

THE ULTIMATE WARHAMMER MAGAZINE

WHITE DWARF

MAY 2017



40 YEARS OF WHITE DWARF!

GROMBRINDAL JOINS US AS WE CELEBRATE IN STYLE

USER GUIDE

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team@whitedwarf.co.uk



We hope you enjoy the issue!

MEET THE WHITE DWARF TEAM

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

MATT KEEFE

Editor

Joining as Assistant Editor in 2013, Matt became the Editor of White Dwarf last year. Little-known fact: Editor Matt actually worked briefly on White Dwarf in the year 2000, and saw his name in print as early as 1999, in the free Codex: Assassins included with the issue. No one asks him about the lost years in between.



MICHAEL WIESKE

Production Editor

Michael has been an editor for Black Library (working in both English and German, no less) and worked in the Design Studio before joining White Dwarf last year. "You get more time to make books... So much more time..." he can sometimes be heard mournfully suggesting as deadline week rolls around each month.



MELISSA HOLLAND

Digital Editor

Melissa joined the team in 2013, shortly afterwards launching digital editions of the weekly White Dwarf and Warhammer Visions, before creating the spanking new digital White Dwarf for iPads and tablets that we know today.



MATTHEW HUTSON

Lead Designer

Matt Hutson joined White Dwarf in 1977, at the age of two, and has been with the magazine ever since. Well, not quite, but having joined in 1999, Matt is by some margin the longest-serving member of the White Dwarf team ever, as he never tires of hearing. Most of the trivia you'll find in this month's issue came directly out of Matt's head.



BEN HUMBER

Designer

Another of the 2013 vintage, some of this month's flashbacks have amused, baffled and terrified Ben in equal measure. "I suppose you had to be there," he says of a number of design choices from early in the magazine's history. (We say 'early'. He probably means the late '90s.)



SHAUN PRITCHARD

Reprographics Operative

Now into his third month with the team, a series of last-minute changes over the last couple of issues has Shaun already wise to Editor Matt's claims that "Things aren't usually quite as chaotic as this. Honest." "You should have seen it in the old days," offers Matt Hutson, sagely.



DAN HARDEN

Staff Writer

Five years in the saddle as a White Dwarf writer, Dan also shepherded the What's New Today blog through much of that time. If you've noticed a terrible pun in White Dwarf in the last five years, Dan probably wrote it. In fact, there's little in the hobby he hasn't written about. Just don't ask him about that Battle Report. Or the Steam Tank.



STUART EDNEY

Staff Writer

Joining the team in January 2015, Stuart's already managed to cram in thirty-odd issues of weekly White Dwarf, half a dozen issues of Warhammer Visions and nine months on the relaunched monthly. He's still waiting to out-pun Dan, though. He informs us he's hidden his best effort this month somewhere deep in Battleground.



MARTYN LYON

Photographer

Joining the team in mid-2013 in preparation for the photography-led Warhammer Visions, Martyn is widely considered the owner of one of the finest manes to grace the bunker since at least the mid-1990s. "All natural. No hairspray. That's just the smell of the smoke machine in the photography studio," he says.



JONATHAN STAPLETON

Photographer

Jonathan joins the team this very month, having previously worked as a photographer in the Design Studio taking many of the photos you can see in our rulebooks, battletomes and codexes.

You can see Jonathan's very first shot for White Dwarf on the back cover of this issue.



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New models, new books, new news – read all about it here.

LATEST RELEASES

Flying duardin airships! Yes please!

40 YEARS OF WHITE DWARF

We celebrate 40 years of our fabulous magazine. This is where the journey begins.

CONTACT

What are your favourite memories of White Dwarf?

THE DARK BAROQUE

Renowned illustrator and concept designer extraordinaire John Blanche shares his thoughts on his near 40-year career with Games Workshop.

BLANCHITSU

Where there's John Blanche, there's Blanchitsu. This issue features a 40-year retrospective and John's latest creations.

ILLUMINATIONS

As our very first resident artist, we invited John Blanche to share some of his favourite pieces of art created by members of the Studio art department.

GOLDEN DEMON

We showcase some superb entries from Golden Demon: Enemies of the Imperium.

'EAVY METAL

The 'Eavy Metal team reflect on 40 years of White Dwarf.

LEGEND OF THE WHITE DWARF

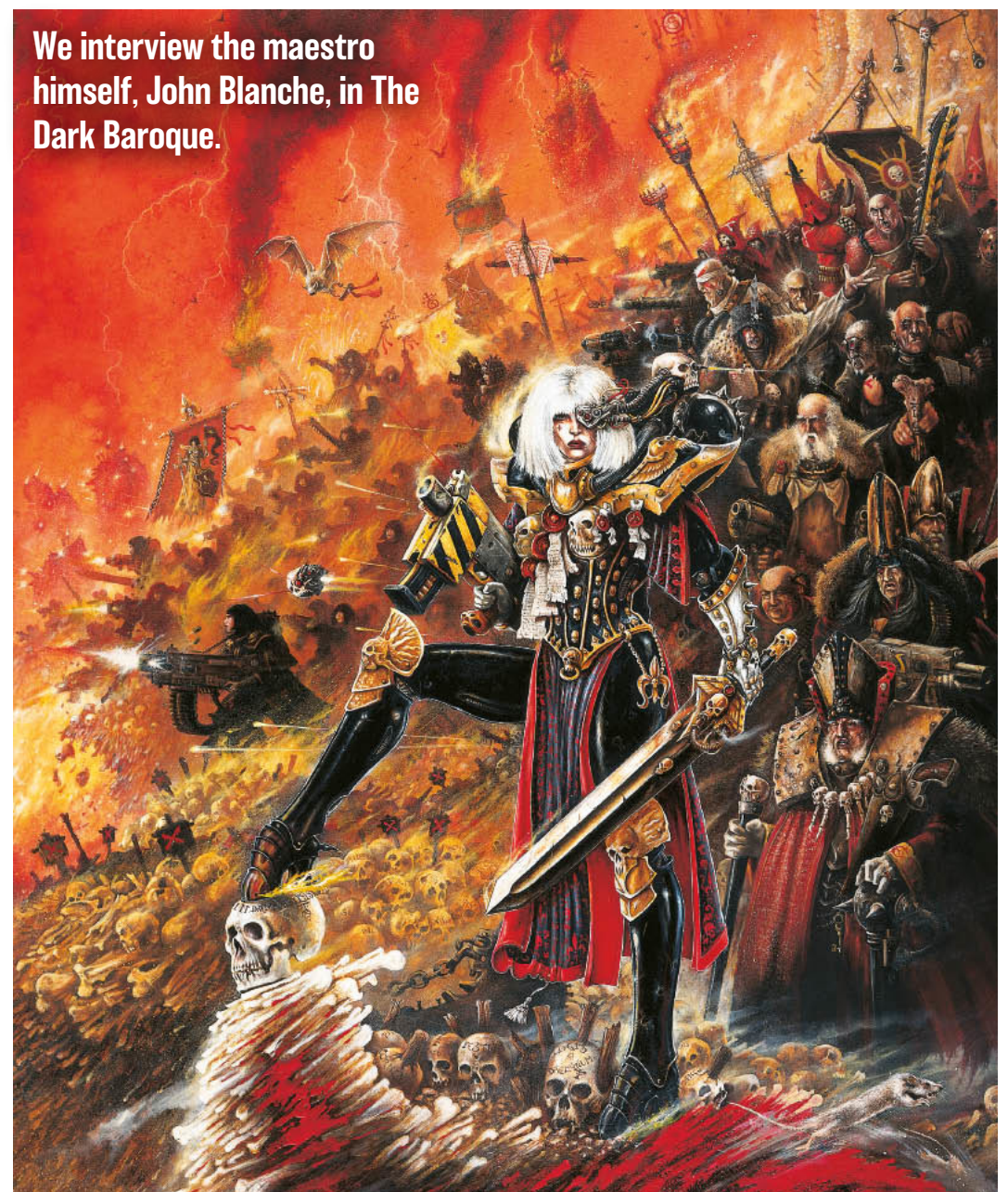
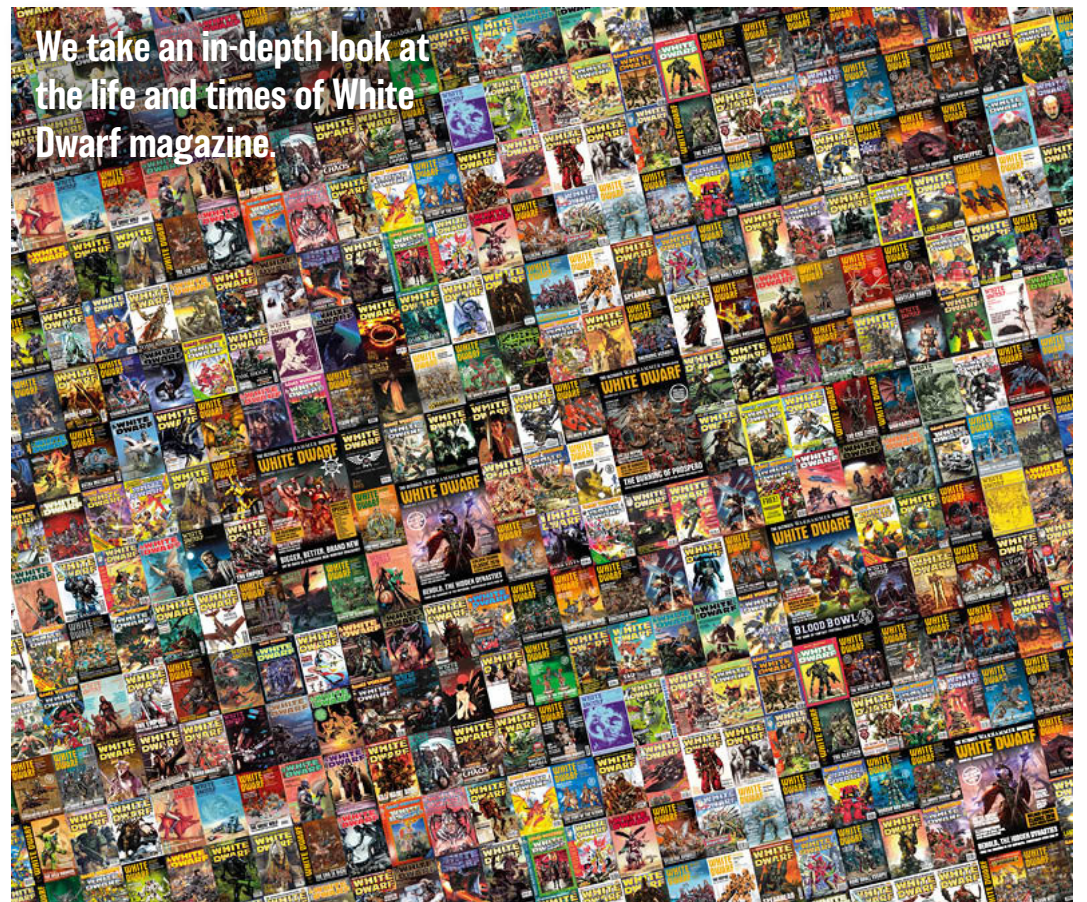
One Battle Report, two ancient axes, three linked battles, four players, five days of hard graft. It's a big 'un!

PAINT SPLATTER

What else but Grombrindal in his birthday suit? His power armour one, of course...

IMPERIAL MIGHT

A colossal Astra Militarum display to feast your eyes on.



A TALE OF FOUR WARLORDS

Month two: our warlords take to the field of battle.

SHADOW WAR KILL TEAMS

Six hobbyists from White Dwarf and the Design Studio show off their new Kill Teams.

THE MASTERS OF FATE

Jervis Johnson talks about gamemasters in Warhammer Quest.

THAT STILL ONLY COUNTS AS ONE

A Middle-earth™ minigame. It's got a Mûmak in it!

SPIKE! MAGAZINE

Keep this under your hat; it's secret weapons. Shhhh...

GROMBRINDAL & THE BLACK GOBBO

Rules for these two new Blood Bowl Star Players.

THE BLOOD BOWL PLAYBOOK

Games Designer James Hewitt talks tactics.
(Use the cage! – Ed)

READERS' MODELS

Six pages of miniatures painted by you, our readers.

IN THE BUNKER

What have the team been up to this month? Find out here.

The latest fine entries
from Golden Demon:
Enemies of the Imperium.



COLLECTING & PAINTING!

Whether single miniatures or whole armies,
we love showing off what people have painted.

**A TALE OF FOUR WARLORDS
IN THE BUNKER**

CELEBRATING 40 YEARS OF WHITE DWARF

It's our birthday and we're not
over the hill yet. Join us as we
celebrate 40 years of White
Dwarf.

PLANET WARHAMMER

40 YEARS OF WHITE DWARF

CONTACT

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A TALE OF FOUR WARLORDS



WHITE DWARF™

MAY 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...



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?



40 YEARS OF WHITE DWARF



A

s you can't fail to have noticed from the cover, White Dwarf reaches a milestone this month: 40 years of continuous publication. First bimonthly, then monthly, then for a time weekly, then monthly again, White Dwarf has been constantly in print since its first issue in 1977.

This would be a remarkable achievement for any magazine, but what's most remarkable about White Dwarf's longevity is that shows the strength and success of the rather funny little hobby of painting models and playing games. Nobody reading those early issues of White Dwarf could have guessed how Games Workshop and Citadel Miniatures – and the worlds of Warhammer and Warhammer 40,000 – would prosper and grow. A look back at the past 40 years of White Dwarf, then, is very much a look back at the history of Games Workshop, Citadel, Warhammer and Warhammer 40,000, too, and the role the magazine has played (and continues to play) in it all. And that's exactly what we do this issue.

Don't worry, this isn't all about looking backwards, though – not remotely. The tale of the last 40 years of White Dwarf is really the tale of how we got here, to the best White Dwarf ever, with the best Citadel miniatures ever, our games and worlds in the rudest health they've ever been, however fond we might all be of past successes. In that context, it's illuminating to look back, but what we really see in the end, I think, is just how great things are now.

This is the 40th anniversary issue of White Dwarf. We hope you like it.

Matt K



PLANET WARHAMMER

ALL THE LATEST NEWS ABOUT THE GAMES WORKSHOP HOBBY!

HAPPY BIRTHDAY, WHITE DWARF!



White Dwarf is 40 years old! That's right, everyone's favourite hobby magazine has entered its fifth decade, having been printed continuously since 1977. This magazine in your hands is the 549th issue of White Dwarf. We feel that is cause for celebration.

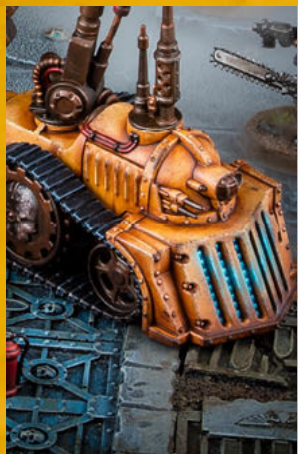
As is only fitting for such a momentous event, this issue of White Dwarf is almost entirely dedicated to, well, itself! The usual articles make an appearance throughout the magazine, such as Golden Demon, A Tale of Four Warlords and Battleground, but there's a distinctly whimsical and nostalgic feel to this month, with articles looking back at landmark issues and features throughout White Dwarf's long history. We've even devised a special Battle Report for the issue, combining some of our favourite aspects of the many Battle Reports that have been featured over the years. It was a monumental task.

GROMBRINDAL

You'll read the name Grombrindal many times throughout this magazine, but who is he? Without treading too much on the toes of other articles in this issue, Grombrindal is the name of the mysterious White Dwarf, the legendary hero who lends his moniker to our magazine. But what's Grombrindal's story? Legend has it that he is actually Snorri Whitebeard, the first king of the Dwarfs of the world-that-was. Others say that he's the mortal form of Grimnir. The truth, perhaps, may never be known, but you can read more about his saga [here](#).

Before that, though, there's all the new releases coming out this month. First up is a trio of Sector Mechanicus scenery kits, one of which contains a pair of industrial tractor-tugs that will make for excellent battlefield objectives. They're fully compatible with the kits that came out last month, too, making it easier than ever to create a battlefield packed with scenery.

Also out this month are the rest of the new kits for the Kharadron Overlords, some of which you may have seen in last month's issue. We've got the low-down on them (or the high-up if you're on board one of their airships) on page 16, plus an in-depth look at the incredible Arkanaut Ironclads, the flagships of the Kharadron fleets. You can see them in action (for a second time!) in our Battle Report [here](#), where they team up with the Fyreslayers to undertake a series of mysterious quests. What could they be up to...?



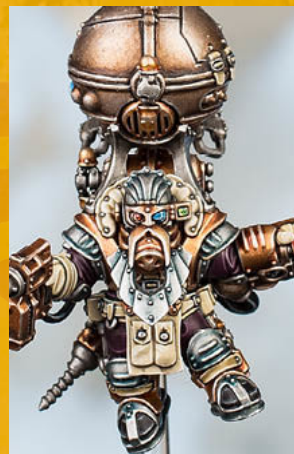
GANTRIES & CRANES

The Sector Mechanicus kits released last month were a revelation in scenery making. Well, here's a second revelation for you – there are another three kits out this month! Click [here](#) to see them in all their glory.



IRON WITHIN

Missiles without! If you're a fan of the Horus Heresy then you need to click [here](#) and take a look at the new Tyrant Siege Terminators for the Iron Warriors Legion. Also in the works at Forge World: goats and chariots!



THEY CAME FROM...

...the skies! There are more Kharadron kits out this month, including the mighty Arkonaut Ironclad. If you're a fan of mercantile, technologically advanced, flying duardin then you need to click [here](#) to check them out now.

A 40TH ANNIVERSARY MINIATURE

What's that, there's a miniature coming out to celebrate White Dwarf's 40th birthday? Who'd have thought it, eh? This fantastic model of Grombrindal, replete in a suit of power armour, is available from Games Workshop stores, selected stockists and from the Games Workshop website while stocks last.



NEW STAR PLAYERS!

What's that, one Grombrindal miniature isn't enough for you? How about picking up this model for Blood Bowl, then, along with its sneaky counterpart, the Black Gobbo? This resin twosome will be available for the first time at Warhammer Fest. (Keep your eyes peeled for a full release later in the year.)



SEE THE RULES FOR THESE TWO NEW STAR PLAYERS [HERE](#)

FIVE THINGS WE LOVE IN... MAY

5 Dwarfs, duardin, Dawi, Kharadron, Fyreslayers – if they're short, broad, resilient and grumpy, then we love 'em. Coffee tables fulfil three of those criteria, so we like them, too, but not as much as we like duardin. The good news is the rest of the Kharadron range is released this month, and we get to use them in a second battle report, too!

BIT OF THE MONTH: DRILLBILL

This tiny mechanical bird comes in the Grundstok Thunderers kit and proved to be an instant hit in the White Dwarf bunker. The best bit about the Drillbill – aside from it looking very cool and being a little horror on the battlefield – is that it's a completely separate component, which means you could easily mount it on the shoulder of one of your other Kharadron heroes should you wish to. Drillbills for everyone, we say!



WARHAMMER FEST 2017

If you're reading this magazine at the start of May then you may just have time to get your hands on a ticket for Warhammer Fest 2017, which takes place on 27 and 28 May at the Ricoh Arena in Coventry. Like in the last couple of years, the event takes place over two days and features dozens of excellent attractions, such as painting workshops, talks and seminars. It's also your opportunity to chat to your favourite writers, miniatures designers, painters and illustrators, not to mention members of the White Dwarf team (that's us!).

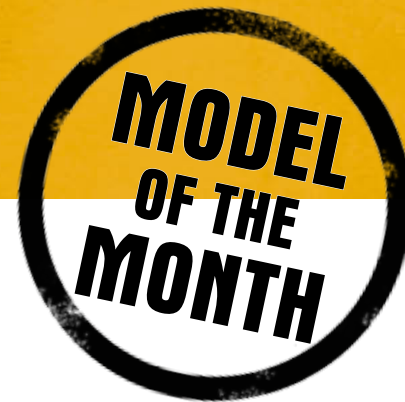
Saturday 27 will also play host to a huge showcase of armies painted by Games Workshop staff, while Sunday 28 will feature Golden Demon: Classic, our largest annual painting competition.

Tickets for Warhammer Fest 2017 can be purchased from the Games Workshop website, by calling your local customer services team or on the door at the event (assuming they haven't sold out).



PLANET WARHAMMER

GROMBRINDAL



There really was only one miniature that could be Model of the Month – our namesake the White Dwarf himself!

This resin rendition of Grombrindal (the fourteenth of his kind as far as we, and our Longbeards, can recall), is portrayed wearing a fine suit of Mk. XXXXXX power armour – unusual for a Dwarf, we know, but a fitting gift for such a venerable warrior. To mark his status as one of the ancient Dwarf lords of legend, golden ancestor faces have been forged into the armour's vambraces and shoulder pad, and there's even one on his backpack, which has been modified to carry an ale keg full of Bugman's beer for when he needs to top up his tankard mid-battle.

And what would a 40th birthday be without presents, eh? Grombrindal has plenty stacked up on his display base, which represents his hallowed halls (he also comes with a 32mm base should you wish to mount him on one). One present is shaped like an ale keg (a reload for his backpack?), while others take the form of fine aelven wines and fortified liqueurs. Let it be known that, despite appearances, Grombrindal always drinks responsibly...

Grombrindal also has two other surprises – a finely crafted pistol and an impressive cake that's taller than he is! But wait, what's that inside the cake? Could it be his arch-nemesis, the Black Gobbo? We reckon birthday beatings might well be in order for the tricky grobi.



Grombrindal, in all his ancestral glory (1). Happy birthday, old chap! When he's not wearing a helmet, Grombrindal is traditionally seen with wild white hair and a long plaited white beard, complete with jewelled trinkets.

We were assured we'd get a piece of Grombrindal's birthday cake, but it turns out the Black Gobbo has replaced it with a hollow one – a Trojan cake, if you will (2). Here he is, sniggering at the White Dwarf's misfortune.

Grombrindal's new piece of wargear, a fancy-looking pistol (3). This is the second time Grombrindal has carried a sidearm.



FIVE THINGS WE LOVE IN... MAY

4 Temporal Distort! It seems our monthly retrospective has touched the hearts of many of our longer-standing hobbyists and we think you'll love this issue, which features an extra-special edition. This month, the swirly time travelling portal doesn't take us back to a particular issue of White Dwarf, but every issue. Throughout the mag, we'll be featuring every White Dwarf cover printed, from the very first issue in 1977 right up to the present day. Yes, all 549 of them!

PLANET WARHAMMER

FERRATONIC INCINERATOR

Huge cylindrical furnaces, Ferratonic Incinerators are found in many Imperial industrial complexes, disposing of all manner of waste product – whether be it industrial run-off, heretical texts or heretical minds...

The Ferratonic Incinerator set is fully compatible with the rest of the Sector Mechanicus range released this month and last month, using many of the same parts in new combinations – the central chamber will happily accommodate the dome from the Alchomite Stack, letting you create an enormous chimney, but the blast doors at the base could suggest internal stairs. Whatever way you choose to build it, the Ferratonic Incinerator is bound to be a great addition to your Sector Mechanicus battlefield.



PROMETHIUM FORGE

Roiling with barely contained power, the Promethium Forge is part of many an Imperial manufactorum or refinement complex, providing huge amounts of power and fuel. How and why these things work is a secret only known to the adepts of the Cult Mechanicus, but at any rate, it's probably a bad idea to shoot a forge full of highly volatile liquid fuel...

Like all of the Sector Mechanicus terrain sets, the Promethium Forge is made up of various modular plastic components that can be combined with any and all other Sector Mechanicus kits – you can build it as it is on the box, or you can use the bits within with other sets to create some truly mind-boggling battlefields. The only limit to your creations is your imagination.

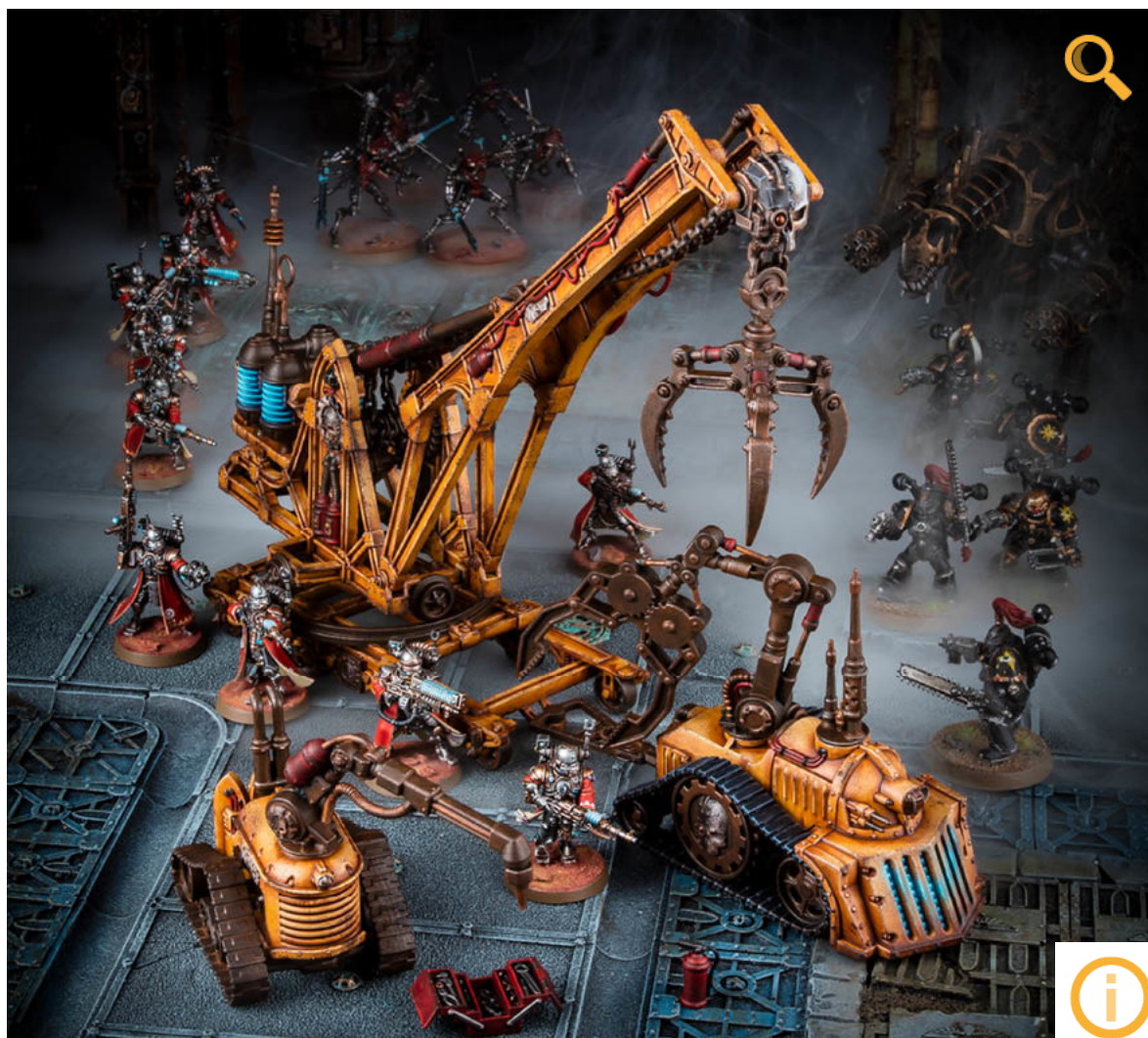


GALVANIC SERVOHAULERS

With the sheer number of Munitorum Armoured Containers across the breadth of the Imperium, how are they moved around? Gangs of burly bondsmen? Servitors? Faith in the God-Emperor? Well, yes – but mostly they're moved by Galvanic Servohaulers.

The brace of servohaulers in the set have interchangeable manipulator attachments and aials that you can swap, should you wish, between the servohaulers and the crane that comes in the box, so you can make each of your servitor-controlled tractors unique.

They work great as additions to your growing Sector Mechanicus battlescape, but the kit also contains a scenario for using the crane and servohaulers in your games of Warhammer 40,000.



SECTOR MECHANICUS INDUSTRIAL BASES

With the advent of the new Sector Mechanicus kits, it's a fair assumption you'll want to have your miniatures fitting in with the new terrain – so with that in mind, our hobby savants have created a new range of plastic bases for Warhammer 40,000. The set contains 52

bases (40 x 32mm, 10 x 40mm, 2 x 65mm) and is a perfect fit for the Sector Mechanicus kits, each base covered in matching detail. You can customise your bases with the included lights, vents and cogitator units, too.



FIVE THINGS WE LOVE IN... MAY

3 More new scenery kits for Warhammer 40,000! The first three kits for the Sector

Mechanicus were released a few weeks ago, with another three out this month. If you saw last month's Battle Report on the promethium rig, you may well have noticed a crane on the very highest gantries – that was a cheeky sneak peek at the one that comes in the Galvanic Servohaulers kit, seen above. As we may have mentioned, these kits are all compatible with the ones that came out last month, enabling you to build vast sprawling industrial complexes. We're certainly eager to paint some for our hobby room.



LATEST FROM FORGE WORLD

This month's look at the latest from Forge World takes us to both *Middle-earth™* and the dark days of the Horus Heresy, with new miniatures for both *The Hobbit: An Unexpected Journey™* Strategy Battle Game and your Age of Darkness battles.

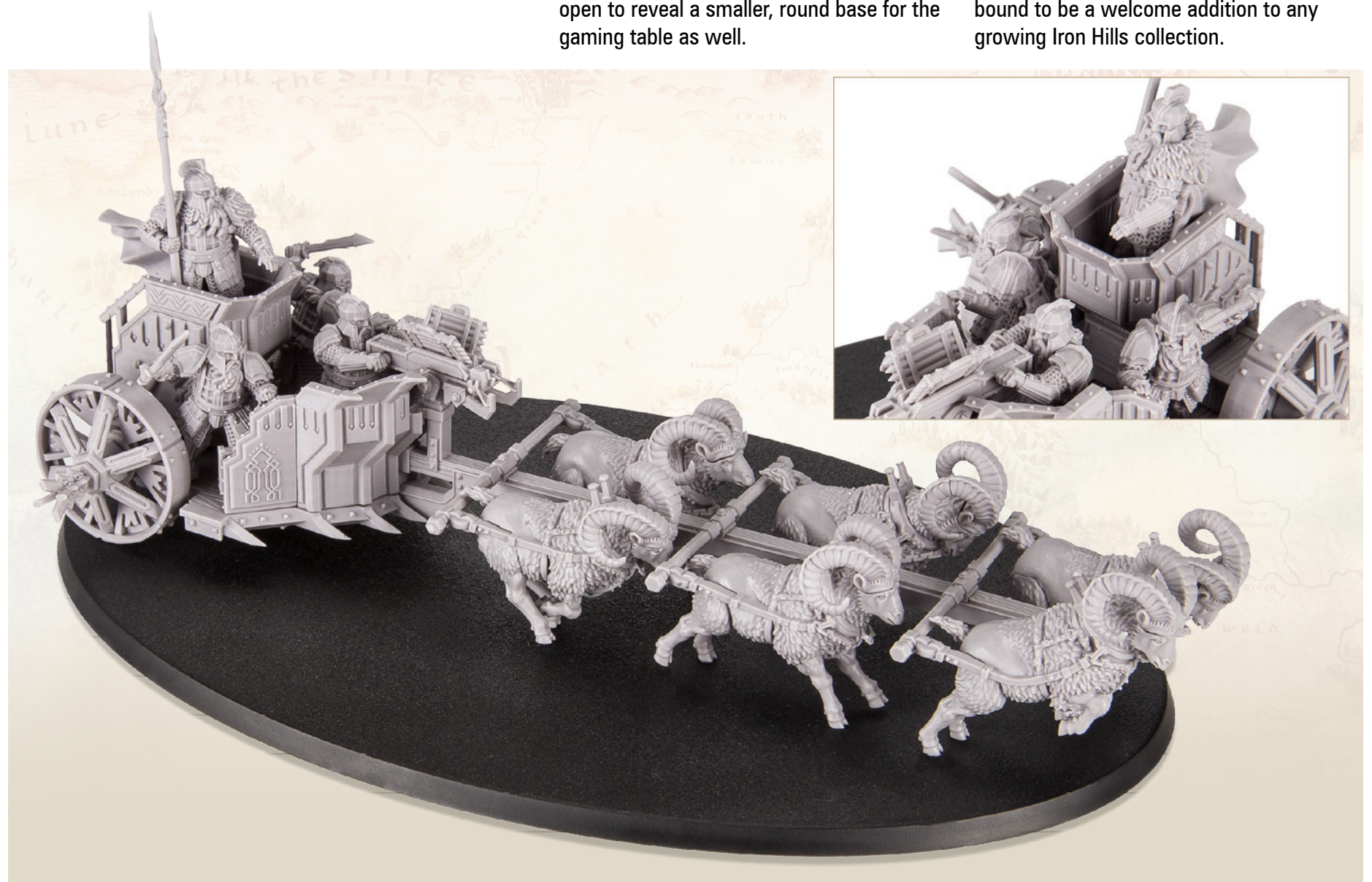
First up we have an amazing new *Thranduil*, King of the Woodland Realm on Elk, Iron Hills Chariot and Trolls of Gundabad for *The Hobbit: An Unexpected Journey™* Strategy Battle Game. Keep your eyes peeled for these in the coming months – the Iron Hills Chariot should be painted by the time you read this – but we're sure you'll agree it's too good not to show you right now.

But, as the saying goes, that's not all, as this month also sees the release of the eagerly anticipated Tyrant Siege Terminators for the Horus Heresy. These hulking brutes in slab-sided Cataphractii armour are sure to be a welcome reinforcement for Iron Warriors players, no matter what side of the Horus Heresy they find themselves on.



1 Mounted upon a mighty elk the elven king *Thranduil* (**1**) is a terrifying prospect for even the most ferocious *Orc* warrior to face. *Thranduil*, King of the Woodland Realm on Elk comes with a fantastic scenic base that is sure to look wonderful on your display shelf – and you'll be able to pull it open to reveal a smaller, round base for the gaming table as well.

Pulled by not one, not two, but six goats, the Iron Hills Chariot (**2**) is a lightning-fast outrider used by Dain's forces to harry *Orc* scouts. The Iron Hills Chariot is crewed by a quartet of stout Iron Hills Dwarves (with the option to swap one out for an Iron Hills Captain) and is a potent war-machine that's bound to be a welcome addition to any growing Iron Hills collection.



LATEST NEWS



Towering brutes all, the savage Trolls of Gundabad are some of the most powerful warriors in the Evil legions of Azog™. Clad in crudely forged, spiked metal plates and armed with titanic weapons bigger than most Men, vanishingly few are the Good warriors in this age that can stand before their ravenous and unstoppable onslaught.

Because you'll rarely see two of the big brutes with the same *Orc*-forged equipment, the Trolls of Gundabad come with either huge iron-studded clubs or rough-hewn scythe gauntlets and the two options are available separately, direct from Forge World. Whichever option you prefer, we think you'll agree they're glorious and terrifying brutes.

IRON WARRIORS TYRANT SIEGE TERMINATORS

The Tyrant Siege Terminators are unstoppable siege-breakers of superlative skill, the epitome of what it means to be an Iron Warrior. Clad in Cataphractii Terminator plate and armed with cyclone missile launchers, power fists and combi-bolters, there's no bastion that can withstand their assault – but their weapons and skills are just as grimly effective against their brother Legiones Astartes.

Only the most battle-hardened of the Iron Warriors are granted the honour of joining the Tyrant Siege Terminators, for such a role requires them to be at the forefront of the most brutal siege actions with scant regard for their own survival – better than any of their kin, they understand that victory requires the ultimate sacrifice. They are Perturabo's will made in steel and flesh, grim and implacable.



FOR MORE INFORMATION AND TO ORDER, VISIT: WWW.FORGEWORLD.CO.UK



PLANET WARHAMMER

VIDEO GAME NEWS

WARHAMMER 40,000: INQUISITOR – MARTYR



Developed by Neocore Games, one of the most hotly anticipated Warhammer 40,000 video games of this year is getting ever closer. Right now you have a chance to get in early with the Founders' campaign – but what's it all about?

Warhammer 40,000: Inquisitor – Martyr is a sandboxed action roleplaying game wherein you play the part of an Inquisition operative as they battle heretics and other threats to mankind in the Caligari Sector. The game promises to have a persistent open world with hundreds of locations and randomly generated missions, giving an inordinate amount of content and replay value.

The Founders' campaign lets you get in early, in part to help test the game in its initial builds and influence the final product – and to help make it the best it can possibly be! But it's not all one-sided, as founders will also have access to exclusive in-game items and real-world artefacts!

Players take on the role of Inquisition agents (1), be they Crusader, Assassin or a mysterious third class yet to be revealed. Each has deadly weapons and lethal skills, all the better to purge the unrighteous.

The game's single-player campaign takes place across the mysterious Caligari Sector (2), bringing this war-

torn corner of the Warhammer 40,000 galaxy to life as you unravel ancient and terrible mysteries.

It'd hardly be an action RPG without enemies to face (3), would it? Chaos Cultists and mutants abound, but watch your back – the forces of corruption can bring great and terrible weapons of war to bear against you...



THE HORUS HERESY: THE BATTLE OF TALLARN

Recreating the biggest tank battle in Imperial history (10 million tanks!), HexWar Games' glorious turn-based strategy game depicts that most grim battle of the Horus Heresy. Take command of Loyalist forces or the treacherous Iron Warriors in linked campaign missions or standalone battles, with over 60 different classic Horus Heresy units armed with more than 50 different weapons. Refight the greatest tank battle in Imperial history the way you'd want to see it fought, and decide the outcome once and for all!

The game contains three campaigns of six linked battle missions, as well as 24 standalone missions, which can be played either as the Imperial Loyalists (4) or the forces of the Warmaster in the form of the Iron Warriors.

As you'd expect from a game around armoured warfare in the Horus Heresy, the humble Leman Russ (5) is in attendance, along with rarer and more arcane vehicles like Leviathan Siege Dreadnoughts and even Imperial Knights!



SPACE HULK
Now out on home consoles (the Xbox One and PS4, to be precise), you can get deep down into the nightmarish and lightless depths of space hulks from the comfort of your couch.



DEATHWATCH
Warhammer 40,000: Deathwatch is now available to play on Xbox One and PS4, as well as on PC and iOS. Lead a Deathwatch Kill Team into battle against perfidious menaces.



BLOOD BOWL 2

The Blood Bowl train keeps on rolling, as this month sees the release of two new titles. Cyanide Studio's videogame incarnation of everyone's favourite fantasy football game features the black-hearted Chaos Dwarfs, vicious Khemri jockeys, and the dusty, long-dead Khemri jockeys. Blood Bowl 2 on PC, PS4, Xbox One and Switch. Give yourself a fresh challenge with a pair of new teams – the Chaos Dwarfs in particular are a whole new ball game (*Groan!* – Ed) compared to their cousins, with Hobgoblin linemen and the dreaded Bull Centaurs...

SPACE HULK: ASCENSION
Out now for PS4 and Xbox One, as well as on PC – purge the alien menace with bolt and blade in this turn-based strategy with new RPG mechanics.



It's best you avoid the Chaos Dwarf Bull Centaurs (6) as these hulking behemoths hit like a runaway steam tank, combining the sheer speed of the likes of Elves and Skaven, but still maintaining that Dwarfish toughness.

The Khemri team is a bit on the slower side, being long dead and all. But to certain necromancers, magicks, Khemri (7) combining brute strength with cunning...

WARHAMMER QUEST NEWS
Also out this month on PS4 and Xbox One is Warhammer Quest, Rodeo Games' brilliant adaptation of the classic board game. Now there's almost no excuse left not to get stuck in!



PLANET WARHAMMER

TALES FROM THE BLACK LIBRARY



FEATURED BOOK



JAIN ZAR: THE STORM OF SILENCE

By Gav Thorpe | Hardback | 272 pages | 20 May

Gav Thorpe is on truly magnificent form this month with the follow-up novel to his excellent tale of the first of the Phoenix Lords, *Asurmen: Hand of Asuryan*. This time, Gav tackles the Phoenix Lord of the Howling Banshees, the Storm of Silence – Jain Zar.

Much like its predecessor volume, the tale is in two parts – the first follows Jain Zar as she aids Eldrad Ulthran against an Ork threat to the Ulthwé Craftworld. The second harks back to the days shortly after the Fall of the Eldar Empire, as Jain Zar becomes the first Howling Banshee.

In addition to the standard hardback edition, for fans who want a bit of decidedly Path-defying luxury in their life, there's a limited edition (only 1250 copies), which comes numbered and signed by Gav himself and includes an exclusive introduction and short story.



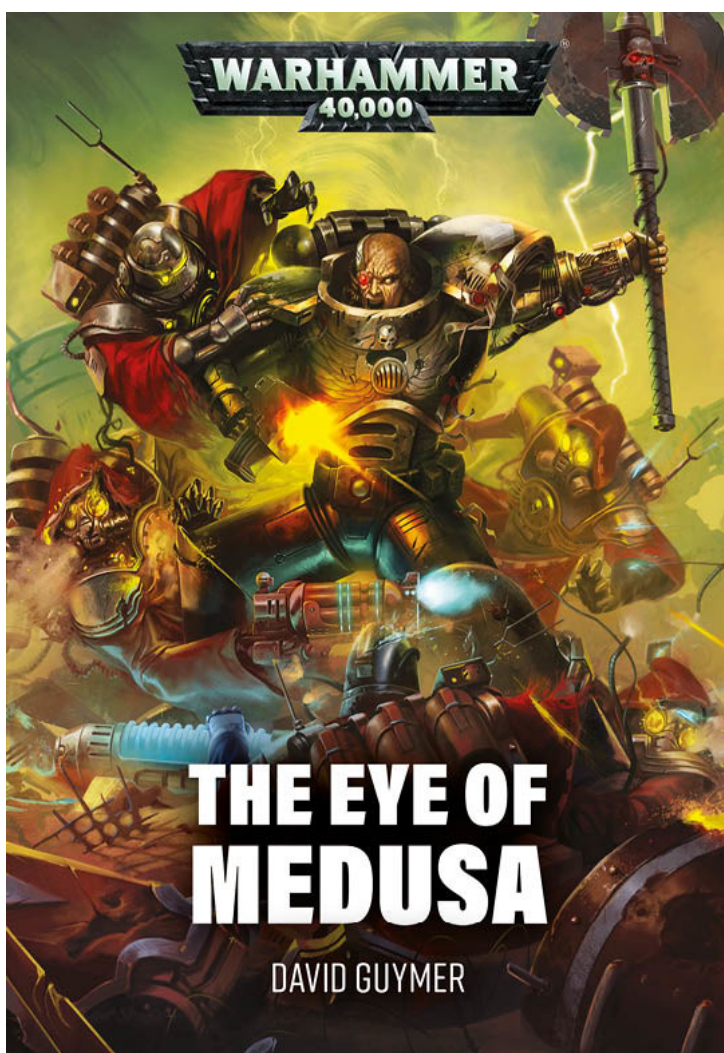
THE EYE OF MEDUSA

By David Guymer | Hardback | 368 pages | 27 May

David Guymer's debut Warhammer 40,000 novel (if one doesn't count his contributions to the Beast Arises series, which is set in the 32nd millennium) sees him tackle the indefatigable Adeptus Astartes of the Iron Hands.

At the heart of the novel is the theological divide in the Chapter, between those who embrace the machine in its totality, and those who value what remains of their humanity. Kadan Stronos of Clan Garssak must balance the two aspects of his Chapter as he leads his battle brothers into an investigation of an Adeptus Mechanicus forge world whose orthodoxy has been called into serious question...

David has earned a reputation as an author who 'gets' the gritty and nightmarish worlds Games Workshop has created, and marries bombastic and savage action with intrigue and a very interesting take on the Imperium of Man. Whether you're a fan of the Iron Hands Chapter, Warhammer 40,000 or David's previous work, this is the novel for you.



SPACE MARINE LEGENDS: AZRAEL

By Gav Thorpe | Hardback | 256 pages | 13 May

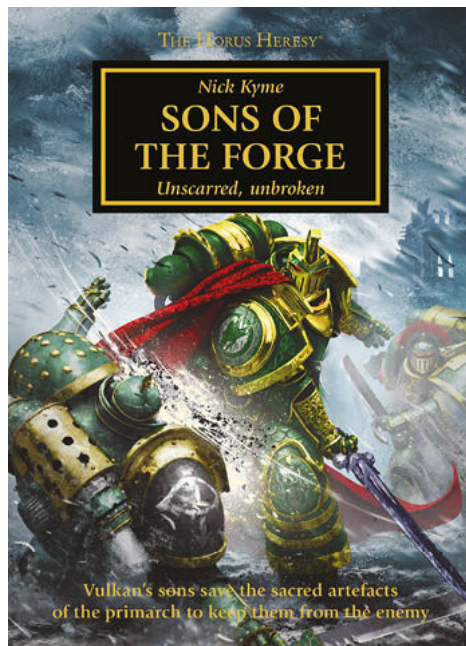
In case you missed it the first time around, Gav 'Grand Master' Thorpe's gripping tale of the Supreme Grand Master of the Dark Angels returns in hardback. Gav strips away some of the mysteries of the Dark Angels' brooding commander, and offers up an insight into the rituals and rites of this most mysterious and introverted of Space Marine Chapters, all against the backdrop of all-out warfare with one of the First's oldest and most hated foes – the insidious and cruel Night Lords Traitor Legion.



SONS OF THE FORGE

By Nick Kyme | Hardback | 240 pages | 03 Jun

The latest volume in Nick Kyme's tales of the XVIII Legion, *Sons of the Forge* follows Forgefather T'kell and a hand-picked band of Firedrakes as they traverse the Heresy-racked galaxy to seal away the last seven surviving artefacts of the Primarch Vulkan. Not only must they face the ire of the Traitor Legions, but also that of well-meaning allies who would use Vulkan's creations – can Forgefather T'kell remain true to his gene-father's last wishes, or will their mission be subverted by friend and foe?



HORUS HERESY: ECHOES OF REVELATION

By Various | Audio Drama | 75 minutes | 27 May

A veritable smorgasbord of Horus Heresy audio delights, *Echoes of Revelation* contains the Black Library Advent audio dramas 'The Soul, Severed' by Chris Wraight, Gav Thorpe's 'Valerius' and Dan Abnett's 'Perpetual'. Each continues the tale of existing characters – Lord Commander Eidolon, Marcus Valerius and Oll Perrson respectively. If you need a little hobby listening whilst you paint up your Horus Heresy Legions, *Echoes of Revelation* is a truly fantastic choice.



LISTEN NOW



40 YEARS: FICTION

Games Workshop fiction has fine pedigree so, in this anniversary issue, we asked five veteran authors to tell us about their favourite Black Library novels. Some of these guys have been reading (and writing) Warhammer novels for decades, so brace for some oldies!

1. Nick Kyme's pick: *Necropolis*

"The one book that sticks in the mind the clearest for me, even after all this time, is Dan Abnett's *Necropolis*. It's an exceptional novel – it works both as part of the Gaunt's Ghosts series and as a standalone, and never lets up. It's all-out, horrifying warfare from the get-go – it's something that Dan does so well."

2. Gav Thorpe's pick: *Execution Hour*

"My favourite book from Black Library is *Execution Hour* by Gordon Rennie. It's a great mix of fleet action and character drama, set against the tense backdrop of a planet's imminent and certain demise. It reminds me of the spirit and style of the best naval adventures I've read since I was a teenager."

3. Guy Haley's pick: *Drachenfels*

"Not a Black Library novel, strictly speaking, but released by GW under Warhammer Books. *Drachenfels* was a story about the haunted castle of a powerful necromancer. Written by a young Kim Newman under a pseudonym, *Drachenfels* wasn't completely Warhammer-y as we'd recognise it today, but it was gripping, and Newman's atmospheric writing had a big influence on my own style."

4. David Guymer's pick: *Thanquol's Doom*

"C L Werner's *Thanquol's Doom* marks the first appearance of Queek Headtaker, and the source of everything good (if I do say so myself) in my own Black Library debut, *Headtaker*. Add to that a great story of dwarfish conservatism versus Skaven ingenuity and *Thanquol's Doom* gives an epic tale of fantasy battles with more meaning than most."

5. Chris Wraight's pick: *Draco*

"Ian Watson's *Draco* was the first 40K book I ever read. It may not be entirely canonical any more, but its vision of a far-future dystopia is still perfect, as is its ambition – the scene where Jaq Draco talks to the Emperor still sends shivers down my spine..."

Check out the very best Black Library novels, chosen by the authors each month on:

www.blacklibrary.com/hall-of-fame.html

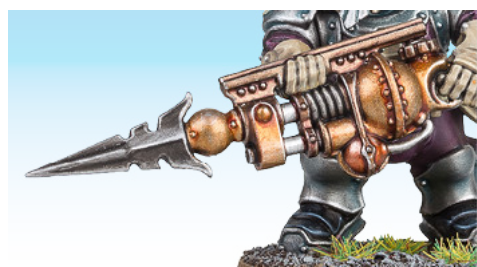
LATEST RELEASES

In an issue almost wholly dedicated to the duardin, it seems fitting that this month's releases are the Kharadron Overlords. Some of the new models are out now, with others coming out over the next few weeks. Read on to find out more about these great new kits.

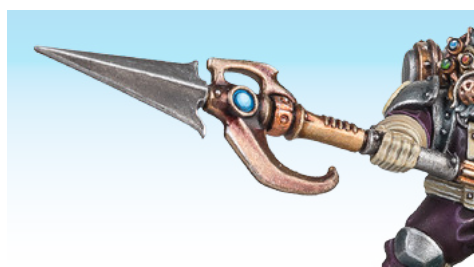
ARKANAUT COMPANY

Arkanauts make up the bulk of the Kharadron warriors assigned to a sky-fleet. Highly skilled, well-armed, tough and resourceful, when they're not mining the skies for aether-gold and other precious resources, they're almost certainly defending their airships from the denizens of the Mortal Realms. They do so with determination, for if they lose their ship, they lose their share of the fleet's takings, and few things are as important to the Kharadron as wealth.

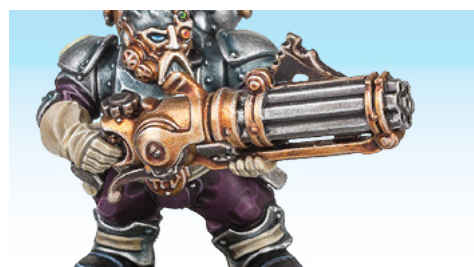
This plastic boxed set contains 10 Arkanaut Company, all of which are clad in the sealed environment suits and inscrutable metal masks of the Kharadron. All 10 models in the set can be built carrying privateer pistols and arkanaut cutters (one is shaped like an anchor!), but there are lots of other weapons options in the kit, such as the light skyhook (a harpoon gun), a skypike (a boarding hook) and the aethermatic volley gun, which is nothing short of a gatling cannon!



1



2



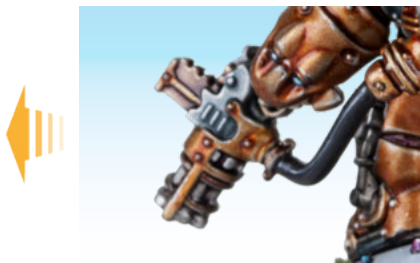
3

The light skyhook (1) is perfect for skewering armoured targets, while the skypike (2) is ideal for killing monsters. The aethermatic volley gun (3)... well, it fires a whole lot of shots!



