

THE ULTIMATE WARHAMMER MAGAZINE
WHITE DWARF



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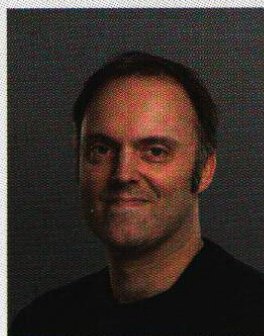
Subscriber copies now feature a piece of artwork without the contents listing down the side, allowing you to appreciate the art in all its wonderful glory. This month's cover was illustrated by Toni Deu.

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



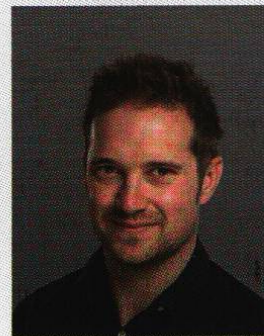
MEET THE WHITE DWARF TEAM

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



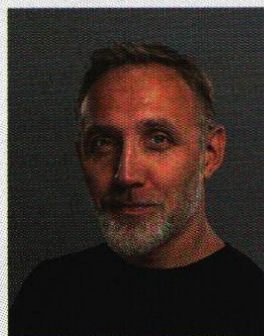
MATTHEW HUTSON
Guest Editor

Matt has worked on White Dwarf for over twenty years now and has created endless armies during that time, taking part in no less than four A Tale of Four Warlords series! Turn to page 74 to see some of Matt's greatest army hits.



DAN HARDEN
Staff Writer

Dan's been painting like a man possessed, having completed a Shaman for Fantastical Realms (page 84), a unit of Primaris Inceptors (page 58), and Grey Seer Thanquol. He's already planning out his hobby projects for next month.



SHAUN PRITCHARD
Reprographics

When he's not been making the magazine look lovely, Shaun's been creating some giant copies of White Dwarf for an upcoming project. Honestly, we have no idea what he's up to, but a three-foot-tall version of the magazine is pretty cool!



BEN HUMBER
Designer

Slow and steady wins the race — that's Ben's motto when it comes to painting. He's still working on that Carnifex we mentioned a few months ago — it is currently basecoated, washed, and defending his biscuit draw from thieves.



JONATHAN STAPLETON
Photographer

Jonathan's desk is still dominated by the KX139 Ta'unar Supremacy Armour that he's been working on. However, the Kroot Tracker Dahyak Grekh has also made an appearance, ready for some games of Blackstone Fortress.



MARTYN LYON
Photographer

Martyn's been feeling a bit blue this month. No, he's not sad — he's been painting Ultramarines. His highlight of the issue was photographing the Realm of Shadow Battle Report on page 96. Many lighting rigs were required ...

THIS MONTH'S CONTRIBUTORS

Louis Aguilar, Nyle Ajina, David Annandale, Andy Barlow, Mark Bedford, Jes Bickham, Stu Black, John Bracken, Kev Chin, Paul Claridge, Andy Clark, Thomas Clarke, Adam Cooper, Maxime Corbeil, Toni Deu, Stuart Edney, Paul Foulkes, John French, James Gallagher, Jordan Green, Nick Horth, Tom Horth, Dan Hyams, Ben Johnson, Jervis Johnson, Tangui Jollivet, James Karch, Jason Lee, Phil Kelly, Lyle Lowery, Chris Merrick, Seb Perbet, James Perry, Dave Sanders, Harvey Snape.



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WHITE DWARF™

MAY 2019

FOLLOWERS OF YNNEAD



What better way to celebrate twenty years of working on this esteemed magazine than to be guest editor for an issue – it seems like only yesterday that I got the email from then-editor Paul Sawyer saying I'd got the job as a production assistant! I've been a reader of White Dwarf ever since I saw the Hero Quest/Space Crusade cover on issue 134 in my village newsagent. A lot has changed over the years, with editors coming and going, but I firmly believe that with our recent reintroduction to the Design Studio this is a new golden era for the ultimate Warhammer magazine.

Index Astartes has always been one of my favourite article series, and it has inspired me to collect many a new army. That is set to continue, as in this issue we have Index Xenos: Ynnari, which includes the history of the Aeldari worshippers of the god Ynnear as well as new and updated rules only available in White Dwarf. We don't stop there, though, as we also show you how to paint a force of this enigmatic Aeldari faction.

As many of you will be aware, I'm a big fan of Space Marines, and with the introduction of Primaris Space Marines, there are loads of new plastic kits around. This issue, we feature a special Kitbash showing how you can combine the Primaris kits with other kits in the Space Marines range.

If you're in to the stories that bring our worlds to light, you won't be disappointed, as we have three exclusive pieces spanning Warhammer 40,000 and Age of Sigmar as well as a Black Library short story from the new Warhammer Horror series (you have been warned!).

For fans of Warhammer Age of Sigmar, we continue our Fantastical Realms series with Ulgu, the Realm of Shadow. Also taking part in the Shadowlands is this month's Battle Report, which sees Ben Johnson's Daughters of Khaine take on Kevin Chin's Fyreslayers in a race to open one of Sigmar's Stormvaults.

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TONI DEU



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WARHAMMER 40,000

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BATTLE REPORT

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... for the Daughters of Khaine have also heard of this valuable prize. But who will recover it? Find out in our Battle Report!

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CONTACT

Where you get to have your say on all things Warhammer. This month, guest editor Matt Hutson answers all your questions and queries.



THE BEGINNING OF A NEW ADVENTURE

Dear White Dwarf: I am writing as a returning hobbyist – having finished two decades of military service, I now have more freedom to pursue my hobby. I

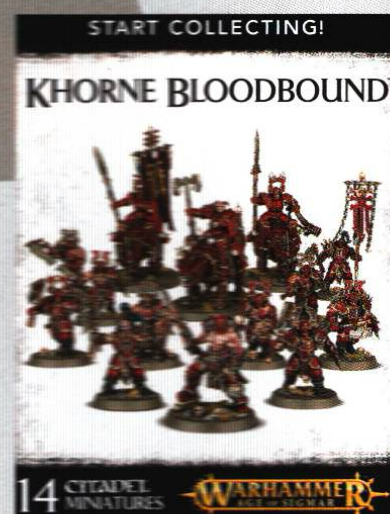
was medically discharged from the army due to injuries and have spent much of the last year recovering. It was during this challenging period that I journeyed into the depths of 'the back room' and discovered a chest of treasures: a contingent of Space Wolves, a collection of *The Lord Of The Rings*™ miniatures, a Mega Paint set, Space Crusade, and Advanced HeroQuest. There was also a collection of White Dwarfs going back to 1990!

While dreamily reminiscing about, and then finally painting my Space Wolves, my reverie was disturbed by a Chaos horde. By that, I mean my children. My three girls' eyes lit up at my discoveries. We soon had a game of HeroQuest up and running, with my girls working together to solve the mysteries of The Broken Amulet while taking great relish in slaying skaven. This wasn't enough for my wee girls, though, with the twins in particular asking 'when can we play a game where we get to crush each other?'. Their sheer joy at gaming together has done wonders for my recovery, so we are now planning an epic quest to a Games Workshop where we can discover new games to play, new

miniatures to collect and paint, and, of course, other players to join our crusade. My question is this, White Dwarf: What game and factions would be a great starting point for these new recruits – a twelve-year-old girl obsessed with vampires and nine-year-old twin sisters touched by Chaos?

Jarad Duffield
North Yorkshire, UK

Glad to hear you're back in the hobby, Jarad, and that your recovery is going well. We've got a few suggestions for ways to get started in the hobby. The Storm Strike and Tempest of Souls boxed sets are both great for new starters, though you could always dive right in with the Soul Wars boxed set if you want loads of models. There are also the Start Collecting! boxes, which are perfect for new hobbyists – you'll find eight for the forces of Chaos and two that include Vampires (the Malignants and Flesh-eater Courts sets). I'm sure your daughters would love any of them!



PAINTING QUESTION: GLOWIN' BONES

Hello there. My latest hobby plan is to build a Nighthaunt army led by Arkhan the Black, which leads me to my question: how did the 'Eavy Metal team paint the ethereal skulls on Razarak, Arkhan's steed? I would just love to find out!

James Mawson
Durham, UK (soon to be the underworld)

Good question, James! Simon Adams from 'Eavy Metal used the colours below to paint the glowing skulls. His advice is to apply a very thin glaze of watered-down Moot Green to the brows of the skulls to provide that ethereal glow. You can then use Coelia Greenshade to pick out the eye sockets and the nose cavity. Hope that helps, James!

Before painting these stages, Simon undercoated Razarak with Chaos Black spray, then basecoated it with Ushabti Bone Air to make painting the bone easier.

GLOWING SKULLS

Celestra Grey

Administratum Grey

Biel-Tan Green

Moot Green (glaze)

Coelia Greenshade

Administratum Grey & White Scar

White Scar





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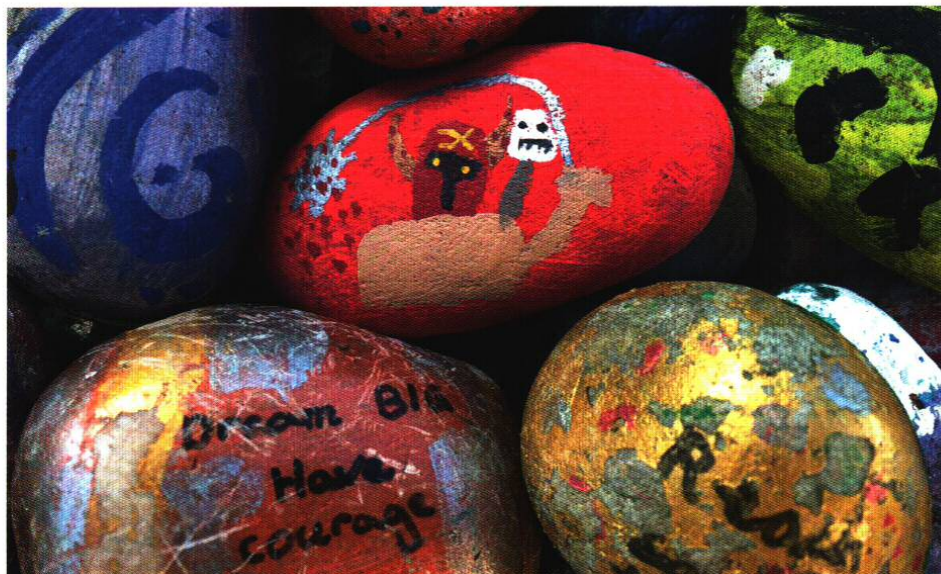
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A FEW OF MY FIRST MODELS

I have always loved Warhammer, and it appears that I have passed this on to my children – particularly Liam, my eleven-year-old son, who spends most of his time painting figures, reading rulebooks, and drawing up army lists. Recently at his primary school, each child was asked to contribute a stone painted with something important to them to go under the school's soon-to-be-opened Bridge of Tranquillity. His classmates painted rainbows, unicorns, sunsets, and bumblebees on their stones. Liam painted a Slaughterpriest. To make matters worse, a ceremony was held to commemorate the opening of the bridge, and I had to sit and watch as Father Tony gave a moving speech about compassion and understanding before picking up Liam's stone, blessing it, and tenderly setting it down under the bridge. It remains there to this day, with its blood-soaked hackblade and malevolent stare, watching all those who dare to pass.

David and Liam
Dorset, UK



Well, congratulations, David and Liam – this might just be one of the funniest letters we've ever received at White Dwarf. It certainly got us laughing. Maybe the Slaughterpriest will ensure the Bridge of Tranquillity remains tranquil by scaring everyone off!

A FEW OF MY FIRST MODELS

Hi, guys. I thought I'd send you a short letter to say thank you for decades of great work. I still remember how I was drawn into the hobby when I saw the gold-clad warrior in front of his Terminator-armoured brethren on the cover of issue 133 and thought 'wow!'. Now, twenty-something years later, the reaction is still the same, except now it's with my kids. There's nothing better than poring over the latest issue of White Dwarf (or even one from ten years ago), in which a little picture or an article may pop out and give us the motivation and inspiration to complete a project or even start a brand new one. Keep up the great work, guys. I have included some pics of my minis, too.

Paul Clancy
Lanesboro, Ireland

ASK GROMBRINDAL

I have a question, Grombrindal. Warpstone was once the most precious substance in the Old World. Is it still as valuable in the Mortal Realms?

Tomasz Formanowski
Wroclaw, Poland



Eergh, warpstone – filthy stuff. Even talking about it makes my tongue go furry. Many aeons ago, in the world-that-was, warpstone (or wyrdstone, as it was also known) was highly coveted by sorcerers of dubious morals – you could make a killing on the Altdorf black market with a tiny lump of the stuff. I mean, er... so I've heard. Warpstone is made of condensed magical energy that has been corrupted by Chaos, and in the old days it was one of the easiest ways for wizards to give their spells a magical boost. But now, in the Mortal Realms, there are many types of realmstone – gravesand, celestium, chamonite – for wizards to use in their conjurations. The skaven, however, will do whatever they can to get their claws on warpstone. My advice: don't touch the stuff, don't hit it with a hammer or cut it, and always arrange for a sanctioned engineering crew to remove it if you find any.

Grombrindal



Now that is interesting – issue 134 was the first issue of White Dwarf that I bought, but 133 was still on the shelf, so I bought that one, too! We're glad that you're still loving White Dwarf so many years on, and that it still provides that wow factor. As for your models, we especially liked your T'au Battlesuit Commander, so we printed the pic! Keep up the great work, Paul.

READERS' MODELS

OUR TOP TIPS FOR TAKING PICTURES OF MINIATURES

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

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

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

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

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

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

warhammer-community.com/the-model-photo

Blood Angels Honour Guard Sergeant
by Damien Tomasina



Chaplain Lemartes, Guardian of the Lost
by Damien Tomasina



Blood Angels Librarian
by Damien Tomasina



Sanguinary Ancient
by Damien Tomasina



Dark Angels Interrogator Chaplain
by Christoffer Jonsson



Alpha Legion Veteran Squad
by Marcel Kinrade

Readers' Models is the place where we share pictures of some of our favourite miniatures painted by you, our readers. This month, guest editor Matt chose all the models, and, true to form, he picked a load of Space Marines!

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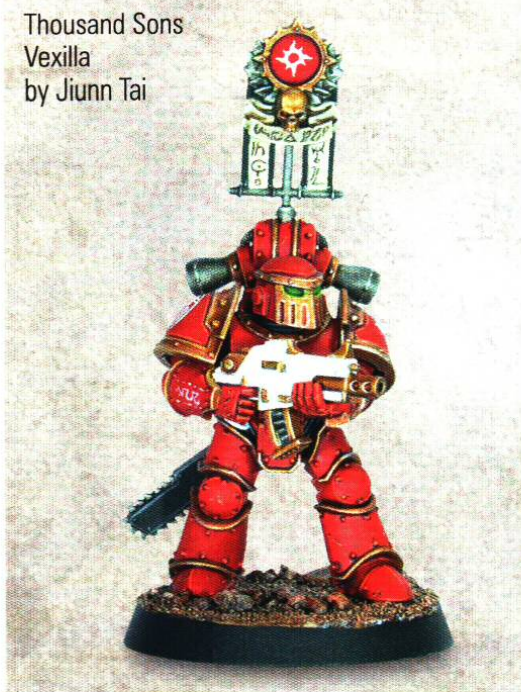


By submitting photographs of your miniatures, you give Games Workshop permission to feature them in White Dwarf at any time in the future.

White Scars Lieutenant
by Mike Ingram



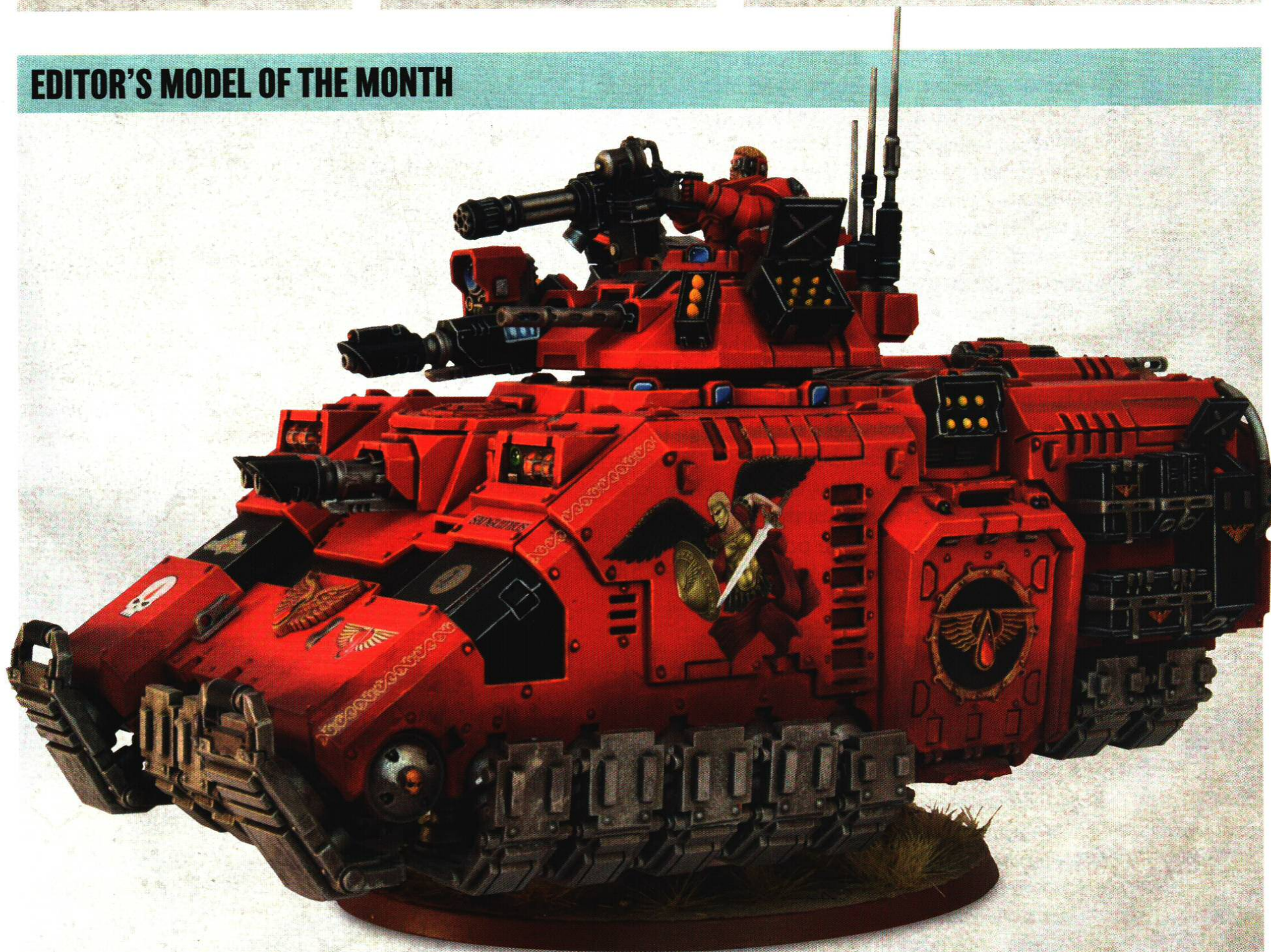
Thousand Sons
Vexilla
by Jiunn Tai



Wolf Lord Krom Dragongaze
by David McGowan



EDITOR'S MODEL OF THE MONTH

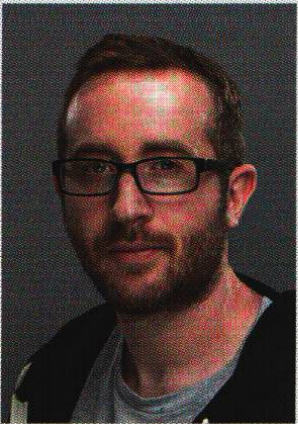


My pick of the month is this Blood Angels Repulsor painted by Raúl Rodríguez Martín. Raúl's Blood Angels were actually some of the first Readers' Models we featured in White Dwarf way back in 2013, so it's great to see that he's not only still painting models for his army, but that his painting standard has continued to improve over that time.

There are several things I really like about Raúl's Repulsor. Firstly, he's included the crewman on the top – he's a great extra detail that really finishes off the kit. Secondly, he's made great use of Forge World doors and transfers to show that this Repulsor is highly valued by the Chapter. Lastly, the weathering really makes this tank look like a lived-in fighting machine.

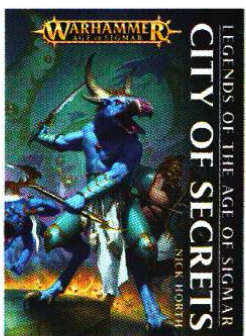
WARHAMMER

WORLDS OF WARHAMMER



NICK HORTH

Observant readers will notice that it's not regular columnist Phil Kelly in the picture to the left, but an imposter that looks suspiciously like background writer Nick Horth. A consummate wordsmith, Nick has joined us to chat about cities, Stormvaults, godly feuds and the very future of the Mortal Realms. Four pages seems hardly enough space.



EXCELSIS!

When he's not creating background for Warhammer Age of Sigmar, Nick is writing novels for Black Library. His novels *City of Secrets* and *Callis and Toll: The Silver Shard* are both set in the city of Excelsis, which he talks about in this column. You can download both eBooks from blacklibrary.com.

The Mortal Realms are an essentially limitless arena for fantastical stories and earth-shaking battles. They are filled with wondrous sights beyond imaging and home to both strange heroes and morbid villains. Each realm is – at least to a mortal mind – almost infinite in scale. But with such an unimaginably vast playground to operate in, how do you tell stories with a real and lasting impact that also progress the ever-expanding narrative of the Age of Sigmar?

BIRTH OF A NEW WORLD

When I first joined the studio as a background writer many aeons ago (or about three years ago, depending on who you ask), Age of Sigmar was very much in its infancy. The first edition core rulebook had introduced a thrilling high fantasy battleground between the hordes of Chaos and the armies of the God-King Sigmar, a hero who had survived the destruction of the Old World and emerged as an even more powerful figure. The Realmgate Wars formed a blockbuster opening conflict, with the Stormcast Eternals smashing down from the heavens and launching blistering crusades to secure vital arcane pathways scattered across reality. These magical portals allow mortal armies to traverse vast distances in an instant.¹

It was a bold new setting, stuffed chock full of the grandiose, operatic fantasy for which the Warhammer brand is so beloved. Yet for all its grandeur, the nascent Age of Sigmar lacked the historicity and tradition that marked the Old World of Warhammer Fantasy. This is unsurprising, of course – that treasured universe had been developed and expanded over decades. No universe comes into being fully formed. The great cities of Middenheim and Nuln, the dwarfholds of the World's Edge, the steamy jungles of Lustria – it took a lot of time, care and hard work to turn these concepts into the locations that fans came to know and love. The same goes for our characters, the driving

force behind all the stories that we tell. We are only just beginning to explore the legend of such figures as Vandus Hammerhand and the ferocious Korgos Khul. What happens to these larger-than-life figures in the aftermath of the Realmgate Wars, and how do mortal beings react to such living legends walking in their midst?

And so, when I joined the background team, the first and most exciting task we faced was granting the Age of Sigmar that sense of verisimilitude that marks a truly great fantasy setting. To do that, we needed tools with which to tell fresh stories. Not just exciting new characters and factions, but also places that had a tangible sense of history and tradition. We needed a world that the warriors of the God-King would see as worth sacrificing their lives and indeed their very souls to protect.

We start with a big, bold concept befitting our larger-than-life setting ...

A FIRM FOUNDATION

It was important that we didn't simply recreate the texture of the Old World. What makes the Age of Sigmar such a vibrant and exciting setting is the high fantasy scale of it all. In this world, gods walk amongst mortals, reshaping the fabric of the realms and laying waste to entire armies with magic and might. The landscape is shaped by untrammelled arcane power, giving birth to all manner of bizarre and impossible environments. If one can grasp only on some distant level how a human being might carve out an existence amidst the tangled slums of Altdorf, how can we as writers get across the sheer, unrelenting strangeness of life amidst the alchemical jumble of a Chamonian island delta? Or in a city where the prime currency is raw prophecy?

That textbook segue leads me on to *City of Secrets*, which was one of my first major projects as a background writer for the studio. Part of my brief was to develop in detail a free city of Sigmar for the first time. Excelsis – the aforementioned city of prophecy in which the story takes place – had actually been introduced in a previous publication in the form of a single line of text. All we knew at this point was that Excelsis was founded next to a great chunk of rock known as the Spear of Mallus. This immense monolith was rife with auguries and omens of the future, and thus Excelsis was known as a city rife with prophecy.

¹ Realmgates are also an amazingly useful tool for writers, allowing us to manoeuvre our factions about the realms and avoiding the age-old problem of getting scattered armies involved in our central conflicts. Fans of the Old World will recall how seldom the Lizardmen of Lustria – for example – got to rampage across the Empire.

Worlds of Warhammer delves into the background of the Age of Sigmar and the 41st Millennium, looking at how stories are created and legends are born. This month, background writer Nick Horth talks about the ongoing saga of the Mortal Realms.



1

Paul Dainton's concept art for the city of Excelsis (1) shows the tumbledown nature of some of the poorer dwellings set against

the backdrop of the city's vast palaces and fortresses. A floating monolith leaves you in no doubt that this is a fantastical place.

Excelsis is a huge city, but compare to the vastness of the Spear of Mallus, it could almost be considered insignificant (2). This

piece explores the look of Excelsis' towers and citadels, not to mention the arcane magics that surround the city.



2

That was a fascinating high-fantasy foundation for a city, and when I sat down to write the book, it was one that I began to examine in greater detail. In a settlement in which anyone can gain visions of the future, how do the commonfolk exist day to day? How does the economy work, and what strange creatures and peoples are drawn to its borders? In an early discussion with my most excellent companions in the studio writing team, we hit upon the idea of prophecy as currency – small denominations might offer nothing more than a few flickers of potential, while the richest nobles could increase their fortunes and power with the most accurate and promising slices of auspice. This intriguing core idea snowballed into all sorts of bizarre and flavourful concepts, and swiftly Excelsis began to take on a character all of its own.

That's a good example of how we approach writing for Warhammer Age of Sigmar. We start with a big, bold concept befitting our larger-than-life setting, and we extrapolate that across the varied cultures and civilisations of the realms and the personalities that dominate each faction.

BURIED SECRETS

We utilise the same basic process when deciding how to advance the storyline of the Mortal Realms. The recent Forbidden Power set, for example, tells the next chapter of the Soul Wars and introduces an entirely new yet intriguing concept to the Age of Sigmar: the Stormvaults.

During the Age of Myth, Sigmar roamed far and wide across the Mortal Realms, seeking out his lost children and his fellow deities. In that time, he encountered many monstrous creatures and powerful entities spawned by the cosmic formation of the realmspheres. Many of these beings possessed fearsome power, and their mere presence was a threat to the grand civilisation that Sigmar envisioned. Thus, he took up Ghal-Maraz, and alongside the warrior-god Grimnir and old rival Gorkamorka, slew the most dangerous and voracious of their number. Even then, some of these dread creatures could not be destroyed, being primal creations who drew their strength from the raw magic of the realm in which they resided.

The Stormvaults were created to imprison these beings and to store in (relatively) safe places those artefacts and relics that the God-King had gathered in his journeys that were judged too dangerous for mortalkind to possess – after all,



Above: The *Warhammer Age of Sigmar Core Book* introduced the concept of the Mortal Realms and the many trials that Sigmar had to overcome to find his fellow deities in this strange new existence.

you wouldn't store an unexploded bomb in your living room. Utilising arcane devices known as penumbral engines, these temple-complexes were shrouded in illusion and secrecy. They lay hidden for centuries, until the devastating shockwave of magical energy unleashed by Nagash's great necroquake shattered the enchantments that obscured them. With the Stormvaults unveiled, the factions of the realms battle one another to claim the treasures within, even as the forces of Azyr race to secure the God-King's secrets.

This concept was a natural evolution of the Soul Wars storyline, following on from the devastation of the Shyish necroquake and examining this epochal event's impact upon the Mortal Realms. As a high-concept storyline, it offered us the chance to pitch different factions and armies against one another and to delve into Sigmar's motivations and the simmering tensions between the gods.²

WARRING GODS

As our development team delved deeper into the implications of the Stormvaults, intriguing questions began to arise. From where or whom did Sigmar obtain the powerful magic necessary to hide such mighty secrets? What mysteries might be concealed within each vault, and how would his fellow gods react to the God-King's actions? By locking ourselves in a meeting room for an hour or two and spinning ideas off one another, we quickly began to pick out intriguing plot threads from the Age of Sigmar's history and develop exciting ideas as to how we could root this new stage of the story into what had gone

before, while simultaneously laying the foundations for future developments.

For me, this process is one of the most enjoyable things about working in the studio. We have an abundance of clever and passionate people in the team, and when we brainstorm a new project, the results can take us to completely unexpected places. It's not just the writers and product developers that take part – our brilliant artists provide invaluable inspiration (take Kevin Chin for instance, who often manages to come up with multiple awesome-looking concept sketches in the course of a single session), as do the graphic designers, miniature designers, and army painters. Every product that we work on is a collaborative effort and becomes all the stronger for it.

During these sessions, we swiftly decided that the best way to depict the realms-shaking implications of the Stormvaults' reappearance was to focus down on a single such arcane trove and examine the repercussions of its unearthing. This became the focus of last month's *Forbidden Power* set, which, as well as containing a whole bunch of awesome new scenery and some devastating *Endless Spells*, contains a narrative book telling the story of the *Siege of Lethis*.

Lethis is one of Sigmar's free cities in the Realm of Death, a stronghold of Order in a land dominated by Nagash's undead hordes. In *Forbidden Power*, we discover that the city – and more specifically the Stormkeep of the Anvils of the Heldenhammer at its heart – was constructed in order to protect the Midnight Tomb, a vast

² As well as make use of a massive new scenery set, complete with all sorts of arcane devices and mysterious monuments dating back to the Age of Myth.



underground Stormvault. When Nagash's necroquake shatters the vault's enchantments and reveals it to the realms, the Great Necromancer feels a familiar presence calling from within – a powerful former ally locked away by the God-King. To everyone's favourite undead tyrant, this is yet more proof of Sigmar's perfidy and arrogance, and he immediately sends a vast army of Nighthaunt commanded by the dreaded Lady Olynder to crack open the Stormvault and reclaim his shackled servant.

To everyone's favourite undead tyrant, this is yet more proof of Sigmar's perfidy and arrogance.

While the story of Forbidden Power is one of grand action and adventure with serious repercussions for the state of the Mortal Realms, it is also one driven by characters. At the heart of the Soul Wars is the irreconcilable rivalry between Nagash and the God-King, and that forms the central thrust of the narrative. Yet as we developed the product, we saw a chance to expand upon that concept and study not just the conflict between these two ancient foes, but also Sigmar's dealings with his fellow gods of Order. How has concealing these hoards of potentially realm-destroying artefacts affected his relationship with them? Therefore, we decided to link the tale of the Midnight Tomb together with a framing narrative that tells the history of the Stormvaults, from inception to construction. This gives us a glimpse – for the first time – at the God-King's Pantheon at the height of

its power and allows us to witness the beginnings of the divisions that would ultimately tear it apart.

FUTURE OF THE REALMS

This added depth transformed what could have been an exciting but rather isolated storyline into a key part of the Age of Sigmar mythos. Rather than springing up out of nowhere, the unveiling of the Stormvaults builds upon everything we have already established about the Mortal Realms – Nagash's ancient rivalry with Sigmar, the God-King's propensity for bold and potentially rash action, the mysterious lost eras of the Age of Myth, and the tension that would ultimately doom Sigmar's attempts to form a godly pantheon. I won't spoil the story of Forbidden Power in these pages, but suffice it to say it shifts the narrative of the Age of Sigmar towards an exciting new era, and it contains plenty of twists and turns along the way.

That sums up for me what's so exciting about playing in the enormous sandbox that is the Mortal Realms! As we continue to tell our ongoing story, we get to build upon not only the storied history of the Warhammer universe, but upon the mythology we laid down in the very first pages of the *Warhammer Age of Sigmar Core Rulebook*. Characters will grow and change, cities will rise and fall, and the strength and influence of our warring factions will wax and wane. Right now, Nagash is a resurgent tyrant, having enacted his grand spell and unleashed a nightmarish plague of undeath across the realm. But in the ever-changing world of the Age of Sigmar, surely even an all-powerful god of the dead can't keep his place at the top of the (inverted) pyramid forever ...?

Above: Nagash, Supreme Lord of the Undead, gives his orders to the Mortarch of Grief, Lady Olynder. If her mission to the Midnight Tomb proves successful, it could have huge implications across all the realms.

WARHAMMER 40,000

In the grim darkness of the far future, there is only war! This month's Warhammer 40,000 section features Index Xenos: Ynnari, a painting guide, a Primaris Space Marines kitbash, and more besides.





INDEX XENOS: YNNARI

New background, new rules, new painting guides, and a showcase of beautifully painted models – turn to page 24 for a Ynnari extravaganza.



BATTLEFORGED

On page 58, a team of keen hobbyists raid their bits boxes and make merry with the glue and clippers to convert Primaris Space Marine heroes and units.



A VILLAIN REBORN



SEB PERBET

Seb has worked at Games Workshop for seventeen years, fifteen of them as a miniatures designer. Over the years, he has sculpted Orks, ogors, skaven, Sylvaneth, and Idoneth Deepkin (among many others) and worked on the concept designs for countless other miniatures, including Nagash. Now, he has added Abaddon to his résumé.

Seb: As you can well imagine, the life of a miniatures designer can be pretty hectic – one minute you're sculpting a Primarch, the next you're working on new aelves for Warhammer Age of Sigmar, then suddenly you're redesigning one of the galaxy's most villainous characters – namely Abaddon the Despoiler. And actually, it's Abaddon who I would like to talk about here – he's only been out a few weeks, so this seemed like a great opportunity to talk about designing the new model and what it's like to reimagine a Jes Goodwin classic (gulp!).

REDESIGNING A CLASSIC

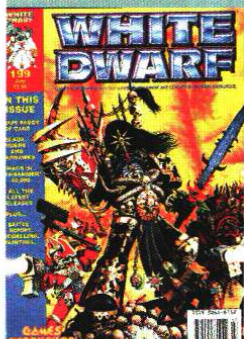
One of the key considerations when sculpting an existing special character is keeping the design true to the original miniature (see opposite). Abaddon has a lot of recognisable features – some of them are obvious, such as the Talon of Horus and Drach'nyen – while others are more subtle, like the leering face on the greave of his armour, the cabling on his chest, the Eye of Horus on his shoulder pad, his belt buckle, and his trophy rack. Even his topknot is iconic – Abaddon just wouldn't look right without it! Whatever form the model took, it needed to be recognisable as the Despoiler. I took a lot of inspiration not only from Jes' original model, but also the Horus Heresy version of Abaddon and even the Forge World model of Horus designed by Simon Egan.

VILLAIN OF A NEW MILLENNIUM

While many of the elements on the new Abaddon are reminiscent of the original, I did make a few changes. First, this rendition is considerably larger than its predecessor! According to the Horus Heresy novels, Abaddon was huge, and

THE FIRST DESPOILER

Abaddon's very first appearance was in the pages of White Dwarf 199 from July 1996. The cover, by Dave Gallagher, shows Abaddon raising the Talon of Horus before him – a gesture that is repeated in many pieces of art over the decades and, of course, the new miniature by Seb. Curiously, the Talon of Horus was painted red rather than black in those days to match the colour of Horus' armour in the Emperor versus Horus diorama created by Mike McVey.



Ever wondered how a Citadel Miniature is brought to life? In this guest column, miniatures designer Seb Perbet talks about Abaddon the Despoiler, giving us an insight into the design process of such an iconic special character.

this seemed like the perfect opportunity to really beef up his wargear and armour. He's not quite as large as Guilliman – he's not a Primarch, after all – but his trophy rack and cape give the illusion that he's of a similar size. Most of the changes were to his trophies and trappings. His parallel trophy racks have now been replaced by one large transverse one, but the trophies on it are almost identical to the originals. The Genestealer skull is still there, as is the Space Marine helmet, though Abaddon has upgraded it to a Mk. X version. One of the skulls also has a service stud, suggesting that it one belonged to a Space Marine. I find those little touches turn a fairly mundane memento into its own little story. What did that warrior do to earn a place on Abaddon the Despoiler's trophy rack?

I also decided to give Abaddon a cape – a detail that has been mentioned both in the background and in the artwork. You don't have to build him wearing the cape, but it looks really cool – it helps reinforces his image as a brutal barbarian warlord, as a reaver and pillager of worlds.

THE REGENT AND THE DESPOILER

There's a strong connection between the Primarch Roboute Guilliman and Abaddon the Despoiler. The two characters are mirror images of each other – kind of like bookends, both in the design of the miniatures and their stories. But while Guilliman stands for hope, nobility and order, Abaddon fights for destruction, damnation, and, ultimately, Chaos.



