERY: A TALE OF FOUR WARLORDS

After months of fighting born of their rival ambitions and expanding empires, four mighty warlords have arrived at a confluence, their vast legions arrayed for war on a plain of ash and bones. This land is theirs for the taking if they can defeat their rivals. But which of them will prevail?

THE ARMIES

This is a scenario for four players, known as warlords.

THE BATTLEFIELD

Generate the scenery for this battle as described on the Warhammer Age of Sigmar rules sheet. The battlefield has four territories, each of which stretches 12" onto the board and 36" across it.

SET-UP

Each of the warlords rolls a dice and the warlord who rolls highest sets up first. If there is a tie for the highest roll, all of the tied warlords roll again until one warlord has the highest roll. After the warlord who rolled the highest has set up their army, the remaining warlords roll off again to see who sets up next. Continue doing this until all of the warlords have set up their armies. All of the units in a warlord's army must be set up in one unoccupied territory chosen from the four shown below. If a warlord runs out of space to deploy their units, any remaining units are kept to one side as reinforcements. They may enter play as described below.

TRIUMPHS

Each warlord who won a major victory in their last battle against another of the four warlords may roll on the triumph table on the Warhammer Age of Sigmar rules sheet.

REINFORCEMENTS

Each warlord is allowed to bring on reinforcements in each of their hero phases after the first battle round. The chosen unit (or units) must be set up in the territory in which the warlord set up their army, with all models within 6" of the edge of the battlefield and more than 3" from any enemy models. This counts as the unit's move for the subsequent movement phase.

VICTORY

At the end of each battle round, the warlords must check to see whether the game ends. To do this, add the current round number to the number of warlords and then add the roll of a D3 – if the total is 10 or more then the game ends.

When the battle ends, you must determine who controls each board tile (numbered 1-8). To do this, each warlord adds up the Wounds characteristics of the models they have in the tile (a model on the border must be allocated to one of the tiles it is in, it does not count for more than one). The warlord with the highest total controls the board tile. In the case of a tie, no warlord controls the tile.

The warlord who controls the most board tiles at the end of the battle wins a **major victory**. If there is a tie, the warlord whose General stands closest to the centre of the battlefield scores a **minor victory**. If there is a tie and no Generals are left alive, the battle is a draw and nobody wins!



PARADE GROUND

A TALE OF ONE PAINTER Christopher 'Stahly' Stahl was kind enough to loan us a few pieces from his collection of Citadel

Christopher 'Stahly' Stahl was kind enough to loan us a few pieces from his collection of Citadel Miniatures when he visited Warhammer World last year. We were also lucky enough to chat with him about his painting style, techniques and conversions.

BLOOD ANGELS CAPTAIN

"This kitbashed Blood Angels Captain is my rendition of Donatos Aphael, Captain of the Second Company," says Christopher. "He was kitbashed with parts from almost all Blood Angels and Space Marine infantry kits you can imagine, including the Death Company, Blood Angels Tactical and Terminator Squads, Vanguard Veterans and the multipart Space Marine Captain kit. Whilst Ultramarines may have been my first love when it comes to Space Marines, the Blood Angels are a close second. I love the nobility behind their tragic flaw, their sense of style and their flamboyance. Having already amassed a sizeable amount of Ultramarines over the years, I wanted to add some different flavours to my small but growing Blood Angels collection. For this reason, I mixed in a couple of Horus Heresy-era parts from Forge World's Legion upgrade kits, as seen on the Captain's helmet in particular. I imagine the armouries of the Blood Angels Chapter are absolutely filled with countless relics from the Great Crusade, Horus Heresy and intervening millennia, all lovingly maintained by the Chapter's serfs and artisans."

ELDAR FARSEER

"This Eldar Farseer originates from Iybraesil, one of the smaller and less explored Craftworlds of the Eldar," says Christopher. "My rendition of Iybraesil's livery is based on a deep turquoise, with a dark navy blue and bright bone as the main spot colours. According to the background, Iybraesil has a matriarchal society with more female warriors and leaders than any other Craftworld. For this reason I thought that the brilliant Eldar Farseer model would need a little tinkering to fit into my army.

"The head comes from the Sorceress on Black Dragon kit. I repositioned the topknot to follow the flow of the robes. The chest is based on a Dark Eldar Wych torso, which I carefully inserted between the Farseer's robes and belt, and patched in with a little bit of Green Stuff. The lightning effect on the Farseer's Shining Spear was achieved with the guidance of an old 'Eavy Metal Masterclass article on power weapons. I basecoated the blade with Wazdakka Red and added successive amounts of White Scar to build up the crackling psychic lightning effect."











Left: "Feeling like a master artisan myself, I spent a lot of time getting the tone of the armour just right," says Christopher. "I started with a basecoat of Mephiston Red, which I shaded with Rhinox Hide. The highlights were done with Wild Rider Red and Ungor Flesh. For additional vibrancy, I applied a glaze of Bloodletter as the final touch."

Christopher employed this method across his entire Blood Angels army and also used what he'd learned painting the elaborate gemstones you can see on his Craftworld Eldar.