ARKANAUT ADMIRAL

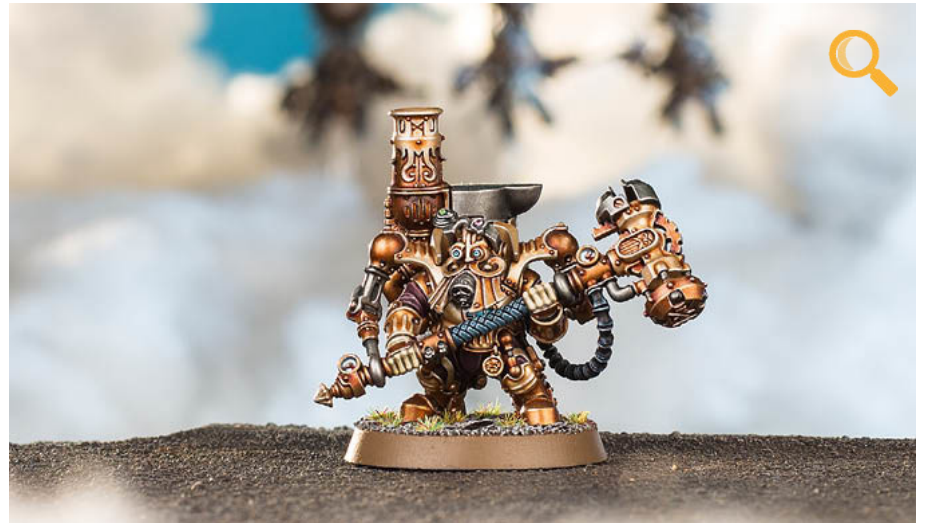
Arkanaut Admirals are pragmatic businessmen and skilled warriors, and they are invariably the most richly adorned duardin in the sky-fleets. The Admiral model represents that level of affluence – he wears a suit of decorated battle armour and carries only the very best wargear.



The Admiral's volley pistol is a work of art as well as a weapon. It is connected to his backpack by a cable that draws power from his suit's aethermatic generator.

ENDRINMASTER

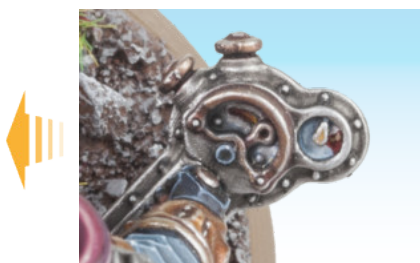
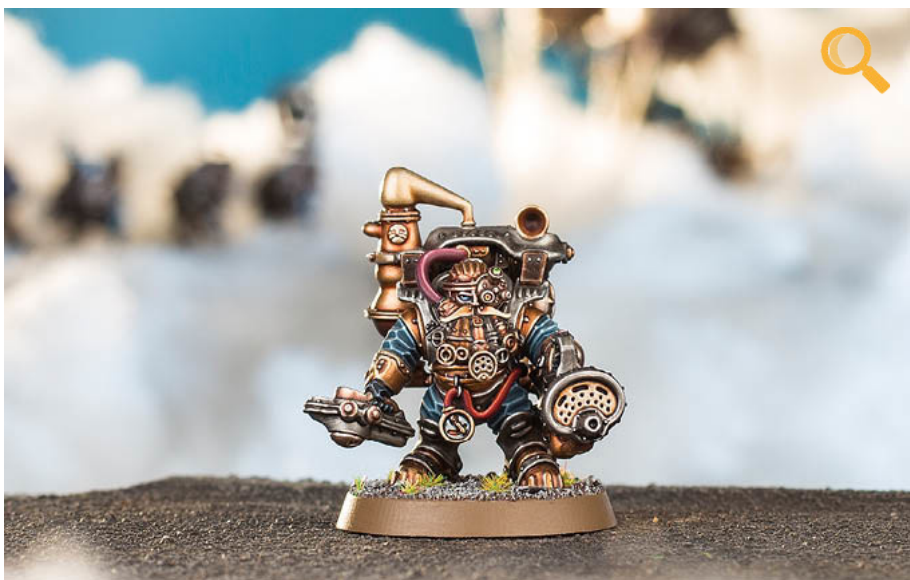
Endrinmasters are the most technologically gifted of their race, carrying an array of tools with which to repair the fleets' airships. These tools – an aethermight hammer and a welding raybeam – are powered by the Endrinmaster's backpack, which also features an anvil for mid-battle forging.



The aethermight hammer is so huge that the Endrinmaster requires two mechanical arms to help him wield it. His backpack also carries an array of handy tools.

AETHER-KHEMIST

Aether-Khemists are the scientists of the Kharadron and responsible for sniffing out new seams of aether-gold. This model shows the Aether-Khemist wearing a heavily modified environment suit, his helmet and wargear all designed to detect and inhale aether-gold.



This strange-looking apparatus enables the Aether-Khemist to augment the weapons of nearby Kharadron. His backpack features banks of distillation and filtration units.

AETHERIC NAVIGATOR

The sky-fleets of the Kharadron are guided by the Aetheric Navigators, who carry all manner of specialist equipment, from the zephyrscope they use to read the flow of the aether, to the anemometer, barometer and weather vane mounted on their backpacks.



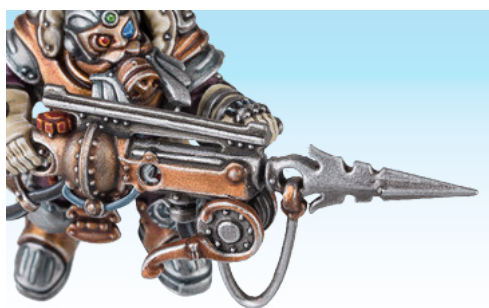
The Navigator's weather-vane is shaped like a torpedo. Like on all high-ranking Kharadron, the Navigator's backpack features a powerful aethermatic generator.

PLANET WARHAMMER

ENDRINRIGGERS

Endrinriggers are those Kharadron who have attended the Endrineers Guild and have an aptitude for maintaining and repairing airships. Held aloft by their own aether-endrins, they fly around the sky-fleet fixing battle damage as quickly as it appears with their rivet guns.

This set contains three plastic Endrinriggers, each of them in mid-leap as they race to make battlefield repairs or engage the enemy. Each Endrinrigger carries a rivet gun and an aethermatic saw, though there are options in the kit to upgrade models in the unit with one of the heavier weapons shown below. They also have new and improved flying stands!



1

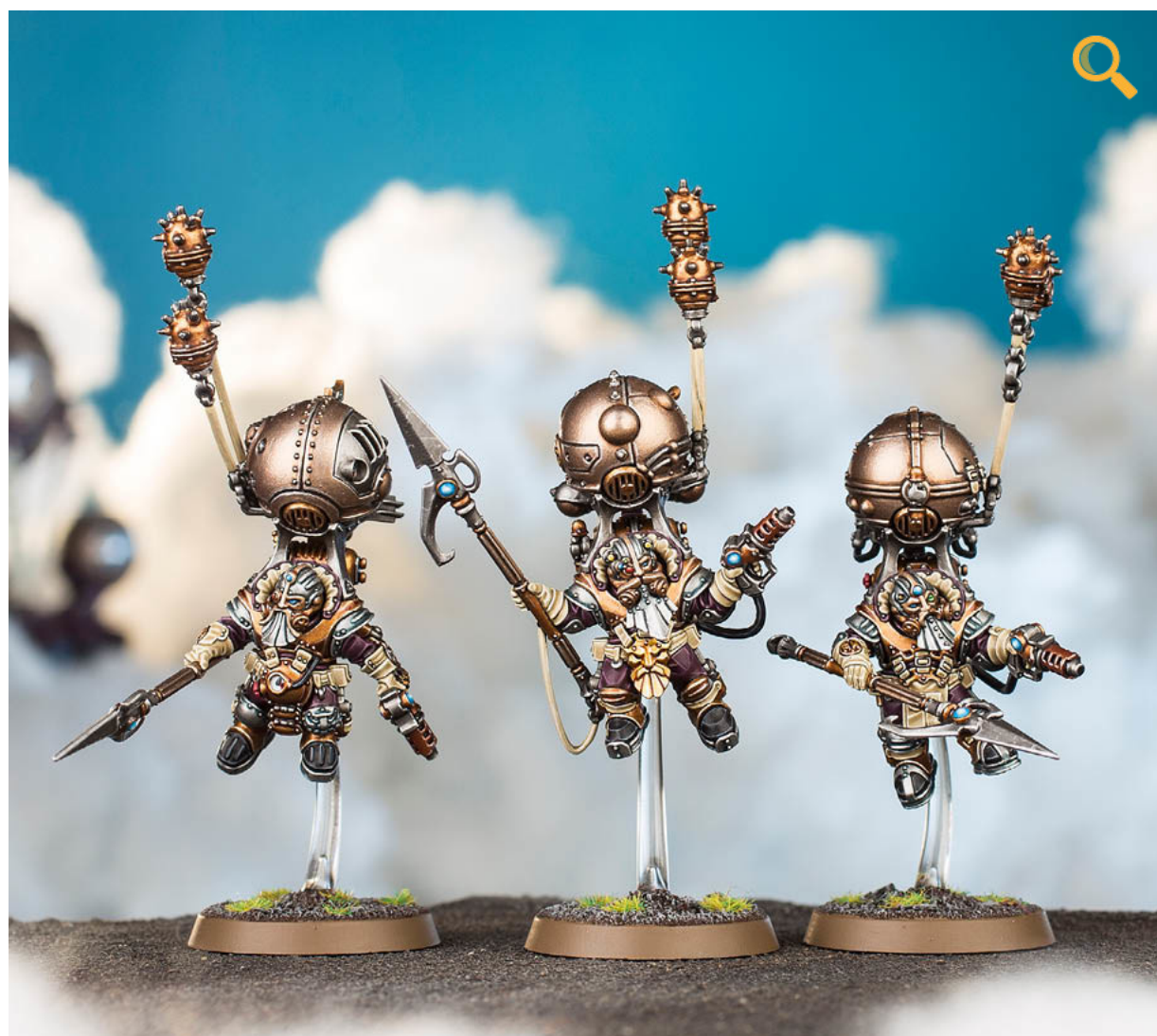


2



3

The skyhook is a heavier version of those carried by Arkanaud Companies (1), while the grapnel launcher (2) can be used to harpoon large monsters, terrain, or even your own airships, and fly Skyrigger units closer. The skymines (3) are used by Skywardens to deter flying enemies.



SKYWARDENS

Skywardens are those Arkanauds rich enough (and mad enough) to fly into battle beneath their own aether-endrins. Equipped for close assaults, they perform hit-and-run attacks ahead of the main sky-fleet.

Made from the same kit as the Endrinriggers, the Skywardens substitute canvas packs and repair kits for additional armour plates, timed charges and a cluster of skymines that float menacingly above them to deter flying foes. They also wear more traditional Arkanaud helmets, complete with aether-gold filters built into the beards. Armed with vulcaniser pistols and skyhooks, the kit also enables you to build Skywardens with an aethermatic volley gun, a drill cannon or one of the weapons shown above.

GRUNDSTOK THUNDERERS

Where the Arkanauts are, first and foremost, sky-prospectors, the Grundstok Thunderers are professional warriors. Supplied with the very best weapons available by the Grundcorps, they are hired by the sky-fleets to protect their airships.

Each of the Grundstok Thunderers in this five-model set wears an armoured environment suit bearing dozens of tiny dials, sensors, gauges and ancestor faces. Their backpacks are

also heavily modified, featuring generators, wind-speed monitors and one even bears an ancient rune stone. As you'd expect from professional soldiers, Thunderers have access to a wealth of weapons and wargear. The most common firearm is the aethershot rifle, which you can see carried by the central three figures in the picture below, though any Thunderer can be upgraded with an aetheric fumigator, an aethercannon, a grundstok mortar or a decksweeper – there is one of each in the kit.

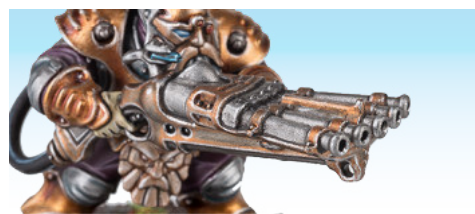
**YOU CAN SEE
THESE NEW
FLYING DUARDIN
IN ACTION IN THIS
MONTH'S BATTLE
REPORT!**



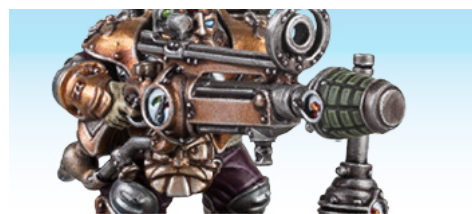
The multibarrelled decksweeper (4) can fire a salvo of solidified aethershot that's more than capable of blasting apart light infantry.

The Grundstok mortar (5) is one of the longest-range weapons in Warhammer Age of Sigmar, enabling the Thunderers to start causing damage from the outset of battle.

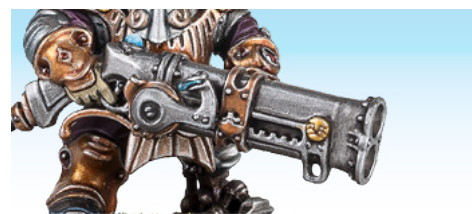
The Gunnery Sergeant that leads the unit gets more attacks with his aethershot rifle (6), which is why it has twice as many barrels!



4



5

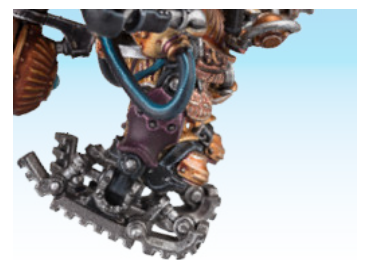
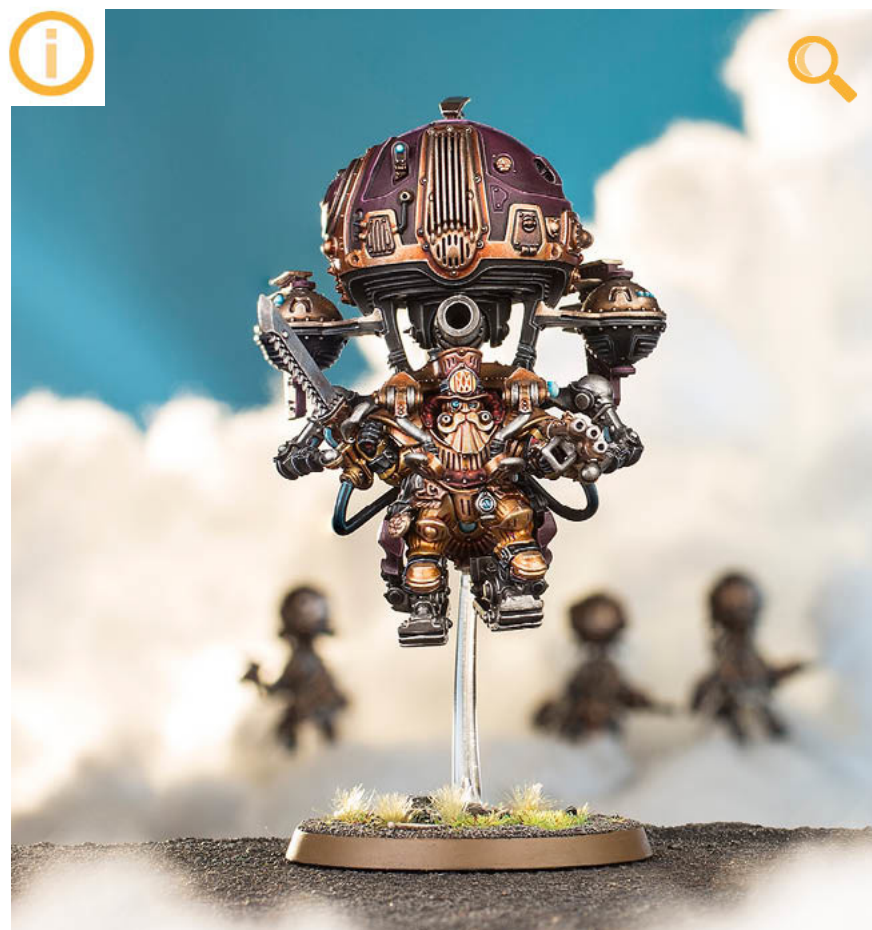


6

BROKK GRUNGSSON

Brokk Grungsson is the Lord-Magnate of Barak-Nar and, if you hadn't guessed from the flamboyant look of his wargear, he is also the richest of all the Kharadron Overlords.

Brokk carries an almost obscene number of weapons on his supercharged aethermatic harness. On the back of one armoured hand is mounted the Magnate's Charter – a multibarrelled pistol, while an aethermatic saw is attached to his other arm. Above his head (which sports a rune-etched top hat) sits Grungsson's Boast – a formidable cannon – while nestled in his moustache are a pair of aetherblasters. Never argue with Brokk Grungsson!



7

Brokk's flying harness features a pair of armoured skids (7). Not only do they enable him to stand head and shoulders above his warriors, they also provide quite a kick when Brokk charges into a fight.



PLANET WARHAMMER

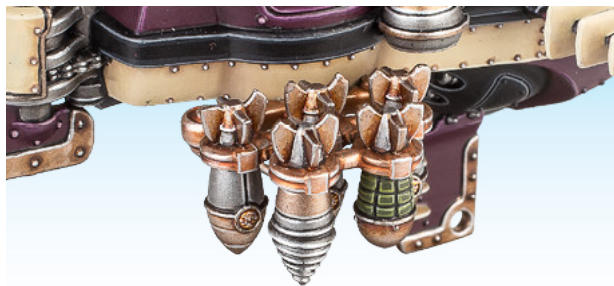
GRUNDSTOK GUNHAULER

When an expeditionary fleet leaves port, it is a foolish Admiral who does not hire a few Grundstok Gunhaulers to escort his airships to their destination. Fast, manoeuvrable and crewed by experienced Grundstok Thunderers, a Gunhailer may lack the size of other Kharadron sky-ships, but more than makes up for that in firepower.

The Grundstok Gunhailer kit is a wonder of engineering. Like other Kharadron craft, its hull takes the shape of a sea-faring vessel – a bearded ancestor face mounted on the bow – but that's where the similarities end. Above its hull is mounted a powerful aether-endrin that keeps the ship in the air, while either side of it are mounted propellers to give the craft forward motion. The Gunhailer's main weapon is a sky cannon, though this can be swapped for a drill cannon.



1



2

The Grundstok Thunderers that crew the Gunhailer (1). The one on the left is the ship's Captain, while the one on the right fires the main gun. The airship is also armed with an aethershot carbine and a rack of bombs (2) that it can drop on attacking enemies.

MUNITORUM REPORT: KHARADRON OVERLORDS

THE UPS AND DOWNS OF THE KHARADRON OVERLORDS ON THE BATTLEFIELD

HIGH: MANOEUVRABILITY

The duardin are not known for their speed, but the Kharadron airships are dangerously fast and units such as Endrinriggers can zip quickly across the battlefield using grapnels. Beware the swift duardin!

LOW: ARMOUR

Traditional armour is notoriously heavy and even the mighty aether-endrins cannot hold such heavy metals in the sky for long. While Kharadron ships may be lightly armoured, they are fortunately easy to repair.

HIGH: GUNS

Cannons for killing monsters? The Kharadron have got loads. Rapid-firing weapons for mowing down infantry? They have plenty. Harpoons for skewering armoured targets? Yep, them too. Mines, torpedoes and bombs? In abundance!

LOW: WEIGHT OF NUMBERS

When the Kharadron have to fight they are almost invariably outnumbered, as their expeditionary fleets are rarely armies in their own right. That does not deter them, though, for they are all formidable fighters.



ARKANAUT FRIGATE

The workhorse of the Kharadron fleets, the Arkanaut Frigate is prospecting vessel, living quarters and warship all rolled into one.

Held aloft by a vast aether-endrin array, the Arkanaut Frigate is an impressive kit and a worthy addition to any Kharadron collection. Like the Gunhauler, its rivet-covered hull bears a snarling ancestor face at the front and a rack of grudgesettler bombs and detonation drills at the back.

A pair of aethershot carbines are also mounted in the hull for dealing with smaller ground units, while the prow-mounted heavy sky cannon (or heavy skyhook if you prefer) is perfect for taking on enemy monsters. This plastic kit also features three crew – the Frigate's Captain, a Navigator (mounted in the topmost section of the aether-endrin) and an Endrinrigger who tirelessly repairs the airship when it takes damage. All in all, it's an impressive, highly involved kit.



4



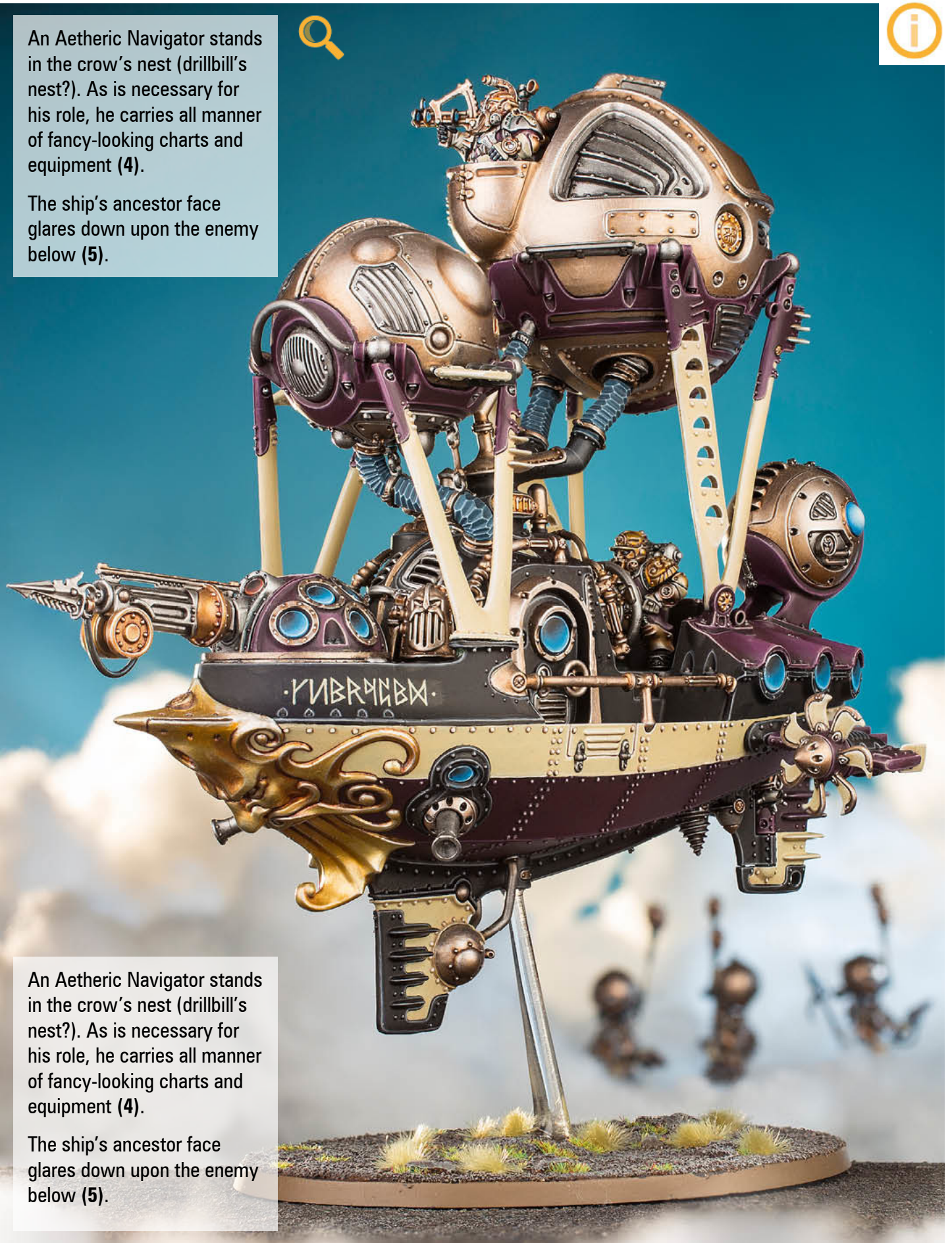
5



6

An Aetheric Navigator stands in the crow's nest (drillbill's nest?). As is necessary for his role, he carries all manner of fancy-looking charts and equipment (4).

The ship's ancestor face glares down upon the enemy below (5).





PLANET WARHAMMER

ARKANAUT IRONCLAD

If you thought the previous two Kharadron airships were impressive, then check out the Arkanaut Ironclad, the flagship of the sky-fleets. These colossal war-engines loom ominously over the battlefield, held buoyantly in the air by a huge aether-endrin that defies magic, science, alchemy and faith in equal measure. Though the endrins give the Ironclad the power of flight, it's the ship's propellor, mounted beneath the hull, that drives it inexorably forward into battle, its arrival heralded by a roaring ancestor face

mounted on the prow. Though clearly a horrifying sight for enemies of the Kharadron, the giant golden mask is nowhere near as terrifying as the Ironclad's firepower, which is nothing short of devastating. A pair of aethershot carbines protrude from each side of the hull, while grudgesettler bombs, detonation drills and a supremacy mine (yes, it is as evil as it sounds) are all mounted on the sides and rear of the hull.



**THE IRONCLAD
WILL BE
AVAILABLE FROM
6 MAY**

IN STORES NOW

The Ironclad's primary weapon, however, is mounted in the turret above the bow. This can be one of three weapons – either a great skyhook, a great sky cannon or, as shown here, an aethermatic volley cannon. Whatever it's armed with, you can guarantee that it will cause damage!

What makes this huge kit (and it is huge – it stands 8.5" high, is 8" long from bow to stern and 3" wide across the beam) so incredible is the level of detail that's been built into it. There are armoured doors and retractable ladders

on either side of the hull for mounted units to disembark, the Captain's bridge is a puzzlement of important technological gizmos every one of which looks like it really does something. Cables and reinforced articulated pipes trail from the aether-endrin to the hull, while heavy but aerodynamic-looking stanchions hold the whole thing together. There are five crew visible on the kit, too – a Navigator, Captain, turret gunner, signalman (complete with semaphore arms on his backpack and a signalling light) and a crewman who's busy painting the Ironclad's hull.



40 YEARS OF

WHITE DWARF

We've got a ton of great features for you this month – 'Eavy Metal, Golden Demon, Illuminations, a Battle Report, an interview with John Blanche and more. But where else could we start this anniversary issue but with a look back at 40 years of White Dwarf...?

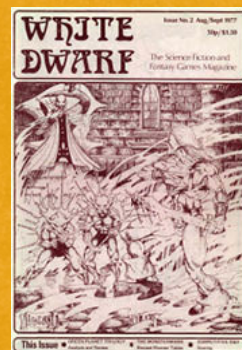


A long time ago, in a tiny flat in London, a pair of bright-eyed young chaps by the names of Ian Livingstone and Steve Jackson set out to produce a magazine that would mirror what their fledgling games business offered its customers. That company was Games Workshop, then an importer and mail order retailer offering roleplaying games, board games and wargames. Seeking to attract fans of both fantasy and science fiction the name they chose for their new magazine was White Dwarf – in reference to the stellar phenomenon and the short, bearded, axe-wielding fantasy race.

In the 40 years since, White Dwarf has thrived and changed almost beyond recognition – 40 years, 549 issues, 16 editors and uncountable cups of tea later, White Dwarf has grown from a 24-page, black-and-white bimonthly pamphlet to a 148-page, glossy full-colour behemoth, the ultimate Warhammer magazine that it is today. Its pages have seen Games Workshop, Citadel Miniatures and the worlds of Warhammer and Warhammer 40,000 develop and grow, and staples like Golden Demon, 'Eavy Metal and Blanchitsu emerge and flourish. On this 40th anniversary, we look back at how we got here.

**TEMPORAL
DISTORT
SPECIAL**

White Dwarf is 40 and so, to celebrate, throughout the rest of this issue, alongside this month's features, we bring you a look back at each and every issue of White Dwarf from those 40 years. Here goes!



THE EARLY YEARS

Hard to imagine now, but White Dwarf actually predates Citadel Miniatures by more than two years (not to mention predating Warhammer by more than five and Warhammer 40,000 by over a decade) and the early issues were almost entirely different beasts from the magazine we know today. Published bimonthly, the magazine offered new characters, adventures, spells and monsters for the roleplaying games then sold by Jackson and Livingstone's mail order business, alongside reviews, letters and ads. A few echoes of what was to come can nevertheless be discerned. John Blanche first provided art for the cover on issue 4, and from the very beginning White Dwarf was Games Workshop's way of talking directly to its customers. The editorial and the letters page were given over to the debates of the day, notably the perennial favourite of 'fun versus realism' in gaming – surprisingly similar in both tone and content to those that rage on the internet today.

Shortly after launching White Dwarf, Jackson and Livingstone opened the first Games Workshop store in London, in 1978, and the early years of the magazine very much charted the rise of Games Workshop (and, later, Citadel Miniatures). Editor Ian Livingstone provided the main attraction at store openings as the chain rapidly grew to half a dozen stores and the fledgling firm also organised the annual Games Day (forerunner to today's Warhammer Fest), advertised and reported on in the pages of White Dwarf. In 1979, an advertisement appeared for a new manufacturer of fantasy and science-fiction miniatures – Citadel Miniatures, based in Newark, Nottinghamshire. Citadel's meteoric rise paralleled Games Workshop's own, and the companies were soon collaborating, with games and miniatures designed to complement one another's ranges, together occupying an ever-growing portion of the magazine. In 1982, a now-larger White Dwarf bearing a full-colour cover finally went monthly, much to the delight of readers. And, then, in May 1983's issue 41, Warhammer arrived...

THE BEGINNING: CITADEL AND WARHAMMER

White Dwarf was Games Workshop's monthly magazine before there really was a Games Workshop, and much of the first few years' content would be very unfamiliar now. Citadel Miniatures first appeared in the magazine as an advertiser. One notable early Citadel ad (below, left) took its inspiration from Livingstone and Jackson's *Fighting Fantasy* books, a Choose Your Own Adventure method of deciding which miniatures to buy! Even when Citadel and Games Workshop began active collaboration it took time to reach the pages of White Dwarf. The first edition of Warhammer itself first appeared as an advert (below, right) in issue 41, several months before being featured in any articles.



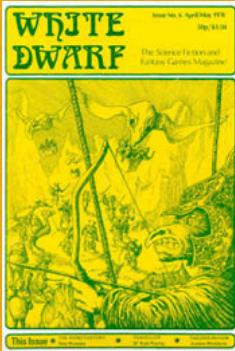
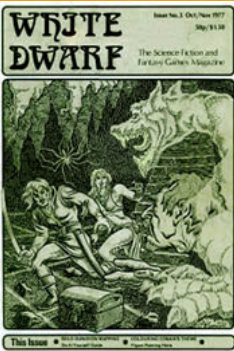
THE WHITE DWARF LOGO

White Dwarf has changed its logo a few times over the years. The original logo was based on an elaborate script, projecting some of the general fantasy feel of the magazine. The second, outline or stencil-style logo took a much cleaner direction which has held true for every new logo since.



GOLDEN DEMON

Coinciding with White Dwarf's 10th anniversary, 1987 saw the first Golden Demon competition, held at the Victoria Leisure Centre in Nottingham, and the winning entrants were featured in June's issue 93 in a tradition that continues to this day.



40 YEARS OF WHITE DWARF

ENTER CITADEL

By the mid-1980s, Ian Livingstone had stepped down as editor, and White Dwarf moved to the new Games Workshop and Citadel Miniatures Design Studio in Nottingham. Following the move, Citadel Miniatures increasingly became the magazine's focus and it was in this period that 'Eavy Metal (first appearing in issue 91, on four specially inserted full-colour pages) and Blanchitsu (beginning in issue 97) first appeared.

1987 saw the release of both Rogue Trader – the very first edition of Warhammer 40,000 – and a third, greatly expanded edition of Warhammer. A stream of new material for both followed in White Dwarf. Scenarios for Warhammer were a constant, and the legendary Skirmish on Rynn's World – the battle between the Space Marines of the Crimson Fists and the Orks depicted on the cover of the original Rogue Trader – first appeared in issue 94. Chapter Approved – “a regular feature devoted to Warhammer 40,000 in all its multi-dimensional guises” – appeared in issue 96 and Index Astartes followed a month later. The Ravenwing, Marneus Calgar, Space Marine Dreadnoughts and Terminators, amongst countless others, were all introduced in the pages of White Dwarf, the magazine presenting rules and background for the endless flood of new miniatures at the time. New adventures for Warhammer Fantasy Roleplay (first released in 1986) expanded the world of Warhammer considerably.

THE GAMES MAGAZINE

By the late 1980s, White Dwarf had become something very recognisably the ancestor – albeit still distant – of today's magazine: “Games Workshop Presents... Its Monthly Games Magazine”, as the strapline then read. The period was a fertile one, the sheer variety of new games and miniatures arguably not seen again until the present day – Blood Bowl, Adeptus Titanicus (followed by Epic) and Space Hulk all made their first appearances over this period, while the worlds of Warhammer and Warhammer 40,000 grew and grew. White Dwarf fulfilled two essential

INDEX ASTARTES

Beginning just months after the release of the first Warhammer 40,000 rulebook, the Index Astartes series was in many ways where the Space Marines – their Chapters, their history, their wargear and vehicles – as we know them today really took shape. The series disappeared for more than a decade, supplanted to some extent by codex books, but returned in 2002 with the aim of fleshing out previous lesser lights like the Salamanders, Imperial Fists and Black Templars. The series proved popular, spawning several sister series, such as Index Xenos, Index Astartes: First Founding and Index Malleus. Index Astartes Apocrypha brought back much of this content in 2016.



FREE MINIATURES

When we asked readers of our Facebook page to nominate their favourite issue of White Dwarf, a handful of scamps replied with “Any one with a free miniature!” (Most weren’t nearly so blinded by the free stuff; everyone knows it’s what’s inside that counts.) But free miniatures have certainly been a notable, if infrequent, part of White Dwarf over the years. There have been, in no particular order, Space Marines (1), Bretonnian Archers and Lizardmen Skinks, World Eaters Chaos Space Marines, Necrons (in metal!), Mordheim special characters (also in metal!), Battle Wizards, Terminators and Ork Nobz, Stormcast Eternals (2) and more. Most but by no means all of these freebies have been included to mark particularly significant new developments – new editions of flagship games or new games entirely, new armies and races appearing in miniature for the first time, or long-absent ones making a return. Sometimes there’s no better way to show people how cool something is than to give them one to hold in their hands, so they can see for themselves! The most recent free miniature was September 2016’s Slaughterpriest of Khorne (3).



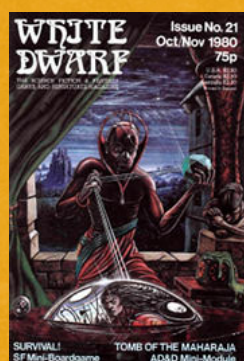
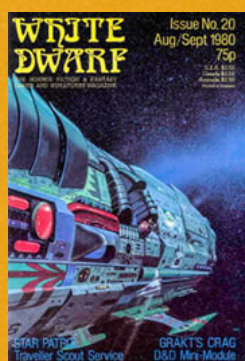
functions for painters, modellers and gamers everywhere through the period. In an age before the internet, White Dwarf offered a first look at the latest releases every month and, with the advent of codexes and army books still some years away, became the primary source for new material for Games Workshop’s ever-growing range of games. New rules for Robots, then Dreadnoughts and vehicles all but rewrote the Rogue Trader rules through the pages of White Dwarf while new races and armies – the Harlequins and Genestealer Cults among them – and new ‘Regiments of Renown’, like the Witch Elves of Naggaroth, appeared seemingly almost monthly. The first Blood Bowl Star Players appeared as ‘Freebooters’ on the back covers of issues 101 and 102, and the arrival of Adeptus Titanicus in

December 1988’s issue 108 ushered in a slate of articles adding an incredible variety of new war machines and troop types to the universe of Warhammer 40,000, now-familiar fixtures like the Imperial Knights, Reaver Titans and Warlord Titans amongst them. The first Eldar Army List appeared in White Dwarf 127, transforming the Eldar from louche raiders and pirates into the austere and alien Craftworlders we know today.

Yet even this is just a sliver of the breadth and depth in which the worlds of Warhammer were explored in White Dwarf in that formative period from the late 1980s onwards. Much of this material later appeared in a host of supplements such as Warhammer Armies and the Warhammer 40,000 and Blood Bowl Compendiums. But more was soon to come...

THE BEST OF...

As early as 1980, the best White Dwarf articles were reprinted in compilation volumes. Soon, as Warhammer and Warhammer 40,000 became staples in the magazine, White Dwarf was providing the material for whole supplements, like the Warhammer 40,000 Compendium, Chapter Approved, Chronicles of War and more. The popular Index Astartes series was compiled into four volumes, and more recently the Index Apocrypha books have reproduced a number of classic articles.



40 YEARS OF WHITE DWARF

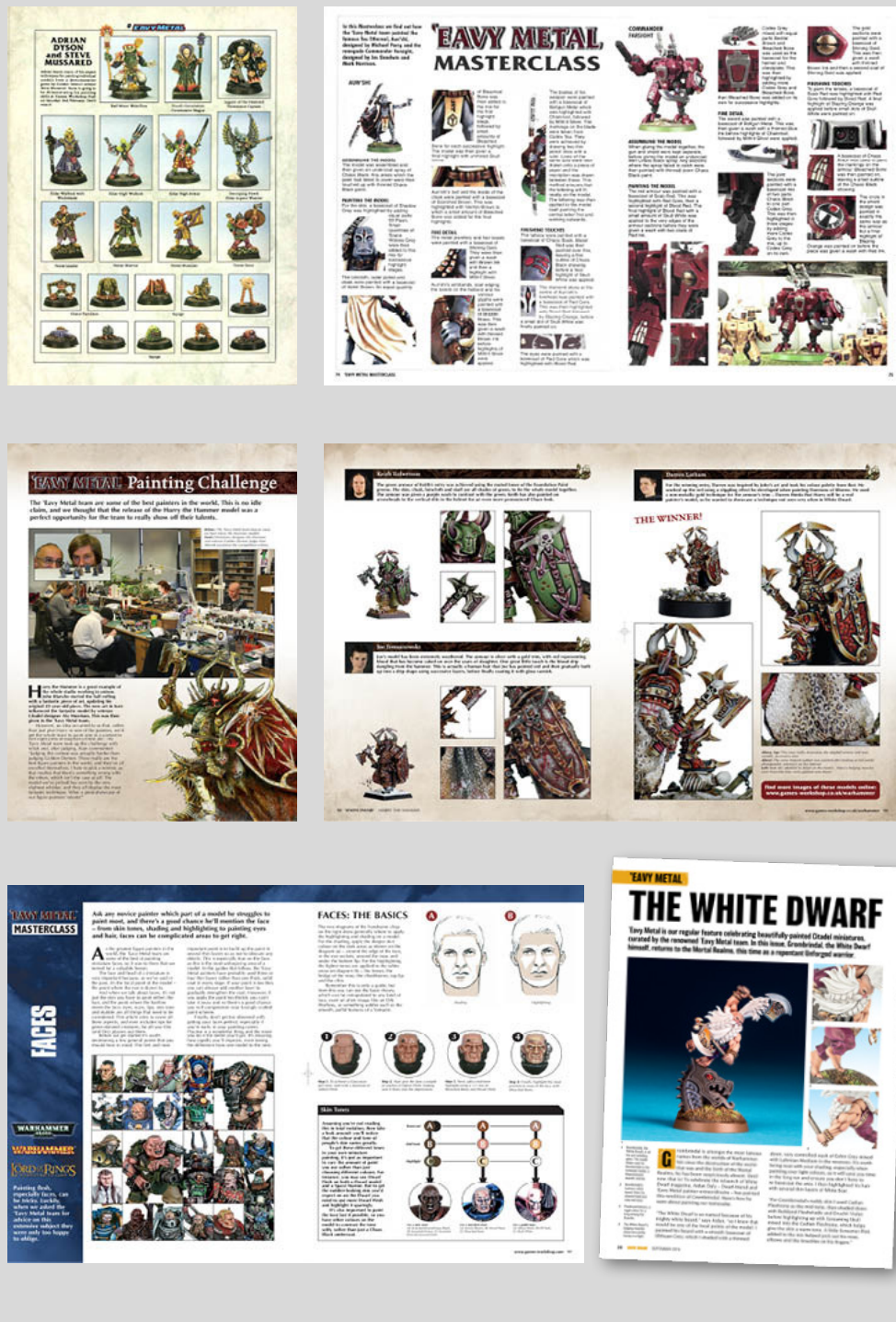
THE AGE OF BATTLES

The early 1990s saw new editions of both Warhammer and Warhammer 40,000, boxed sets featuring – for the first time – plastic miniatures. The detailed, expansive worlds that had emerged over the previous decade – not least in the pages of White Dwarf – demanded a new range of supplements, and for the first time each army received its own codex or army book. White Dwarf continued to feature new rules, often previewing extracts from upcoming books, but – now edited by Robin Dews and containing more colour photography than ever before – began to showcase the full breadth of the hobby. 'Eavy Metal showcases offered advice and inspiration on painting, Modelling Workshop brought terrain-making to White Dwarf for the first time, and articles on army building and tactics began to appear, but more than anything the era is notable for bringing gaming to life in the pages of White Dwarf, in the shape of Battle Reports.

There had been reports of games as far back as White Dwarf 107 (a report produced by future editor Robin Dews, no less) and an illustrated account of a game in issue 120; an Epic battle appeared in issue 136, very much a proto-Battle Report, and in White Dwarf 152 the first true Battle Report finally arrived, marking the launch of the fourth edition of Warhammer Fantasy Battles. A host of memorable encounters over subsequent issues soon made Battle Reports a firm readers' favourite. Robin and Jervis Johnson memorably showed off the new Warhammer Battle Magic rules in 'The Battle of Osterwald' in issue 157 and the first of the legendary clashes between Jervis and Andy Chambers, 'The Fangs of the Wolf', followed an issue later. The second edition of Warhammer 40,000's release, in October 1993, was accompanied by Jervis and Andy meeting once more in battle, Andy commanding an army of Blood Angels led by one previously unheard-of Brother-Captain Erasmus Tycho. Battle Reports have remained, since then, a virtual constant in the pages of White Dwarf, going from strength to strength as ever more ambitious battles were played out.

'EAVY METAL

'Eavy Metal is one of the longest-running, most popular and perhaps most varied features in the history of White Dwarf. It serves to highlight the work of the 'Eavy Metal team but has given rise to a number of different formats. On top of the classic 'Eavy Metal showcase format, the team have been responsible for much sought-after masterclasses, sharing tips and advice with painters seeking to emulate their legendary style. 'Eavy Metal is by no means the be-all and end-all of miniatures painting – woe betide those trying to ready their armies with such intricate paint jobs – but there can be few if any hobbyists who haven't been inspired by this most iconic of series.



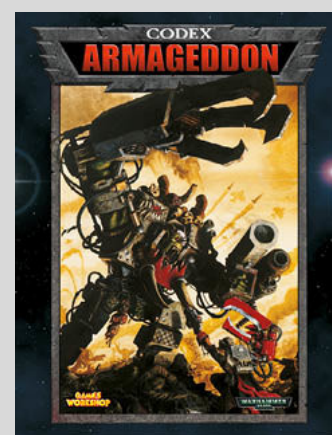
FAT DWARF

With November 1995's White Dwarf 191, the magazine underwent the first deliberate revamp in its history. White Dwarf was reborn as 'Fat' Dwarf, so called for its 128 pages and the cardboard inserts included in the centre of each issue, featuring anything from wargear cards and magic items to card terrain. (In fact, quite a chunk of Fat Dwarf's size was down to these card sheets; at 148 pages, today's White Dwarf is actually somewhat larger.) Edited by Jake Thornton, the enlarged format allowed for a more light-hearted, journalistic approach, and again broadened the focus beyond background and new rules. Painting and modelling articles, terrain workshops – even a guide on how to build a full-blown Epic 40,000 board – and tactics, (as well as, for the first time, Questions & Answers) all increased in scope and frequency. The card inserts provided a plethora of card counters, magic items and vehicle datafaxes, but also opened the door to standalone minigames, such as Full Tilt and Brewhouse Bash. Future games designer and Black Library author Gav Thorpe, among others, cut his teeth on White Dwarf during the Fat Dwarf era, and fellow White Dwarfer Adi Wood's Ork army entered legend as the White Dwarf team themselves became a more prominent presence.

At the end of 1997, Paul Sawyer took over as editor. Both Warhammer and Warhammer 40,000 had entered new editions, more accessible than ever, and a host of slick new boxed games over the preceding years (Necromunda, Gorkamorka, Warhammer Quest and an updated Space Hulk) meant a growing hobby, an influx of new gamers and one of the most fondly remembered eras in White Dwarf's history. A dedicated White Dwarf team continued to broaden the magazine's scope while columns – such as Rules of Engagement, Chambers of the Horned Rat, the J Files, Stillmania and later Standard Bearer – penned by members of the Design Studio became staples, and readers' contributions – with photos of their armies, tournament reports and occasional tactics articles – began to appear more frequently; personality seeped through the pages.

WORLDWIDE CAMPAIGNS

Back in 1995, Jervis Johnson had one of his notorious 'good ideas'. Campaigns are cool, thought Jervis, but sometimes it's hard to get enough players. Why don't we get all the readers of White Dwarf to take part in a giant campaign and get them to send in their results to decide the outcome? And so the Ichar IV campaign was born in White Dwarf 189. And a great idea it was too (even if Jervis soon regretted having to count all the results himself). From this came campaigns like the Third War for Armageddon and the Storm of Chaos, supported by dedicated supplements, painting, collecting and gaming activity in stores around the world. But it all started in White Dwarf.



40 YEARS OF WHITE DWARF

PAINTING AND MODELLING

As odd as it might seem now, painting guides were actually quite a late-developing part of White Dwarf. 'Eavy Metal and Golden Demon had always showcased models painted to the most inspirational standards, but early on anything by way of advice was really limited to a few top tips here and there, not always particularly well illustrated with photographs. While there were a few stage-by-stage guides across the course of the first 20 or so years of White Dwarf, they were surprisingly few and far between. By the 2000s, digital photography had made it much easier to photograph a model at each stage of its painting and series like Painting Workshop began to offer regular stage-by-stage guides.

The format took another huge leap forwards with the 2012 relaunch and the arrival of Paint Splatter, presenting painting guides for several of the new releases each month. These days, of course, they're also handily supplemented by those on the Warhammer TV YouTube channel.



FLIP COVERS

Through much of The Lord of the Rings™ era, White Dwarf made use of 'flip' covers – two covers, opposite ways up, one each for 'Warhammer' and The Lord of the Rings™ respectively.



THE LORD OF THE RINGS™

In 2001, White Dwarf announced something very special in the world of Games Workshop: The Lord of the Rings™ Strategy Battle Game. Needless to say, the magazine embraced this sterling new addition to the range. "White Dwarf will have full coverage of the new game and miniatures as well as new rules, painting and modelling advice, plus interviews with the stars of the film..." wrote Paul Sawyer in his editorial announcing the game.

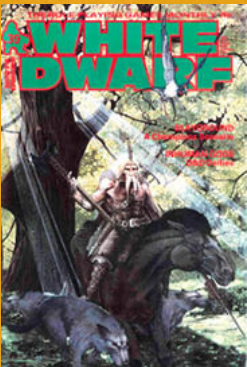
The Lord of the Rings™ commanded its own section in each issue of White Dwarf throughout the early 2000s, fronted by a 'flip' cover (see sidebar, left), jammed full of hobby goodness the equal of anything its stablemates received, from rafts of new rules and scenarios to painting and modelling guides. With the excitement for The Lord of the Rings™ bringing

a rush of new gamers and new readers, the White Dwarf of this era is remembered by many as their first introduction to Games Workshop's own worlds of Warhammer and Warhammer 40,000.

Away from The Lord of the Rings™, the magazine's coverage of painting grew noticeably more sophisticated. Stage-by-stage guides appeared regularly in features like Painting Workshop, a forerunner to today's Paint Splatter. 'Eavy Metal Masterclass also returned – as did A Tale of Four Warlords, bringing the hobby trifecta of collecting, painting and gaming back to the fore.

A GIANT WHITE DWARF

The mid-2000s saw the age of the plastic kit dawning, with Citadel's design of plastic



miniatures advancing in leaps and bounds. The variety and number of options on kits was as never before and new releases came thick and fast. White Dwarf – now edited by Guy Haley, with a number of ‘local’ editions around the world – was thus in this era able to dedicate whole issues to each new army, race or kit as they first appeared. This approach was epitomised by the Giant issue, White Dwarf 316, where the stunning new Citadel Giant kit was displayed in more detail than any kit before it, with painting guides, designers’ notes, a breakdown of every single part on the sprue, rules, a Battle Report and more. This approach would remain central to the magazine over several years, under first Guy, then Mark Latham and Andrew Kenrick.

PULLING OUT THE STOPS

In 2012, White Dwarf underwent its most extensive revamp since the launch of Fat Dwarf more than 15 years earlier. Jes Bickham joined as editor and a brand-new team (with a few old faces, of course) gave the magazine a complete overhaul. For the first time in many years, photos of miniatures graced the front cover every month, and a lavish fold-out or ‘gatefold’ section was introduced to allow for even more dramatic miniatures photography. Painting guides were refined yet further with the launch of Paint Splatter, and a host of new features like Kitbash, Parade Ground and Battleground were inaugurated, alongside columns from Jervis Johnson, Jeremy Vetock and others.

THE ULTIMATE WHITE DWARF

After two and a half years as a weekly magazine (see right), White Dwarf returned to a monthly format in another major redesign in September 2016, again overseen by Jes Bickham, before his departure to the Design Studio. Building on everything that had gone before, the mantra for this latest incarnation was simple: the ultimate Warhammer magazine. What might make it so? Well, that’s a story still being written, so after this whistle-stop tour of the highlights of the past 40 years, we’ll let you see for yourself throughout the rest of this issue. We’ll see you again at the end for a few more words from the team. Enjoy...

YOU WANT US TO MAKE ONE IN A WEEK?

In 2014, White Dwarf relaunched as a 32-page weekly magazine! Warhammer Visions launched at the same time as a photography-led monthly. The pair ran side-by-side for the next two and a half years. While each had its own audience, some popular features like Army of the Month and ‘Eavy Metal straddled the two, leading to last year’s relaunched monthly combining the very best bits of both!



WHITE DWARF DIGITAL

In October 2012, alongside the relaunch of the traditional printed magazine, White Dwarf went digital with a lavish, interactive edition available for iPads and other iOS devices. Spins, zooms, hyperlinks and a host of other snazzy functions took White Dwarf to realms unimaginable just a few years before. Today, White Dwarf digital is available for iPads and for tablets running Android. It still doesn’t smell as nice as paper, though.



WHITE DWARF GIVEAWAYS

Free miniatures might be the most popular freebies to have graced the magazine over the years but they’re by no means the only giveaways to have appeared. The early days famously saw an actual record – the legendary ‘flexi-disc’ – given away. Since then there’ve been posters, anthologies, complete codexes and army books (for Imperial Assassins and Kislev, respectively), reference sheets for our games, comics and more. Probably the most popular giveaway in recent years, we reckon, has been the periodic Citadel Painting System posters. Issues featuring them invariably sell out and we constantly receive requests for updates. Time for another one soon, perhaps...?



40 YEARS OF WHITE DWARF

THE SAGA OF GROMBRINDAL

Magazine figurehead, Dwarfen legend, surly question-master and formidable warrior, Grombrindal means much to White Dwarf and Games Workshop. But how did this mythical hero come into being?



As mentioned earlier in the issue, White Dwarf was created back in 1977, but the magazine needed a figurehead. Seeing as the magazine's name had a dual meaning, there were two logical candidates. In the end, a titanic ball of burning gas proved a little too hard to anthropomorphise, so a stout, bearded warrior was picked instead.