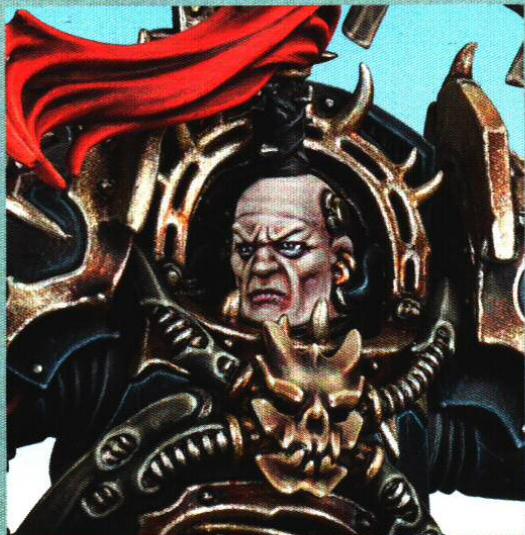
MANY FACES OF ABADDON THE DESPOILER

An unusual feature of this kit is that it comes with three faces. There's Abaddon's traditional snarling face that's reminiscent of the original miniature, a stern-looking face that resembles

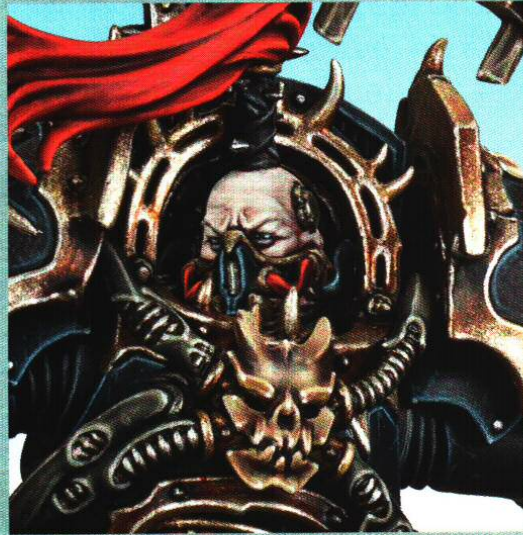
Forge World's Warmaster Horus model, and a third wearing a grotesque mask. This enables hobbyists to add their own element of customisation to a special character model.



1



2



3

Abaddon's first face (1) is based on that of the original model. Seb added a couple of earrings, matching those on the large-scale statuette of Abaddon designed by Simon Egan.

As one of Horus' gene-sons, it's no surprise that Abaddon looks a bit like him. His second face (2) mirrors the stoic countenance of the Warmaster perfectly.

A stylised mask completes the triptych (3).

THE TALON OF HORUS AND THE ECHO OF THE FIRST MURDER
'The Talon of Horus and the Daemon sword Drach'nyen are classic weapons – people know them as well as they know Abaddon himself,' says Seb. 'I kept their design faithful to the

original model – I merely tweaked the details and the scale to better match Abaddon's new proportions. The main change was making the talon look more dextrous and the claws more curved and vicious-looking.'

Abaddon has had an external power supply (the glowing orange tube) fitted to his armour to help power the colossal Talon of Horus (1).

Seb's rendition of Drach'nyen (2) retains all the elements of Jes' original – the grotesque pommel, the scowling face on the crossguard, the spikes pushing through the ricasso, and the blade itself with the screaming faces of those it has slain rippling across it.



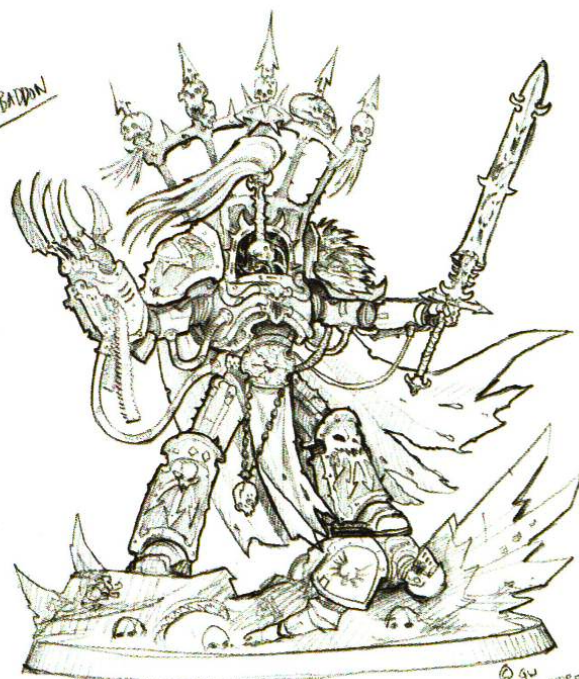
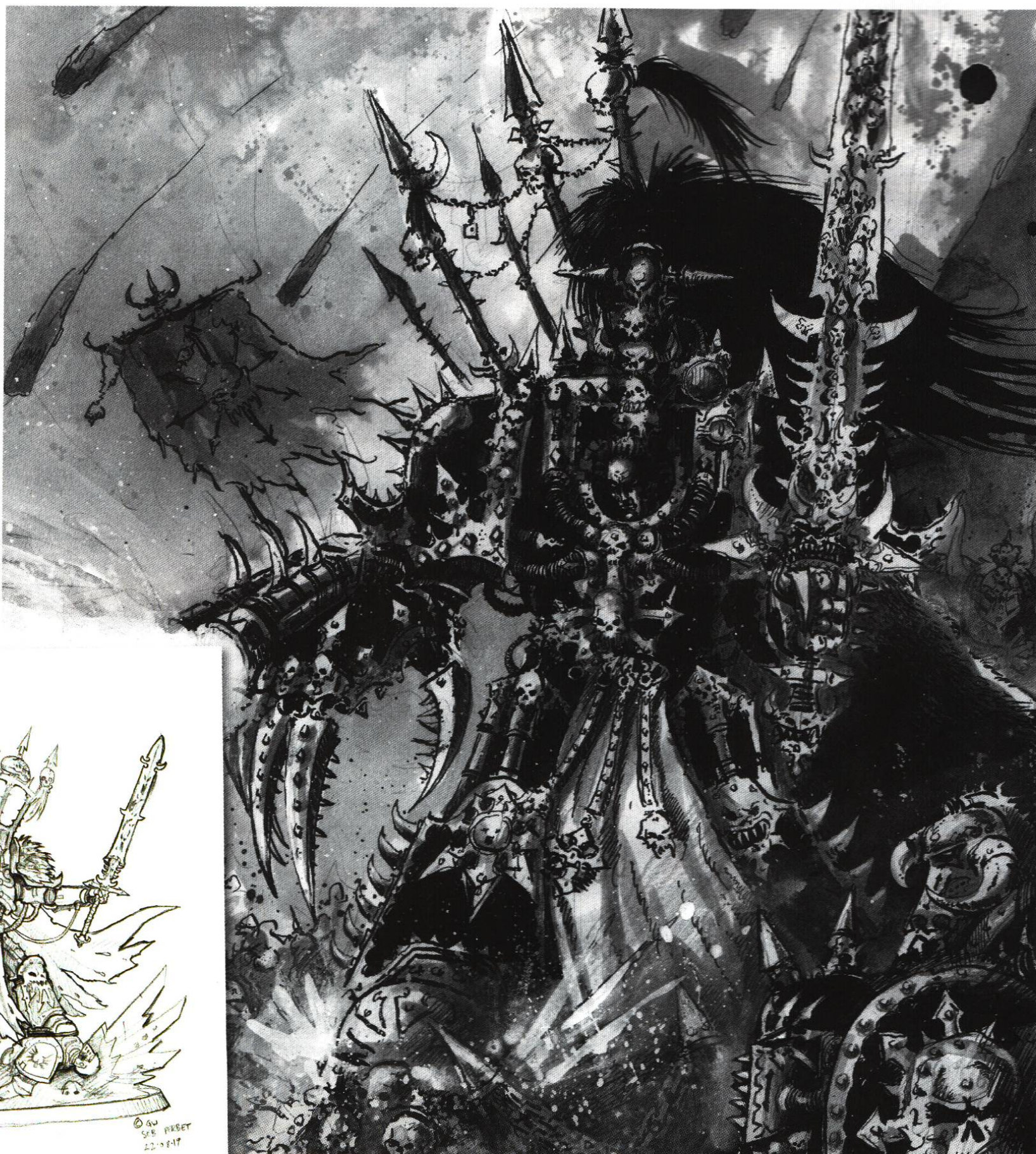
1



2

Right: John Blanche's original artwork of Abaddon shows him wearing a fur cape – a feature that Seb would revisit with the new model.

Below: Seb often sketches out his ideas before he starts sculpting. His illustration features the rebreather mask that became one of Abaddon's optional faces. It was at this point that Seb also changed the angle of Abaddon's trophy rack and the way the ammo feeds slot into the bolters on the back of the Talon of Horus. Even the skull hanging from his belt is still there – a feature on John's illustration and Jes' original model.





Roboute Guilliman (left) and Abaddon the Despoiler (right) face off against each other. They have assumed the mantles of their forebears – the Emperor of Mankind and the Warmaster Horus. Theirs is a conflict that could last an eternity.

ALL THE LITTLE DETAILS

'When assembling Abaddon, you build his body first, then add the armour panels,' says Seb. 'This enabled me to sneak in lots of little details, like his black carapace, the sockets behind his head, and the hydraulics underneath his shoulder pads. They're features that fans can really geek out over.'



Both heroes are armed with a sword and a power fist/claw, and both carry weapons that were once wielded by their fathers (loosely speaking). Guilliman carries the Sword of the Emperor, while Abaddon wears the Talon of Horus – they are visual representations of the struggle between good and evil. Guilliman also wears the Hand of Dominion, while Abaddon wields Drach'nyen. Both of their swords are animated in some way – one with the divine will of the Emperor, the other with a Daemon, and both gauntlets have underslung bolters fitted to them.

Compositionally, both models have really open poses, enabling you to see their chests and faces, but while Guilliman's pose is stoic and defensive as though ready to accept a charge, Abaddon's is arrogant and aggressive, his claw raised up as if delivering an ultimatum. His pose serves to show off the Talon of Horus – that ultimate icon of evil that almost killed the Emperor – and helps reinforce how important and symbolic it is. The two share a common base design, too. Both stand over the fallen bodies of an enemy champion, and the twisted aquila beneath Abaddon's feet is designed to look like the ones on Guilliman's backpack. The burning braziers on their bases (and all the other windblown details on them) all point inwards, too, as if drawn towards the fight that's about to occur.

THE LIGHT OF HOPE

With the light of the Astronomican extinguished, navigating the warp is all but impossible. Yet the crew of the *Radiant Light* must brave the warp to reinforce the Imperium's defences on Jashoria Prime, regardless of the peril ...

The ship's bridge shuddered violently. Lumen flickered. Alarming groans came from all around as the vessel weathered unnatural waves of pressure. Deck plates thrummed as though their rivets were about to pop out and send them spinning away. The robes and hair of the bridge crew twitched in a wind no one could feel.

To Armsman Pheln, it felt as though something huge had taken hold of the *Radiant Light* and was shaking it. The moment the thought entered his head, he fought to banish it again. Ideas, thoughts, imagination; those kinds of things had power in the warp, or so he had been taught. His training helped him blank out dangerous distractions, and he fell back on it now, biting his lip as he silently repeated the litany of blessed thoughtlessness in his head.

Pheln clung to the side of the voxman's console with one hand and gripped his shotgun with the other. He swept his eyes around the bridge, ignoring the panicked voices of the crew as he scoured the shadows for movements or shapes that shouldn't be there. If a nightmare manifested, he would gun it down or die trying, he thought. The notion of violent action, of actually engaging a foe he could fight, gave him some scant comfort.

'Vox, contact the navigator's sanctum again,' spat Captain Jessin. 'Find out what in the seventeen heretical hells Bauphomt thinks he's doing!'

'Ma'am, yes ma'am,' replied the vox officer, his voice tight.

'Helm, be ready for crash translation to realspace,' ordered Jessin.

The lumen blinked out altogether, leaving the bridge illuminated only by the cold glow of runic consoles and static-furred vid screens. Wild eyes stared from underlit faces. Pheln racked the slide of his gun one-handed and began to mutter his prayers out loud, hearing the bridge's other armsmen follow suit. He felt a trickle of sweat running slow and cold down the nape of his neck as their voices joined in a tremulous chant.

It was strengthened as Jessin's clear voice rang out in chorus with theirs.

'... And lo though we pass through the terrors of the warp, we shall fear neither heresy or malfeasance, for the sacred energies of the geller field enfold us, and the divine light of the Astronomican is our guide ...'

Pheln stumbled over that last line.

He knew it was not true.

That was the whole problem, as he understood it – the cause of this voyage's hellish conditions. The Astronomican was gone. It was nowhere to be found. They were as good as flying blind, on a voyage they would not even have risked had not the world of Jashoria Prime been in such desperate need of reinforcement. Yet the system's capital planet had screamed out for aid, and its outlying colonies were oath-bound to provide it. After all, the higher-ups had blustered, the journey was but a single, short warp jump.

And so they had set out, four troop carriers packed with Jashorian guardsmen. He wondered how the other three ships were faring. Had they made it already? Had they been devoured? Were they trapped forever in the merciless grip of ineffable forces that – he stopped himself and got to praying again, sweating more profusely than ever.

The lumen flickered and died, flickered and died. In each brief burst of illumination, Pheln thought he saw ghostly after-images stealing across the bridge. He struggled to focus, praying louder and bringing his shotgun up as his eyes chased greasy phantoms that were there and gone before he could be sure he'd seen anything at all. The officers around him glanced up from their stations, watching his weapon's muzzle with anxious eyes.

'Vox, I am waiting,' barked Captain Jessin. Pheln felt his courage bolstered at the sight of her sat straight-backed and proud in her command throne.

'Captain, I ... I've tried, ma'am, but all I'm getting back is ... screaming ...' reported the voxman in a small, scared voice.

'Enough of this, we're dropping out now. Emperor hang the risks,' declared the captain. 'Helm -'

'Captain, wait – I have something!' said the voxman, hunching over his console, pressing his headset tight to his ear. 'Navigator Bauphomt sees a chink of light amidst the storm!'

'Throne be praised, a sight of the Astronomican at last,' replied Jessin, and Pheln felt a flare of hope. 'Tell the navigator to follow that light and get us clear.'

'He says he's already doing so ma'am, whether you so order or no,' said the voxman.

'Of course he is, pampered mutant coward,' said Jessin. 'Armsmen, stand to! Navigation, rouse the sensors and get them compliant. Weapons, intone the mantras of wrath and wake the weapon spirits. All stations prepare for violent and immediate translation to realspace, no mark.'

Pheln shouted his assent. Pushing off from the console, he staggered through the gloom and snatched hold of a bracing loop near the chamber's edge. Clambering up several iron rungs and then turning with practised ease to face in towards the bridge, Pheln slid back into his allocated alcove. He locked his boots in place and brought his gun up.

He and his fellows now had the entire upper deck of the bridge in their sights; should anything unnatural attempt to manifest during translation, it

would be trapped in a blizzard of shot. So would the bridge crew, of course, but even the lowliest naval conscript knew that it was better to fall to a shotgun blast than to be prey to a warp entity.

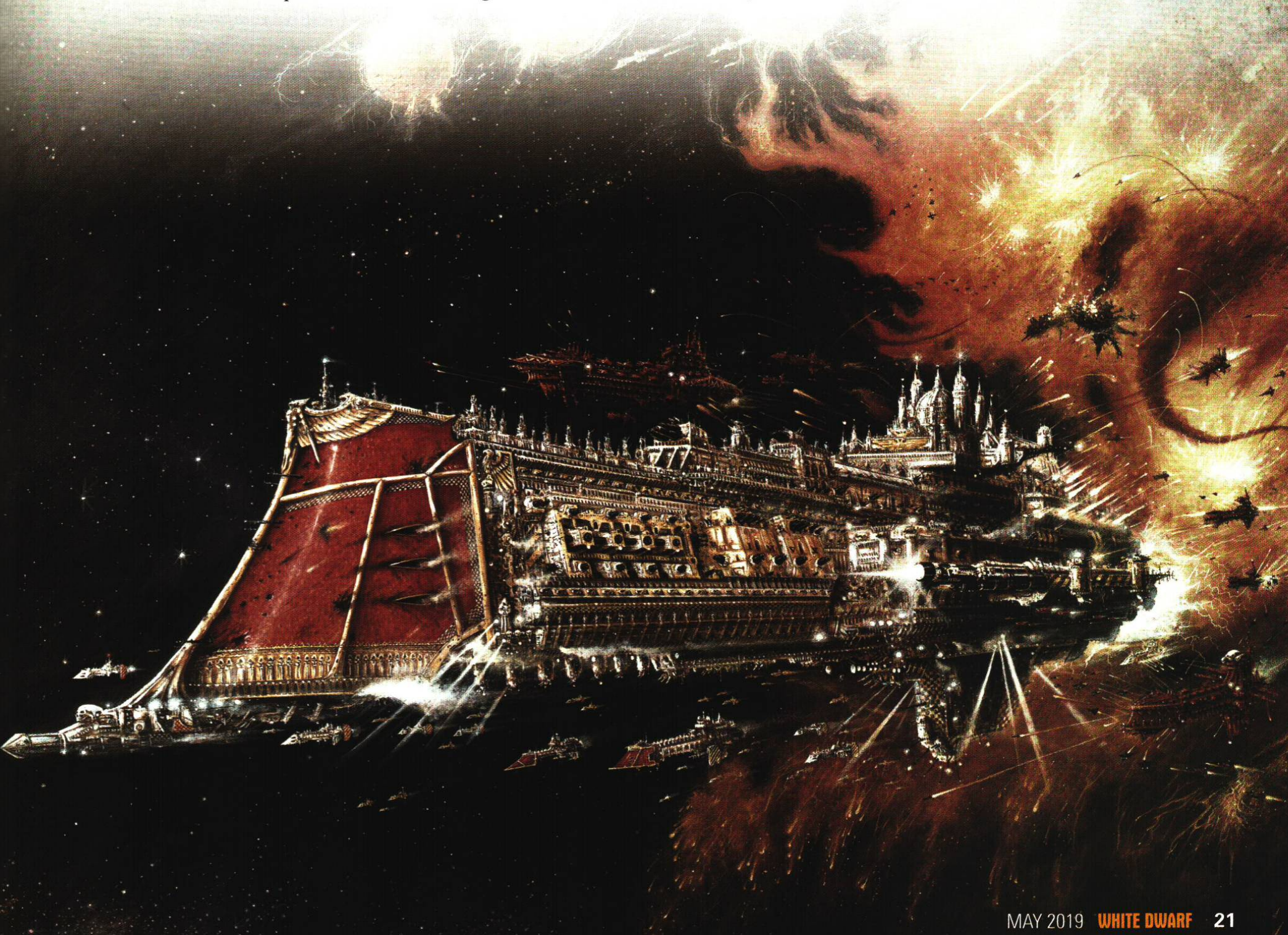
Any second, thought Pheln, any second.

The feeling of translation was sudden and terrifying. His stomach plunged and his head reeled with false acceleration as though he had been pushed suddenly from a great height. He smelt pungent herbs, and vomit, and fresh cotton and metal and blood. The darkness thickened like tar. Through it, Pheln heard voices scream in torment and terror – the captain, his sergeant, his dead sister ...

The lumen flared back to life, and the bridge gave a tremendous jolt. Cherubic servitors blared binharic hymns as sparks drizzled from overloaded conduits. Nausea swept through Pheln and was gone, replaced by the pounding of his heart, the swift in-and-out of his breathing, and a dawning sense of blessed relief.

'Translation successful, ma'am,' announced the helm officer, saluting her captain smartly.

'Excellent. Now, weapons unshrouded, void shields up, wake the auspexes, and open those



damned shutters. We're blind and helpless and there could be anything out there,' said Jessin.

Her words proved prophetic as the ship shuddered and alarms wailed. Pheln's relief withered. He gripped his weapon tight. He knew the feeling of weapons impacts on the hull of the ship only too well, felt them as though they struck his own body.

'That was hostile fire! Get those bloody shields up now,' ordered the captain as another ominous jolt shook the bridge.

'I regret to report that, barring a miracle of the Omnissiah, the shields will not awaken,' came the voice of the bridge's tech-magos, Omnix. 'Whatever foe assails us struck first at their blessed emitters. Their second volley inflicted significant damage to our primary thrust engines.'

'Auspex giving multiple returns, ma'am,' reported the sensor officer, his hands darting over his runic controls. 'Throne, I read three, no, four ships, large and in combat dispersal. And some sort of huge thermal energy signature dead ahead.'

'Check the designators. Are any of them ours?' asked Jessin, but the officer was already shaking his head in dismay.

'Negative, captain, designators heavily corrupted ... they ... oh, Emperor have mercy ...'

At last the armoured bridge shutters rattled upwards on their tracks, and as Pheln stared out at the view that was revealed, he felt terror fill his chest until he could barely draw breath. He looked down at the shotgun, impotent in his hands.

Four huge warships hung in space bare hundreds of miles away. Their baroque hulls bristled with spikes and weaponry. Nearby, the listing hulks of Imperial warships and transports burned their oxygen away into the void, while beyond, Pheln could see a world that was definitely not Jashoria Prime. Dark clouds were visible, marring its atmosphere, generated from an inferno near its north pole so immense that it was clearly visible even from space.

'Those are Heretic Astartes craft,' breathed Captain Jessin. 'Throne, they're within visible distance, how could they possibly risk drawing so close unless they knew precisely where we were going to translate?'

'I believe that to be the case, ma'am,' said the vox officer in a voice full of dread. He visibly paled before speaking again. 'Navigator Bauphomt begs your forgiveness and bids you farewell, captain. He says he cannot look upon the atrocity below any longer.'

'Farewell? Atrocity? What is that lunatic talking about?'

'Alert in navigator's sanctum, ma'am. Someone's depressurised the entire suite of chambers,' called a deck officer. 'By the Emperor, its open to the void! No life-signs, ma'am.'

'He said it is a pyre, ma'am,' said the voxman, a haunted look upon his face. 'A pyre of psykers, their agonies flaring out into the void to imitate ...'

'To imitate the light of the Astronomican,' finished Captain Jessin as her officer's voice trailed away.

'The heretics ... they are hailing us, captain,' reported the voxman, swallowing with an audible click.

'They wish to speak?' asked Jessin, incredulous. She turned to Magos Omnix. 'How long would repairs on the void shield emitters and engines take?'

'Servitor crews have already been deployed, Captain. I can provide an eighty-six-point-three per cent probability that engine functionality will be fully restored within four to six hours, while the blessed void shield emitters will be operable again within a window of three times that.'

'I require every bit of functionality you can get me within the next five minutes, Magos,' snapped Jessin. 'And astrogation, work out where in the wide and wild Imperium we are, because that is damn well not Jashoria Prime down there.'

'Captain, with the respect due your station, it would require a miracle from the Omnissiah himself for me to provide you with any meaningful repairs in the time-frame specified,' said Omnix, his digitised voice blaring over the astrogation officer's reply.

'You're a priest, aren't you? Then pray,' said Jessin before turning her attention on the sweating voxman.

'Open a channel. Let us see if we can keep them talking long enough for Omnix's machine god to furnish us with some divine intervention.'

Looking like he might vomit, the voxman slid his hand across his console to the flashing rune that would open a channel of communication with the agents of the archenemy. Still locked into his alcove, Armsman Pheln realised he was shaking at the thought of hearing the foe's terrible voice. The wild thought of turning his gun on the voxman rose unbidden in his mind, and he had to force the impulse down. His captain had given this order in an attempt to save the ship that Pheln was part of. If it stood even the slightest chance of saving the *Radiant Light* from annihilation, then surely enduring even this horror was worthwhile.

The grating voice that burst from the bridge's vox-emitters made him reconsider that thought. It was redolent with evil, thick with malice so ancient and so venomous that it made Pheln feel physically weak.

'Lapdogs of the Emperor, abase yourselves before Lord Khavaros of the Black Legion. Swear fealty to Abaddon the Despoiler and the Ruinous Powers, here, now, and I may yet deign to spare your miserable lives.'

Captain Jessin flinched as though struck a physical blow. The awful voice echoed around the bridge like thunder. Several members of the crew whimpered and shrank back behind their consoles.

Jessin's stern gaze found each wavering soul and pinned them to their stations with the weight of its disapproval.

She lifted her vox horn from the arm of her throne, gripping it white-knuckled and drawing a deep breath before thumbing its 'send' rune. 'Do I address the captain of the enemy fleet?' she asked. Pheln felt pride at how steady her voice was.

'You address your new master, mortal,' came the snarling reply.

'My master is the Emperor of Mankind,' said Captain Jessin, shooting a glance at Magos Omnix where he hunched over his console, working furiously. The tech-priest gave no sign he had noticed her look.

'The Emperor is dead,' spat the voice, and Pheln felt bone-deep dismay at the words.

'Lies!' cried Jessin.

'Then where is your precious Astronomican?' asked Lord Khavaros, and Pheln's gorge rose at the cruel glee he heard in the Black Legionnaire's voice. Could it be true, he thought? Pheln felt the world spin about him as his sanity threatened to snap.

'There is nothing left of the Imperium but burning worlds and mountains of the dead,' growled Khavaros. 'Our darkness swallows all. Our hate has conquered your pathetic faith. Submit now or die.'

Jessin stood, expression grim, as the telltale ping of hostile weapons locks cut through the appalled silence on the bridge. She shook her head slowly, and Pheln saw the decision surface upon his captain's noble features. There would be no divine intervention, he thought, from the Omnissiah or the God Emperor, if either of them even still endured. There was only the *Radiant Light* and the overwhelming forces of the Heretic Astartes, and there could be only one reply.

'Lord Khavaros,' began Jessin, her voice steely with anger. 'You may take your lies and your threats and carry them out of the nearest airlock. The Emperor protects, you filthy, traitorous heretic.'

The voxman broke the link at a chopping motion from Jessin, cutting off Lord Khavaros' cruel laughter. The next instant, alarms shrilled across the bridge and the lumen flashed crimson.

Macro-ordnance incoming, said some detached part of Pheln's mind. Shields still down. The Emperor was gone and the *Radiant Light* was about to die.

His gun dropped with a clang from his nerveless hands.

'Duty to the end! Weapons -' the captain began, then white fire filled the bridge. The dark and howling void followed after.

Armsman Pheln welcomed them both.





INDEX XENOS

Brooding yet resolute are the Ynnari, for theirs is a dark and dangerous path that few Aeldari would ever wish to tread. The soul energy of the dead surrounds them, imbuing them with unnatural vigour and deadly psychic powers that strip the life from their foes. They are the followers of Ynnead, the Aeldari God of the Dead, and they believe that only in death can their race be saved from its destined demise.

YNNARI

By Phil Kelly & James Gallagher

The Ynnari – also known as the Reborn – are a rising force in the galaxy. They believe the Aeldari can be saved from the brink of oblivion by the rise of Ynnead, the God of the Dead. By harnessing the strange spirit magic of this ascendant deity and drawing upon the energies of the slain, the Ynnari burst into the fray with exceptional vigour and aggression.

There is an obscure school of thought in Aeldari society that states when every member of their race has died the souls that have been saved from Slaanesh's curse will form a gestalt, awakening a new god with the power to defeat their godly nemesis forever. Some amongst the seers and scholars in Aeldari society claim that time of ending is nigh, but that not all Aeldari must die to escape Slaanesh's clutches – there is a new hope against the darkness. Foremost amongst these are the seers of Ulthwé, whose psychic machinations have led to a premature awakening for the Aeldari God of the Dead.

'The Whispering God gives new life, just as he takes it away.'
– Yvraine, Emissary of Ynnead

Soon after Ynnead was first roused from slumbering potentiality, a fraction of his will and power was imparted to Yvraine, the Daughter of Shades. An exile from Biel-Tan after following the paths of the Warrior and the Witch, Yvraine had walked every corner of Aeldari society – she had become an outcast, then a corsair commander, and finally, after a costly mutiny, fallen from grace entirely to become exiled from even the most roguish of Aeldari subcultures. She eked out a new existence from the haunted streets of Commorragh, fighting tooth and nail to become part of the Wych Cults – such was her skill as a warrior that she rose to the rank of Succubus. It was in the white-hot crucible of arena conflict she crossed the threshold of death and found herself infused with the energies of Ynnead. That was the crux point of fate that saw the birth of a new creed – in one mind-blasting moment Yvraine became a conduit for deathly energies, invested with the ability to pass on her esoteric skills to those who joined her new and macabre doctrine.

With the aid of the mysterious swordsman known as the Visarch, Yvraine cut her way free from the daemonic infestation that rocked Commorragh soon after ascension. She made her way back to the craftworld of her birth, ripping free one of the fabled Croneswords from the wraithbone skeleton of Biel-Tan – and in the process, fracturing the world-ship into skeletal shards of its former glory. The shattering of Biel-Tan's

infinity circuit caused a vast explosion of psychic energies that caused warp vortices to spiral into being around the stricken craftworld, but also gave a focal point for the Aeldari God of the Dead to manifest his avatar in realspace. So was born the Yncarne, a being both beautiful and terrible, whose mastery over deathly energies were the supernatural powers of Ynnead himself.

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

Tragically, many see the Ynnari as corrupted by the very daemoniac forces they seek to thwart. Others believe they are already dead inside. And perhaps they are right. Though the Reborn seek to reforge Aeldari society in Ynnead's name and

restore the glory of the ancient Aeldari race, their arrogant coercion of the metaphysical power that is the hallmark of their species has alienated as many factions as it has united. Worse still, the danger they pose to the Dark Gods has seen the forces of Chaos – and especially those of Slaanesh – rise up like a tsunami of devilry to consume the lands before them. Conflict and destruction erupts in the Ynnari's wake, and wherever they go, one thing stands out as a stark truth above all. As well as bringing hope, the Reborn bring death – and in great measure.

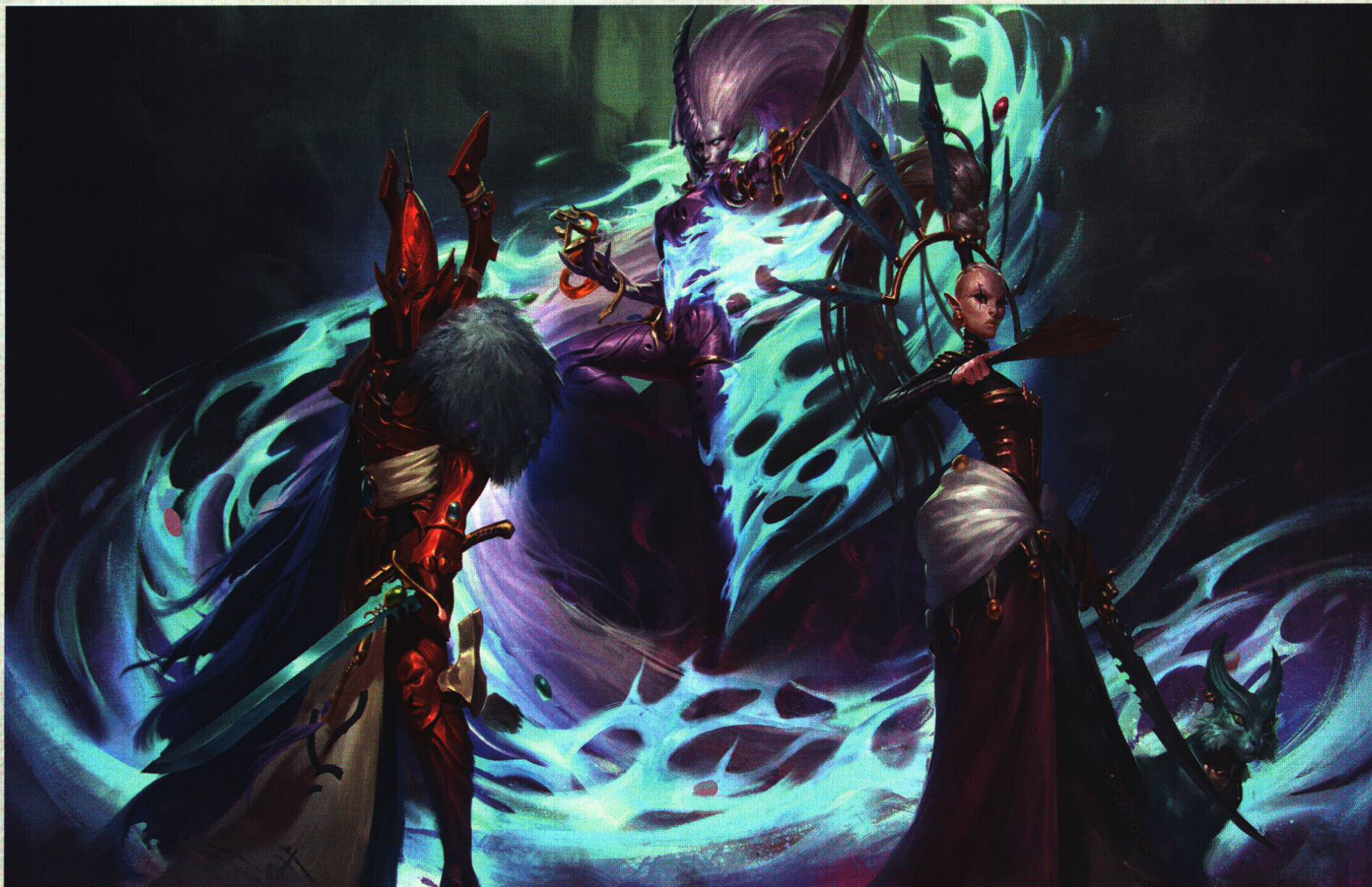
THE RISE OF A NEW POWER

Amidst the twilight years of their race, the Aeldari had found a new hope – something that could potentially stave off their doom altogether. In this, the leaders of the Ynnari saw a chance to unify their long-scattered race as one, healing old wounds and beginning a new era of progress.

The Aeldari had witnessed tumultuous change at the tail end of the 41st Millennium. Being a race blessed with psychic abilities and genuine precognitive power, the promise of cataclysm did not go unheralded. As ever, the Aeldari sought to turn the twists of fate to their own ends – the High Farseer Eldrad Ulthran more than any other.

Over the last few hundred years of his immense lifespan, Ulthran had detected a confluence of soul energy whenever he had cast his mind into the afterlife of the infinity circuit. The lingering

Below: The Triumvirate of Ynnead – the Visarch, the Yncarne, and Yvraine – stand defiant in the face of adversity. Their path is fraught with peril, for there are many Aeldari who actively oppose their plans to reawaken the Whispering God. Meanwhile, She Who Thirsts watches their every move ...



THE SIGN OF THE PHOENIX

The Ynnari are the newest faction in Aeldari society. Despite their status as newcomers, their aesthetic is that of the ancient Aeldari, those decadent starfarers who predate even the elders of Commorragh. Those who join the Ynnari cult are exclusively Aeldari, for the race would not deign to speak of its secrets even to the most learned human.

The Ynnari are devoted to Ynnead, the God of the Dead, a macabre deity on the threshold of ascendance. The colours their leaders wear reflect that – they sport rich apparel and complex, baroque armour in the deep reds, blacks, and purples reminiscent of the ghost halls and memorial gardens of the ancient empire. Some of those Asuryani, Harlequins, and even Drukhari that join their cause abandon the colours of their former organisations entirely, adopting the hues worn by Yvraine and the Visarch to better



proclaim their allegiance to the cult. These are the individuals who see only one path forward for the Aeldari race – that of utter dedication to the deathly creed of the Ynnari.

Those who are more recent converts, or who wish to still maintain or pay homage to their former beliefs and ideals, may instead sport a ribbon of deep crimson upon their upper arm or thigh. This is taken from the funereal practice of the ancient Aeldari, who would wear such an adornment to show their sorrow for a departed family member or beloved companion, a warning sign to others that they might be allowed to grieve alone. For the Ynnari, however, it is worn as a symbol of resolution and dignity. They will go to the grave willingly, for they know that each death will lend their race another priceless mote of power with which to defeat Slaanesh.

essences of the dead were blending together into a slow but discernible heartbeat, like that of some impossibly huge giant slumbering in the endless depths of the Aeldari soul. It was the nascent essence of a god of the dead, Ynnead. In that great potentiality, Eldrad Ulthran saw hope.

‘The universe is tripartite: the sunlight of the material plane, the darkness of the spirit plane, and the twilight of the spaces betwixt the two.’
– Spiritseer Iyanna Arional

It was the Pathfinders of Alaitoc, led by Illic Nightspear, who brought word to Ulthwé of the strange crystal moon of Coheria. Shortly after the nature of that moon became clear, Eldrad set in motion a cascade of events that would shape the galaxy. The High Farseer projected his consciousness across the stars, enlisting the aid of a Harlequin troupe from the Midnight Sorrow. Led by the enigmatic figure known as Inriam's Spectre, the Harlequins were foremost amongst those Aeldari who believed that Chaos could be defeated and that Ynnead could one day help their race transcend their ancient doom.

THE CRYSTAL MOON

Together, the High Farseer and his Harlequin allies enacted a great ritual upon Coheria that saw a crystal conduit established between the Aeldari craftworlds and the psychically resonant crystal sands that covered much of that moon. His plan was nothing less than to channel the foremost souls of the Aeldari infinity circuits into

the same place at the same time – in doing so awakening Ynnead long before the natural point of his culmination.

This was an act fraught with peril, for it would plunge all the craftworlds into darkness – and feasibly lead to their spiritual destruction. Yet it also held the potential to see the Aeldari race, living and dead, united for one glorious moment that could see Slaanesh slain forever, and his power usurped, taken for the good of his people rather than their downfall. In Eldrad's eyes, it was a gamble well worth taking.

The consequences of that great risk were profound. The moon Coheria was under Imperial control, though it was considered minor and near worthless compared to the planet it orbited, Port Demesnus. The Aeldari of Ulthwé launched a fierce assault upon Demesnus, orchestrated by Eldrad as a distraction to draw attention from his true agenda. It summoned an Imperial response – predictably, the Imperium marshalled every asset it could spare from the system to rush to the defence of its primary holdings. But there was one whose hunter's instinct was strong enough to detect the feint.

Watch Captain Artemis of the Deathwatch, a specialist in the art of xenos hunting, took his Kill Team to Coheria and there engaged Eldrad Ulthran at the critical point of his grand ritual. Just as the moon's sands were thrumming with the psychic energy of countless Aeldari spirits, blood was spilt on both sides, and Eldrad's Harlequin allies were cut down. When the Death Jester known as Inriam's Spectre was held at gunpoint,

he asked his captor, Captain Artemis, if he could put aside his hatred in order to deal a deathblow to a far greater mutual foe – the Chaos God Slaanesh. The only answer was a bolt to the head.

The ritual, so close to completion, went haywire. The psychic emanations intended to awaken Ynnead echoed out into the void, but they were unfocused, for Eldrad had been forced to fight for his life against the Deathwatch in order to escape Coheria at all. The great gamble had failed, but for one aspect – a tiny mote of consciousness that arced through space, eventually coming to land within the Dark City of Commorragh.