Left: To further emphasise the femininity of his Farseer, Christopher's kitbash avoided the Ghost Helm closely associated with the role. This may prove a risky prospect, as it's a brave (or confident) Farseer who goes off to war without one!

Christopher is also a big proponent of using transfers on his miniatures, as not only do they provide a wonderful finishing touch to a model (such as on his Farseer's robe) but they help save a lot of time over painting on a freehand design – all the better to spend on other parts of the model.



Right: The Vostroyan Officer is in many ways the polar opposite of Christopher's Eldar and even stands as a contrast to his Space Marines. There is little in the way of bright colours on the Guardsman bar the blazing red of his bionic eye (painted much like the gemstones you'd find on Christopher's Craftworld Eldar). Christopher trialled many weathering techniques on the officer, like the chipping on the gun case and the verdigris on the brass, some of which he'd later use on models like the Death Company Dreadnought below.















VOSTROYAN OFFICER

"Years ago I painted a couple of Vostroyan Guardsmen for fun," says Christopher. "This officer is my favourite model of the lot, as he feels so very inspired by the sketches and artwork of John Blanche. There is so much that represents the Imperium of Man and the gothic setting of Warhammer 40,000 on the model – the iconic Imperial chainsword, the understated aquila imagery, the purity seals, the archaic rebreather mask, the crude bionic eye that looks like a monocle and the anachronistic uniform that contrasts with the more sci-fi elements.

"Usually, my painting is inspired by the bold colours and sharp highlights you find on the 'Eavy Metal house style and in modern comic books. For the Vostroyan Officer, I wanted to try something else entirely and used a lot of muted and drab colours instead, as well as a verdigris effect on the brass and chipped paint on the sword. I learned a lot from painting this model, even though in the end I decided that I feel more confident using brighter and more vibrant colours on my models."

BLOOD ANGELS DEATH COMPANY DREADNOUGHT

"The Death Company Dreadnought is probably my favourite Dreadnought model ever, so I knew I had to add one to my Blood Angels collection," says Christopher. "I think it's because of the skull that replaces the upper half of the sarcophagus instead of a helmet or death mask. The thought of a halfdead Space Marine turning mad in the confines of a machine that is both his life support system and prison is pretty morbid, and the death's head emphasises this concept.

"I basecoated the black armour with Abaddon Black, then went on to highlight it with Eshin Grey and a final highlight of Dawnstone. For the chipped metal effect, I used the sponge weathering technique – I ripped up small pieces of sponge foam, dipped them in a small amount of Leadbelcher, then applied the paint to the edges of the model where the armour would chip before repeating the process with Runefang Steel to represent fresher battle damage. It was my first go at this technique and I really love how it turned out. The blood-red saltires on the sarcophagus and leg were painted to match the red armour of my Blood Angels battle-brothers who haven't succumbed to the Black Rage yet."

Left: The Death Company Dreadnought combines Christopher's usual style of sharp and

style of sharp and clean colours with a degree of weathering that he rarely makes use of. On one hand, if it was too battered and worn, the Dreadnought would stand out like a sore thumb from the clean, bright remainder of his Blood Angels army, but on the other Christopher wanted to recreate the wear and tear a Death Company vehicle would obviously pick up on the battlefield. In order to tie the Death Company Dreadnought back in with the rest of his Blood Angels collection, Christopher used the same rich gold decorations on the front of the sarcophagus and atop the magna-grapnel.

PARADE GROUND

A TALE OF PAINTERS

Christopher is the founder of Tale of Painters, a communal painting blog which not only features some great models but in-depth stage-by-stage painting guides as well. If you're interested in just what Christopher and company are up to, check out:



Right: "To mark the squad out as Kabalite Trueborn over their Kabalite Warrior inferiors, I chose only helmets and heads with topknots and picked out some armour parts with brass," says Christopher. "For extra gruesomeness, l also added a couple of impaled skulls on their shoulder pads. You can't have too many skulls on your models, or so the saying goes. I also made sure to give them as many blasters as I could find, as they can prove pretty lethal on the battlefield."

COLOURS OF THE CRAFT

Whilst traditionally the Aspect Shrines follow their own colour schemes, Christopher has chosen to tie his Aspect Warriors in with the rest of his Eldar army through their spot colour of turquoise on tabards, robes and straps as well as the use of black faceplates and weapons painted in wraithbone.

Right: "It took me a long while to get the multicoloured design of the helmet plumes neat and tidy," says Christopher. "But I feel the additional time spent was worth it in the end. I used the yellow as a colour unique to the Dire Avengers squad but then broke that up with the turquoise that ties the army together, which helped keep the squad colourful despite the dark blue armour. I gave the Exarch's plume a couple of strips of magenta to mark him out from his fellows."

DARK ELDAR KABALITE TRUEBORN

"These Dark Eldar Trueborn belong to the Kabal of the Last Hatred. I'm a huge fan of all of the three Eldar ranges, so of course I had to start a collection of Dark Eldar models, too," says Christopher. "The midnight-purple armour of the Kabal of the Last Hatred was basecoated with Naggaroth Night, then washed all over with Nuln Oil and highlighted with Xereus Purple for the first layer. I finished the armour with a final highlight of a mix of Xereus Purple and just a drop of White Scar."