For many, this rendition of Grombrindal – painted by Adrian Smith for the 300th issue of White Dwarf – is the most iconic. The White Dwarf's appearance has changed very little since this piece was created.

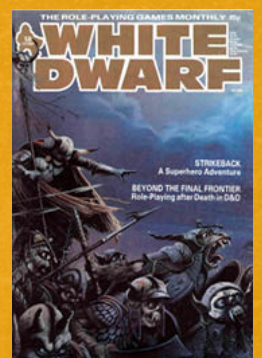


Thus was the White Dwarf born.

At the time of his birth the White Dwarf was very much an archetypal fantasy Dwarf. Indeed, he was conceived to be a role-playing character to begin with, wearing a suit of chainmail armour, a spangenhelm and carrying a double-headed axe. He's come a long way since then!

But the White Dwarf, unusually for his race, began to change with the times. Miniature wargaming began to take off and, in 1980, a model called the White Dwarf was released. The model looked just like the illustration by Chris Beaumont (see right) and proved an instant hit. Another version of the model was released in 1983 and then another in 1987 to celebrate 10 years of the magazine (he even had rules). It was at this time that the classic drawing of the White Dwarf was retired and replaced with a more colourful character. Though he'd taken on a darker appearance, his trademark white beard remained and, it's worth noting, he started to exhibit more of the imagery associated with Warhammer Dwarfs of the time, such as gemstones on his armour, beard rings, knotwork patterns and runes.

For the next eight years, very little was seen or heard of the White Dwarf aside from a tiny image of him appearing on the front cover of every issue. Then, in 1995, White Dwarf magazine had a major reboot and so too did its figurehead. Gone was his dour '80s visage, to be replaced by a far more colourful '90s Dwarf. This was followed up in issue 200 when the White Dwarf became the warrior-king we know and love, with a brand-new model and new rules to boot! He was named Grombrindal, which in the Khazalid tongue roughly translates as 'The White-bearded Ancestor' and his saga was carved in stone (well,

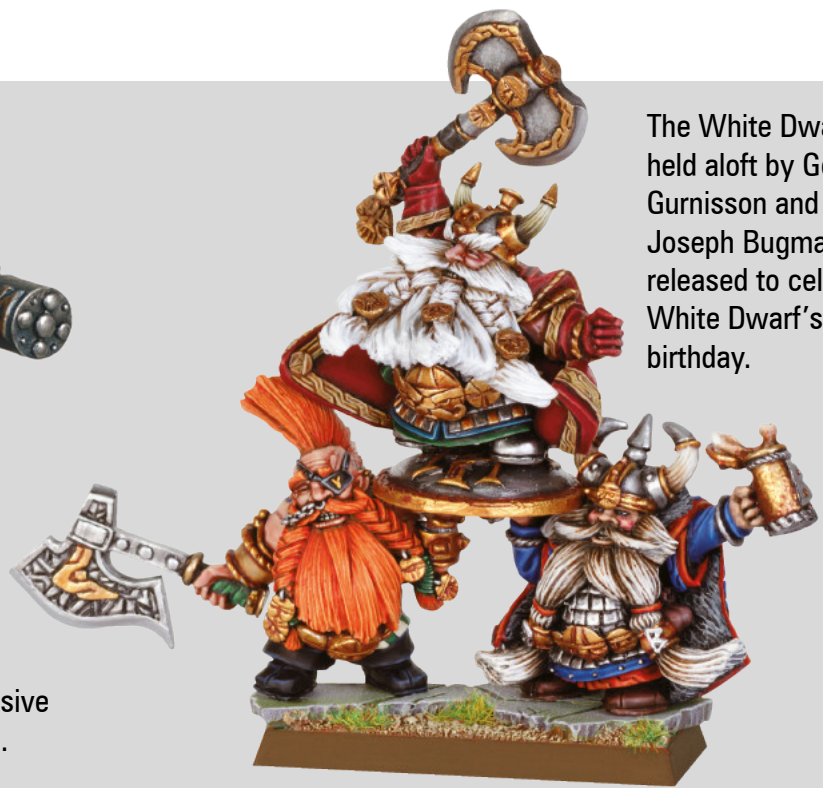


IN MINIATURE FORM

Would you believe there have been 15 White Dwarf models over the years? Three were billed as the White Dwarf (the third was released to celebrate 10 years of the mag) with all the subsequent models called Grombrindal. Not every miniature of Grombrindal has been warlike, though – in recent years he's tried out film directing and aviation!



Space Grombrindal – an exclusive subscription model from 2009.



The White Dwarf, held aloft by Gotrek Gurnisson and Joseph Bugman, released to celebrate White Dwarf's 30th birthday.

THE CHANGING FACE OF GROMBRINDAL

Grombrindal's appearance has changed considerably over the years. His first incarnation was drawn by Chris Beaumont for issue 1 and his second by John Sibbick for issue 90 (though he didn't appear on the cover until issue 107). His third illustrative incarnation was by Wayne England, appearing for the first time on the cover of issue 191 in 1995.



The very first White Dwarf, born with an axe in his hand.



The White Dwarf – so called because of his big bushy beard.



Mad-eye Grombrindal – this White Dwarf was a little temperamental.

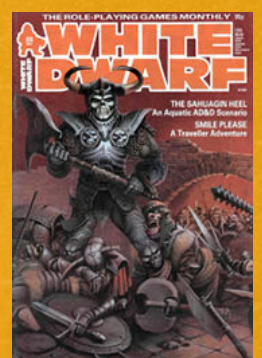
IN OTHER MEDIA

Grombrindal hasn't restricted his activities to painting tables and battlefields, though. In 2016 he used ancient runes to turn himself into dozens (if not hundreds) of pixels, appearing as a playable character in Total War: Warhammer by Creative Assembly. As you can see, he looks much like the classic portrait of him by Adrian Smith, seen to the left.



printed on paper) by venerable Runesmith Nigel Stillman. Though his past remains a mystery, it was claimed that he was once Snorri Whitebeard, first king of the Dwarfs – a story that was born out 100 issues (and eight years) later in a 12-page comic strip printed in issue 300. It was during this period that he took on his current appearance – that of a war-weary, but still ineffably noble Dwarf Lord – and many miniatures have been sculpted of him since, often as exclusive subscription models.

The old boy has graced our pages (and our cabinets and battlefields) for 40 long years now. But what will the next 40 years – and the Age of Sigmar – hold for the venerable White Dwarf? 🐉



TALES TOLD BY DWARFS

White Dwarf is known first and foremost for the new models, new rules and new background it's featured over the years, but it's also been the birthplace of quite a bit of Games Workshop fiction.

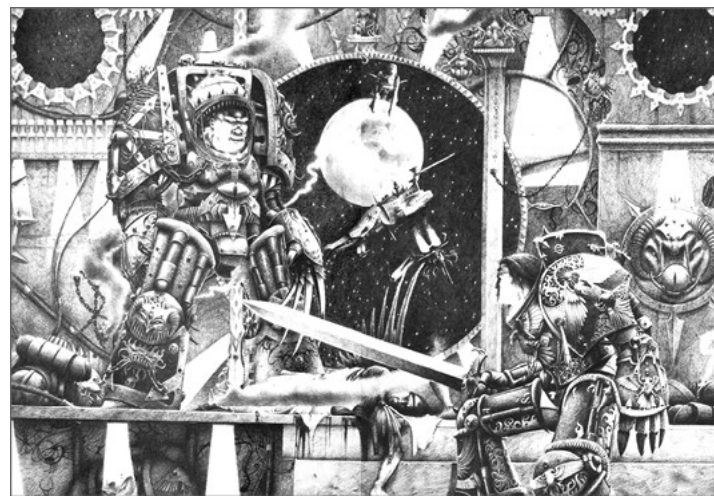
The Emperor battles Horus in this classic illustration by Adrian Smith (1), featured in White Dwarf 131 from November 1990. This was the first time this now-classic confrontation was drawn, and it was followed immediately by a short story written by William King describing the fateful event (2).

Gotrek and Felix made their first appearance in White Dwarf 120 (from way back in December 1989) in an article called Wolf Riders (3), which presented them as characters for Warhammer Fantasy Roleplay. Their first true appearance in the Warhammer World, though, was in the short story anthology *Ignorant Armies* in the tale 'Geheimnisnacht.' This story would later be reprinted in 1999 in *Trollslayer*, the first official Gotrek & Felix novel and the first novel printed by the newly formed Black Library. There are now 17 Gotrek and Felix novels, plus several novellas and anthologies. There have even been miniatures released of characters in the series. From humble beginnings, as the saying goes...

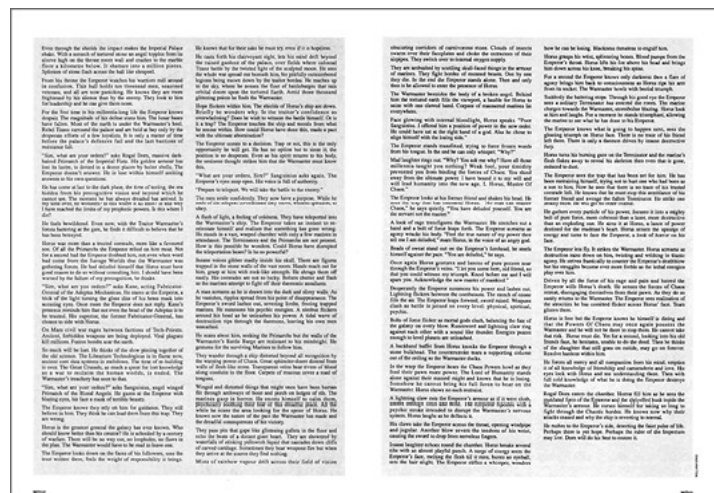
Where would we be without our war stories, eh? Tales of mighty armies meeting on the field of battle, of heroic feats and tales of derring-do, of magic and sorcery, guns and starships. Over the years, they have formed the backbone of the worlds of Warhammer, providing settings and context – a grounding in reality, if you will – for our games and the miniatures we paint for them.

Nowadays, the wizards in Black Library look after all of Games Workshop's literary works, but in the olden days it was often White Dwarf that featured them, either as extracts or whole short stories, often written by the chaps that created the magazine. The short story detailing the battle between the Emperor and Horus by William King, for example, first appeared in issue 131, cementing the background for the whole Horus Heresy in Warhammer 40,000 lore. Now, the tale of the Horus Heresy has become a 40-strong collection of novels, novellas and anthologies, (though we've still yet to read about the Emperor battling Horus. One day, one day...). Other characters of William's also appeared in White Dwarf over the years, such as Gotrek and Felix, Grey Seer Thanquol and Tyrion and Teclis.

Even more interesting (for us, at least) were those characters created for Battle Reports or army showcases that then became enshrined in the background of our universes. Captain Tycho, for example, was once a humble Space Marine Captain who died an ignominious death in a Battle Report. He's now one of the most well-known characters in Warhammer 40,000. Ghazghkull Thraka walked a similar path, getting a small extract of story in White Dwarf which led to him getting a miniature in 1992 and becoming the greatest Ork Warlord in Warhammer 40,000.



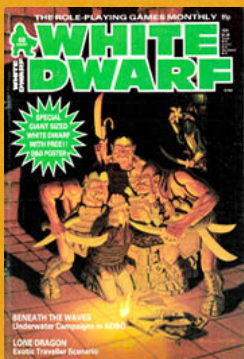
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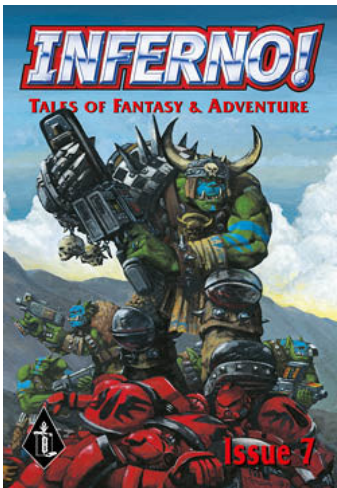


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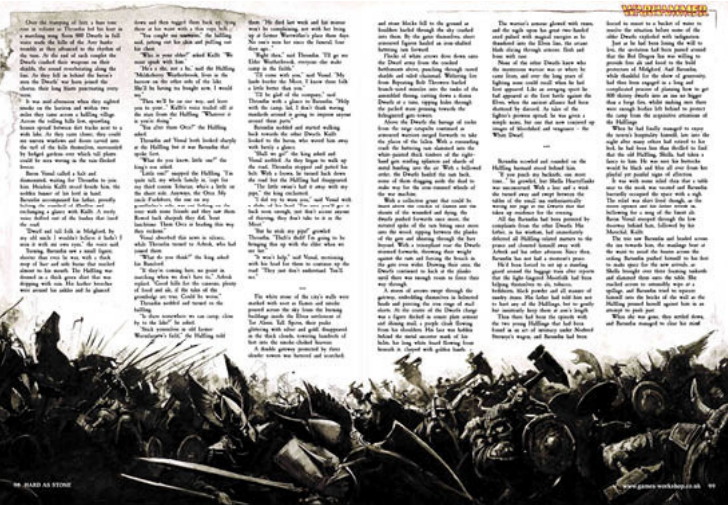
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Warhammer Monthly was a comics anthology first published in April 1999 (1), with the first issue – issue 0 – coming free with White Dwarf 232. It ran for 86 issues and included such delights as the character Hellbrandt Grim and the Adepta Sororitas story Daemonifuge.

In June 1997, issue 210 of White Dwarf came with a free copy of Inferno! magazine (2) issue 0. Inferno!, much like Warhammer Monthly, would include comic strips and background on the universes, such as diagrams of vehicles and maps.

White Dwarf 282 from June 2003 came with a novella stuck to the front cover – Black Crusade (3). This novella featured a selection of short stories all set around the Eye of Terror and, unsurprisingly, Abaddon's 13th Black Crusade. Much of the story established during this time, and even in the pages of White Dwarf, was used as the basis for the story in the Gathering Storm saga.

The saga of Grombrindal was printed for the first time in issue 300 (4).



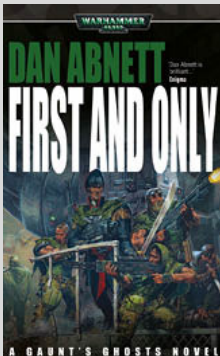
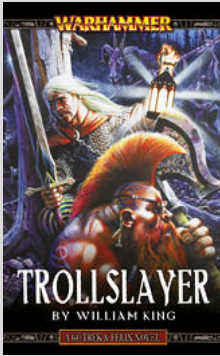
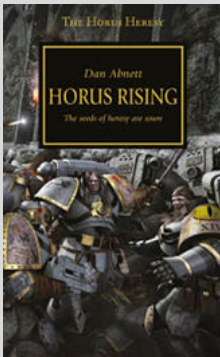
BLACK LIBRARY

Black Library is Games Workshop's publishing house and named after the secret library hidden deep within the Eldar webway.

Black Library's first novels – *Trollslayer* by William King and *First & Only* by Dan Abnett – appeared in White Dwarf 236 in 1999, with extracts from both books running for several pages in the magazine. For many hobbyists, this was their first encounter with Games Workshop fiction.

Did you know that Black Library author Gav Thorpe used to work on White Dwarf long before he became a full-time author? His most well-known books include the Path of the Eldar series, which tells the tale of a trio of Eldar from Biel-Tan Craftworld. It's perhaps no coincidence that when he worked in White Dwarf, Gav also wrote a fair number of short stories about the Eldar!

During his time at Games Workshop, William King created the characters of Tyrion and Teclis, who then appeared in several issues of White Dwarf. Their story was soon enshrined in the Warhammer world and even contributed to the end of it! They still exist (in a fashion) in the Age of Sigmar.





CONTACT

Where you get to have your say...
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I'd been reading White Dwarf since about issue 80 or so, borrowing a friend's copy, but with Issue 93 I started to buy my own. White Dwarf has been a part of my life ever since. I've missed a few issues, but there it's been – a reference point, inspiration, shopping list and wish list all in one!

Art Stevenson

#93, September '87.

There was this new-fangled sci-fi version of Warhammer coming out...

Casey Gaffney

Issue 95 was my first issue, the third edition (Warhammer) launch issue. It introduced me to a hobby I've loved for 30 years.

I haven't missed an issue since.

David Stafford

My first issue was 193. It's what got me into the hobby, painting Genestealers without thinning my paints... Where was Duncan back then?

Nate Mangion

With our 40th birthday on the horizon, we took to the White Dwarf Facebook page to ask you, our readers, for your memories – your first issue, your highlights over the years, and what White Dwarf has meant to you and your hobby. So, this month, we'll hand over the pages of Contact to you readers, uninterrupted, for your thoughts on 40 years of White Dwarf...



It was issue 154. I remember the great Epic Battle Report that detailed Commissar Yarrick's pursuit of Ghazghkull Thraka to Golgotha. Even though some things have changed that battle was written into the Warhammer 40,000 background and remains a part of it today.

Martin Neal

I don't remember my first issue but my favorite or most memorable one was from October or November 2001 (It was November. – Ed). It was the first issue that featured The Lord of the Rings™ Strategy Battle Game. It was funny the

way the White Dwarf split up that issue. Half of it covered the exciting new release of the Tau, a faction brand new to Warhammer 40,000 and then when you turned the magazine upside down and backwards and it was launching a brand new game! The Battle Report in this issue was the first time we saw the Strategy Battle Game system – amazing pictures from New Line Cinema and Weta Workshop and the movie had not even come out yet! Jeez, all this nostalgia overload, I think I am going to have to go home and give it a read tonight.

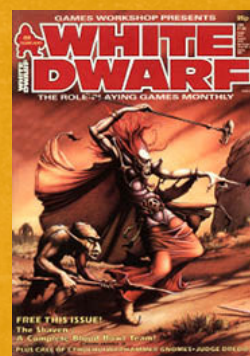
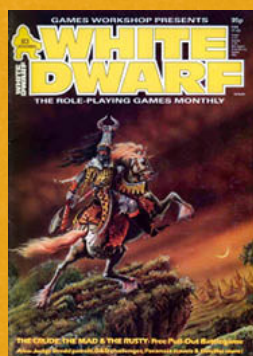
Timothy Cole

My first issue was the one with the Catachan on the cover that focused on the Third War for Armageddon (White Dwarf 249, September 2000. – Ed). I still have it and look back at it every now and then. Had a bunch of new 40K releases in it like Chaplain Xavier and the Scout Bikers and an awesome Battle Report that included several tables and games going on at once. I think I had been in the hobby for a month or so. I got it pretty much right when I started.

I really liked the giant mega-sized issue 300 with the White Dwarf drawing by Adrian Smith on the cover. It had so much great content in it including the awesome rules for the Movie Marines!

I always loved the Index Astartes articles from the 2000s. They were always a must read for me. The other lore articles were great as well.

Tyler Mengel



White Dwarf 198 was my first and I got every issue since! Highlights include Praetorians versus Orks and seeing the great things that could be built from polystyrene, but the whole transformation of the hobby over all these years has been astounding, you've come a long way and developed well, at last listening to the hobbyist and bringing people into the fold making it such an enjoying hobby, and to most people a way of life.

Wayne Cranshaw



My first issue was White Dwarf 120 from 1989. I was 10 years old. I remember being at my local hobby store, flipping through the pages and finding Wayne England's illustrations of the Warlord, Reaver and Warhound Titans in War Griffons colors.

I don't quite know how to describe how I felt as I looked at those images and the accompanying text other than that I knew I belonged. Life has its ups and downs and White Dwarf has provided some wonderful comfort through all these years. Even when my life seemed pretty rough, I have always been able to find solace and comfort in the hobbying and gaming of the worlds of Warhammer and Warhammer 40,000. To everyone who has worked on and contributed to White Dwarf through all the years I wish to offer my deepest thanks.

Joshua Boyle

My first issue was 164, I believe, which had an expansion for Man O' War on the cover (Plague Fleet, I believe).

My favourite article was the one that made me start collecting Blood Angels. I can't remember which issue it was but the Battle Report was Blood Angels versus Orks including a Blood Angel Captain that went by the name Tycho. (*The classic White Dwarf 166 Battle Report – [click here!](#)* – Ed) This Captain was killed by an Ork Weirdboy psychic attack and the legend of the Master of Sacrifice and Captain of the 3rd Company was born, I collect the Blood Angels 3rd company to this day.

Gareth Jeffery

I've been in the hobby a few years now. I had been aware of Warhammer and had played a bit of Heroquest and Space Crusade. Some friends of mine had started playing this game called Necromunda and I thought I'd give it a shot as well as Epic. When White Dwarf 191 came out, it's what seriously got me hooked! A massive, chunky magazine which had all these awesome articles for all the different games (including all the games I played at the time!).

Now, over 20 years later, and White Dwarf has relaunched to great acclaim. All the old favourites are there, like 'Eavy Metal, new rules for all the different games, terrain and painting tips, plus new series like the complete guides. Every time I read them they get me hooked (it's a good thing I collect all the armies for all the games – choosing to do just one would be impossible!).

I took a trip to Warhammer World last year from Australia. The November White Dwarf kept me entertained on the trip over and back – so much great content!

Congratulations on White Dwarf reaching 40 – looking forward to the next 40 years of my favourite hobby magazine.

John Lampe

My first issue was 131, November 1990, which I still have. After having played Heroquest and Space Hulk through the previous summer holidays, the 11-year-old me wanted more.

Oh, what's this? William King's piece on Horus slaying the Emperor! Amazing. Oooh, Epic! Battle tank conversion! Advanced Space Crusade!

Hooked.

Joe Emery

I bought the occasional White Dwarf in the Rogue Trader days, but my favorite issue will always be 155. I can't tell you how many times I read the Battle Report for the Battle of Red Axe Pass. No big units with big powers, just Fantasy Battle at its simplest and most elegant.

Sean Fugate

My first was issue 188, had a Hive Tyrant on the cover. Loved the imagery, it got me hooked on the hobby and have been ever since.

Graeme Pennycook

My favourite was issue 200, which must have been about 20 years ago. I still have a pristine copy, with the poster of the White Dwarf painted by the late, great Wayne England. The interview with him in the same issue was wonderful and very inspiring.

Thomas Nisbet



I first started buying White Dwarf when I was around 11 (now 31) but there is one double issue that will always stick in my mind – the Third War for Armageddon multiple Battle Report. Black Templars and Orks on a Space Hulk! White Scars and Speed Freaks! Catachan artillery and Ork warplanes! Plus, of course, Blood Angels, Steel Legion and Salamanders versus Ghazghkull's hordes! It literally had everything. My local club (Royal Navy wargames) is going to mimic it over a weekend in the summer for our mid-year BBQ and gaming weekend – it was textbook in how to multi game.

Alan Bates

I remember the very first issue I had was from The Lord of the Rings™ era, it had Gollum on the front, and I bought it because I thought the magazine was about The Lord of the Rings™. It was awesome, and I've always loved the tips on how to build your own terrain.

Harry Parkhill

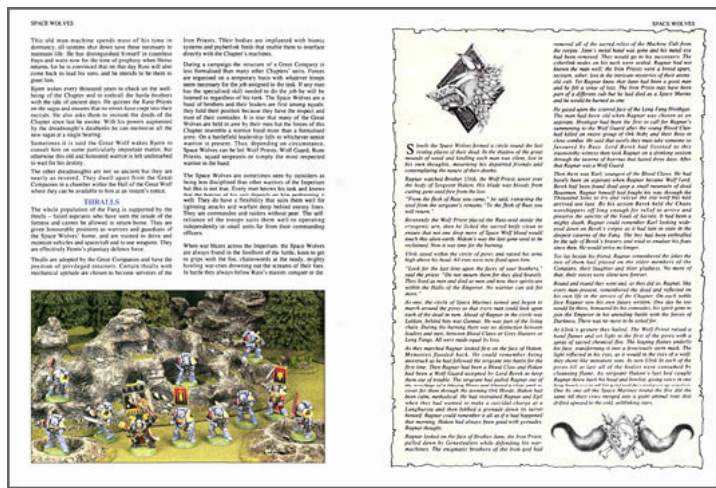
Issue 115 was my first issue, and I'm proud to say I've collected every issue since (and quite a few from before also). I got into the hobby through Heroquest, and picked this up as I saw the cover. Loving the new style issue and looking forward to growing my collection for years to come.

Jason Smith

My first White Dwarf issue was the Spanish #1. I have three favourites (I like most of them, but these three are special), and those are the Spanish issues 1, 100 and 101. Issue 1 for obvious reasons, but 100 and 101 (which could be counted as a single one) because those are the ones where my favourite Space Wolves appeared.

From those first years I'll always remember those scenery articles where the guys from the Studio would make their scenery from scratch and, from the last two to three years, I'd choose the 'How to Paint' articles which are great. Happy birthday, White Dwarf. Here's to another 40 years or until the Wolftime – whatever comes first.

Valentin Abad Fernandez



Hi there,

I saw the Facebook post regarding 40 years of White Dwarf magazine and wanted to throw my memories in to the mix as well.

After being introduced to Blood Bowl while at school in 1991 I started getting interested in the hobby and went and found my closest Games Workshop store (at that time in Sheffield). At the time there was a game of Space Hulk going on and during the Genestealer turn the whole store was chanting the Jaws theme and I was irrecoverably hooked.

I walked out with a Human Blood Bowl team, a Blood Bowl Minotaur and White Dwarf 136. By the time I'd got home on the bus (about an

hour) I'd read most of the articles and was particularly struck by the Battle Report with Orks versus Space Marines in a game of Epic Space Marine. During the next visit to Sheffield I persuaded my parents to buy Adeptus Titanicus, a Reaver Titan and a packet of Warhounds.

I also made use of the plans in the magazine to build my own Gobsmasha – painted red, naturally – which I still use with the rules for a looted wagon to this day.

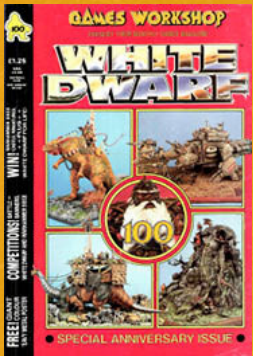
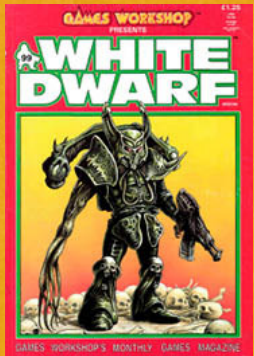
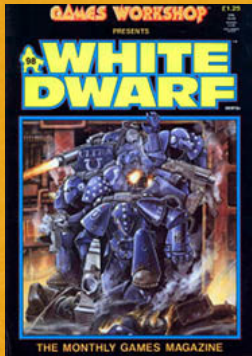
I think my all-time favourite issue, though, has to be issue 156, where the Sons of Russ were first given their current guise with Wolf Pelts and fetishes and Ragnar Blackmane was introduced to us. The Norse-inspired background for the Blood Claws and Grey Hunters and their totally new feel were inspiring to the young lad I was. The Young Wolf and the Elder Statesman, in Ulrik the Slayer, were and still are some of the most evocative models to ever grace my collection.

Over the years I've wrecked Albion, Invaded and defended Cadia, defended the Headless Badger (What? – Ed) and looted the Nemesis Crown. Here's to another 40 years and more adventures together.

Andy Fox

I found out about Games Workshop through a friend who brought his Blood Angels to school one day, and I thought they were super cool. Around the same time I had also been collecting the fortnightly The Lord of the Rings™ magazine (*Battle Games in Middle-earth* – Ed), starting with the Moria goblins (my first horribly painted minis). Every fortnight I eagerly picked up the new issue, read through the magazine on the car ride home, and promptly painted the minis using the guide.

A short time later I found my local Games Workshop store and was blown away by all the incredible minis and passionate staff members. I picked up my first issue of White Dwarf, 316, April 2006, some Tau Fire Warriors and a Crisis Suit, and began my love for the hobby in earnest.



Its hard to pick a favourite magazine, but I thoroughly enjoyed the Fall of Medusa V and Tandaris Outbreak articles (issues 324 to 326) featuring the Vostroyans and a traitor legion of Nurgle and Zombies. The narrative aspect of these games, and the inclusion of how the players converted their models, cements this as my favourite White Dwarf article(s).

After a few years' hiatus from the hobby, and an initial knee-jerk reaction to Age of Sigmar, I have returned to the hobby, starting with the September 2016 issue of White Dwarf. After giving Age of Sigmar a chance, I have been deeply enjoying my foray into the Mortal Realms, especially though narrative and open play.

Please keep up the fantastic work.

Geoffroy Sheehan



Congrats on both hitting a milestone and reminding me how old I am. My first issue was 133. It was that White Dwarf that got me into the hobby, too. It was filled to the brim with Ork-related fun. With cards for Mek and lots of tables of Shokk Attack Gun fun. One of the outcomes was Warp frenzied/crazed Snotlings biting the face off their victims. Good times.

I can't say what my favourite ever was. But Chapter Approved and the issues with stories, extra teams and rules for Necromunda, Blood Bowl and Mordheim. Even though I probably used less than half of it, reading alternative army lists and ideas made those issues feel worth keeping for the long haul. They often

gave me an excuse to buy a box of 20 miniatures and convert away a force I wouldn't look at otherwise, for the day I may use them.

Most memorable articles and features: hands down, Chapter Approved. The stories, artworks, and slight rule changes just stood out. The hints of the Heresy, or of the Cursed Founding, are still great to read and share.

Tony Hooper

White Dwarf 297 (September 2004) was the first White Dwarf I purchased. I first heard about Warhammer from a friend of mine, who had got me interested in the hobby, but it was that White Dwarf that gave me that extra push to start a hobby that I've been a part of now for more than 10 years. Because of that I regard that issue as my absolute favourite and the best part is I still own that copy today.

My favourite article from that issue was an article called 'Echoes from the Warp', which detailed a Games Workshop staff member's ideas for creating his own Space Marine Chapter called the Helion Legion. This article included inspirations, a bit of the Chapter's history, iconography and a how-to-paint section so others could paint thier own Space Marines in their colours. It was from this article that I began to make my own Helion Legion a few years ago in tribute to that White Dwarf that started it all.

As of today, my project has evolved from building a small 1,000-point army to a building full Company. Progress has been very slow but has been very rewarding.

Jack Cooper

White Dwarf 306 was always my favourite, because of the new Tyranid codex. The Battle Report was mint! Also the Paint Splatter was superb. I've never been more motivated to paint Tyranids. The White Dwarf with the Black Templars versus the Lost and the Damned also comes to mind, where the Emperor's Champion goes head to head with a Defiler and demolishes it!

Tor-Edin Farstad

#96 was my first issue. Casket of Souls on the cover, complete with misprint with regards to the Ravenwing and Slann armies. (No, that would never happen! – Ed). Been a reader pretty much ever since.

Mike Sault

Issue 234 was my first. A friend got me into the hobby around that time. I remember an amazing Khorne Chaos Space Marine army from that issue with some great conversions that I would eventually try to replicate. My favourite ever article from White Dwarf was about a Chaos Lord called Steppenwolf. His creator converted several miniatures of this character to use in many different game systems and I thought the idea was amazing.

Craig Randall

Have your own recollections and thoughts to share on the past 40 years of White Dwarf? Visit our Facebook page and join in the discussion.

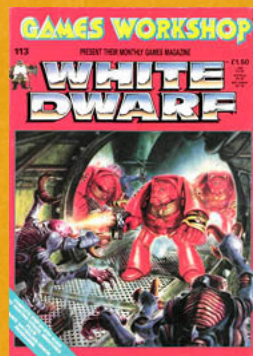
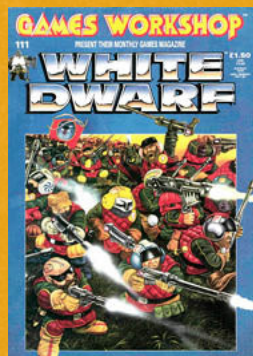
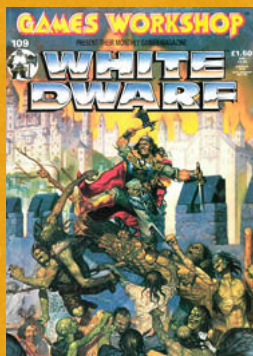


THE WHITE DWARF INTERVIEW



THE DARK BAROQUE

John Blanche has been associated with Games Workshop and Citadel Miniatures for much of the past 40 years. As both an illustrator and a concept artist, over that time John has been one of the most significant contributors to the imagery of the worlds of Warhammer.



Tap the covers for more information

For fans and of Games Workshop and Citadel miniatures, there are few names as familiar as that of John Blanche. Known for his evocative, world-defining illustrations spanning almost four decades, John has in fact contributed just as much through his work as concept artist with Citadel's miniature designers. And that's not all. During his tenure at Games Workshop, John has also been the Studio Manager and the company's art director. It's been, as John puts it, quite a career. Put simply, John has lived in the worlds of Warhammer longer than anybody else. We spoke to him about his work, his own unique style and his involvement with Games Workshop and Citadel Miniatures.

Let's start right at the beginning, John – when did you decide you wanted to become an artist?

When I was three. Apparently – I can't remember – I drew a picture of a wedding ceremony that was hailed by my infant school as being a work of wondrous creation. I don't recall the piece itself, but I have a vision of myself drawing it. I had a white smock, a black beret and an easel. I didn't really, of course, but that's how I imagine it – I knew I wanted to be an artist and I have never strayed from that path.

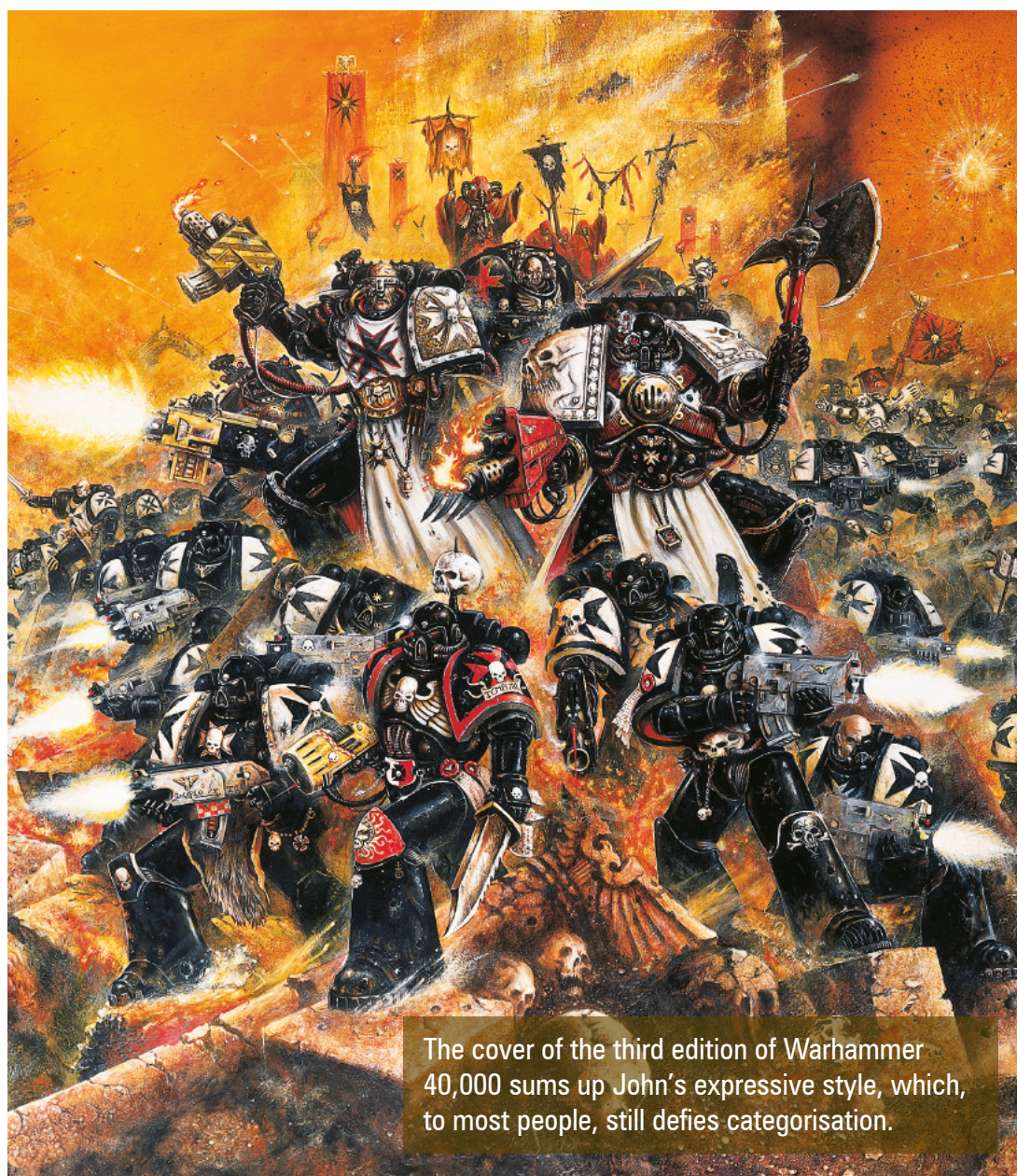
I painted my first miniatures when I was eight – it was a load of tin knights and I painted them with silver paint to make them really shiny. Airfix became popular when I was in my teens and, because they had a greater range of paints, I started painting their kits. There's always been a link between drawing and painting miniatures for me – I see them as the same thing. My hobby of painting miniatures was invisible to most people, but it was always there. In fact, it was invisible. Until I went to art college I never told anybody I painted miniatures because I was worried that toy soldiers were for children. Then I stumbled across the model soldier scene and discovered that grown-ups do paint miniatures. So I came out – out of the closet. I paint model soldiers!

I finished art college and entered the world of work. Now, it wasn't my first job, but about a mile up the road from my home was a white Georgian house run by the Schools' Museum Service. I worked there, messing around with Roman armour and models of all descriptions, and I used to make battle scenes for them. I drew pictures for them too – my love of art and models went hand in hand. That was in the early '70s. In 1976, I went freelance, illustrating for books and painting model soldiers for collectors. Then we hit the recession of the early '80s and it all went to pot.

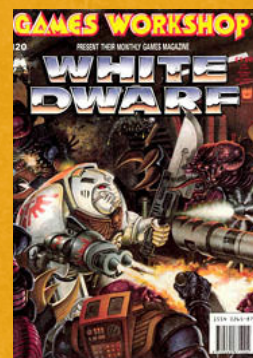
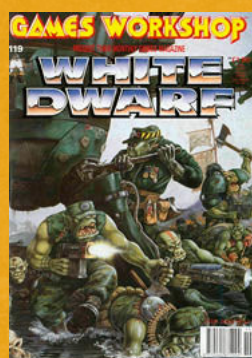
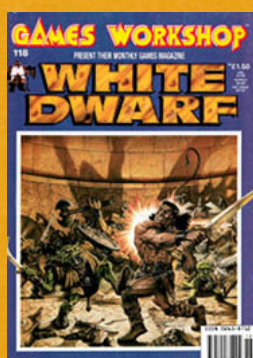
During the '80s I met my friend San Fran Stan the Psychedelic Man. He used to make little model dinosaurs out of plasticine and I thought, I know someone, a chap called Bryan Ansell, who likes that kind of thing, so I introduced them. Stan started making models ►

Name: John Blanche
Born: 1948 in Cornwall.
Profession: Concept designer, illustrator, studio manager, art director... John's done it all!

Known for: Concept designing some of Games Workshop's most iconic miniature ranges over the last 37 years; his unique and emotive illustrative style featured in countless publications; wild hair and motorbikes; an aversion to the colour blue; Blanchitsu.



The cover of the third edition of Warhammer 40,000 sums up John's expressive style, which, to most people, still defies categorisation.



THE WHITE DWARF INTERVIEW

Below: "This was the first commissioned diorama I created for Games Workshop back in 1980. At least I think it was 1980 – it was a very long time ago!" says John, laughing. "It features a whole load of skeletons, some humans and Dwarfs – it was very much a reflection of fantasy gaming and, of course, Warhammer, at the time, with lots of mythological weirdness. I like the toadstools, they were a fun touch." Notice, too, the banner hanging from the castle battlements, which features a grinning sun. It was a symbol that appeared in John's work for many years before eventually becoming synonymous with the Evil Sunz clan of Orks.

► for Asgard Miniatures, which later became Citadel Miniatures.

At that time I also needed a bit of cash, so I went to Bryan and asked if he could give me work. He asked if I could do concept pieces for miniatures, which ended up becoming my job for three days a week. By 1984 it was a full-time job – I was drawing and helping to create fantasy miniatures.

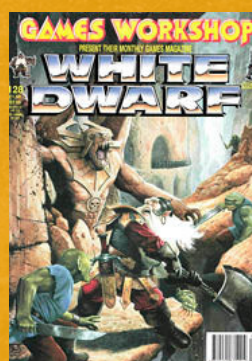
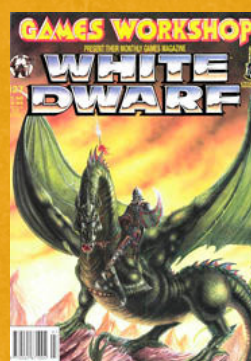
So where do the covers you drew for White Dwarf come into it?

They were just my own paintings that I did for myself. I was always drawing and painting and I introduced myself to Ian Livingstone and Steve Jackson when they opened the first Games Workshop store in Hammersmith. So I knew them and I knew Bryan – I knew the component parts of Games Workshop before they came together. Ian and Steve bought some of my pieces to go on the front cover of White Dwarf and they even commissioned me to build a fantasy diorama for them – it's in the Warhammer World museum to this day. That was my first figure-painting job.

Miniatures, both conceptualising them and painting them, is, and has always been a big part of my art, but there's another factor that I cannot separate from my story, and that's my love for nature. Nature is so powerful, and natural history, real history, zoology, geology, genealogy... all the ologies! They're what's at the heart of England... of all humanity, really. A lot of people think that modern English culture is about reality TV and flash cars, but for me it's about walking outside, experiencing nature, enjoying the weather, being part of the world around us. And that world is connected to the past, bringing history with it. I love visiting old castles and manors – Stokesay Castle is one of my favourite places in the world, it's just so evocative.

How would you say the real world has influenced your style as an artist?

If you look at the works of the great masters – Rembrandt, Turner, Dürer – it's full of that stuff; old buildings, castles, weather, animals and soldiers. The real world permeates and distills in my brain, it's like an encyclopaedia. I don't consciously see something and say "I'm going to paint that." I let it come unconsciously – I'll ►



- use lots of reference points, but I won't know what they are until I've finished. The history of Citadel Miniatures has been a big informant to that process – we've made so many models over the years and they all go into the library in my head. Alongside the natural world, they are the biggest influence on my illustrations nowadays.

So Citadel miniatures influence your work, and obviously you draw concept pieces for them. Does that mean the process goes both ways?

Absolutely, there's a lot of cross-fertilisation – art to miniatures and back again! It started that way and continues to this day.

“When I draw concept pieces, I draw fast – people say my sketch-work is not very good, but I’m not creating a work of art, I’m creating an idea.”

A good example of that is Belisarius Cawl. Jes Goodwin and I sat in a room and thrashed out some ideas, then I went away and drew an exuberant sketch of what I would like to see. Jes then came up with a design for the model and Steve Buddle sculpted the model from the design. Then I got my hands on Mr Cawl, converted him and painted him. It came full circle. That's my pastime now – I'm semi-retired, so I work for Games Workshop in the morning, then do my own stuff in the afternoon, painting miniatures and drawing. I have the freedom to do what I like – I can draw anything, but Games Workshop and Citadel Miniatures always seep in, informing what I do. I can't help it, it's part of what and who I am – it's what I do. My life, my work, my hobby... it's all the same.

Relating to your style as an artist, we know that other people often describe your style as gothic. How would you describe your style?

Baroque. Gothic is very medieval, it's robust and austere. There is an English gothic,

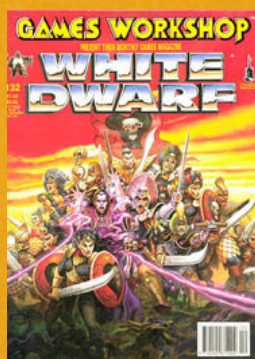
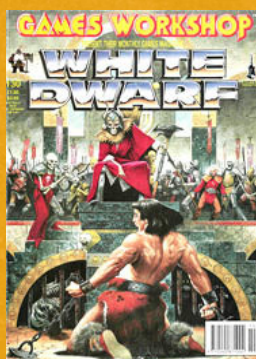


English perpendicular it's called, which is an architectural style often used in cathedrals. If you look at Venetian gothic, though, it's completely different – it's more wild, with Ottoman influences coming into it. What I draw is a bit like that, but more curly, fanciful and fantastical – baroque. When I draw concept pieces, I draw fast – people say my sketch-work is not very good, but I'm not creating a work of art, I'm creating an idea. Some of my concept pieces contain too many ideas, but I put them in there for the sculptors to use – it's the language that we've developed over many years that's unique to our imagery and our miniatures.

What impact do you think your work and your style has had on that language over the years?

Some ideas were successful, some weren't! Over the years we've seen many different ►

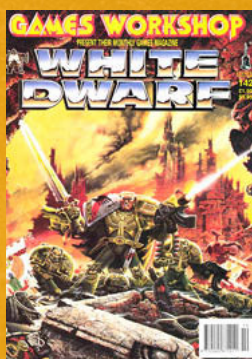
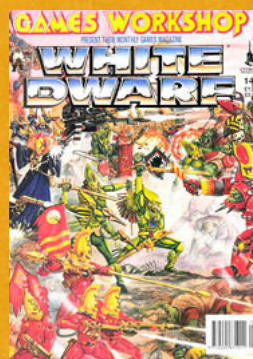
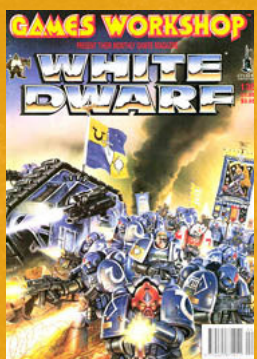
Above: One of John's own favourite pieces, from Mordheim (2000). "It's a riff on the Pied Piper legend," says John, "except the Pied Piper in this case is a shape-shifting Skaven who lures the ratmen to Mordheim. It's got more of a comic book style than most of my pieces, but I wanted it to tell a whole story in just one image. For me it sums up what Mordheim is, drawing you into this weird and terrifying world. Behind the Skaven are images of death, while below him scurry his rats, opposed by a lone owl with a sword – a symbol of the watchful Empire."



THE WHITE DWARF INTERVIEW



The cover of Codex: Sisters of Battle from 1997. This is arguably one of John's most well-known pieces and also one of his own favourite pieces.



Tap the covers for more information

► styles come and go – there was cross-hatch shading in the early days, a lot of black-and-white stuff, then some really bright '90s pieces. There were huge differences between the artists, too. Jes Goodwin has a very different style to me. Wayne England did, too – he drew very carefully, slowly and intensely, which is the polar opposite to me. Between us we all developed that language, both for the miniatures and the art. What we came to realise was that it all starts and ends with the miniatures, that everything must relate to them and provide context for them. Rather than concern ourselves with drawing pictures of miniatures – we had them sitting in front of us – we built the worlds around them.

Were there a lot of you creating art for Games Workshop in the early days then?

Ha, no! There weren't even many of us working for the company, let alone the art department. Rick Priestley wrote the rules, while me and Tony Ackland drew pictures to fill the spaces between the words. I remember Bryan coming in one day and saying "This Warhammer thing is growing and we need someone to run the Studio." I said I'd do it, so I became the first Studio Manager.

Does that mean you were responsible for hiring new artists for Games Workshop?

Not at first, but as we grew I took on Wayne England, Adrian Smith, Paul Bonner and Dave Gallagher, but a vast amount of the work was still freelance in the early days.

Over the years, we've established what, for example, a Space Marine looks like. Did you all work on that language together as artists?

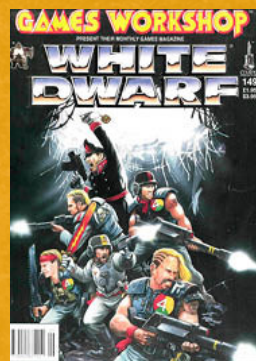
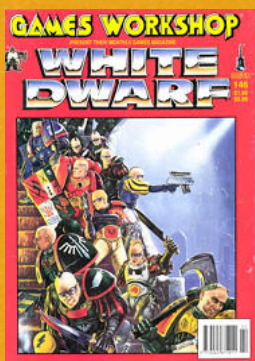
No, not really. Well, kind of. It's hard to say. The artists did illustrations of the models we had, which were developed from a shared process of concept designs and sculpting. At the start the artwork was really loose, but as the business grew and we realised we had a great futuristic game as well as a fantasy one, we had to start defining the look of our worlds. But it wasn't a physical thing – there wasn't a manual of dos and don'ts that we had to follow – it was all in our heads. We all knew what Warhammer and Warhammer 40,000 were, ►



Left: High Lord of Terra, by John for the second edition Warhammer 40,000 rulebook. "I remember there was a bit of a crisis in the art department at this time," says John. "Rick Priestley was working on the second edition of the Warhammer 40,000 rules and we had six weeks to come up with all the artwork for the books without any artists! I remember going home and lying down on the living room floor and bashing out eight pieces in a day, of which this is one. I was a bit nervous showing them to people as they were really quick and sketchy, but they came to define the art style of the time. We learned something about the art process during that period – if you draw very carefully and with consideration, the piece tightens up. If you draw straight from your consciousness, you capture an intensity, a charm, and that's what's at the heart of Warhammer 40,000."

THE MYSTERIOUS ART OF DESIGNING LOGOS

"Ah, the Space Hulk logo! Yes, I recall there was a lot of faff trying to design this logo – no one could decide on a design. Gold leaf was mentioned. In the end, someone asked me how I would do it and I said, perhaps a little sarcastically, 'a black logo on a black background' and look what I got! It has such energy, really spacey, futuristic and stark. The Dreadfleet logo was just me doodling while I worked on concept sketches for the miniatures. Somehow it became the game's logo!"



THE WHITE DWARF INTERVIEW



Above: The box cover for Epic 40,000 from 1997. John painted this piece in eight weeks using Citadel paints and artists' inks. "You can see how much our art style had changed since I painted the cover of the second edition of Warhammer 40,000 four years earlier," says John. "There are a few similarities, though. The central character, for example, might well be the same warrior."



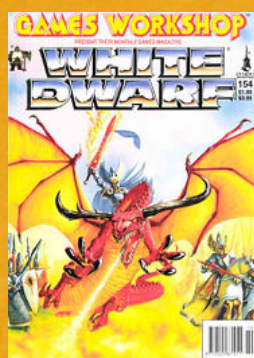
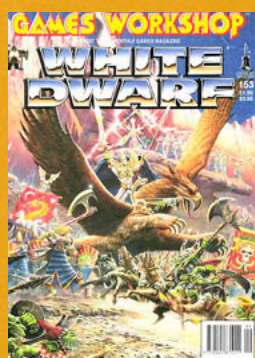
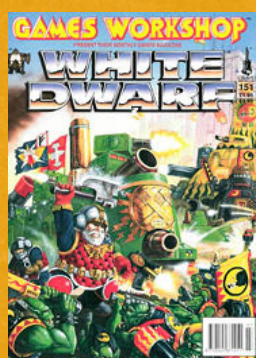
► what their essence was – we discussed it a lot. There was no right or wrong until we did it, and then we decided whether it was right or wrong. We lived in such alternative worlds, creating realities, we had – we still have – to be allowed to explore ideas freely without constraint. People have said that we have a house style, but I don't think we do – I think it evolves with every generation of in-house artists whose styles coalesce over time. I don't think that's intentional, it just happens.