THE NIGHT OF REVELATIONS

In the arena known as the Crucibael, a grand clash was occurring between the famed Lelith Hesperax and the Succubus Yvraine. So far had her fame spread that as well as rich corsairs and outcasts, even a troupe of Harlequins was amongst the crowd. Some had touted Yvraine as skilled enough to face even Lelith Hesperax in personal combat. This claim was usually a death sentence for even the most skilled warriors, for Lady Hesperax was so immensely gifted in the art of combat that those who faced her usually died in seconds. Yet there was something special about this fashionable new challenger. It was in the white heat of arena conflict that Yvraine crossed the threshold of death and found herself infused with the energies of Ynnead.

That night, Yvraine had fought fellow Wyches and Hellions, even Incubi. She had used every ounce of her skill to defeat a captive Tyranid Hive Tyrant bred from the strains of Kraken and Leviathan

that were taken from the planet Valedor. After turning its attendant guard-beasts to dust with deft thrusts of her huskblade, she disintegrated the giant leader-beast in single combat. At the fight's climax, she duelled Lelith Hesperax herself, but found herself outclassed and was mortally wounded for her trouble, left as unworthy prey to die slowly of her injuries. But it was the subsequent clash with a stick-thin, elegant priestess of Morai-Heg that was to seal her fate.

'The Dark Gods rise. We must rise higher, the better to cast them down.'

– Yvraine, Emissary of Ynnead

The new opponent's body was bound up in a complex net of black silk, the icon of the long-dead crone goddess Morai-Heg emblazoned upon her forehead. Yvraine had seen that ceremonial garb before, in the statue gardens of her native Biel-Tan. Her new challenger wore the raiment of an ancient priestess from before the Aeldari empire had fallen.

The needle of the crone priestess darted out, and for a few seconds, Yvraine was forced onto the defensive. It was as if she was being assailed by the rapiers of two master fencers at once. On any other night, Yvraine could have beaten the priestess without breaking a sweat. But she had been sorely wounded by Lelith. Dismay took hold as she felt her strength draining away, her every blow weaker than the last.

Below: Yvraine duels Lelith Hesperax in the Crucibael – the largest combat arena in Commorragh. Despite Yvraine's skill with a blade, it is Lelith who deals the fatal blow. This simple act of murder – so common in the arenas of Commorragh it is barely noticed by the crowds – leads to the fracturing of Commorragh and the rebirth of Yvraine as the Emissary of Ynnead.



It was at this point in time that the culmination of Eldrad Ulthran's ritual of awakening sent a mote of deathly power screaming across reality. As small as a meteorite splinter but with impossible potential, its searing arc brought it straight to the Crucibael. Burning across Commorragh like a shooting star, the mote of Ynnead's consciousness slammed into Yvraine just as she found herself crossing the threshold between life and death – for there, the awakening god Ynnead could reach her and imbue her with his divine power.

Perhaps it was because she was at that instant beyond the boundary of death that she attracted Ynnead's gaze. Perhaps it was because she had walked so many paths, thereby living a life reminiscent of the lost ancestors of her race, those Aeldari whose souls reincarnated naturally upon their death. Whatever the reason, the experience of becoming god-touched was transcendental. Though it granted her only a sliver of the nascent deity's deathly potential, Yvraine held more power in that moment than any other Aeldari alive. She had become the first, and most potent, of the Ynnari.

That crux point of fate saw the crowd gathered in the arena suddenly blasted by a tsunami of deathly power emanating from Yvraine herself. In one mind-shattering moment Yvraine became a conduit for deathly energies, invested with the ability to manipulate spirit energy and pass on her esoteric skills to those who joined her cause. It was the genesis of a new power in the galaxy, the birth of its high priestess, and the inception

of a macabre religion that thousands of souls have subscribed to since that day.

Yvraine's transformation was a boulder hurled into a stagnant pond. With the mysterious figure known as the Visarch fighting his way to her side, she cut her way through the anarchy of the rioting Crucibael crowd. The destructive ripples of that event flowed outwards, causing the metaphysical quake of a warp dysjunction. During the resultant daemonic invasion, Yvraine escaped Commorragh, leaving utter disaster behind her – for the coming of her apotheosis had seen the half-reality of the Dark City torn wide open, and Daemon creatures had slunk through in its wake.

The Ynnari's flight through the webway led Yvraine to Exodite worlds, several Aeldari craftworlds and even a crone world in the Eye of Terror. In each location, she left dissent and schism behind her. Nowhere was the effect of her actions more clear than on Craftworld Biel-Tan, where she raised a new manner of being, the Avatar of Ynnead. To many Asuryani, Yvraine was a herald of disaster, but none sought to snuff out her flame as much as the Supreme Overlord of Commorragh, whose carefully maintained status quo she had so thoroughly shattered. Asdrubael Vect's agents were sent to end her disruption for good, including a mercenary force headed by Drazhar, the Master of Blades. But to others Yvraine represented hope, and thousands of Aeldari joined the cause of the Ynnari, amongst them the Phoenix Lord Jain Zar. The skeins of fate crossed and crossed again, until not even the most skilled

Below: The Yncarne, Avatar of Ynnead and psychic manifestation of the God of the Dead, is born from the dying wraithbone of Biel-Tan. Its birth signifies both hope and despair, for in its creation the Seventh Path is revealed – a new hope for the Aeldari race. However, the craftworld of Biel-Tan is fractured – possibly irreparably – in the process.



+++ INQUISITORIAL MISSIVE +++

Author: Lassiter Mung III,
Ordo Xenos

Context Document: The Prophecy
of the Hidden Path

Source: Kysaduras the
Anchorite, Ulthwéan Seer

Thought for the Day: In doubt,
avert thine eyes

Like ghouls in the dark,
the wicked ones gather.
Drawn to a tragedy unfolding.
Warnings twice-given across the
span of time,
Stifled by pride and by hatred.
The strands of fate shall grow taut
At the dawn of the Rhana Dandra.
The death of all Eldar looms large,
But fate can be twisted, even broken.
One shall walk the forked path,
A threefold truth to weave the skein:
Nemesis of She Who Thirsts,
Opener of the Seventh Way.
Long-dead souls gather behind
The Rebirth of Ancient Days,
Drinking, but not consuming;
Taking in, but giving new life.
In the heat of Khaine's wrath,
Our sorrow will be reforged.
Our destiny becomes a weapon
Fit to slay a goddess.
The pallid moon of unnumbered voices
Shall turn into a sun
Lit by the flames of unjust wars,
A crucible of souls and dreams.
The stolen seers, amassed,
Gather unto them the Dead.
Legion, they drift within the sands,
Their voices raised as one.
Lambent glow becomes shining beacon,
Death knell rises to herald's cry.
The blackened shield becomes the sword,
The yawning void becomes the path.
The God of the Dead calls out.
A whisper so fierce and strong
It shall hush the stars forever.

— Aeldari Prophecy

As the last surviving member of the Mung Dynasty's xenolexicographers and a member of the Ordo Xenos, it is incumbent upon me to delve into the mysteries of alien texts — and in particular, those of the Aeldari. One of several prophecies recounted to me by my delirious captive since the administration of the Grave Lotus elixir, the above text can be interpreted in a thousand different ways. Yet with my

family's long study of the double meanings and mythic resonances of the Aeldari texts, I have gleaned insight into the excerpt.

It is plausible that the 'warning twice-given' refers to a parlay between Aeldari and agents of the Imperium where the former warned the latter of the threat posed by the Ruinous Powers. In my research I have uncovered previously sealed datascrolls that speak of one 'Seer of Ulthran' — perhaps a corruption of Ulthwé and the name of its chief psyker — visiting with the Primarch of the Third Legion, known as the Phoenician amongst other names. This warning was perhaps reprised during the clash at Coheria, reported to the Ordo Xenos via the Deathwatch strike force of Captain Artemis. That singular moon is referred to in the text as a 'pallid moon of unnumbered voices' — though given the desolation of the planetoid, I am at a loss as to the nature of the voices. Perhaps they are the Stolen Seers referred to later in the passage, and it is those same throats that give vent to the 'death knell [that] rises to herald's cry'. It is my contention that the manifold gheists of 'the Dead' referred to here are seen as a potential measure of salvation, one that will turn the Aeldari back from the brink of extinction (cf. Ynnari Cult). As for the blackened shield becoming the sword, that much is easy to parse — it refers to the Deathwatch, amongst whom the Black Shields can be found, and the fact they took battle to the moon of Coheria when the Aeldari were attempting to use the 'stolen seers' for some arcane ritual. Perhaps, if they had paid more attention to their own prophecy, they would have been ready to block the blow of that allegorical sword when Captain Artemis and his Kill Team levelled their death blow at the command elements of the xenos ritualists.

The term 'Rhana Dandra', according to my predecessor Obelius Mung, refers to the extinction-level event the Aeldari are convinced will befall them (and may it fall soon, by the Emperor's Grace). The individual referred to as the 'one [who] shall walk the forked path' I believe to be Yvraine, the figurehead of the Ynnari detailed in the records of the Fortress of Hera. That she is listed as the nemesis of She Who Thirsts, the Aeldari term for <AUTOREDACTED>, the youngest of the Chaos Powers, is promising indeed. For this reason alone I posit that the lethal sanction levelled against her by Inquisitor Otoría should be repealed.

+++ END INQUISITORIAL MISSIVE +++

Farseers could determine the optimum path through the maze of causality. The future was shrouded, and all the more disturbing for it.

THE ERA OF THE DATHEDIAN

The events at the close of the 41st Millennium saw the galaxy all but split in half by the celestial cataclysm the Aeldari call the Dathedian. It brought with it a rise in aetheric phenomena – and being part of a psychic race, the Ynnari were profoundly affected.

The Cicatrix Maledictum, that great tear across the fabric of time and space, has further divided the Aeldari race. After the coming of the Great Rift, the Asuryani sent out psychic communiques to every one of their craftworlds, taking stock of the sheer scale of the disaster that had befallen them. Two of their number did not respond, their psychic traces dwindling with every passing night. Though to an empire as large as the Imperium this would have been considered acceptable losses, for it counts a million worlds and more in its number, for the Aeldari it was a cost so high it wrenched at the heart. To lose two entire craftworlds was a bitter pill indeed. Perhaps one day they would return, just as Craftworld Altansar was drawn from the gullet of the warp by the odyssey of the Phoenix Lord Maugan Ra. But for now, those craftworlds were gone. Whether their spirits enriched the growing gestalt of Ynnead, none save the Whispering God himself know.

Far from uniting the survivors against the common enemy of Chaos as Yvraine had hoped, the rift

between the spacegoing nations of the Aeldari grew all the wider. Their scattered craftworlds are not warp-capable, for the Aeldari would never risk their souls by willingly braving the hellish dimension of the empyrean. To do so would be tantamount to suicide, for it would court the hellish attention of Slaanesh, called She Who Thirsts, that entity which prizes Aeldari souls over all others. Neither can the Asuryani craftworlds traverse the webway, that labyrinth dimension through which smaller Aeldari craft traverse the galaxy's hidden paths. Even the meagrest craftworld is the size of a small moon, and there are few if any webway gates large enough to accommodate them. The Harlequins still use secret ways for the Aeldari to slide through the vast reaches of space in relative safety, and those who have converted to the Ynnari cause guide Yvraine and her growing congregation through the labyrinth dimension whenever they can. But the coming of these ruinous times have rendered even the quietest space lanes fraught with peril. The Aeldari have become a race truly divided, and in so being, court a new fall.

In the cultural hearts of the Aeldari empire, the wound of the Great Rift – or Dathedian in the Aeldari tongue – festered and ran deep. No civilisation could look upon a night sky mauled by the energies of Chaos and not feel affected by it. To a race as sensitive to psychic phenomena as the Aeldari, the scar in the heavens was a constant dull ache in the mind, a reminder of all they had lost. Perhaps it would never have existed at all were it not for the formation of the Eye of Terror, born from the sickening cataclysm of Slaanesh's

Below: On the ice world of Klaisus, known to the Aeldari as Ulthanash's Rest, Yvraine's followers join forces with the Imperium against Abaddon's vast legions. It is a pivotal moment in both Imperial and Aeldari history, for without this fragile alliance the resurrection of Roboute Guilliman may never have occurred.



birth. That stark reminder of their darkest hour gnawed at the mind, making Yvraine's claims of another god yet to be born – though this time as a saviour – ring hollow.

Across the galaxy, nightmares of guilt and doubt wracked the Aeldari race. Even the callous and self-serving Drukhari were affected, forced to admit their way of life was under dire threat. A new era of war began as the turmoil within was turned into merciless strikes against ancient enemies, new foes, and former allies. Much of the blame for the new disaster was put at the door of the mysterious death cult known as the Ynnari, especially upon Biel-Tan. There, the populace had been divided between fervent support for Yvraine and the outright condemnation that followed her visitation – coinciding, as it did, with the invasion and subsequent fracture of the craftworld's infinity circuit.

Yet the new era brought hope, too – a new strand of fate that some believed would lead to the Aeldari race rising to greatness once more. The being that Yvraine summoned from within Biel-Tan's broken wraithbone skeleton was an avatar, of a sort – and for an avatar to exist, a god had to have risen in power for it to epitomise. The entity known as the Yncarne was proof that the Whispering God was real, and hence that he could perhaps save their souls from She Who Thirsts once and for all.

A PSYCHE INFLAMED

Since the Great Rift split the galaxy, the psychic powers that all Aeldari possess to some degree have burgeoned in different ways. It is generally accepted amongst the Farseers of the craftworlds that this is a direct result of the Dathedian introducing a vast bleed of ethereal energy into the galaxy. Of all the Aeldari, the craftworlders are most in tune with matters psychic. Without the Path system – that cultural process by which an Aeldari focuses his or her mind upon a single pursuit or skill to avoid the temptation of all others – the Asuryani may have found this flare of psychic activity disturbing, and possibly even disastrous.

Yet the discipline of the Path was developed precisely to turn the Aeldari mind into a fortress against such unfettered activity. Of all the sentient races in the galaxy, the Asuryani could be said to have ridden out the swell of psychic energy the best – indeed their entire culture was built around methods of discipline, guardianship, and self-denial in case they let their worst excesses rise from within to eclipse their sanity once more.

Those Aeldari who trod the Witch Path found their prophetic glimpses escalating into full and potent visions, magnifying their ability to parse

THE CRONESWORDS

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

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

the skeins of future fates and react accordingly. On every craftworld their Runes of Warding burned out at a daunting rate, the protective symbols being used up almost as fast as they could be regrown from psycho-reactive material, but for now at least, the psychic threat posed by their daemonic nemeses was held at bay.

'The Rhana Dandra. The end of our race. How long have we said it is inevitable? Every prophecy points to its culmination. Yet can it not be postponed? And is our fatalistic acceptance of our destruction the very thing that will bring it about?'

- Theuria of Ulthwé

With this new influx of psychic energy came other new abilities, and many Aeldari subcultures found themselves able to draw on power from within. Even those who traditionally honed the use of the physical over the mental found their talents blossoming when they brought the two into balance. The Ynnari were no exception – wherever the energies of death gathered thick, the converts to Ynnead's cause could literally breathe them in, harnessing that invisible power released upon death to empower them so they fought with blurring speed and incredible dexterity even for one of the Aeldari race. Potential turned to talent, talent to mastery, mastery to supernatural prowess. The stage was set for the sacred phoenix of the Aeldari race to rise once more.

YVRINE, EMISSARY OF YNNEAD

The high priestess of the Ynnari is Yvraine, the Daughter of Shades. She was the first to feel the energies of the Whispering God empower her. Her appearance is grand and exotic, her gown-like finery worn over a sleek wychsuit so she can shuck off her regalia before darting out to deliver a killing blow. Soon after Ynnead was first roused from slumbering potentiality, a fraction of his will and power was imparted to one single soul. Chosen by fate, Yvraine was in spirit the closest living thing to the ancient Aeldari that had existed before Slaanesh erupted into being.

Yvraine had walked the Warrior Path early in her life, for a part of her nature is warlike and thrills at the spilling of blood. She became a Dire Avenger, studying the arts of Khaine under the tutelage of the Exarch Laarian. The two formed a bond of surpassing closeness during that time, so much so that when she left the shrine to walk the Witch Path, Laarian could not forget her. That connection in itself was to divert the course of fate for both Yvraine and Laarian later in life.

An exile from Biel-Tan after following the paths of the Warrior and the Witch, Yvraine had roamed to every corner of Aeldari society. She became an outcast, crossing the stars with a band of secretive Rangers and learning the art of patience. Still, she felt she had not settled in her rightful place.

Whilst travelling aboard the elegant, winged ship known as the *Lanathrialle*, Yvraine felt the call of the void upon her soul and forsook her loose band of Outcast allies to join the crew. Year by year, battle by battle, she garnered more

status, for she had a vicious streak and a sense of opportunism that saw her rise quickly through the ranks. Taking the name Amharoc, which means Pitiless One in Aeldari, ultimately she became a corsair commander, plying the space lanes at the helm of the *Lanathrialle*.

Yet there were those amongst her crew who saw Yvraine as a pretender, one who donned the trappings of each new life as a troubadour would don a new costume without truly committing to the role. Even Yvraine had to admit the truth of that notion. She was in part a chameleon and with every new victory sought out a fresh challenge.

'She is quite interesting, this Yvraine, and apparently one to watch ...'

- Asdrubael Vect

Finally, after her rivals organised a mutiny against her, Yvraine was sent into exile whilst her corsair fleet was docked at Port Vilifact in the Dark City. The new captain of the *Lanathrialle*, Lord Aracleo, had cause to regret his decision soon after, for Yvraine was a gifted leader – without her connections, the corsair fleet's fortunes began to suffer. By then it was too late.

Stripped of her grandeur, humbled by those who once called her mistress, Yvraine eked out a new existence within the haunted streets of Commorragh. Narrowly avoiding becoming one of the starveling creatures known as the Parched, she fought tooth and nail to become part of the Wych Cults and through sheer ability earned her place.



Known in Commoragh as the Daughter of Shades, Yvraine was a favourite in certain wealthy circles. She was not a true Commorrite and hence was interestingly controversial, famed for her lightning transformations from stately elegance to a whirlwind of violence when her ire was raised. This gory retribution had happened upon the bridge of the *Lanathrialle*, within the trophy galleries of the Archon Abrahak, and even on the Seer's Bridge of Biel-Tan. Yvraine's mercurial temperament had endeared her to those who respected decisive violence – in essence, the vast majority of the Dark City's inhabitants.

Such was Yvraine's skill as a combatant, refined along the Path of the Warrior and broadened in scope as a corsair queen, that she rose through the ranks of the Wych Cults to become a Succubus. Some say this was through pure skill, some say it was as a direct result of the patronage of Lady Malys, the scheming and impeccably dressed Archon who was once a paramour of Asdrubael Vect's. Whatever the reason, it was Yvraine's role during the Night of Revelations that saw a grievous blow dealt to Vect's rule.

After her transformation in the Crucibael, Yvraine cut her way free from the daemoniac infestation that rocked Commoragh soon after her ascension. She made her way back to the craftworld of her birth, Biel-Tan – and in the process, set in motion the events that saw the world-ship fractured into skeletal shards of its former glory. The

shattering of Biel-Tan's infinity circuit caused a vast explosion of psychic energies that caused warp vortices to spiral into being around the stricken craftworld, but also gave a focal point for the Aeldari God of the Dead to manifest his avatar in realspace.

A great many Aeldari have since joined Yvraine's cause, including Asuryani, Drukhari, Harlequins, and even a strange psychic familiar known as a Gyrinx. In battle she is more fearsome than ever – wielding the Cronesword Kha-vir, the Sword of Sorrows, she can turn an enemy to ash with the slightest kiss of the blade. Stranger still, the powers of their new deity Ynnead can be seen manifesting around her as she fights. Yvraine's Reborn can tap the power of the souls within their spirit stones or even the those slain nearby to enhance their abilities in combat. They wield strange weapons and formidable psychic powers that can turn their foes to dust in an instant. They have learned the secrets of the dead, bringing them closer to their ancestors and the lost glories of their fallen race. However, many see Yvraine and her Ynnari as corrupted by the very daemoniac forces she seeks to thwart, whilst others believe she is already dead inside.



THE VISARCH, SWORD OF YNNEAD

Yvraine's guardian is the mysterious swordsman known only as the Visarch. In him is an echo of the Aeldari at the height of their power. Acting as Yvraine's escort, teacher, and confidante, he is a crucial lynchpin in the Ynnari's inner circle. Any who would harm his mistress must first meet him blade to blade – no enviable task for even the most skilled warrior.

The Visarch is Yvraine's sworn champion. He epitomises the matchless grace of the Aeldari in form as well as deed. Clad in baroque armour of the ancient Bel-Anshoc style, the Visarch wears many faces upon his battle plate, just as he channels many souls within his mortal form. When one personality's skills are not suited to his immediate need, another rises to the fore, lending him a critical edge. The Visarch can strike with the sure sword of an Exarch, channel the lethal rampage of an Incubus, or use the acrobatic prowess of a Wych, darting through the enemy lines to leave only twitching limbs and dismembered torsos in his wake. Those who scream in defiance soon find themselves robbed of their voices, for the Cronesword he wields – Asu-var, the Sword of Silent Screams – brings a deathly hush when drawn in anger.

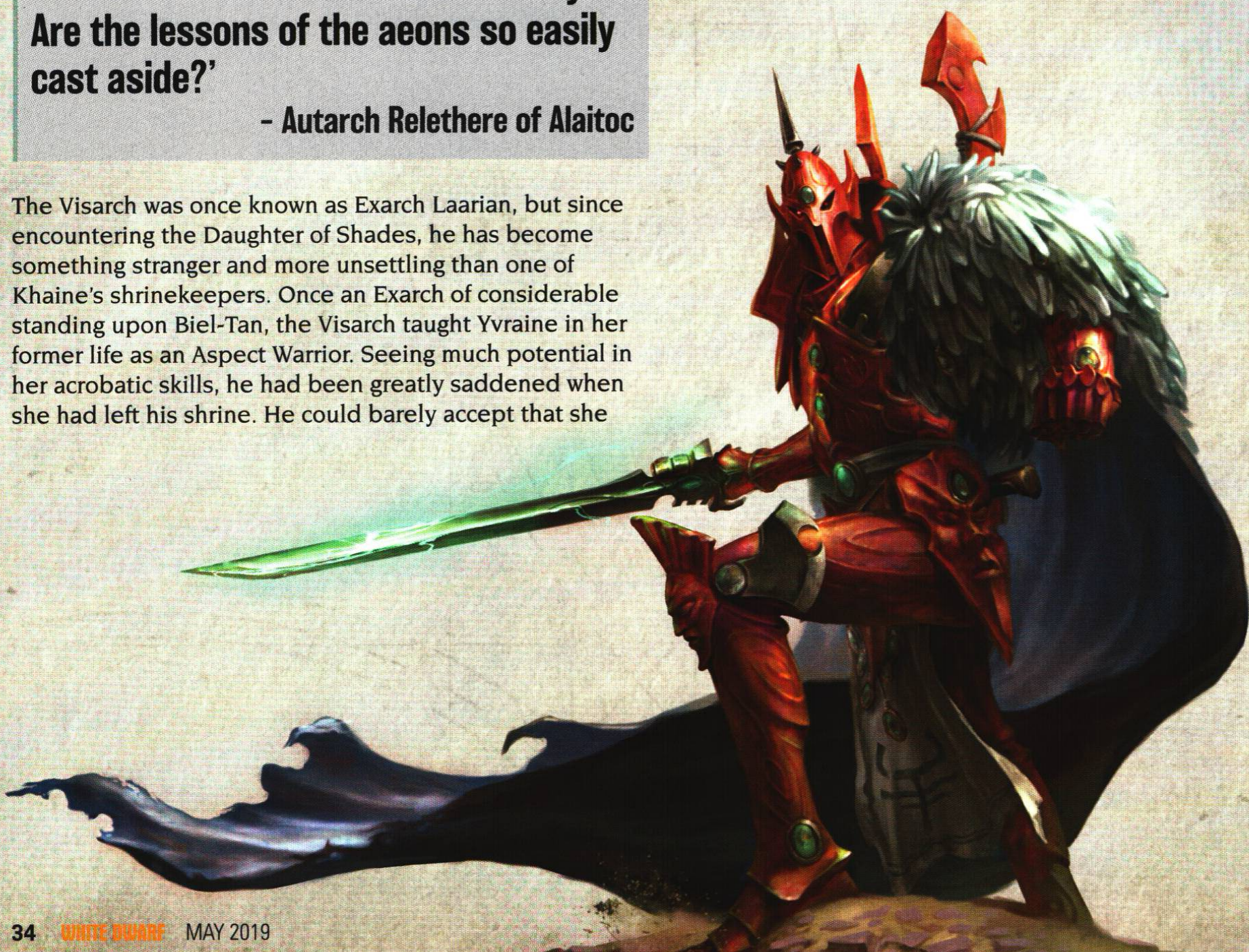
'They seek to give rise to the god of death, these Ynnari, and in doing so become the masters of all mortality. Are the lessons of the aeons so easily cast aside?'

- Autarch Relethere of Alaitoc

The Visarch was once known as Exarch Laarian, but since encountering the Daughter of Shades, he has become something stranger and more unsettling than one of Khaine's shrinekeepers. Once an Exarch of considerable standing upon Biel-Tan, the Visarch taught Yvraine in her former life as an Aspect Warrior. Seeing much potential in her acrobatic skills, he had been greatly saddened when she had left his shrine. He could barely accept that she

had forsaken the way of the Dire Avenger in favour of the Witch Path, but when word reached him that she had chosen the way of the Outcast – and eventually a life of murder and moral decrepitude in Commorragh – his spirit broke. Though he would not admit it to himself, the depths of his feelings for Yvraine diverted his course.

In a nigh-unprecedented lapse of tradition, the Visarch left his shrine in the hands of his foremost disciples, breaking the faith of the Exarch tradition to follow Yvraine along the dark thread of fate she had made for herself. Posing as an Incubus, he fought his way to a position of prominence in the Dark City, the better to keep watch over his ward. In the grand shrine of the Coiled Blade, he joined those accomplished killers sometimes called the Scarlet Incubi by those afraid to name them. Laarian struck down the Klaivex after a gruelling duel and took the role as right of conquest. Perhaps it was this act that saw him embody the ancient Aeldari more than most. Perhaps it was his ceaseless study of the arts of death that drew him close to Ynnead. Perhaps it was fate alone. From that moment on, however, Laarian found a deep and spiritual connection with the Whispering God. He has served him ever since – and in doing so, been drawn to Yvraine's side once more.



THE YNCARNE, AVATAR OF YNNEAD

Both Yvraine and the Visarch are dwarfed in stature by the towering, swirling entity known as the Yncarne. It is a figure both strangely beautiful and terrifying to behold – if this is truly the Aeldari's saviour, it is a dark one indeed.

The Yncarne is an extremely unsettling entity, a manifestation of morbid energies that communicates only through death and the manipulation of spiritual energy. Much like the Aeldari's nemesis, the deity of unbridled excess known as Slaanesh, the Yncarne is androgynous, for death takes all in the end, regardless of age, gender, or status. It is thought of by many as the Avatar of Ynnead, much in the way that Kaela Mensha Khaine, the Bloody-Handed God of the Asuryani, has its own incarnations on the mortal plane.

The comparison is valid, yet also flawed, for there is but one Yncarne – Ynnead's power waxes with each new death, true enough, but he has but a fraction of his potential realised in realspace. Where the Avatar of Khaine is born from a fallen god, shattered into hundreds of lesser pieces by the struggle with Slaanesh, the Yncarne is born from a god yet to fully manifest – it is but a shred of the Whispering God's full power. Furthermore, the coalescence of this chimeric figure was a direct result of the fracture of Biel-Tan and the immense psychic trauma that triggered it, a trauma triggered by daemonic intrusion. Some of the Reborn's detractors have been bold enough to claim that the Yncarne, far from being the nemesis of Slaanesh in physical form, is polluted by the very forces it was intended to bring low. Those who meditate on its strange androgyny have seen a commonality with the Daemons of the Dark Prince. To the Ynnari, this is heresy of the worst sort, and they would demand an honour duel in the fashion of the Saim-Hann tribes to see the matter settled on the spot.

In times of peace, the Yncarne will fold itself between dimensions, haunting the periphery of vision as it shimmers in the veil between realspace and the warp. Only a surplus of deathly energies can call it forth into the

material realm. When the Yncarne manifests in reality, it does so with a dramatic and shocking burst of negative energies. With a hideous tearing sound that splits the ears, the corpse-strewn battleground cracks and glows white, a towering form bursting from the blood-soaked earth amongst a raging ectoplasmic storm.

The Yncarne, bane of the lesser races and icon of rebirth for the Aeldari, shrieks in triumph at every new intrusion into realspace. The incarnation of morbid energies drifts towards its prey amongst a vortex of deathly whispers, a roaring psychic hurricane ripping the life from those who earn its ire. Those Ynnari who fight alongside this creature are invigorated by a cold and chilling power, lent the icy determination of the Reborn. Mortal foes find their doom closing in, as unstoppable as the night. Those not turned to dust at the Yncarne's gaze or sent tumbling to the ground as soulless husks are sliced in two by Vilith-zhar, the Sword of Souls, a quicksilver blade that can change shape at need. It is the largest and most powerful of the Croneswords that have been discovered, and it can kill even a Greater Daemon if its strike lands true.



THE TIME OF DEATH ASCENDANT

The rise, fall, and rise again of the Ynnari has changed the course of history – not just for the Aeldari race, but for those they count amongst their allies. With the stars riven by the Great Rift, it will take every iota of their foresight and skill to keep the fates of the mortal races from disaster.

THE SIGN BEYOND THE GRAVE

In the Hidden Chamber of Ulthanash Shelwé, Eldrad Ulthran allows his spirit to flow amongst the departed souls of his race that haunt his craftworld's infinity circuit. Under the susurrations of countless billions of voices he hears a swelling pulse, like a deep and distant heartbeat. It gives him hope and sets in motion a chain of events that will see the Aeldari race shaken to its core.

THE PROPHECIES OF THE SEER

Kysaduras the Anchorite, sequestered in his wraithbone cell, prophesises the awakening of the God of the Dead. His words are riddles and half-truths, and the Seer Council of Ulthwé debate their implications until a single thread of terrible potential is winnowed from the rest. Only one amongst them has the nerve to follow it. Finding common cause with the Harlequins of the Midnight Sorrow, Eldrad Ulthran enlists the troupe of Inriam's Spectre into an ingenious and near-blasphemous series of heists.



THE THEFT OF THE CRYSTAL SEERS

A new rendition of the events of the Fall becomes fashionable amongst the performing Harlequins of the Laughing God and tours the craftworlds one after another. It is unlike the traditional cycle, which ends with Slaanesh and Cegorach locked in a duel without end. This latest performance has an epilogue that hints at another being joining the cast and eventually overcoming She Who Thirsts. These theatrical portrayals are not the only illusions brought to the Masque of the Midnight Sorrow's audiences. After the masque departs the day following the performance, one of the glinting statues from that craftworld's Dome of Crystal Seers is missing, though few are skilled enough to pierce the veil of illusion left in its place.

A DEADLY RITUAL

On the Imperial planet of Port Demesnus, the forces of Saim-Hann and Ulthwé strike from long-hidden valleys and subterranean harbours, bypassing the

cordons that make the planet an Imperial Navy stronghold. As the Aeldari fall upon the population, the Imperium reinforces the planet's defenders a dozen times over. Only the canny Captain Artemis of the Deathwatch spots the ruse for what it is – a distraction to allow Eldrad Ulthran and his forces to make use of the planet's moon for their own arcane purposes. Upon Coheria, the stolen crystal seers of the craftworlds are arranged in a ritual formation, each providing a hyperspatial link to the world-ship from which it was taken – or rather to its infinity circuit. The rite nears completion, and the departed souls of the Aeldari craftworlds are channelled across realspace to inhabit not spirit stones, but the crystalline grains of sand that cover the moon Coheria. With so many dead souls flaring in such close proximity, the deity Ynnead is roused by their blazing beacon of ghostlight, and for a moment it seems that the god of the dead may become a reality far before the prophesised time. It is then that the Deathwatch under Captain Artemis attack, slaying Inriam's Spectre and driving Eldrad Ulthran's ritual wild moments before its completion. The Aeldari are forced to abandon their work and flee.

NIGHT OF REVELATIONS

That sliver of true consciousness the Aeldari have succeeded in waking from Ynnead burns across the void towards Commoragh, where a duel of champions is taking place.

In the gladiatorial arena of the Crucibael, Yvraine is struck by the mote of Ynnead's consciousness that transforms her into the high priestess of a new religion.

FLIGHT FROM COMMORAGH

Approached by the mysterious Visarch and agreeing to a temporary alliance, Yvraine and her Bloodbrides flee from the anarchy of the arena to the mercenary quarter of Sec Maegra. There she finds many of her old allies, from corsair princes to disfigured Wyches, and organises her escape from the Dark City.

Boarding the *Lanathrialle*, which was operating out of Sec Maegra, Yvraine calls in every favour she can to ensure her old corsair crews buy her time. As the lesser craft duel the shard-ships peeling out of the nearby docks on Vect's orders, Yvraine makes for the arterial webway portal above the port. Her flagship, though far too large to pass through the portal, rams its prow – bridge and all – into the webway gate. As the ship burns and the Kabalite craft

pick it apart like bloodsharks attacking a stricken leviathan, Yvraine cuts her way free of the prow on the other side of the portal and takes her coterie deep into the webway.

A DEADLY DANCE

Yvraine finds herself under attack in the webway. It is not Vect's agents that hunt her this time, but the pallid horrors known as Daemonettes. The herald of the Dark Prince known as the Masque of Slaanesh has been informed of Yvraine's rise and launches a hypnotic attack on the gathered Ynnari, forcing them to join a grisly dance with the Daemonettes and the corpses of those Drukhari hunters they have already killed. They are spellbound, and their doom looks certain until a strike force of Harlequins come to her aid – that same troupe that watched her fight in the arena. As a Solitaire duels the masque, the Ynnari shake off the dire spell and renew their attack. The Daemons are banished and the voyage renewed.



THE TEMPEST BREAKS

The divinations of the council of Biel-Tan, precipitated by the Masque of the Midnight Sorrow, lead them to the once-beautiful world of Ursulia, an Exodite world ravaged by warp storms. There, the Daemons of Slaanesh intend to breach an ancient portal that leads to Biel-Tan itself. A temporary alliance between the Masque of Slaanesh and the Greater Daemon of Khorne known as Skarbrand sees the hosts of Slaanesh and Khorne fight the Swordwind of Biel-Tan amongst a raging daemonstorm. At the battle's height, the portal that leads to Biel-Tan is smashed open by Skarbrand's axe, allowing the Masque to pass through to reach the world-ship beyond. Descending from the webway portal at the stern of Biel-Tan to drift down like a pearl diver heading for the sea bed, the Masque makes it to the surface of the world-ship. From there she pollutes the craftworld's infinity circuit with Daemons in such number that the innate defences of that wraithbone megastructure are

hard-pressed to cope. Slowly, the infinity circuit becomes corrupted as it is possessed by the very daemonic forces it was devised to escape.

STRANGE SALVATION

Even as the Biel-Tani fight with every ounce of their skill to quarantine and cleanse their home of the Daemon infestation, the Ynnari pass through the webway to join forces with them. Yvraine, under attack from a horde of Daemonettes, breathes out a cold grey mist that dissolves them amongst a horrible keening scream. The parlay between Ynnari and Biel-Tani is strained, for there are those that wear the armour of the Drukhari amongst them. The presence of Jain Zar, who speaks out on Yvraine's behalf, buys enough time for the high priestess to perform a ritual of her own.

THE INCARNATION OF YNNEAD

Yvraine plunges her hand into the psychoplastic wraithbone skeleton of the world-ship as if it offered no more resistance than water. When she draws it back out, she holds high the Cronesword that had been buried in the craftworld's spine. The infinity circuit, already wracked with pain, begins to shatter, and the backlash of deathly energies forms a vortex of terrifying power. From that vortex emerges the Yncarne, avatar of the god of the dead. Its coalescence has a terrible price, however – though Biel-Tan's infinity circuit is cleansed of Daemons by Ynnead's power, the craftworld begins to physically break apart. Worse still, roiling storms of psychic energy boil through the void, joining with the empyrric dissonance of several other cataclysmic events to form a large section of the Great Rift. Biel-Tan is saved, but the galaxy itself has paid the price.

THE JUSTICE OF SEERS

The seers of Ulthwé open a portal from their Dome of Crystal Seers to its equivalent upon Biel-Tan, destroying the precious and irreplaceable souls of several deceased Farseers to do so. It is deemed necessary to ensure the Ynnari are rescued from becalmed Biel-Tan before the strife they have sown sees the craftworld consumed in the fires of civil war. They are called to account by Ulthwé's seer council, as is Eldrad Ulthran, for his arrogance in co-opting the psyches of generations of dead Aeldari is beyond countenance. Emissaries from Craftworld Altansar speak in their defence, revealing that Ynnead's nascent consciousness had a hand in allowing them to survive their craftworld's millennia-long ordeal in the Eye of Terror. The trial becomes ever more heated as courtly negotiations turn to veiled threats, then to open hostility and even psychic attack. Only the intervention of no less a seer than Kysaduras the Anchorite, unseen for generations, prevents the council from

kinstrife of the worst kind. The Ynnari and their Ulthwéan allies, accompanied by the Altansari, are allowed to leave on the proviso that they venture into the Eye of Terror, never to return.

EXILE WITHIN THE EYE

Following a rumour regarding the last Croneswords, the Ynnari take their crusade through the perils of the Eye of Terror to the crone world of Belial IV. Its once-luxurious cities have been long toppled by the powers of Chaos, for the world was at the heart of the Aeldari empire at the time of its great Fall. To venture there is to risk the worst doom of all under the claws of Slaanesh, but Yvraine believes it is worth the cost – legend states that should all five Croneswords be united, Ynnead's power will be bolstered beyond measure. Though many of Yvraine's Reborn are slain en route to the planet, and then, after planetfall, still more at the hands of the Daemons that prowl that ruined hellscape, it is the covenant forces of the Haemonculi that see her quest grind to a halt. Sent by Vect and his allies to eke out a terrible revenge upon Yvraine, they use all manner of vile technologies to attack the Ynnari. The carnage draws a Slaaneshi Soul Hunt to their location. A three-way battle breaks out in which Yvraine and her faithful throng are trapped and suffering – but the key to their victory is close at hand, for one of the fabled Croneswords is buried nearby. When the Yncarne manifests from the deathly energies of the battle, it rises from the tortured ground holding that deadly blade and turns the tide.