ELDAR DIRE AVENGERS

"One of my favourite, erm, aspects of collecting an Eldar army is painting Aspect Warriors," says Christopher. "Each Aspect allows you to come up with a new scheme within your army and helps break up your painting routine. For these Dire Avengers I inverted my regular Iybraesil paint scheme so that navy blue became the main colour and turquoise became the spot colour. Initially I was afraid they might be too dark, but thanks to all the lighter details I feel that the choice of colours is very well rounded."



ULTRAMARINES CHIEF LIBRARIAN VARRO TIGURIUS

"Chief Librarian Varro Tigurius comes from a rather large Ultramarines force I've been collecting for almost a decade now," says Christopher. "When I got into the hobby in the '90s, my 12-year-old self was immediately drawn towards this heroic Chapter in blue and I haven't looked back since. For me, Ultramarines represent the concept of Space Marines in their purest form. There's a perception amongst some fans that Ultramarines are somehow bland or uninteresting because they lack the outlandish characteristics of their fellow First Founding Chapters. But they have a distinct aesthetic and culture in addition to being in many ways the archetypal Space Marines - in-universe and out of it, they embody the perception of what a Space Marine actually is.

"Tigurius is one of my favourite models from the range, a great evolution from the classic Jes Goodwin miniature. I remember the freehand on his banner was most challenging to paint. When it comes to insignia, I prefer working with transfers – they help save valuable painting time and I like the neatness of their designs. But for Tigurius's personal heraldry, there was no other choice than to bring out the brushes and start painting onto the blank surface. Thankfully, the freehand designs turned out alright after only a few tries."

ELDAR FIRE DRAGON EXARCH

"This Fire Dragon Exarch was a test model for a squad of Fire Dragons, which is also part of my warhost from Craftworld Iybraesil," says Christopher. "I searched my paint collection for the brightest orange paint I could find - which turned out, auspiciously, to be Fire Dragon Bright! To shade the body armour, I applied Fuegan Orange directly into the recesses before tidying up with Fire Dragon Bright again. Highlights were done with a mix of Fire Dragon Bright and the Edge Paint Lugganath Orange, followed by a final touch of pure Lugganath Orange. The turquoise straps and gems provide a strong spot colour that stands out from the orange of the body armour but also helps tie the Exarch to my other lybraesil models. I also painted the firepike in the same desaturated wraithbone tone I used on the other weapons of my lybraesil force - I started with a basecoat of Rakarth Flesh, washed that with thinned Dryad Bark, then tidied it up with Rakarth Flesh, followed by a highlight of Pallid Wych Flesh and a final extreme highlight of White Scar.

"As a final note, have a look at the broken Imperial track link on which the Exarch rests his left foot. I painted it up as if some of the metal is still smouldering hot after a direct hit from the Exarch's firepike."











Left: As is fitting for the Chief Librarian of that most Codex of Chapters, Christopher has made sure that Tigurius's power armour is the correct shade of blue, distinct from the rest of his battle-brothers.

"The left shoulder guard and the banner fabric were basecoated with Macragge Blue paint, my regular Ultramarines shade of blue. The rest of the armour was painted with darker Kantor Blue, with thinned Abaddon Black painted into the recesses," says Christopher.

While Christopher has painted the shoulder pad and the banner in the same colours, he's carefully made them appear to be distinct textures by using thicker highlights on the banner to simulate cloth.



Left: "The lybraesil army is not my first attempt at painting an Eldar force, but I wanted my lybraesil force to be a lot more colourful and vibrant than my previous attempt. When it came to units like the Fire Dragons, I didn't paint their helmets in vellow or another contrasting colour, which caused a bit of controversy amongst the readers of Tale of Painters, but I felt it worked, as it tied in with how I'd painted my Dire Avengers and Shadow Spectres – none of them have contrasting colours on their helmets."

You'll also note that Christopher has again tied the Exarch to his fellow Aspect Shrines by painting the faceplate of the Exarch's armour black, just like on his Dire Avengers.



MODELLING AND PAINTING

EAVY METAL MASTERCLASS

The 'Eavy Metal team are rated amongst the greatest miniatures painters in the world, which makes them the perfect tutors for a painting masterclass. This month, we asked Aidan Daly to show us how the 'Eavy Metal team paint crystal blades and gemstones.

PAINTING CRYSTAL SWORDS AND GEMSTONES



AIDAN DALY As the man who painted the new Eldar characters, Aidan was the perfect choice for this masterclass. Despite not receiving the biscuits we promised him last time, Aidan was more than happy to do a second masterclass with us.

he worlds of Warhammer are wondrous, fantastical places and mundane weapons such as swords and axes made of steel are hardly befitting of great heroes and enigmatic aliens. Here, we take a look at painting crystal blades and the gemstones that are often mounted on them.