Someone once asked how I start a piece. In my mind I go to an old musty library in an Imperial city, get one of the books off the shelf, look at the pictures inside, then go away and draw it. That's me getting into the right mindset to draw. Saying that, though, the library in Hereford cathedral is actually like that, with incredibly old books chained to the shelves. You can hold an Anglo-Saxon bible illustrated and written over a thousand years ago. Those

books are beautiful, lavished with so much care and at such expense. Even sourcing the ink was hard – in those times you could only get blue from crushing lapis lazuli, which came from Afghanistan.

Funny you should mention the colour blue – you rarely use it in your work.

There is a number of reasons for that. When I was younger I used blue ink, which was in those days incredibly fugitive – which means it fades quickly. After a year or two I looked back at my drawings and wondered where all the blue had gone. Then I looked at them again and decided I rather liked it. Blue is such a dominating colour – our sky dominates everything. Road signs are blue and they're so garish. People love wearing blue clothes. If you look at prints by the old masters, there's very little blue in them, probably because blue was such a hard colour to get hold of – it wasn't seen in the real world, so it didn't end



CONCEPT WORK

Though most hobbyists know John for his illustrations, he has been creating concept pieces for miniatures for almost four decades.

Right: "I was on holiday in Kent when I started work on the Kharadron," says John. "I was walking along the beach with my notebook and just sat down and started drawing. I wanted them to be the opposite of what we expected from Dwarfs – they have no visible beards and they fly through the clouds! There's a lot of pirate in them, and Victoriana."

Far right: "The whole goal of a concept piece is to give the sculptor a way in, a glimpse of possibility," says John. "The Yncarne was a tough gig, but Dave Thomas really nailed the models's final design."



up in paintings either. Even when printing presses came around, art was still really moody – you get that feel from reds, yellows and browns. And those colours leap straight into warfare, straight into uniforms and blood and mud and explosions. Straight into Mars, the god of war. Those colours have become almost a metaphor, a cypher for war and the emotions that come with it. People call it dark, or grimdark – they even call me Mr Grimdark! – but it's not, it's realistic.

You've acquired a following of people who want to emulate your style. How does that feel?

It's interesting. I've always been fascinated by the more unusual aspects of our background, the fringe characters, the denizens lurking in the shadows of society and I love converting models to represent them. It turns out I'm not the only one. Jakob Nielsen, who used to work in 'Eavy Metal, introduced me to a whole crowd of people making, painting, even gaming with, exactly the sort of models I was making. I have met some very nice people

through him – they are my friends, the people I play games with. It's strange having people emulate your style, though. Of course, that's what Blanchitsu has now become. It used to be part of 'Eavy Metal. Now it's more of a celebration of our art and the rich backgrounds of our universes, but expressed through the miniatures – it's a really interesting concept and it's great to see how people have embraced it.

People who play our games are often inspired to paint more models. Do you find that, too?

Oh, yes. Looking at other peoples' models drives me crackers! I just want to make my own versions of them. The Pilgrim project was so frustrating because I wanted to join in with everyone's ideas – I wanted to build, paint, make, illustrate, play with all of them. My mind went into overdrive because there were so many ideas and concepts and feelings to absorb. I had to sit down for a bit! There are just so many ideas, never enough time. I bet everyone says that, though. 🐼

WHITE DWARF
The Science Fiction and Fantasy Games Magazine



WHITE DWARF 4

"This was my first cover for White Dwarf magazine. It was actually a piece I drew for my own enjoyment, part of my own collection of sketches. Ian and Steve asked if they could put it on the cover of their new magazine and I needed the money – how could I say no?!"





B LANCHITSU

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, in our 40-year retrospective, we take a look back at the history of Blanchitsu before taking a closer look at John's latest creation – a new Inquisitorial warband.

Blanchitsu, in one form or another, has been part of White Dwarf for three decades now. In its current guise – showcasing the miniatures that John and others who emulate his style build and paint – dating from October 2012. Over this time it has played host to miniatures around from the collections of hobbyists' around the world. Its primary theme is the exploration of Warhammer 40,000's rich

background (and occasionally that of Warhammer Age of Sigmar) and the bizarre characters that live within it. While the models featured in Blanchitsu are not presented or painted in the same way you'd normally see Citadel miniatures, they do closely emulate John's (and much of Games Workshop's) art style, appearing moody, gritty, macabre and wholly sinister. Turn the page to see John's latest work.

BLANCHITSU

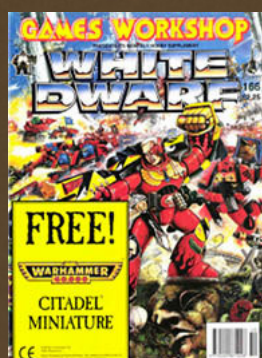
– blan.chit.soo

Noun

1. A long-running series in White Dwarf starting in issue 97.
2. The art of modelling and painting in the style of John Blanche.

THE EARLY DAYS – AUGUST 1987

Blanchitsu made its debut back in issue 91, not as an article, but as a concept. Described as “the mystic art of Blanchitsu”, it formed part of 'Eavy Metal and featured invaluable painting and modelling tips such as how to look after your paintbrush – Brushido – and how not to use a modelling knife (complete with a picture of a bloody thumb). In many ways, Blanchitsu was the precursor to modelling and painting articles such as Sprues and Glue and Paint Splatter, showing hobbyists – particularly new ones – how to get the most out of their tools and miniatures. It was also one of the few pages in the magazine to be printed in colour!



BECOMING ITS OWN ARTICLE – JANUARY 1988

Blanchitsu became its own article. The premise for its existence was that “while 'Eavy Metal will continue to explore new avenues, techniques and subjects for the fantasy gamers who wish to bring colour to their tabletop, Blanchitsu will give you the opportunity to ask us questions about specific problems, suggest new techniques that you have discovered and so on.”

ASSIMILATION – MAY 1989

Blanchitsu as a separate article only appeared in a few issues of White Dwarf during 1987 and 1988 before being assimilated once more by 'Eavy Metal. As John assured us in issue 113, Blanchitsu would still be around, but as part of its parent article, and that he would continue to answer questions about painting. Blanchitsu slowly disappeared over the following years.

BLANCHE ON BLANCHITSU

“When we brought Blanchitsu back for White Dwarf, it was a pretty exciting time for me, but also a scary one,” says John. “Over the years I’ve painted several armies – Space Marines, Chaos Space Marines, an army of biker Orks – but these days I love converting and painting individual models that I can then form into warbands. It’s very niche – there aren’t many of us that collect Citadel miniatures in this way – and I was concerned that it was too far off the beaten track to be accepted. I’m amazed at the positive response we’ve had to the eclectic models we’ve featured. It shows that people ‘get’ what we’re doing.”

A POSSIBLE RETURN? – MAY 2001

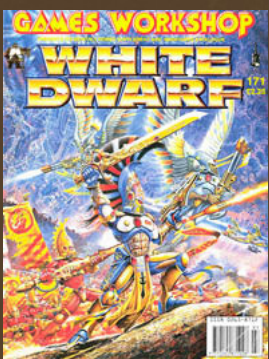
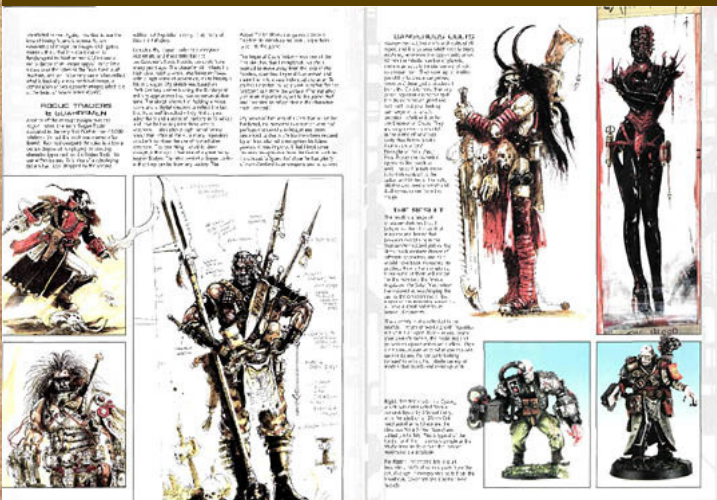
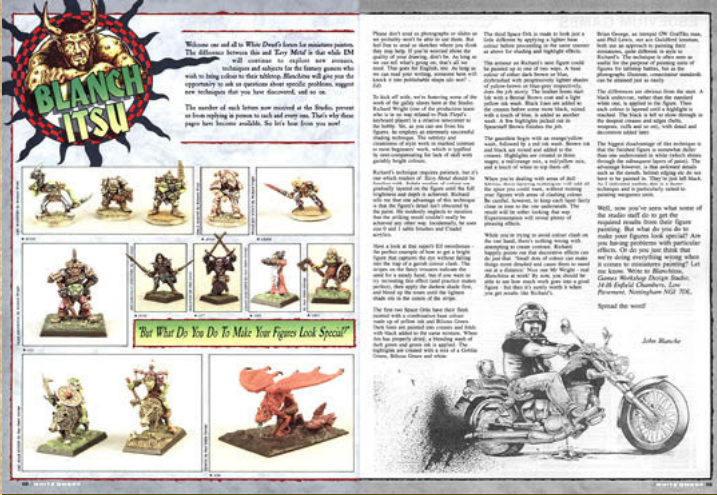
Though not specifically labelled as Blanchitsu, an interview with John Blanche in issue 257 to promote the new Inquisitor game featured some of John’s models alongside his artwork. John mentions how, for him, the art and the miniatures inspire each other and how much he’s enjoyed converting such characterful models. Was this a new incarnation of Blanchitsu in the making?

REINCARNATION – OCTOBER 2012

Blanchitsu returned in 2012 as its own article once more and, like its predecessors, it still focussed on building and painting Citadel miniatures. This time, however, they were all painted in John’s unique style, what John describes as the art of Warhammer 40,000 brought to life in miniature form. Over the following years, hobbyists emulating John’s style would also be featured in Blanchitsu.

IT’S NOT JUST PAINTING

Regular readers will have seen the Pilgrim campaign that John and his gaming group have been playing over the last few months. Though the first part of the story has been concluded, it is far from over. “The next part of the Pilgrim story has just begun,” says John. “Personally, I leave all the rules and the gameplay stuff to the guys who understand that kind of thing – I just get them to point me in the right direction and tell me what to roll on the dice. I may not know all the rules, but I immerse myself so deeply in the story and I love seeing everyone’s characters interacting on the table. It inspires me to paint more models!”



THE WARBAND OF INQUISITRIX WALSYNGHYMME

John is always building and converting new models for his collection, and the last few months have been no exception. Since the Pilgrim battle that he took part in last year, John and many of his fellow Inquisimundans (it's a technical term) have been hard at work creating new warbands and heroes to use in the next instalment of the game. This is John's latest work – the warband of Inquisitrix Walsyngghymme.

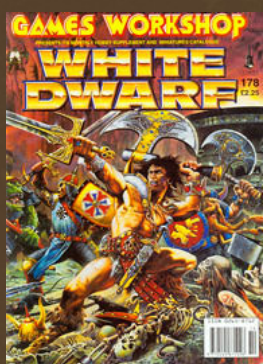
"After the last Pilgrim game, I was really inspired to create a warband that had been affected by a biological virus," says John. "They were investigating the undercroft

INK WASHES

John often uses artists' inks on his miniatures. After painting part of a model, he will use a highly pigmented ink to stain the colour beneath. Several layers of an ink, or even several different inks, will build up a striking patina of colours. Should you wish to try this look, careful application of Citadel Glazes can be used to achieve a similar result.

beneath the Pilgrim Stair when they discovered spores deposited by the Green Mechanicum – a warband painted by Stefan Darlan Boris (*and featured in January's issue.* – Ed). As you can see, they've taken on a slightly greenish tint. They're now trying to find an antidote to the sickness that's infected them."

Arguably the most outlandish model in this new warband is John's conversion of Belisarius Cawl. "That's the Centaurmekbrideapede," says John. "She was widowed centuries ago and carries her husband's heart around in a wooden reliquary." Quite what the Centaurmekbrideapede is, though, remains a mystery. ☠





Top left: The Centaurmekbrideapede. Converted from the Belisarius Cawl model with parts from Skitarii Rangers.



Top right: Inquisitrix Walsynghymme was based on Inquisitor Greyfax with the head from a Skitarii Ranger.



Above: Magos Dee, converted from a Skitarii Ruststalker with an arm from a Kataphron Breacher.



Left: Venator Drake (the one with the hood) leads his troopers, which are converted from Genestealer Cultists.



40 YEARS OF WHITE DWARF



ILLUMINATIONS

In Illuminations we take a look at the rich tapestry of illustrations that can be found in our many publications. This month, we invited John Blanche to reminisce about some of his favourite pieces of Games Workshop art created by our in-house artists over the years.

Left: Warhammer 40,000 second edition box cover, by John Blanche. For many hobbyists during the 1990s, this was the first glimpse they had of the Warhammer 40,000 universe. It is bold and bright and, unusually for John's work, features the colour blue!

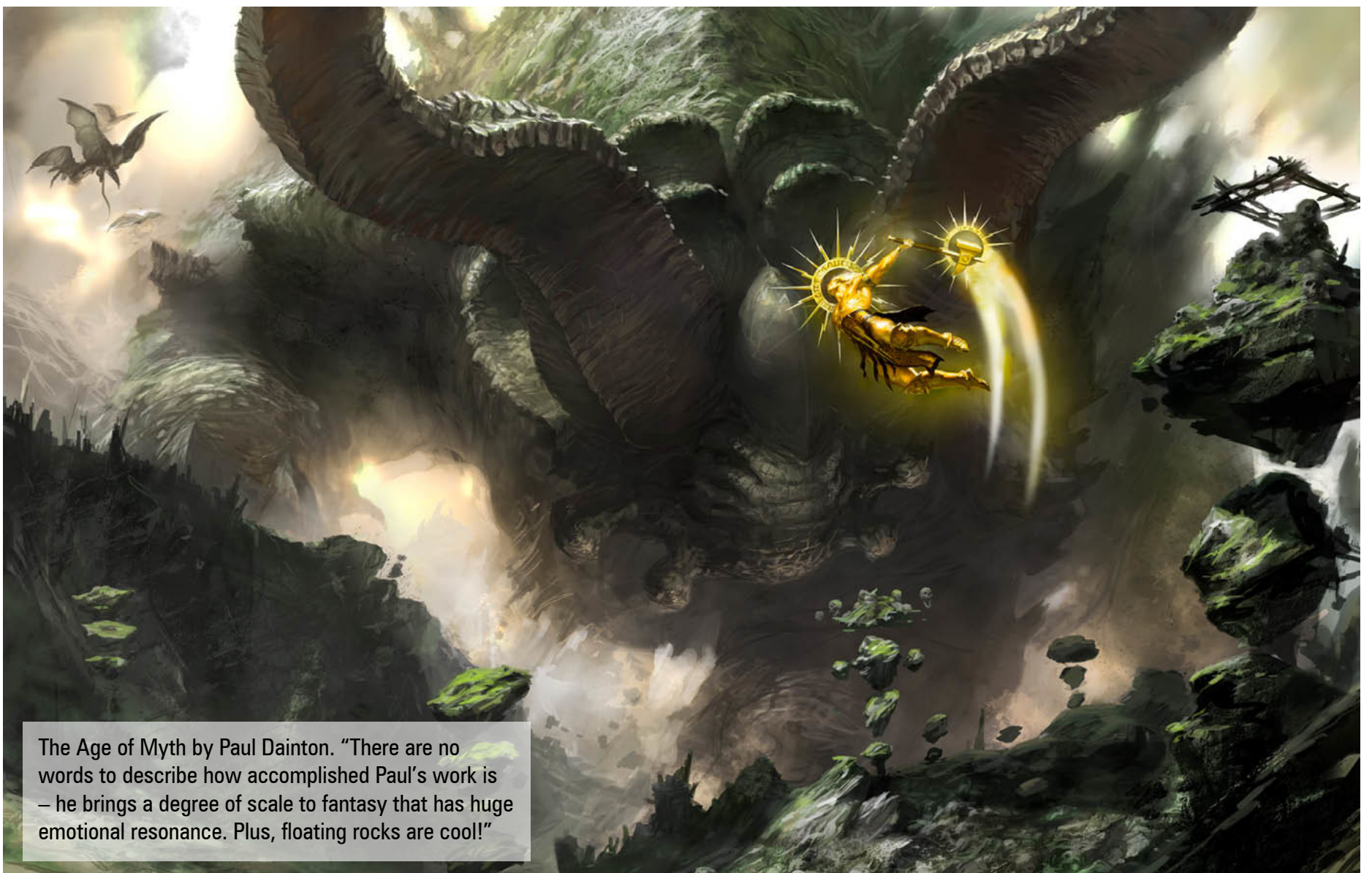
Below: The Black Ships by Alex Boyd. "This piece by Alex is so powerful," says John. "It's clearly fantastical but there are scenes within it that are horribly real – things that have really happened in human history. There's a disturbing horror in the reality of it all."



ILLUMINATIONS



Dreadfleet box cover by Alex Boyd. "I always imagined Dreadfleet to be an extension of Mordheim," says John. "Both delve into the minutiae of the Warhammer world and this piece captures that grim underworld perfectly."



The Age of Myth by Paul Dainton. "There are no words to describe how accomplished Paul's work is – he brings a degree of scale to fantasy that has huge emotional resonance. Plus, floating rocks are cool!"

Top row: Hear no Evil, See no Evil, Speak no Evil by Wayne England. This triptych was featured in the third edition of the Warhammer 40,000 rulebook from 1998.



From left to right: Imperial Engraver, Imperial Priests and the Astronomican by Wayne England. "It was a truly sad moment when I heard of Wayne's passing last year," says John. "He had a very different style to mine, to everyone, really, but it was no less valid because of that. It was more caricatured, but so expressive and intense. I recall the Imperial Engraver most fondly because

I asked him why he'd drawn skulls with numbers on them and he replied that he'd seen it in a crypt once and thought it was cool. Wayne took that idea and created an image that looked deep into the Warhammer 40,000 universe. The skulls are the heroic fallen and the engraver has to number and catalogue them all. In time they will be forgotten, crushed to dust by their own weight."



Pandorax by Kevin Chin. "Kev has come so far in the few years he's been with us," says John. "He has such extraordinary vision and such depth of knowledge, both of which serve him well when creating pieces like this."



Sin of Damnation by Paul Dainton: "Remember what I said earlier about Paul's sense of scale – this is what I mean! There's a vastness and sense of isolation in this piece that is so resonant in Warhammer 40,000."

The Witch Hunter Trial by Alex Boyd. "This is my favourite piece created for Games Workshop," says John. "It's a mirror of the Black Ships piece that Alex also painted – the two have a lot in common and could even be linked as part of a visual story. The original of this piece was done in black and white, as was our house style in the early 2000s, but it was digitally coloured almost a decade later to match the washed-out, medieval look prevalent in the sixth edition of Warhammer 40,000.

"The piece is so full of detail and all of it's mad! Genuinely, I want to build models of all the characters, from the accusing Witch Hunter to the Inquisitor lurking in the dock, the scribes and the torturers at the bottom – all of them. The piece appeals to me, I think, because it draws you in so effectively and captures the flavour of Warhammer 40,000 so perfectly – the nightmarishness of it all, the hugeness, the insanity, the hope and despair."



GOLDEN DEMON

GOLDEN DEMON



Since it was first held in 1987, Golden Demon has been the top painting competition for fans of Citadel miniatures – and right from the start White Dwarf has been there to record the victorious contestants and their stunning entries.

The dream of many a hobbyist is to hold aloft the vaunted Slayer Sword, the grand prize in the Golden Demon painting competition – to be arguably the finest miniature painter of the moment. Hobbyists the world over converge to compete for a coveted Golden Demon statuette – or even the Slayer Sword itself. And as it's a very visual medium, White Dwarf has ever been on hand to record the winners for posterity.

The brainchild of Andy Jones and John Blanche, the first Golden Demon set the standard for years to come – which was improved, adapted and expanded as the Citadel Miniatures range grew rapidly in the following years. Warhammer 40,000 hadn't even been released by the time of the first Golden Demon, so now-familiar favourites like Space Marines and Orks were thin on the ground.



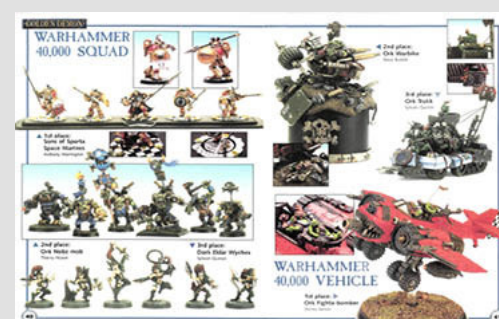
By the time Golden Demon became part of Games Day in the late 1990s, the competition had come to be regarded as one of the pre-eminent painting contests in the world. Today, while Golden Demon: Classic continues this tradition at Warhammer Fest, there's an absolute wealth of additional Golden Demon competitions, enabling White Dwarf to showcase Golden Demon entries all year round – and the standard just gets higher each year. Not only have the technical abilities of the painters entering steadily improved, so too has print technology – never have the winners looked better.

Golden Demon turns 30 this year and we'll be celebrating in style later in the year. For now, then, turn the page to see some of the best entries from the latest Golden Demon event, Enemies of the Imperium.

ACCOUNTS OF THE DEMONIC

White Dwarf's Golden Demon coverage has grown with the competition itself. From the early days of a single annual competition to the present day where several different Golden Demon competitions dot the calendar, White Dwarf has been there with camera in hand and probing questions.

With White Dwarf growing in size over the years, we've increasingly been able to really dig deep and pick the brains of both the winners and the judges for their thoughts and advice, giving you in-depth coverage of the contest – a fun read, and a very useful one if you plan on entering yourself!



IN TIMES LONG SINCE PAST...

White Dwarf and Golden Demon have been linked since the start – the ‘First National Figure Painting Championships’ were covered in extensive detail in September 1987 – in an age when colour pictures were still a luxury for White Dwarf.

Brian Moore lifted the Demon Sword (not quite Slayer Sword yet!), winning the day with his dragon. The entry was said to have struck awe into John Blanche – no easy feat, made more impressive by the fact Brian had only been painting for two years!



White Dwarf 93, September 1987, is a landmark issue for two particular parts of Games Workshop – it had not only the first Golden Demon article in the magazine, but this month also saw the release of a game called Warhammer 40,000...



Golden Demon has always been a popular feature in White Dwarf and over the years it has evolved almost as much as the painting styles of the entrants and the models they enter. Advances in photographic and printing technology have allowed White Dwarf to produce higher resolution pictures of winning miniatures and show them larger, sharper and clearer than ever before, enabling readers to appreciate every sharp edge highlight, carefully applied scratch and freehand detail.

GOLDEN DEMON BOOKLETS

In 2002, Golden Demon leapt out of the pages of its parent magazine and into its own 16-page mini-mag that came free with White Dwarf. These booklets appeared again in 2003, 2005 and 2006. Though they disappeared after that (indeed, Golden Demon coverage became more scant as a whole), the idea was never forgotten and, when White Dwarf was relaunched in 2012, Golden Demon returned in a similar format – loads of pages of beautifully painted miniatures on clean white backdrops. Lovely.



GOLDEN DEMON

ENEMIES OF THE IMPERIUM

Games Workshop hosts Golden Demon painting competitions throughout the year, where painters compete for miniature-painting glory. This month, we feature entries from the Vehicle and Staff categories from Golden Demon: Enemies of the Imperium.

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, ENEMIES OF THE IMPERIUM, VEHICLE CATEGORY
DEATH GUARD DEREDEO DREADNOUGHT BY RICHARD GRAY

SERVICE, EVEN IN DEATH



Left: Richard's choice of basing may strike some as unusual, but provides a strong thematic contrast to the rest of the model.

Centre: Even the cabling on the plasma cannonades are carefully weathered, as Richard has picked out minute dents and cuts in the plastek sheathes.

Right: Richard added plenty of freehand designs to the Deredeo, such as this death's head, which is repeated on the left kneepad and targeting array.



Richard Gray is no stranger to Golden Demon glory, and this month we were able to chat with him about his success at the Warhammer 40,000 Open Day's Golden Demon: Enemies of the Imperium with his fantastic Death Guard Deredeo Dreadnought.

White Dwarf: So Richard, why did you pick the Deredeo Dreadnought for your entry?

Richard Gray: I chose it after seeing Andy Wardle's Imperial Fists one. I hadn't paid attention to the model before, but once I saw Andy's version I knew I had to have one. I love that it has a powerful stance and a unique look.

WD: You've painted Death Guard for the last few Golden Demon competitions – what makes their colour scheme so appealing?

RG: There is a very good reason that I have painted Death Guard – it's because I am building an army of them! I hope to have enough of them painted soon, so that I can have a game! Some people may think that their austere aesthetic wouldn't be ideal for a painting competition, but I prefer to see it as a challenge. It also allows me to have some fun with weathering techniques.

WD: You've covered your Dreadnought in rust – how do you paint it?

RG: It's all just painted with a brush! I start by using Rhinox Hide to paint chips and scratches on the areas that would receive the most wear. To give the chips a 3D look I highlight the lowest edge of each chip with a thin line of pure white. (A little tip – if you go wrong here, just use some of the Rhinox Hide to work back over the white line to make it thinner.) For the rust, I start by painting Troll Slayer Orange over each chip, being careful to leave a small gap at the top of each one to represent shadow. I then

water down Troll Slayer Orange and pull it down the model in streaks that follow gravity. Rust tends to get stronger towards the centre of a streak, so the next stage is to use Fire Dragon Bright to add thinner, more distinct lines over the top of the first streaks. A thin line of Rhinox Hide is then painted in the centre of each streak, but only the top half. The final stage is to give the rust a glaze of Troll Slayer Orange to bring all of the layers together. For the larger chips I also do a glaze of Rhinox Hide over the top so that the orange doesn't look too harsh.

WD: The base has flowers on it – not something you normally see with Death Guard! What was your reasoning behind that?

RG: Quite a few people comment on the flowers on the base. I wanted to create a contrast with the Death Guard's sombre and battered look while at the same time making the base look unique. The flowers also help hide the remains of an Ultramarine in the pool – the blossoms may mislead you, but this Deredeo is still stood on a battleground of the Horus Heresy!

TAKE CONTROL

The danger with any weathering job is that you can take it too far, and overwhelm the model. Richard's advice is simple:

"I view painting weathering the same as painting freehand – it has to have an aesthetic balance" says Richard. "I am constantly stopping and looking at a model to see if I have gone too far or if it looks good. That is the reason that I painted all of the weathering by brush, so I had complete control over how the final model would look."

WHAT THE JUDGES SAID

"Richard's Deredeo has a great level of gritty realism," says Golden Demon judge Joe Tomaszewski. "The layers of weathering and battle damage on it add a lot of depth to the piece and really shows off the countless years it has been walking battlefields. The way the rust and grime runs around the contours of the Deredeo's chassis is very natural and is a clear sign of an accomplished painter – the rust works great against the stark white armour. If that wasn't enough, there is also a good use of unit markings and some very careful freehand work to help cap the model off. Overall, Richard has clearly lavished a lot of time and attention to every detail of this model – it's a clear work of love, craft and skill, and a very worthy gold statuette winner."

GOLDEN DEMON

MAKIN' IT PROPPAH ORKY

"I've always loved the traditional look of the '90s Orks," says Rich. "The vibrant and bizarre colours used in some of the artwork were a big factor in the colour choice I made when I began this project."

"I wanted to create a piece that balanced that classic look and feel of the older Orks but also had modern battle damage and felt like it fit in with the current style. I made sure that the colour was still very brash and vibrant but used scratches, weathering powders, chips, and other techniques for the modern, weathered finish."

"I'm pleased with the effect – I think it finds a nice balance between the above techniques and neatness. It was a blast to paint and I was very happy it won a Golden Demon!"

WHAT THE JUDGES SAID

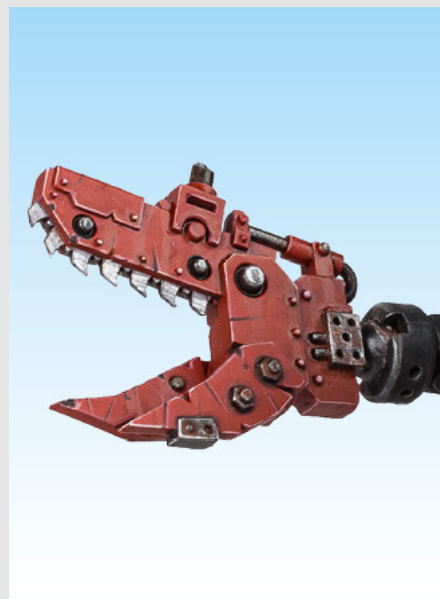
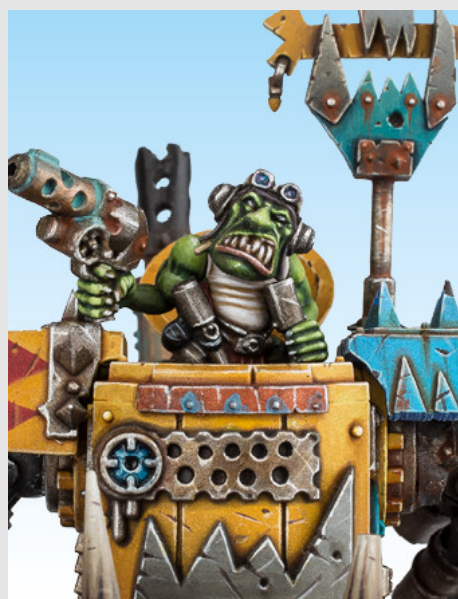
"This miniature is extremely vibrant, but still looks worn and weathered," says Joe. "There's a great use of primary colours, which work well together and allow the grot to stand out as the model's focal point. The dark metals make the armour really pop."

SILVER, ENEMIES OF THE IMPERIUM, VEHICLE CATEGORY
GROT KILLA KAN BY RICH MARLOW



WEATHERED BY WAR

"I started the weathering with neat scratches that I underlined to achieve a 3D effect," says Rich. "I then added chips around the armour panels in as natural a way as possible, focusing on where the Kan would be damaged first. I added the drips around the rivets by painting them in very neatly before adding to them with washes. I applied the verdigris last as I wanted to make sure I didn't go overboard with the weathering."



SHADES OF TREACHERY

"For the Leviathan, with its large panel areas, I used an airbrush to get the armour colour down first," says Danny. "I started from a black undercoat and sprayed on grey and white selectively to establish which areas of the model would be light and dark (essentially painting some of the shading and highlights on before the main coat of colour), before applying a mid-tone green in very thin layers over the top of that. The thin layers ensured consistent coverage, whilst at the same time allowing the white and grey underneath to provide some variation to the tones. From there, I pushed the contrast further by getting some darker greens and purple tints in the shadow areas, whilst using lighter greens and ivories for the highlights and the armour panel edges."

WHAT THE JUDGES SAID

"Danny's Leviathan Dreadnought is a great example of simple but well-controlled painting," says Joe. "A lot of care has been taken to create a very smooth, blended finish on the armour. It's a wonderful display of technique, and a worthy award-winner."

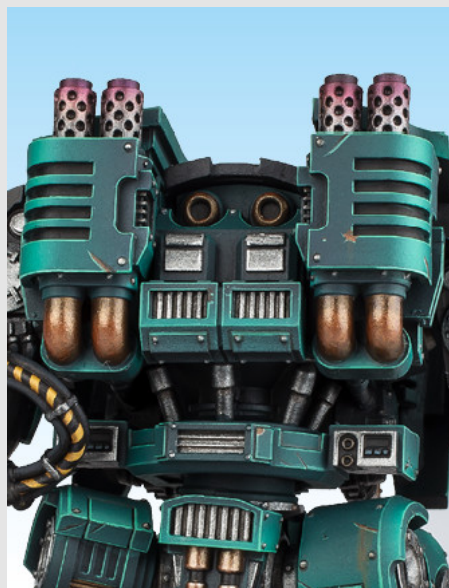


BRONZE, ENEMIES OF THE IMPERIUM, VEHICLE CATEGORY

SONS OF HORUS LEVIATHAN DREADNOUGHT BY DANNY NUTTALL



A STORY IN THE SCARS OF CONFLICT



"I banned myself from using decals on models a while ago to push my painting further," says Danny. "I was inspired by Slayer Sword winners like Andy Wardle and Richard Gray, as their freehand work always adds to the story and character of their models, whilst demonstrating their painting prowess. My first attempts were awful, but in the space of a year I've come a long way, thanks to a great deal of patience and determination."

GOLDEN DEMON

PAINTING HIS OWN CREATION

If you're an avid reader of White Dwarf then you may know that Maxime sculpted Ahriman for the Burning of Prospero boxed game. So what was it like painting the miniature that he created?

"I don't often paint a model that I've sculpted," says Maxime. "Sometimes I paint a prototype of a model I'm working on so I can see where colours and textures will fall and whether they're well balanced, but other than that I don't paint my own models. This is because I love experiencing a model for the first time, discovering all the shapes and details as I paint it. When you've spent several months working on a piece, you know everything there is to know about it – the miniature loses its mystery!

However, I decided to paint Ahriman for this Golden Demon after seeing the one painted by 'Eavy Metal. I love the style in which they painted him, which is a lot neater and bolder than the way I normally paint, and I wanted to try and emulate it. While painting him I constantly asked for feedback from the 'Eavy Metal painters to make sure I got the effects just right. That's my main advice when painting any miniature, really – keep asking other experienced painters for their feedback and you will progress really quickly, whether online, in person or at our Open Days or Warhammer Fest. My main learning point from this model was using lots of thin glazes of Bloodletter on the armour to help blend the edge highlight colours together and to intensify the richness of the red."

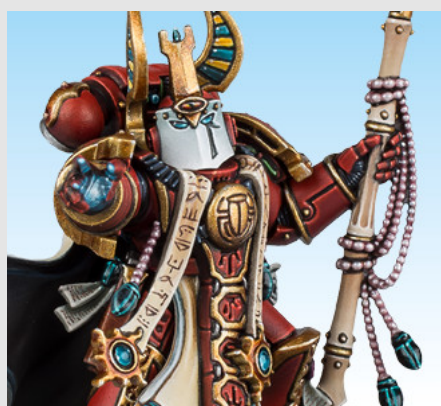
GOLD, ENEMIES OF THE IMPERIUM, STAFF CATEGORY AHRIMAN BY MAXIME PASTOUREL



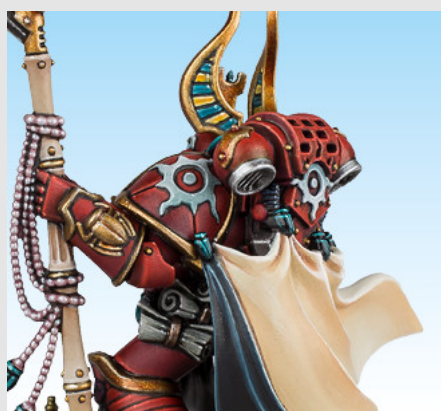
WHAT THE JUDGES SAID

"Maxime's take on Ahriman was the judges' favourite miniature of the Staff Category," says Joe. "It really stunned us all! The framing of the miniature on the base perfectly sets the scene of the whole piece, and the red armour is deep and rich whilst also being vibrant – a very tricky effect to achieve properly! The cool blue hue of the black inner lining of Ahriman's cloak serves as a strong compliment to the red, cream and gold elements of the miniature, without overpowering any part of the model. Overall, this entry was painted with the highest level of detail and is absolutely flawless!"

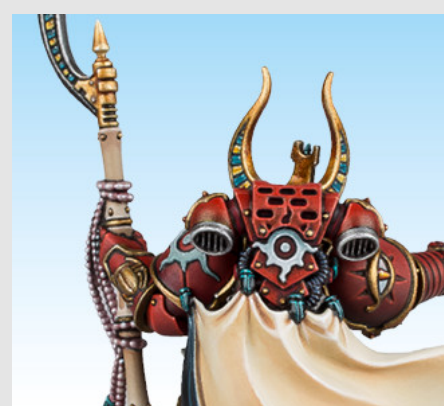
CAPTAIN OF THE FIRST FELLOWSHIP



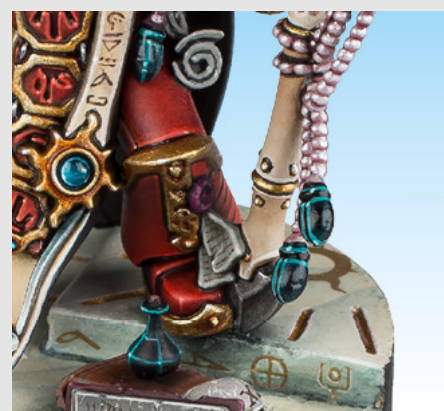
Top left: Maxime painted the front of Ahriman's helm white to match his Legion icons and to make it the focal point of the model.



Bottom left: Here you can see the smooth blending Maxime achieved on the model. He used multiple thin glazes to help smooth the colour transition on the red armour to give it the look of hard, well-polished ceramic.



Top right: Ahriman's red armour, gold trim and cream-coloured cape give him a warm colour scheme, which Maxime offset with cool blue gems and white icons.



Bottom right: Maxime built his own base for Ahriman, modelling tiny Tizcan symbols and glyphs into a ruined set of stairs.

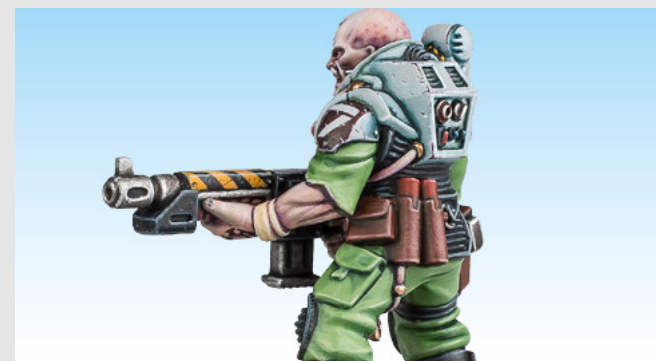
BROTHER OF THE BROODS

"I remember the Genestealer Cults from my early hobby days and I was happy to see their return," says Kornel. "The model was supposed to be a test miniature for a new colour scheme, but I liked it so much that I just kept going. I am an ex-'Eavy Metal painter, so I think I am naturally drawn to alternative colour schemes, always trying to push and explore the boundaries of the background. With this, I wanted to see if I could create a paint scheme that would fit right in."



SILVER, ENEMIES OF THE IMPERIUM, STAFF CATEGORY
GENESTEALER CULT HYBRID BY KORNEL KOZAK

COLOURS OF THE CULT



Top: "I've been trying to introduce more texture to models," says Kornel. "But I prefer a subtle effect. You can see mottled skin at the back of his head and scratches on the autogun."

Bottom: "I don't really have a single favourite part of the model," says Kornel. "It's got so many elements that work so well together, like the suit, the leather, the cloth... It's great."

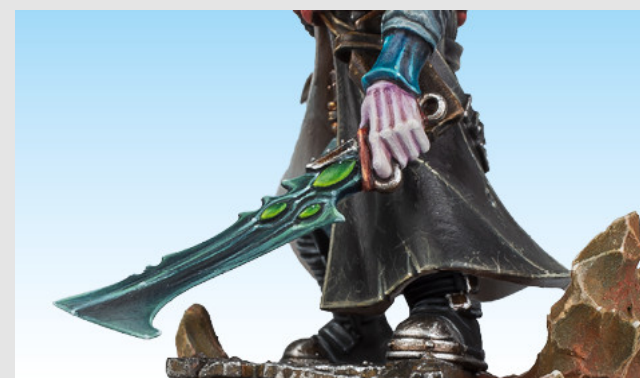
PRIME CANDIDATE FOR SUCCESS

"The Primus is an excellent model for painting competitions," says Maxime. "It's got a great, open pose, meaning that you can see all of the model, and it's got loads of textures on it, such as armour, skin and leather. If you can differentiate between these textures and show this on the model, you will really catch the judge's eye. I also did a couple of tiny conversions, swapping his arms and weapons around to make him different to the regular Primus model."



BRONZE, ENEMIES OF THE IMPERIUM, STAFF CATEGORY
GENESTEALER CULT PRIMUS BY MAXIME CORBEIL

MASTER OF THE COVEN



Top: "The biggest challenge was figuring out how light would reflect off the model's carapace compared to the armour," says Maxime. "I used tiny light points to suggest that it's reflective."

Bottom: Maxime followed the advice in November's 'Eavy Metal Masterclass to make the Primus's coat look like scuffed leather. He painted the blade to look polished and provide contrast.

'EAVY METAL



'Eavy Metal has been gracing the pages of White Dwarf for more than three decades, showcasing the work of some of the world's finest miniature painters. Long one of the magazine's most popular features, it has proven inspirational to generations of painters.

First appearing in June 1986's issue 78, 'Eavy Metal has featured in White Dwarf in one form or another ever since. At its heart, what 'Eavy Metal provides is inspiration. With the hours of careful practice it demands, the 'Eavy Metal painting style certainly isn't for everyone, but through the years it's always inspired painters to take their own approach. Perhaps the greatest testament to its power is how many people it has inspired to go on and paint or design miniatures themselves, so to mark White Dwarf's 40th Anniversary, we spoke to members of the team, past and present, about what 'Eavy Metal in White Dwarf means to them.

"'Eavy Metal was the reason for me to get into the Games Workshop hobby in the first place," says Joe Tomaszewski, a former 'Eavy Metal painter and now a Citadel miniatures designer. "Seeing the 'Eavy Metal sections in White Dwarf was always wonderful. The painting guide for Prince Imrik, for instance, was less of a painting guide and simply a picture with plenty of sections on what paints were used, so I'd scour the pictures and photos to work out how it was done. That's what pushed me down this route."

"I've always been more of a painter than anything else," says Mark Holmes, a former 'Eavy Metal painter and now a member of the Citadel art team. "The 'Eavy Metal painting guides from way back when were always top reading. If it wasn't for those articles, I might not have ended up where I am today! Those guides are still a great reference, and I have a well-thumbed collection of White Dwarfs with my favourite masterclasses."

'EAVY METAL CHALLENGES

"While 'Eavy Metal Masterclass was one of the biggest draws to White Dwarf for me, one of my most enduring memories of 'Eavy Metal in White Dwarf is the competitions between the painters," says Max Faleij. "They were really inspirational, and added something more than just a straight tutorial. The almost playful excitement in the articles made them a great read. Perhaps my favourite of them all has to be the Wizard's Challenge – we'd love to try something like that again!"

In White Dwarf 232 (April 1999), the 'Eavy Metal team went head to head, each painting a Chaos Space Marine Lord. Martin Footitt was the winner. The team repeated the

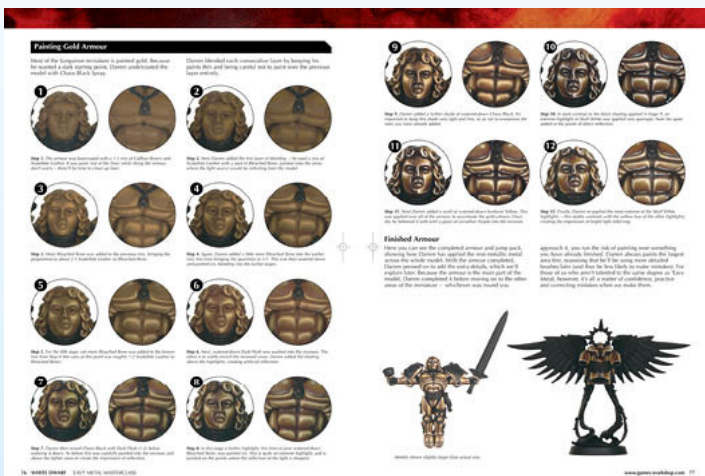
contest in White Dwarf 355 (July 2009), each painting a Wizard, when Darren Latham was victorious. Since Max is so keen, we've asked him to arrange another one soon...



'EAVY METAL MASTERCLASS

Over the years, painting advice from the 'Eavy Metal team has been one of the most frequent requests from readers of White Dwarf. These pleas have been answered in various different ways over the years, but undoubtedly the standout has been the immensely popular 'Eavy Metal Masterclass series. It's no surprise that many of the current team cited past masterclasses as amongst their own key inspirations. 'Eavy Metal Masterclass was resurrected last year for this latest incarnation of the magazine, earning praise from several past contributors.

"Max's work on the recent batch of masterclasses is fantastic," says Darren Latham. "He's really one to watch."



"I'm always amazed about the reaction to the Masterclass for the Sanguinor,"

says Darren Latham. "People still hold it up as an example of how to do non-metallic metals, and there are people who can paint that far better than I could ever hope to do so who still see it as the primer."



"I have to say, one of my favourite memories of 'Eavy Metal was the Gorbak Ironclaw Masterclass by Neil Langdon," says Chris Innes, now a member of the 'Eavy Metal team. "I must have painted and repainted my one three or four times trying to get it right – the freehand glyph-work in particular is still immensely impressive. I knew after reading that this was the sort of thing I wanted to be doing when I grew up!"



'Eavy Metal Masterclass returned to White Dwarf in October 2016, with Aidan Daly's Masterclass on painting faces (above) followed by November's masterclass on painting cloth, from Max Faleij (you can see the finished result to the right). Don't worry, there's more to come.



THEY SAY...

Simon Adams, 'Eavy Metal painter: 'Eavy Metal Masterclass in White Dwarf was when I started to take painting more seriously. They were great learning tools.

The one that sticks out for me was the masterclass for Mannfred von Carstein by Neil Green, because that particular one arrived at exactly the right time for me – as I was painting my own, that was published. It had everything I wanted – from the glow effects on the eyes to the gore on the blade, it was brilliant. It really helped me lift my work above a 'normal' paint job and into something great.

Anja Wettergren, 'Eavy Metal painter: The brightest 'Eavy Metal memory for me is the masterclass on the Nightbringer. It was the first time I'd seen non-metallic metal done and it absolutely blew me away. That extra level of atmosphere on the model it added was jaw-dropping.

When I started to work for 'Eavy Metal, it was a pretty big moment to see it in the flesh – I really felt part of something special.

Tom Winstone, 'Eavy Metal painter: One of my first hobby memories is poring over the 'Eavy Metal Showcase of Tyrion and Teclis in White Dwarf 156 and trying my hardest to emulate it. I wasn't entirely successful (but had plenty of youthful enthusiasm), but it set me on the right path.



'EAVY METAL

THEY SAY...

Neil Langdown, Miniatures Designer: My enduring 'Eavy Metal memories are from the '90s with Mike McVey's articles – the one that stands out is the 'Eavy Metal showcase of the Green Knight, as well as his diorama articles like the classic Warhammer Quest piece. I know some people may have found such jaw-dropping paintjobs a bit disheartening in places, but I saw it as a challenge to rise to.

Martin Footitt, Miniatures Designer: I started painting early – when I transitioned onto painting Warhammer miniatures, one of the most inspirational features in White Dwarf at the time was Mike McVey's brilliant columns. He was the face of Games Workshop painting for a lot of fans, and it was always a pleasure to see his work every month – it inspired me to reach further and make the leap to painting professionally.

Darren Latham, Miniatures Designer: Whilst Mike McVey's work grabbed me in my early teens, one that forever stands out as a seriously inspirational piece of work was Kim Syberg's Space Wolves in White Dwarf 185 – above and beyond the standard of painting on each model, which is what you'd expect from an 'Eavy Metal Painter, each Space Wolf is an individual. It's why I'm so passionate about Space Wolves, I think.

'EAVY METAL DIORAMA

A recurrent, if occasional, feature of 'Eavy Metal in White Dwarf has been the dioramas built and painted by the team. These showcase a particular extension of the figure painter's art – the ability to take brilliantly painted models, combine them with each other and some kind of backdrop to tell a story beyond the individual miniatures. Some of the most fondly remembered of these (at least by members of the team today) were produced by Mike McVey in the 1990s.

“The highlight in those classic 'Eavy Metal articles for me was Mike McVeys dioramas in the 1990s,” says Miniatures Designer Seb Perbet. “I was already very keen on converting and sculpting bits of figures, so they were an absolute revelation – it was things like that that led me getting into sculpting, and working on dioramas myself.” Dioramas continue to appear today – the most recent can be seen in January's issue – and, fear not, we'll have some more for you soon, too...



Mike McVey's Horus and the Emperor diorama was a pivotal piece at the time. It was inspired by a piece of Adrian Smith art, and Bill King's original account of the Horus Heresy appeared around the same time, too. It was a then-rare glimpse into the Horus Heresy. The diorama can still be seen today in the Warhammer World museum.

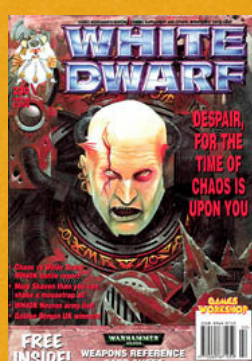
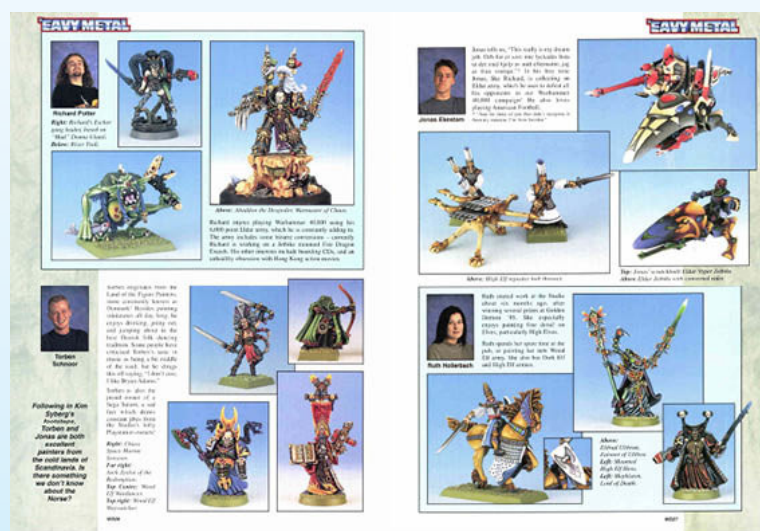


'EAVY METAL SHOWCASE

Surely 'Eavy Metal's biggest contribution to White Dwarf has been the thousands and thousands of showcase models they've produced, inspiring painters around the world to want to match them. "One of my favourite memories of the classic 'Eavy Metal was the days when you could really spot the difference between the work of different painters, just with a glance at a miniature," says Dave Thomas, a Citadel and Forge World designer who began with the 'Eavy Metal team. "Torben Schnoor's work in particular always grabbed me. His work was always incredibly bright and almost jewel-like in terms of brightness. His work had such a richness of colour, depth and luminescence (even the black!) that I'd spend ages poring over showcases trying to work out how he did it and how to emulate it."

"One of the recent 'Eavy Metal articles that really stands out is the coverage of the Glottkin in Warhammer Visions 10," says Darren Latham. "It's some of Joe Tomaszewski's finest work." Joe has

since joined Darren in the Citadel miniatures design team. White Dwarf continues to feature 'Eavy Metal showcases each month, including occasional spotlights on the team and others (as you can see below).