RESCUED FROM THE BRINK

A Wraithknight-led delegation from Craftworld Iyanden reinforces the Ynnari before the Slaaneshi horde can close the noose. They had read the runes of fate, divining that a critical moment of history would occur upon Belial IV. Well versed in the hidden ways of the crone world from their spirit stone harvests, they lead the Ynnari through a hidden portal to the battle-scarred world-ship of Iyanden.



THE FLAME OF ASURIAN

The forces of Chaos are attacking from the Great Rift all across the galaxy, and Craftworld Iyanden is no exception. Even as Yvraine is held as an 'honoured guest' – in effect a prisoner – by the rightfully cautious leaders of Iyanden, the craftworld is assailed by a Nurgle fleet. From her sumptuous cell, Yvraine sends a psychic summons to a nearby corsair

fleet, and within a matter of days it joins the battle. Together with the Royal Armada of Iyanden under Prince Yriel, the fleet prevents the Nurgle ships from reaching the craftworld. The famous Autarch leads a boarding action into the depths of the Nurgle flagship, a Daemon Engine of colossal size known to the Aeldari as the *Spawn of Oghanothir*. He plunged the Spear of Twilight into the heart of that rotting hulk, killing the Daemon creature within it, but paid for it with his life, smashed to ruin by a blow from the Daemon Prince Gara'gugul'gor.

DEATH AND RESURRECTION

Prince Yriel's body is recovered and brought back to Iyanden, there to be lain in state. However, the corpse is infested with a virulent disease that could potentially lie low the craftworld entire. Fortunately, the spiritseer Iyanna Arienal allows Yvraine into Yriel's mausoleum. There, she burns out the plague with the energies of death before claiming Yriel's spear – the fourth of the Croneswords she seeks – and resurrecting the prince with the power of rebirth. Iyanden's course through history is altered forever by that fell time. Its Farseers cast their runes, but now the dwindling threads of potential that had seemed to throttle their future unravel into a dozen different futures and more.

THE FATED MOON

A council of elders gathers in the aftermath of Yriel's resurrection. Together they discuss the new doom that faces the galaxy. After long debate they come to the conclusion that only by giving the teeming masses of Humanity a fighting chance to hurl back the forces of the Ruinous Powers can they avert a doom that would see their race suffer and die. The Ynnari, now bolstered by a large contingent from Iyanden, brave the shattered spars of the webway once more. After a fraught journey where they are forced to face the legendary Azhek Ahriman and his Thousand Sons automata in battle, they reach the ice moon of Klaisus, that frozen orb which has appeared large in the divinations of their seers. There they rendezvous with the Imperial agents under Inquisitor Greyfax and Archmagos Dominus Belisarius Cawl. A pact is struck, and together the allies head for Macragge, there to resurrect a demigod that can lead Humanity in its darkest hour.

THE HEART OF A RIVAL EMPIRE

In the Fortress of Hera upon Macragge, Yvraine kills the Primarch Roboute Guilliman. In doing so, she finally dispels the shadow of his brother Fulgrim's poisonous betrayal, only to then resurrect him by channelling Ynnead's power into his fallen form. Though she has failed to unite the Aeldari race as she had hoped, with the resurrection of Guilliman, she binds the race of Mankind together at a critical moment that gives hope to the galaxy at large.

INDEX: YNNARI

Index: Ynnari contains the rules required to play games with your Ynnari army. The rules presented here replace all the rules for the Ynnari presented in *Index: Xenos 1*. Amongst these are updated datasheets and points values for Yvraine, the Visarch and the Yncarne, as well as updated rules detailing how you can field an Army of the Reborn. In this section you will also find rules for Ynnari Detachments, including Stratagems, Relics, psychic powers and Warlord Traits. These rules have been designed to be used in all types of games, including matched play games.

USING AN YNNARI ARMY IN WARHAMMER 40,000

The rules presented in this section are intended to be used in addition to those presented in *Codex: Craftworlds*, *Codex: Drukhari* and *Codex: Harlequins*.

If your army is Battle-forged you can include Yvraine (pg 38), the Visarch (pg 40) or the Yncarne (pg 41) in any **CRAFTWORLDS**, **HARLEQUINS** or **DRUKHARI** Detachment (as defined in their respective codexes), provided that the Detachment does not include any of the following units: any **AELDARI** named character (other than Yvraine, the Visarch or the Yncarne), any Mandrakes, the Avatar of Khaine, Solitaires or any **<HAEMONCULUS COVEN>** units.

If Yvraine, the Visarch or the Yncarne is included in a **CRAFTWORLDS**, **HARLEQUINS** or **DRUKHARI** Detachment, you can choose for that Detachment to remain a **CRAFTWORLDS**, **HARLEQUINS** or **DRUKHARI** Detachment, or for that Detachment to become an **YNNARI** Detachment.

If you choose for the Detachment to remain as a **CRAFTWORLDS**, **HARLEQUINS** or **DRUKHARI** Detachment, then Yvraine, the Visarch or the Yncarne can be included in that Detachment without preventing other units from gaining the following Detachment abilities: The Path of War, Craftworld Attributes, Vanguard of the Dark City, Raiding Force, Drukhari Obsessions, Defenders of the Black Library, Masque Forms. Note that Yvraine, the Visarch or the Yncarne do not benefit from any of these abilities themselves.

If you choose for the Detachment to become an **YNNARI** Detachment, then all units in that Detachment gain the **YNNARI** keyword (note that this is not a Faction keyword). The Detachment is no longer considered to be a **CRAFTWORLDS**, **HARLEQUINS** or **DRUKHARI** Detachment, and so cannot use Craftworlds, Harlequins or Drukhari Detachment abilities, Stratagems, Warlord Traits, Relics, psychic powers or Tactical Objectives respectively. Also note that you cannot use Craftworlds, Harlequins or Drukhari Stratagems or psychic powers, to affect **YNNARI** units from your army, even though they may have the appropriate keyword (e.g. you cannot use a Craftworlds

Stratagem to affect an **ASURYANI** unit from your army that has the **YNNARI** keyword, you cannot use a psychic power to affect a friendly **ASURYANI** unit that has the **YNNARI** keyword, etc.). In addition, all **YNNARI** units replace every instance of **<CRAFTWORLD>**, **<KABAL>**, **<WYCH CULT>** or **<MASQUE>** on their datasheet with the appropriate keyword from the table below.

KEYWORD	REPLACE WITH:
<CRAFTWORLD>	REBORN ASURYANI
<KABAL>	REBORN DRUKHARI
<WYCH CULT>	REBORN DRUKHARI
<MASQUE>	REBORN HARLEQUIN

ABILITIES

If your army is Battle-forged, all Troops units in **YNNARI** Detachments (excluding Super-heavy Auxiliary Detachments) gain the Reclaim the Galaxy ability. In addition, if your army is Battle-forged, all **YNNARI** units in **YNNARI** Detachments (excluding Super-heavy Auxiliary Detachments) gain the Strength From Death ability.

Allies of the Reborn

BEAST, **INCUBI** and **SCOURGE** units can be included in an **YNNARI** Detachment without preventing other units in that Detachment from gaining the Strength From Death ability. Note, however, that these units never themselves gain the Strength from Death ability.

RECLAIM THE GALAXY

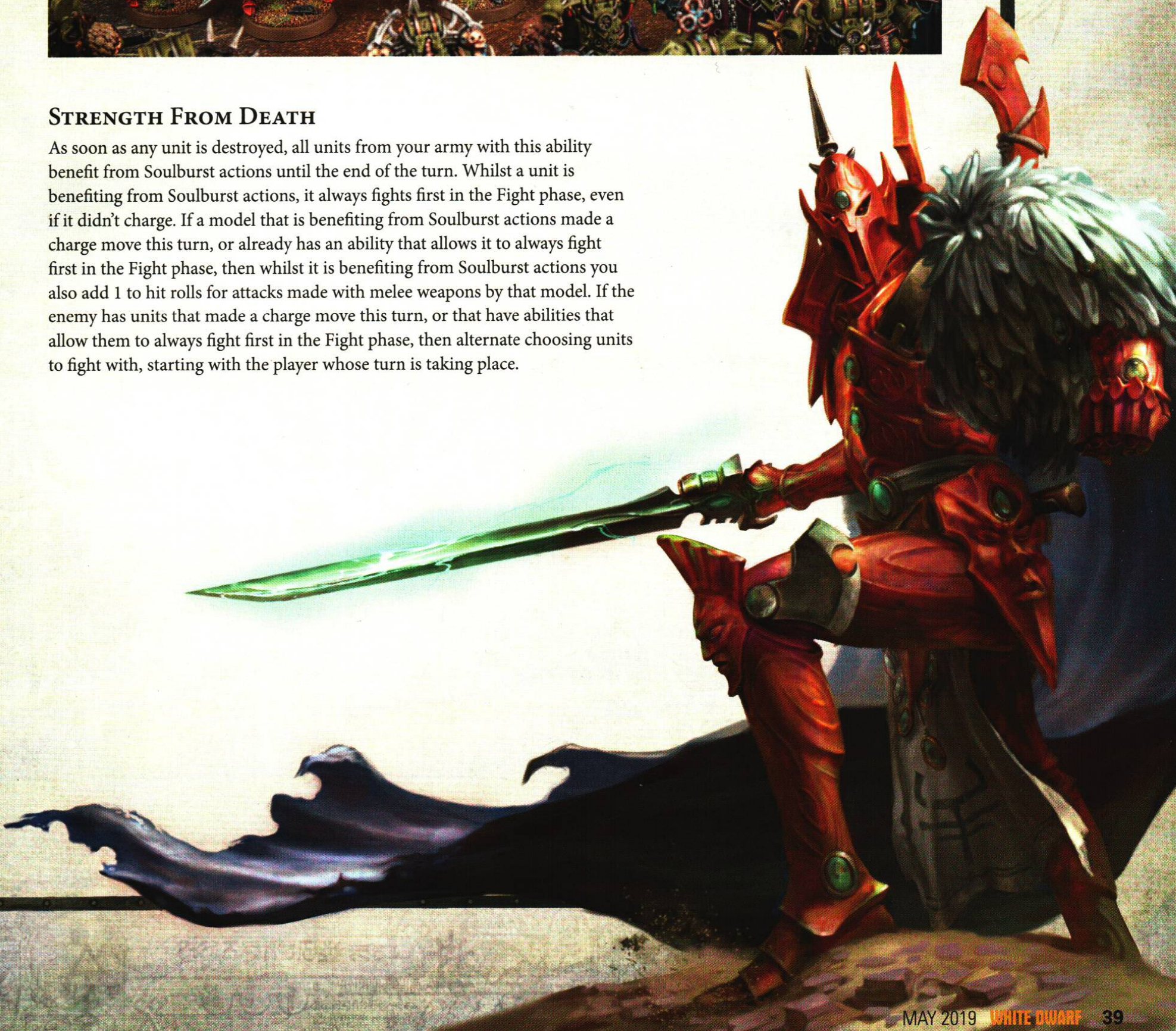
The Ynnari seek out places or relics of great power in the galaxy as a means of restoring the power of the Aeldari, zealously driving off any who would seek to claim these in their place.


A unit with this ability that is within range of an objective marker controls it even if there are more enemy models within range of it. If an enemy unit within range of the objective marker has a similar ability, then it is controlled by the player who has the most models within range as normal.





STRENGTH FROM DEATH

As soon as any unit is destroyed, all units from your army with this ability benefit from Soulburst actions until the end of the turn. Whilst a unit is benefiting from Soulburst actions, it always fights first in the Fight phase, even if it didn't charge. If a model that is benefiting from Soulburst actions made a charge move this turn, or already has an ability that allows it to always fight first in the Fight phase, then whilst it is benefiting from Soulburst actions you also add 1 to hit rolls for attacks made with melee weapons by that model. If the enemy has units that made a charge move this turn, or that have abilities that allow them to always fight first in the Fight phase, then alternate choosing units to fight with, starting with the player whose turn is taking place.



<div><div><div></div><div>7</div><div>POWER</div></div><div>YVRINE</div></div>									
NAME	M	WS	BS	S	T	W	A	Ld	Sv
Yvraine	8"	2+	2+	3	3	5	4	9	6+
Yvraine is a single model equipped with: Kha-vir, the Sword of Sorrows. Only one of this model may be included in your army.									
WEAPON	RANGE	TYPE		S	AP	D	ABILITIES		
Kha-vir, the Sword of Sorrows	Melee	Melee		+1	-2	D3	-		
ABILITIES	Strength from Death (pg 39)						Herald of Ynnead: Each time another AELDARI model is slain within 6" of Yvraine, roll one D6. On a 4+, Yvraine regains one lost wound. If the model was a PSYKER , you can generate one additional psychic power for Yvraine from the Revenant discipline (pg 45).		
	Runesuit: Yvraine has a 4+ invulnerable save.								
	Gyrinx Familiar: Add 1 to Psychic tests and Deny the Witch tests made for this model.								
							Revered Figurehead: This model can embark onto any AELDARI TRANSPORT , even though the transport in question might normally only permit models with other Faction keywords to do so.		
PSYKER	Yvraine can attempt to manifest two psychic powers in each friendly Psychic phase , and attempt to deny one psychic power in each enemy Psychic phase . She knows the <i>Smite</i> power and two psychic powers from the Revenant discipline (pg 45).								
FACTION KEYWORDS	AELDARI, YNNARI								
KEYWORDS	CHARACTER, INFANTRY, PSYKER, YVRINE								

<div><div><div>6</div>POWER</div><div>THE VISARCH</div></div>									
NAME	M	WS	BS	S	T	W	A	Ld	Sv
The Visarch	8"	2+	2+	3	3	5	5	9	3+
The Visarch is a single model equipped with: Asu-var, the Sword of Silent Screams. It has a forcesshield. Only one of this model may be included in your army.									
WEAPON	RANGE	TYPE		S	AP	D	ABILITIES		
Asu-var, the Sword of Silent Screams	Melee	Melee		+2	-3	D3	Enemy units that suffer any casualties as the result of attacks made with this weapon subtract 1 from their Leadership characteristic until the end of the turn.		
ABILITIES	Strength from Death (pg 39)						Warden of Yvraine: Each time Yvraine loses a wound whilst the Visarch is within 3", you can choose for the Visarch to shield Yvraine. If you do, roll one D6; on a 2+ Yvraine does not lose the wound, but the Visarch suffers a mortal wound.		
	Champion of Ynnead: Each time another AELDARI model is slain within 6" of the Visarch, roll one D6. On a 4+, the Visarch regains one lost wound. If that model was a CHARACTER, add 1 to the Visarch's Attacks characteristic for the rest of the battle.						Forcesshield: The Visarch has a 4+ invulnerable save.		
	Way of the Blade: Re-roll hit rolls of 1 for attacks made with melee weapons by friendly YNNARI models whilst their unit is within 6" of this model.						Revered Figurehead: This model can embark onto any AELDARI TRANSPORT, even though the transport in question might normally only permit models with other Faction keywords to do so.		
FACTION KEYWORDS	AELDARI, YNNARI								
KEYWORDS	CHARACTER, INFANTRY, THE VISARCH								



17
POWER

THE YNCARNE

NAME	M	WS	BS	S	T	W	A	Ld	Sv
The Yncarne	8"	2+	2+	6	6	9	6	9	3+

The Yncarne is a single model equipped with: Vilith-zhar, the Sword of Souls. Only one of this model may be included in your army.

WEAPON	RANGE	TYPE	S	AP	D	ABILITIES
Vilith-zhar, the Sword of Souls	Melee	Melee	User	-4	D6	You can re-roll wound rolls for attacks made with this weapon.

ABILITIES

Strength from Death (pg 39)

Daemonic Avatar: The Yncarne has a 4+ invulnerable save.

Inevitable Death: When you set up the Yncarne, it can be set up in waiting rather than on the battlefield. If it is, then each time a unit (friend or foe) is completely destroyed, you can choose to set up the Yncarne as close as possible to the position of that unit, more than 1" from all enemy models. The Yncarne may not charge in the turn it is set up in this manner.

Summoned by Death: Each time a unit is destroyed, you can immediately remove the Yncarne from the battlefield and set it up again as close as possible to the position of that unit, more than 1" from all enemy models. The Yncarne may not charge in the turn it is set up in this manner.

Ynnead Stirs: Friendly **YNNARI** units automatically pass Morale tests whilst they are within 6" of this model. In addition, whenever a friendly **YNNARI** unit within 6" of the Yncarne loses a wound, roll one D6; on a 6 that wound is not lost.

Avatar of Ynnead: Each time another **AELDARI** model is slain within 6" of the Yncarne, roll one D6. On a 4+, the Yncarne regains one lost wound.

PSYKER	The Yncarne can attempt to manifest two psychic powers in each friendly Psychic phase, and attempt to deny one psychic power in each enemy Psychic phase. It knows the <i>Smite</i> power and two psychic powers from the Revenant discipline (pg 45).
FACTION KEYWORDS	AELDARI, YNNARI
KEYWORDS	CHARACTER, MONSTER, DAEMON, FLY, PSYKER, THE YNCARNE

POINTS & WARGEAR

If you are playing a matched play game, or a game that uses a points limit, you can use the following list to determine the total points cost of your army. Simply add together the points of all your models to determine your army's total points value.

UNITS		
UNIT	MODELS PER UNIT	POINTS PER MODEL (Including wargear)
Yvraine	1	132
The Visarch	1	120
The Yncarne	1	337

YNNARI STRATAGEMS

If your army is Battle-forged and includes any YNNARI Detachments (excluding Auxiliary Support Detachments), you have access to the Stratagems shown here, meaning you can spend Command Points to activate them. These help to reflect the unique strategies used by the Reborn on the battlefield. If a Stratagem is used before the battle to upgrade a unit (e.g. Exalted of Ynnead) and you have an army roster, you must note on it which Stratagems are used to upgrade which units.

1/3CP

ARTEFACTS OF DEATH

Ynnari Stratagem

When the Ynnari gather in a great host, the presence of so many relics of great power means victory is assured.

Use this Stratagem before the battle. Your army can have one extra Relic of Ynnead for 1 Command Point, or two extra Relics of Ynnead for 3 Command Points. All of the Relics of Ynnead that you include must be different and be given to different **YNNARI CHARACTERS**. You can only use this Stratagem once per battle.

2CP

INEVITABLE FATE

Ynnari Stratagem

The Ynnari know that all life must end in order to be reborn, and hasten to bring their enemy closer to that demise as quickly as possible.

Use this Stratagem at the start of the Fight phase. Select one enemy unit. Re-roll wound rolls for attacks made with melee weapons by **YNNARI** units that target that unit until the end of the phase.

2CP

WHISPERING SPIRITS

Ynnari Stratagem

The Ynnari are surrounded by the souls of the dead, their voices distracting and disturbing nearby foes.

Use this Stratagem when an enemy unit takes a Morale test whilst it is within 1" of any **YNNARI** units from your army, but before the test is taken. Subtract 2 from that enemy's Leadership characteristic until the end of the phase.

1CP

ACOLYTE OF YNNEAD

Ynnari Stratagem

Psykers among the Ynnari hosts can use the souls of the recently dead to focus their powers.

Use this Stratagem before an **YNNARI PSYKER** from your army attempts to manifest a psychic power from the Revenant discipline. Add 3 to the Psychic test if any enemy units were destroyed this phase.

2CP

YNNEAD'S NET

Ynnari Stratagem

As the warhost closes upon the foe, jetbike-mounted riders swoop to trap the enemy.

Use this Stratagem at the start of the Charge phase. Select one **YNNARI BIKER** unit from your army. That unit can charge, even if it Advanced this turn.

1CP

REBORN TOGETHER

Ynnari Stratagem

The goal of the Ynnari is to save the Aeldari race, whatever their previous allegiance.

Use this Stratagem at the start of the Morale phase. Until the end of the phase, add 2 to the Leadership characteristic of all **YNNARI** units from your army that are within 6" of any other friendly **YNNARI** units.

1CP

UNITED IN DEATH

Ynnari Stratagem

When the Ynnari act as one, their blows fall like rain, the storm of blades in the name of the God of the Dead.

Use this Stratagem at the start of the Fight phase. Select one **REBORN ASURYANI**, one **REBORN HARLEQUIN** and one **REBORN DRUKHARI** unit from your army. Until the end of the phase, add 1 to the Attacks characteristic of each of these units whilst they are benefiting from Soulburst actions.

2CP

SHRINE OF THE WHISPERING GOD

Ynnari Stratagem

Though rare, it is not completely unheard of for Incubi to become true devotees of Ynnead. Most famous are the Incubi of the Coiled Blade, who have fought beside the Visarch on countless battlefields.

Use this Stratagem before the battle. Select up to three units of **YNNARI INCUBI** from your army. Each of these units gains the Strength From Death ability (even though **INCUBI** units cannot normally have this ability).

1CP

A TASTE FOR DEATH

Ynnari Stratagem

When one of the Reborn sees the soul-stuff of the foe leaving its body, they feel a renewed purpose.

Use this Stratagem when an enemy unit is destroyed as the result of an attack made with a ranged weapon by an **YNNARI** unit from your army. Add 1 to hit rolls for attacks made with melee weapons by that unit until the end of the turn.

1CP

THE GREAT ENEMY

Ynnari Stratagem

The Chaos God Slaanesh is reviled by the Aeldari, who hate and despise his followers with a ferocious loathing.

Use this Stratagem when an **YNNARI** unit from your army is chosen to fight in the Fight phase. Until the end of the phase, re-roll failed wound rolls for attacks made by models in that unit that target **SLAANESH** units.

1/3CP

WEBWAY AMBUSH

Ynnari Stratagem

The Reborn navigate the webway with ease.

Use this Stratagem during deployment. If you spend 1 CP, you can set up one **YNNARI INFANTRY** or one **YNNARI BIKER** or **YNNARI BEAST** unit from your army in the webway instead of placing it on the battlefield. If you spend 3 CPs, you can set up two such units in the webway instead. A unit in the webway can emerge at the end of any of your Movement phases – set it up anywhere on the battlefield that is more than 9" from any enemy units. This Stratagem can only be used once per battle.

2CP

FIRE AND FADE

Ynnari Stratagem

The Aeldari are masters at using hit-and-run tactics, striking a killing blow before withdrawing from reprisal.

You can use this Stratagem after an **YNNARI** unit from your army shoots in your Shooting phase. If you do so, the unit can immediately move up to 7" as if it were the Movement phase (it cannot Advance as part of this move). This unit cannot charge until the end of the turn.

2CP

DEADLY MISDIRECTION

Ynnari Stratagem

With the Aeldari, nothing is what it seems. What appears to be a victory can soon transform into a defeat.

Use this Stratagem when an **YNNARI** unit from your army Falls Back. That unit can still shoot and charge this turn.

1CP

EXALTED OF YNNEAD

Ynnari Stratagem

The hope presented by the Reborn draws in even the mightiest heroes of the Aeldari.

Use this Stratagem before the battle. Select one **YNNARI CHARACTER** from your army that is not your Warlord and is not a named character. Generate one Warlord Trait from the Ynnari Warlord Traits table (pg 44) for them (this model is only regarded as your Warlord for the purposes of this Warlord Trait). All Warlord Traits in your army must be different (if randomly generated, re-roll duplicates). You can only use this Stratagem once.

1CP

SOULS OF THE STRONGEST

Ynnari Stratagem

Those with a strong will provide a wealth of sustenance for those who channel the powers of the dead.

Use this Stratagem when the enemy's Warlord is destroyed. Units from your army with the Strength From Death ability benefit from Soulburst actions for the remainder of the battle, even if no unit has been destroyed during subsequent turns.

2CP

BACK FROM THE BRINK

Ynnari Stratagem

Those infused with death are not easy to slay.

Use this Stratagem when an **YNNARI INFANTRY** or **YNNARI BIKER CHARACTER** from your army is destroyed. Roll one D6; on a 4+ set that character back up again, as close as possible to their previous position, and more than 1" from any enemy models, with D3 wounds remaining. This Stratagem cannot be used on the same character more than once per battle.

2CP

LIGHTNING-FAST REACTIONS

Ynnari Stratagem

The Aeldari are possessed of preternatural reflexes.

Use this Stratagem when an **YNNARI INFANTRY** unit from your army, or an **YNNARI** unit from your army that can **FLY**, is chosen as the target of an enemy attack in the Shooting or Fight phase. Subtract 1 from hit rolls for attacks that target that unit until the end of the phase.

WARLORD TRAITS

Among the Reborn are found Aeldari from every part of their scattered race. The mightiest of these warriors inevitably rise to command great hosts of the Reborn.

If an YNNARI CHARACTER is your Warlord, they can generate a Warlord Trait from the following table instead of one from the *Warhammer 40,000* rulebook. You can either roll on the table to randomly generate a Warlord Trait, or you can select the one that best suits their temperament and preferred style of waging war.

Named Characters and Warlord Traits

If Yvraine is your Warlord, she must be given the Favoured of Ynnead Warlord Trait. If the Visarch is your Warlord, he must be given the Master of Death Warlord Trait. If the Yncarne is your Warlord, it must be given the Warden of Souls Warlord Trait.

D6 WARLORD TRAIT

1 LORD OF REBIRTH

The cycle of life and death is a continuum in some Ynnari.

This Warlord regains one lost wound at the start of each battle round. In addition, each time this Warlord would lose a wound, roll one D6; on a 5+ that wound is not lost.

2 WARDEN OF SOULS

This Warlord is the keeper of many souls; their mastery over the energies of death is unparalleled.

Whilst this Warlord is benefiting from Soulburst actions, add 1 to its Attacks and Strength characteristics.

3 WALKER OF MANY PATHS

The Warlord's hard-earned skills have been honed by walking the many paths of the Aeldari.

You can re-roll one hit roll or wound roll made for this Warlord each turn. In addition, if your army is Battle-forged, whilst this Warlord is on the battlefield, roll one D6 each time you spend a Command Point (CP) to use a Stratagem; on a 5+ that CP is immediately refunded.

4 FEAR OF THE GRAVE

Ynnead knows neither mercy nor fear – the same cannot be said of the god's foes.

Enemy units must subtract 1 from their Leadership characteristic whilst they are within 6" of this Warlord (they must subtract 2 instead during any turn in which an enemy unit was destroyed by an attack made by this Warlord).

5 FAVOURED OF YNNEAD

The energies of the dead seek the Warlord out, swirling around them like a gale, and carrying them into the foe.

Each time this Warlord piles in or consolidates, they can move up to 6" instead of up to 3".

6 MASTER OF DEATH

The Warlord has great expertise in severing of the cord that binds the body to the soul.

Each unmodified hit roll of 6 made for an attack with a melee weapon by this Warlord scores 2 hits instead of 1.

REVENANT DISCIPLINE

Among the Reborn, even those psykers who have honed their powers for centuries will find their abilities augmented by the god of death.

YNNARI PSYKERS must generate powers from the Revenant discipline instead of from the Runes of Battle, Runes of Fate or Phantasmancy disciplines. You can either roll one D6 to generate their powers randomly (re-roll any duplicate results), or you can select the psychic powers you wish the psyker to have.

06 PSYCHIC POWER

1 GAZE OF YNNEAD

The psyker's eyes blaze with fire as they channel the power of Ynnead.

Gaze of Ynnead has a warp charge value of 6. If manifested, select one enemy unit that is within 18" of and visible to the psyker and roll one D6. On a 1, that unit suffers 1 mortal wound. On a 2-5, that unit suffers D3 mortal wounds. On a 6, that unit suffers D6 mortal wounds.

2 STORM OF WHISPERS

The psyker's whisper is joined by the voices of their ancestors, driving mortal minds to insanity.

Storm of Whispers has a warp charge value of 6. If manifested, roll 3D6 for each enemy unit within 6" of the psyker. For each result of 6, the unit being rolled for suffers 1 mortal wound.

3 WORD OF THE PHOENIX

The psyker calls upon the power of the mythical phoenix, who eternally dies in flame.

Word of the Phoenix has a warp charge value of 5. If manifested, select one friendly **YNNARI INFANTRY** or **YNNARI BIKER** unit within 18" of the psyker. One model in that unit regains D3 lost wounds. If no models in that unit have lost any wounds, but that unit has suffered one or more casualties, then 1 model is returned to that unit, in unit coherency, with 1 wound remaining.

4 UNBIND SOULS

The psyker reaches into their foes' minds, weakening the bond between soul and body and leaving them vulnerable.

Unbind Souls has a warp charge value of 6. If manifested, select one enemy unit within 18" of the psyker. Until the start of your next Psychic phase, you can re-roll wound rolls for attacks made with melee weapons by **YNNARI** models from your army that target that enemy unit.

5 SHIELD OF YNNEAD

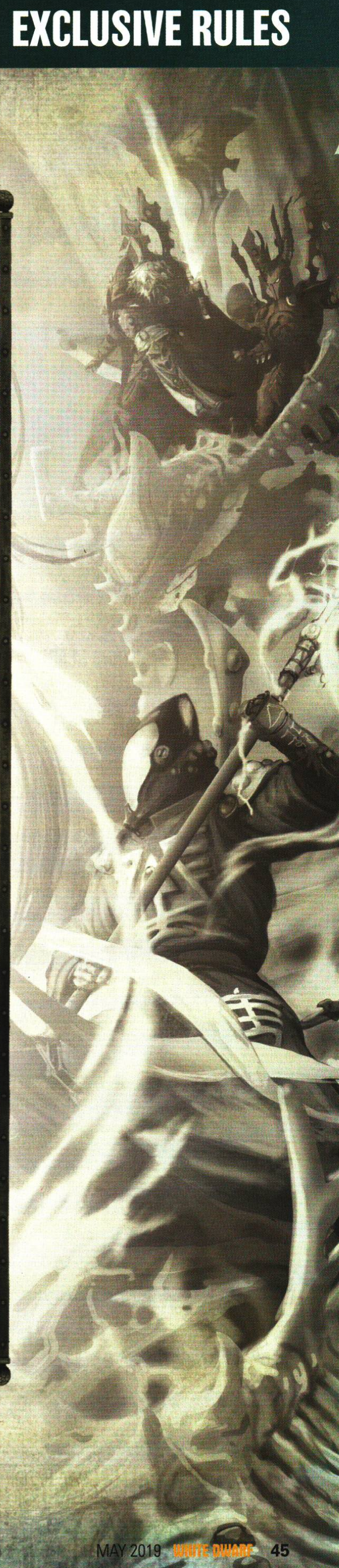
Those favoured by Ynnead are bestowed with his protection, which manifests as a shield of spiritual energy capable of turning aside even the strongest of attacks.

Shield of Ynnead has a warp charge value of 7. If manifested, until your next Psychic phase, friendly **YNNARI** units have a 5+ invulnerable save whilst they are within 6" of the psyker.

6 ANCESTOR'S GRACE

Drawing forth the greatness that is the genetic legacy of all Aeldari, the psyker bolsters their fellows' bodies and souls until they achieve the apex of their potential.

Ancestor's Grace has a warp charge value of 5. If manifested, select one friendly **YNNARI** unit within 18" of the psyker. Until the start of your next Psychic phase, re-roll hit rolls of 1 for attacks made by that unit.



RELICS OF YNNEAD

As befits the followers of the god of death, the Reborn bring to battle mighty relics from across the scattered Aeldari race. From ancient treasures to items crafted to manipulate the energies of death, all of these artefacts are potent tools for furthering the will of Ynnead.

If your army is led by an **YNNARI** Warlord, then before the battle you can give one of the following Relics of Ynnead to one **YNNARI CHARACTER** in your army. Yvraine, the Visarch and the Yncarne already have one or more relics and cannot be given any of the following relics.

Note that some relics replace one of the character’s existing weapons. Where this is the case, if you are playing a matched play game or are otherwise using points values, you must still pay the cost of the weapon that is being replaced. Write down any Relics of Ynnead your characters have on your army roster.

HUNGERING BLADE

Within the Hungering Blade is a terrible appetite, a longing to turn all living Aeldari to inert corpses in order to see the supremacy of Ynnead hastened and the Great Enemy defeated. Great care must be taken by the wielder, for the slightest scratch upon the flesh from this glistening blade can result in a deadly necrosis that turns the body to dust in the space of a few seconds. Its effects upon non-Aeldari life forms are just as profound.

Model with power sword, star glaive or husk blade only. The Hungering Blade replaces the model’s power sword, star glaive or husk blade and has the following profile:

WEAPON	RANGE	TYPE	S	AP	D
Hungering Blade	Melee	Melee	+3	-3	2
Abilities: Each unmodified wound roll of 6 made for an attack with this weapon inflicts 1 mortal wound on the target in addition to the normal damage.					

SONG OF YNNEAD

The hiss of the monomolecular discs that shoot from this pistol rises to a deafening roar of triumph when it claims a life. Those nearby are assailed by terrible hallucinations, as vengeful spirits clamour within their minds.

Model with shuriken pistol only. Song of Ynnead replaces the model’s shuriken pistol and has the following profile:

WEAPON	RANGE	TYPE	S	AP	D
Song of Ynnead	18"	Pistol 3	5	-1	1
Abilities: Each time you make a wound roll of 6+ for this weapon, that attack is resolved with an AP of -3. Each time an attack made with this weapon slays an enemy model, the target unit subtracts 1 from its Leadership characteristic until the end of the turn.					

MIRRORGAZE

This helm is covered in mosaic shards from the famed Crystal Mirror. Its facets can channel the blinding light of battle to rob the sight of those who look upon it, giving the wearer a moment of advantage that may be the difference between life and death.

Subtract 1 from hit rolls for attacks that target the bearer.

SOULSNARE

This rune-inscribed orb is filled with the psychic gossamer of Ynnead’s all-constraining net. When hurled at the ground, it bursts open in a cloud of glittering thread. The shining filaments cut through animating spirit, and those standing nearby collapse in crumpled heaps, their bodies no more than lifeless clay as their spirits howl in anguish.

Once per game, instead of firing a ranged weapon in the shooting phase, the bearer can throw the Soulsnare. If they do so, select one enemy unit within 6" of and visible to the bearer, and roll one D6. On a 1, nothing happens. On a 2-5, that enemy unit suffers D3 mortal wounds and the bearer regains the same number of lost wounds. On a 6, that enemy unit suffers D6 mortal wounds and the bearer regains all of their lost wounds.

THE LOST SHROUD

This cloak was woven from the ectoplasmic by-product that wisped from Craftworld Biel-Tan’s ravaged infinity circuit after the great daemoniac intrusion that took it to the brink of catastrophe. The seers of the Aeldari consider it dangerous in the extreme, for it may still harbour a link to the daemoniac; however, within its shimmering weave, the deathless blessing of Ynnead is exceedingly powerful.

All damage suffered by the bearer is halved (rounding up). In addition, roll one D6 each time this model loses a wound; on a 5+ that wound is not lost.

GORAG HAI’S LOCKET

The ancient priestess Corag Hai died spectacularly when Ynnead chose his emissary to the living Aeldari world. Only this soulsteel trinket was left amongst the dust of her discorporation. The bearer can channel the energies of rebirth whenever they are near the fires of a slain victim.

Each time an enemy unit is destroyed by an attack made by the bearer, add 1 to the bearer’s Move and Attacks characteristics for the remainder of the battle.

TACTICAL OBJECTIVES

The Ynnari use all the powers at their disposal to hasten the death of their foe and bring about the salvation of their race. For them, there are no barriers on the road to victory.

If your army is led by an **YNNARI** Warlord, these Tactical Objectives replace the Capture and Control Tactical Objectives (numbers 11-16) in the *Warhammer 40,000* rulebook. If a mission uses Tactical Objectives, players use the normal rules for using Tactical Objectives with the following exception: when an Ynnari player generates a Capture and Control objective (numbers 11-16), they instead generate the corresponding Ynnari Tactical Objective, as shown below. Other Tactical Objectives (numbers 21-66) are generated normally.

D66	TACTICAL OBJECTIVE
11	Spirit Sanctuary
12	Harness the Spirits
13	For Ynnead's Glory
14	Surety of Purpose
15	Death's Every Visage
16	Soulurge

11 - SPIRIT SANCTUARY

Some mystical locales provide a rich source of life force, havens for lost souls and reservoirs of power for the Reborn.

When this Tactical Objective is generated, roll one D6. Score 1 victory point if no enemy units are controlling the objective marker corresponding to the result rolled at the end of this turn.

Ynnari

14 - SURETY OF PURPOSE

There is no Aeldari soul that does not draw strength from a bold strategy well executed. Let the lesser races look on in awe!

Score D3 victory points if you have achieved at least two other Tactical Objectives this turn.

Ynnari

12 - HARNESS THE SPIRITS

Use the energies of the dead to channel your will, and the spirits will gladly lend their ethereal powers to your cause.

Score 1 victory point if an **YNNARI PSYKER** from your army successfully manifested a psychic power from the Revenant discipline during this turn.

Ynnari

15 - DEATH'S EVERY VISAGE

The Whispering God has a million faces – show the enemy your mastery over each and every form of death.

Score 1 victory point if at least one enemy unit was destroyed in either the Psychic, Shooting or Fight phase of this turn as the result of a psychic power or attack manifested/made by an **YNNARI** model from your army (score D3 victory points instead if at least one enemy unit was destroyed in all 3 of these phases).

Ynnari

13 - FOR YNNEAD'S GLORY

Bringing death to the denizens of the living realm increases the glory and power of Ynnead – ensure his ascension is keenly felt.

Score 1 victory point if three or more units were destroyed during this turn as the result of attacks made by **YNNARI** units from your army.

Ynnari

16 - SOULSURGE

For the Ynnari, every slaughter is a wellspring of potential waiting to be harnessed. Let the shadow of death empower you!