"Whether you're painting models for Warhammer Age of Sigmar or Warhammer 40,000, it's great to make your heroes stand out," says Aidan. "One of the easiest ways to do this is to paint their weapons – one of the focal parts of the model – in a different style to the rest of the miniatures in your army. Those weapons will be different for each race but the techniques we use to paint them normally follow the same principles. Space Marine heroes, for example, often wield power weapons like the ones shown below, which are surrounded by an energy force field. Mystical races such as the Eldar or Sylvaneth, on the other hand, wield blades made of more esoteric materials such as psychic crystal, magical glass or even just pure energy. We often paint these effects and textures in a turquoise colour scheme that features a blended checkerboard pattern along the length of the blade. This pattern represents how light reflects off a polished metal surface and how it refracts through semi-transparent crystals. The effect looks magical, but it is strongly grounded in reality – the hallmark of all great painting." For this masterclass, Aidan decided to paint the Sword of Silent Screams, the Eldar blade carried by the new Visarch

'EAVY METAL

The 'Eavy Metal team paint many of the miniatures that you see in our codexes and rulebooks, on posters and box fronts, on the Games Workshop website and in the pages of White Dwarf Since the early days of Games Workshop, the members of the 'Eavy Metal team have been at the forefront of miniatures painting, developing new techniques and colour schemes that can be seen on countless miniatures. So great is the influence of the 'Eavy Metal team that many hobbyists see their work as the pinnacle of miniatures painting and seek to emulate their style on their own models Of course, painting this way requires a great deal of practice, time and dedication, and it's not going to be to everyone's taste or skill level - it would certainly take a long time to paint an army the 'Eavy Metal way



TECHNIQUE: FEATHERING

Feathering is a technique that involves painting several thin layers of paint onto an area, increasing the number of layers, and therefore the intensity of the colour, towards the focal point of the area. This should, if done carefully, create a smooth transition of colour between the light and dark areas on a crystal blade.

"Using an XS Artificer Layer brush, I apply a thin layer of Sotek Green to the tip of the blade (1)," says Aidan. "I then spread the Sotek Green out until I've got even coverage of the area I'm working on – in this case, blade's tip (2). Next I wash my brush off, but I keep the bristles damp. I then apply the edge of the wet brush to the point where I want the colours to transition, using the wet brush to thin out the paint (3). You can then use this technique to keep thinning the paint out to create a smooth gradient (4)."



ESTABLISHING THE PATTERN 🕀

With the principles of feathering explained, we can start looking at how to paint the Visarch's crystal blade. After undercoating the model Chaos Black, Aidan used a 60/40 mix (1) of Temple Guard Blue and Screaming Skull as the basecoat for the blade (2).

"Before adding highlights to the blade I needed to establish the pattern of the light refraction," says Aidan. "I used watered-down Sotek Green (3) for the shading, and this is the first area where you'll need to use the feathering technique as explained above."

After applying the first shade of Sotek Green at the tip of the blade, Aidan used the same technique to create a checkerboard pattern along the sword's length, alternating the dark patches between the flat of the blade and the edge **(4)**. "The next layer is a 40/60 mix of Temple Guard Blue and Screaming Skull **(5)**, which is also heavily watered down until it's translucent, just like the Sotek Green shade," says Aidan. "This I applied to the lighter sections of the blade, working out from the centre of the lighter area and feathering each section with water just like I did with the darker areas. At this point you can start to see the pattern of the blade more clearly **(6)**."

TOP TIP

It's far easier to paint one side of the blade at a time rather than trying to paint both together. That way you can establish the pattern and how much feathering you'll need to do before you tackle the other side. Also, always turn the model (it will likely end up upside down) so you can paint the blade from the same angle on both the left and right side of it, highlighting inwards from the edge.



MODELLING AND PAINTING

BRINGING THE BLADE TO LIFE

As you can see, there's a lot of back and forth involved in painting a blade this way, working first on the lighter areas, then the darker ones again. Here, Aidan added a little Abaddon Black to his shading mix (for a 90/10 mix), then shaded the area once again, working only towards the centre of the darker section this time (7). Aidan then returned to his lighter colour, which he still had mixed on his palette, and added a tiny spot of White Scar to the mix (see top tips, below). Once again, he applied a couple of very thin coats of paint to the lighter areas of the blade, increasing the number of layers and therefore the colour intensity towards the blade's edges and the line between the flat and the edge of the blade (8). Aidan then added a touch more White Scar to make a roughly 30/45/25 mix, so the colour became a really pale turguoise, and repeated the process another couple of times (9) to (10), before going back to the dark areas and shading them with a 70/30 mix of Sotek Green and Abaddon Black (11).

"The next stage is where I give a little life back to the blade," says Aidan. "The white can desaturate the colour, so here I applied a very light green glaze to restore its vibrancy. You could use blue or green for this, but on this model green creates a better contrast with the red armour. The glaze is a heavily watereddown 65/35/5 mix of Gauss Blaster Green, Moot Green and White Scar (12) thinly applied to the area where the light and dark patches transition into each other. Not only does it help smooth out the colour transition, it also adds colour intensity to the area where it's needed (13)."