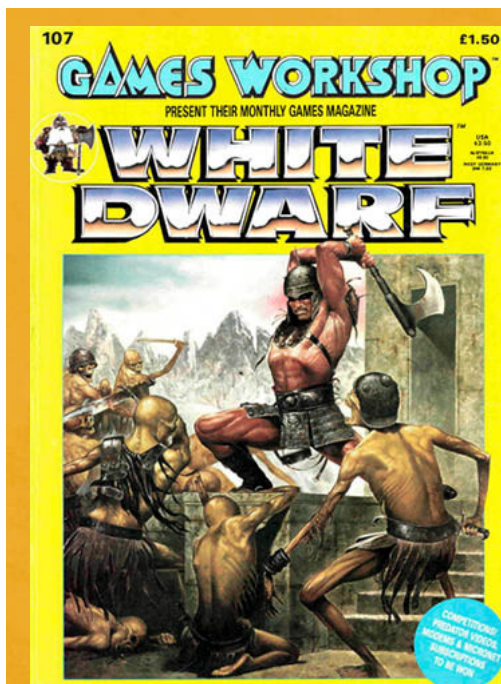
40 YEARS OF WHITE DWARF

BATTLE REPORTS



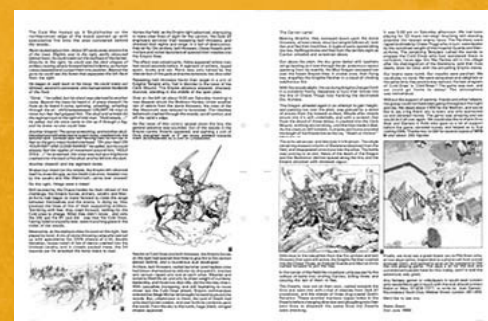
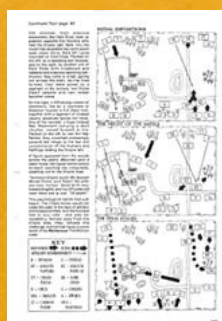
Battle Reports have been a staple part of White Dwarf for over 30 years and they've evolved almost constantly throughout that period. Here we take a look at the history of White Dwarf Battle Reports and delve into what makes them so popular.

Ask a hundred hobbyists what their favourite Battle Report is and you'll likely get close to a hundred different answers. Ask them what they like most about Battle Reports and you'll get a similar range of responses. Some hobbyists love narrative stories, others like grudge matches. Some want to learn about new rules, others just like to see people having fun playing. Small skirmish games are popular, but so are mega-battles. Colourful maps go in and out of favour. Over the decades, Battle Reports have changed radically, but they're still one of the most popular aspects of White Dwarf and, in recent years, it's a rare issue that doesn't include one. They are also one of the hardest and most time-consuming aspects of the magazine to create, requiring several days of intense work from a writer, photographer and designer, not to mention the people playing in the game, who do their very best to remember all the rules whilst ensuring that the game looks good in print. It's a tough job playing games for a whole day and shaking hands at the end, but someone's got to do it!



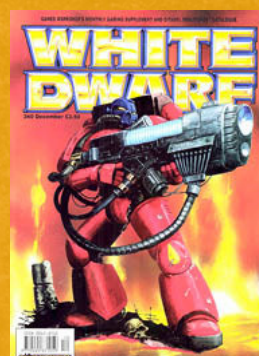
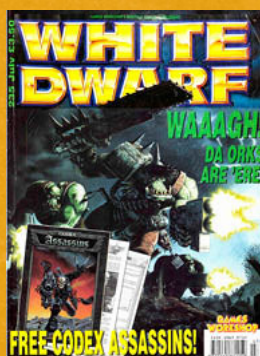
MANY YEARS AGO...

After much scrabbling around in the White Dwarf archives, our beardedings finally found the first Battle Report, from way back in issue 107, in November 1988. Named '24 Hours at Carik Mound', the battle was fought over a period of 24 hours for a TV charity Telethon (it was televised!) and featured a narrative story, maps and even pictures of models, a feat that wasn't achieved again until April 1991.



THE WHITE DWARF GRUDGE MATCH

Grudge Matches were a popular premise for Battle Reports, especially during the '90s. Normally, one player would beat another in an earlier Battle Report, prompting a rematch to restore their honour. Most fondly remembered are the grudge matches between games developers Jervis Johnson and Andy Chambers, almost all of which Jervis initiated, and the majority of which Andy won.



NARRATIVE BATTLES

Not all battles need to have points-balanced armies. Indeed, some of the very best games (and therefore Battle Reports) didn't use points at all, relying instead on a story to drive the battle. Issue 222 from June 1998 featured one of the very best – a beleaguered force of Imperial Guard having to fight off wave after wave of marauding Orks (there were faaasands of 'em) as their own numbers gradually diminished.



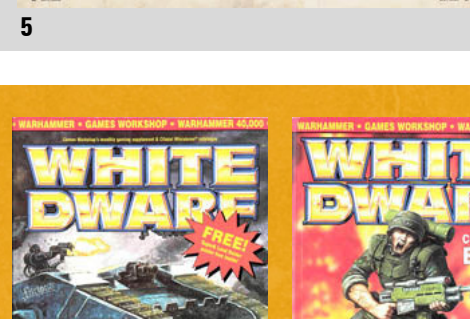
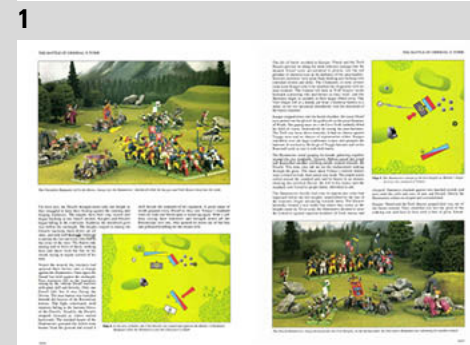
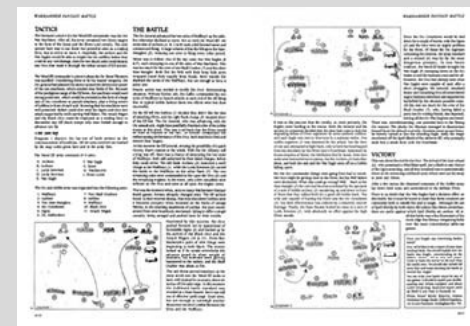
I NEED A HERO!

Several heroes and their background were created in White Dwarf Battle Reports. Arguably the most well-known of these is Captain Erasmus Tycho of the Blood Angels, whose background was established in a battle in issue 166 from October 1993 in which he was wounded by an Ork Weirdboy. At the time a humble Blood Angels Captain, he afterwards became a special character with his very own miniature.



THE EVOLUTION OF BATTLE REPORTS

Over the last 30 years, Battle Reports have changed drastically from black-and-white, hand-drawn diagrams featuring no models to double-page, full-board photos featuring hundreds of them. Here's how they evolved.



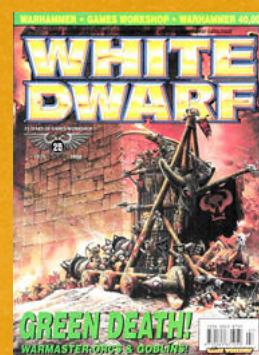
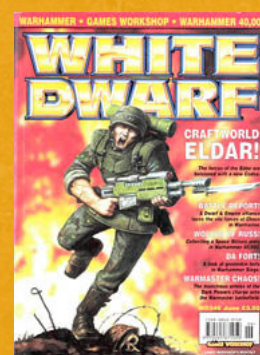
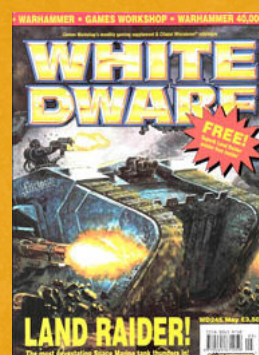
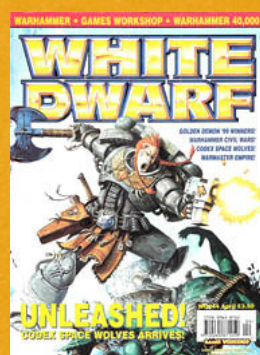
After the Battle Report shown in issue 107, the next major milestone was issue 120, which featured a Battle Report between Orcs & Goblins and Wood Elves – a Gathering of Eagles. The battle featured maps and points for both armies (1).

Issue 136 featured a Battle Report for Space Marine called (perhaps presciently) An Epic Battle. It featured maps, turn breakdowns and even pictures of the game. Issue 153 from 1992 featured one of the first true narrative Battle Reports – the Battle of Grimdal's Tomb (2) – which saw Dwarfs ransack a Bretonnian tomb only to be confronted by Skeletons and Trolls.

Issue 181 featured the daddy of all Battle Reports – a Gathering of Might (3). With four players a side and running for 24 pages, it was by far the largest report featured in White Dwarf to that date.

The millennium saw a change in the way Battle Reports were featured in White Dwarf, with full-colour spreads showing whole battlefields in all their glory, complete with arrows and box-outs (4).

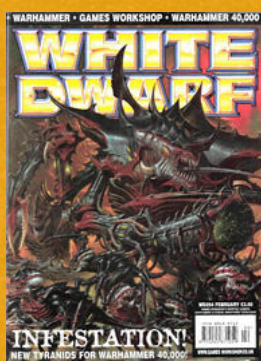
In 2012, Battle Reports again took on a new look, with a montage of pictures rather than full battle shots (5). People were shown playing games again, the first time this had happened in many years!



BATTLE REPORT

LEGEND OF THE WHITE DWARF

A wandering Doomseeker believes he has found the ruins of the Auric City, an ancient duardin stronghold abandoned in the Age of Chaos. But something of great value lies within its ruins, and the children of Grungni and Grimmir will do anything to reclaim it.



Bael-Grimnir, Runefather of the Vostarg lodge, looked down from his throne at the new arrival and stroked his flame-red beard thoughtfully; flakes of ash and still-glowing cinders floated lazily to the floor around him. The Doomseeker Caig Fyreblaze stood stoically before him, his sweat-slick body aglow with ur-gold runes.

"You say you've found the Auric City?" Bael-Grimnir asked. The Doomseeker nodded, the crest of hair on his head catching the fire light that filled the flintstone-carved throne room. "I have, honoured Runefather. It lies deep within the Realm of Metal."

Bael-Grimnir leaned forward and steepled his huge, battle-scarred hands before his face. "And the axes? Are they there too?" The Doomseeker hesitated briefly, then inclined his head.

"They are, my lord," replied Fyreblaze. "But I alone cannot

retrieve them, for the servants of Chaos roam the land around the Auric City. However, were your lodge to march to war, you could—"

"Enough, Doomseeker," said Bael-Grimnir, interrupting. "The land between here and the gate to Chamon fairly reeks of Chaos and you say the city is overrun, too?" Fyreblaze nodded once more. "I cannot risk the lives of my warriors on a myth," continued Bael-Grimnir, "no matter its provenance. The answer is no."

"Then I must look to our skyborne kin for aid," said the Doomseeker, turning to leave. "At least they still have honour and respect for our ancestors."

Bael-Grimnir glowered as the Doomseeker departed. This was a slight that could not be ignored...

FORGING OUR 40TH ANNIVERSARY BATTLE REPORT

When we started talking about the Battle Report for this 40th anniversary issue of White Dwarf, one thing we wanted to do was make sure we included all the things that continue to make Battle Reports such a beloved part of White Dwarf. In fact, we reckon Battle Reports have probably been the most popular part of White Dwarf over the years, which is saying something. So, we sat down with a stack of old White Dwarfs featuring what we felt to be the classic, iconic, legendary examples of such and asked ourselves what made them so memorable.

What we found were four key elements. Those most loved Battle Reports are all spectacular games in some way – huge battles, games played on a table built specially for the occasion, or featuring multiple players. Each was also novel in some clever way – linked games and mini-campaigns were particularly popular examples amongst the team. Each had a great story behind it (and, in several of the most striking examples, had even gone on to become part of the history of the Warhammer and Warhammer 40,000 universes). Finally, all the truly classic White Dwarf Battle Reports feature an element of the 'grudge match' – old foes and familiar faces clashing, games

where readers could root for the players as much as the armies they commanded.

On top of that, we wanted to make sure this month's Battle Report included a suitable nod to the venerable White Dwarf's heritage. So, what we came up with was a series of three linked games comprising two preliminary one-on-one games, in which victory would gift the winning sides some advantages in the final four-player mega-battle. The armies in these battles would be an alliance of Fyreslayers and Kharadron Overlords on one side and the forces of Chaos and Destruction on the other. With Editor Matt Keefe and White Dwarf Longbeard Matt Hutson – the team's longest serving member – taking command of the duardin, and Dan – White Dwarf's own resident force of Chaos and a frequent foe of both the Matts – and bearding Jonathan providing the opposition, a suitable number grudges, new and old, would be assured. All that was left to plan was a suitable surprise for the final battle...

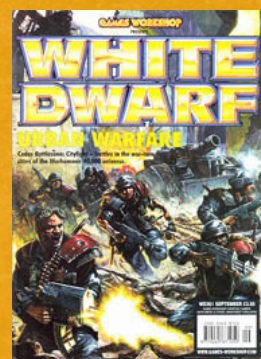
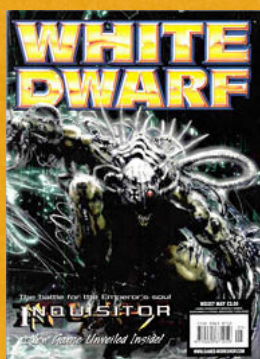
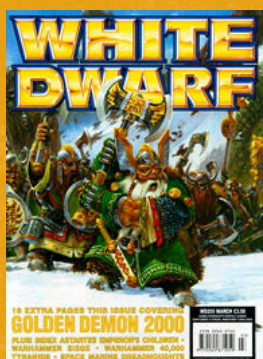
The essence of 40 years of Battle Reports distilled into one mighty sequence of games – so, no pressure on us, then! Read on, then, and witness the Legend of the White Dwarf...

THREE GAMES!

Our first battle would take place between the Fyreslayers and the forces of Nurgle, commanded by Matt H and Dan respectively. Matt K would then take command of the Kharadron Overlords against Jonathan, who would be using an army of Ironjawz.

In each game the duardin would have to fight through an enemy army to get to a Realmgate, through which they could travel to the Auric City in Chamon, where something of great value to the duardin was lost. These would both be tough fights and the duardin players would have to think smart to move their units across the battlefield before they got too bogged down.

The final battle would see their efforts rewarded, assuming, of course, that they won their previous games. Failure would be met, as is customary, with much mockery (and worse).



BATTLE REPORT

ACROSS THE REALM OF FIRE

With the Auric City found and his honour insulted by the Doomseeker, Bael-Grimnir summons two lodges to march on Chamon. Time is of the essence, so he leads his army's vanguard to the Realmgate.

VICTORY CONDITIONS

In this battle, the Auric Runefather Bael-Grimnir leads the vanguard of his army to secure the Great Anvil gate that leads to the Auric City. If the Fyreslayers can get at least three units through the Realmgate, their opponents in the final battle will have to deploy first. If they fail to do this, the duardin will have to set up first instead.

Certain now that something of great value to his people – even to lost Grinnir himself – was to be found in the ruins of the Auric City, Bael-Grimnir sent forth the warriors of his lodge. But hearing of the great army of Chaos which now plundered that place filled him dread. The prize that awaited him – not to mention the lives and honour of his people – was too valuable to risk failure, and so Bael-Grimnir sent word to the Greyfyrd lodge, a close ally of his own. Aid came swiftly, but fearful that the Auric City's occupiers might be alerted by such a great mustering of duardin, Bael-Grimnir decided to lead a band of his bravest warriors

ahead. Taking what had once been a secret route known only to the Vostarg, Bael-Grimnir hoped to march upon the Auric City unseen, but the way was already barred by a Chaos army of Nurgle. Battle was joined at the Gate of the Great Anvil.

As the fyrd of Vostarg lodge advanced, the Auric Runemaster Kavon-Grae, uttered the Volcano's Call, causing the Great Anvil – the volcanic plateau around the Realmgate itself – to erupt into fire. Bael-Grimnir and the Runesmiter, Behir, spurred on their Magmadroths, the great beasts unleashing fyrestreams at the Putrid Blightkings, melting several of them into pools of boiling pus.

A PLAGUE UPON THEM

Dan: I set up all my units surrounding the Realmgate in the centre of the board – simple really! Matt faced more of a poser – he could meet my Nurgle army head on and hope to come out on top in combat, but doing so would risk him getting bogged down. Attempting to race units through the gate, on the other hand, could easily lead to others getting cut off and slaughtered.

Matt H: I planned to advance all my units up onto the plateau as quickly as possible, then use the Oathbound Guardians ability (found on the Lords of the Lodge warscroll battalion) to drive my Hearthguard Berzerkers into the heart of Dan's force. I reckoned that between them and the Runefather they would be able to clear the path to the Realmgate.

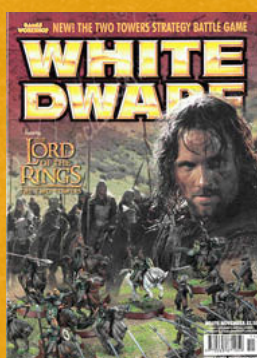
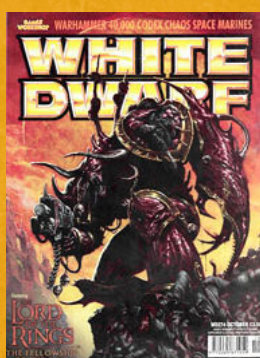
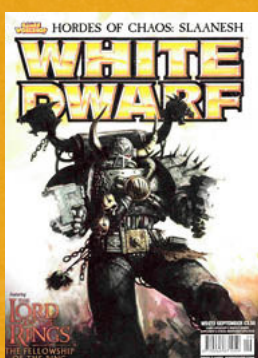
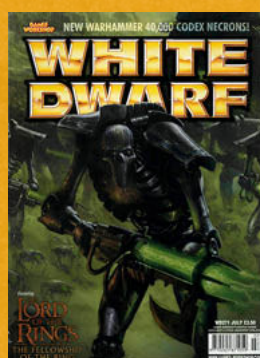
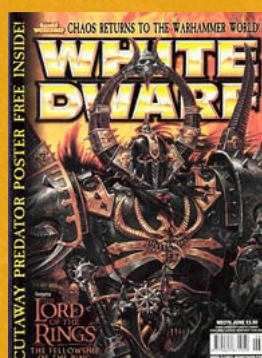




Bael-Grimnir, the lodge's Auric Runefather, leads the advance (1) as the Vostarg lodge take on the legions of Nurgle. His Hearthguard Berzerkers follow him, before Dan charges Orghotts Daemonspew into their flank (2), slaying them to a duardin in a protracted combat lasting three turns.

Vengeful, Bael-Grimnir smashes Orghotts Daemonspew aside before reluctantly heading for the Realmgate, retreating out of combat and through the portal. The Battlesmith, the Doomseeker and a unit of Auric Hearthguard follow him through before Dan wipes out the stragglers!

Orghotts Daemonspew, the Chaos army's commander, charged into the Hearthguard Berserkers, scything through them in an enraged fury. Seeing his bodyguards cut down, Bael-Grimnir himself attacked the Maggoth Lord, hacking him from his saddle and clearing the way for his Fyreslayers to reach the Realmgate. But behind him, the scions of Nurgle regrouped, surrounding Runesmiter Behir and cutting him off from his brethren – though it seemed Behir had almost intended it to be this way and he yelled at Bael-Grimnir to depart, even as the monstrosities hauled him off his mount. Speed was of the essence, and thus Bael-Grimnir reluctantly passed through the gate, leaving Behir to his gruesome fate.



BATTLE REPORT

VICE-ADMIRAL PURVIEW MEETS IRON WITH STEEL

Persuaded by Doomseeker Caig Fyreblaze to help reclaim the ruins of the lost Auric City, Vice-Admiral Purview of Barak-Zilfin weighs anchor in the Realm of Shadow and heads for the Realm of Metal.

VICTORY CONDITIONS

The Kharadron Overlords must move at least two units through the Realmgate to secure a minor victory, which will allow them to deploy units on one flank of the Chaos and Ironjawz army in the final game. If they get more than two units through the portal, they will be able to deploy on both flanks of the Chaos and Ironjawz army!

A STORM OF VIOLENCE

Matt K: With the Ironjawz surrounding the Realmgate, I decided I would have to try and draw them out to get my Frigates closer to it. I reckoned I'd have to hang back and pound the orruks with firepower, then use my speed to outflank the last few survivors. Easy!

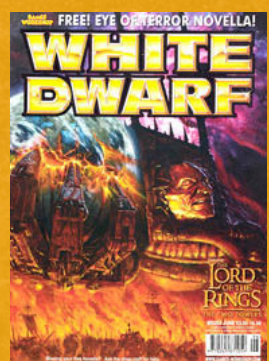
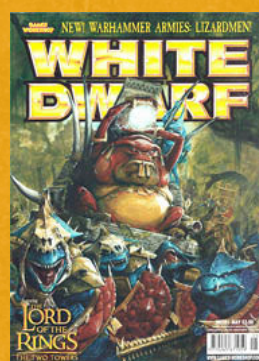
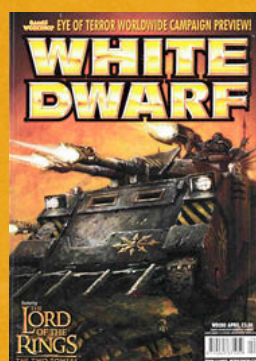
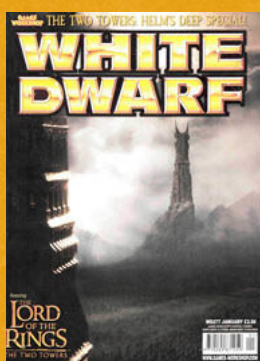
Jonathan: Matt hadn't come up against the Ironjawz before, so he was in for a shock when he found out how fast and resilient Ironjawz are. I was concerned about the Thunderers – they throw out a lot of firepower, and the Aether-Khemist can make them even more dangerous – but I knew Matt would have to be really lucky to avoid combat with my units. Especially if I let them all just run forwards, choppas waving, to hack up some duardin...



Vice-Admiral Purview (Sky-lord and Steam-brother Esq.) knew that to reach the ruins of the Auric City his expedition fleet would have to travel through the Oxidal Realmgate between Ulgu and Chamon. Yet there was an unexpected obstacle waiting in his path when he arrived at the shimmering gate. Standing before his airships was a mob of iron-clad orruks, their hand-beaten armour painted an eye-watering yellow.

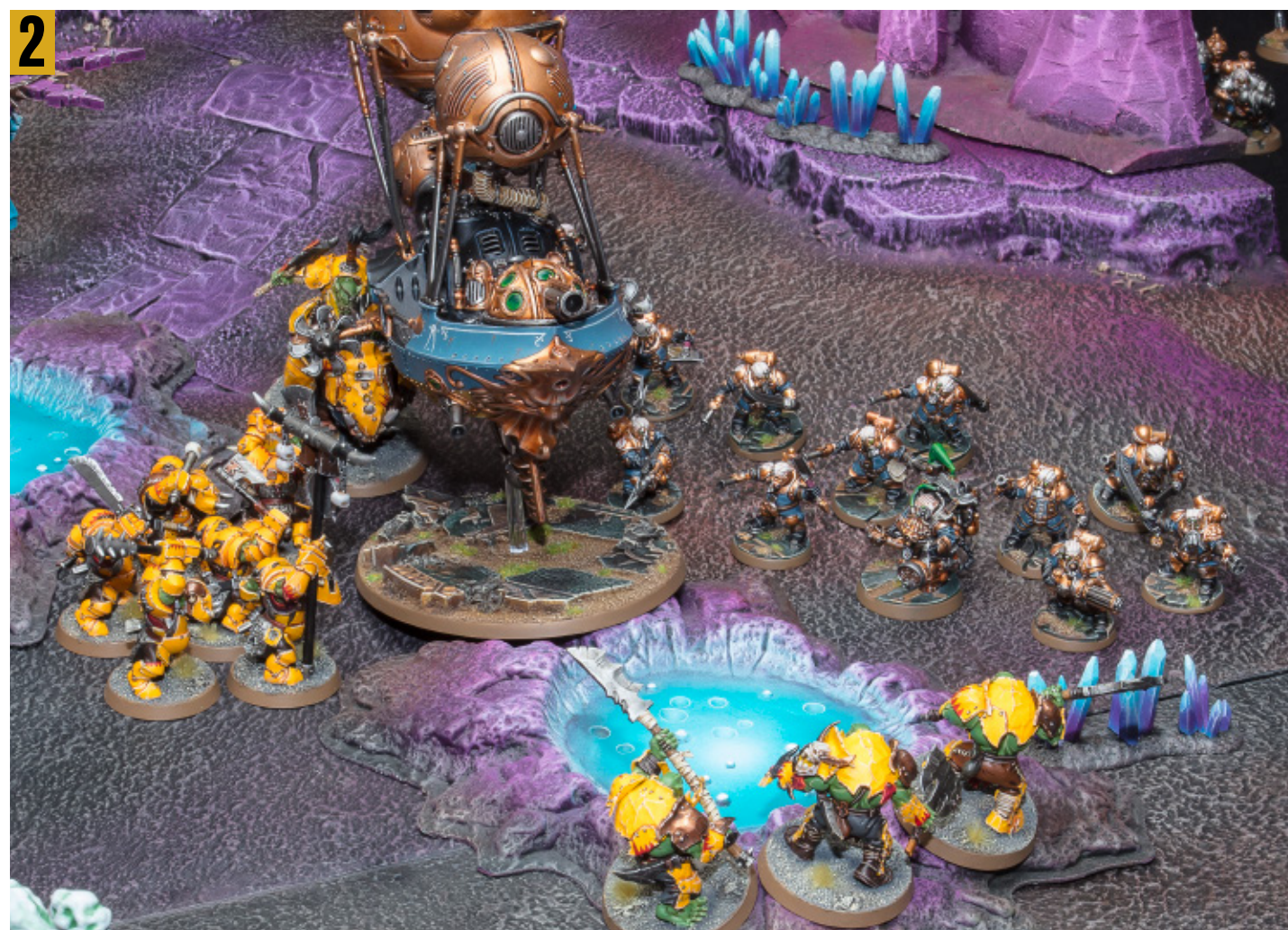
Keen to avoid a battle in which his ships could be damaged, Purview ordered his Frigates to weigh anchor and open fire on the Ironjawz from afar. His orders and, indeed, the firing of

his cannons were drowned out by an almighty bellow from the Megaboss, who ordered his boys forward and into the waiting guns of their hated duardin enemies. Cannonballs and aethershot slammed into the Ironjawz, felling several of their number and angering the rest. The Gore-gruntas spurred their mounts forward and into Vice-Admiral Purview's own ship, the Return on Invested Capital. Choppas hacking and hooves gouging, the boar-riding orruks battered the skyship, leaving it listing dangerously in the air. The nearby Endrinriggers leapt into action, rivet guns blazing as they sought to repair the beleaguered vessel.



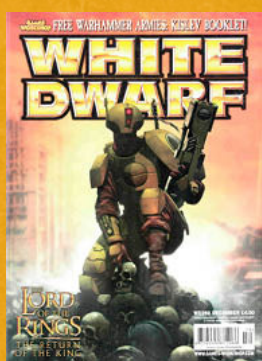
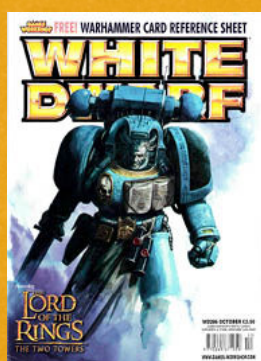
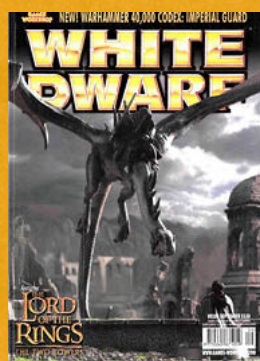
Furious at the damage to his Frigate, Purview ordered the Endrinriggers and the Grundstok Thunderers to shoot the Gore-gruntas while the Frigate's captain attempted to sail to safety. The hail of fire slammed into the orruks, felling two of the cavalry, but they hacked at the Frigate once again, almost knocking it from the sky. In desperation, Purview jumped down from the forecastle and killed one of the orruks before the Megaboss smashed into him. The two heroes clashed as the *Return* soared overhead, caught a breeze and squeezed through the Realmgate.

With the first of his warriors safe, Purview looked to his other Frigate, the *Shareholder Equity*. The Thunderers had taken a grievous toll on the encroaching Ardboys and the ship's Company had disembarked to deal with them but, as Purview watched, a huge mob of Brutes piled into the fight and dragged the ship to the ground. Angered, Purview smashed his hammer into the last Gore-grunta just as the Megaboss's choppa cleaved through his helmet. The Kharadron had reached the Realmgate, but the cost was steep.



The Frigate *Return on Invested Capital* (1) finds itself in dangerous waters as the Gore-gruntas get stuck in. Vice-Admiral Purview has to disembark to deal with them personally, along with the nearby Endrinriggers, who are torn between repairing the ship and punishing the hooligans that damaged it. In the end, a well-placed harpoon shot and a convenient breeze pull the ship out of danger and, subsequently, through the Realmgate.

The *Shareholder Equity* is not so lucky (2). Swarmed by Ardboys, it retreats until it grounds itself on a Gore-grunta, then wallows as it is chopped to pieces. Despite a crew of Arkanauts and the Aether-Khemist deploying to aid the stricken vessel, it is finally finished off by the Brutes. As are the crew.



BATTLE REPORT

THE BATTLE FOR THE AURIC CITY BEGINS – DEPLOYMENT

Marching on the Auric City, the Kharadron Overlords and the Fyreslayers find a huge army of Chaos and orruks awaiting them. But the duardin know something of great power lies within the ruins...

Arriving in the Auric City, the Barak-Zilfin fleet under the command of Admiral Dhorek (Sky-lord, Aether-master, and Forge-innovator) found they were not alone. An army of Fyreslayers was already digging through the ruins, engaged in the same mission as the Kharadron – to find the lost axes the Doomseeker had promised were buried there. As the duardin eyed each other suspiciously, they realised their activities had not gone unnoticed. A gate in the city's corrupted fortifications swung open and a rotten horde of Nurgle's children shambled forth. To compound matters, the orruks that had ambushed Purview's fleet had followed the survivors through the Realmgate and were lining up alongside the Rotbringers.

DEPLOYMENT

Because both duardin armies secured minor victories in their first battles, they received a few benefits in the final showdown. For winning their game, the Fyreslayers forced the Nurgle Rotbringers and Ironjawz to deploy first. The Kharadron's victory meant they could deploy units on the short board edge (see below) on the left of the battlefield.

The duardin forces of Admiral Dhorek and Bael-Grimnir watched as the forces of Chaos and Destruction arrayed themselves before the walls of the Dreadhold, a vast tide of yellow and green stretching as far as the eye could see. Before they could finish moving into position, though, Dhorek ordered his Grundstok mercenaries to sweep around the enemy flank. If the duardin could slaughter the enemy quickly enough, they could search the ruins, find the legendary axes and fortify the Auric City before reinforcements arrived. At least, that was the plan...

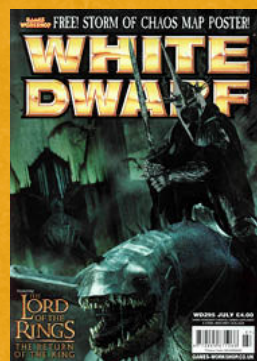
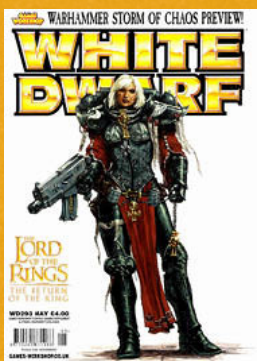
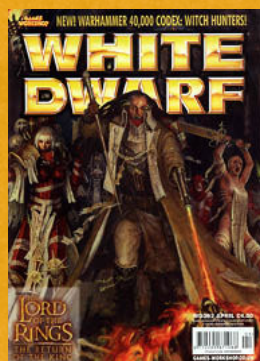
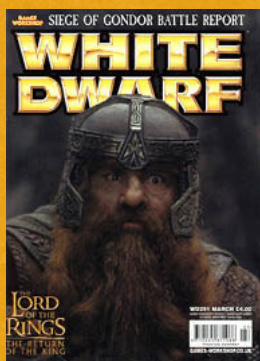
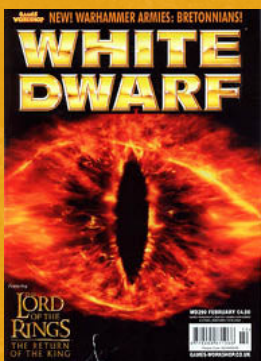
THE LOST AXES



What are the mysterious lost axes, and who do they belong to? Legend

has it they once belonged to a Dwarf lord from the world-that-was, though few duardin believe the ancient myths. But what if there is an ounce of truth to the stories? What if the axes did once belong to a mighty hero? Surely they would be worth fighting for.

The ancient axes are buried amidst the ruins of the Auric City. To represent this, there are six pillars on the board. If a unit of duardin is within 3" of a pillar at the end of the battle round and there are no enemy models within 3", then they may search the ruins. On a roll of a 6, the axes are found and something miraculous happens!



THE ASSEMBLED DUARDIN, SONS OF GRUNGNI AND GRIMNIR

THE FYRESLAYERS OF VOSTARG LODGE

Lords of the Lodge
Bael-Grimnir, Runefather on
Magmadroth
Kavon-Grae, Auric Runemaster
Lojan, Battlesmith
Arith, Auric Runesmiter on
Magmadroth
Dumin, Grimwrath Berzerker
Caig Fyreblaze, Doomseeker
20 Vulkite Berzerkers
10 Hearthguard Berzerkers
10 Auric Hearthguard

THE FYRESLAYERS OF GREYFYRD LODGE

Hursg, Auric Runeson on
Magmadroth
Khi, Auric Runesmiter on
Magmadroth
Borea, Auric Runemaster
Ormiton the Ashen, Battlesmith

HAQLOR, GRIMWRATH BERZERKER

10 Hearthguard Berzerkers
20 Vulkite Berzerkers
10 Vulkite Berzerkers
The Kharadron of Barak-Zilfin
Admiral Dhorek
5 Grundstok Thunderers
10 Arkanaut Company
10 Arkanaut Company
Arkanaut Frigate

Ironsky Command

Navigator Berlaris
Endrinmaster Bohrik
Aether-Khemist Thul
Arkanaut Ironclad
10 Arkanaut Company
6 Endrinriggers

Grundstok Escort Wing

Arkanaut Frigate
3 Grundstok Gunhauers
10 Grundstok Thunderers
6 Skywardens

THE CHILDREN OF NURGLE AND ZAGRIMM'S HORDE

THE GLOTTKIN'S PUTRESCENT LEGION

The Glottkin (Otto,
Ethrac and Ghurk
– the Brothers
Glott)
Morbidx
Twiceborn
Bloab Rotspawned
Orghotts
Daemonspew
Pulch, Lord of
Plagues
10 Putrid
Blightkings
10 Putrid
Blightkings
10 Putrid
Blightkings

Pustule the
Gibberer, Herald of
Nurgle
10 Plaguebearers
10 Plaguebearers
3 Plague Drones
3 Plague Drones
3 Nurgling Swarms
3 Nurgling Swarms

ZAGRIMM'S IRONJAWZ HORDE

Zagrimm,
Megaboss on
Maw-krusha
Kilchop, Megaboss
Footbringa,
Weirdnob Shaman
10 Brutes

Da Ardfist

Skypuncha,
Warchanter
10 Ardboys
10 Ardboys
10 Ardboys

Da Brutefist

10 Brutes
10 Brutes

Da Gorefist

3 Gore-gruntas
3 Gore-gruntas
3 Gore-gruntas

Because of the Kharadron victory in the previous battle, the Nurgle Rotbringers and Ironjawz are forced into a smaller deployment zone. The Grundstok Escort Wing (1) makes the most of this and sets up on their flank.

The Greyfyrd lodge deploy on the left and in the centre of the duardin battleline (2). The charge will be led by the Vulkite Berzerkers and Hearthguard Berzerkers, supported (and bolstered) by the army's heroes.

The Arkanaut Ironclad, Fixed-term Negotiations, deploys on the centre-right of the main battleline (3). Inside are all four of the Kharadron heroes. This tactic of grouping all the heroes together was described by Matt K as "a very egg basket."

The Fyreslayers of Vostarg lodge hold the right of the duardin battleline (4).

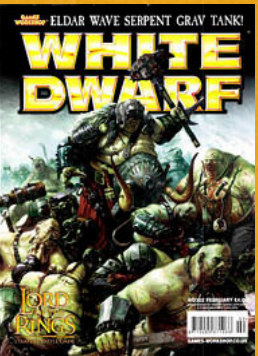
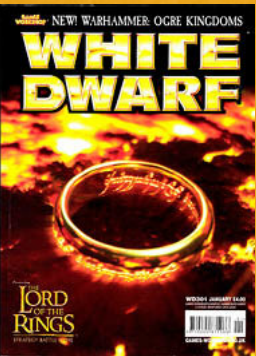
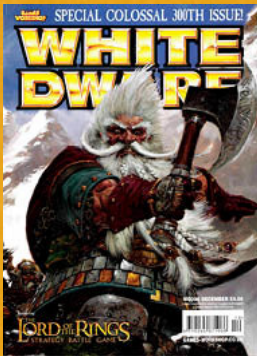
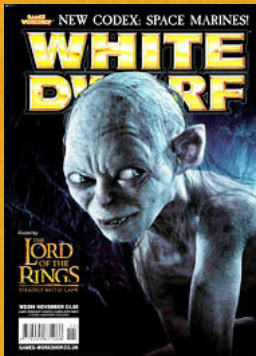
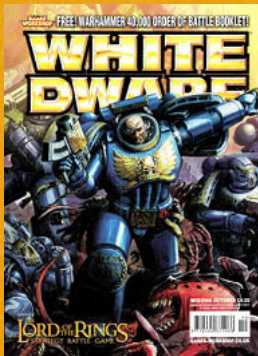
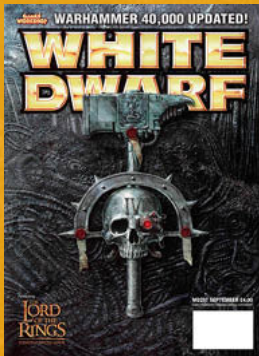
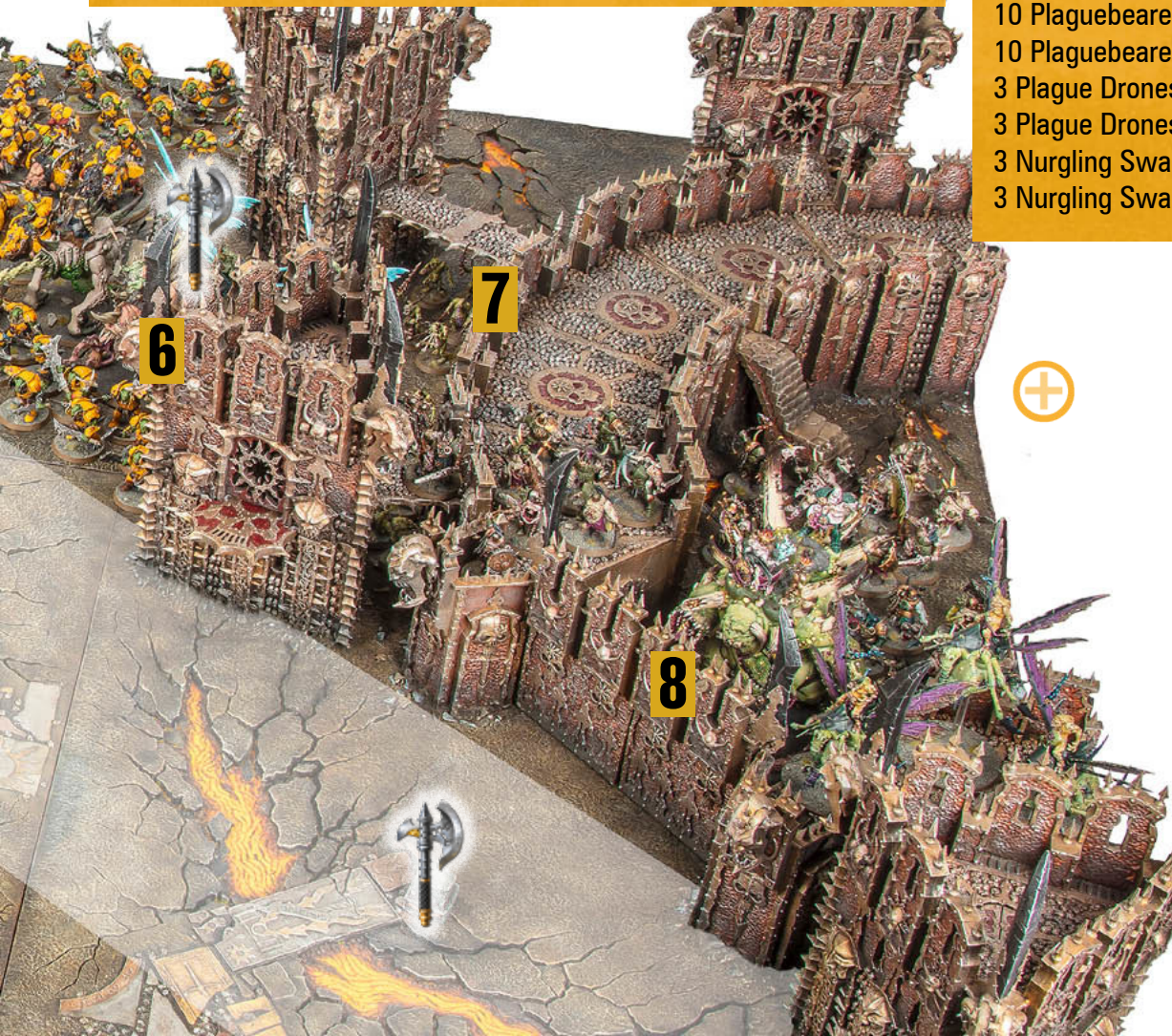
Zagrimm, the Ironjawz general, is deployed along with Orghotts Daemonspew to hold the defenders' right flank (5). They are supported by the bulk of the Ardboys.

The centre of the Chaos/Ironjawz battleline contains the entire Gorefist, plus the other two Maggoth Lords (6). Plaguebearers and Plague Drones are deployed behind the fortress tower (7).

The Glottkin and all three units of Putrid Blightkings are set up inside the fortress (8) with the intention of smashing into the duardin right flank.

VICTORY CONDITIONS

In this battle, victory will be awarded to the army that reduces the enemy to 25% of its starting units. The forces of Order must wipe out 21 disorder units, while the forces of disorder will win if they can destroy 26 duardin units. If both sides break the enemy army in the same battle round, the game is a draw.



BATTLE REPORT

TURN 1: BATTLE IS JOINED, THE SLAUGHTER BEGINS

Having assessed the enemy forces, Bael-Grimnir and Admiral Dhorek agree to engage personally while their warriors search the ruins. The Fixed-term Negotiations fires the first shot and battle is joined.

Both the Fyreslayers and the Kharadron advanced towards the enemy, intent on reaching the nearby ruins and searching them for the axes before the Chaos army could overrun them. As they marched, gouts of magma spurted up around the Dreadhold, engulfing the Putrid Blightkings and melting several of them alive. The Grundstok Escort Wing roared forward on aethermatic engines before unleashing their full firepower on the enemy army. Pus and rotten giblets rained down as Nurglings were torn into ragged chunks of flesh; Ardboys were blown to smithereens by the Gunhaulers' skycannons. The Thunderers and the Frigate Accrued Interest targeted Orghotts Daemonspew and almost killed the Maggoth Lord in a single salvo. On the duardin right flank, however, the shooting was less impressive. Though a Gore-grunta was brought down by fyresteel throwing axes and a second pig-rider was torn apart by the Ironclad's guns, the united Chaos and Ironjawz horde continued to advance.

Bellowing with bestial fury, Zagrimm unleashed his Ironjawz. The Gore-gruntas, whipped into a violent frenzy by Skypuncha the Warchanter, charged everything they could reach, smashing into Vulkite Berzerkers from both lodges but causing few casualties, the Fyreslayers driven into such a berserk fury they clearly didn't know when they should be dead. Nearby, Orghotts Daemonspew hacked into an Arkanaut Frigate, smashing chunks out of it, while Zagrimm's Maw-krusha landed on a Gunhauler and crushed it beneath its colossal feet. On the Chaos left flank, the Glotkin emerged from the Dreadhold supported by a tidal wave of Putrid Blightkings, Plaguebearers and Plague Drones. Flying high above the battlefield, the drones buzzed down into the Hearthguard Berzerkers, both sides causing casualties, but neither breaking. The duardin continued to search for the lost axes.

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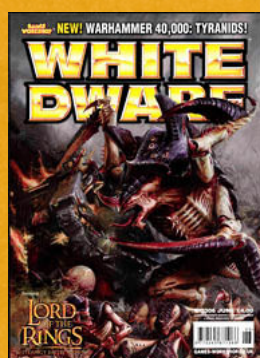
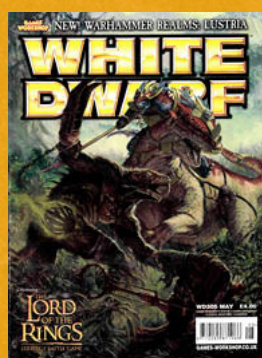


KILL COUNTER

ORDER DISORDER

1

2





The Grundstok Escort Wing use their Focus Fire rule to enhance their shooting and nearly kill Orghott's Daemonspew (1). In return, the Chaos Lord charges the Frigate *Accrued Interest*, damaging it and denying the duardin a chance to search the nearby ruins.

A Grundstok Gunhailer floats too close to Zagrimm, who crushes it beneath his Mawkrusha (2).

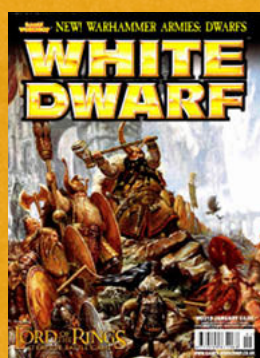
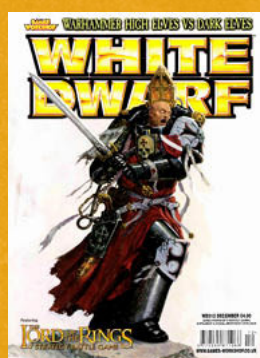
Kilchop advances alone into the guns of the waiting Grundstok Thunderers. He survives (3).

The two Runesmiters (4 and 5) use Runic Empowerment to boost the combat potential of the nearby Vulkite Berzerkers.

The Ironclad flagship *Fixed-term Negotiations* fires at Bloab Rotspawned and knocks five wounds off him (6). Bloab is a key target early on in the game as he can summon new units of Daemons to the battlefield.

Because they are in a Gore-grunta formation, the "pigs in metal blankets" are able to power into the Vulkite Berzerkers in the first turn (7). They kill surprisingly few duardin...

The Plague Drones swoop down to fight the Hearthguard Berzerkers and kill enough to make the remainder flee (8). The Glotkin, Plaguebearers, Putrid Blightkings and Lord of Plagues all fail their charges against the Fyreslayers.



BATTLE REPORT

TURN 2: THE DUARDIN HOLD OUT AGAINST THE ODDS

With Gore-gruntas and Brutes pummelling the centre of their battleline and the Glottkin on their flank, the duardin look to turn the enemy's right flank. They just need to kill a Megaboss first...

Shoutin an insult at Orghotts, Runeson Hursg hurled a wyrmslayer javelin at the half-daemon, impaling him and knocking him from his saddle. Now free from immediate danger, the *Accrued Interest* fired its sky cannon at Zagrimm, wounding him before the Greyfyrd lodge Vulkite Berzerkers stormed in to finish the job. On the right flank, Bael-Grimnir and his Magmadroth engaged the enemy, killing Pustule the Gibberer and eight Plaguebearers, the last two Daemons exploding into unnatural slime. Sadly for Bael-Grimnir, his Hearthguard were no match for the nearby Plague Drones, and those that weren't killed fled.

SEIZE THE INITIATIVE

The two Matts realised that taking the first turn in the second battle round was crucial, so Matt H used his Lords of the Lodge special rule – Hot-blooded Fury. This enabled him to add three to his dice roll to see who would take the first turn in this battle round. It was a sensible move – Team Matt easily won the roll-off and the fight continued.

Sensing the growing Waaagh! energy, Footbringa the Shaman summoned the essence of Gork and a huge green foot descended to stomp on unit after unit of Fyreslayers. Kilchop, buoyed on by the destruction, charged the surviving Greyfyrd Berzerkers and almost wiped them out. At the other end of the battlefield, Ethrac Glott blasted the *Fixed-term Negotiations* with magical energy while Ghurk unleashed a pestilent torrent at the airship. The Ironclad listed badly, its ancestor figurehead melted. Otto Glott then decapitated Runemaster Kavon-Grae with his scythe, while his Blightkings engaged Bael-Grimnir. The mythical axes remained elusive.

The *Accrued Interest* is about to retreat from Orghotts Daemonspew until Hursg kills him with a wyrmslayer javelin, which are especially good at hurting monsters (1). The Frigate instead turns its heavy sky cannon on Zagrimm and causes six wounds.

The two Auric Runesmiters enact Grand Rituals of Awakening, enabling all Fyreslayer units within 10" of them to re-roll failed wound rolls. This proves instrumental in killing Zagrimm later in the turn (2).

The *Return on Invested Capital* moves closer to the Ironjawz in the hope of killing the Shaman but is instead intercepted by Bloab Rotspawned (3).

The Ironjawz Brutes are slain by the combined efforts of the Doomseeker and the Vulkite Berzerkers (4).

KILL COUNTER

| ORDER | DISORDER |
|-------|----------|
| 8 | 6 |





NURGLE'S CHOSEN CHILDREN

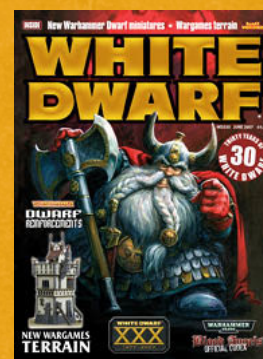
Dan: The Glottkin proved to be surprisingly, and pleasingly, destructive. Between Ethrac and Ghurk they caused 11 mortal wounds on the Ironclad (it has 18), then Otto chopped up a Runemaster in combat. Aside from their sheer destructive capabilities, they also have the Lords of Nurgle command ability, which gives all Nurgle units within 14" an extra attack with each of their melee weapons. This made the nearby Plague Drones virtually unstoppable!

The Skywardens, Vulkite Berzerkers and the Grimwrath Berzerker Haqlor charge Zagrimm (5). Boosted by the Runesmith's power, the Hearthguard are easily able to wound the mighty orruk. He is eventually finished off by Haqlor's axe. In the background, the larger unit of Greyfyrd Berzerkers and the Greyfyrd Hearthguard get their axes into the Gore-gruntas.

The ongoing melee in the centre of the battlefield between the Doomseeker, Vostarg Berzerkers, Gore-gruntas and Plague Drones starts to come to a head as both sides inflict heavy casualties (6). Four Vulkite Berzerkers flee in the battleshock phase!

Having hacked his way through an entire unit of Plaguebearers in the duardin turn, Bael-Grimnir is then charged by Putrid Blightkings (7). Confident the Blightkings will survive the fight, Dan lets Jonathan use his Megaboss in combat first. Matt H then selects the Runefather and kills four Putrid Blightkings. His Magmadroth's volcanic blood melts another of their number and a further two Blightkings flee the fight.

The Glottkin cause 11 wounds on the Ironclad with magic and shooting before killing the Auric Runemaster in combat (8). Pulch, the Lord of Plagues standing next to them, easily kills Lojan, the Vostarg Battlesmith, leaving a clear path between the Glottkin and the Arkanaut Ironclad.



BATTLE REPORT

TURN 3: THE KILLING BLOW IS STRUCK, THE AXES ARE FOUND!

While Bael-Grimnir's Fyreslayers hold the line, the Kharadron start to demolish the Chaos right flank. However, the right flank of the duardin army is also starting to crumble...