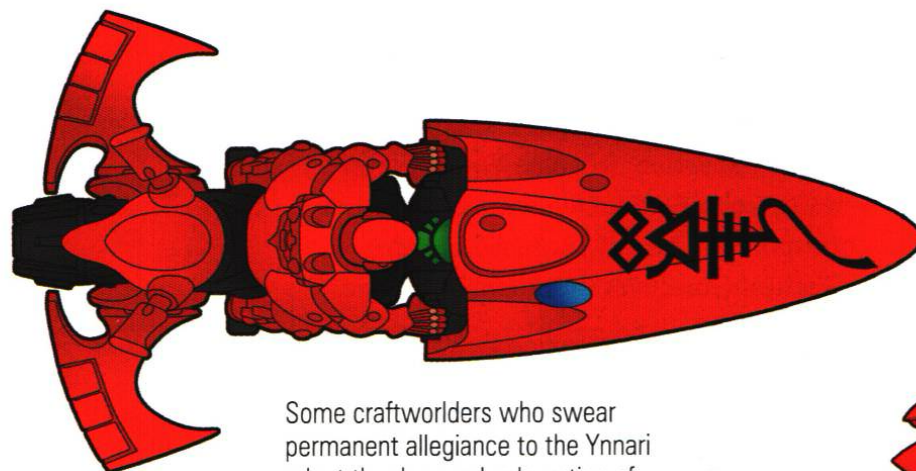
Score 1 victory point if three or more units were destroyed during this turn as the result of attacks made by **YNNARI** units from your army whilst they were benefiting from Soulburst actions.

Ynnari

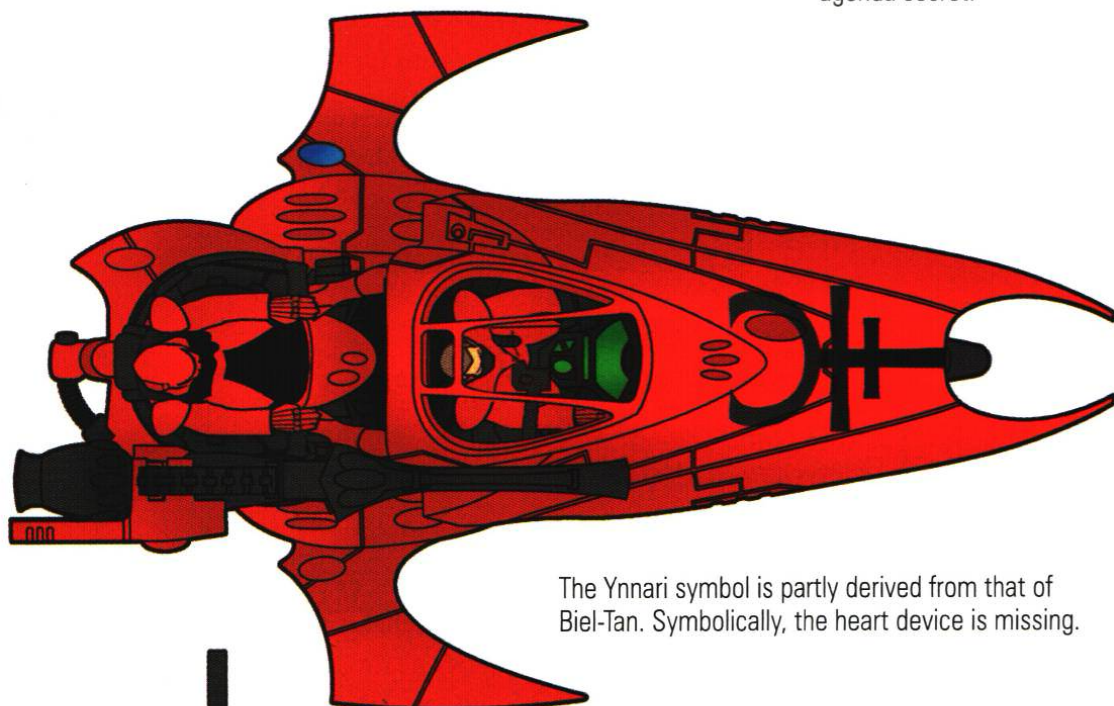
FOLLOWERS OF YNNEAD

The Whispering God has found many willing disciples amongst the Aeldari, even beyond those who flocked to the banners of his prophet Yvraine. Those who declare themselves Reborn show their allegiance in a number of ways.

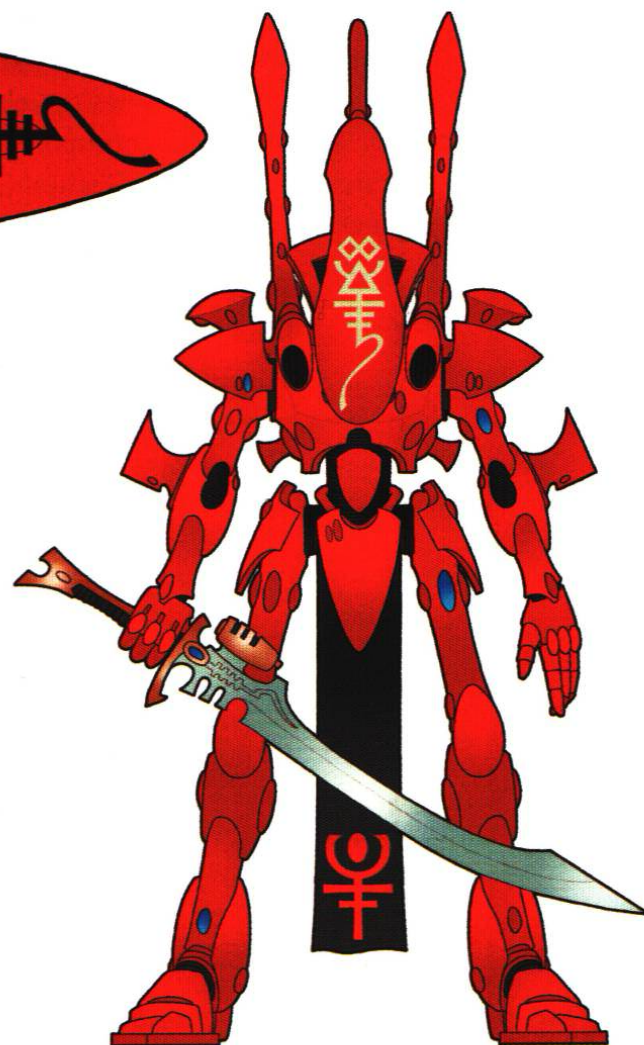
After the fracture of Biel-Tan and the opening of the Great Rift, Aeldari from all walks of life flocked to Yvraine's banner. Craftworlders stood shoulder to shoulder with Commorrites, Corsairs, and Harlequins for the first time in aeons, and many adopted the colours of Yvraine's crusade. Here you can see a few examples of colour schemes and runes worn by the Aeldari who fight for the Ynnari faction.



Some craftworlders who swear permanent allegiance to the Ynnari adopt the deep red colouration of Yvraine's vanguard, accentuating it with allegiance runes of black or white. Others keep their new agenda secret.



The Ynnari symbol is partly derived from that of Biel-Tan. Symbolically, the heart device is missing.



Some ghost warriors bound to Yvraine wear complex Ynnari runes on their helms.



Dae'reac Starhunter, reborn after a visitation from Yvraine, wears the colours of Yvraine.

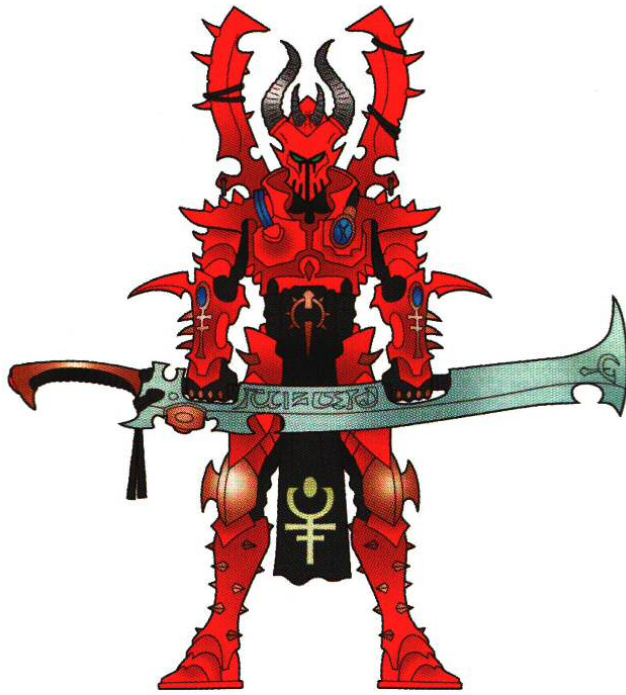
The first Farseer to don the crimson of Yvraine's vanguard was Lathriel of Biel-Tan.

The Ynnari symbol is often worn with a stylised oval at its apex, symbolising the spirit stone taken within.

Eldar Guardians are a common sight in Ynnari warhosts, often wearing their symbol on the helm.

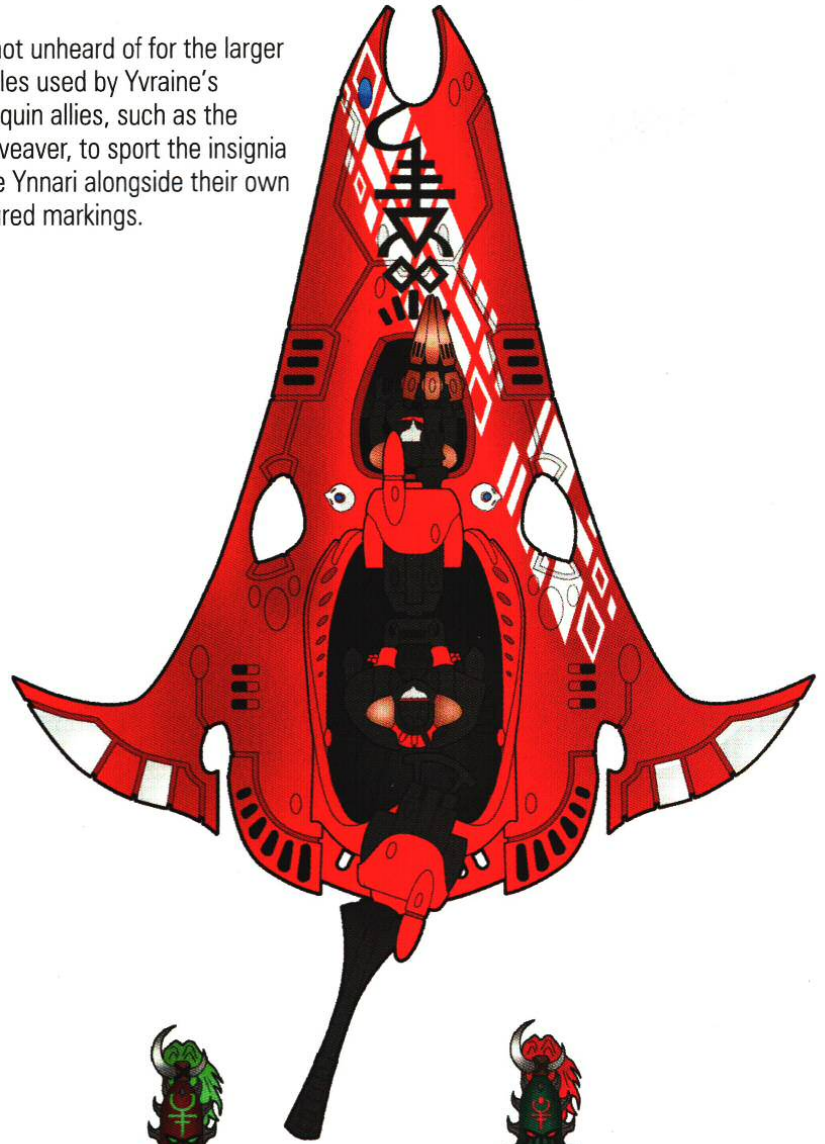


Though the Masque of the Midnight Sorrow were first to fight alongside the Ynnari, the Penumbra Masque have become their most ardent Harlequin defenders.



The Incubi of the Coiled Blade have long followed the Visarch's lead – some say their master was once a Dire Avenger Exarch, others that he fought as a Klaivex for many years.

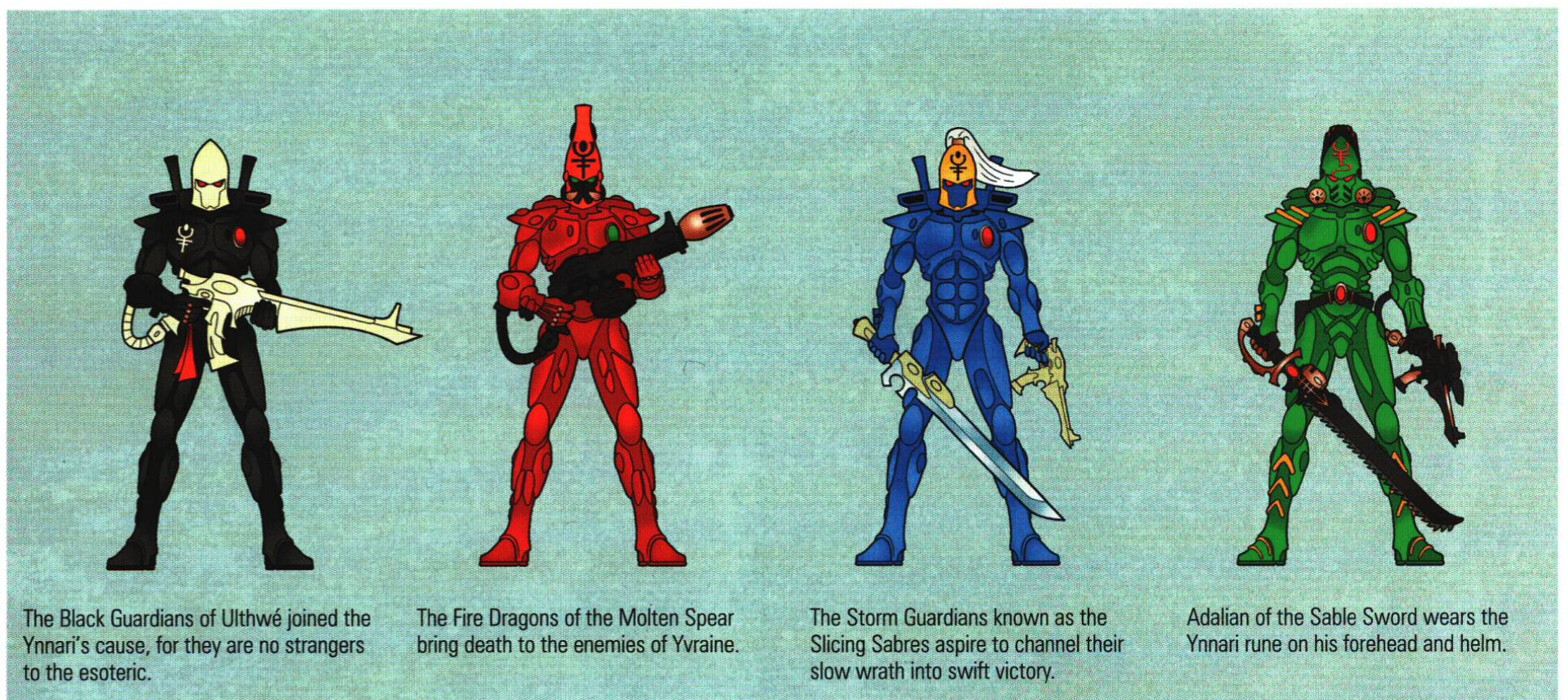
It is not unheard of for the larger vehicles used by Yvraine's Harlequin allies, such as the Voidweaver, to sport the insignia of the Ynnari alongside their own favoured markings.



Some of the Wych Cults who hear Ynnead's call tattoo Ynnari symbols onto their skin or paint the runes onto their Wychsuits.



A number of Commoragh's Kabalites left the service of their dark masters to join the ranks of the Reborn. Some show their adopted allegiance with colours or icons, whilst others keep it a close secret.



The Black Guardians of Ulthwé joined the Ynnari's cause, for they are no strangers to the esoteric.

The Fire Dragons of the Molten Spear bring death to the enemies of Yvraine.

The Storm Guardians known as the Slicing Sabres aspire to channel their slow wrath into swift victory.

Adalian of the Sable Sword wears the Ynnari rune on his forehead and helm.

YVRAINE, DAUGHTER OF SHADES, EMISSARY OF YNNEAD



THE VISARCH, SWORD OF YNNEAD



1



2



3



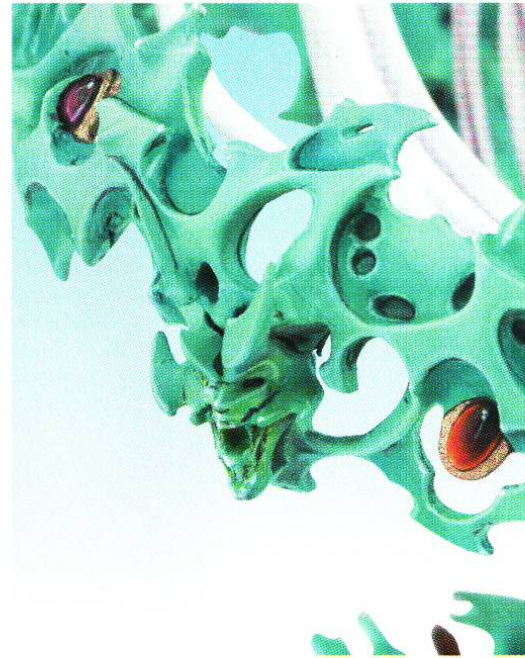
4



5



THE YNCARNE, AVATAR OF YNNEAD



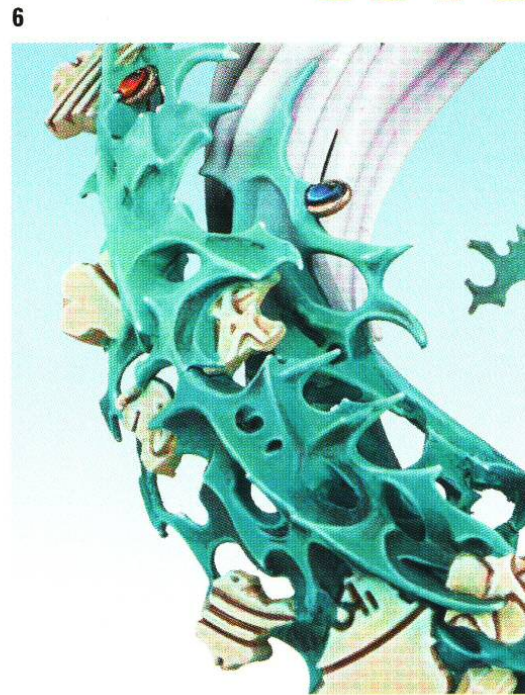
Yvraine is accompanied into battle by a Gyrinx – a psychic familiar (1).

Every element of Yvraine's courtly attire can be used as a weapon, including her bladed fan (2). Her headdress (3) also incorporates a sensory array, the spirit stone 'eyes' relaying information to her.

The Visarch wears ancient Aeldari armour not seen since before the Fall (4). Faces of the suit's former occupants can be seen crafted into the armour plates.

Spirit stones are woven into the Visarch's cloak (5), a symbol of his role as a shepherd of the dead.

The ghostly faces of tortured souls scream in the psychic maelstrom that surrounds the Yncarne (6) along with chunks of shattered wraithbone and lost spirit stones (7).



THE VOID RIDERS OF YNNEAD

Inspired by the background and artwork in the Gathering Storm books, Chris Merrick painted this small Ynnari force dedicated to the Aeldari god of the dead.

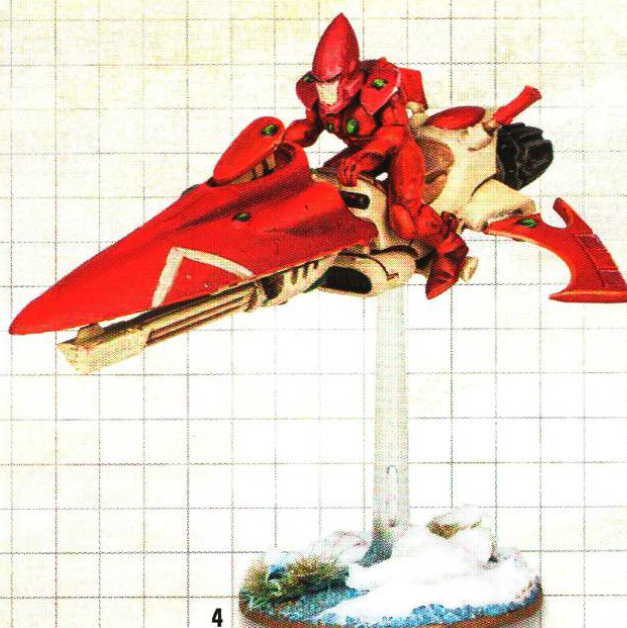
'I painted my whole army in the crimson armour of the Reborn,' says Chris. 'I liked the idea that they had all given themselves over completely to Ynnead. After seeing the line drawings in the Gathering Storm book (also shown on page 48), I applied freehand symbols and markings of Ynnead to my models – particularly on larger models such as the Fire Prism (1).'



'I imagined most of my Aeldari were originally from Saim-Hann, which is why most of them ride jetbikes,' explains Chris. 'The Autarch (2) would have been the first to join Yvraine, followed by his Windriders (4). They all have tribal markings on their jetbikes to link them both to the Ynnari and to their craftworld. My favourite model is my Farseer (3), which I converted out of the Mistweaver Saih model.'



The Void Riders of Ynnead in all their glory (5).





THE SOULBOUND AELDARI

Do you hear the call of Ynnead, the Aeldari god of the dead? Then you'll probably want to repaint your Aspect armour in the crimson of mourning. If only there were a painting guide for that ... Oh, wait, there is! Plus, you'll find a painting guide for the Yncarne over the page.

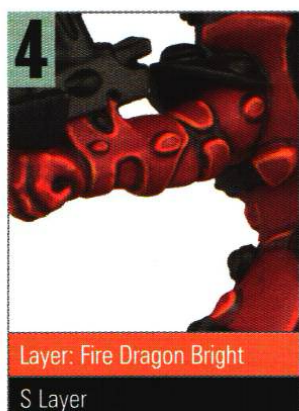
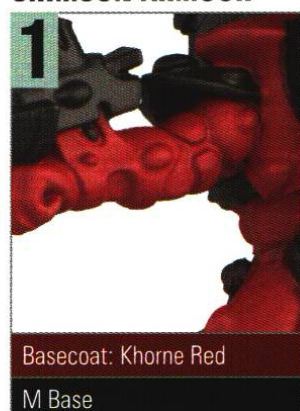


This month's Paint Splatter includes two painting guides: one for the Yncarne of Ynnead – the centrepiece model of a Ynnari army – and a second for a Dire Avenger Aspect Warrior wearing the crimson armour of Yvraine's vanguard forces. As you will already have seen in the army showcase section, Yvraine's followers come from many different backgrounds, be they Drukhari, Craftworlders, or Harlequins, and many of them repaint parts of their armour (sometimes all of it) to match the colours of Yvraine and the Visarch. As such, the stage-by-stage guide below can be used to paint any Aeldari models, from Guardians and Kabalite Warriors to Wraithknights and Void Raven Bombers.

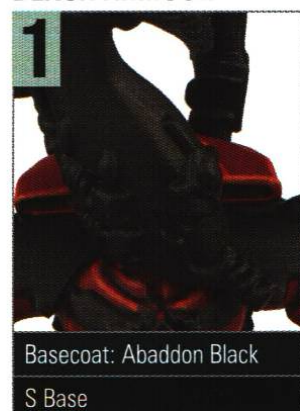
PAINTING YNNARI – TOP TIP I

If you're painting your Ynnari models with predominantly red armour like the Dire Avenger shown here, it's best to paint the armour first. That way, you can basecoat the whole model one colour (you can even use an airbrush for speed if

CRIMSON ARMOUR



BLACK ARMOUR



WHITE BANNER



GOLD DETAILS

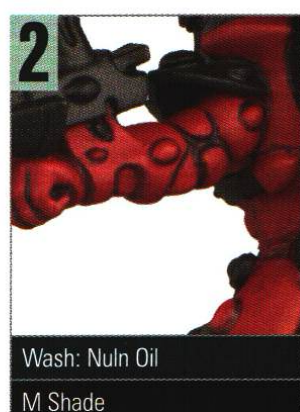


ON THE APP

WANTED, RED OR ALIVE ...

The followers of Yvraine often paint their armour (or parts of it) crimson to show they are part of her vanguard. We've presented one way to paint red armour to the right, but there are plenty more ways on the Citadel Paint app.

- Scarlet
- Blood Angels Armour
- Farsight Enclave Armour
- Dark Red



you have one) and then apply an all-over wash of Nuln Oil to shade it. Rather than reapply the basecoat colour after the wash, the next colours (Evil Sunz Scarlet and Fire Dragon Bright) were applied as edge highlights straight away, giving the armour a deep crimson tone. If you wish to make the armour lighter, apply the Evil Sunz Scarlet as a full layer over the red armour panels rather than just as an edge highlight.

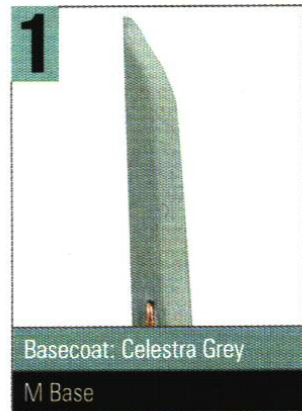
TOP TIP II

The secondary colours for the Ynnari are black, white, and bone. This model's tabard was painted bone to match the one worn by the Visarch, while its banner and the faceplate of its helm were painted white to match Yvraine's dress and hair. Blue was used as a spot colour on tassels and belts to match the royal blue cloak worn by the Visarch.

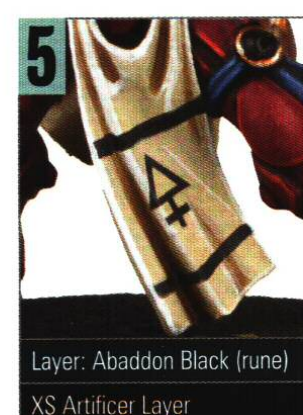
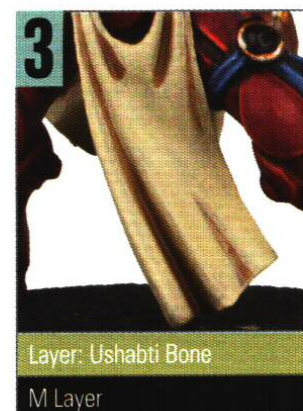
BLUE TASSLES



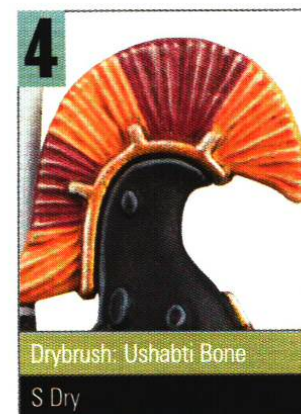
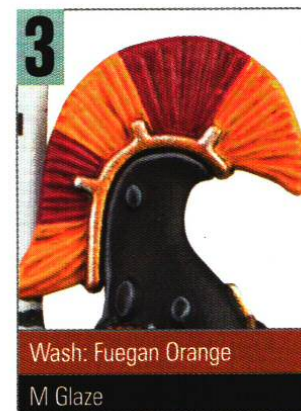
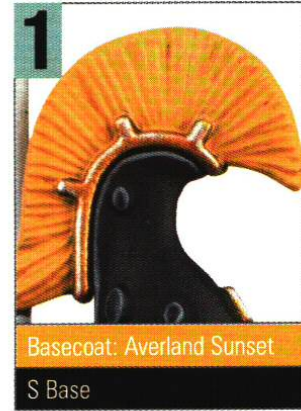
GHOSTLY BLADES



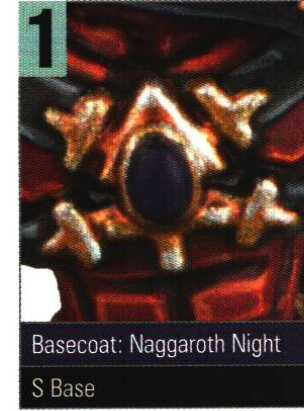
CREAM TABARD



PLUME



PURPLE GEMS



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:

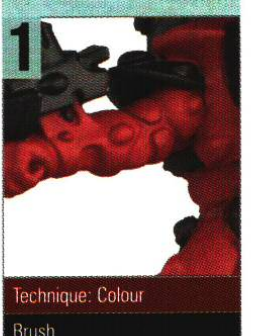
Photograph:

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.



PAINTING THE YNCARNE OF YNNEAD – TOP TIP I

The Yncarne is best painted in a couple of sub-assemblies to make reaching all the details easier. We recommend building the wraithbone seal on the base, the ectoplasmic swirl, and the Yncarne's head and hair as one sub-assembly, and its body as a second. You can then glue the body into the back of the head once you're done painting both sub-assemblies.

TOP TIP II

When painting the Yncarne, it's best to use a Corax White undercoat to prime both parts of the model. This is because the model's hair and the ectoplasmic storm swirling around it are both light in colour, and it's much easier to paint a lighter basecoat over a white undercoat than it is a black one. It also means you can use vibrant colours such as Baharroth Blue as your basecoat.

ECTOPLASMIC STORM



Basecoat: Baharroth Blue

L Base



Wash: Nihilakh Oxide

M Shade



Wash: Coelia Greenshade

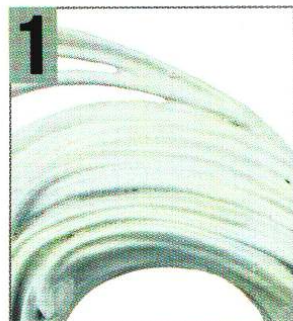
M Shade



Drybrush: Ulthuan Grey

L Dry

LONG FLOWING HAIR



Basecoat: Ulthuan Grey

L Base



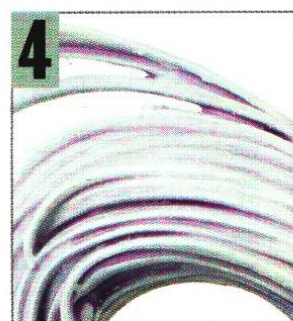
Wash: Druchii Violet

M Shade



Layer: Ulthuan Grey

M Layer



Layer: White Scar

S Layer

WRAITHBONE SHARDS



Basecoat: Ushabti Bone

M Base



Wash: Agrax Earthshade

M Glaze



Layer: Ushabti Bone

M Layer



Layer: Screaming Skull

S Layer



Layer: White Scar

XS Artificer Layer

BODY OF THE YNCARNE



Basecoat: Xereus Purple

M Base



Wash: Druchii Violet

M Shade



Layer: Xereus Purple

M Layer



Layer: Genestealer Purple

S Layer



Layer: Dechala Lilac

XS Artificer Layer

ANCIENT ARMOUR



Basecoat: Naggaroth Night

M Base



Wash: Nuln Oil

M Shade



Layer: Pink Horror

M Layer



Layer: Fulgrim Pink

S Layer

GOLD FILIGREE



Basecoat: Retributor Armour

S Base



Layer: Liberator Gold

M Layer



Wash: Reikland Fleshshade

M Shade



Layer: Liberator Gold

S Layer



Layer: Stormhost Silver

XS Artificer Layer

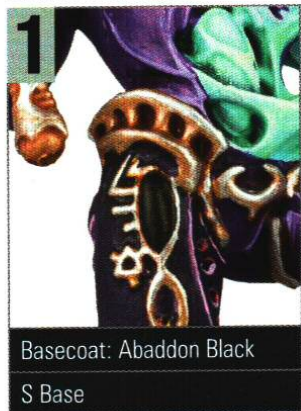
TOP TIP III

If you try to paint the ectoplasm by edge highlighting every tiny swirl, it might well drive you mad. Instead, use Nihilakh Oxide to help shade the Baharroth Blue, then pick out the recesses with light washes of Coelia Greenshade. Once these are dry, apply several very light drybrushes of Ulthuan Grey to pick out all the edges of the ectoplasm – it's quick, simple, and very effective.

TOP TIP IV

The order in which you paint the Yncarne is very important, especially if you're drybrushing the ectoplasm. If you painted the Yncarne's purple armour first, for example, then drybrushed the ectoplasm, you'd get the drybrush paint all over the model's armour. The stages below are presented in the order the areas of the model were painted, starting on the left.

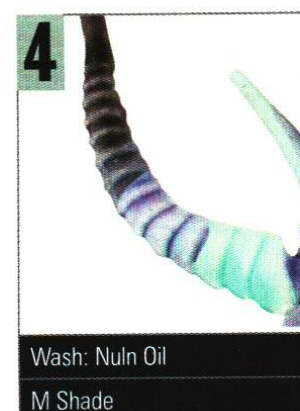
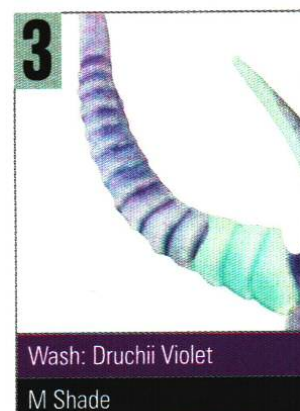
SPIRIT STONES



THE FACE OF DEATH



MORBID HORNS



VILITH-ZHAR



ON THE APP

ECTOPLASM

Not all glowing ectoplasm is ethereal green in colour – true fact! The Citadel Paint app has loads of other options you could look into, including blue, green, and even pink ectoplasm.



KITBASH: BATTLEFORGED

Over the years, we've featured many Space Marine conversion articles in *White Dwarf*, but this is the first time we've ever featured one solely about Primaris Space Marines. Here's what happens when you let a load of hobbyists loose on a pile of sprues.



The Space Marines are one of the largest and most versatile ranges of Citadel Miniatures available, comprising dozens (possibly even hundreds) of kits, from classics such as the Tactical Squad and the Sternguard Veterans to new kits like Primaris Intercessors, Hellblasters, and Reivers. Many of these kits are compatible, too, which makes them perfect for kitbashing, giving you a virtually infinite number of ways to build your miniatures.

INSPIRATION STRIKES

So why would you want to convert a model? Perhaps you've been reading a new Black Library novel and you want to make a model of the primary hero. Or maybe you've read about a particular character in a sourcebook such as *Imperium Nihilus: Vigilus Defiant*, and you want to convert a model to represent them on the battlefield. It could be that you've been inspired

DID YOU KNOW?

The heads and shoulder pads in regular Space Marine kits are the same size as those in Primaris Space Marine kits, which means they are fully interchangeable. Many of the arms, hands, and weapons (such as those in the Chapter-specific upgrade packs) are the same size, too, so you can also use those parts on your Primaris Space Marines. There really are hundreds of components you can choose from.

by the new custom characters or battle honours rules presented in *Chapter Approved* 2018. It might simply be that you've seen a part that you think would look really cool on another model and you've stuck the bits together! There really are many great sources of inspiration when it comes to converting your Space Marines.

In this kitbash article, we asked a team of talented hobbyists to convert some Primaris Space Marines. Some built and painted one-off character models, while others converted new miniatures – both characters and whole squads – to add to their existing armies. If you're an experienced model-maker, turn the page to see some great Space Marine conversions. If you're new to converting Citadel Miniatures, take a look at our tips and advice to the right on how to get the most out of your kitbashing endeavours. Happy converting!

CONVERSION ADVICE

When converting a Primaris Space Marine (or any model for that matter), there are several key considerations, namely: the base model, pose, weapons, head, and details. The base model is the miniature that the majority of the conversion is based around. For the example below, we've used a Primaris Captain, as we wanted to build (you guessed it) a Captain. You'll then want to think about what

weapons your model can have, what kit you can get them from, and how you will attach them to your base model, as you will often need to cut off existing limbs or modify them to get the right pose. The same considerations can be applied to the model's head and other details such as Chapter-specific shoulder pads. Here's how we approached converting an Imperial Fists Captain.

1



We used the body and legs from the Primaris Captain for our conversion. We knew we wanted to give him new weapons, but to do so we would need to take off his existing arms. So, before sticking him together ...

2



... we cut them off. We placed the rear torso piece face-down on a flat surface and used a Citadel Saw to cut both the arms off at the shoulder joint. We then used a Citadel Knife to clean off any excess plastic.

3



With the arms removed, the torso stuck together and the legs glued to the base, we had a better feel of the shape of the model. The next stage was finding some weapons for our Captain.

4



We delved through our bits boxes for suitable weapons, like Hellblaster, Intercessor, and Reiver pistol arms, a Lieutenant's power sword, and the power fist from the Imperial Fists Primaris Upgrades frame.

5



We settled on a plasma pistol and power fist, but both are left-handed weapons! The pistol would need to swap hands. For now, we tested out a few different poses. This one has the Captain aiming his pistol ...

6



... while this one has the pistol raised (taken from the Intercessor kit) and the power fist down rather than raised. We felt this more relaxed pose fitted a little better with the Captain's raised left leg.

7



The next step was finding a suitable head. We gathered together a few from various Space Marine and Primaris Space Marine kits and laid them out. In the end, we picked the Imperial Fists one (bottom row, centre).

8



The direction a model is looking states their intent. We could have the model facing to his right, looking past his pistol as if he'd just fired it, or looking left past his power fist, which matches the flow of his cape.

9



To finish the model off, we cut the bolt pistol from the right arm and replaced it with the plasma pistol from the Hellblasters kit. We also added a few extra details, such as the Imperial Fists shoulder pad and a targeter.

THE CRUSADE CONTINUES!

Matt, our lead designer, already has a sizeable army of Black Templars, but he's yet to add any **Primaris Marines** to his force. Until now, that is - this is his first Intercessor Squad.

Matt's squad of Black Templars is converted from the Intercessors kit with additional parts taken from the Black Templars Chapter Upgrade frame. As befits the zealous nature of the Black Templars, Matt has given all his models auto bolt rifles so they can race towards the enemy with guns blazing.