The last stages of painting the crystal blade are the highlights. "You're not creating a texture for the sword now," says Aidan, "but defining the blade. I very carefully painted a thin line of almost pure White Scar (the original colour mix but now almost entirely white) down the centre of the blade where the flat meets the edge (14). I then picked out little chips and scratches along the length of the blade in the same colour (15). Note how they all point upwards along the blade for consistency. Lastly, I applied a dot of White Scar to base of each of the scratches (16)."

TOP TIP

"Working out colour mixes and keeping them consistent can be really tough, which is why we try to avoid mixing as often as possible," says Aidan. "We only really mix colours when we need really tight colour transitions like on this blade. My best piece of advice is, rather than relying on numbers or ratios to work out your colour mix, to use your instinct instead. Also, if you do decide to mix your colours, always add a small amount of your lighter colour, in this case White Scar, at a time. It's much easier to add a tiny amount of paint to a mix and keep adding it gradually than it is to try and retro-engineer your original colour if you accidentally add too much."



THE SPIRIT STONE

One of the key points to remember when painting gemstones is how light reflects and refracts off a round object. "Light enters a gem, then reflects off the inside of the bottom edge of it," explains Aidan. "That's why the bottom edge is always painted lighter than the top edge – the opposite to how you'd normally highlight something opaque like an armour panel."

Aidan started by basecoating the spirit stone Caliban green (1), then applied a 50/50 mix of Caliban Green and Warpstone Glow to the bottom half of the stone (2). He then applied a layer of pure Warpstone to the bottom quarter of the stone and around its edge to represent the gem's lambent glow (3). Aidan then highlighted the stone again with a 50/50 mix of Warpstone Glow and Moot Green, tracing around the edge of the whole gemstone and applying some in the very bottom corner (4). For the next few stages (5) to (7), Aidan used pure Moot Green for the highlights, then Moot Green mixed with progressively more Yriel Yellow. Note how the highlights were applied only to the bottom edge and the top corner immediately opposite it, where the light enters the spirit stone. Aidan put a final highlight on these light points with a tiny dot of pure White Scar, finishing up the gem (8).

Aidan has several useful tips when painting gemstones. His first is to find a real gemstone to use as reference or to look online at pictures of light shining through one. Amethyst is a good gemstone to use as reference as it is normally quite dark and shows up the contrast

Aidan's other tip is to make sure each successive highlight is feathered, just like the crystal blade, to ensure a smooth transition of colour. He also suggests applying the highlights to the lower half of the gemstone in a crescent rather than in a straight line, as it will

TOP TIP

between light and dark more clearly.

help accentuate the roundness of the stone.





















The completed Sword of Silent Screams as wielded by the Visarch. As you can see, the cool crystal blade contrasts strongly with the warm red armour but sits harmoniously alongside the pale blue-tinted fur and the inner lining of his cape. Green was used as the focal colour for the model on both the helmet lenses and the gemstone on the hilt of the sword. This hint of a different colour helps draw the eye towards the key parts of the model - the face and the weapon.



e begin this month's offering of grim darkness with Blanchitsu regular Mikael Silvanto's latest creation, an Alpha Legion warband. Infamous for their labyrinthine schemes and involute plots, the Alpha Legion have long made use of huge networks of mortal operatives as examined in tales like Legion and 'The Serpent Beneath'. Mikael, as one of the driving forces behind the Pilgrym project, has continued this tradition with his contribution made up of Alpha Legion operatives and a warrior of the Legion itself.

BANCHITSU

For over three decades John Blanche has shaped the worlds of Warhammer with his evocative artwork. His style has also enthused and excited many other painters, modellers and collectors and Blanchitsu is our regular feature celebrating John's dark, gothic visions and their influence. This month, we continue our look at the warbands of the Pilgrym with Mikael Silvanto's Alpha Legion operatives and Johan Egerkrans's Black Ship crew.

Below: The Architect (bottom right), accompanied by a trio of automata. He is a Heretek Magos in the service of the Alpha Legion. Not bound by the strictures of Mars, he has crafted all manner of strange things.

"I wanted to challenge the imagery that every Magos needs to look like they're made up entirely of mechanical tentacles and have largely bionic faces," says Mikael. "The Alpha Legion really captured my imagination unlike any other subject," says Mikael. "Originally, I only wanted to build Jargassor and 'Alpharius' as narrators for the Pilgrym, but they ended up being so much fun to paint and build – two of my all time favourite models. There was something to them that I aspire to have in design – simplicity that is heavy in thinking but light in implementation. I wanted to see if I could reduce the models to their distilled essence rather than just my take on a subject. I ended



up wanting to create an entire warband that elegantly and instantly spelled out the Alpha Legion to even the casual viewer. The challenge was in varying the idea up further, yet still having the original duo stand out.