With the Kharadron flagship in serious peril, Admiral Dhorek and his Company disembarked to battle the Glottkin, but struggled to kill the monstrous trio. Issuing orders to his troops, Dhorek had every Arknaut currently on board a ship make landfall and fire everything they had at the encroaching Ironjawz. Ardboys and Brutes across the battlefield were gunned down, as were Bloab Rotspawned and Kilchop – who met his end when he came face to face with the Grundstok Thunderers once more. Having failed to kill the Glottkin with shooting, the Arknaut Company, the Endrinriggers and Aether-Khemist Thul charged the three brothers and were virtually wiped out. The last of the Gore-gruntas and Plague Drones were finally hewn down, enabling the Vulkite

STEADFAST ADVANCE

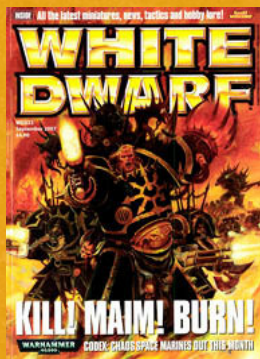
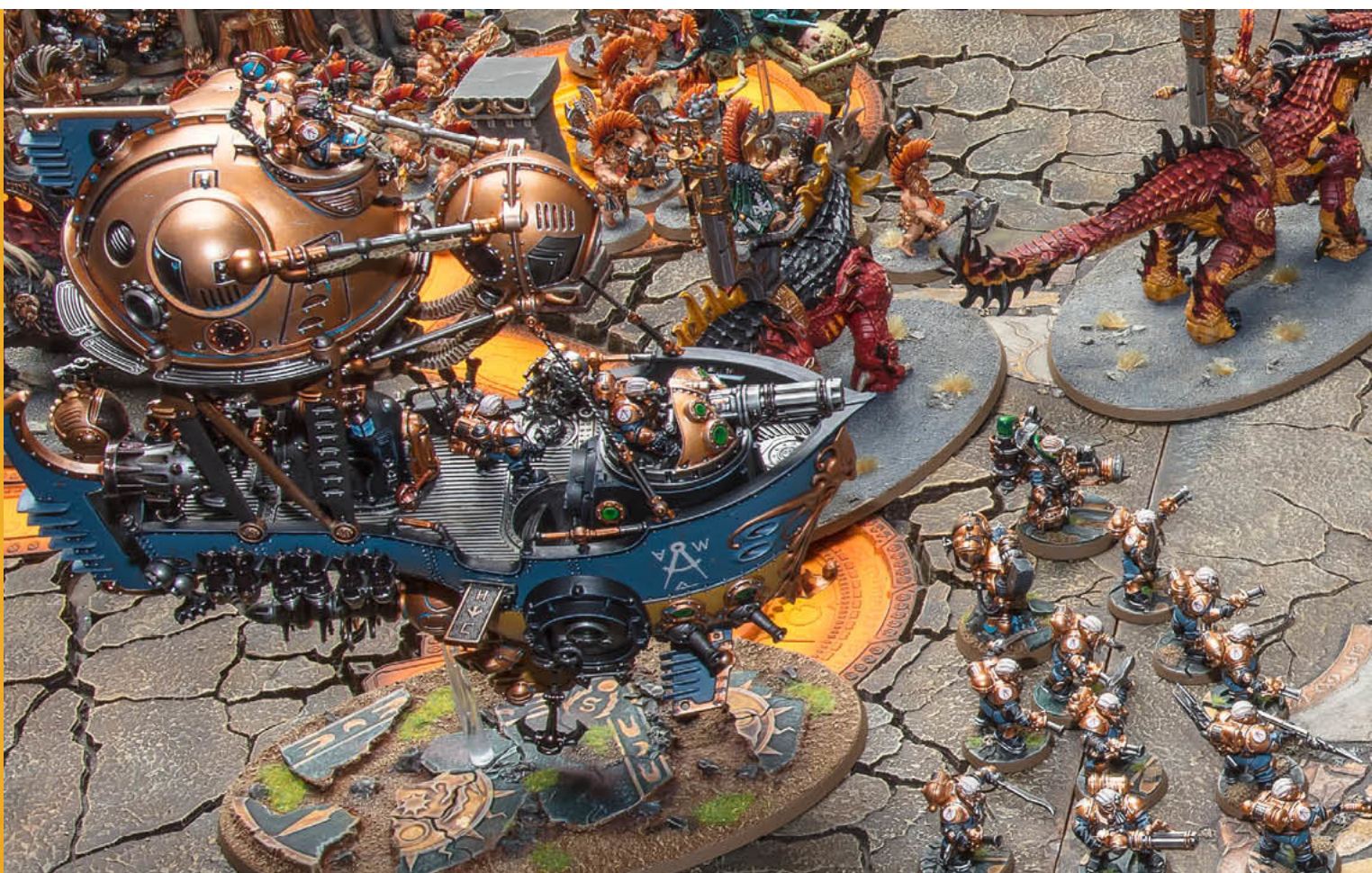
Despite their lack of armour, Fyreslayers are very resilient. Vulkite Berzerkers and Hearthguard Berzerkers can shrug off wounds (even mortal ones) on a roll of a 6. For the Vulkites, that roll becomes even better if they are in a larger unit. For the Hearthguard, just being near a Fyreslayers hero makes it better. Both units can re-roll rolls of 1 if the Runefather uses his Steadfast Advance rule!

Berzerkers to search the ruins near the glowing Arcanabulum for the lost axes.

Leaderless, the orruks fought on. Footbringa once again conjured the Foot of Gork to stomp all over the Fyreslayers. The surviving Ardboys managed to hack apart a couple of Kharadron airships and the Brutes got stuck into the Skywardens, but the main action took place on the left flank. Ghurk devoured the Aether-Khemist as the Putrid Blightkings waded into the Endrinriggers, tearing all six of them apart. Nearby, Morbidex fought Caig Fyreblaze, but the Doomseeker disappeared as the Maggoth Lord made to strike the final blow. Suddenly, a cheer went up from the Fyreslayers – they had found the lost axes. And then something else happened...

THE PRICE OF REVENGE

Matt K: My Ironclad took a pounding from the Glottkin last turn, so I had to get revenge. First, I repaired my flagship. Between the unit of Endrinriggers, the Endrinrigger on board and the embarked Endrinmaster I returned the Ironclad to 12 Wounds. I then disembarked the Arknaut Company, the Admiral and the Aether-Khemist, used his Aetheric Augmentation on the Company's pistols to allow them to shoot twice, ordered the Ironclad to Make Every Shot Count (re-roll 1s to hit) and then aimed everything I had in range at the Glottkin... and I still didn't kill them! Sure, I took them down to three wounds, but I really hoped to kill them in one volley.





KILL COUNTER

| ORDER | DISORDER |
|-------|----------|
| 15 | 11 |

Ardboys attack! After Bloab's demise at the hands of the Arknaut Company, the Ardboys in the centre of the battlefield charge the Return on Invested Capital and chop, smash, hack and krump it until it falls out of the sky (1). The nearby Arknaut Company decline to engage the orruks, preferring to reload their pistols and shoot them instead.

On the far right flank of the evil army's battleline, the Ardboys charge the Grundstok Thunderers, who use Keep Your Distance to leave combat (but only after the drillbill pecks an orruk to death). The Ardboys, however, are close enough to pile into the nearby Grundstok Gunhailer (2), which they chop apart instead, much to Jonathan's glee.



BATTLE REPORT

TURN 4: THE WHITE DWARF RETURNS

Lifting the ancient axes above his head, Caig Fyreblaze casts aside his illusion, revealing a shock of white hair and a lustrous white beard. The duardin stare in amazement – Grombrindal has returned!

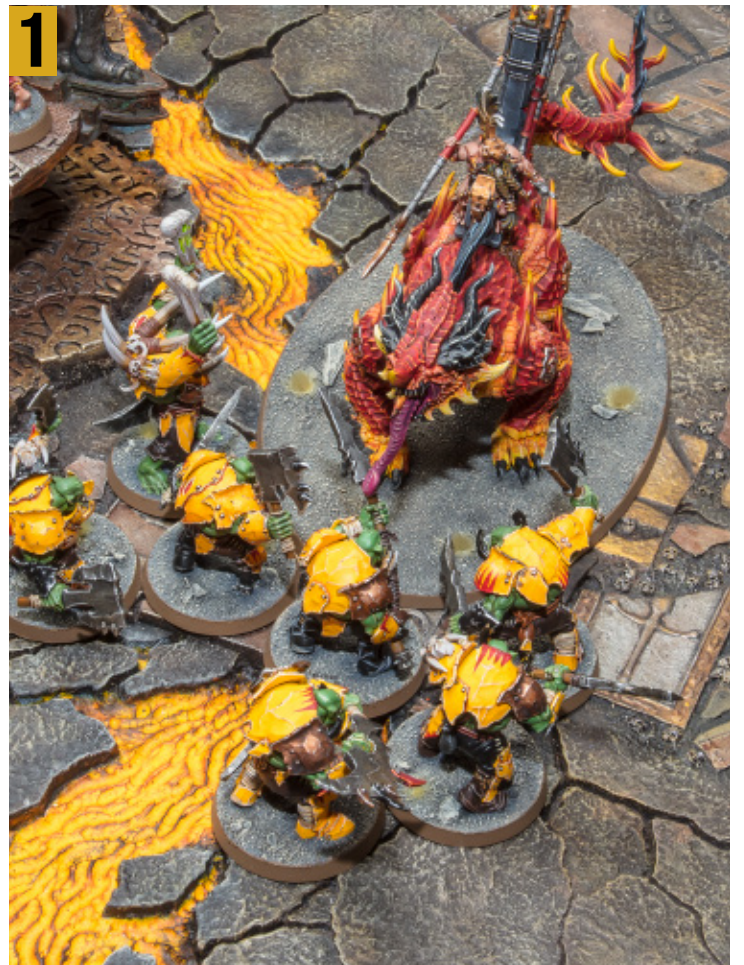
The White Dwarf stood before Morbidex Twiceborn, his axes gripped tightly in his hands. The united duardin cheered and renewed their attack, wiping out both mobs of Ardboys, a mob of Brutes and most of a unit of Plaguebearers with shooting alone. However, the Glotkin still refused to fall, despite being hit by another broadside from the Ironclad. In desperation, Admiral Dhorek and Runesmiter Arith charged into combat, the Fyreslayer's Magmadroth finally slaying the foul trio.

The forces of Chaos and Destruction were broken. Their leaders and heroes were dead, their units mauled, but they could still hurt the duardin invaders. Zagrimm's Brutes hacked apart the Runeson Hursg, while the Putrid Blightkings finally killed Bael-Grimnir and once more crippled the Ironclad. It was too little, too late, though – the children of Grimnir and Grungni had seized the day. The duardin were victorious!

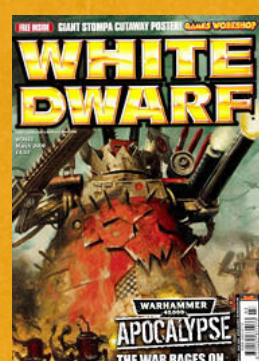
Having killed the Skywardens, the Brutes are in turn assaulted by Hursg, the Runeson of Greyfyrd lodge (1). The Runeson kills three Brutes but is slain by the survivors and the Warchanter.

Having fought his way through Ardboys, Brutes and Nurglings, Haqlor the Grimwrath Berzerker finally brings Grimnir's fury to Footbringa the Shaman (2).

Caig Fyreblaze is revealed as Grombrindal, the White Dwarf (3). He promptly chops Morbidex Twiceborn and his Maggoth into tiny, Chaos-tainted chunks.



KILL COUNTER
ORDER DISORDER
21 15



IN THE AFTERMATH...

After two days of non-stop gaming (well, they had a little sleep in the middle), the four Dwarfers discuss the final climactic battle, their cunning tactics and their embarrassing battlefield mistakes.

Matt K: Now that was a great ending to a fun series of games. And, even better, we won. I mean, the duardin won.

Matt H: Yeah, I'm not sure you had much of an impact in the final game, though, I'm pretty certain my Fyreslayers did more damage and killed more units. At one point I was outshooting you with throwing axes!

Matt K: Okay, so the first couple of turns I wasn't doing much damage, but when I got the hang of the flagship orders and what units would work best where, I started to dish out the pain. I almost killed the Glottkin in a single salvo!

Dan: 'Almost' being the operative word. It was so funny watching you try to find just one more gun to shoot them with. And your Admiral failing to kill them in combat even though they only had one wound remaining was priceless.

Matt H: I'd say inevitable. Matt so desperately wanted to kill the Glottkin you could feel that it wasn't going to happen. I wanted to get Bael-Grimnir to do it, but sadly he got stuck in combat elsewhere for pretty much the entire game.

Dan: Credit where credit's due, though, he did kill a whole unit of Plaguebearers, a Herald and 10 Putrid Blightkings. That's pretty immense. I can't believe how survivable the Fyreslayers are.

Jonathan: Me neither – even dropping Foot of Gork on them didn't kill them and that spell is horrifically powerful. When it works, of course.

Matt K: Yeah, you failed to cast it in the previous game and again in the first two turns of this game. When you finally did we really weren't prepared for it! I'm just glad you hit Matt's units with it, not mine – it would have ruined my airships.

Jonathan: Your units weren't too tough to kill in combat, but they can dish out a lot of damage when shooting and the Thunderers' ability to step out of combat is very powerful. And, because you kept winning the roll-off each battle round, you easily kept them out of harm's way.

Matt K: Yeah, we were lucky with that, I think if we hadn't seized the initiative in the second battle round you might have won the roll-off and killed enough of our units to take the lead and then break us. To be honest, I'm pretty surprised we managed to get so far ahead of you in kills.

Dan: We didn't concentrate our attacks well enough, which ultimately meant there were lone survivors of units running around that we couldn't catch or heroes on one remaining wound. The important thing is that we had a blast, even if we did lose. I got to make vomity noises for the Glottkin, you got to fly some ships around, Matt enjoyed chucking axes all over the place and Jonathan finally cast Foot of Gork. And, of course, Grombrindal turned up. I'd say that was an awesome series of games! 🍌

TAKEN OUT OF CONTEXT...

"The cowardly Overlords are standing in front of me!"

"Chop, chop, chop, chop, chopping!"

"Too much coffee, not enough food."

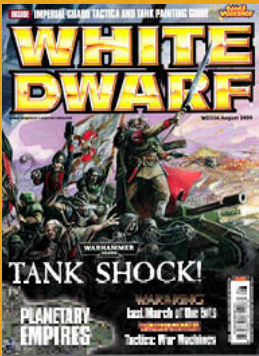
"An insult? Erm... his mum's a Squig?"

"I'm gonna lick your boat a bit."

"Beware the TRTs." (*Tiny razor-sharp teeth.* – Ed)

"Cannon, cannon, cannon... ooooooh, harpoon!"

Below: "Try not to look smug, Matt... Oh, it's not working..." Team Matt™ congratulate Dan and Jonathan on their defeat. As you can see, the battlefield is looking pretty empty by the end. And the blasted Ironclad is still alive.



MODELLING AND PAINTING

PAINT SPLATTER

Paint Splatter is our regular feature on painting Citadel miniatures. This month, there really could be only one candidate for the brush'n'paint treatment – it's the White Dwarf himself, resplendent in his shiny new suit of power armour.



NATALIE SLINN

It seems that Natalie has been working on all the duardin projects recently, having just finished work on the Studio's Kharadron Overlords collection. This time, however, she actually got to paint a real beard, rather than a metal one.

Paint Splatter this month is all about Grombrindal. It is White Dwarf's birthday after all, so what better way to celebrate than to show you how to paint the new model of the magazine's figurehead?

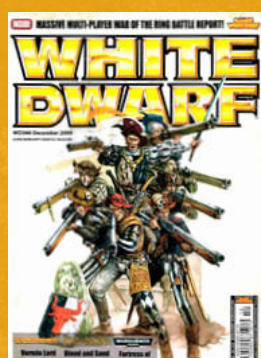
Natalie painted Grombrindal in quite a few sub-assemblies for ease of painting. "He may be a dwarf, but he's actually quite a big project," says Natalie. "It's not just Grombrindal you're painting, but all the presents and bottles and the cake around him, too, and you can see all of them when Grombrindal is attached to the base, so you need to paint them all well – there's no cutting corners with this model." To make painting all the presents possible, Natalie painted pretty much the whole model in sub-assemblies.

First, she glued Grombrindal to a spare base using a tiny dab of super glue, and did the same with all the presents, too, meaning that she could handle them easily without having to actually hold each component directly (a handy trick to avoid accidentally putting your fingers on the bit you've just painted). Natalie then undercoated all the sub-assemblies with Chaos Black spray.

The first thing Natalie tackled was the model's base, which she basecoated with Mechanicus Standard Grey spray, then washed with Agrax Earthshade. A light drybrush of Karak Stone, followed by an even lighter drybrush of Screaming Skull finished off all the stonework. She then painted the gold as shown to the right before setting to work on Grombrindal himself.

A STICKY SITUATION

When you paint a kit in sub-assemblies, remember that you will have to glue it together later. The problem is, you may well have paint between the contact points, so when the glue is applied, it will only really be sticking paint to paint, which doesn't make for a strong bond. Our advice is to either mask off the contact points on a model (such as the bottom of Grombrindal's feet) with adhesive putty or masking tape before you undercoat them, or to gently scrape away any paint with a hobby knife before you stick the two parts together.



When painting Grombrindal, Natalie’s advice is to paint his armour with bright edge highlights. “The presents are really fancy and colourful, so you need to paint Grombrindal in such a way that he still stands out,” explains Natalie.

“Bright edge highlights are a perfect solution to this. You can keep the armour dark – in this case, blue – while the highlights help define him against his background of gifts. His huge white beard will help, too, of course.”

POWER
ARMOUR



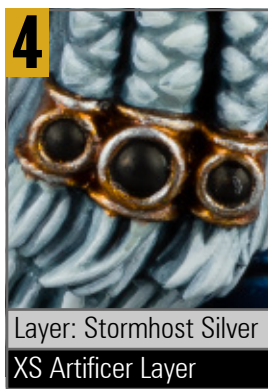
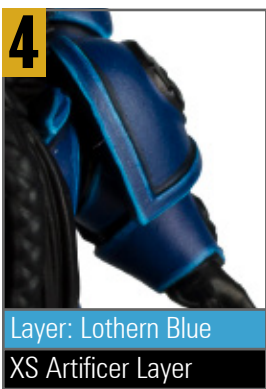
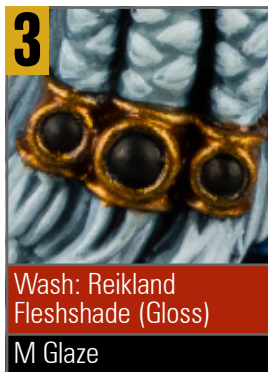
RUDDY
SKIN



HAIR &
BEARD



DWARFEN
GOLD



ARMY PAINTERS

The Studio Army Painters are the chaps and chapesses who paint many of the fine armies you see in the pages of battletomes, codexes, rulebooks and White Dwarf.

When they're not busy creating huge inspirational collections, the Army Painters are hard at work making the stage-by-stage painting guides that we feature in Paint Splatter. Taking the colour schemes created by the 'Eavy Metal painters, they come up with easy-to-follow guides to help you paint your models.

TECHNIQUES

Basecoat: A neat basecoat provides a 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.



HOW TO USE THIS GUIDE

These pages offer clear stage-by-stage guides to painting your models, by breaking down each area of the miniature into a series of stages and showing the paints and techniques used in each stage.

Each stage includes the following:

Photograph: These show exactly what has been done – study the pictures before you paint to see where you're applying the colours and what they should look like. Remember to look for similar areas of the model and do these at the same time.

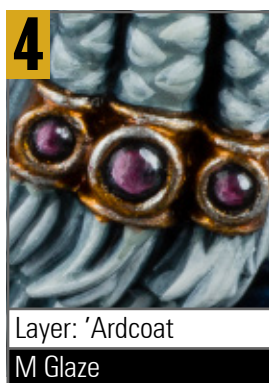
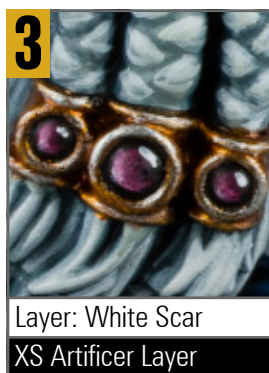
Technique & Paint: The coloured bar names the technique shown in the picture along with the Citadel Paint used.

Brush: We name the Citadel Brush used – the name here is exactly what you'll find on the Citadel Brush, making it really easy to identify the right one.

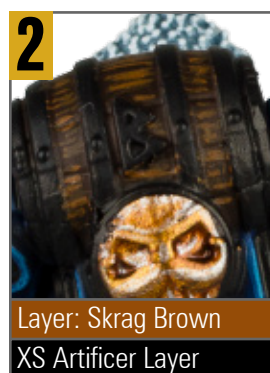
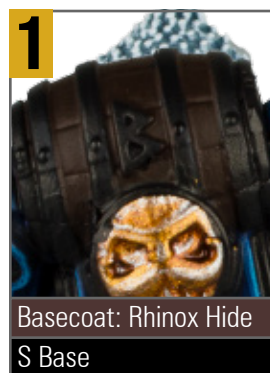
Once Natalie had finished the armour, she painted Grombrindal's beard. "We often drybrush beards or hair," says Natalie, "but on Grombrindal I painted it in layers. There were two reasons for this – firstly, I'd already painted his armour and I didn't want to get grey or

white paint on it when drybrushing. Secondly, his hair and the braids in his beard are relatively big details compared to hair on other models, so it was easy enough to pick them out and paint them individually."

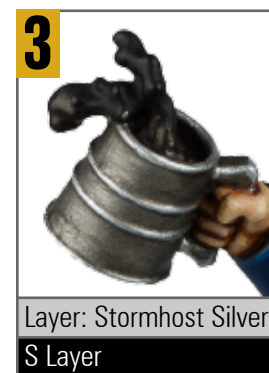
PRECIOUS GEMSTONES



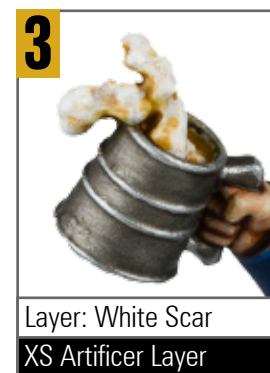
ALE BARREL



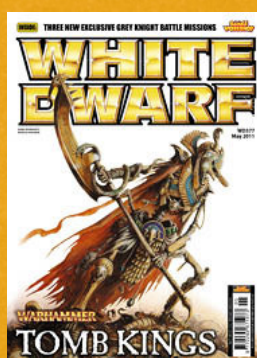
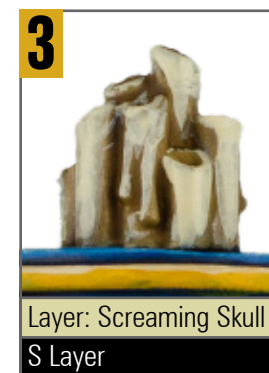
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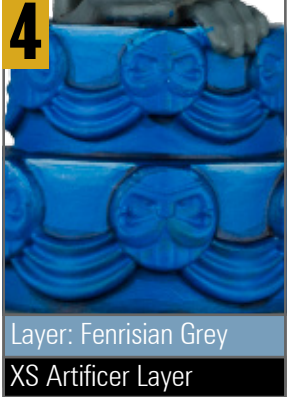
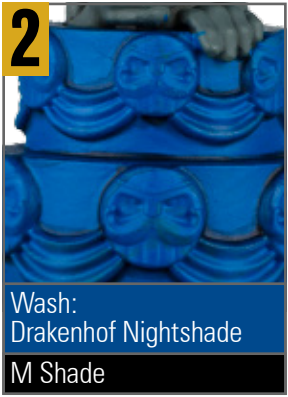
CAKE CANDLES



The last stages on the models were the presents and the cake. As mentioned earlier, Natalie kept them separate from the rest of the base to make painting each of them easier (you can see an example below and to the right). “My best advice

for painting bottles is to look at real ones,” said Natalie. “That way you can pick up some ideas for colours – green, brown, blue and so on – and you can also see how light reflects off them so you know where to paint your highlights.”

DELICIOUS CAKE



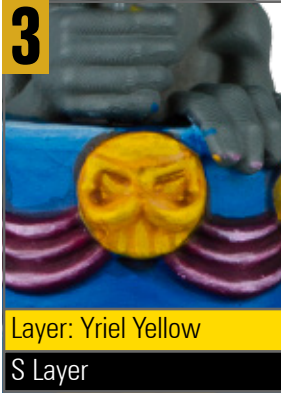
DA BLACK GOBBO



CAKE DECORATIONS



ICING ON THE CAKE



WRAPPING IT UP...



When painting the presents, Natalie followed the Citadel painting system to the letter, applying a basecoat, wash and layer to each of them, then a final highlight layer to finish them off.

While all the presents appear to be different colours, if you look closely at the finished Grombrindal on the previous page, Natalie has been very clever with the colours she's used. One present is yellow, while the present next to it has a yellow bow (the one in the picture to the left). That present has a greenish blue colour, which is the same colour as one of the presents on the other side of the base. That present has the same bow colour – a pastel blue – as the red one shown here. So while all the presents may look different, they actually share quite a few colour schemes with each other and the rest of the piece as a whole. The yellow bow here, for example, is painted using the same stages as the icing on the cake shown to the left.

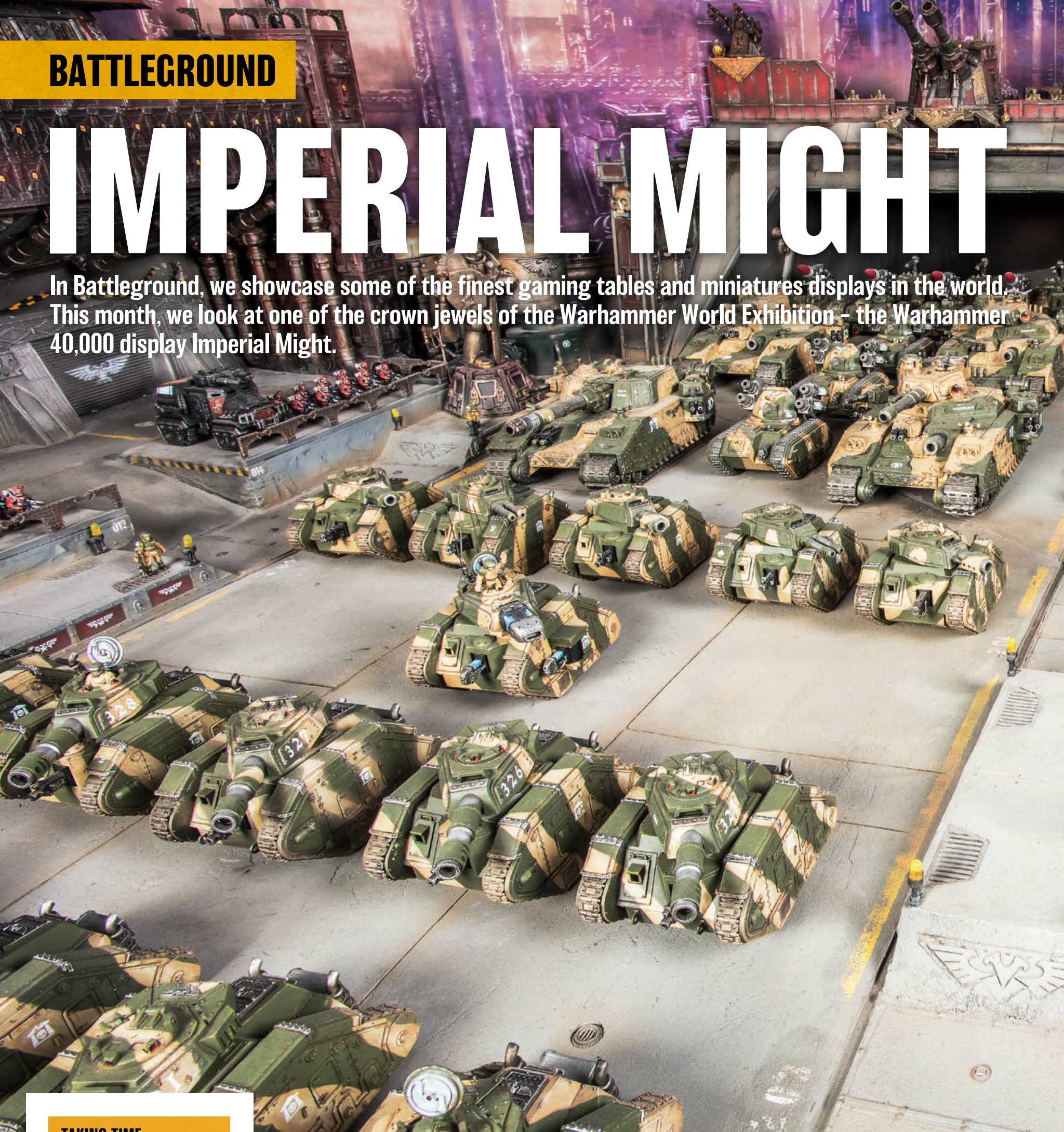
To help you decide what colours you want to use when you paint Grombrindal's presents, why not check out the Citadel painting chart on the Warhammer Community website. Simply type 'Citadel Paints' into the search bar and you'll find a handy chart to help you pick your base, shade and layer paints.



BATTLEGROUND

IMPERIAL MIGHT

In Battleground, we showcase some of the finest gaming tables and miniatures displays in the world. This month, we look at one of the crown jewels of the Warhammer World Exhibition – the Warhammer 40,000 display Imperial Might.



TAKING TIME

It took the Warhammer World Studio team three months of blood, sweat and toil to take Imperial Might from a handful of ideas and sketches to a finished display, which was unveiled at the exhibition opening in 2015.

The Warhammer World exhibition hall plays host to a number of exquisitely crafted display boards – amongst them, Imperial Might, depicting a host of Cadian regiments on the parade ground. White Dwarf sat down with the Warhammer World Studio team – Mick Cudworth, Owen Patten, Dan Hyams and Studio Manager James Karch – to find out a little bit more about it, what the story behind

it was, what it was like building and designing it, and just how anyone can paint so many identical Cadian Shock Troops without going absolutely insane.

“Imperial Might was actually the very first board we made specifically for the Warhammer World Exhibition,” says James. “In fact, it was the first project of any kind undertaken by the Warhammer World Studio team, so in many ways Imperial Might was a proof of concept.



Games Workshop had not built any display boards on this sort of scale for a few years, not since the Space Wolf and Tyranid display Magnir's Crag back in 2009, and we had a whole exhibition to fill with them. So Imperial Might was very much a chance to see just how much time and manpower would be needed to make a world-class display board.

The idea, on a postcard, was to show off an aspect of the Warhammer 40,000 universe that wasn't a straight battle scene – we knew we'd be doing plenty of those before too long – so Imperial Might is almost something like a mood piece, giving the feel of the grinding, unending Imperial war machine, with billions of soldiers and millions of war machines fighting and dying to defend the Imperium from the alien, the mutant and the heretic."

SCALING IT DOWN

Amongst hundreds of infantry and dozens of tanks, Imperial Might also has plenty of exquisite points of detail, combining titanic scale with some intricate set-pieces.

BATTLEGROUND

The grinding treads of the Hammer of the Emperor, the tanks of the Imperial Guard rumble onward to yet another war zone.



PAINTING THE ARMoured COMPANIES

With 20 Leman Russ alone to paint, the team made use of time-saving tricks like masking off patterns and spraying the camo colour, and sponge-weathering with washes (the translucent Shades gave a subtler effect) to build up layers of grime – but not too much!

ON SCHEDULE

“Unlike later boards, we had no idea how long things would take with Imperial Might,” says James. “So it did give the team a chance to really put time into the models. Once we had a better idea of how long things should take, we focussed on keeping the quality up but increasing the speed. By the end, we were able to paint around 40 infantry a day to showcase standard.”

The idea, at its heart, is an Imperial Guard parade as Cadian Shock Troops are sent off to one of the innumerable war zones that litter the Imperium of Man.

“We chose Cadians because they’re arguably the most iconic Imperial Guard regiment,” says James. “We converted up a marching Cadian – with separate head and backpack – and used that model to cast up the ones you see on the board. Using masked heads adds a bit of mystery as to where they’re being shipped out to, too.”

“To help tie the board into the wider setting, as well as do a little visual storytelling, we added a few representatives from different arms of the Imperial war machine,” says Owen Patten. “It’s why we decided on adding a Space Marine Captain as a representative of the Adeptus Astartes, which in turn led to adding his honour guard and Rhino. We painted them as Imperial Fists because the bright, clean yellow is such a marked contrast to the rest of the display. Cadians have a typical colour scheme – tan cloth and olive drab armour, and the board is pollution-stained concrete and weatherbeaten maroon buildings. The Space Marines stand out from the crowd, but they’re so few in number they don’t dominate or distract the eye.”

Right: One of the titanic defence guns lining the muster route. Each was scratch-built from Cities of Death scenery kits, along with a few choice parts from the likes of the Aquila Strongpoint – using not one, but two macro cannons with extended barrels. And the board has two of these turrets!





Above: The Cadian Shock Troops march to war, trooping the famed colours of their homeland.

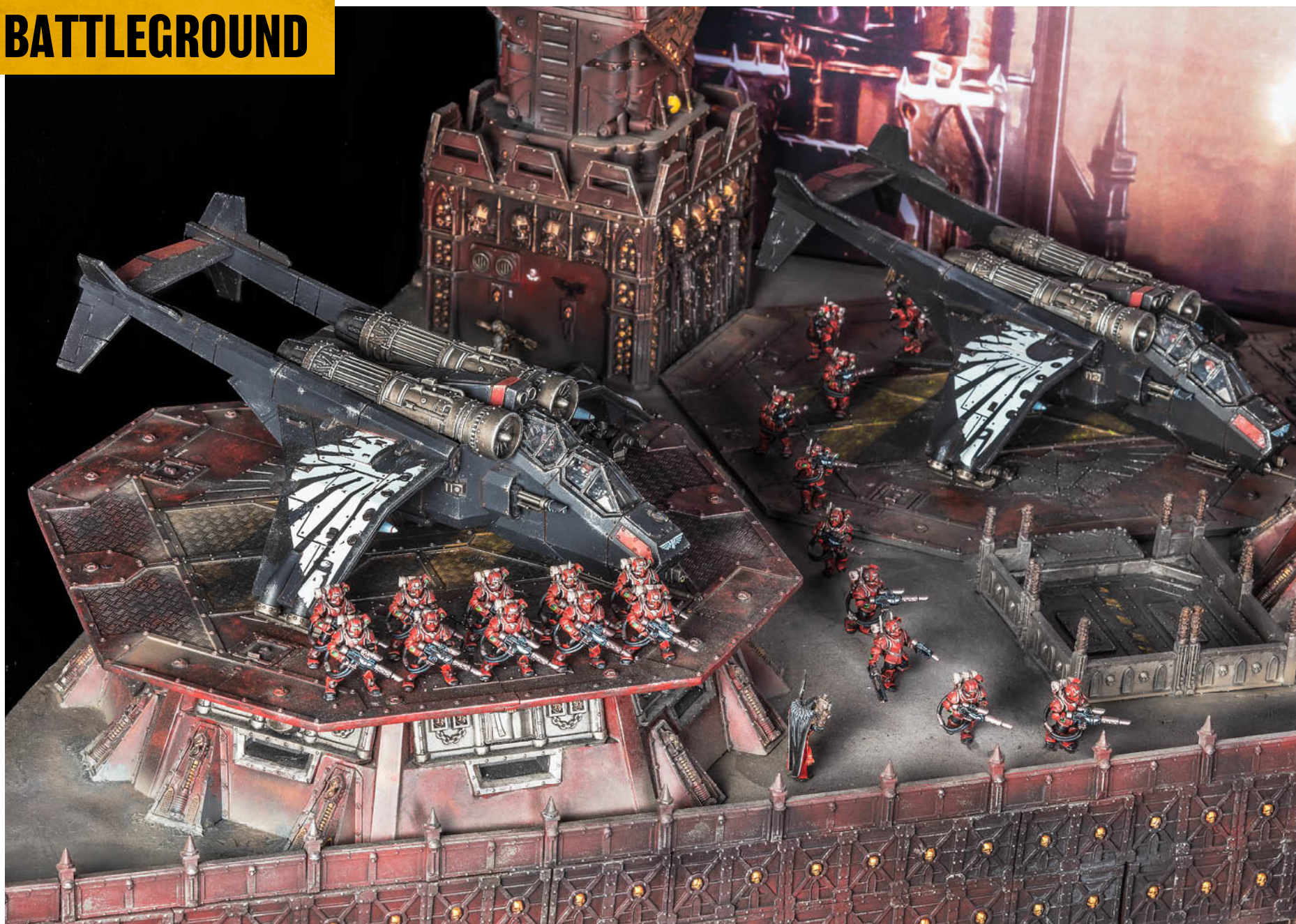
"We kept the heads of the Guardsmen separate whilst casting," says James. "The infantry were put on the board in three blocks, with the second – which is beside the collected officers watching over the parade – turning to face their superiors. It's little details like this that help make the display really stand out."

BLENDING IN

"One of the things we're most proud of is how the whole board fits together," says James. "Strange as that may sound. A huge chunk of the board is built from scratch, so the trick was making the parts we'd made for the project look like they belonged alongside the pieces we built from the existing scenery kits – I have to say, the lads did a hell of a job making it all work."



BATTLEGROUND



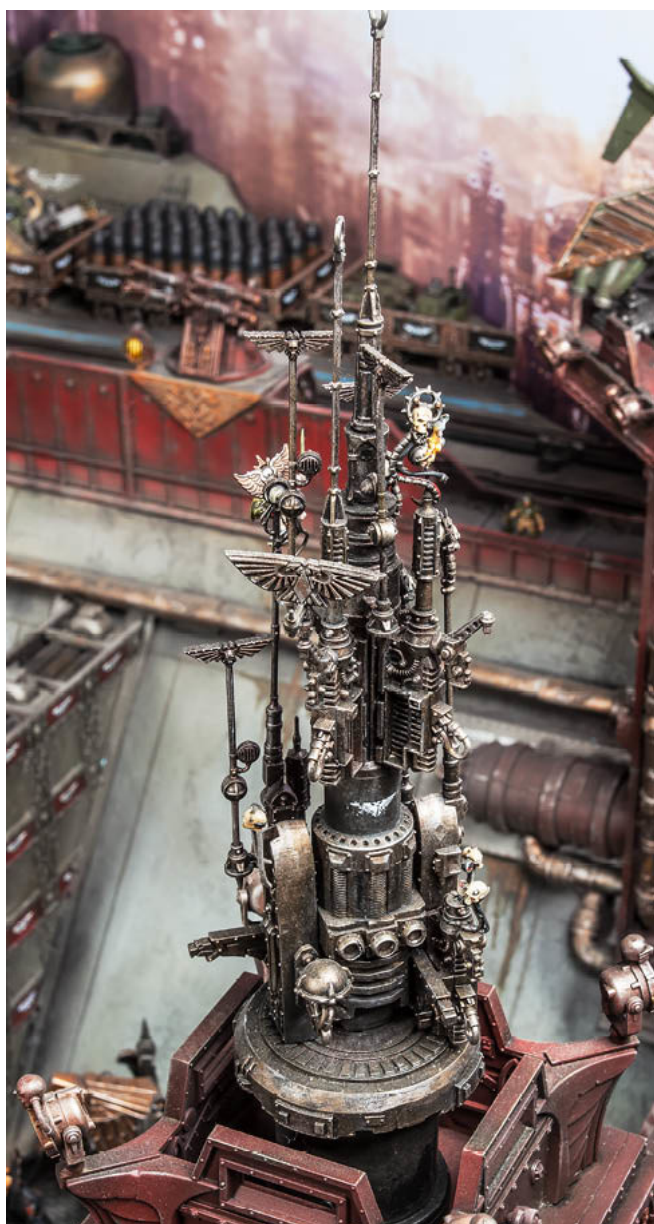
Above and right: Tempestus Scions of the 55th Alphic Hydras rapidly deploy to stand ready as part of the Lord Castellan's parade.

"Like the marching Cadians, we built and cast up the ranked Scions from one model standing to attention," says Owen. "We kept the heads separate so we could add a little bit of variation to each, but still have them look imposing and perfectly drilled by matching the poses. Rather fitting for the Militarum Tempestus, we think."

CHOOSING YOUR COLOURS

"One of the big challenges of a display board is making sure the miniatures and the board complement each other," says James. "The classic Cadian colours were set, so we painted the board with a lot of muted greys and reds – the Scions were given a similar colour scheme so they would stand apart from the Cadians but not draw the eye from them."





“Working on Imperial Might, the Warhammer World Studio team learned a lot,” says Dan Hyams. “We knew to split the team in two so we could work on the board design and miniatures painting separately, but that was about it, going in. We’ve since done a lot more displays and have a better feel for the time each bit will take. Because Imperial Might was the first board, we just focused on making the best display we could – every Guardsman has multiple highlights, every tank is carefully weathered and every rivet on the Commissariat super-heavy is highlighted. Twice.”

“We were really happy with the final board,” says James. “It was a huge effort and it really set the bar for our later projects – some would be bigger, some would be designed to be finished faster, but for the sheer level of craft, Imperial Might remains a favourite of the team to this day. Even the tanks in the tunnel or the Guardsmen standing to attention on the railway ramparts are done with as much love, care and attention as those standing right at the front. We were even able to build some outstanding custom pieces for it – Owen’s Commissariat super-heavy tank and Mick’s command Valkyrie come to mind, but also the smaller details – the refuelling engine, the converted command staff, even some of the marching banner bearers. It’s a board that rewards a second look.” 🐼

Above: The super-heavy tanks of Cadia rumble onward, alongside Wyvern Suppression Tanks and Deathstrike Missile Launchers.

“We spent an absolute age trying to get everything just right,” says Dan. “Down to details like the glint of reflection on the spotlights on the tanks all being from the same source. Our focus was to make sure that the board felt ‘real’. If we’d skipped over bits like that, or gotten them the wrong way, you’d know something was off.”

SEE FOR YOURSELF!

Imperial Might is just one of the displays on offer at the Warhammer World Exhibition – from Sylvaneth facing off against Ironjawz to the biggest Warhammer 40,000 display ever made! And that’s before mentioning the thousands of ‘Eavy Metal, Forge World and Army Painting Team miniatures on display as well...

THE UNCEASING MUSTER

The Gatehouse of the Imperium, Cadia stood inviolate for nearly 8,000 years, supplying countless troops to fight the Emperor's wars.

Most Imperial worlds are subject to a tithe, the so-called 'Grand Harvesting', or 'Terra's Due'. This typically constitutes material resources such as ores or foodstuffs or finished goods, but some worlds pay this tithe in flesh – fighting men and women to serve in the God-Emperor's armies. Cadia, which stood at the front lines against the threat of the legions of the Dark Gods, was a world forever under siege, and there was little that was not turned toward its colossal armed forces.

It is reckoned that Cadia's population under arms was the same as its general population – records suggest as many as 850,000,000 citizens before its destruction at the outset of the 13th Black Crusade. Many Cadians did escape their world's fate, through off-world deployment in its numerous Astra Militarum regiments.

Cadian Shock Troops have fought at the forefront of thousands of battlefields across the length and breadth of the Imperium – from the Battle of Agrellan to the Second War for Armageddon, from the Taros Campaign to the Third Purging of Lastrati. It is said that Cadian Shock Troops may be the finest mortal soldiers that the Imperium commands. Such are the nightmarish war zones they could be called upon to serve in that few Cadian Shock Troops would live long enough to muster out of the Astra Militarum and return to their birth world. Most, should they return, would do so only to be buried in the wind-swept cemeteries, their bones remaining in the bitter earth of Cadia until such space is needed to bury the next generation of Imperial martyrs. Now, the living sons and daughters of Cadia fight all the harder in memory of their murdered birth-world.





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Dignitaries of the Imperium of Man are gathered to observe the latest muster of Cadian Shock Troops (1). Under the stern gaze of Lord Castellan Creed (2), officers of the Aeronautica Imperialis, representatives of the Adeptus Astra Telepathica, and an impassive Captain of the Imperial Fists

Adeptus Astartes, Cadian Shock Troops march in immaculately drilled ranks. Above them, the regiment's wargear is readied to ship out to yet another war zone (3).

A messenger rushes from the belly of a Cadian Interior Guard Arvus Lighter (4) to deliver a sealed

case to the attention of Lord Castellan Creed. What does the case contain? Messages of grave importance for the Supreme Commander of Cadia? Vital ciphers from operatives of the Inquisition's Ordo Malleus? Or news of even darker import?

A TALE OF FOUR WARLORDS

A circular logo with a thick red border. Inside the circle, the text "40 YEARS OF" is at the top in a small, red, sans-serif font. Below it, "WHITE DWARF" is written in a large, bold, red, sans-serif font. At the bottom, "1977-2017" is written in a medium-sized, red, sans-serif font.

We were asked this question back in September's issue and we found an answer! Having four hobbyists do it means you can play doubles games, round-robin tournaments and multiplayer games (one player in each corner of a board) without one player having to sit out. It's simple, really!

The premise of A Tale of Four Gamers was not to feature Studio armies – beautifully painted though they were (and are) – but armies painted by regular hobbyists, who would then use their growing collections on the battlefield. Freed from the constraints of painting an army in a typical colour scheme or with a certain number of units, the results were four truly unique armies that had their own distinctive feel and

A Tale of Four Warlords, better representing the collecting and painting aspect of the format, rather than just the gaming. Regardless of its name, A Tale of Four Warlords has proved endearingly popular over the years, with many hobbyists around the world using it as a template for their own hobby challenges. So join us now as we take a closer look at A Tale of Four Warlords over the last two decades.

DEFENDERS OF THE REALM

A Bretonnian army by Richard Gunson

I have to admit, I'm a bit of a Warhammer addict. Over the course of the last eight years I've collected and played with most of the Old World's races - from my very first Unkaid army (see White Dwarf 142 for those of you with long enough memories), to my latest spawning of Tzarlanders. In between I've amassed over six thousand points of Orcs and Goblins and four thousand points of Dark Elves (both which I've won the last seven games straight).

So, when I was approached with the idea of collecting a new army I was determined to go for a fairly 'I've never used before' thing. This along with the fact that out of all the Games Workshop figure designers, I really love everything that the Heresy production module met

When it comes to Bretonnians, there is one race to select my army from. As a collector I decided to go for a starting force containing a lot of commonsens. I felt that for small skirmishes your average Bretonnian army would consist of fairly lowly troops. This way I can play games immediately, as I would already have a nice balance of troops for smaller battles.

The archers should lend support in the cavalry though by being much more dangerous the smaller the points value of the games. The mounted squares are extremely flexible in the force, being armed both with bows for harassing enemy troops and spears to make them shiver in close combat, especially when manoeuvred to the crown in the flanks while the King's Elite engage to the front. I wanted to make sure I included squares for the future, although my main motivation is more to do with the fact that the square models are the flattest in the entire range. Someone you can just tell when a figure sculpts really enjoyed making a set of miniatures, and this really shines through with Man Perry's squares. I think I'll enjoy using them and as a result. The foot squares are also on my shopping list for the future. Finally one of the gorgeous process models are included to round out the force with her destructive repertoire of spells. I want to

work towards a house of lords to represent the Bretonnian aristocracy. I envisage a couple of castles of about ten knights each and a lot of soldiers. I have a vision in my head of how the army should look on the battlefield - skirmishing archers ranging ahead, battalions of archers at the rear, protected by halberdiers, and the units of knights forming into wedges ready to deliver the killer blow.

I haven't put together an army list yet, as this will develop as I play some games and the history of the army grows. What I am looking for is a body of troops flexible enough for me to be able to fiddle around with in four game to game as I learn from my mistakes and get a feeling of what works for me.

The next big issue was where to start. With 150 pounds to blow I wanted to get the maximum for my money and, living in London, I knew that Unleash was having a Grand Opening. A quick trip on the tube and, with all the 3 for 2 offers, my fifty quid sack filled multiplied to seventy-eight pounds worth of soldiers. There's what I got...



**THE SECOND INCARNATION:
ISSUES 300–308 (2004–2005)**

The second incarnation of a Tale of Four Gamers featured Orcs, Empire, Tomb Kings and Nurgle Daemons. At this time White Dwarf had different editions printed around the world, which means some hobbyists never saw this series featured in the UK edition. The highlight of this series was a lengthy campaign in Lustria, where the warlords duked it out amongst the carnivorous shrubs.

**THE THIRD INCARNATION:
ISSUES 344–348 (2008)**

This was the first Tale of Four Gamers for Warhammer 40,000 and featured Eldar, Orks, Space Marines and Chaos Space Marines. This series was also the first to feature basic painting guides for the four factions and ended with a huge Apocalypse battle. Our veteran designer Matt Hutson was also keen to point out that he took part in this series – you can see his Red Corsairs below.



IT BEGAN HERE!

“Digga, digga, digga, Digganob!” That was the tag line for issue 218 of White Dwarf, released way back in February 1998. Behind the bright green cover painted by Dave Gallagher could be found new models for Gorkamorka, the Massacre at Sanctuary 101 Battle Report, the Massacre at Big Toof River display from Games Day 1997, exclusive Necron rules and, of course, the very first article for a Tale of Four Warlords!



THE FOURTH INCARNATION: ISSUES 387–389 (2012)

In 2012, four warlords travelled to *Middle-earth*™ to create new armies and conquer distant lands. Between them they painted the ‘big four’ – *Mordor*™, *Isengard*™, *Gondor*™ and *Rohan*™, the series ending with a mega-battle. Former Dwarfier Simon Grant took part in this series along with current White Dwarf writer Dan Harden, Simon giving Dan a bit of a thrashing on the battlefield.

THE FIFTH INCARNATION: SEPT 2016 – FEB 2017

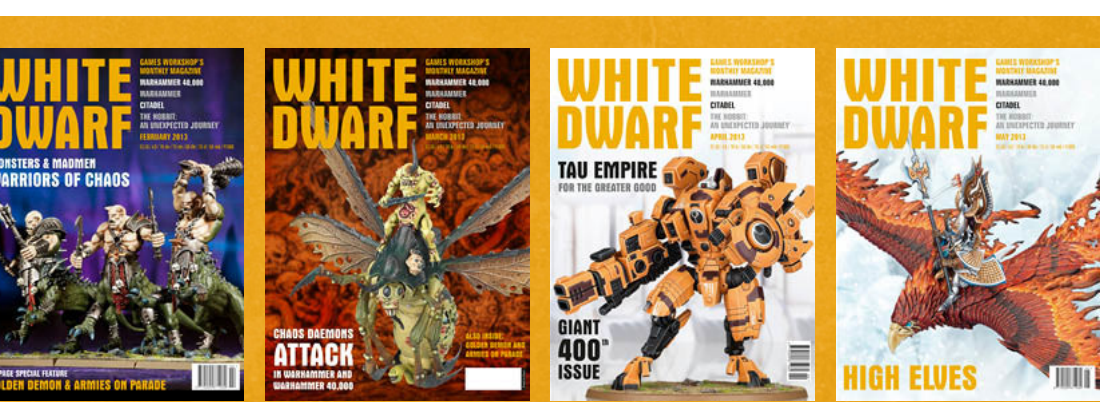
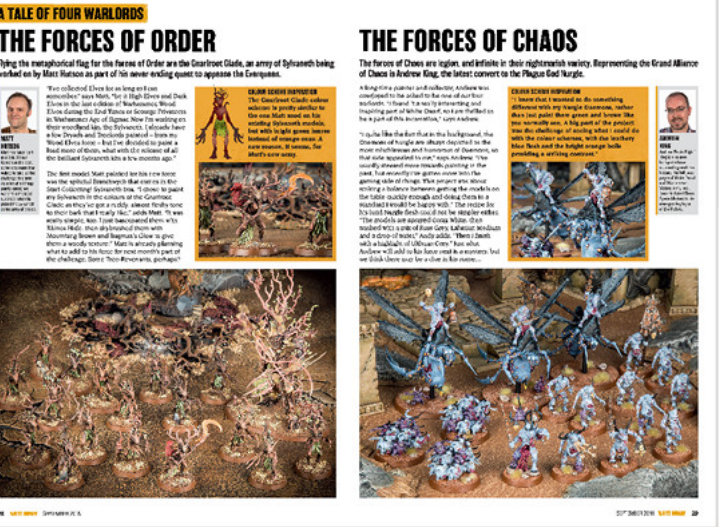
The return of White Dwarf to a monthly magazine saw our classic article, now renamed A Tale of Four Warlords, return. It combined all the best features of its ancestors – inspirational armies, stage-by-stage painting guides, good-natured trash-talking and a huge game at the end. Turn the page to read more about the ongoing sixth incarnation of a Tale of Four Warlords.