Matt has used the shoulder pads from the upgrade frame to great effect on his Intercessors (1-3), clearly showing their Chapter allegiance. He has also used several purity seals from the same kit, painting them with red parchment to show they are on crusade.

A reliquary and tilting shield from the upgrade frame help reinforce the baroque look of the Black Templars (4).

The unit sergeant (painted as a Sword Brethren) - is armed with a power fist wrapped in chains (5) - a classic weapon for a Black Templars sergeant.



1



BLACK TEMPLARS CAPTAIN

Tom Horth used the Primaris Captain as the basis for his conversion (1), with a power sword taken from the Dark Angels Primaris Upgrades frame. Just before he started painting, Tom swapped the model's iron halo for a skull-filled memento mori. The skulls on the base were clipped from a Chaos trophy rack. Apparently you can never have too many.

2



DEATHWATCH SERGEANT

Adam Cooper built two Deathwatch Intercessors. The unit sergeant (2) is made from the Dark Angels Primaris Lieutenant Zakariah miniature, but with a new head and weapons. The sword and tilting shield come from the Dark Angels Primaris Upgrades pack, while the model's right arm is from an Intercessor. The head is from the Hellblasters kit.

3



INTERCESSOR

Adam's other Deathwatch model comes from the Iron Hands Chapter (3). The model is based around an Intercessor, with the head and left shoulder pad from the Deathwatch Kill Team set. Adam also used the bionic arm from the Hellblasters kit (with a new bolt pistol added) to show where the Iron Hand had 'upgraded' his weak flesh to a metal limb.

4



IRON HAWKS INTERCESSOR SERGEANT

Stu Black used the legs, head, and bionic arm from a Hellblaster to convert a veteran sergeant (4). Stu plans to build a squad using the Indomitus Crusaders rules from Vigilus Defiant and wanted the leader to look suitably battle-scarred. The bolt rifle held in one hand was built by combining the handle of one bolt rifle with the clip and barrel of a second.

KNIGHT OF BYZANTIUM SERGEANT

Harvey Snape built an Intercessor Sergeant (1) for his own Chapter of Space Marines – the Knights of Byzantium. The head, body, and right arm are all taken from the Intercessors kit, while the power sword comes from the Primaris Captain kit. The servo-skull comes from the Cadian Command Squad. Harvey paints his Space Marines using a mix of Screamer Pink and Abaddon Black as the basecoat, followed by highlights of Screamer Pink and Pink Horror.



IRON HAWKS CHAPLAIN

Stu also converted a Chaplain for his Iron Hawks Space Marines army (2). The conversion is not too extensive – Stu merely swapped the Chaplain's hooded head for a bare head covered in scars from the Intercessors kit. Showing the character's face like this is a great way to add that extra level of personality to your heroes, particularly if you want to convert a grizzled warrior of many campaigns. Stu added to that effect by painting the Chaplain's robes with loads of scuffs and scratches.



PRIMARIS WOLF LORD

James Karch converted a Wolf Lord by combining the Wolf Lord Krom model with the Primaris Captain (3). After assembling the Captain's legs and torso, James cut the model in half just below the belt. He then built Krom's torso and tested out the fit with the legs. A little trimming was required around the hips, but the join was easily covered by Krom's belt, loincloth, and cape. The talisman on his leg is from the Space Wolves Primaris Upgrades frame.



DEATHWATCH KILL TEAM

Primaris Space Marines have joined the ranks of virtually every Space Marines Chapter, including the Deathwatch. This Kill Team was converted by Forge World miniatures designer Mark Bedford.



Mark's Watch Master (1) was converted using a wide range of kits. The body and legs of the model are taken from the new Marneus Calgar miniature. Mark carefully cut the Ultramarines symbols off the model's tassels and belt buckle, replacing the latter with a Deathwatch symbol. The servo skull with the keys, guardian spear and collar are from the Deathwatch Watch Master, while the model's head and left arm are from the 500th store opening lieutenant miniature.

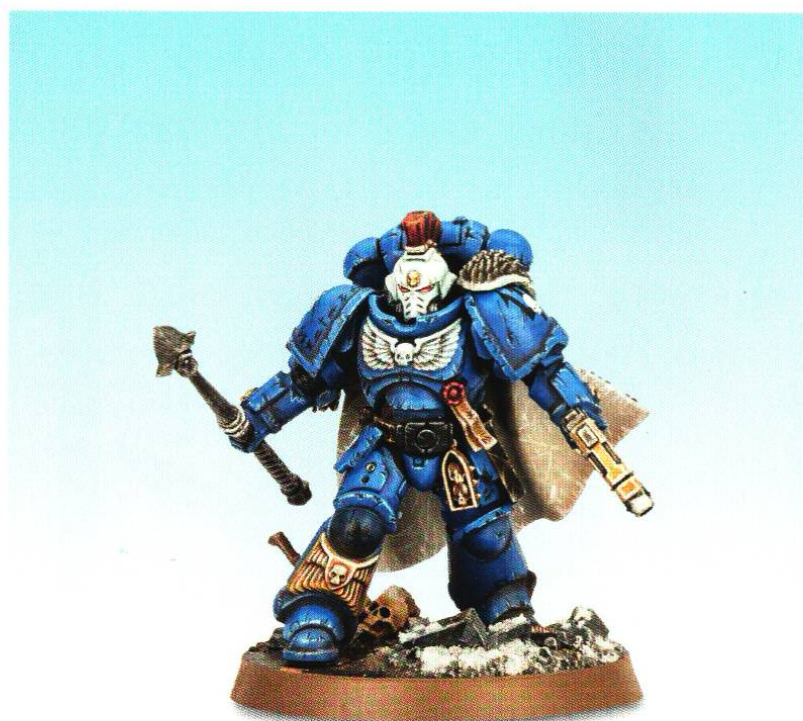


Mark used parts from the Deathwatch Kill Team box to further convert his models, including a combat shotgun (2), frag cannon (3), power sword (4), power maul and storm shield (5) and a heavy thunder hammer (6). He also added the auspicator lenses from Deathwatch backpacks to add to his models. Their bases are Sector Mechanicus Industrial Bases.



EMPEROR'S SPEARS LIEUTENANT

Army painter Tangui Jollivet converted a Primaris Lieutenant from the Emperor's Spears Chapter (1). His conversion was inspired by the *Spear of the Emperor* novel from Black Library, the model being an almost exact replica of the artwork in the book. Tangui used a Dark Imperium Primaris Lieutenant as the basis of the conversion, with a spear and cape taken from the Stormcast Eternals Vanguard-Palladors kit.



BLOOD ANGELS INCEPTORS

Dan Harden converted a unit of Inceptors using parts from the Sanguinary Guard kit (2-4). While assembling the Inceptors, he noticed that the Sanguinary Guard backpacks and wings fitted almost perfectly where their jump packs normally go. He also used the death mask heads from the same kit, while the shoulder pads are from the Blood Angels Primaris Upgrades frame. The ruined buildings on the models' bases are spare parts taken from the Sector Imperialis Sanctum kit.



1



SILVER TEMPLARS VETERAN SERGEANT

Paul Foulkes decided to convert a Veteran Sergeant from the Silver Templars (1) – a Chapter that has been featured in the *Warhammer 40,000: Conquest* magazine. Paul built the model using a regular Intercessor body with the head, banner, and combat shield from the Space Marine Command Squad set. The helmet crest and power sword were spares from Tom's Captain model on page 61. Paul posed the model as if he's parrying an overhand blow from an assailant.

2



BLOOD ANGELS CAPTAIN

Andy Barlow converted a Blood Angels Captain (2). The legs and rear torso (including cape) are from the Primaris Captain miniature, while the front torso (with Adonis-like physique), head, left shoulder pad, and right arm come from the Sanguinary Guard kit. After gluing the torso and legs together, Andy used a small amount of Green Stuff to widen the Sanguinary Guard torso so it would fit the larger Primaris legs. The cradled auto bolt rifle comes from the Intercessors kit.

3



BLOOD ANGELS SANGUINARY PRIEST

Nyle Ajina converted a Sanguinary Priest inspired by the classic Brother Corbulo model (3). Nyle used a Primaris Apothecary as the basis for his conversion, but he swapped the model's bald head for that of Lieutenant Tolmeron as it looks very similar to the original Corbulo model. Nyle also used Tolmeron's right arm so that he could hold the Red Grail (taken from the Sanguinary Priest kit) at the right angle. The model's chainsword also comes from the Sanguinary Priest.

DARK ANGELS CAPTAIN

Jason Lee converted a Dark Angels Captain (1) from the Primaris Captain kit with additional parts taken from the Dark Angels Upgrade Pack. Jason carefully cut the wings from the helmet in the upgrade pack and remodelled them onto this Captain's helm using Green Stuff. The power sword, plasma pistol, and tilting shield are from the same upgrade frame, as is the winged belt buckle, which was made from a Dark Angels icon. Jason's Captain is from the 4th Company, as you can see from the markings on his knee.



RELICTORS CHAPLAIN

Paul Claridge built this Relictor's Chaplain (2), which is actually the first Space Marine he has ever painted! He used the Primaris Chaplain as the basis for the conversion, though he swapped the model's arms for a pair of Reiver arms to change the pose of the model – he used a little Green Stuff to cover the join under the model's arm and even sculpted his own Chapter symbol on the left shoulder pad. Paul also used a Reiver head, as he felt the skull-faced mask suited the sinister background of the Relictors.



BLACK TEMPLARS ANCIENT

Dan Hyams converted a Black Templars Ancient (3) from the Primaris Apothecary miniature. He used the Apothecary because of the model's tabard, which fits the imagery of the Black Templars perfectly. After cutting away the canopic jars and other medical equipment, Dan added a banner arm (taken from the Ancient in the Dark imperium set) and a pointing hand from the Intercessors kit. The bare head is from a Primaris Lieutenant, while the dead Space Marine under his foot has been replaced with a fallen pillar.



BLACK TEMPLARS ANCIENT, BATTLE-BROTHER PER DAMMARTIN

Miniatures designer Maxime Corbeil has painted a few models for the pages of *White Dwarf* recently. His latest is this incredible Black Templars Ancient based on a classic piece of Games Workshop art.

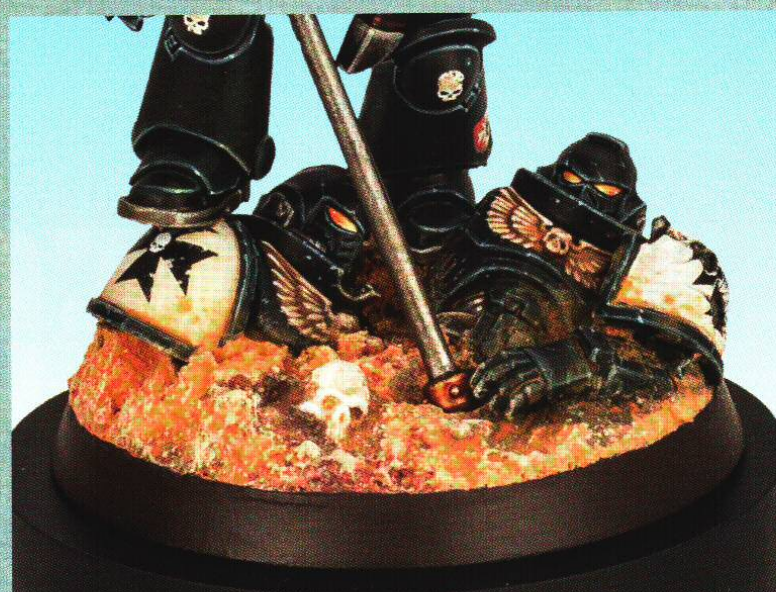
A couple of years ago, Maxime took part in *A Tale of Four Warlords*, painting a Black Templars army inspired by John Blanche's artwork. Maxime has continued to add to his army and recently converted this Primaris Ancient for his force. The pose of the model is based on a piece of artwork by illustrator Kev Walker, which you can see over to the right. We think you'll agree, Maxime's model is a pretty close likeness.

Maxime used an Intercessor body and legs for the basis of the model, reposing the legs at the hips to change the model's stance. The bolt pistol is from a Primaris Lieutenant, while the power fist comes from an old Assault Squad. The banner pole was made from brass rod, while the banner itself was sculpted by Maxime. He painted the Ancient with red shoulder trims to show that he holds the rank of Sword Brother.



To get the pose on the raised foot correct, Maxime had to cut off the original leg, glue on a new one, then resculpt the power armour undersuit using Green Stuff (1).

The Intercessors on the base (2) feature more weathering than the standard bearer. Maxime used Forge World weathering powders to achieve this look.



1

2



THE BIDECCENNIAL MAN

For two decades, Matt Hutson has contributed to the design of White Dwarf, ensuring every page is a glorious celebration of our hobby. Now, as guest editor, he gets to have his say on the hobby, working at Games Workshop, and the magazine he loves so dearly.

If you've picked up White Dwarf anytime over the last twenty years, then you've enjoyed lead designer Matthew Hutson's work. He's been creating the layout, look, and feel of White Dwarf for over two hundred issues, and he stands proud as the longest-serving team member to date. As sentinel and shepherd of all things White Dwarf, that made him a natural fit for guest editor of this month's edition! Over the years, Matt has seen it all, so we sat down with him to talk about his time at Games Workshop.

So you're guest editor for this issue. How did that come about?

I've been working in White Dwarf for twenty years now, so it's kind of in recognition of that. I really have been here a long time, though my desk has moved more times than I can remember! As guest editor, I get to pick all my favourite articles to go in the magazine – for instance, I really wanted this month's Fantastical Realms article to be set in the Realm of Shadow and I really wanted to include a Space Marine kitbash. And, of course, someone gets to interview me, which is fun!

What was your first introduction to Games Workshop and its games?

My parents bought me HeroQuest for Christmas in 1990, which my friends and I played constantly over the school holiday. Then, I discovered a magazine called White Dwarf in the village shop. It had the HeroQuest logo on it, so I bought it. That was the magazine that introduced me to Warhammer 40,000. It had an article by Andy

Chambers and Mike McVey in which they create an Ork army and generate (using the random charts from the Rogue Trader-era books) an Ork warboss called Ghazghkull.

I was pretty much hooked. The Orks were amazing. I've always been into sci-fi – I'm of the Star Wars generation (I saw Jedi at the cinema) – so it was pretty much inevitable.

'I discovered a magazine called White Dwarf in the village shop. It had the HeroQuest logo on it ...'

This same issue had an advert for the Games Workshop in Luton's grand opening, so I begged my dad to take me. From there, I started collecting and painting Orks. I also painted a lot of Epic Space Marine models. I had always been into painting models – before Warhammer it was World War II dioramas – and I painted a lot. I didn't really focus on collecting an army at the time – I just bought the models I liked. I mostly tried to copy the 'Eavy Metal style. I had a lot of half-finished models, and my paint jobs were pretty terrible!

It wasn't until I went to university that I started playing. I was in my second year studying graphic design when Necromunda came out. I loved the look of it, so I picked up a copy. It turns out a couple other students on my course had also

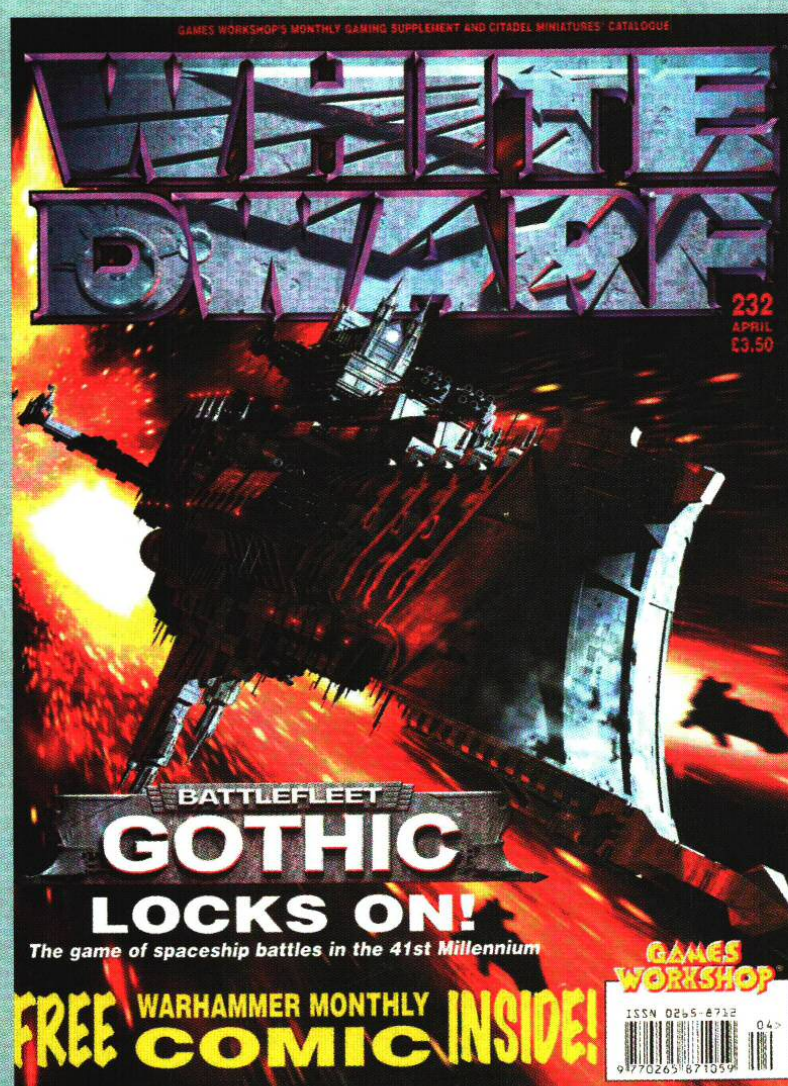
Name:
Matthew Hutson

Born:
1975 in Hitchin, Hertfordshire.

Studied:
Graphic Design

Profession:
White Dwarf Lead Designer.

Known for:
Being the longest serving member of White Dwarf, collecting pretty much every Chapter of Space Marines (notably Black Templars and Imperial Fists), and his huge Sylvaneth collection.



THE TWO FIRSTS
'White Dwarf 134 from February 1991 was my very first issue of White Dwarf,' says Matt. 'I'd just got into HeroQuest, so the huge logo on the front cover caught my attention immediately. It was also the issue that Ghazghkull first appeared in – that's a pretty big moment for any fan of Warhammer 40,000, and one of the reasons I started collecting Orks. The first issue I worked on was 232 from April 1999, which marked the launch of Battlefleet Gothic. I didn't get credited until the next month, but I promise I was there!' Matt's role, according to his team bio, was 'bringing back bodies.'

DID YOU KNOW

When the Black Templars received their own codex in 2005, Matt decided to paint the Chapter symbol across the faces and helms of many of his models. It's a tradition that caught on, and now many Black Templars players the world over paint their models the same way.



bought it, so we all decided to start playing together. That was the first time I really started playing properly. You can't beat being in a gaming group, it gets everyone painting. I've still got my original Cawdor gang – they're probably the first models I painted that I was happy with. The background for Necromunda was also a big draw for me – it helped me get into the weird and wonderful worlds of Warhammer and Warhammer 40,000. It wasn't long before we were all collecting much larger armies.

Did you stick with Orks?

Nope! Dark Elves. They came out about that time. The Cold One Knights and the Black Dragon really caught my eye! We played every Sunday at my friend Steve's house. We made a game board from materials purchased at a DIY store, which we wheeled on a trolley halfway across Colchester and painted with fence stain! Terrain building was pretty different in those days.

What took you from your gaming group at university to your job at Games Workshop?

I needed a job after leaving university. I saw an advert in White Dwarf seeking Production Assistants, so I applied. It was a good fit for my graphic design studies and, of course, my interest in Warhammer.

And you got the job?

I did! There were six of us on the White Dwarf team, including four production assistants. In those days we designed, wrote, and photographed each article ourselves – it was the way they'd always done it. It made me who I am and gave me an understanding of how things are done. Paul Sawyer was the editor at the time, and he was great to work with. He was every bit as loud as he came across in the magazine. He was like a warboss! The members of the White Dwarf team are much more specialized now, with designers, photographers, and writers, but I'm



THE LEGIO IGNATUM

'One of my recent projects has been painting a battle maniple for Adeptus Titanicus,' says Matt. 'I remember seeing the Legio Ignatum in the pages of White Dwarf and Titan Legions and thinking they looked awesome – you can't beat black and yellow chevrons. After reading the background for them, I found out that they

were also present at the Siege of Terra, which for me is one of the coolest bits of Warhammer 40,000 lore. I painted some of the original Titan miniatures back in the '90s, then set to work on the new models when they came out last year. Martyn in our team is painting some Titans for the Legio Mortis, which is great because they're the main rivals of the Legio Ignatum.'

still using those skills now. I can appreciate what the staff writers do as well as what it takes to shoot a good photo. For the most part, I get to focus and lead the design of the magazine as well as look after the printing side of things. One of the great things about working in the team, though, is that everyone gets to have input on what we show as well as how we present things.

What was the first issue you worked on?

The first issue I worked on was 232 (April 1999). I came in halfway through the production. I was Grand Warlord Adrian Wood's replacement. I remember there was green ink spilled all over my computer. The first thing I worked on was the 'There Can Be Only One' article, in which I had to go and interview the 'Eavy Metal Team about the models they had all painted. It was such a weird experience and I felt so out of my depth because they were all really loud and boisterous. I recall that the 'Eavy Metal area was surrounded by bookcases full of models, kind of like a fortress.

'My all-time favourite Battle Reports have to be the ones in which Jervis Johnson took on Andy Chambers.'

Tell me about Games Workshop in those days. How much has it changed since then?

Games Workshop is four times bigger now than when I started twenty years ago. Back then, we had one building – Games Workshop had only just moved to its present location. All the offices and studios were at the front and the factory was at the back. We weren't even making our plastic kits in-house. Today, we have four buildings, including our newly opened second factory.

The whole studio worked in one room, and I knew everyone! The funny thing, though, is that White Dwarf has changed a lot over the years, but at the moment it is very similar to how it was when I started. The run of Index Astartes articles under Paul was a big thing for us, as they were the first time we'd explored the first-founding Chapters in detail. They were the groundwork for the Horus Heresy game and the Black Library novels as well as all the codexes now. Now, we're producing new Index articles that will one day shape the future of people's hobby.

White Dwarf worked independently from the studio for about six or seven years, but now we are back. It's great being part of a larger team again because there are always loads of lunchtime games taking place. Plus, you get to see all the new projects people are working on.

And since we work more closely with the studio again, the magazine is crammed full of exclusive rules and content generated by the Warhammer 40,000 and Warhammer Age of Sigmar teams. White Dwarf is probably the best it's ever been!

You might know White Dwarf better than anyone. What are some of your personal picks for White Dwarf highlights?

My favourite article has to be Index Astartes, particularly the Emperor's Shield one in issue 249. It showed illustrations of all the Chapters present at the Third War for Armageddon. There were loads of cool little details, like the prayers written on the armour of the Black Templars and all the different army-group markings amongst the different Chapters. The article was actually inspired by an earlier Index Astartes article on the Badab War that did much the same. This was the article that inspired me to collect Red Corsairs for A Tale of Four Gamers.

My all-time favourite Battle Reports have to be the ones in which Jervis Johnson took on Andy Chambers. Of these, the Space Wolves Battle Report where they had to rescue an artefact from a crashed Dark Angel Predator in the face of the Orks is my favourite. The game reads as a brilliant story full of action. Naturally, Andy won. I always loved their pre-game banter, and it really came across as two friends playing. Jervis's learnings on how he lost were always a good read as well, as he would always pinpoint exactly what he did wrong but would invariably always make the same mistakes in his next game and lose again!

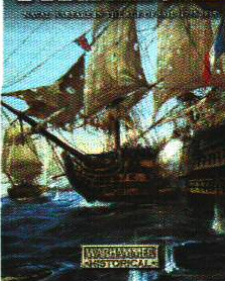
Have there been any major challenges during your time working on White Dwarf?

When White Dwarf went back to a monthly format from weekly, I had just ten weeks to design a whole new magazine from the ground up while still working on the weekly edition and Warhammer Visions. This was at the time when

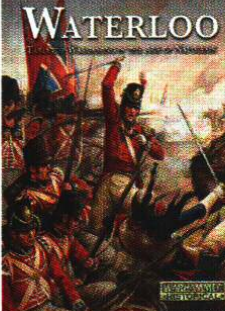
I SEE NO SHIPS!

During Matt's tenure in White Dwarf, he has worked on a few other projects for Games Workshop, including a Warhammer Historical book about the Battle of Trafalgar. 'Myself and former White Dwarf editor Mark Latham pitched the idea of the game and the studio said yes,' says Matt. 'We designed the game from the ground up. It worked out really well – so much so that we followed it up with Waterloo.'

TRAFALGAR

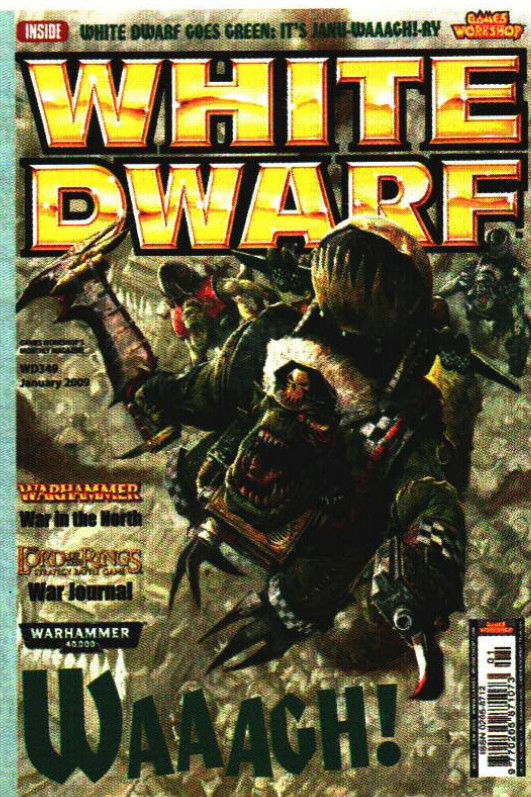


WATERLOO



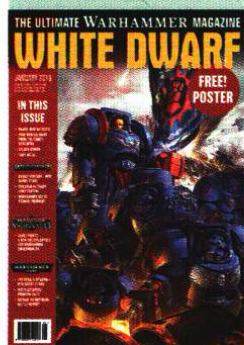
JANU-WAAAGH!-RY!

'My favourite issue I've worked on was number 349 – the Janu-Waaagh!-ry 2009 issue,' says Matt. 'We went to town on making it as Orky as possible, with loads of glyphs and graphics, wonky text (an exciting rarity for a White Dwarf designer), and loads of articles all about Orks. We played four linked Battle Reports culminating in a huge Apocalypse game. It was a lot of fun to work on, and hopefully that came across.'



WHITE DWARF RELOADED!

Like most magazines, White Dwarf has had its fair share of relaunches over the years, just to make sure things stay 'nice and fresh', as Matt would put it. Matt has been part of the last five major reboots, including the first issue to feature a miniature on the front cover and our latest (greatest) endeavour.



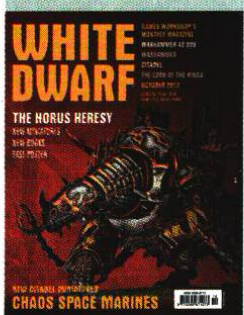
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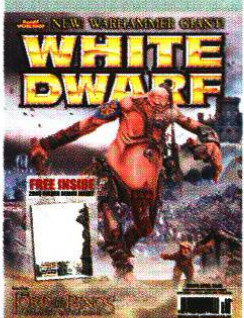
September 2016



January 2014



October 2013



April 2006

Jes Bickham (now one of the studio managers) was the editor, and we made it our mission to cram loads of boxouts, sidebars, and little tidbits into the magazine to make White Dwarf as fun and as informative as possible. A lot of that design philosophy is still part of White Dwarf to this day. We really wanted the magazine to be fun and let the readers see something new every time they picked it up.

People might recognize you from the A Tale of Four Warlords articles you've been a part of. How was that experience?

A Tale of Four Warlords is where we follow four hobbyists as they build and paint new armies for us to feature in White Dwarf. I think it's one of the cornerstone articles in White Dwarf. Everyone remembers the first one with Paul Sawyer and company, even those people who didn't read White Dwarf at that time. Many current hobbyists weren't even born when that article was first in the magazine, yet they still know about it!

'Setting group goals makes you up your game to push your painting to the next level.'

A Tale of Four Warlords is quite a tough challenge, but it's a lot of fun. Everyone has their own approach to collecting an army, and it's great to see how other people collect, build, and paint their models throughout it. Being in it, everyone gets quite competitive and eggs each other along. Setting group goals makes you up your game to push your painting to the next level and really show what you can achieve.

One of my favourite people who I've been up against has to be Pete Foley, who took such a laid-back approach to it but ultimately finished with a great army. The other has to be James Karch, who is the most competitive person you will ever meet and is always up to the challenge – he was in the army, so he's not a man to back down when the going gets tough.

You've talked about your favourite opponents – what about your biggest gaming nemesis?

Oh, so many to choose from! If I had to pick just one, I would say it's probably Phil Kelly. We've played a lot of Battle Reports against each other over the years, as well as plenty of studio tournament games. We actually recreated one of our Battle Reports a couple of issues ago – the Battle for Techuan's Key. In the original, Phil and I drew for first place, although it was most memorable for me turning on Paul Sawyer and stabbing him in the back. He never saw it coming, and we even received letters to the White Dwarf

bunker condemning my actions, one of which I still have in my desk drawer to this day.

What was your most memorable victory?

The Dwarfs versus Chaos Warriors battle in issue 372 against Phil Kelly. This was the second battle in a series of three in which White Dwarf took on Games Development – an event we called Trial of Champions. Andrew Kenrick lost the first game against Jeremy Vetock playing War of the Ring, so the pressure was on me in the second game to not lose.

Phil and I played the scenario called Watchtower in which you had to be holding the tower in the centre of the battlefield when the game ended. After losing control of the tower in the first turn, I remember retaking it with my Dwarf Lord leading a unit of Hammerers aided by two Organ Guns. Phil then spent the rest of the game throwing everything he had at them, but just couldn't budge them. My valiant Dwarfs hung on to the end of the game, despite it going on and on (it was random turn length). Adam from Team Dwarf then promptly won the final game of Warhammer 40,000, and we were victorious.

How many A Tale of Four Warlords features have you taken part in?

Four now! In the first one I painted Red Corsairs, in the second High Elves (for a series we ran on the Games Workshop website), then Sylvaneth, and now Stormcast Eternals.

HEAR YE, HEAR YE!

'Town Cryer was a series all about Mordheim that was featured in White Dwarf,' says Matt. 'I created a layout, while Nuala Kinrade (one of the artists) illustrated gribbles all over the pages. Assistant editor Graham Davey and I wrote the fictional classified page, which had several narratives running through the issues, such as a scholar who slowly turns into a necromancer and even a job advert for myself offering my services as a designer. It was full of little in-jokes like that. The series was later taken over by the Fanatic Studio and ran as a separate mag for a couple of years.'





A TALE OF FOUR WARLORDS

There have now been nine editions of A Tale of Four Warlords (or its predecessor, A Tale of Four Gamers) in the pages of White Dwarf. What many people don't know is that there was a tenth series featured on the Games Workshop website back in 2010. And guess who took part in it? Yep, you're right – it was White Dwarf's Matt Hutson. 'I painted High Elves for that challenge, mainly because of the awesome models in the Island of Blood set,' says Matt. 'I continued to expand the army even after the challenge finished, and I used it in several Battle Reports, including the High Elves release issue from May 2013.'

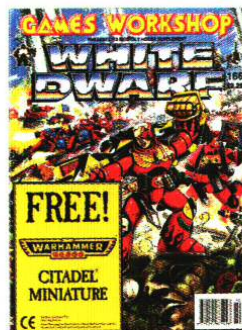
Wow! Has the formula stayed the same, or has it changed over time?

We change them to keep them fresh. The first one I took part in was quite structured – each month we set a challenge to paint a unit and complete some side tasks like play a game. In the end, we had to paint an Apocalypse formation and play a big game. We also got the studio painting and modelling legend that is Dave Andrews to judge who had the best painted army.

In the current series (well, series plural, as we currently have two running – one for Warhammer Age of Sigmar and one for Warhammer 40,000), anything goes. We've deliberately picked very different hobbyists to take part in them. For instance, Alex is a complete novice, so it will be interesting to see how she approaches things. As for myself, I'm going to build an army based around a particular realm, as I'm really interested in the background for the Realm of Shadow (which might be why I picked it for this month's fantastical realms feature).

What are some of your favourite Games Workshop memories?

Finding out that we were doing *The Lord of the Rings*™. We were shown the Ringwraiths first in a special preview and we couldn't talk to anyone outside the studio about it. During that period, we had lots of famous people visiting, including Peter Jackson and Christopher Lee.



FAVOURITE WHITE DWARF MOMENT

'Reading the Battle Report in which Tycho first appeared (issue 166 from October 1993),' says Matt. 'He got killed by an Ork Weirdboy on the first turn, which became the basis for his entire backstory in the second edition Blood Angels codex.'



Also, the Armageddon worldwide campaign. This is by far my favourite background in the Warhammer 40,000 setting, and it is the basis for a lot of my personal armies, including my Black Templars and Steel Legion armies. It was such a great time to work for Games Workshop, too, because we were inviting everyone around the world to take part in the campaign. There was a real sense of community to it all.

What armies do you collect now?

Black Templars, Sylvaneth, Fyreslayers, Darkling Covens, Thousand Sons, Imperial Fists (both for Warhammer 40,000 and the Horus Heresy), Steel Legion, Aeldari, and Fire Wasps Titan Legion in Adeptus Titanicus. Oh, and Stormcast Eternals for A Tale of Four Warlords. It's hard to keep track sometimes. I'm also really into Warhammer Underworlds: Nightvault at the moment. I have The Eyes of the Nine, the Chosen Axes, and the Farstriders. I can't stop myself painting – it's my favourite bit of the hobby! I should also add that I've got a host of fledgling armies ready to go, too. You should see some of the other people around here, though. Ben Johnson on the Warhammer Age of Sigmar team is the next level!

What is your favourite aspect of the hobby?

Painting, definitely. I like having large armies. They look cool. For instance, my Sylvaneth army is the entire War Grove battalion. I painted ninety Dryads for it. I still want more, though!

A TALE OF ONE COLLECTOR

Over the last twenty years, Matt has painted many hundreds of Citadel Miniatures, from Space Marines to Sylvaneth, Astra Militarum to Stormcast Eternals. Matt picked out a few of his favourite armies from the last two decades to talk about.

It's fair to say that since joining White Dwarf back in 1999, Matt has been one of the team's most prolific painters. Over the years, he has painted eight Space Marine armies (that he can remember), countless armies for Warhammer Fantasy, and three sizeable forces for Warhammer Age of Sigmar – Sylvaneth, Fyreslayers, and Darkling Covens. He has taken part in more painting challenges than he or anyone else can remember, including four editions of A Tale of Four Warlords.

'There's something really satisfying about owning a huge collection of miniatures that you've lavished loads of time over,' says Matt. 'There's a sense of achievement to it all, especially when you get to place your latest army on the battlefield and play a game with it. Seeing your fully painted army on a gaming table, or even on a display shelf, is a really rewarding feeling.'

STORMCAST ETERNALS, 2019

Matt: I've just started a Stormcast Eternals army for A Tale of Four Warlords – the fourth that I've taken part in for White Dwarf! My Stormcasts share a colour scheme and basing style with several of my other Order armies, as they're all based in Ulgu. The Knight-Incantor is the first model I painted for the army, though I thought I'd give you a sneaky peek at the Sequitors I've painted for the next deadline!



SYLVANETH, 2016

Matt: I started my Sylvaneth army in 2016 for the newly envisioned A Tale of Four Warlords, and the army has continued to grow ever since. The autumnal colour scheme is actually based on a small Wood Elves army I had for Warhammer Fantasy – I thought it would transfer well to the new Kurnoth Hunters, Tree-Revenants, and Drycha models. I can currently field over 6,000 points of Sylvaneth from the Gnarlroot Wargrove, but I reckon there's still room to paint a few more units for the army.



Matt's Red Corsairs army from White Dwarf 348. Having painted red and black for five months in a row, Matt rewarded himself by painting a unit of Night Lords.



RED CORSAIRS, 2008

Matt: The Red Corsairs were the army I painted for the first A Tale of Four Gamers I took part in. The Huron Blackheart miniature had only just come out, and I really liked the idea of painting a Renegade Chapter rather than one of the more well-known Legions. The twist in this series was that after painting our armies, we then also painted an Apocalypse formation so we could play one massive four-player game with our new collections.

HOUNDS OF HURON



A few years ago, Matt also built an Armies on Parade display board for his Sylvaneth. He now has a full Shattered Dominion board and terrain painted in the colours of his army.

THE POWER ARMoured LEGIONS

Veteran readers of White Dwarf will know that Matt has painted many Space Marine armies over the years, be they crusade forces of fanatical loyalists or legions of warp-tainted heretics.

BLACK TEMPLARS, 1998

Matt: The Black Templars are my favourite Chapter of Space Marines – I remember seeing them on the front cover of the third edition rulebook and thinking how cool they looked. I've painted two armies of Black Templars over the years – the first when *Codex: Armageddon* came out in 2000, and the second when *Codex: Black Templars* was released in 2005.



Matt's original Black Templars army from the Lastrati Crusade. In White Dwarf 248 and 249, they boarded an Ork space hulk in a huge Armageddon Battle Report.



Matt's current Black Templars army is based around the Armageddon campaign, one of Matt's favourite pieces of Warhammer 40,000 background. The army is still growing.

IMPERIAL FISTS, 2007

Matt: I wanted to have a go at painting a yellow army, and you don't get much more yellow than the Imperial Fists! I've added a few units of Primaris Space Marines to the force, but I want to paint a lot more of them in the future.