"Each of my projects studies a very particular paint scheme," says Mikael. "The Alpha Legion cell were painted as if lit by moonlight - they fight in the night, and to many they are like ghosts. So I set a restricted theme and palette of dark blue and green, with pale green and eggshell green as highlight colours. All of these exist on 'Alpharius'. He set the tone for the entire warband, being its leader as well as its link to the Legion. For the others, I picked a single colour. So the operatives had a blue base to their colours, whilst the Architect and his automata are green. You'll notice on the metallics how I've worked these colours in too, giving them a slight tinge that helps keep the scheme consistent. When it comes to basing, I find it's a very important part of the model. I think the bases set the world where the models 'live'. For the warband, I went for a theme of Terran industrial dirt with plenty of parched white skulls to provide contrast."





Left: The operatives of the Alpha Legion. Each was based on the Dark Vengeance Chaos Cultists. "After building Jargassor, I wanted to build more cloaked special operatives based on his look," says Mikael. Mikael also tied the warband together through the use of Alpha Legion transfers (in the case of the Architect) and careful freehand designs (in the case of the Alpha Legion operatives).

Right: Another of the Legion's operatives, a sniper built from a disparate selection of parts, including a Harlequin Death Jester and a Skitarii Ranger.





Left: The Twist, who goes abroad unhooded, was based on the classic Necromunda Redemptionist Zealot with a minor headswap.

Right: Sergeant Jargassor and 'Alpharius', the leaders of the warband. "The pair were first born about a decade earlier in a campaign that combined Inquisitor, Necromunda (*two classic Games Workshop games – Ed*) and role playing into a narrative campaign," says Mikael. "Jargassor was a Cadian sergeant whose exploits caught the eye of the Alpha Legion, whilst 'Alpharius'... who can really say?"



BLANCHITSU

THE CREW OF THE BLACK SHIP GARM'S MAW

The second warband is by Johan Egerkrans. Johan has riffed on the classic theme of an Inquisitor and their coterie of henchmen, with his own take on one of the most sinister organisations in the Imperium - the League of Black Ships.

"For my warband I decided to take on a rather unexplored part of the background – the Black Ships," says Johan. The Black Ships transport psykers and witches from across the galaxy back to Terra for processing. The warband represents a landing crew from the Black Ship Garm's Maw and is led by the Inquisitor-Captain Lazaros, who's a member of the Ordo Opscuros – an Inquisitorial ordo of Johan's own devising devoted to monitoring the Black Ships and notorious for their heretical 'Incarnationist' agenda.

But just where do Inquisitor-Captain Lazaros and the crew of the Garm's Maw fit into the story of the Pilgrym? "The Ordo Opscuros is part of a radical 'Incarnationist' faction that hopes to find a psyker powerful and pure enough to act as an avatar for the God-Emperor's rebirth," says Johan. "In the Pilgrym, Lazaros sees a candidate for this vessel - he aims to capture and study it, and if he deems it unworthy, dispatch it.

VISUAL **STORYTELLING**

A big feature of the miniatures we cover in Blanchitsu is the aspect of purely visual storytelling that you can get an idea about a character just by looking at the model. With Inquisitor-Captain Lazaros, Johan wanted to evoke an air of menace through his stance and sheer size. In Mikael's warband, Jargassor looks similar to the anonymous operatives but has his face fully on display to emphasise the fact he's a named character. Whilst it may be a bit much to kitbash an entire army along these lines, using conversions to tell a story is something you can always consider for generals or other centrepiece models for your Warhammer 40,000 or Warhammer Age of Sigmar armies.

"The Warhammer 40,000 universe is a not a very nice place and its 'heroes' would be considered villains in almost any other setting. I wanted to stretch this concept as far as possible and create a warband centred around an extremely sinister Inquisitor with a suitably nefarious scheme. Visually I wanted the models to echo the cold darkness of the interstellar void - I took a lot of cues from the very talented painter Picta Mortis, who's a master of painting predominantly black models. I also wanted a nautical (or rather astronautical) theme, and the newly released Genestealer Cultists were a perfect fit, as their environment suits works really well as void suits." In addition to Genestealer Cultists, Johan has made extensive use of the Adeptus Mechanicus range, with each model having some part from it - even Wing Commander Eliakim has a flight helm built out of a Skitarii Vanguard helmet. What's more, Johan used a large part of the Tech-Priest Dominus (which is fast becoming a Blanchitsu staple alongside the Lord of Plagues), with his main limbs finding their way onto Lazaros, the lower limbs onto Sarastra the Navigator and even the Dominus's servo skull and mechadendrite being reborn as the bulk of the sinister Null Drone.

The landing party of the Garm's Maw explore the

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Above: Inquisitor-Captain Lazaros, master of the Garm's Maw and member of the Inquisition's Ordo Opscuros. He is accompanied by a Null Drone, a form of servoskull wrought from the martyred remains of a Sister of Silence.











Above: Comtessa Sarastra, a Navigator from House Granicus. "I wanted a powerful psyker in the warband and also an imposing and unearthly model as a contrast to Lazaros's bulk," says Johan. "The pair represent two aspects of the Imperium's conflicted relationship with psykers and mutants."





Above: The Psykonauts, the common crew of the Garm's Maw. They are vat-bred from the remains of pariahs, before being conditioned and mechanically augmented to be resistant to the most perfidious elements of warpcraft.