A TALE OF 'X' WARLORDS

...where x represents the number of participants.

Perhaps more than any other White Dwarf article, A Tale of Four Warlords has something of a cult following in the real world. Many Games Workshop stores and independent retailers have run their own versions of a Tale of Four Warlords over the years, as have many internet forums and gaming clubs. Part of its appeal is the structure – you have a month to paint a new unit for your army. If you succeed, you earn the respect of your fellows. If you fail... well, no one knows, exactly, but we've heard that –

— REDACTED BY THE INQUISITION + +



A TALE OF FOUR WARLORDS

THE WARLORDS GO TO WAR

Four warlords intent on galactic domination are mustering their armies ready for war. In the second month of our challenge, our army-painting paragons complete new units for their growing forces and take to the battlefield to give each other “a bit of a kicking”.



The four warlords duke it out on the battlefield, with James taking on Chris, while Maxime and Dan – a classic match-up of good versus evil – clash in the background.

THE WARLORD CHALLENGES

Every month, we set our four warlords a new challenge to complete. Having started with a Start Collecting! box, this month our Warlords had to paint an Elite unit for their force, with the option of painting an additional HQ choice or a dedicated transport. Next month, they'll be speeding and swooping to complete a Fast Attack choice for their army, and possibly more Troops if they have the time.

Welcome, dear reader, to the latest edition of a Tale of Four Warlords, where a quartet of hobbyists build and paint new armies for Warhammer 40,000. Last month, our fearsome foursome completed work on their Start Collecting! boxes – the core to each of their armies. This month, they've been painting Elite units for their armies – something to make the enemy quail in terror and flee for their lives. They also got the option of painting a dedicated troop transport for their force or a second HQ.

But that's not all our warlords have been up to. Creating an army isn't always just about painting miniatures, so this month we set our warlords the task of writing a short piece of background about their armies, which you can read about in the yellow boxes on each of their pages. Having read the Gathering Storm books, Maxime decided that his Black Templars would be gifted by the Chapter to Roboute Guilliman, where they would join his armies in pushing

back the tide of Chaos. James had a similar idea in mind, his Cadians looking to blast the Great Enemy out of the galaxy with ordnance alone and hopefully, one day, possibly, maybe, reclaim Cadia. Dan, of course, has nefarious plans for his Iron Warriors that involve some kind of secret weapon, while Chris has mentioned something about dedicating his army to the God of the Dead. Us humans have no idea what his alien ramblings are about...

And lastly, the warlords all played some games this month. Having suffered a minor defeat at James's hands in our last issue, Dan was keen to prove that his Chaos Space Marines really did know what end of a bolter the bullets emerge from. You can see how they all got on in a few pages' time. Don't forget, you and your friends can join in with A Tale of Four Warlords, too – just set yourself the same challenges as our quartet of warlords. Why not show us your progress on the White Dwarf Facebook page while you're at it? Now, on with the show.

SPACE MARINES

The Black Templars Crusade to save the Imperium continues this month, with Maxime painting a unit of heavily armoured Assault Centurions to fight alongside the units from his Start Collecting! box.



Maxime's Assault Centurions feature a lot of checks, flames and iconography. The majority of these are hand-painted by Maxime, but he also made extensive use of Forge World's Imperial Fists transfer sheet for the Chapter symbols.

Having painted the contents of his Start Collecting! box as Black Templars last month, Maxime set to work on his unit for this month's challenge – Assault Centurions.

"The Black Templars are a successor Chapter of the Imperial Fists, who are well known for their skill at siege warfare," says Maxime. "So I wanted to paint a unit that evoked their heritage, but also fit the Black Templars' maxim of hitting the enemy up close and personal. The Assault Centurions were the perfect choice. What I love about these models is their size – they have loads of details on them, plus loads of space to add transfers and freehand – they're the perfect Space Marines in my opinion. The only issue I had when painting them was that I had no idea how I should paint their helmets and shoulder pads. They're technically Assault Marines, which is why I painted their pads white with red trim, but they should have black helmets rather than white ones (which signify Sword Brethren). I felt the white helped pick out their heads and draw attention to them. I painted the flamers on their arms yellow to make them stand out, too."

THE NEXT GREAT CRUSADE

Roboute Guilliman has returned to lead the Imperium to war against the forces of Chaos. The Black Templars, as one of the most fanatical Chapters, have answered his call and joined his crusade to save the Imperium.

Castellan Mauger and his fighting Company – the Guardians of the Oath – have been tasked by High Marshall Helbrecht to follow Guilliman to war and serve him as if they were his own sons. They see it as an honour debt, for without Guilliman the Codex Astartes would never have been created and the Black Templars would not have been founded. As one of the Black Templars' envoys to the reborn Primarch, Mauger has also been put in charge of communications between Guilliman and the Black Templars. Why Helbrecht chose a Castellan over a more experienced leader, only the High Marshal knows. Supported by his mentor, Chaplain Letholdus, Mauger is determined to serve Guilliman, and his Chapter, with honour.



MAXIME CORBEIL

Maxime thought painting Space Marines black would be easy, but his attention to detail and high level of painting has made finishing models every month a tough challenge. However, like all Adeptus Astartes, he knows no fear.

A TALE OF FOUR WARLORDS

ASTRA MILITARUM

Holding fast in the face of a darkening Imperium, James's Astra Militarum have been reinforced by a band of Ogryns from the Militarum Auxilla, as well as a Company Command Squad.

James's Platoon Command includes a medic, vox operator and banner bearer. James's favourite model, though, is the plasma gunner, which he built with an eye patch and a ripped sleeve, both hinting that his gun has a habit of overheating.



**JAMES
ASHBEY**

Still untainted by Dan's Chaos gifts, James continues to fight for the Imperium and the memory (sob, cry) of Cadia. This month, he's gone heavy on the infantry, painting a unit of Ogryns to bolster his force. Can they help retake Cadia?

"My choice this month was really easy," says James. "I've wanted to paint Ogryns for a while as they're absolutely bursting with character – they're brutal-looking customers, and I've always been a big fan of their background. I painted them in a similar style to the Guardsmen, but added a little stubble to their faces to break up the large areas of skin."

"The Command Squad was a natural HQ choice for the Astra Militarum and, aside from being a really cool kit, you also get a mountain of spare parts in the set – perfect for converting characters later on. The only downside is that it's tough picking which parts to use..."

"I think the most daunting thing for me at the moment is going to be painting more infantry should I wish to make a Battle-forged army. I plan to add some more to the force, but I really love Astra Militarum tanks, so I reckon armour will be the backbone of my army, with the infantry supporting it. Sure, it may make taking objectives a little harder, but I find a battle cannon normally sorts that kind of problem out."

THE CADIAN 1260TH REGIMENT, 'THE DAUNTLESS'

Cadia has fallen but, true to its name, the Dauntless 1260th battles on. Led by the pitiless Commissar Algernon Bleak, the grey-clad soldiers of this Cadian regiment are most at home when warring across the cratered cityscapes of vast industrial planets, yet since the fall of Cadia they have been deployed to the arid desert moons circling the fortress world Aion IX, where they fight a bitter war against the forces of Chaos.

Bleak's faith in armoured assets is unshakeable, and he never hesitates to saturate his targets with heavy ordnance before sending in the 1260th's infantry. His trust in mechanised units also extends readily to other branches of the Imperial war machine, and he has brokered strong deals with various knightly houses of the Questor Imperialis. Under Bleak's command the 1260th Regiment will not rest while the despoilers of Cadia draw breath, nor until the Imperium is restored to its former glory.

CHAOS SPACE MARINES

Iron within and iron without, Dan Harden has been building a solid core for his Iron Warriors battleline. Not content with just adding Chaos Terminators, he added a Land Raider too – and even more chevrons!



Dan used purple as the spot colour on his Iron Warriors – you can see it on the eye lenses of his Terminators and the Land Raider's lascannons. The colour choice was inspired by the Iron Warriors in the Dawn of War computer game series.

“For my challenge this month, I chose Chaos Terminators,” says Dan. “They’re the most elite of Space Marines, loyal or traitor, so they seemed perfect for this challenge. I painted them slightly differently to my models from last month – rather than undercoat them Chaos Black and paint them Leadbelcher, I simply sprayed the Terminators with Leadbelcher straight over the bare plastic. While this does save a lot of time, I did find it difficult to tell grey plastic from Leadbelcher! My advice: undercoat your models Chaos Black first, then spray on the Leadbelcher.

“As for the Land Raider, an elite unit needs to ride to battle in style, right? To paint it I also basecoated it with Leadbelcher, then drybrushed it with Ironbreaker and Necron Compound before picking out the edges in Runefang Steel. I added Typhus Corrosion and Administratum Grey to the tracks and lower hull to weather it.

But how does Dan feel about playing games with his growing force? “Excited! James narrowly beat me last time we played, but I reckon my new additions will sort him out,” says Dan.

THE IRON TIDE OF LORD GHAWDEX

The Iron Tide, more formally known as the 8th Cohort of the Iron Warriors 11th Grand Company, are regarded as some of the most brutal and unforgiving warriors of their kind. Following the invasion of Cadia, the Iron Tide have emerged from the Eye of Terror aboard their Strike Cruiser Lyssatra, appearing briefly above the world of Sebastus IV before disappearing once again into the warp. That the Iron Warriors would return to Sebastus – the site of one of their greatest victories and also one of their most notable defeats – suggests they were looking for something. What, if anything, they found, has not yet been determined. Though little is known of Lord Ghawdex, the name of his ship has caused much consternation among Imperial auguries. The Lyssatra – also known as the Brethren of Steel – was a warrior society of weapon-smiths and gun-crafters within the Legion during the Great Crusade. That the Lyssatra have seemingly returned to the galaxy is a cause for great concern.



DAN HARDEN

Warsmith-in-training Dan has been building Citadel Miniatures for 23 years, but he still somehow managed to stick one of the Land Raider's sponsons on upside down. No matter how experienced you are, you should always read the instructions.

A TALE OF FOUR WARLORDS

CRAFTWORLD ELDAR

The matriarchal society of Craftworld Iybraesil has unleashed its deadliest warriors – a shrine of Howling Banshees. Chris tells us more about how he painted them and the background behind his force.



Chris painted two units of Howling Banshees, but he plans to field them as one unit of 10, transporting them into battle in the Wave Serpent. Sadly for Chris, it didn't keep them safe from James's Leman Russ in the game he played against him.



CHRIS BILEWICZ

Chris, like the Eldar, is a mysterious being. He will often disappear for weeks at a time (he says he's working hard...) only to reappear with a box full of freshly painted models. We reckon the warp spiders are secretly helping him.

It didn't take long for the four warlords to realise that Chris is easily the fastest painter among them. Having finished his Start Collecting! box, he dived into his next project – a unit of Howling Banshees and a Wave Serpent. Our first question was how he got their bone armour so smooth.

"I used the Ushabti Bone scenery paint as a basecoat," says Chris. "It's more opaque than regular Ushabti Bone, giving great coverage over any colour undercoat. I then painted the Banshees the same as all the bone areas on my vehicles, with a Seraphim Sepia wash and a drybrush of Praxeti White. I painted their tabards teal to match the rest of my units, and their hair red to match my Farseer's robes. The blades I painted Runefang Steel, then glazed them with Soulstone Blue to make them look like they are shimmering. A wash of Druchii Violet provided a little extra depth to the colour."

So what's Chris planning to paint next? "Vypers would fit the fast-moving look of my army nicely," says Chris, "though I am looking at the new Eldar heroes, too – those Ynnari are very tempting."

THE PURE HAND OF CRAFTWORLD IYBRAESIL

Craftworld Iybraesil currently roams close to the Eye of Terror, its warriors often travelling into the depths of the vast Warp rift to recover Spirit Stones from the ancient Crone Worlds of the Eldar. On one of these raids, Farseer Kal-Morai-Pex – leader of the Pure Hand – foresaw a great disturbance within the Eye of Terror. Her vision was one of decay and disease, of corruption and hopelessness heralded by swarms of rotten flies and a pall of sickness that reached out from the Eye, ensnaring all in its path.

Returning to Iybraesil, Kal-Morai-Pex began to assemble the Craftworld's council members, warning them of the upcoming threat in an attempt to quash it before it was too late. While some heeded her call, others could not justify the resources required to aid her. Though Pex's force may only be small, it grows with every passing day as Aspect Warriors, Wraith Constructs and even the mysterious Harlequins rally to her.

PURGE THE HERETIC, SLAY THE XENOS

You can't be a warlord unless you go to war, right? Well that's exactly what our four hobbyists did this month in the White Dwarf hobby room. James and Dan play Warhammer 40,000 pretty regularly, while Chris and Maxime hadn't played for quite a while, so the Cadian and the Iron Warrior offered to guide them through their first games. It seems, however, that Chris and Maxime weren't quite as inexperienced as they made out...

James's Cadians found themselves in immediate trouble when Chris's Fire Prism blasted Commissar Bleak apart. It seemed his

fellow Guardsmen weren't too keen on taking the hit for him. James's fortune changed a little, however, when Farseer Pex suffered a Perils of the Warp attack and found herself, and her unit of Jetbikes, dragged into the Warp. Nearby, Dan's Iron Warriors appeared to have the upper hand over the Black Templars, but a salvo of missed shots from the Land Raider enabled the Venerable Dreadnought to close the distance and pull the tank apart. Even worse, the Chaos Terminators got drilled to death by a single Assault Centurion. In the end, the Black Templars won a crushing victory while the Eldar secured a minor one. ☠

NEXT MONTH'S CHALLENGE

If you're joining in with A Tale of Four Warlords, then next month's challenge is to paint a Fast Attack unit for your army. For bonus points (purely imaginary ones, of course), we also gave our warlords the option of painting an additional Troops choice for their force.



Above left: James prepares to deliver the Emperor's vengeance to the Eldar in the shape of a large blast template. Sadly his Leman Russ struggles to find its mark on the jetbikes.

Above: Dan's Chaos Terminators move to intercept Maxime's last surviving Centurion, while Lord Ghawdex battles Castellan Mauer. Despite the Black Templars commander having only one wound remaining at the start of the duel, he somehow still manages to defeat Lord Ghawdex!

Left: As Dan contemplates defeat at the hands of the Black Templars, Chris's Fire Prism lines up a shot on James's Leman Russ. Will the Eldar tank be a better shot than its Imperial adversary?

SHADOW WAR KILL TEAMS

Shadow War: Armageddon came out last month, giving you a new way to use your miniatures on the tabletop. To celebrate, members of White Dwarf and the Design Studio (and Warhammer TV's Duncan Rhodes!) have converted and painted their own Kill Teams.

Brother Quintus, nicknamed 'Quincy', is Ben's heavy weapons operative (1). Note that Ben painted him with grey hair, showing that he's older than his battle brothers.

Scout Leader Gylain, nicknamed 'the Bear' (2). Ben used parts from both Scout kits to give his Scouts a tooled-up, well-equipped appearance.

THE CORVUS EYES BY BEN HUMBER

Over the last few years, our designer, Ben, has been working on his Space Marines army – the Raven's Watch, a successor Chapter to the Raven Guard. Having played in last month's Shadow War Battle Report, Ben decided to paint a Kill Team of Scouts in the colours of his Chapter. He even equipped them with the same weapons he used in the battle (seeing how well they performed), though he plans to paint extra models so he can recruit new fighters during a campaign.

Currently, the Scout Squad known as the Corvus Eyes are deployed to Armageddon, though few know they are there. Where Scouts in most Chapters are new recruits, the Corvus Eyes include several veterans who have remained in the Scout Company where their stealth skills are a valuable asset to the Chapter. It is their mission to hunt down and slay a notorious Ork Boss who killed many of the Chapter's now-defunct 6th Company. Their battle brothers will be avenged!

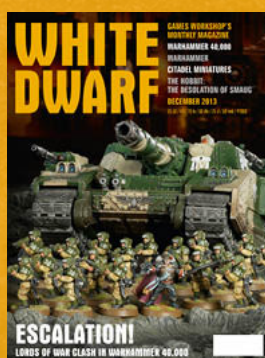
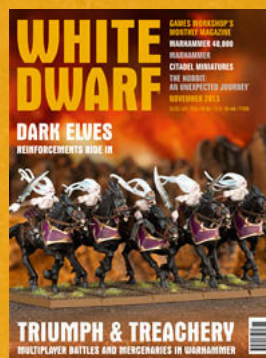


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HAVE YOU PAINTED A KILL TEAM FOR SHADOW WAR? WHY NOT SEND IN SOME PICTURES OF YOUR MODELS TO: TEAM@WHITEDWARF.CO.UK



THE XVIII PYRAN DRAGOONS BY CHRIS PEACH

Chris Peach has always been a fan of skirmish games, so when he heard about Shadow War: Armageddon, he set about painting an Astra Militarum Kill Team straight away.

The Pyran Dragoons are a unit of grizzled veterans that have fought in many campaigns and war zones across the galaxy. They have a particular set of skills that encouraged the Departmento Munitorum to deploy them to Armageddon, namely their aptitude for guerilla warfare and their expertise in fighting Orks.

Though there are several regiments of Pyran Dragoons fighting on Armageddon, High Command regularly redeploy these alien hunters to strategically important locations, ensuring valuable resources such as promethium pipelines do not fall into enemy hands. The XVIII are one such unit assigned to this task.

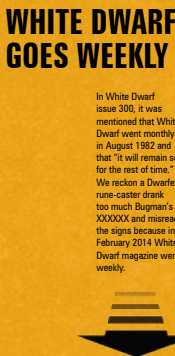


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The leader of Chris's Kill Team is Breach-Sergeant Drake (3), who Chris converted from a Genestealer Neophyte with the head and arms from a Tempestus Scion. Chris also converted the unit's special weapons operative in the same way, the large, armoured arms from the Scions kit fitting perfectly with the heavily armoured third generation hybrids. The other members of Chris's team were converted from fourth generation Neophyte Hybrids (4). He sprayed them Caliban Green, then drybrushed them Kabalite Green, followed by highlights of Moot Green. The markings are Troll Slayer Orange to make them stand out.



PARADE GROUND

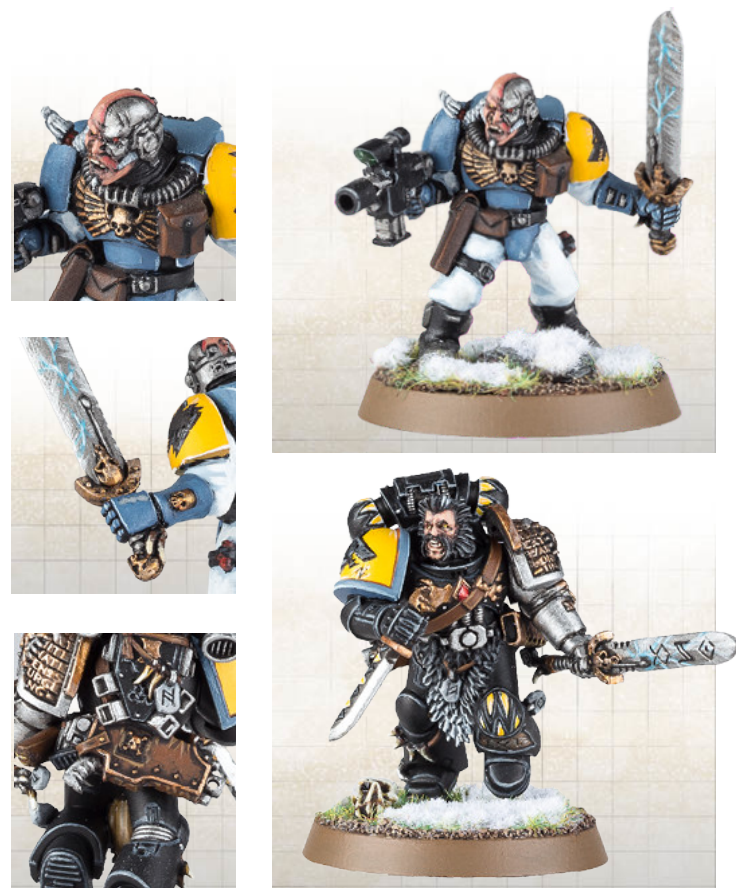
Mikael Ironskull, the team leader **(1)**, was converted using parts from the Scout kit with a head (complete with extensive bionics) from the Space Wolves Pack. Currently, Mikael is the only member of the Kill Team to have an epithet after his name. Simon intends to add suitable titles or nicknames whenever his warriors gain experience and learn new skills.

Hrothgar Orkbane **(2)** is Simon's Special Operative. Simon used Drenn Redblade as the basis for the model, but converted him with a power sword and head from the Space Wolves Pack to make him look different to his fellow Deathwatch Operative.

MIKAEL'S MARAUDERS BY SIMON GRANT

Never one to miss out on the opportunity for a battle, it was inevitable that Simon Grant would unleash his Space Wolves upon Armageddon. Though he already has 10 Wolf Scouts in his army, he got so excited whilst playtesting the game's campaign system that he couldn't resist painting a few more for the game, including a converted Deathwatch Veteran should his Kill Team require the services of a Special Operative.

Mikael Ironskull, a veteran of many gruelling campaigns against the greenskins, wasted no time gathering a band of Wolf Scouts and taking ship across the Sea of Stars to battle his hated foes on Armageddon. Initially fighting alongside the Chapter's Great Companies, a reconnaissance mission deep behind enemy lines saw Mikael's pack become embroiled in a guerrilla war with the Orks, both forces vying for control of the world's precious promethium stockpiles.



KILL TEAM TAELOŃQA OF VIORŃLA SEPT BY MATT HOLLAND

Miniatures designer Matt Holland is a big fan of the Tau and he’s painted quite a few of them over the years. However, his Pathfinder team has sat half-painted on his desk for a while now. Shadow War Armageddon was the incentive he needed to finally get them finished.

While the Tau aren’t fighting on Armageddon (as far as we know...), there are countless wars going on across the galaxy between the Imperium and its alien foes. Kill Team Taelon’qa is one of the many units from Vior’la fighting on Mu’gulath Bay, the Imperial world formerly known as Agrellan. Having survived the Exterminatus order issued against the world, Kill Team Taelon’qa has been sent out into the world’s ruined cities to hunt down Imperial survivors. Though normally quite a forgiving race, the Tau were severely mauled on Mu’gulath Bay and the members of Kill Team Taelon’qa intend to take no prisoners...



Taelon’qa is the Shas’ui Team Leader of Matt’s Kill Team **(3)**. Matt has converted the model very slightly to be holding the pulse pistol that comes in the set and has even drilled out the model’s holster to make it look as though he has just drawn it. Matt painted his Kill Team in the colours of Vior’la sept **(4)**. Matt has a novel way of applying the weathering and battle damage – after painting the white armour of his models, he applies a layer of watered-down ‘Ardcoat. He then applies masking tape around the areas he wants to paint red. Once the red paint is applied and dry, he gently scrapes away at it with a hobby knife to create the battle damage.



PARADE GROUND

Da Flash Mob are accompanied by a Mek known as Grippa (1), which Dan converted from a Flash Git with the addition of a claw and a kustom force field generator from the Meganobz box. Grippa can't use the force field in Shadow War, but Dan also fields him in regular games of Warhammer 40,000, where the generator is a very handy piece of wargear to have around.

As suits the mob's Flash Mek, Dan painted Grippa's clothes and armour in garish reds, yellows and purples, the same colours he used for a unit of Flash Gitz he painted last year.

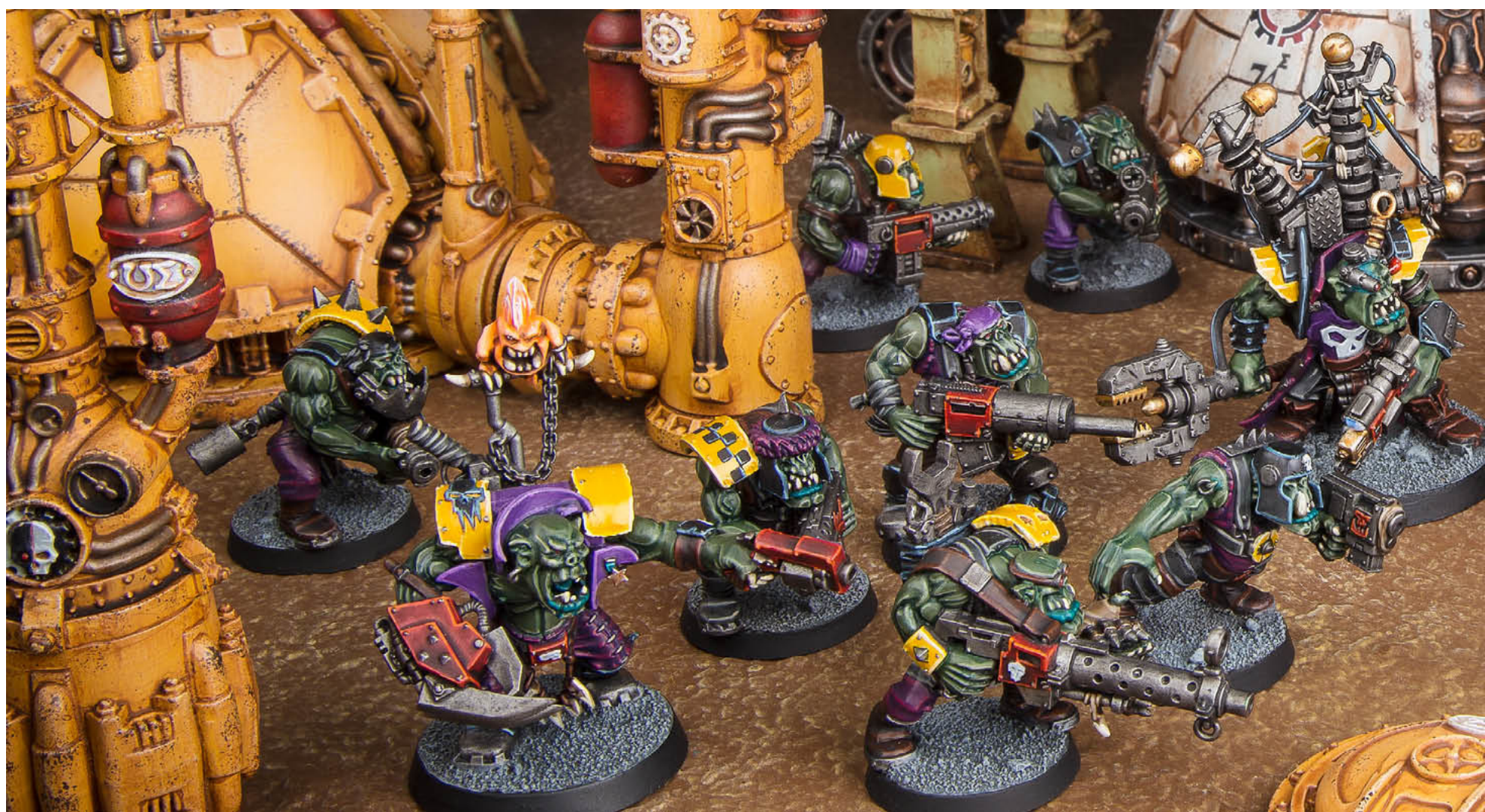
DA FLASH MOB BY DAN HARDEN

This mob of Freebooterz was painted for Shadow War Armageddon by Dan Harden, who was so excited after playing in last month's Battle Report that he just had to create his own Kill Team.

Leading Da Flash Mob is aspiring space pirate and itinerant war-monger, Grakka, who has made it his life's mission to amass a vast horde of teef, bury 'em, find 'em again, then spend 'em on fancy clothes and garish paint for his weapons. Grakka, like many Freebooterz, was once a Bad Moon (da welfiest of all da Orks) and part of Nazdreg's invasion of Piscina IV. Following the invasion, he hitched a lift to Armageddon with Ghazghkull's horde and has been there ever since, always on the look-out for ways to make a quick toof and, of course, have a good scrap with some humies. Grakka's current business venture sees him stealing promethium from the hive city pipelines to sell to the Evil Sunz for a tidy profit.



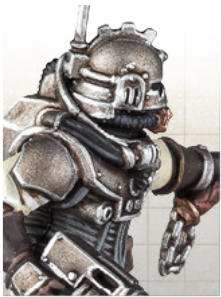
1



LORD TRISTOR’S TALONS BY DUNCAN RHODES

This Kill Team was painted by Duncan Rhodes as part of his army based around the Knights of House Griffith. Though Duncan has yet to play Shadow War, he remembers the days of Necromunda fondly and can’t wait to get started.

The Talons are Lord Tristor’s men-at-arms – the servants and housecarls that make up his retinue in war. Most are the sons of former household serfs, whose fathers served Tristor’s father, and so on back through many generations. It is their duty to guard Tristor from attack when he marches to battle, and to patrol his compound when he is at rest, ensuring no harm comes to his war engine Lance of Flame. Currently deployed to Armageddon alongside their liege-lord, the Talons spend much of their time seeing off Ork attacks, though they have been known to clash with members of the Adeptus Mechanicus who have a deep fascination with Tristor’s knight suit. 🐼



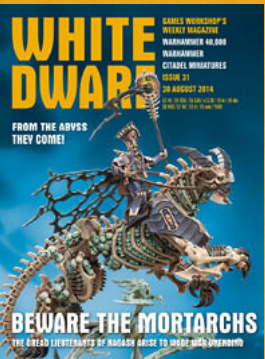
2



3

Sergeant-at-arms Basequin leads the Kill Team (2). Duncan converted him (and most of the other team members) using the Genestealer Neophyte Hybrids kit. The model’s head is taken from the Skitarii Vanguard set – the armour plate on the back of the helmet was shaved down to fit into the collar. Also note how Duncan has filed off the Genestealer Cult symbol hanging from the model’s waist and replaced it with a tiny shield displaying his lord’s heraldry.

The Kill Team’s new recruits are converted from Chaos Cultists (3). This poor fellow has already sustained an injury – his bandaged arm is taken from the Cadian Command Squad boxed set.



THE MASTERS OF FATE

In *Shadows Over Hammerhal* a group of brave heroes must descend into ancient dungeons to foil a deadly plot that may destroy Hammerhal itself. By using some of the following tips, the gamemaster can make this perilous quest even more exciting.



Book to provide the heroes with more details about what they encounter during their quest. You will also need to be a bit of an actor, taking on the roles of the adversaries and characters that the heroes meet and bringing them to life. This may seem a little daunting, but don't worry, the rest of this article is broken down into a series of hints and tips that will provide you with plenty of ways to go about doing it.

Preparation is king: The first and arguably most important step to becoming an 'advanced gamemaster' is to make sure that you read through and study all of the material in the Guide Book and the Adventure Book. You need to become an expert on the city of Hammerhal in general, and the Cinderfall district in particular, so that you are ready to answer any questions the adventurers may have and provide little bits of detail where needed. You also need to know in advance what the heroes are likely to encounter as they explore the dungeons, so that you can easily take on the roles of the adversaries they meet or describe the things that they see. You may want to use a highlighter pen to mark important pieces of information, or take notes as you read through both books. It's easy to miss little bits of information, so read through the books a couple of times just to make sure you have taken everything in.

Set the scene: Once the game is underway, don't be afraid to add extra details to the text you read out to the adventurers. What do the heroes see, hear and smell? Are they very hot or cold? Does what they see fill them with dread or eager anticipation? Has the group already experienced things elsewhere that relate to this new place?



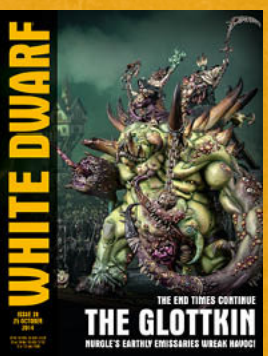
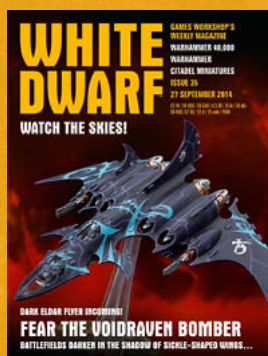
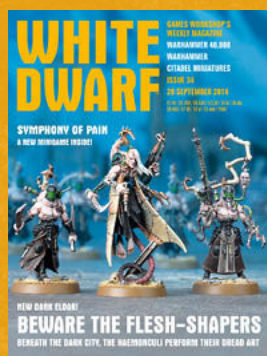
JERVIS JOHNSON

Jervis Johnson wrote the rules for *Shadows Over Hammerhal* and oversaw countless playtesting sessions during the game's development. A seasoned gamemaster outside of the Design Studio as well, he has made many an adventurer's life more interesting by bringing the game on the board to life in the players' minds.

Jervis: The gamemaster's role in a game of *Warhammer Quest Shadows Over Hammerhal* is to describe the dungeons that the heroes are

exploring, control the adversaries that they meet and fight, and determine the outcome of the heroes' actions as they try to avoid the traps that they encounter while they explore. The Adventure Book provided with *Shadows Over Hammerhal* contains everything the gamemaster will need to do these things. However, with just a little bit of time and effort, a gamemaster can add more depth and detail, and really bring the whole adventure to life. This is written for those gamemasters who like the idea of going this extra mile in the games of *Shadows Over Hammerhal* that they help run.

In order to become an 'advanced gamemaster', you will need to take on the role of a storyteller, embellishing the material in the Adventure



Answer (reasonable) questions: Sometimes the adventurers will have questions about the area they are exploring. If a question is a reasonable one, and relates to something that a hero would know about or could perceive, you should feel free to answer it if you can, but be careful not to give away information about things the heroes should not know about.

Bring the action to life: Describe the action that takes place during a fight, especially when you move and attack with the adversaries. Instead of simply moving a model into position to attack and then rolling the dice, try to describe what is actually happening: “The foul Blightking lumbers forward and aims a mighty blow at the Cogsmith...” is much more engaging than “This model attacks the Cogsmith.” You don’t have to do this for every move and attack, but when you do so at the right moment it will greatly add to the excitement and tension of a fight. You should also find that the adventurers will start to follow your cue, and will describe the moves and attacks that their heroes are making, too – all of which will make the game far more fun and engaging. You can use the same technique to describe the effects of any traps that the heroes encounter, to really bring the scene to life.

Bring the adversaries to life: Just as you can bring the action to life, you can also make the adversaries feel like real creatures by either describing what they do and say or by actually acting it out. For example, you might put on your deepest, gruffest voice and have the Blightking from the previous example say “Die, duardin scum!” before he attacks the Cogsmith. Again, a little can go a long way, so don’t feel that you have to provide a constant flowing monologue for every adversary. Instead, use it every now and then for the bulk of the adversaries that the heroes meet, and save your best efforts for any important or recurring characters that they may meet.

Bring Cinderfall to life: The techniques described so far apply just as much when the heroes visit Cinderfall as they do when they explore a dungeon. Take some time to describe the bustling streets and the sights

and sounds of the Twin-tailed City, as well as filling in some of extra details for the random occurrences that befall the heroes, and for the activities that they undertake. Take on the role of the traders and other people that they meet in Cinderfall, especially those that they may visit more than once. A useful technique is to come up with an accent and a mannerism or two for such characters, which you use each time the heroes come by. Don’t worry about making these too over the top – the adventurers will enjoy the game all the more if they get a chance to meet characters that are exaggerated and a bit larger than life!

Bring the heroes to life: Finally, encourage the adventurers to read the story that introduces the heroes in the Guide Book, and then to try and act in character when they decide what the hero does during the game.

“At first you may feel a bit hesitant about taking on the role of a storyteller and actor, but you will be glad you did so.”

Ask them to describe their hero’s motivations, what they want to achieve, and what they fear. If they are using a hero that isn’t described in the Guide Book, ask them to come up with a backstory of their own for the hero, and then describe it to you and the other adventurers. They may also want to think of a memorable battle cry for their hero, which they can use at opportune moments during the game – exclaiming “Sigmar’s storm!” is much better than “I hope I roll a six...”.

Practice makes perfect: Using some or all of these methods will add a lot to your games of Warhammer Quest Shadows Over Hammerhal, and we really recommend you give them a try. At first you may feel a bit hesitant about taking on the role of a storyteller and actor, but you will be glad you did so once you see how much it adds to your gaming group’s enjoyment, and you will soon find that it becomes second nature and very easy for you to do. Good luck in Cinderfall!

PLAYING NICE


We asked James Hewitt, another veteran gamemaster, for his thoughts, too: “While some gamemasters love thrashing the heroes at every opportunity, prioritising the players’ enjoyment can lead to a great game for all involved. This doesn’t mean go easy on them, of course; just keep everyone’s fun in mind, and you can’t go far wrong.”

TRANSFERABLE SKILLS

James: “If you enjoy the role of gamemaster, why not try running a game of Age of Sigmar in a similar way? Two or more of your friends each control an army as normal, but you take control of the battlefield around them. Maybe certain terrain features contain traps or have secret rules that won’t trigger until a unit comes nearby? Or maybe a neutral force is present and willing to be bargained with? Although this approach doesn’t suit Matched Play, it can make Open and Narrative battles so rich and rewarding.”



AETHER-KHEMIST



MOVE
3

4+ SAVE

6+ AGILITY

| WEAPON ACTIONS | Range | Hit | Damage |
|----------------------------|--------|-----|--------|
| Heavy Instruments (1+) | Combat | 4+ | 1 |
| Noxious Aether (5+) | Area | 5+ | D3 |
| Atmospheric Isolation (6+) | Area | 4+ | Stun |

Atmospheric Anatomiser: An Aether-Khemist's atmospheric anatomiser can only inhale or exhale gas at any given time. As a result, an Aether-Khemist cannot perform a Noxious Aether (5+) action and an Atmospheric Isolation (6+) action in the same turn.

Aetheric Augmentation (6+): Put a hero dice here until the end of the round. While it is there, add 1 to the Damage of any weapon actions made by the Aether-Khemist and any other heroes in the same chamber.

TRAITS: The Aether-Khemist is Academic and Unrelenting.

RENOWN: Each time you draw a treasure card, earn 1 renown.

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AETHERIC NAVIGATOR



MOVE
3

4+ SAVE

6+ AGILITY

| WEAPON ACTIONS | Range | Hit | Damage |
|---------------------|---------|-----|--------|
| Zephyrscope (1+) | Combat | 3+ | 1 |
| Ranging Pistol (4+) | Missile | 3+ | 1 |

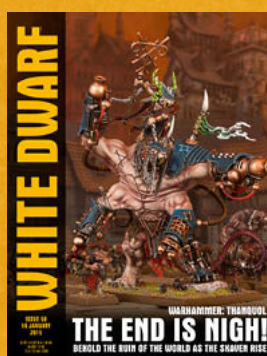
Aethersight: You do not need to spend a hero dice to make an Explore action with the Aetheric Navigator.

Aetherstorm (6+): Put a hero dice here until the end of the round. While it is there, subtract 1 from any attack rolls made by adversaries in the same chamber as the Aetheric Navigator.

TRAITS: The Aetheric Navigator is Arcane and Unrelenting.

RENOWN: If you explore a new chamber, earn 1 renown.

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ARKANAUT ADMIRAL

MOVE

3

3+ SAVE

6+ AGILITY

WEAPON ACTIONS

Skalfhammer (1+)

Volley Pistol (5+)

Range

Combat

Missile

Hit

3+

3+

Damage

2

1

Boulder-crushing Strike: If you roll a 6 for the attack roll when using the Skalfhammer, the target suffers an additional D3 wounds.

Multi-barreled Mayhem: If your attack roll with the Volley Pistol is successful, you can immediately make another weapon action with it; you can continue to do this until the attack roll fails, and do not need to spend extra hero dice to do so.

TRAITS: The Arkanaut Admiral is Bladeborn and Unrelenting.

RENOWN: Each time you slay an enemy with a Vigour of 4 or more, earn 1 additional renown.



ENDRINMASTER

MOVE

3

4+ SAVE

6+ AGILITY

WEAPON ACTIONS

Aethermight Hammer (1+)

Gaze of Grungni (4+)

Range

Combat

Missile

Hit

3+

3+

Damage

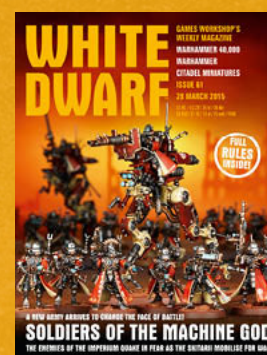
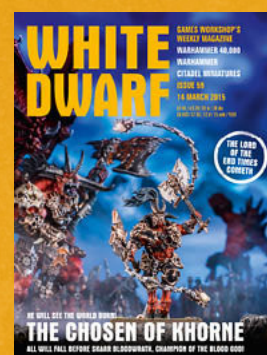
D3

2

Supercharged Harness (1+): If an Endrinmaster uses this action, roll a dice. If you roll 2 or higher, place the dice here until the end of the turn; if you roll a 1, the Endrinmaster suffers a wound instead. While a dice is placed here, the Damage of the Edrinmaster's Aethermight Hammer is 3 instead of D3.

TRAITS: The Endrinmaster is Academic and Unrelenting.

RENOWN: If you inflict 6 or more wounds in a turn, earn 2 renown.





THAT STILL ONLY COUNTS AS ONE

This month, the Middle-earth™ team presents an exclusive new minigame, which allows you to play through the defining scene of Legolas Greenleaf™ – where the Prince of Mirkwood brings down a War Mûmak with nothing more than his bow, blades and a little Elvish agility!



JAY CLARE

Jay, the Middle-earth team's rules writer, has yearned for the chance to replay the scene of Legolas killing the Mûmak since he first saw it on the big screen at the young age of 12 – for this month's issue of White Dwarf, he's taken matters into his own hands and created a minigame to do precisely that!



Jay: One of the most epic scenes in *The Lord of the Rings: Return of the King*™ is the moment when, during the Battle of Pelennor Fields, Legolas™ effortlessly scales the hide of a War Mûmak of Harad, slays everyone atop the Howdah and then fells the mighty beast without so much as breaking a sweat – an act that forces Gimli to spout the now-famous line after which this article is named. Within the Strategy Battle Game, it has been impossible to recreate this jaw-dropping scene of daring and heroism – until now...

Over the next couple of pages, we will present all of the rules for this brand-new minigame that lets you play through this scene more accurately than ever before. One player will take control of the “pointy-eared Elvish princeling” as he unleashes the full fury of Mirkwood upon those within the Howdah.

The other player will command the Haradrim – their aim is simple: to slay the Elf before he can bring down the Mûmak. Although this may seem to be very much in Legolas' favour, there is yet one final twist to explain. For the Prince of Mirkwood must be quick in his endeavour – should he fail to swiftly dispatch his foes then the Mûmak will cross Pellenor Fields and thunder into Aragorn and his newly-arrived reinforcements, crushing all those in its path with its lumbering frame.

To play this minigame, you will need a Legolas model (any of them will do, but we recommend one from *The Return of the King*™) and a War Mûmak of Harad complete with the crew that comes within the box.

Anyway, that seems like enough of an introduction – let's move on and have a look at the minigame itself!

FIGHT ATOP THE MÛMAK

Objectives

Legolas must slay all of the Haradrim upon the Howdah and then reach its front (marked X) by the end of the fourth turn, otherwise Aragorn, Gimli and their allies will be flattened by the Mûmak's massive bulk. The Haradrim win if they can slay Legolas or he cannot complete his objective in time.

Once one player has played a match as Legolas, we would suggest swapping over and playing it again; and whoever can accomplish the mission the quickest will earn the title of the Hero of Pelennor!

Participants

Good

Legolas (obviously)

Evil

6 Haradrim Warriors with bow

6 Haradrim Warriors with spear

1 Haradrim Chieftain

Legolas starts at the point on the Howdah as shown on the map. The Chieftain is placed on the very top of the Howdah, whilst the rest of the Haradrim may be deployed anywhere else upon the Howdah.

For this minigame we will not be using the normal Strategy Battle Game rules, nor the profiles found in the various publications. Instead, we will present a brand new way to play this scenario that is tactical, fast-paced and, most importantly, a lot of fun!

Stats

Action Points (AP) – These are used by the models to complete the following actions: moving, shooting or fighting in combat.

Shoot (S) – How good a model is at using their bow, or other ranged weaponry. This shows the score on a D6 that a model needs to hit – so the lower, the better!

Combat (C) – The number of D6 a model will roll when fighting a combat.

Wounds (W) – The number of Wounds the model can suffer before being slain. Should a model's Wounds ever be reduced to 0, they will be slain – remove the model from the Howdah.

Game Round

At the start of each turn, each model is allocated the number of AP that is stated in their statline – this is all they will get for that turn. Starting with the Good player, both players take it in turns to activate a model that has AP remaining (a model that has no AP cannot be selected) until both players have used all of the AP their side has been allocated.

During a model's activation, it may spend any number of AP available to that model to make any of the Basic Actions that follow.

A model that is activated must spend at least 1 AP during its activation, but does not have to spend all of them if it has more than 1 – this may mean that a model can activate multiple times over the course of a turn.

Once both players have spent all of their AP, the turn ends and a new one begins. AP is re-allocated to the models and play resumes with the Good player once more.

Basic Actions

Moving: Cost – 1 AP

Any model may move during its turn by spending any amount of AP that it has available. For each AP spent in this manner, the model may move 1" or move up or down a level in the Howdah. When moving up or down a level, simply place the model in the nearest space available in the level they wish to move to, as close to where they started as possible.

Shooting: Cost – 1 AP

Any model armed with a ranged weapon may fire it at an enemy model that it can see. For each AP spent, the model declares which ranged weapon they are using and rolls a D6. If the result of this roll is equal to or greater than the model's Shoot value, then a hit is scored. For each hit that is scored, you will need to roll To Wound. Each ranged weapon will state what D6 score is required to cause a Wound, and for each roll of a D6 that matches or exceeds this roll, the target suffers a Wound. A model may shoot at a target that is on the same level or the one below without penalty. However, if a model shoots at a target that is on a higher level and causes a Wound, the Wound will be ignored on the roll of a 4+.

Fighting: Cost – 1 AP

Any model may fight an enemy that is within 1", and on the same level of the Howdah. For each AP spent, the model declares which combat weapon they are using and rolls a number of D6 equal to their Combat value. Each weapon will state what D6 score is required to cause a Wound, and for each roll of a D6 that matches this roll, the target suffers a Wound.



X - Front

A - Legolas Start

B - Haradrim Chieftain Start

NEW RULES

Legolas.....

| AP | S | C | W |
|----|----|---|---|
| 6 | 3+ | 2 | 3 |

Ranged Weapon:
Elf Bow: Score to Wound – 3+

Combat Weapon:
Daggers: Score to Wound – 4+

Abilities:
Elven Agility: Each time Legolas suffers a wound, he may spend 1 AP to use this ability. Roll a D6, on a 2+ the wound is ignored.

Haradrim with bow.....

| AP | S | C | W |
|----|----|---|---|
| 6 | 4+ | 1 | 1 |

Ranged Weapon:
Bow: Score to Wound – 5+

Combat Weapon:
Dagger: Score to Wound – 6+

Abilities:
Poisoned Bow: This model may re-roll To Wound rolls of a 1 when shooting.

Haradrim with spear.....

| AP | S | C | W |
|----|---|---|---|
| 1 | - | 1 | 1 |

Ranged Weapon:
None

Combat Weapon:
Spear: Score to Wound – 5+

Abilities:
Poisoned Spear: This model may re-roll To Wound rolls of a 1 when fighting.

Haradrim Chieftain.....

| AP | S | C | W |
|----|---|---|---|
| 3 | - | 2 | 2 |

Ranged Weapon:
None

Combat Weapon:
Spear: Score to Wound – 5+

Abilities:
Lethal Poison: This model may re-roll all To Wound rolls when fighting.

Tactics

In this minigame, Legolas needs to be swift – he cannot afford to take his time. It is often a good idea to focus on the Haradrim on the same level first, as they pose the biggest threat and will be easier to kill as Legolas won't be shooting up into higher levels.

The Evil player needs to make it as difficult as possible for Legolas – experiment with the placement of the Haradrim to try to gain the biggest advantage. If the Haradrim player can get the Chieftain within fighting distance of Legolas with AP spare, he may be able to put an end to the Prince of Mirkwood with his Poisoned Spear.





SPIKE! MAGAZINE

ALL THE LATEST NEWS FROM THE BLOOD BOWL WORLD

QUESTIONABLE TACTICS?

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

DID YOU KNOW...

Due to runaway use of secret weapons, the Chaos Dwarf Black Death team has yet to finish a season with any surviving fans. The Black Death players don't seem to care, though, as they proudly hold the all-time record for Most Spectator Casualties!

This month, Spike! Magazine has turned one eye on the world of secret weapons and dirty tricks. Our roving reporters have scoured the NAF archives to find out just what the most popular 'player aids' are in the brutal game today.

RULES ARE MADE TO BE BROKEN

Despite being a game of unrelenting violence, one of the ironclad statutes of Blood Bowl is that players are forbidden to bear weapons onto the field of play. The sport being the way it is, however, many players will play fast and loose with the rules, carrying knuckle dusters or just bolting stonking great blades onto their gauntlets. Some players go even further, making use of all sorts of so-called 'secret weapons', including modified blunderbusses to pitch the ball to the far end of the field, heavy iron balls on lengths of chain and even high explosives hurled around with abandon. Fans the world over agree it makes for a far more entertaining game, but referees tend to chuck such players into the dungeon beneath the pitch at the end of a drive – they'd do it sooner, but they're not getting close to those nutters if they can avoid it!

CHAINSAW WARRIORS

Developed as a labour-saving device for the logging industry (much to the consternation of Treemen), chainsaws have found a natural home with Goblin teams. Noisy, dirty, and dangerous, they're a perfect match, and it's usually assumed it was a Goblin players who came up with the bright idea of using a whirring mass of blades to make up for their own lack of upper body strength. Despite them being illegal by even the laxest standards of the game, players will still try to sneak chainsaws onto the pitch, with the aim of maiming big guys, star players or bright-eyed rookies with promising careers ahead of them.