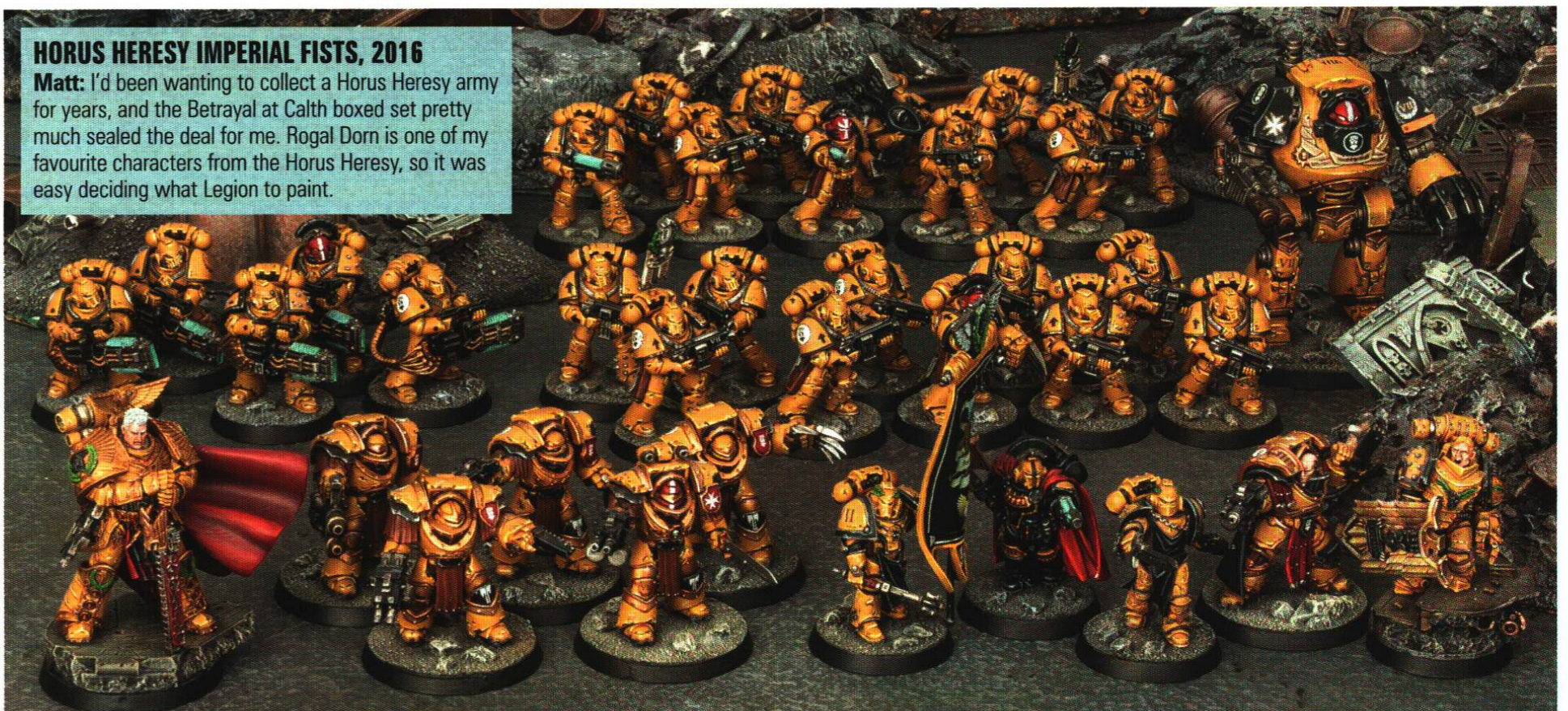
THOUSAND SONS, 2012

Matt: The Thousands Sons are one of my slow-grow armies. Every now and again I go back and paint a new unit or hero for my collection. I especially like using all my sorcerers on the battlefield – psykers are awesome.



HORUS HERESY IMPERIAL FISTS, 2016

Matt: I'd been wanting to collect a Horus Heresy army for years, and the Betrayal at Calth boxed set pretty much sealed the deal for me. Rogal Dorn is one of my favourite characters from the Horus Heresy, so it was easy deciding what Legion to paint.



WARHAMMER

AGE OF SIGMAR

From the maelstrom of a sundered world, the Eight Realms were born. And with their birth began a war to claim them. Here, we travel to the Realm of Shadow for a short story, a painting guide, and a Battle Report.





FANTASTICAL REALMS

Black ... so much black! And a bit of grey. In this month's modelling and painting guide on page 84, we look at creating models from the Realm of Shadow.

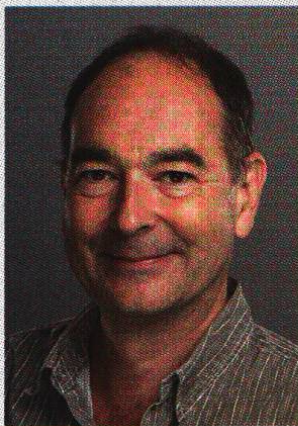


THE GOLD FACE OF KHAINE

Fyreslayers and Daughters of Khaine battle for control of an ancient Stormvault in the realm of Shadow. But what awaits them in the dark? Find out on page 96.



RULES OF ENGAGEMENT



JERVIS JOHNSON

Jervis has worked for Games Workshop for many long years. As the lead rules writer for Warhammer Age of Sigmar, he casts his all-seeing eye (and his other, regular eye) over all the latest rules to come out of the Design Studio. Recently, Jervis has been musing about summoning – the Brimstone Horrors he conjured into existence are still unaccounted for.

One of the things that often comes up in discussions about Warhammer Age of Sigmar is the role of summoning in the game. However, one of the things I've noticed about these discussions is that there are often misconceptions about how summoning actually works. To be fair, this is hardly surprising, as summoning has gone through several iterations on the way to its current version, and this can lead to confusion. So, in order to set the record straight, I thought I would use this month's column to write about summoning in Warhammer Age of Sigmar, and how it is implemented in the current version of the rules.

Below: Summoning takes many forms in the Mortal Realms. Sometimes units are magicked into existence, other times they are drawn by the sounds of battle or the call of their gods. For Khorne's servants, spilt blood is all that's required.

WHAT IS SUMMONING?

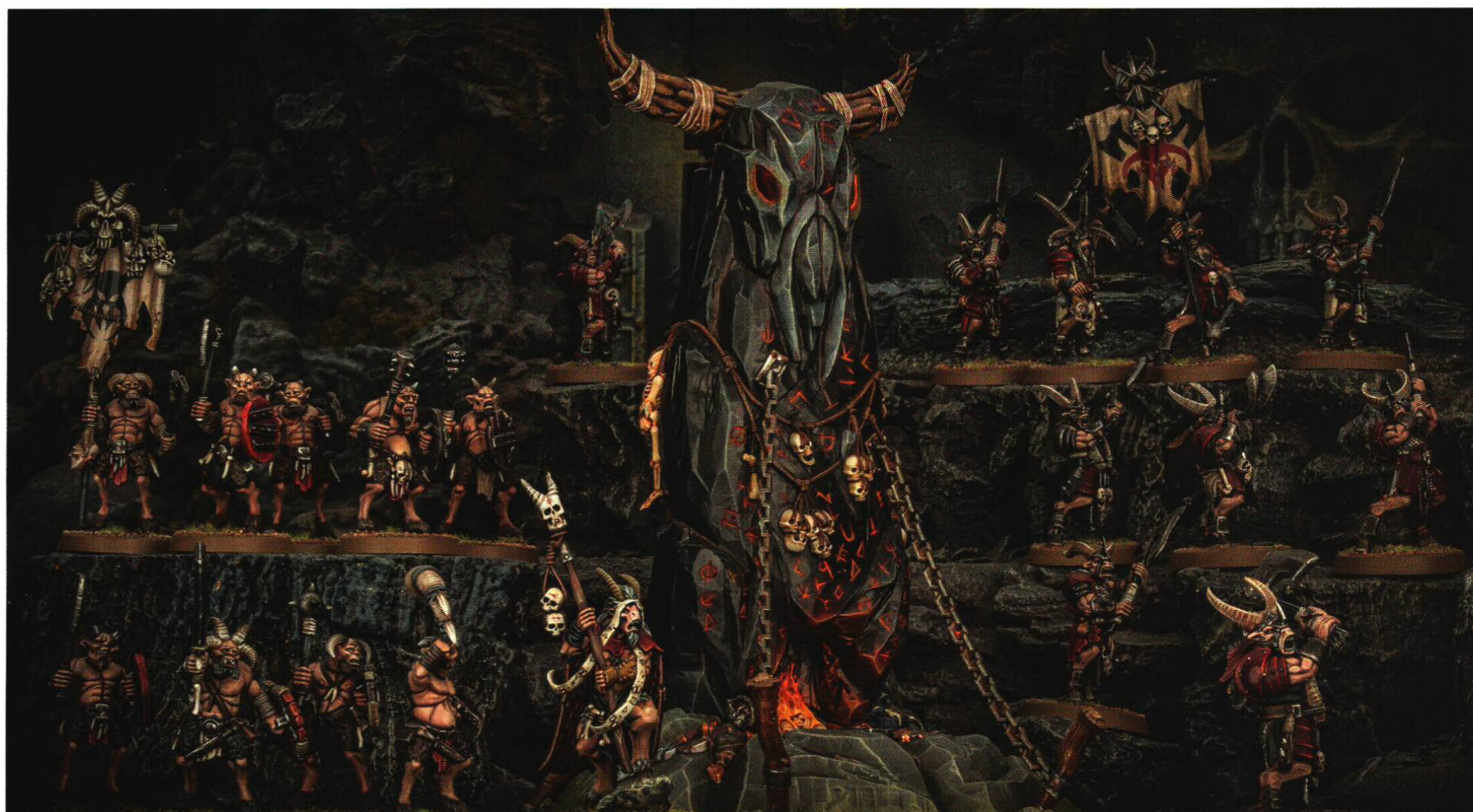
The first thing to get out of the way is what 'summoning' actually is. Specifically, the term doesn't refer to a single set of game mechanics, and this makes it rather different to, say, the rules for casting spells or capturing objectives, both of which have a section devoted to them in the core rules. Instead, summoning is an umbrella term that refers to a whole range of different abilities, command abilities, and spells that allow players to add models to their armies during a battle. The most familiar version of summoning is the ability Chaos armies have to summon daemons to the battlefield, but the term also includes things like a Legions of Nagash army being able to resurrect destroyed units, or the reinforcements that a Beasts of Chaos army can call forth, and so on.

IN THE BEGINNING

In the original Warhammer Age of Sigmar rules, before the first *General's Handbook* was released, summoning was dealt with on individual warscrolls. For example, the warscroll for Daemonettes included a spell that allowed wizards to summon them to the battlefield. Summoning was dealt with like this mainly



Rules of Engagement – penned by veteran games developer Jervis Johnson – focuses on the creation, design, and evolution of the rules for Warhammer Age of Sigmar. The topic of conversation in this month's article is summoning.



because we didn't have any army-wide rules at the time, such as the sets of allegiance abilities we now have. The other notable thing about the first version of the summoning rules was that there were no limitations on how big a summoned unit could be – you could summon a unit of any size as long as you had enough models. It was left to the players to regulate how many models they summoned during a game, either to fit the narrative of the battle they were fighting or to keep the battle enjoyable for both sides to play.

They could arrive late in a battle once the outcome was no longer in doubt, or even not at all.

This system actually worked surprisingly well for what we would now call open or narrative play, but it tended to cause problems in the burgeoning Warhammer Age of Sigmar tournament scene, with the result that most tournament organisers came up with their own house rules to determine how summoning worked and how many models could be summoned to a battle. So it was that when we started work on the Pitched Battle rules for first *General's Handbook*, we knew that it would need to

include official rules to regulate the effect of summoning. The solution we came up with was something we called 'reinforcement points'. In a nutshell, when you created a Pitched Battle army, you could hold back some of your points and use them as reinforcement points once the battle was underway. Then, if you summoned a unit to the battlefield, the cost of the summoned unit was deducted from your pool of reinforcement points. Once all of your reinforcement points were gone, you couldn't summon any more units. This evened up the playing field for both sides and meant that a player couldn't summon limitless numbers of models and add them to their army.

WHERE ARE OUR REINFORCEMENTS?

The rules for reinforcement points worked well enough, but there was no hiding the fact that they usually meant that summoning units was a poor choice compared to simply including them in your army from the start of the battle – mainly because the arrival of summoned units was rarely a certainty, so they could arrive late in a battle once the outcome was no longer in doubt, or even not at all. There were some exceptions, of course, but in most cases it made a lot more sense to set up a unit with the rest of your army rather than take the risk that they might turn up late or never at all. This was a shame, because it meant that something really iconic from the

Above: Beasts of Chaos heroes can summon new units to the battlefield using the Primordial Call army special rule. The more beastmen you sacrifice to a nearby Herdstone, the larger the monsters you will be able to summon. Ungors have learned not to stand too close to Herdstones.

¹ The final version of a rule that appears in print is usually one of many different approaches that were tried out. Sometimes an idea that seems great on paper turns out not to be the right solution when transferred to the tabletop, so it's important to test out several versions of a rule before you decide which is the right version to use.

Below: The Maggotkin of Nurgle have a unique system for summoning new units to the battlefield. The more contagion you can spread across the battlefield (with your army, not a bad cough...), the more new units you can summon.

history and background of the Mortal Realms was not being reflected in the matched play games that people were playing. So, when we started work on the second edition of the Warhammer Age of Sigmar rules, we decided we must come up with a way of making summoning an integral part of the game, while at the same time ensuring that it could be used in all three ways that the game was played – open, narrative, and matched.

After a couple of false starts,¹ we decided to use a two-pronged approach. First, we would add in rules that allowed certain armies to summon models to their army, but written in such a way that the number of models that could be summoned was limited – both in terms of the size of the units, and how often they could be summoned during a game. Then, for matched play, we would incorporate the value of summoned units into the points cost of the units in a player's starting army – so, if you took a 2,000-point army that had the ability to summon units, the 2,000 points you spent on the starting units in your army would include the cost of the units you would be able to summon once the battle was underway.

We started work on this new method before the new Warhammer Age of Sigmar rules were released, and you can see some of the solutions we came up with as early as the battletome for Maggotkin of Nurgle. With the new summoning rules, units are either summoned using allegiance abilities or by an ability on the warscroll of another unit. For example, the allegiance abilities

for Maggotkin of Nurgle allow you to collect contagion points you can use to summon Daemons of Nurgle units, while Legions of Nagash has allegiance abilities that allow you to use command points to summon back units that have been destroyed. On the other hand, the latest version of the warscroll for Karanak has an ability that allows Karanak to summon a unit of 5 Flesh Hounds to the battle under certain circumstances. This process was repeated for all of the armies that could summon units in Warhammer Age of Sigmar – it was a massive task! However, it was worth it, because once complete, all of the armies had summoning rules that worked in open, narrative, and matched play.

Units are either summoned using allegiance abilities or by an ability on the warscroll.

SUMMONING COMPLETE!

With the rules for summoning complete, we could incorporate the effects of the new summoning rules into the points values used in matched play games – this would ensure that there was no such thing as 'free summoning' in matched play games. The updated points were included as part of the process of creating the Pitched Battle profiles in the *General's Handbook* 2018, and once again we used a two-pronged strategy. In the case of units that were able to summon a unit using an ability

Summon Daemons of Nurgle: Areas of the Mortal Realms that are overrun by Nurgle's minions become weak points in reality through which his daemons can be drawn from the Realm of Chaos.

You can summon units of **NURGLE DAEMONS** to the battlefield if you collect enough contagion points. At the start of each of your hero phases, you receive 3 contagion points if there are any friendly **NURGLE** models in your own territory, and 3 additional contagion points if there are any friendly **NURGLE** models in your opponent's territory. If there are no enemy models in the same territory as friendly **NURGLE** models, you receive 1 extra contagion point for that territory. In addition, you receive D3 contagion points for each Feculent Gnarlmau that has no enemy models within 3" of it.

If you have 7 or more contagion points at the end of your movement phase, you can summon one or more units from the following list to the battlefield, and add them to your army. Each unit you summon costs a number of contagion points, as shown on the list, and you can only summon a unit if you have enough contagion points remaining to pay its cost.

Summoned units must be set up wholly within 12" of a Feculent Gnarlmau or a friendly **NURGLE HERO**, and more than 9" from any enemy models. If the summoned unit is a Feculent Gnarlmau, it must also be set up more than 1" from any terrain features. Subtract the cost of the summoned unit from the number of contagion points you have available immediately after it has been set up.

Unit	Cost
1 Great Unclean One	28
1 Horticultural Slimux	21
3 Plague Drones	21
20 Plaguebearers	21
1 Poxbringer, Herald of Nurgle	14
1 Sloppity Bilepiper, Herald of Nurgle	14
1 Spoilpox Scrivener, Herald of Nurgle	14
10 Plaguebearers	14
1 Beast of Nurgle	14
3 Nurgling bases	14
5 Plaguebearers	7
1 Nurgling base	7
1 Feculent Gnarlmau	7

WARSCROLL

KARANAK

Ever watchful, ever hungry, Karanak is the physical manifestation of the Blood God's wrathful vengeance. Once he has the scent of his quarry, this tireless hunter will not cease in his hunt until he tastes their torn flesh between his fangs.



MELEE WEAPONS	Range	Attacks	To Hit	To Wound	Rend	Damage
Gore-slick Claws	1"	4	3+	4+	-	1
Three Savage Maws	1"	6	4+	3+	-1	D3

DESCRIPTION

Karanak is a named character that is a single model. He is armed with Gore-slick Claws and Three Savage Maws.

ABILITIES

Unflagging Hunter: *Karanak bounds towards the foe, hungry for the taste of living flesh.*

You can re-roll charge rolls for this model.

Brass Collar of Bloody Vengeance: *Wizards tremble wherever Karanak prowls.*

This model can attempt to unbind one spell in

the enemy hero phase in the same manner as a **WIZARD**. In addition, this model can attempt to dispel one endless spell at the start of your hero phase in the same manner as a **WIZARD**. If this model successfully unbinds a spell or dispels an endless spell, the caster suffers D3 mortal wounds.

Prey of the Blood God: *Karanak is a tireless hunter, hungering for his chosen quarry's flesh.*

After armies are set up, but before the first battle round begins, pick 1 enemy **HERO** to be this model's quarry. You can re-roll hit and wound rolls for attacks made by this model that target that **HERO**.

Call of the Hunt: *With a primal call, Karanak summons slathering Flesh Hounds to the feast.*

Once per game, during the hero phase, you can summon 1 unit of 5 Flesh Hounds to the battlefield and add it to your army if this model is within 8" of its quarry (see Prey of the Blood God, left). The summoned unit must be set up wholly within 8" of this model and more than 9" from any enemy units. The summoned unit cannot move in the following movement phase.

KEYWORDS CHAOS, DAEMON, KHORNE, HERO, FLESH HOUND, KARANAK

on their warscroll, like Karanak, we simply applied the cost of the summoning directly to the summoning unit's points cost. However, we'd learnt from the use of reinforcement points that summoned units were worth less than a unit that started on the battlefield, so we applied a discount based on how easy it was to summon the unit and when it was likely to arrive.

The process was more complicated when it was an allegiance ability like the Maggotkin's contagion points. However, playtesting had given us a very good idea of how many contagion points a Maggotkin army could generate in the course of a game, and from that we were able to work out the points values of the units that could be summoned in a typical battle. We took this value and adjusted it based on how easy it was to summon the unit and when it was likely to arrive. We divided this amount by the average number of units that a 2,000-point matched play army could field, and added the result to the cost of all of the units in the army. I know, I know, it is complicated, isn't it! However, the end result is that in matched play, you pay for the units you can summon when you choose the units for your starting army. This means that when you fight a Pitched Battle between an army that can summon, and one that cannot, both have a roughly equal chance of winning.

There is one last thing that I should mention. As I said earlier on, the adjustments to points values

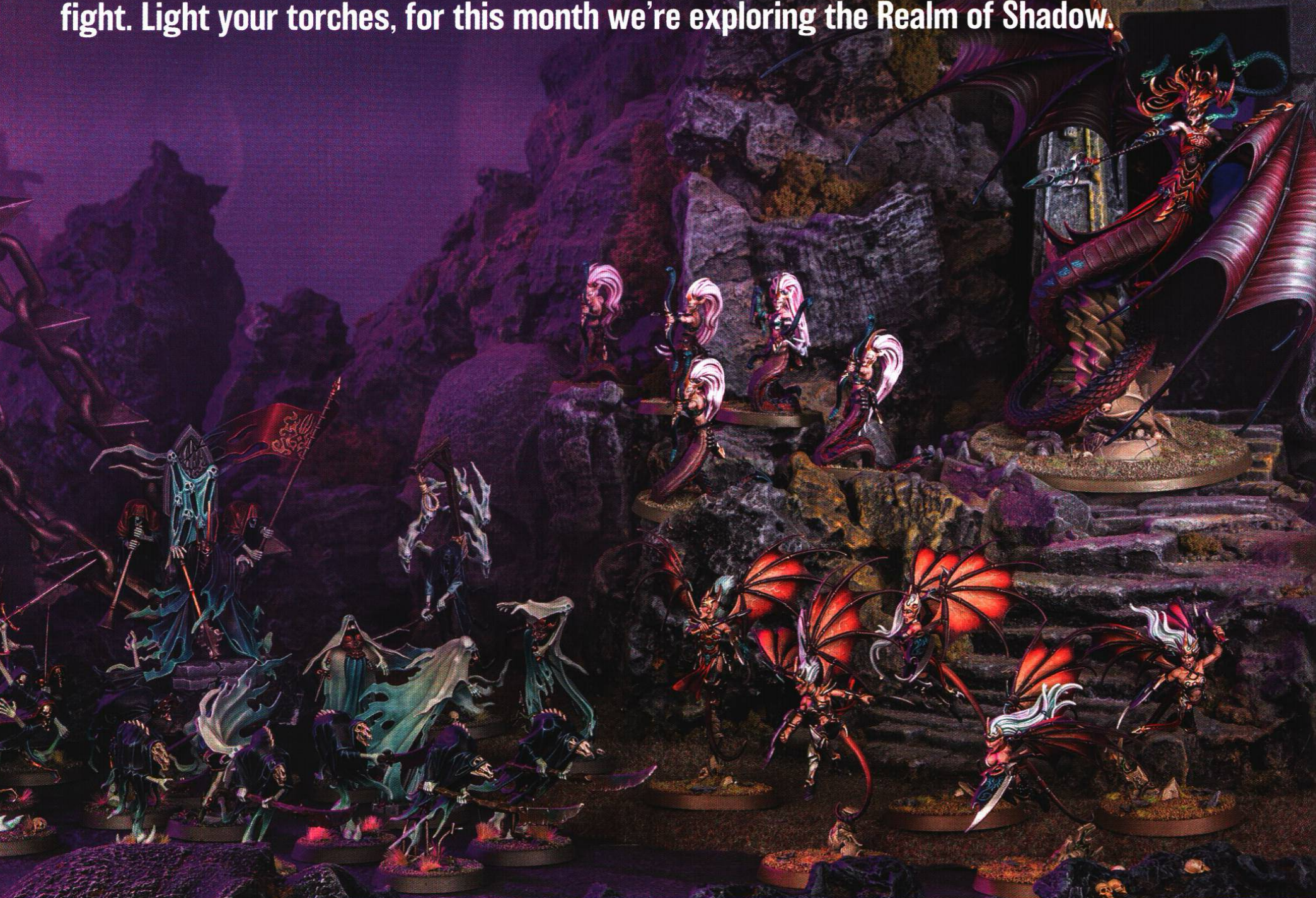
necessitated by the new summoning rules took place as part of the process of updating all of the points values in the *General's Handbook 2018*. Quite often, we found that the new summoning rules affected units that were otherwise going to have their points value decreased, which serendipitously meant their points ended up remaining unchanged, or only changing by a small amount. The bottom line of all this is that the points changes in the last *General's Handbook* were not solely about summoning, but included a host of other factors too. While on this subject, it's also worth reiterating that points values are always a work in progress, and I am sure that when we come to review points again for the *General's Handbook 2019*, we will find that in some cases we over- or undershoot the mark. On the other hand, with each new *General's Handbook*, we get closer and closer to the bullseye!

And with that, I'll draw this treatise on the subject of summoning points to a close. I hope it's proved informative and given some insight into how the Warhammer Age of Sigmar game rules have evolved over time in order to better reflect the background of the game and make sure that games are fun whichever way you want to play them. As ever, if you have any feedback on this article, or on how summoning works, you can let me know by emailing AoSFAQ@gwplc.com. I can't reply to the emails I receive (I wouldn't have the time to write next month's column if I did!), but I do read each and every one.

Above: Karanak is Khorne's vengeance made manifest, and he is often dispatched to hunt down those who have displeased his master. To help him in his hunt, Karanak can summon a unit of Flesh Hounds to aid him in battle – a characterful piece of background brought to life through the rules.

THE REALM OF SHADOW

Fantastical Realms is an ongoing series of articles showing you how to build and paint your Warhammer Age of Sigmar armies based around the Mortal Realms in which they live and fight. Light your torches, for this month we're exploring the Realm of Shadow.



Ulgu is a place of darkness and mystery, where half-light and half-truths are the best a traveller can wish for. The realm is aptly named, for its thirteen domains are perpetually swathed in shadow, cycling not through night and day like the lands of other realms, but rather from umbral gloom to pitch black. It is a place of secrets and lies, of twisted reason and mind-bending illusion, and it rarely conforms to the laws of logic. Few who visit its gloomy lands do so out of choice, and many do not return from whence they set out. The people that dwell in Ulgu are, as a result, both distrustful and untrustworthy in equal measure, intensely secretive and prone to deep personal reflection. They are also extremely skilled hunters and stalkers, making them excellent scouts and assassins. Their senses are heightened to a razor edge, for they know that every shadow can be deadly.

THE SWORD OF JUDGEMENT

The rune of Ulgu is the Sword of Judgement. It is always shown pointing downwards – a reminder to both the nobles and peasants of Ulgu that none can escape its judgement. It is for this reason that many warriors from the Realm of Shadow wield a sword in battle.



SHEDDING SOME LIGHT ON THE DENIZENS OF ULGU

So what would an army from the Realm of Shadow look like? Do the humans that dwell there all have pale skin and wear black cloaks to blend in with the landscape? Perhaps the more flamboyant peoples of Ulgu wear bright clothing to stand out against it. Maybe they all carry magical lanterns, glowing runes, and guttering candles to ward away the darkness.

What about daemons – are their corporeal forms affected by the realm? Perhaps their skin takes on a shadowy cast, and their weapons become saturated with grey magic. Are the Nighthaunt that dwell there pitch-black apparitions, or are they made of incorporeal grey mist? Are the troggoths and grots that dwell in the lightless tunnels blind, relying on other more unusual senses to live by and fight with? There's a lot to consider when creating an army from Ulgu.

Think of the first few pages of this article as a sinister mood board, providing you with colours and designs you could use on your miniatures – the look of a realm and the environment your army is fighting in can be great inspiration for how you paint your models. While the territories closest to the heart of the Ulgu realmsphere are relatively habitable (albeit shrouded in darkness), those closest to the edge would break the sanity of even the strongest mind. Huge temples float above the ground tethered by colossal chains, while jagged cities and barbed towers flicker in and out of reality. Oily swamps curve upwards towards the horizon where they disappear into seas of impenetrable mist. Bleak wastelands lure in the unwary, only to reveal themselves as gaiste-mazes full of questing vines and shadow daemons. Just these few conjured images can provide inspiration for building and painting the models (and scenery) in your collection.

While there are infinite ways to build and paint your models (and scenery), hopefully this article will provide you with some useful inspiration for how to create an army from the Realm of Shadow. If you have an idea you would like to share with us, send us some pictures of your own creations to: team@whitedwarf.co.uk.

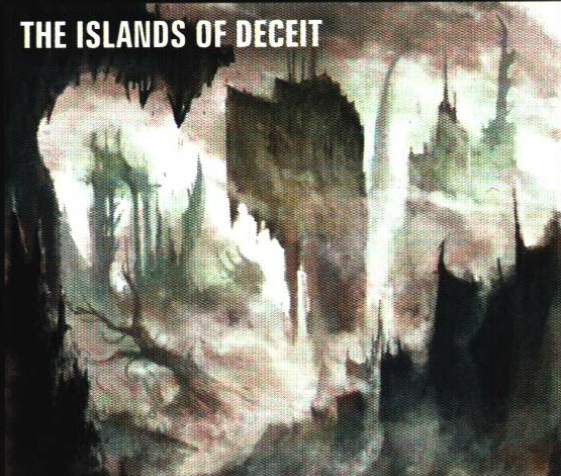
WHAT LURKS IN THE SHADOWS?

There are many pieces of artwork in *battletomes*, the *Warhammer Age of Sigmar Core Book*, and *Malign Portents* that feature the inhabitants of the Realm of Shadow. This piece from page 56 of *Battletome: Daughters of Khaine* give you an idea of what the realm's inhabitants can look like. Of course, not every inhabitant of Ulgu looks like this or wears these kinds of clothes, but the pale skin, dark leather clothing, and needle-sharp stiletto blades are common motifs among the people of the Shadowrealms. Vignettes like this are great inspiration for how you can convert and paint the models in your own collection.

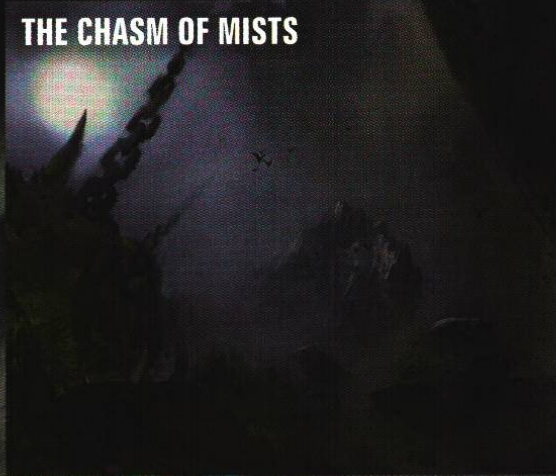


Ulgu is a place of darkness and mystery, where half-light and half-truths are the best a traveller can wish for.

THE ISLANDS OF DECEIT



THE CHASM OF MISTS



THE PENUMBRAL PORTALS



SHADES OF BLACK

Though black and grey are the predominant colours in the Realm of Shadow, there must, of course, be some form of light to create shadow in the first place. What light there is in the realm can take on many hues, from smoky lilac and pale cyan to murky greens and browns.

PAINTING YOUR ARMIES

Contrast is the key to painting armies from the Realm of Shadow. While black and grey are the predominant colours, they look even more intense when brighter colours are placed next to them.

How you paint your models is a great way to show what realm they are from, or, indeed, what realm they are fighting in. As the realm's name suggests, there are a lot of shadows in Ulgu, and it would be very easy to paint all your models in black or shades of grey to match the images we showed on the first page of this article. Yet just because the land is dark doesn't mean its people have to be, too. Pale-skinned Idoneth, pallid troggoths, or albino skaven would all look brilliant clad in dark clothing and armour – you could create an almost entirely monochrome army!

'I liked the idea of creating a force from one of the less explored realms.'

On the other hand, you could paint your models in more traditional colours – reds, blues, greens – and then pick out areas of them to show they either live or have been fighting in Ulgu. You could paint the gemstones on your Stormcast Eternals a smoky grey to show they contain ephemeral shadowstone or paint the axes of your Fyreslayers a glossy obsidian to show they've been forged with shadow-ores. Ben Johnson's Daughters of Khaine (featured in this month's Battle Report on page 96) are another great example of how you can add colour to your Ulguan army while still keeping it dark and sinister-looking.

Bases are another way to show where your army is fighting. Plain grey bases could easily represent the barren wastelands of Ulgu, but marshy swamps, craggy rocks, onyx temples, and even snowy tundras could all represent the bleak battlefields of the Realm of Shadow.



THE WINTERLEAF GLADE

This Kurnoth Hunter from the Winterleaf Glade is not a native of Ulgu, but its cold, bleak, almost monochrome colour scheme suits the Realm of Shadow really well. The Hunter's black bark, dark green foliage, and glowing grey bow capture the sinister feel of Ulgu perfectly. White snow and pale branches provide contrast with the dark tones.



ULGUAN CRYPT HORROR

This Crypt Horror resides in Ulgu and has taken on the colours of its gloomy home. The model's back, arms, and legs have been painted a glossy black, giving the impression that it's slick or wet, while pale grey has been used as a contrasting colour on its belly and lower face. This colour division makes the Horror look as if it's wearing an executioner's hood.

THE DREADWOOD

The Dreadwood Sylvaneth have several enclaves in Ulgu. They are sinister, duplicitous, and spiteful creatures who thrive in shadowy places. Dreadwood Sylvaneth usually exhibit dark skin and pale bark akin to moonlight on a shadowy bough. Their lamentiri and eyes glow an angry red – a reflection of the malice that lurks within.



THE MOR'PHANN

The raiding parties of the Idoneth often travel into the depths of Ulgu in search of souls to steal. The Mor'phann Enclave are particularly suited to the Realm of Shadow, for they are sombre, stoic people who favour dark armour and clothing. Black, blue and purple have been used on this Namarti to give it a sinister appearance.





THE CAENGAN

Our guest editor Matt has painted his Fyreslayers army in the colours of the Caengan Lodge, whose magmaholds lie deep within the Realm of Shadow. 'Many of my Order armies come from Ulgu,' says Matt. 'I liked the idea of creating a force from one of the less explored realms. The dark colours complement my painting style and the colours I like using on my models.'



Matt painted his Fyreslayers just like the illustration to the left, with their helmets, loincloths, and half their beards painted a sooty black. To help reinforce the idea that his army is from Ulgu, Matt drybrushed their bases Mechanicus Standard Grey over the black undercoat, followed by drybrushed layers of Zandri Dust, Dawnstone, and Screaming Skull. He painted the base rims Skavenblight Dingle.

CONVERTING YOUR MODELS

Who knows what strange monsters and mysterious heroes dwell in the Realm of Shadow? Here are a few examples of how you can convert your models for an army based in Ulgu.

This month's conversion section features three models, all of which have been converted and painted in different ways to show that they're from the Realm of Shadow. Dan was inspired to convert a Weirdnob Shaman based on the background and rules in *Malign Sorcery*. The spells and artefacts section gave him some great ideas for weapons swaps and spells that he could be casting, while the Concerning Realmstone chapter at the start of the book gave him an idea on how to paint all the Shaman's many talismans.

A key consideration for Ben was creating a hero that looked unique. Ben has three Hag Queens in his Daughters of Khaine army, and he's converted

BIT OF THE MONTH

In a land of darkness, those with lights are kings! The celestial beacon from the Knight-Azyros kit makes an ideal lantern for any adventuring hero.



each of them to make them easy to recognise on the battlefield. Seeing as his aelves hail from the Realm of Shadow, the Mistweaver Saih (who floats along on tendrils of smoke) seemed like the perfect miniature for one of his conversions.

Stuart feels that the best way to show what realm a model is from is to convert its base. Inspired by the background of the Age of Sigmar, Stuart built a new base for his Auric Runefather on Magmadroth to represent the shadow realm. He then painted the Magmadroth in pale colours to show how sun-starved it is. Sometimes a few bits on the base and the right choice of colours are more than enough to make your heroes stand out.

WEIRDNOB SHAMAN BY DAN HARDEN

Dan converted this Weirdnob Shaman to look like he is casting a Phantasmal Guardian – one of the spells in *Malign Sorcery*. The Shaman's hand was cut at the wrist, and the spell – taken from the Battlemages kit – was glued in place. To help ward off evil shadows (orruks can be pretty superstitious), the Shaman has melted loads of candles into his robes. The candles also come from the Battlemages kit.



HAG QUEEN BY BEN JOHNSON

Ben has converted three Hag Queens for his Daughters of Khaine army. This one was built from a Mistweaver Saih – an ideal model because she floats on tendrils of smoke. Ben started by cutting off all the little trinkets from around the hem of the model's robes to give her a more sleek look. He also replaced the model's arms and head with parts from the Witch Aelves kit and gave her a chalice taken from the Cauldron of Blood.





AURIC RUNEFATHER ON MAGMADROTH BY STUART EDNEY

Stuart was inspired to build this conversion after reading a short passage about the ruined Manses of Melkoth in the *General's Handbook 2017*. He represented the Liar's Mist (a phenomenon of the manse) with tendrils of smoke from a spare Realmgate kit, the wisps snaking up around the Magmadroth's feet. Stuart painted the Magmadroth in pale, unpleasant colours as if it had never seen daylight, with its inner fires burning at a low ebb. The Runefather's colours were inspired by the Greyfyrd Lodge.



Stuart represented the ruins of the manse using parts from the Shattered Dominion Large Base Detail Kit and the Azyrite Ruins. He fitted a few Spite-Revenant heads into the cracks to represent spectral mist creatures.

ENDLESS SPELLS

Endless spells are a big part of people's armies nowadays, and what better way to match them to your force (or the battlefield you normally play on) than with a unified colour scheme?

CELESTIAN VORTEX BY MATT HUTSON

Matt painted this Celestial Vortex for his Stormcast Eternals army that he's working on for A Tale of Four Warlords. To show that the spell has been cast using grey magic, Matt painted the outside of the vortex in light colours and the inside in dark ones, providing a contrast between the two.

Matt first painted the inside of the Celestial Vortex Fenrisian Grey, then the outside Warpfliend Grey before washing the whole model, inside and out, with Drakenhof Nightshade to help unify the colour scheme. He then drybrushed the inside (the messy bit) before painting the outside using neat, carefully applied layers.