> Left: Wing Commander Eliakim, the pilot of Inquisitor-Captain Lazaros's lander. He is an ace pilot and a product of the much-vaunted Schola Progenium, which has given the Imperium many of its Inquisitors, the Tempestus Scions and other men of impeccable character. Despite his unflappable nature, he struggles with his onerous duty aboard a ship transporting unsanctioned psykers.

"A spacefaring crew needs a pilot," says Johan, "and I also wanted a more human, more relatable character in the warband." Left: "Quartermaster Clavius was the first model I painted for the warband and the one on which I worked out the dark paint scheme," says Johan. "The first version was brighter but I repainted him black - that really set the tone for the rest of the models.

"Clavius is Inquisitor-Captain Lazaros's surly second in command. He manages the hold of the Garm's Maw, where its grim cargo of unsanctioned psykers is interred. For this duty, Clavius bears the honorary title of Warden of the Occlusian."



READERS' MODELS Readers' Models is the place where we share pictures of some of our favourite miniatures

painted by you, our readers. Enjoy!



Send your photos to: **TEAM @ WHITEDWARF.CO.UK** By submitting letters, articles or photographs, you give Games Workshop

permission to feature them in White Dwarf at any time in the future.





Astorath the Grim by Marcus Neumann















READERS' MODELS







Doomseeker (Silver Tower) by Rémy Tremblay







READERS' MODELS

by Martyn Keeler







READER'S MODEL OF THE MONTH



This Tzaangor from Silver Tower was painted by John Margiotta, a regular contributor to our pages.

"I undercoated the Tzaangor with Chaos Black, followed by a zenithal highlight of Corax White, which helped preshade the model," says John. "I basecoated the whole model Thunderhawk Blue before using several thinneddown washes of Drakenhof Nightshade to shade the recesses, creating deeper shadows under the arms and jaw. Next, I highlighted the skin, gradiating the colour through Fenrisian Grey up to Screaming Skull. A glaze of Guilliman Blue helped tie all the colours together. For the metal I used Ironbreaker shaded with Agrax Earthshade and Nuln Oil, highlighted with Runefang Steel."

OUR TOP TIPS FOR TAKING PICTURES OF MINIATURES

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

Firstly, always use a white background – a large piece of plain white paper is perfect. Not only does this make the pictures easier for us to edit, it also helps reflect light back at your camera (unlike a black background, which absorbs it), making your shots brighter and cleaner.

Next, make sure you've got good lighting. A traditional ceiling light normally gives off a yellowish glow, so we recommend using halogen light bulbs to eliminate the yellow tint. A couple of desk lamps aimed at the front of the model should provide plenty of light and eliminate any unsightly shadows behind the model.

Find the model's golden angle – the angle that shows most of the miniature's details. If you're ever in doubt, take a look at the model on the Games Workshop website and you should get a good idea of what angle to take the picture from. Make sure you position the camera in front of the model, too, rather than looking down on it from an angle – we want to see its face, not its base!

Make sure the picture is in focus! If parts of your model look blurry, try moving your camera back a few inches and try another shot. If it's still out of focus, move it back again and use the camera's zoom function to zoom in on the model so it fills the viewscreen. For even more detailed tips, we've got a free downloadable guide:





Welcome to the last few pages of the magazine, where we'll be taking a regular look at what's been going on inside the White Dwarf bunker over the past month...

he White Dwarf bunker has been a hive of activity this month. Indeed, our gaming table has rarely been without a battle on it. First it played host to our massive Battle Report, then the Tale of Four Warlords showdown, then a few games of Blood Bowl. Many dice have been rolled this month!

Painting activity has been frenzied as always. Mel has almost finished painting Alarielle (more on that very soon), Matt H has returned to painting Fyreslayers after half a year painting Sylvaneth and Matt K has started work on a Lord of Change. Meanwhile, Dan has stopped painting Orks and taken up a top-secret painting project for next issue. The big news, though, is that Ben has finally finished painting his Vendetta Gunship! There was much rejoicing in the bunker and many celebratory biscuits were eaten (*not that we ever really need an excuse to eat biscuits.* – Ed).



PLAY BALL!

The Blood Bowl office league continues apace. Well, kind of. Matt Keefe and Martyn have challenged each other to a match several times in the last few weeks but one or the other keeps backing down. We reckon Matt's worried about actually winning a game. Meanwhile, Dan and Matt Hutson have taken to the pitch for a game using their Skaven and Orc teams respectively. The Rattenberg Nibblers made a few early fumbles, which enabled the Loontown Looters to gain the advantage. They didn't pick up the ball, though, they just kept punching and kicking the Skaven around until the half-time whistle went. In the second half, the Skaven managed to score a cheeky touchdown after stealing the ball from a confused Black Orc but an increasing number of rat-shaped casualties saw the Loontown Looters finally secure a 2-1 victory.