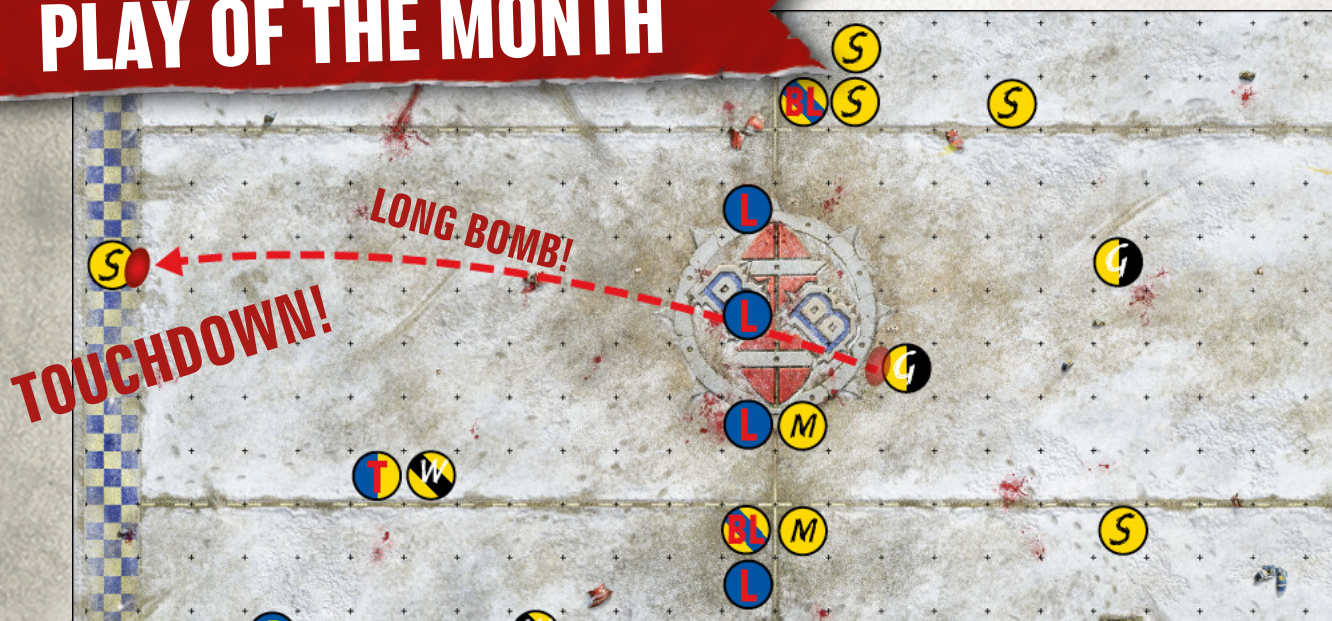
SNEAKY SHANKS

Dark Elf Assassins in particular seem to find it hard to let go of their knives and have a tendency to be surrounded by dead players – the best of them have even perfected the expression of offended innocence whenever a referee asks them how rival players somehow managed to slit their own throats while the Ref's back was turned. Skaven take it one step further, as Skaven often do, by lacing daggers with warpstone.

DEATH COMES FOR YOU... SLOWLY

Unstoppable, indefatigable and utterly illegal, the Deathroller has been compared by some commentators to a weaponised lawn roller. Slow as Deathrollers may be, there's little that can stop one once it gets going, short of a Ref with a bee in their cap about trifling things like 'rules', 'regulations' and 'murdering the other side's starting 11 with a miniature siege engine'.

PLAY OF THE MONTH



Playing at home can be a powerful advantage. It takes real cunning to turn an opponent's own field into a liability, but that's exactly what Henrik Diettler, head coach of the Undead Comeback Squad managed in his team's game against the Nuln Ironsides. With the Ironsides experiencing hard times, the team's games have been relegated to abandoned waste ground outside the city's walls – in fact the site of the closing engagements of the Siege of Nuln in 2104. Few now remember the siege, except the Diettler, who happened to be around then. Recognising the hallowed turf, Diettler gave careful instructions to his team to attack towards the city walls in the second half. Late in the game, one of the Undead team's Ghouls, Varkhizh Bor, seemed to have made a terrible error by launching the ball down the field towards the empty End Zone – until Diettler, standing on the sidelines, summoned one of the city's long-dead besiegers to take the winning pass, fresh out of the turf! Like they say, a well-timed substitution can win you the game!



MORE FROM THE MAKERS OF SPIKE! MAGAZINE AT: WWW.BLOODBOWL.COM


STAR PLAYER CARDS

THE WHITE DWARF & THE BLACK GOBBO

“What’s that, Bob, there’s a new player on the pitch? Ah, it’s the White Dwarf, one of the greatest legends of the Old World and, so we’ve heard, quite a keen Blood Bowl player. Let’s hope his skulking friend the Black Gobbo turns up, too – that would be a real treat...”

**GROMBRINDAL,
THE WHITE DWARF**

DWARF



| MA | ST | AG | AV |
|----|----|----|----|
| 5 | 3 | 3 | 9 |

SKILLS:
BLOCK, DAUNTLESS, LONER, MIGHTY BLOW,
STAND FIRM, THICK SKULL

TEAMS:
DWARF, HALFLING, HUMAN, NORSE

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THE BLACK GOBBO

GOBLIN



| MA | ST | AG | AV |
|----|----|----|----|
| 6 | 2 | 3 | 8 |

SKILLS:
BOMBARDIER, DISTURBING PRESENCE, DODGE, LONER,
SIDE STEP, SNEAKY GIT, STAB, STUNTY

TEAMS:
CHAOS RENEGADE, GOBLIN, ORC, UNDERWORLD DENIZEN

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Cometh the Hour, Cometh the Dwarf: Grombrindal’s reputation is almost mythological. Tales abound of his shrewd tactical advice on the field of battle; on the Blood Bowl pitch this translates to a mastery of team strategies and the ability to draw the very best out of the players around him. Once per turn, when another player on Grombrindal’s team who is within 3 squares of him is chosen to make an action, their coach can declare that they will benefit from the White Dwarf’s wisdom. That player gains one of the following skills until the end of their action: Break Tackle, Dauntless, Mighty Blow, Sure Feet, Sure Hands, Tackle.

Ancient Grudge: If Grombrindal throws a block against the Black Gobbo, his coach can re-roll the Block dice without spending a Team Re-roll.

Sneakiest of the Lot: The Black Gobbo is legendarily devious, as evidenced by his countless elaborate schemes to undermine the White Dwarf. Before he even thinks about setting foot on the pitch, it’s a given that he will have already established a web of bribery, hostage-taking and other sneakiness that ensures the cooperation of the match officials. If the Black Gobbo makes a Foul action, this is not counted as the one Foul action that the team can make in a turn (in other words, another player on the team can still make a Foul action). Also, whenever a player from the Black Gobbo’s team (including the Black Gobbo himself) is sent off for Fouling, roll a D6. On a result of 3 or more, they are not sent off. On a 1 or 2, the coach can attempt to use a Bribe or argue the call as normal. If the Black Gobbo is sent off or suffers a Casualty, this rule has no further effect.

Get da Git: If the Black Gobbo uses the Stab skill against Grombrindal, his coach can choose to re-roll the Armour roll.

USING GROMBRINDAL AND THE BLACK GOBBO

Grombrindal and the Black Gobbo are legendary heroes, almost mythical in status. They follow their own rules, and won't be tied down by such trifling concerns as 'league rules' and 'star player availability clauses'. As such, they cannot be hired in the same way as star players, and can only be used as described below. A note to Tournament organisers – we recommend that you don't allow these two legendary players to take part in your tournaments!

EXHIBITION PLAY

When drafting teams for an exhibition match (or any standard one-off game), if one player has a Dwarf, Halfling, Human or Norse team and the other has a Chaos Renegade, Goblin, Orc or Underworld Denizen team, both coaches can agree that Grombrindal and the Black Gobbo will turn up for the game – Grombrindal will play for the former teams, the Black Gobbo for the latter ones. Note that they never turn up individually – if one team has one of them, their opponent always has the other.

Neither player costs any gold. However, they do count as one of the players on the team's roster, so only 15 other players can be chosen.

LEAGUE PLAY

If the League Commissioner wishes, they can introduce the following optional rule to their league:

During league play, if a match takes place between a Dwarf, Halfling, Human or Norse team and a Chaos Renegade, Goblin, Orc or Underworld Denizen team, there is a chance that Grombrindal and the Black Gobbo will turn up to play (provided that their miniatures are available, of course).

When the coaches roll to see how many fans turn up at the start of the match, if either coach rolls 10 or more (before adding their Fan Factor or any other modifiers), the legendary rivals turn up and join their respective teams! Note that they never turn up individually – if one team has one of them, their opponent always has the other.

Grombrindal and the Black Gobbo do not add to their team's Team Value, and they do not cost any gold to hire. If either team already has a full roster of 16 players, the coach must choose one player to sit the game out – in effect, they are replaced by Grombrindal or the Black Gobbo for the duration of this match.

AVAILABLE FOR HIRE

The White Dwarf and the Black Gobbo will be available to purchase for the first time at Warhammer Fest, which take place on 26 and 27 May. After Warhammer Fest, you will also be able to get them at future Forge World events and at Warhammer World.

Below: The Dwarf Giants take on the Gouged Eye. With Grombrindal in the starting line-up, the Orcs could be in serious trouble, but the Dwarfs clearly don't know the Black Gobbo is lurking behind the Orc line.



THE BLOOD BOWL PLAYBOOK

With the latest season of Blood Bowl in full swing and a host of different teams now available we thought it was high time to revisit the Blood Bowl Playbook, so we asked renowned coach James Hewitt to offer up some pro advice to coaches everywhere.



JAMES HEWITT

James Hewitt worked on the latest edition of the Blood Bowl rules, making him something of a poacher turned gamekeeper, given his reputation for dirty tactics as a coach.

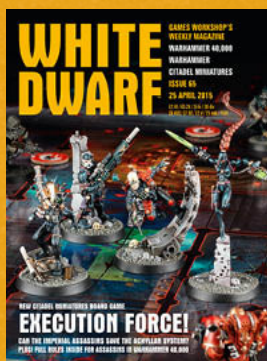
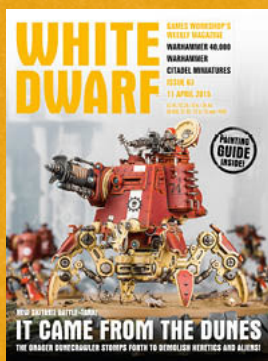
The rules of Blood Bowl are surprisingly easy to pick up, and by the end of their first game most coaches have a pretty good idea of what they're doing. However, getting good at Blood Bowl can seem quite a daunting task for new players, especially those who regularly find themselves getting trounced by more experienced coaches!

Even experienced players can struggle when stepping out of their comfort zone and trying out a different team for a new season, or coming up against an opponent or team that they've never faced before. Thankfully, there are a few things that every rookie can do to improve their game. Read on for a rundown of

the basic strategies that form the basis of every good coach's playbook – pay attention, and you'll be racking up those touchdowns and winning games in no time!

EVERY TURN COUNTS

In a game of Blood Bowl, each coach has sixteen turns at their disposal. If you're new to the game, this might seem like a lot – after all, multiply that by the eleven players you have on the pitch, and that's a mighty 176 actions available between the first kick-off and the final whistle! Unfortunately, it's never quite as simple as that. For starters, it's incredibly unlikely that a team will have eleven players on the pitch for the whole game!



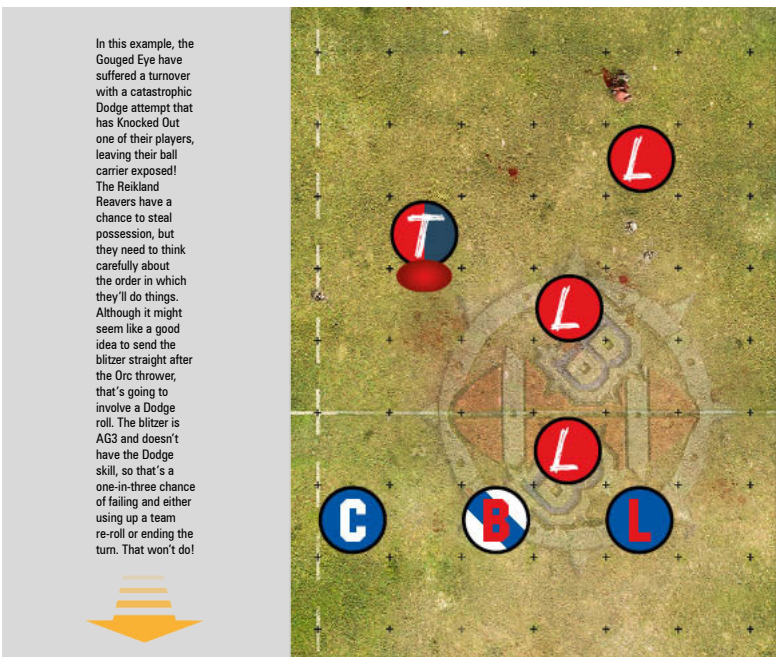
Once you explore the game a little deeper, it becomes clear that not every turn is created equal. In a best-case scenario, most teams tend to need at least two (usually three) turns to score a Touchdown if they are receiving the ball. That means that if a drive begins on the seventh or eighth turn of a half, the receiving team has little to no chance of scoring, meaning that the turn(s) making up that drive a lot less useful than the ones that took place earlier in the half. Add in Turnovers, which can potentially end a turn after only a single action, and a game of Blood Bowl can start looking rather short. Thankfully, it only takes a little consideration and forethought to avoid wasting turns.

PLAYING THE ODDS

The best way to maximise the potential of each turn is to be aware of the odds. While it's true that there's a lot of luck in a game of Blood Bowl, it's a rare thing for luck to determine the winner. This is because a canny player will make sure they leave their riskier actions until as late as possible, reducing the risk of a Turnover and making sure that they get to make as many actions as possible during the game.

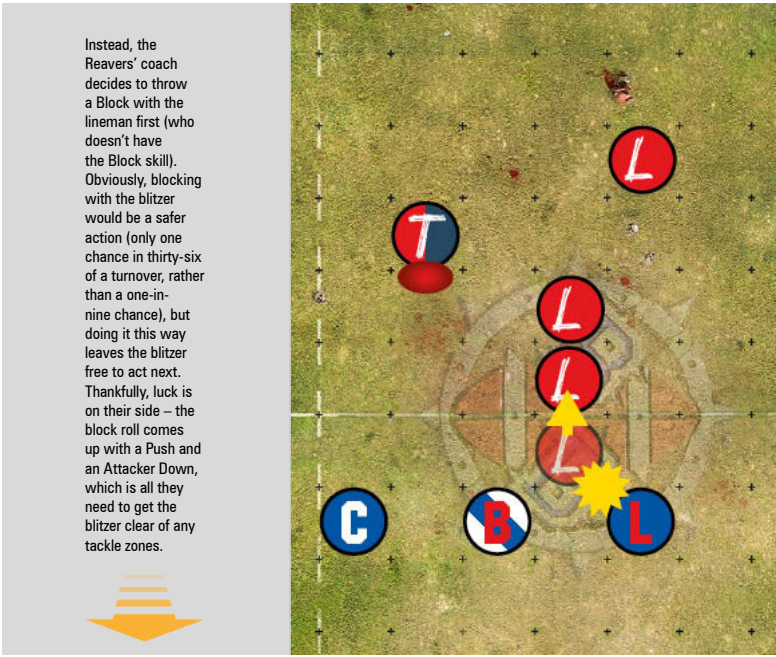
As an example, a Move action that doesn't involve any Dodge rolls or attempts to pick up the ball is a great way to start the turn; there are no rolls to be made, so there's no chance of it causing a Turnover. These actions should almost always come first, with low-risk moves coming next – those that involve dice rolls with good odds, meaning that the number required is low and/or the player making the action has a skill that grants a bonus or a re-roll. Once these low-risk actions are out of the way, it's time for the dangerous ones! This includes anything that involves Going For It – whatever else you're doing, the action has a one-in-six chance of ending your turn prematurely.

Of course, there are times when your strategy will force you to break this rule and go for a calculated risk early in the turn, but the important thing is to always be conscious of the odds – don't do this unless you have to!



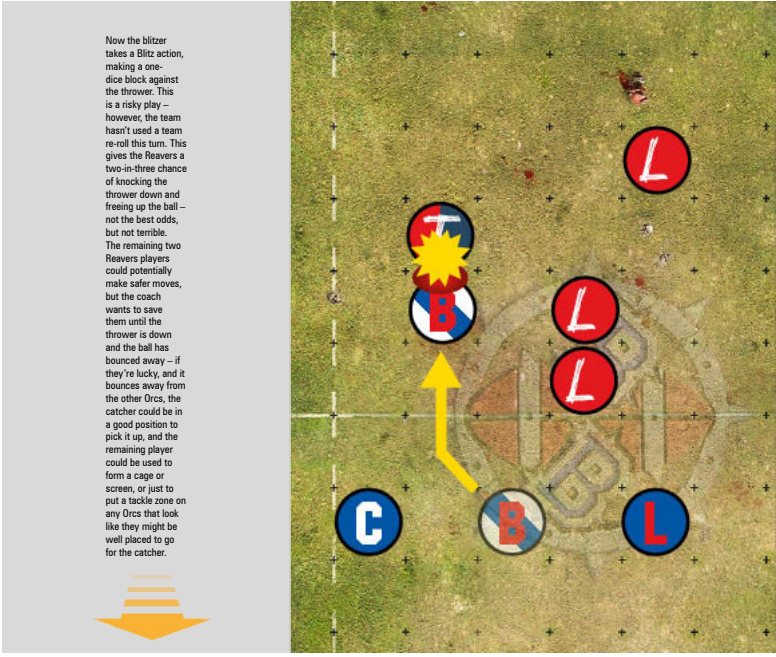
DON'T FORGET THE BALL!

This may sound really obvious, but a lot of coaches – Orc players, I'm looking at you! – get so excited about crushing the other team that they forget about the ball. Remember, no matter how many players you stomp into the dirt, it takes a surprisingly small number of them to grab the ball and score. Casualties don't win games; touchdowns do!



KEEPING TRACK OF ACTIONS

With up to eleven players on the pitch, it can be easy to lose track of which players have already taken their action in a given turn. For years now, the traditional way for coaches to avoid this is to make sure all their players are facing forward when the turn begins, then turn each one around once their action is over. This might look a little odd – a casual observer might ask why that blitzer is running the wrong way – but it makes sure you don't forget to activate a player (or, worse, accidentally cheat and give a player two actions!).



GAMING

USEFUL BLOCKING SKILLS

During league play, players will have the chance to gain new skills. Block is a no-brainer for most players, as it helps both with making Blocks and defending against them. What's more, it's a General skill, so it's relatively easy for most players to take it. Dodge is an Agility skill, so is rarer, but is another great skill to take, because it turns a Defender Stumbles result from a Knockdown to a Pushback. However, if the blocking player has Tackle, this is negated – which makes Tackle another good skill for players who plan on doing a lot of blocking.



EFFECTIVE BLOCKING

Possibly the most iconic Blood Bowl action is the Block – after all, it's the only one that uses special dice! All teams use blocking to some degree or other, whether it's to create openings in the opposing line or to whittle the other team down. As such, it's sensible to look at how blocking works in a little more detail. We're going to look at the odds here, but don't worry if it looks a little complicated – all you really need to know is that some blocks are more risky than others.

A one-dice block is generally seen to be a very risky action, especially if the blocking player doesn't have the Block skill. There's a one-in-three chance of the active player being Knocked Down (and a Turnover happening) – that's the same odds as knocking down the target! Having the Block skill halves the chance of a Turnover (because the Both Down result no longer affects the blocking player), but even then, a one-in-six chance of your turn ending is far from safe.

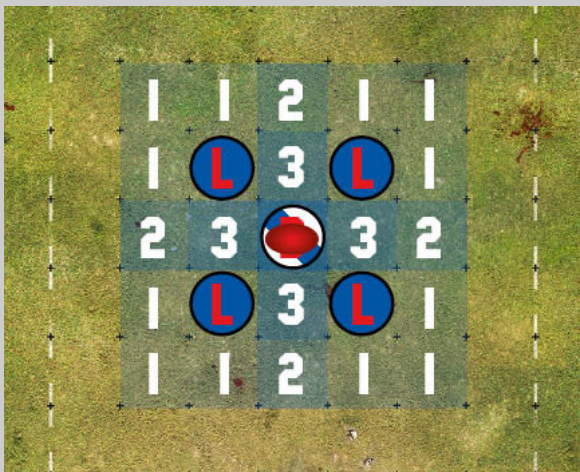
A two-dice block in your favour is better, but is still pretty unsafe if the blocking player doesn't

have the Block skill – there's still a one-in-nine chance of being Knocked Down and suffering a Turnover. However, a two-dice block with the Block skill looks a lot more reliable, with only a one-in-thirty-six chance of misfortune (the dreaded Double Skulls, where two Attacker Down results are rolled).

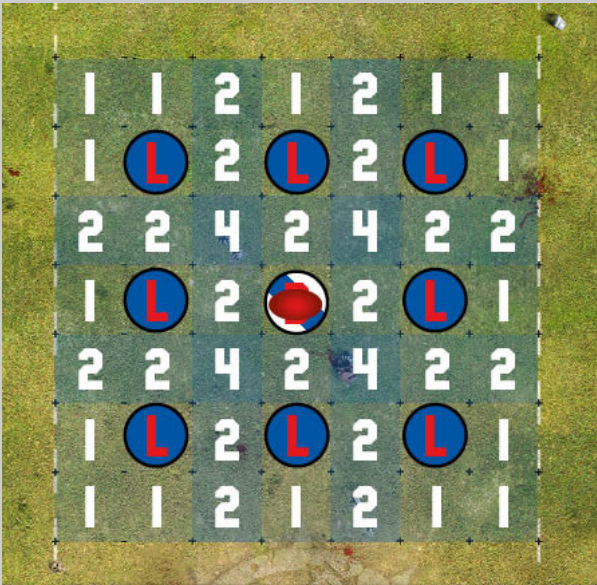
In practice, this means that it's always best to roll at least two Block dice (as long as you're the one choosing them!), especially if the active player has the Block skill. Single-dice blocks, and those performed by players without the Block skill, should come later in the turn.

THE CAGE

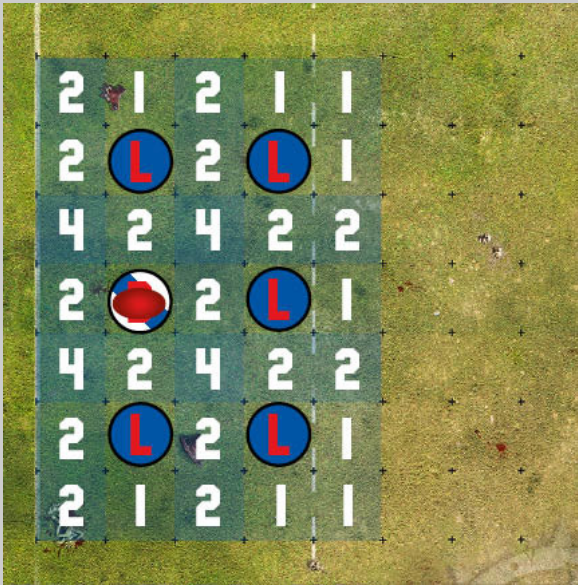
Once a player on your team has taken possession of the ball, it is vital that they are kept as safe as possible. There are several ways of doing this, but the most common is the cage. In essence, a cage is a formation in which players surround the ball carrier to prevent opposing players from easily stealing the ball. Some teams are renowned for their proficiency with cages, but they can be put to use by anyone.



This example shows the simplest, and most classic, version of the cage. The ball carrier is surrounded by four players, creating a field of overlapping tackle zones (the numbers in the squares show how many tackle zones are on each). Note as well that there are no enemy players adjacent to the cage. This means that if your opponent wants to disrupt the cage with a block, they will need to use their Blitz action on one of the outer players – meaning they can't use it to take down the ball carrier. Alternatively, they could Blitz into the cage itself, but as you can see, this will involve an incredibly tough Dodge roll, with at least a -3 modifier, and if they get there they are likely to be facing one or two assists during the block itself. In general, the sort of players who are able to make the Dodge will struggle to make a successful block without any assists.



Of course, there's more than one way to make a cage. This looser variant, favoured by White Dwarf Editor Matt Keefe, gives more room to manoeuvre – a common anti-cage tactic is surrounding it and preventing it from moving, but with this variant it's a lot harder to do so. And of course, if things go wrong, it's quite easy to close up into the tighter cage shown above. However, this variant does require a lot of players, and the space it takes up on the pitch can make it difficult to set up (especially if you're also trying to keep a square of space between the cage and any opposing players – which, of course, you should be!).



One way to fix this is to use one of the sidelines as an anchor for the cage, as shown here – this reduces both the number of players required for the cage and the amount of space it takes up on the pitch, while still leaving it open enough to move around. Attempting this with a tight cage isn't recommended, as multiple pushbacks (for example, from a player with the Frenzy skill) can soon see caging players pushed into the crowd. Of course, that's still a risk here, but having a clear row of squares between the caging players and the sideline improves your odds of staying in play.



BREAKING CAGES

Of course, cages aren't infallible, so if you find yourself coming up against one, don't despair! One of the weaknesses of using a cage is that it ties up several players, meaning that the caging team generally forfeits control of the rest of the pitch. The opposing coach can exploit this, using strength in numbers to pick on the rest of the players on the caging team. Then, by surrounding a cage (but leaving a one-square gap around it), they can stop it from advancing, forcing the caging team to either break the cage to move the ball, or to move up one square at a time, which is usually too slow to score effectively. Some skills are particularly useful when it comes to breaking a cage; Leap and Stunty, for example, both let a player get adjacent to the ball carrier without a very risky Dodge roll. And of course, Goblin teams with their Bombardiers and Fanatics excel at taking out such tightly packed groups of targets, as do certain special play cards, such as the Mine from the Random Events deck!

KICKING AND RECEIVING

In a game of Blood Bowl, each team will kick and receive the ball at least once each (in theory, at least). A common mistake among rookie coaches is failing to differentiate between the two. After all, playing as the offence – starting the drive with the ball in your half and taking the first turn – is very different from playing as the defence. Obviously, each team has its own particular strategies for both offence and defence, but there are a few tactics that work well across the board.

When receiving, it's important to determine whether you will attempt to run the ball up the field (perhaps using a mobile cage) or attempt a passing play. Running the ball usually has fewer risks, but is slower. Passing, on the other hand, is never a sure thing, but when it goes well it can lead to some incredibly swift touchdowns. Usually the team you play will dictate whether running or passing is the more sensible option; Dwarfs, for example, excel at forming a cage and slowly grinding towards the Endzone, while Wood Elves and Elven Union teams can pull off some spectacular passing plays.

One thing that is easy to forget to do as the receiving team is defending the ball. It starts the drive closer to their Endzone than the other team's, so if you forget to watch the ball your opponent will have the chance to score a touchdown in very little time. This is especially true when attempting a passing play; throw the ball from a safe square – such as from inside a cage – so that it won't be left in the open should your player fumble.

When kicking, you once again have two broad approaches: you can attempt to steal the ball and score, or you can do your best to slow the opponent down, preventing them from scoring while you try to remove as many of their players as possible from the pitch. Again, the team you have chosen should dictate which of these tactics is more appropriate. Ork and Chaos Chosen teams combine good strength and movement speed, excelling at this kind of defensive play.

Whichever path you choose, the most important thing to do is keep your eye on the ball. Put yourself in your opponent's shoes, decide whether they're likely to be running or passing, and look for how they might try to get around your defence – then plug those gaps! You don't want to leave them any routes that don't require at least one Dodge roll, preferably more. Also, think carefully about your setup at the start of the drive. A lot of rookie coaches set up a very shallow defence, all of their players clustered around the halfway line – but if you keep a couple of players (including at least one heavy hitter) in your backfield, it will act as a good deterrent against players breaking through and sprinting for the Endzone.

THINK IN FORMATIONS

One of the first things you discover when you start playing Blood Bowl is that your starting formation is pretty important! How you set up at the start of a drive can make a real difference to how well your team performs; each coach will develop their own favourite ways to set up, and there are some good examples in the December 2016 issue of White Dwarf.

TOP TIP: KICK OR RECEIVE?

This is not as simple a question as it seems. Specifically try to think about how things might unfold throughout the whole game, not just on the first kick-off. If you choose to receive, you'll have an opportunity to score first, then defend your lead – handy if you're a sturdy team like Orcs. Alternatively, if you win the coin toss and choose to receive, you might find it easier to 'manage' the game. If your opponent scores in the first half, they'll have to kick off to you again, giving you a few turns to equalise before half-time – and then they'll have to kick off to you again in the second half, giving you every chance of taking the lead. There are key determinants here: how quickly your team can score versus how well you can defend. More fragile teams, like Skaven, have to balance their speed of scoring against the risk of having too few players to defend successfully late on in games, too, though.



TOP TIP: GET GUARD!

Veteran coach Matt Keefe says: "The first opportunity I get, I give Guard to a blitzer or even a lineman. It makes them a downright nuisance and makes it much harder for the opponent to orchestrate two-dice blocks. It gives the opponent a few headaches in their turn while the blitzers in my line-up (who already have Block) can do most of the blocking in my turn."





Risk versus reward. With nearby players having already moved, the Griffons' blitzzer will only get one dice for his block, but as he has the Block skill, the potential reward of knocking down the ball carrier is worth it.

TOP TIP: REMEMBER WHO YOU ARE!

I played an Elven Union team for years, but with the release of the new edition of the game I've started playing with an Orc team. As a lifelong fan of greenskins in general, I couldn't resist those new miniatures! Unfortunately, I keep falling back on old habits and doing crazy things like passing the ball. Remember, folks: know what your team's strengths are, and stick to them...

However, a lot of coaches make the mistake of thinking that once the drive begins, they don't need to think about their team's formation any more. This is an easy mistake to make! After all, at the end of each of your turns, your team is fixed in place – what is this, if not a formation? Taking this into account and thinking about how your team will be arranged at the end of your turn forces you to look at the bigger picture. It makes you think not only about what you're doing this turn, but what your opponent is likely to do in their next turn. This big-picture thinking is key to playing Blood Bowl well; it's easy to get caught up in the moment and throw all your players at the ball, leaving big gaps in your line and giving your opponent an easy time in their turn.

When setting up a formation, there are two main things to take into consideration: positioning and players. Positioning refers to the overall 'shape' of your formation. This could be a cage (as described above), a screen (where your players are set up to deny your

opponent access to a player or an area of the pitch), a refused flank (ignoring one wide zone completely to punch through the other, often favoured against slow-moving teams who will struggle to reposition), and so on. A lot of players only think this far, but it's also important to consider the players that make up the formation and where they are within it. It can help to split your team into groups based on what they're likely to be doing and where they are (so, for example, 'wide zone defence', 'forward offence', 'line of scrimmage') and make sure that each group has the players it needs. As an example, keeping at least one competent blocking player (one with good blocking skills and/or a high strength) in each group means that you're better positioned to take low-risk blocks no matter where your opponent goes during their turn.

LEARNING CURVES

Thanks to the huge variety of teams available to coaches (a mighty 23, including those available for download in the Teams of Legend ►



TEAM TIERS

Starting teams can broadly be divided into three 'tiers', as detailed below. It's worth noting, however, that as players start accruing Star Player Points and Team Values rise, these tiers are less relevant.

TIER ONE – THE SHOWBOATERS

Amazons, Chaos Dwarfs, Dark Elves, Dwarfs, Lizardmen, Norse, Orcs, Skaven, Shambling Undead, Wood Elves.

Tier one teams tend to have a good selection of players and starting skills, with few disadvantages, which combine to make them fairly effective even if you've never played with them before. In the hands of an experienced player, they can be almost unstoppable!

TIER TWO – THE CONTENDERS

Chaos Chosen, Chaos Renegades, Elven Union, High Elves, Humans, Khemri Tomb Kings, Necromantic Undead, Nurgle, Underworld Denizens, Vampires

Don't be fooled into thinking that tier two teams are 'worse' than tier one teams – rather, their learning curve is steeper. While a new coach might be able to muddle their way to a win with a tier one team, a tier two team is usually less forgiving, and using it inefficiently can lead to disaster! However, once a coach gets to grips with one of these teams, they can be utterly devastating. This makes

tier two teams incredibly rewarding to play, if you're willing to put the time in.

TIER THREE – THE STUNTIES

Goblins, Halflings, Ogres

If you ever wanted proof that not all teams are created equal, try playing with a Stunt team! All three of these teams have rosters that are a mix of weedy, ineffective players and large, effective but unreliable ones. You'll find the steepest learning curve of all here, and it will take a monumental effort to get one of these teams to reliably outperform teams from the higher tiers. But that doesn't mean it's not going to be fun – and more to the point, there's a certain prestige in winning games with a Stunt team! In fact, many tournaments award special prizes for the highest-scoring Stunt teams. For many experienced coaches, playing with a third-tier team is a great way to have fun, not take the game too seriously, and (hopefully) prove your mettle. What's not to like?

► bundle on www.bloodbowl.com), there really is a team to suit every play style. If you'd like to improve your game, it's worth finding a team that reflects your favourite way to play – if you're the violent sort and you love blocking, you'll be happiest running a team of hard hitters. Of course, once you're familiar with your team and you feel that you'd like a new challenge, you can step outside your comfort zone and try a team that focusses on another area of expertise.

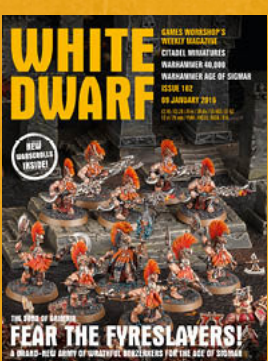
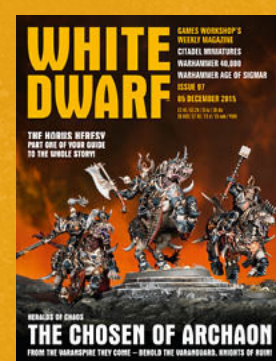
Before you decide to start a team, you should do your best to identify its strengths and weaknesses. Look at the team roster; does it have lots of different positions or only a few? More positions means more flexibility, but it also makes it more likely that each individual player is less likely to function as a jack of all trades. Then, look at the positions themselves. Is there a good mix of skills on offer? Does the team obviously lean towards a

particular tactic, such as running, passing or blocking? It's also worth looking at the advancement options for each position – which skill sets are easily available, and which ones are going to be a rarity in the team? It's also worth noting that some teams are more challenging to get to grips with than others – check out the box-out on Team Tiers, above.

Once you've chosen a team, keep these strengths and weaknesses in mind, and adjust your play style accordingly. If your team is made up of fast, (fr)agile players, use your mobility to outpace your opponent, and try to score as quickly as you can before they have the opportunity to reduce the number of players you have on the field. Conversely, if your players are high-strength, high-armour bruisers, you're looking at a much slower game, blocking at every opportunity and slowly moving the ball up to score. 🏈

TOP TIP: HAVE A PLAN B...

Generally speaking, it's best to stick to your guns – play according to your preferred strategy and don't change it too much out of panic when things go wrong. Don't change your overall strategy, but you should have a Plan B for individual components of it. If you're sending a catcher down the field ready for that game-winning pass, send another play to a different area of the field just in case.



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.

Tyrannid Warriors
by Will Vale



Sons of Horus Spartan Assault Tank
by Nicolas Boever



Stormcast Eternals Celestant-Prime
by Olivier Gillard



Geigor Fell-Hand
by Richard Eddon



Blood Bowl Human Blitzer
by Hon Ho



Ork Flash Git
by Thilo Engels



Sons of Horus Chaplain
by Thilo Engels



Slaughterpriest
by John Margiotta



READERS' MODELS

House Cadmus Knight Errant
by Aurélie Schick



Sisters of Silence
by Marcel Kinrade



Custodian Guard
by Marcel Kinrade



READER'S MODEL OF THE MONTH

Our top model this month is from regular contributor Thilo Engels, who painted this Emperor's Children Contemptor Dreadnought.

"I started by painting all the metal areas Leadbelcher, then washed them Agrax Earthshade, followed by a drybrush of Ironbreaker," says Thilo. "I then painted the gold using Retributor Gold washed with Reikland Fleshshade and a little Druchii Violet, followed by a drybrush of Retributor Gold and Liberator Gold. For the armour I started with a basecoat of Screamer Pink. I then mixed in Emperor's Children and later Celestra Grey, drybrushing all these mixes on. The highlights were done with Celestra Grey and White Scar, while the battle damage is Rhinox Hide highlighted with Pallid Wych Flesh. Forge World's Orange Rust Weathering Powder around the feet finished off the model."



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:



SPOTLIGHT: LEE CLEMENTS

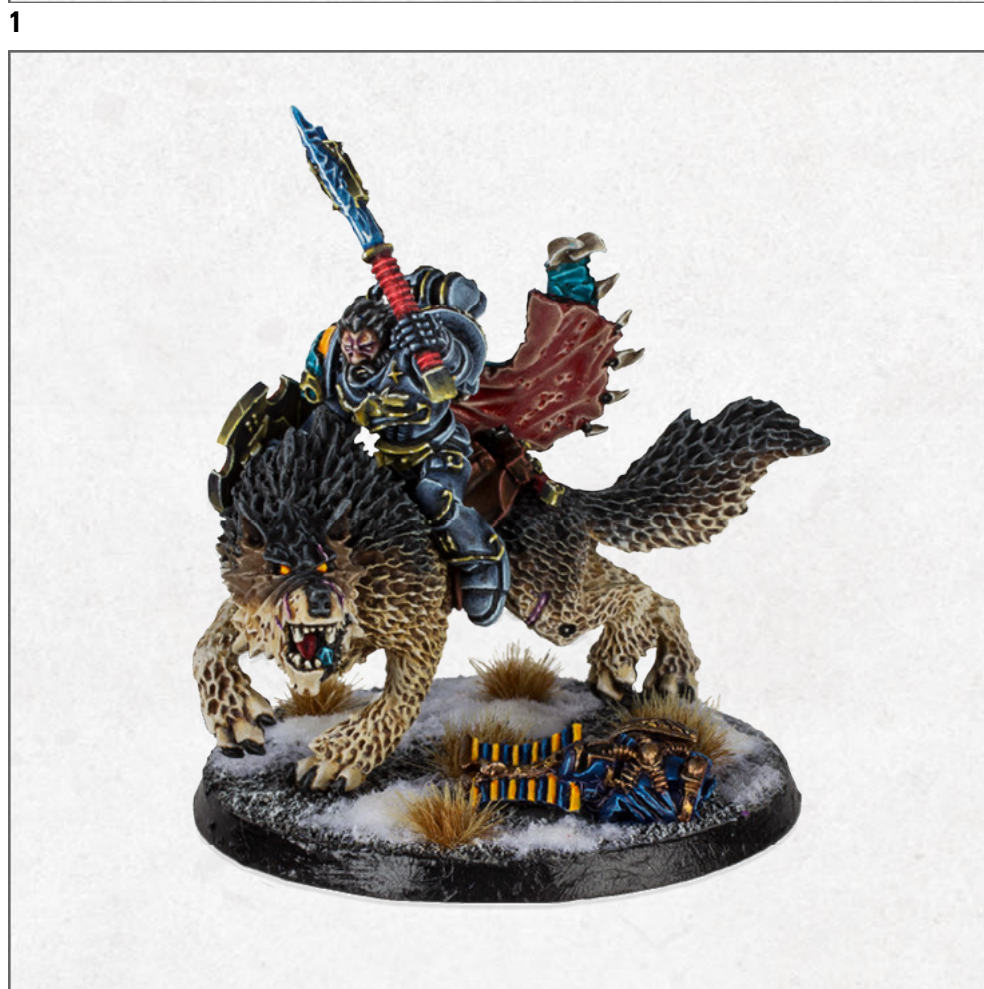
We get sent loads of great photos of painted miniatures every month but once in a while we get a particularly great selection all painted by one talented hobbyist...

This month we shine a spotlight on the work of Lee Clements, who has been in the hobby for many years. He favours a vibrant painting style for his miniatures, which he was more than happy to tell us about.

"I am a professional tattoo artist and illustrator by trade," says Lee, "and I have always loved playing around with contrasting colours and extreme points of light and shade. I have a

particular interest in comic book-style art and it's something that I try to capture when painting the miniatures in my collection. I often get told that they look like they've stepped out of a comic book, which I see as a massive compliment as that's the look I'm aiming for! Interestingly, I get a lot of different responses to my painting – some people love my style, while others suggest that I should strip the paint off my models and start again.

Nathaniel Garro (1) is Lee's favourite character in the Horus Heresy. "I wanted to paint him just like he's described in the Black Library books," says Lee. "His bolter is matt black, and I gave him a battered leather cloak. I opted for non-metallic metals on the armour as it's a style I really like."



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"I painted the Dark Angels Chaplain (2) for no other reason than it being my son's favourite Chapter," says Lee. Unusually, Lee painted the Chaplain's armour green, then gave the model a purple tabard to contrast with it. "Harald Deathwolf (3) is a great model featuring loads of different textures. I found that the best way to paint dents and

scratches on him was to find the areas where the washes pooled naturally and highlight around them."

"Wolfguard Terminators (4) really suit my painting style, with large armour panels for dark-to-light colour transitions and plenty of places for extra-sharp edge highlights. The wolf pelts are a great contrast for the armour."



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(Harsh. – Ed) Personally I find that really interesting and not offensive at all – everyone has a style they like to paint in and appreciate – that’s part of the joy of our hobby. It seems like the current trend is to make miniatures look realistic, which is a great way to paint and a real talent – I love seeing the models other people have painted – but it’s not the painting style for me. I like to exaggerate the shading and highlights on my models to make them really bright, bold and eye-catching.” 🦴



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“Konrad Curze (5) is my favourite Primarch model. To me he has always seemed really vampiric and menacing, which is something I tried to capture. I wanted him to look almost undead, which is why I painted his skin really pale. His armour is very sharp and angular, which suits my painting style perfectly. To contrast against this I wanted the flayed skin cloak to look freshly skinned. I used glazes in between layers to make it look wet in places.

“I painted Drenn Redblade (6) to look just like the ‘Eavy Metal one. I’m going to be painting a Deathwatch Kill Team, so this was my first crack at black armour.

“The Rhino (7) was a first for me as I’d never painted a vehicle before. I painted some of the panels red to balance out the cold grey armour and I used Forge World weathering powders to make it looked heavily weathered.”



IN THE BUNKER

Welcome to the last few pages of the magazine, where we'll be taking a regular look at what's been going on inside the White Dwarf bunker over the past month...

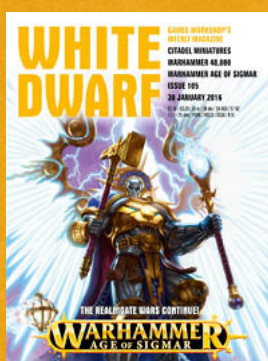
Below: White Dwarf underwent a radical overhaul once more in 2016, switching back from a weekly magazine to a monthly tome. While this denied readers a "weekly hobby fix", the hefty page count more than made up for it. And it's been an exciting run so far – in just nine issues we've covered the Deathwatch, Genestealer Cults, the Burning of Prospero, Blood Bowl, the Fall of Cadia and the Fracture of Biel-Tan, the Rise of a Primarch, Kharadron Overlords and now White Dwarf's 40th birthday, plus countless painting guides, new rules, Battle Reports, Golden Demon, Battleground and so much more. We've been told we can have a holiday soon. But then we've been told that for the last five years...

So, we're almost at the end of the 40th anniversary issue of White Dwarf and, as we promised in our feature, it seems only right to finish with a look at where we are now, with this latest, greatest incarnation of White Dwarf. What gives us the confidence to say that? Well, of course, we're understandably proud of our own work. But more pertinently, the process we went through in redesigning and relaunching White Dwarf as the Ultimate Warhammer Magazine was an awful lot like the process we went through in making this month's issue – looking back at the past 40 years of White Dwarf, asking ourselves what makes it so great and what could make it even better.

If you've been with us over the past nine months, you probably know much of the story from here. The 2016 relaunch allowed us to bring back a host of favourites: A Tale of Four Warlords, 'Eavy Metal Masterclass, Blanchitsu, Illuminations and more. But none of these are the result of simply digging up the past. (In

any case, there is, besides all of that, a whole host of new stuff – Ultimate Guide, Mustering for War, First Blood – well on the way, we hope, to becoming firm favourites, too.) Everyone loves Battle Reports, but which ones are best and why? How can we take something as great as A Tale of Four Warlords and make it even better? That was very much what we asked ourselves when we relaunched in 2016 – and continue to ask ourselves each month. It's also very much the theme of this issue, underneath all the nostalgia and fondness for ages past.

The past 40 years of White Dwarf are an incredible triumph and provide a mass of wonderful examples of what's great and why, but you can always do it better. Nostalgia's not what it used to be, as the old joke goes, and looking back you can see that with White Dwarf. Fond as we all might be of our own favourites, the real triumphs aren't in the past, they're where we are now: the Ultimate Warhammer Magazine.



CRANE AND CRATES

When looking at the new Galvanic Servohaulers kit, Dan noticed something interesting about the design of the crane. It's assembled in two parts, the crane itself and the truck that it gets pulled around on. But the truck has four sections cut away on either side suggesting that something else could fit on it instead of the crane. Something can – the Munitorum Armoured Containers! It seems our scenery wizards made the kits compatible, so you can build a servohauler pulling around a container. But what about the crane? Well, its platform can sit independently on the battlefield, so don't worry, it won't go to waste.



SAYONARA, ERIK NIEMZ!

You'll have noticed a new name in the magazine this month. Well, that's because after four years of sterling service, Erik Niemz has left us for new adventures in Japan. Erik joined the magazine ahead of its 2012 relaunch, also working on the weekly, two-and-a-half years of Warhammer Visions and the last nine months of the newly relaunched White Dwarf, turning out incredible photos every month and playing his part in more than a few Battle Reports.

Needless to say, we saw him off in style, with his own commemorative White Dwarf cover (the dodgy photos always come back to haunt you) and, appropriately enough, a leaving meal of, erm, pizza. All the best for the future, Erik-san!



40 YEARS: IN THE BUNKER

More than a few familiar names have worked in the bunker over the years. We asked some old friends what they remember most about their time.



"When I was a Dwarf, I learned a bit of everything – writing, layout, photography.

Working with an editorial process, picking up advice on graphic design, all helped later when I was leading army books and games projects through the design and production process. But there's one thing above all else that stayed with me. On a monthly magazine, whatever evenings and weekends had to be worked, deadline day was deadline day. It's either to deadline or too late! As a freelancer, that's the closest I get to a work ethic these days."

Black Library author Gav Thorpe worked on White Dwarf from 1991 to 1994 – such a long time ago that he still appears in black and white.



I started work for White Dwarf in 1999 as a graphic designer but even as the Millennium

Bug was being squashed under the heel of progress I found myself writing more and more of the articles I was laying out. One conversation over the partition wall later and I was on my way from Features Editor to Games Development. The Studio can be hectic at times, but since then I have learned that old Confucius had a point – choose a job you love, and you'll never have to work a day in your life. So it's back to the word-mines for me, with a smile of course.

Games Designer Phil Kelly joined White Dwarf just weeks after Matt Hutson. The two shared a haircut for most of the next five years.



"My happy time toiling in the White Dwarf Bunker has left me with many joyful

memories, interviewing the greatest painters and sculptors on the planet and basking in Grombrindal's radiant glow. My dual stints in White Dwarf's illustrious halls are, however, perhaps most notable for the sheer volume of incorrectly pointed army lists I managed to use in Battle Reports. Those who connect this tidbit to what can reasonably be considered a very respectable win rate in said publication are vagabonds and knaves!"

Games Designer Phil Kelly joined White Dwarf just weeks after Matt Hutson. The two shared a haircut for most of the next five years.



Imagine our horror when, halfway through laying out all the covers from 40 years of White Dwarf, we realised issue 341 had two of them! Well, here's the other.



IN THE BUNKER

CRAZY FOR KхарADRON

It's fair to say that the release of the Kхарadron Overlords had a huge impact on the White Dwarf team and there was a little bit of a scuffle as the team argued about who would get to paint what. In the end, Dan painted an Arkonaut Admiral in sinister black armour for a sky-port of his own invention (1), while Mel and Jonathan painted an Endrinmaster (2) and an Aetheric Navigator (3) from Barak-Nar respectively.

Michael got his hands on a set of Grundstok Thunderers (4) and painted them in his own colour scheme. They hail from Barak-Khrum, a warlike sky-port widely known for its many mercenaries and breweries.

Stuart painted an Arkonaut Company (5) in a slightly altered version of the Barak-Urbaz colour scheme (the Studio models have metallic blue armour). Swipe to see what Matt Hutson painted.



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DAN, LOST IN WHITE DWARFS

Temporal Distort was a bit of a monster this month, as we had to look through every issue of White Dwarf and write something about each of them in just 12–15 words! Over the years there have been 549 issues of White Dwarf, so it took quite some time to go through them all. Matt Hutson is proud to say that he wrote three of the captions – can you guess which ones?



THE RISE OF A NEW ARMY

Martyn's been playing a lot of Warhammer Age of Sigmar recently, but he's secretly been painting Necrons – a whole new army for him. His force is a Start Collecting! Necrons box, which he painted over the course of two weekends, the goal being to build a new army super-fast so he could start gaming with it straight away. To paint them, Martyn used Stormhost Silver as a basecoat, washed the Necrons with Nuln Oil, then drybrushed them Stormhost Silver. The bases are painted with Martian Ironcrust to contrast with the blue armour.



VOX CHATTER

What else could the team be talking about this month? Our favourite White Dwarf memories, of course...

Dan: The first issue I saw was 191 – Fat Dwarf! My friend James bought it. The first issue I bought was 197. I have every issue since then. My favourite is the Last Stand at Glazer's Creek battle report in issue 222. Me and my friends played that scenario three or four times over the years. I want to recreate it again!

Shaun: First issue of White Dwarf I read was 1995, I think. I'd know the cover if I saw it! (*You'll have seen it by now!* – Ed) My favourite issue of White Dwarf (so far) is January 2017. Love the First Blood article with Mel and Dan.

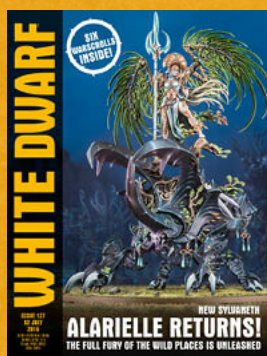
Martyn: My first White Dwarf was 197, I think. My favourite thing over the years is definitely A Tale of Four Gamers/Warlords.

Matt Hutson: The first issue I bought was 134 because it had Heroquest and Space Crusade on the cover. My favourite thing? The battle report (Blood Angels and Eldar) from issue 141.

Melissa: My favourite issue? August 2013. Lizardmen! (*Always Lizardmen, Mel...* – Ed)

Stuart: **First issue:** 212, when I was but a wee lad and my Dad suggested I might want to try out this Warhammer thing. Favourite thing: I've always been enamoured with Blanchitsu – the crazy conversions and dark, strange aesthetic have always felt so very Warhammer 40,000 to me. It's brilliant.

Jonathan: The first issue I remember is 219, because of the Blood Angels battle report. My favourite thing is the article on how the plastic Land Raider was manufactured, the largest kit at the time. (*White Dwarf* 245. – Ed)



IN THE BUNKER

In our office-wide Kharadron Paintathon (it just rolls of the tongue, that...), Matt Hutson chose to paint the Arkonaut Frigate. "I painted it in the colour of Barak-Mhornar, the City of Shadow, which I thought would fit really nicely with the rest of my Realm of Shadow army," says Matt, who had already has a force of Fyreslayers from Caengan lodge painted.

Matt started by undercoating the airship in sub-assemblies. He painted the hull first, working from the keel upwards, then stuck on the aether-endrin and painted that, holding on to the hull to make the endrin easier to paint. The silver areas were sprayed Leadbelcher (where possible), then shaded with Hashut Copper and highlighted with Runefang Steel. The blue panels were painted with a basecoat of Temple Guard Blue, followed by highlights of Lothorn Blue and The Fang. 🐉

Matt undercoated the hull and fins Chaos Black, the support struts Corax White and the aether-endrins, propellers and crew Leadbelcher.



NEXT MONTH

**WHITE DWARF MAY 2017
EDITION ON SALE FRIDAY 16 JUNE**

**GRIM DARKNESS / FAR FUTURE / ONLY WAR / 'EAVY METAL
BATTLE REPORT / ILLUMINATIONS / PAINT SPLATTER
A TALE OF FOUR WARLORDS / AND MUCH, MUCH MORE!**