JAMES LITTLER (STORM)STRIKES AGAIN

You may recall that last month James Littler mustered a Khorne Bloodbound army for war. Well he's done it again, this time with Stormcast Eternals. James painted all the models in a Harbinger Chamber Warscroll Battalion (just shy of 2,000 points in case you were wondering) for an event at Warhammer World. And he painted them all in just four days using the same method he employed for his Khorne Bloodbound! "I basecoated the whole army with Retributor Armour," says James, "followed by a wash of Reikland Fleshshade Gloss. I then drybrushed all the armour with Retributor Armour before painting all the weapons Leadbelcher and washing them with Nuln Oil. I then drybrushed all the models Stormhost Silver. I then basecoated all the other colours and painted the bases and my army was ready for battle. I can always come back to them and add more details at a later date."



MICHAEL ENTERS THE GOLDEN LEGIONS

By the time you read this the Golden Legions staff painting contest that was held at the Warhammer 40,000 Open Day back in November will be long past. But at the time of writing this magazine, Michael is busy painting a Start Collecting! Eldar box so he can enter. We hope to show his complete set – painted in the colours of Alaitoc Craftworld – in the near future.

ASSASSINATION ATTEMPT FAILED!

Dan plays a lot of games with his gaming group and has recently been engaged in a lengthy campaign against the Eldar, which culminated last weekend in a mighty megabattle with three players and around 5,000 points a side. For this game, Dan decided to paint a new unit to join his Skitarii – a Culexus Assassin to hunt down Eldar psykers. Dan was right to do so, for there were six Farseers on the battlefield, most of them grouped into a Seer Council on the Eldar's right flank. Sadly the Culexus arrived from reserve on the Eldar's left flank and spent the entire game punching his way through Guardians. At least Dan's Assassin looks nice...





CAPTAIN ON DECK

Chris is always flitting between painting projects and this one – a Dark Angels Captain – has been on his painting desk for a while. Well, he's finally finished it! The model is the Captain Solag model that came out a couple of years ago (it's still available on the website. though), but converted with parts from the Dark Angels upgrade frame, including a hooded head and an even longer power sword. Chris actually started painting the model as practice for when he next enters Golden Demon, carefully blending the green power armour and painting all the metal areas using a non-metallic metal painting technique.





VOX CHATTER

In our new minifeature, two members of the White Dwarf team sit down to chat about the latest releases. This month, it's editor Matt and writer Dan...



Matt: I really love the Tzeentch stuff that's come out over the last few months. It's been a while since we released mortals, beasts and Daemons alongside each other and I think that really fits Tzeentch's style. I like how the Arcanites are Tzeentch's hand-picked servants but there are many Slaves to Darkness who seek his favour, too. I love how Tzeentch is quite orderly for a Chaos God. He wants total anarchy but to get it he has to plot, plan and scheme.

Dan: Personally, I think Tzeentch is the hardest god to comprehend. The other gods have their motifs on their models – axes, skulls, bloated bodies, whips and tentacles, but representing change and ambition on a model is quite hard! I think the miniatures designers have done it really well. For me, though, the big release for Warhammer Age of Sigmar is the Stormcast Eternals. The new models look brilliant but the battletome really caught my attention. The content is incredible, whether you buy it for background, painting ideas or gaming.

Matt: It is a major evolution of the battletome format and I have to agree that I'm impressed, too. I feel the Stormcast Eternals have become a great cohesive force that you can really give your own personality to.

Dan: What about the new Eldar models?

Matt: I loved the Visarch the moment I saw him but it took a while for me to get my head around the other two and how they related to other Eldar. I needed to read Designers' Notes and the background to really understand them.

Dan: See, I found Yvraine easier to figure out as she has a Dark Eldar look to her but the Yncarne did stump me for a while. I felt it looked too Daemonic to begin with – but the last time the Eldar created a god it was Slaanesh, so it stands to reason that Ynnead would share similar traits. Seeds of inspiration have definitely been sown with this release. It's the moment you (and we) have all been waiting for – Ben's Vendetta Gunship, also known as the Bendetta! It's only taken him half a lifetime to paint it, but it's finished now and it looks great!

"The Vendetta Temerity is part of my Imperial army, which contains both Space Marines and Astra Militarum units," says Ben. "The Space Marines wear black and blue, and the Guard brown, but I use orange as the spot colour on both armies to tie them together.

"I painted the Vendetta using Rhinox Hide spray to basecoat it, then drybrushed the edges of the armour panels with Gorthor Brown followed by highlights of Baneblade Brown. The orange panels were painted Jokaero Orange, then Fire Dragon Bright. I used some of the new Valhallan Blizzard texture paint on the base."



Left: The crew of Temerity - Flight Captain Donatos 'Slow Burn' Hershal and Lieutenant Markus 'Deadeye' Gruner. Note the chipped paintwork on the orange panel above the lascannon. Ben achieved this effect by painting chips of Rhinox Hide onto the orange to represent the brown armour of the Vendetta, then put a tiny line of Leadbelcher into the middle of each scratch to show where it had been worn down to the bare metal. Ben also used a few spare panels from a Taurox to customise his Vendetta and show that it belongs to his Tempestus Scions regiment.



NEXT MONTH

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