SHADOWY INSIDE

Fenrisian Grey

Basecoat

Drakenhof Nightshade

Wash

Fenrisian Grey

Drybrush

SHADOWY OUTSIDE

Warpfiend Grey

Basecoat

Drakenhof Nightshade

Wash

Warpfiend Grey

Layer

Slaanesh Grey

Layer

Administratum Grey

Layer

RAVENAK'S GNASHING JAWS BY DAN HARDEN

Dan painted Ravenak's Gnashing Jaws to look like they were made of shadowstone. Rather than paint the whole spell black, Dan wanted to pick out the teeth as if they were emerging from the gloom of Ulgu. He started by drybrushing Skavenblight Dingy across most of the spell, then drybrushed progressively lighter

greys towards the trailing edges of the smoke to make it appear lighter at the back and darker at the front. He then glazed the teeth with Guilliman Blue before applying a heavy wash of watered-down Sotek Green into the recesses around the gums. He followed this up with two lighter washes – Temple Guard Blue and Baharroth Blue – to achieve the glow effect.



SPECTRAL FORM

Skavenblight Dingy

Drybrush

Dawnstone

Drybrush

Administratum Grey

Drybrush

Praxeti White

Drybrush

GLOWING TEETH

Guilliman Blue

Glaze

Sotek Green

Wash

Temple Guard Blue

Wash

Baharroth Blue

Wash

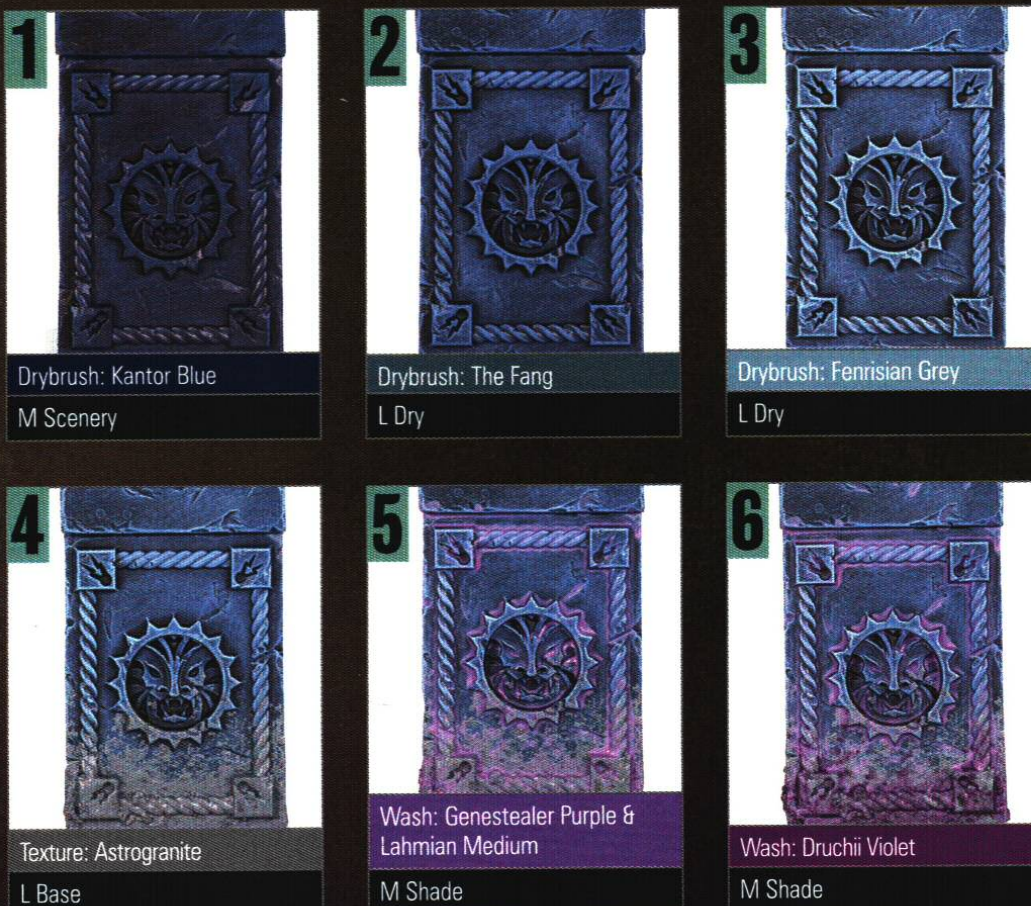
TEMPLES OF THE SHADOWREALM

With the recent release of the new Stormvault scenery range, we thought it would be fun to paint a Shattered Temple from the Realm of Shadow. We opted for dark, ethereal, and mysterious!



A DARKER SHADE OF GREY

The temple was undercoated Chaos Black, then drybrushed with three layers of blues and greys to build up the colour. The Genestealer Purple wash was applied to the recesses, while the Druchii Violet was applied only around the base of the steps.



THE TEMPLE OF SHADOWS

When it came to painting an Ulguian building, we took a lot of inspiration from the artwork on page 85. We wanted a building that looked mossy or overgrown, like it had been sitting in a swamp and the flora had slowly grown over it.

Initially we planned to paint the temple grey, but after a chat with scenery painter James Littler, we decided to go with a really deep, dark blue. Grey buildings can look pretty stark when drybrushed, whereas the blue makes it look darker and more menacing. For the plant life, we originally planned to paint it like moss and algae growing in the cracks of the temple (as seen in the Chasm of Mists artwork on page 85). We tried out several greens, including Loren Forest and Caliban Green, but neither really showed up against the dark blue stonework. Then we remembered: these are the Mortal Realms – who says that the plants have to be green? So we tried out several other colours, finally settling on a wash of Genestealer Purple mixed with Lahmian Medium. The heavier the wash, the more overgrown the ruins looked – perfect for a mysterious Ulguian temple. Why not try using unusually coloured washes on your own buildings?

THE CURSE-GOLD GRUDGE

Legends speak of hidden treasures all across the Mortal Realms, but there are few as valuable as those locked within Sigmar's Stormvaults. Some prizes, however, come with a cost, as we find out in this short story by Jordan Green.



The High Oracle is certain?' Druthara, Hag Queen of the Khailebron Temple, cursed the words the moment she spoke them. The grimace flickering across her features was reflected in the blood that filled the heliotrope font before her. A looming umbra filled the rest of the scrying chamber. The shadows answered to the will of Morathi, High Oracle of Khaine, and they took great delight in carrying seditious whispers back to their mistress. To Morathi, of course, even a hint of uncertainty constituted sedition.



Faonora's smile, by contrast, was chillingly calm. Druthara's second-in-command was ferocious in battle and devoted to Khaine, but the Hag Queen recognised her unsubtle desire for advancement. Show any weakness, and Faonora would pounce upon it.

'Is the High Oracle ever uncertain?' the lesser Hag asked. Druthara looked up from the font. Neither aelf-maiden blinked as they kept each other's gaze. Finally, Faonora averted her eyes and elaborated. 'The Khinerai arrived this Duskrise with the tidings. The Face of Khaine has been located.'

Druthara stared at the other aelf before her hand skimmed the surface of the still-warm blood filling the font. The liquid rippled, the image of a leering golden helmet resolving itself in the pool of ichor.

The Face of Khaine. The oldest temple records spoke of it, a screaming war mask enchanted with bloody prayers of devastation and forged from the brightest gold. It was thought lost during the endless guerilla conflicts of the Cathtrar Dhule. Yet the Bloody-Handed One provided, with these rumours of strange vaults marked with the heraldry of Azyr opening across the Realms. Druthara's slender, dusky fingers drummed against the outer rim of the font's basin in slow, thoughtful fashion. If the Face of Khaine had been hidden in such a vault, the Thunderer's arrogance ran deeper than expected.

'Khaine be praised,' Druthara's expression remained guarded. 'The High Oracle has entrusted its recovery to us?'

'The High Oracle marches with us,' Faonora corrected. A mixture of religious ecstasy and profound unease crept into Druthara at the prospect of standing in Morathi's presence. Again, she regretted her ill-considered question. 'She grants us the honour of accompanying her upon this pilgrimage. Her holiness may even deign to shed blood alongside us, should it come to it. Others will have noticed the vault's opening.'

Druthara's scowl deepened. Morathi's lethality and faith were unquestioned – those foolish enough to intimate anything of the sort tended to find themselves next upon their own sacrificial altar. But where the High Oracle walked, schemes and plots followed. Recovering the Face herself could

only mean that Morathi considered it vital for some wider game, and that Druthara's sect of the Khailebron were playing pieces in that game. To falter would incur a dangerous loss of prestige.

'Where does the Face lie?' Druthara asked, electing to change the subject. The crackle of torches accentuated Faonora's brief hesitation. Her cool smile wavered.

'Here in Ulgu, blood mistress. Within the Caverns of Abyssal Silence.'

'The Caverns?' Druthara's voice was a whispered hiss. She looked up from the font sharply, eyes wide. 'You know what they say of that place?'

'I have heard the stories,' said Faonora. Druthara detected the Hag's false confidence. All of Ulgu was perilous, and unwary travellers commonly disappeared. Within the Caverns of Abyssal Silence, however, whole armies could evaporate one warrior at a time. Faonora swallowed before attempting another smirk. 'But we are Khaine's chosen, accompanied by his High Oracle. Surely you have nothing to fear, dear sister?'

It took considerable will for Druthara to keep her blades sheathed. Yet as she considered the matter, a cruel smile split her features. The Caverns were a dangerous place. Anyone could go missing within their shrouded confines.

'Well said, sister,' the Hag Queen nodded, resting the tips of two fingers upon Faonora's shoulder in a gesture of faux benediction. 'Marshal the sisterhood. We go to recover the Face of Khaine.' Returning her gaze to the font, Druthara's fingers trailed delicately through the blood once more. She frowned as a new image shimmered into being within the pool - twin duardin-forged axes, crossed over a roaring flame.

'Woe to any who stand in our way.'



Far below the throne hall of the Aqshygahr lodge, the magmahold's heart frothed and spat. The sound of angry lava bubbled through vents carved into the stone, bathing the chamber in a permanent haze of heat. Some of those flames lingered in the air, charged with bright magic and shining from the golden idol of Grimnir that loomed over the throne.

The Aqshygahr dwelt towards the periphery of the Realm of Fire, where furious magic sparked with a life of its own. Each day was a battle for survival

against sentient flames twisted by Chaos' warping touch, not to mention the deranged scorch-cults that worshipped them. Only their hearty duardin constitution kept the rampant energies at bay, and even then Aqshy's energies had seeped into the Fyreslayers, their bodies glowing with all the many hues of wildfire. For the Aqshygahr, the coming of Sigmar's Tempest had changed almost nothing.

The growl of pure flames deep within the lodge's heart reassured Runefather Ashakar-Grimnir. They reminded him that even in this cursed place, an echo of his god remained strong. But his calm had been thoroughly disturbed when the zharrgrim priests had come before him bearing word of legendary treasures.

'Can it be true?' the Runefather asked.

'Sure as the Realm's Edge burns,' answered Shidak Wrathfist. The venerable Runemaster never passed judgement on any matter unless he was certain. 'We strike the runes again and again. Each time is the same. Irkul blazes over Skrund-Galaz. Gold imprisoned within a hidden cavern, and always the runes steam with Ulgu's shadow-mark. Runefather, I do not say this lightly, but I believe the Stolen Hoard has been found.'

Glowing sparks sprayed higher into the air. The sulphurous odour permeating the throne hall intensified. Gensoh, Ashakar-Grimnir's second son, seethed with fury as he paced the chamber.

A sizeable ur-gold deposit, the Stolen Hoard possessed arcane potency even non-duardin could detect. During the Age of Chaos, a lodge lost to time had marched into the gloom of Ulgu to wrest it from the grasp of its daemonic discoverers. With the fyrd had come a coven of aelven murder-witches. During the battle, the Fyreslayers had been slain almost to a duardin - sensing the ur-gold's potential, the aelves had turned upon their allies, butchering them and stealing the fragments of Grimnir. Only a wounded Runeson escaped to bring the tale of treachery to his magmahold.

It was an unforgivable grudge. The aelves had taken the ur-gold, forging it into some hideous mask laden with vile sorceries. Fyrds had been gathered to march against the Khainites, but then had come the Battle of Burning Skies. In its wake, the fractured forces of Order were burdened with more immediate concerns than internecine strife. Unlike some newer lodges, the Aqshygahr had not forgotten the perfidy of aelves. Cleaving to tradition had allowed them to endure the madness of the Realm's Edge. Those traditions had kept alive old grievances.

'...And now, we have a chance to right the wrong,' Ashakar-Grimnir murmured to himself. The old

duardin exhaled slowly. Shifting upon his basalt throne, the Runefather drummed his fingers against the handle of his grandaxe. 'The time of the Pyrecrusades is coming. The change-flame hordes will hurl themselves against us. Ulgu has its lodges, will they not march?'

'Perhaps,' agreed the Runesmiter Veor Steelheart. 'But the ur-gold calls to us through the Gate of Blind Silence like a kindle-syren. It must lie within the Silent Depths beyond. Pass through, and we emerge almost right on top of where the aelgi have hidden their ill-gotten treasure.'

Realmgates littered every Realm's Edge. Many of the portals swallowed those who dared to pass through or vomited forth living spells and Chaotic beasts into the Aqshygahr's domain almost daily. Some, however, were relatively stable. The Gate of Blind Silence was one of them, though even amongst the Thirteen Kingdoms of Ulgu the caverns to which it led bore an ominous reputation.

'For once, it seems we have cause to be glad for all those damnable Realmgates,' Gensoh muttered. A chorus of gruff chuckles followed the Runeson's pronouncement, but Gensoh was not finished.

'We have all heard tales of the Silent Depths. Living shadows that drag away the unwary, not to mention an infestation of foul troggoths,' Gensoh waited for the chorus of grim murmurs at the mention of the beasts to fade before continuing. His eyes were locked upon those of his father. Ashakar-Grimnir stared back, keeping his face unreadable. The Runefather already knew what his son would say. Though he didn't let it cross his face, the old duardin's heart swelled with pride at Gensoh's daring. 'We may never have a better chance than this, father,' said the young Fyreslayer.

'And the Pyrecrusades?' said Ashakar-Grimnir. 'You would have us leave the magmahold undefended?'

'Never shall we have a better chance to recover the Stolen Hoard,' Gensoh repeated. He stuck to his convictions – that the Runefather could respect. 'Perhaps the ur-gold can still be purified. Sire, if you will not send a fyrd through the gate, then I shall march there single-handed!'

Ashakar-Grimnir did not need the cheer following Gensoh's proclamation to make his decision. In truth, it had already been made. Aqshy was a Realm of bright passions, and its touch permeated the Aqshygahr. This would be done swiftly. The Fyreslayers would pass through the Realmgate, brave the Silent Depths, and reclaim the Stolen Hoard. A long-held grudge could be avenged. The Runefather toyed with his glowing beard before rising to his feet.

'Well said, my son. Except on one account,' the patriarch snorted defiantly, slamming his grandaxe's pommel upon the throne chamber's floor with a weighty thud. 'Summon my Hearthguard. Saddle Gaitan. Your elder brother can prove his mettle against the Pyrecrusade for now. I shall avenge this wrong by your side.'



Morathi was mocking her, Druthara had decided. That, or the High Oracle of Khaine suspected something of her brief lapse of faith. Both possibilities would explain why she had insisted the Hag Queen travel at her side through the Caverns of Abyssal Silence, and neither was particularly encouraging.

As they had pressed deeper, the shadows had swallowed her sisters. Never more than one or two at a time, aelves vanished without trace, though none could recall when they had disappeared. If Morathi herself, only a few paces ahead of



Druthara, knew where the victims were taken, then she offered no sign. A silent prayer to Khaine remained on Druthara's lips as the war coven slipped through the darkness. To be stolen away here would be a singularly pathetic way to die.

Druthara suspected that the disappeared had been offered to the hungry shadows as some dark bargain for passage. Behind her expression of sneering defiance, the Hag Queen fumed that Faonora's coven had thus far been left untouched. Her suspicions that Morathi was playing some cruel joke had deepened when the Hag's warriors had been given the honour of marching alongside the Oracle, though Faonora was no doubt ecstatic at the favour.

The first thing Druthara noticed as the labyrinth opened into a foul-smelling chamber was the pounding anticipation in her heart. The second thing was evidence of the Thunderer's touch. Squinting hard, the Hag Queen saw scattered tumbledown ruins presided over by stern hammer-wielding statues. Pillars rose symmetrically on both sides of the chamber, unlit torches mounted upon their sides. Judging by her slight frown of concentration, Morathi had seen them too.

Druthara's eyes mirrored those of her mistress as they moved from the torch-pillars to the pyramid-stepped temple complex that dominated the chamber's heart. The Hag Queen felt a faint fire spark in her blood. Murderous, wrathful whispers sang at the edge of perception. The Face of Khaine. It could be nothing else, languishing where it had been sealed away. From the ripple that passed through the coven, Druthara knew her sisters felt it too.

Something else was moving through the darkness. At first, Druthara thought them strange wisp-lights, perhaps guardian spirits dancing to lure the aelves deeper into the devouring shade. But these lights were stocky things, glowing wildly with magical potential, and they moved with purpose. Bellowed oaths and the clash of axes mixed with bestial grunts echoed from those tunnels from which the lights emerged. Reptilian beasts glowing like lava pool tramped alongside them, choking the air with cinder.

Beside Druthara, the High Oracle's bewitching features curled into a snarl.

'Fyreslayers,' Morathi spat. 'Trust the lava-moles to sniff out gold.'



Ashakar-Grimnir's grandaxe was slick with blood. Even here, deep in the dank places of Ulgu far from Grimnir's sacred fires, the stupidity of troggoths was relentless. The loathsome beasts infested the Silent Depths, too brainless to fear the shadows, and the glowing bodies of the Aqshygahr roused their primitive curiosities. Those troggoth that stumbled into the fyrd's path were hacked down, but it was never simple – even Fyreslayer axes could not easily penetrate their rock-hard flesh, and the beasts claimed a toll of duardin lives with every swing of their stony fists. Each death fed the Runefather's determination. Beneath him Gaitan growled, the Magmadroth's tail swaying as it prowled forth through the dark.

Shidak Wrathfist led them onwards, the Runemaster's sense for ur-gold uncanny. Beneath them, Ashakar-Grimnir was sure that the earth of the winding tunnels occasionally rumbled in protest. Runesmiter Steelheart led a Vulkite warband through magmic tunnels to try and detect the Stolen Hoard, though how he was finding his way in this place the Runefather could not say.

Ashakar-Grimnir murmured for Gaitan to slow as the tunnel widened into an open chamber. The stench assaulted him instantly. Ground-dwellers might have dismissed it as common subterranean stink, but Fyreslayers swiftly learned to sniff out troggoths. His keen eyes, attuned to underground passages, could make out several of the brutes dozing atop a manling temple. The largest raised its head at the disturbance, grunting with slow menace and beginning to lumber to its feet.

A shout from Gensoh atop his own Magmadroth diverted the Runefather's gaze. At the opposite end of the cavern, lithe aelven shapes flitted closer, wicked knives flashing in the dim light. Some aelven contraption ground forwards alongside them, shrieking bat-winged maidens lurking overhead. More important was the crackling aetheric energy that surrounded one of the figures. Even the Aqshygahr had heard rumours of the witch-queen of Khaine.

Fury surged through Ashakar-Grimnir. Morathi's spilt blood would settle the grudge five time over. Gripping his weapon tighter, the duardin patriarch attempted to banish a fleeting tremor of disquiet. Perhaps this would not be quite as straightforward as he had hoped.

'The betrayers are here!' the Runefather cried, raising his grandaxe to the roars of his warriors. Over the keening of the aelves the earth answered to Runemaster Wrathfist's call, the magmic powers coalescing to summon a gleaming battleforge and tongues of bright flames from the depths. 'Forward, for Grimnir!'



THE GOLD FACE OF KHAINE

Deep within the Caverns of Abyssal Silence lies one of Sigmar's Stormvaults - a prison to the fabled Face of Khaine. To the Daughters of Khaine, it is a relic of immense power. To the Fyreslayers, it is a blasphemous idol wrought from precious ur-gold. It must be recovered ...

Battle is joined this month in the perpetual gloom of Ulgu - the Realm of Shadow - where an ancient artefact has been uncovered. Hidden for many aeons in one of Sigmar's Stormvaults, the war-mask known as the Face of Khaine is a potent artefact of immense aelven power that is highly desired by Morathi. It also happens to be made of ur-gold, its creation a sin that the Fyreslayers of Aqshygahr Lodge cannot forgive or forget.

Our Battle Report follows on directly from the short story 'The Curse-Gold Grudge' that you've probably just read on page 92 (if you haven't, you

NEW BATTLETOME

By Grimnir's beard, did you know there's a new battletome for the Fyreslayers? Well, there is, and Kev Chin - one of our generals in this month's Battle Report - is going to be using it, along with the Magmic Battleforge and one of the new magmic invocations.

know what to do). As you can probably guess, the Daughters of Khaine and the Fyreslayers soon come to blows over the Face of Khaine. This battle tells the tale of that fateful encounter in the darkest depths of Ulgu.

THE GENERALS AND THEIR ARMIES

Taking command of the Daughters of Khaine is White Dwarf regular and Age of Sigmar product developer Ben Johnson. Having used his Daughters of Khaine army in several large gaming events over the last year, Ben has fashioned a highly mobile and extremely hard-hitting force. Packed full of large infantry units, his army should



WARHAMMER AGE OF SIGMAR: FORBIDDEN POWER

Sigmar's Stormvaults are very much the topic of conversation in the Mortal Realms these days — should you be lucky enough (or unlucky enough, depending on your point of view) to find one, you might even be able to get your hands on the treasures (or horrors) inside. The story of this narrative Battle Report is set around one such Stormvault hidden in the Realm of Shadow. As such, we'll be using the new rules presented in *Forbidden Power*, plus the new Shattered Temple and Timeworn Ruins terrain pieces.



be able to get to the objectives quickly and hold on to them long enough to secure victory.

Facing Ben is veteran Fyreslayer general and Studio artist Kev Chin. Having helped playtest the rules for the new Fyreslayers battletome, Kev is more than ready to take on Ben's Daughters of Khaine with his sturdy duardin. Though the Fyreslayers are much slower than the Daughters of Khaine, they're also considerably tougher, with Kev placing almost double the number of wounds on the table compared to Ben.

Because this battle is a narrative game, we asked the Studio rules writers to come up with an exclusive scenario for our two generals to play — The Shrouded Stormvault. You can find it printed over the page should you wish to give it a go yourself. For an even greater challenge, we've even included rules for Wild Troggoths, which means you could find yourself fighting random monsters as well as the enemy army. Our advice: turn on the torches, stay out of the shadows, and watch out for troggoths!



BEN JOHNSON & KEVIN CHIN

Ben and Kev have played many games of Warhammer Age of Sigmar over the last few years. This time, they'll be using their own collections to fight a battle in the Realm of Shadows. They brought their own torches.

BATTLEPLAN

THE SHROUDED STORMVAULT

After following the whispers of several spies, two rival generals march their armies into unknown territory in a bid to uncover a hidden Stormvault entrance. Concealed beneath a veil of unrelenting shadow, these two armies now collide and soon discover their efforts for glory have attracted unexpected guests.

REALM OF BATTLE: ULGU

This battle is fought in Ulgu, the Realm of Shadow, and uses the Realm of Battle rules in the *Warhammer Age of Sigmar Core Book*.

Do not roll on the Realmscape Feature table for this battle. Instead, roll a dice. On a 1-2, use the Impenetrable Gloom realmscape feature; on a 3-4, use the Perpetual Dusk realmscape feature; and on a 5-6, use the Darkly Shaded realmscape feature.

WILD TROGGOTHS

Use the Wild Troggoths rules in this issue of *White Dwarf* (page 100).

THE BATTLEFIELD

Before terrain has been set up, place a marker in the locations shown on the map. These markers represent Umbral Torches that will reveal the location of the Stormvault's entrance once activated.

At the centre of the battlefield, set up a Shattered Temple. If players do not have access to a Shattered Temple, use an appropriate terrain feature to represent the Stormvault entrance.

SET-UP

The players roll off, and the winner decides which territory each side will use. The territories are shown on the map below. The players then alternate setting up units one at a time, starting with the player who won the roll-off. Units must be set up wholly within their own territory. Continue to set up units until both players have set up their armies. If one player finishes first, the opposing player sets up the rest of the units in their army, one after another.

UMBRAL TORCHES

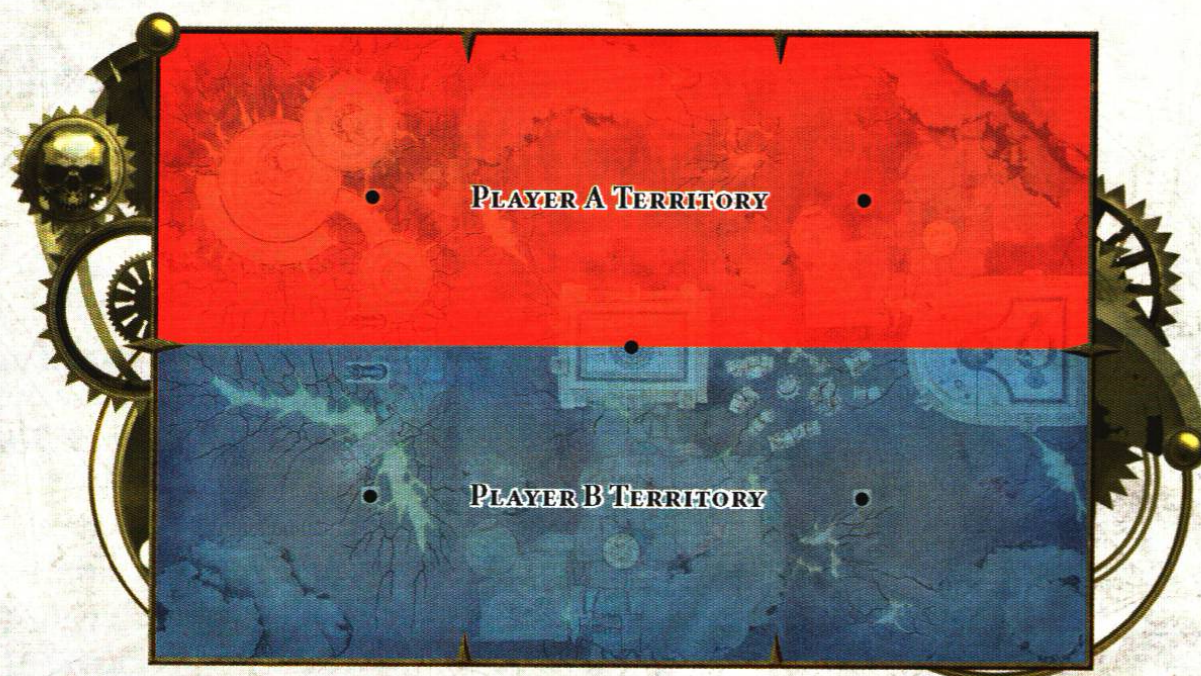
These gargoyle-strewn pillars emit a lambent glow when set alight, driving back sinister shadows and revealing just enough for travellers to perceive their surroundings.

At the end of each of your movement phases, you can roll a dice for each Umbral Torch that has a friendly **HERO** within 1" of it. On a 2+, the Umbral Torch is activated. Once an Umbral Torch has been activated, that Umbral Torch is treated as an objective for the rest of the battle.

In addition, the maximum range of attacks or spells becomes 24" for any units wholly within 12" of an active Umbral Torch.

WHAT LIES IN THE SHADOWS?

Even the natives of Ulgu dare not venture alone into the abyss of the Realm of Shadow, where comrades can vanish in the blink of an eye as they are claimed by the horrors creeping within the veil.



At the end of each battle round, roll a dice for each unit on the battlefield. On a 4+, one model from that unit is slain. **HEROES** or **MONSTERS** suffer D3 mortal wounds instead of being slain. Any units wholly within 12" of an activated Umbral Torch are not affected by this rule.

Wild Troggoths are not affected by this rule.

REVEALING THE ENTRANCE

The Stormvault entrance is revealed when all the Umbral Torches on the battlefield have been activated. When revealed, any

units wholly within 12" of the centre of the Stormvault do not have to roll for the What Lies in the Shadows rule. Once the Stormvault entrance is revealed, it is treated as an objective for the rest of the battle.

GLORIOUS VICTORY

The player with the most victory points at the end of the fifth battle round (or when the amount of time allocated for the battle runs out) wins a **major victory**. If the players are tied on victory points at the end of the game, the player with the most models within 3" of the centre objective wins a **minor victory**. Otherwise, the game is a draw.

VICTORY POINTS

At the end of each of your turns, you score 1 victory point for each activated Umbral Torch you control. You also score a number of victory points equal to the number of the current battle round if you control the centre objective, after it has been revealed. For example, if you control the centre objective at the end of your turn in the third battle round, you score 3 victory points. Each activated Umbral Torch, and the entrance to the Stormvault once it has been revealed, is treated as an objective.



WILD TROGGOTH RULES

The dark places of the Mortal Realms are home to many unsavoury creatures, from Arachnarok Spiders and Dragon Ogors to Jabberslythes and Ghorgons. Yet of all the realms' many monsters, it's the troggoths that are the most pervasive. While some march to battle alongside armies of grots or ogors, others lurk in caverns, dank forests, and under rickety bridges, ready to pounce on unwary travellers.



If all players agree beforehand, the rules for Wild Troggoths can be used in an Age of Sigmar battle.

After armies have been set up but before the first battle round begins, the players roll off, and starting with the winner, alternate taking it in turns to set up a troggoth unit on the battlefield. These troggoth units are not a part of any players' army and are referred to as 'Wild Troggoths' in the rules that follow.

When it is a player's turn to set up a unit of Wild Troggoths, they can pick a unit from the list opposite and set it up on the battlefield within 1" of a terrain feature and more than 9" from any units in a player's army. The total number of Wild Troggoth units set up on the battlefield cannot exceed the combined total of artefacts of power in the players' armies. If neither player has any artefacts of power, 1 unit of Wild Troggoths can be set up instead.

1 Dankhold Troggoth

1 Mollog

1 Dankhold Troggoth

3 Fellwater Troggoths

3 Rockgut Troggoths

Wild Troggoths are treated as enemy units by the units in players' armies, and Wild Troggoth units treat all units except other Wild Troggoth units as enemy units.

Primal Instincts: At the start of each battle round, before any endless spells are moved, the players take it in turns to activate Wild Troggoth units starting with the player taking the second turn in that battle round. Each Wild Troggoth unit can activate once each battle round. To activate a Wild Troggoth

unit, roll a dice and consult the behaviour table opposite.

The behaviour table has three columns, each with six results. To determine which column to use, start with the column on the left and see if the unit matches the criteria written below the title of the column. If not, move on to the middle column and then the column on the right. Each result on the behaviour table has a corresponding list of actions that the unit will conduct. The actions are carried out in the same order as they appear on the behaviour table. Immediately resolve the actions before activating the next Wild Troggoth unit.

Many of the actions require the players to determine the closest model or closest unit. If there are ever two or more eligible models or units, the player activating the Wild Troggoth unit can pick which is to be treated as the 'closest' for the purpose of that action.

WILD TROGGOTHS BEHAVIOUR TABLE

D6	IN COMBAT Within 3" of any enemy models.	CLOSE Within 12" of any enemy models.	FAR More than 12" from any enemy models.
1	Dumbstruck	Dumbstruck	Dumbstruck
2	Spooked	Hold	Hold
3	Hold	Hold	Hold
4	Hold	Charge	Advance
5	Hold	Charge	Advance
6	Rampage	Charge	Advance

HOLD

The unit uses its 'Regeneration' ability as if it were the hero phase.

If the activated unit is a **ROCKGUT TROGGOTHS** unit and is within 12" of an enemy unit, it uses its 'Throwin' Boulders' ability, picking the closest enemy as the target.

If the activated unit is a **FELLWATER TROGGOTHS** unit and is within 6" of an enemy unit, it attacks with its Noxious Vomit, picking the closest enemy unit as the target.

ADVANCE

The unit uses its 'Regeneration' ability as if it were the hero phase.

The unit makes a normal move. Each model from this unit must finish the move as close as possible to the closest enemy unit.

If the activated unit is a **ROCKGUT TROGGOTHS** unit and is within 12" of an enemy unit, it uses its 'Throwin' Boulders' ability, picking the closest enemy as the target.

If the activated unit is a **FELLWATER TROGGOTHS** unit and is within 6" of an enemy unit, it attacks with its Noxious Vomit, picking the closest enemy unit as the target.

CHARGE

The unit uses its 'Regeneration' ability as if it were the hero phase.

The unit makes a normal move. Each model from that unit must finish the move as close as possible to the closest enemy unit.

The unit attempts to make a charge move towards the same enemy unit. The first model moved in the unit is the model closest to that enemy unit.

If the first model moved can finish its charge move within ½" of that enemy unit, it does so,

moving as close as possible and the charge is successful. Otherwise, the charge fails and no models from the unit move.

If the charge is successful, each model from this unit must finish the charge move as close as possible to that enemy unit.

SPOOKED

The player activating the unit must make a retreat move with the unit. If the unit cannot retreat for any reason, it is destroyed.

RAMPAGE

Resolve the actions for 'Hold'.

Each enemy unit within 1" of any models from this unit suffers D3 mortal wounds.

WILD TROGGOTHS DURING PLAYER TURNS

In each player's turn, units of Wild Troggoths act as follows:

At the start of each combat phase in each player's turn, before any eligible units from players' armies have been picked to fight, players take it in turns to pick Wild Troggoth units that are within 3" of a unit from a player's army to fight, starting with the player whose turn is taking place. When a Wild Troggoth unit is picked to fight, first identify which model from a player's army is closest to that unit. That model is referred to as its quarry. If two models are eligible, the player who picked the unit to fight chooses which of the closest models is said to be its quarry.

Each model in the Wild Troggoth unit then piles in towards their quarry and attacks the unit it belongs to with all of their melee weapons that are in range.

When wounds are allocated to a Wild Troggoth unit, the player whose turn is taking place chooses to which model in the unit the wounds are allocated (with any normal restrictions applying). If a Wild Troggoth unit suffers wounds outside of any player's turn, the players roll off and the winner chooses to which model in the unit the wounds are allocated.

Wild Troggoth units are not affected by battleshock.

If at the end of a turn a Wild Troggoth unit is split into two or more groups, no models are removed from the unit. Instead, the next time the unit makes any kind of move, the models must attempt to reform back into a single group if possible.

COMMAND ABILITY

You can use the following command ability in battles fought with the Wild Troggoths rules in play, in addition to the command abilities you are normally allowed to use.

CUNNING BRIBERY

Warriors may try to trick or bribe a Wild Troggoth into doing their bidding, but they do so at their own peril, for attempting to reason with these dim-witted creatures is as likely to send them into a berserk rampage as it is to convince them to fight for you.

You can use this command ability in your movement phase. If you do so, pick 1 friendly **HERO** and 1 unit of Wild Troggoths within 6" of that **HERO** and roll a dice. On a 1-2, that Wild Troggoth unit immediately moves 6" directly towards that **HERO**. Then, each unit within 1" of that Wild Troggoth unit (apart from Wild Troggoth units) suffers D3 mortal wounds. On a 3+, that Wild Troggoth unit becomes a friendly unit until the end of that turn and can move and act as if it were a unit in your army.

DAUGHTERS OF KHAINE

Ben: The core of my Khailebron army is two thirty-strong units of Witch Aelves, each backed up by a Hag Queen who can use prayers and witchbrew to dramatically increase the Witch Aelves' killing power. Two units of Sisters of Slaughter act as flanking units, and I can drop the Khinerai down from the sky to take objectives and pick off unprotected characters. The Slaughter Queen on Cauldron of Blood provides a strong anchor for the middle of my army and should be able to take on anything that tries to take the Stormvault. Morathi (backed up by a third Hag Queen) is there to dish out magical destruction in the first few turns of the game before reverting to her Shadow Queen form and running rampant through Kev's army for the last few turns.



FYRESLAYERS

Kev: For this game I'm using my existing Fyreslayers army, but with the new battletome – I thought it would be interesting to see how the new rules affect the composition of my force. I picked the Hermdar Lodge army rules because they felt characterful to the way I play. Then, I found out how useful they would be in this battleplan – a convenient bonus! Like Ben's force, my army is based around two large infantry units, with a couple of priests to power them up with prayers and Zhargrim Blessings. My two Magmadroth-riding heroes should be able to put a dent in Ben's units and deal with any wandering troggoths, though I doubt either of them will be able to take on Morathi. That's a fight I'm going to have to try to avoid for as long as possible!





THE KHAILEBRON WITCH-HOST

Allegiance: Daughters of Khaine
Temple: Khailebron



Morathi, High Oracle of Khaine

480 points

General

Spells: Mindrazor



Khysilia

330 points

Slaughter Queen on Cauldron of Blood

Artefact: Khainite Pendant

Prayer: Crimson Rejuvenation



Lletrula

60 points

Hag Queen

Prayer: Catechism of Murder



Ursalenka

60 points

Hag Queen

Prayer: Martyr's Sacrifice



Druthara

60 points

Hag Queen

Prayer: Sacrament of Blood



30 Witch Aelves

270 points

Armed with sacrificial knives and blade bucklers



30 Witch Aelves

270 points

Armed with sacrificial knives



10 Sisters of Slaughter

120 points

Armed with barbed whips and blade bucklers



10 Sisters of Slaughter

120 points

Armed with barbed whips and blade bucklers



5 Khinerai Heartrenders

80 points



5 Khinerai Heartrenders

80 points

Quicksilver Swords

20 points

Aethervoid Pendulum

40 points

Total:

1990 points



THE FYREFORGED OF AQSHYGAHR

Allegiance: Fyreslayers
Lodge: Hermdar



Ashakar-Grimnir on Gaitan

280 points

General

Auric Runefather on Magmadroth

Command trait: Warrior Indominate

Magmadroth trait: Coal-heart Ancient

Artefact: Tyrant Slayer



Gensoh

240 points

Auric Runeson on Magmadroth



Veor Steelheart

120 points

Auric Runesmiter

Prayer: Prayer of Ash



Shidak Wrathfist

120 points

Auric Runemaster

Prayers: Searing Heat



30 Vulkite Berzerkers

480 points

Armed with fyresteel handaxes



30 Vulkite Berzerkers

480 points

Armed with fyresteel warpicks



10 Hearthguard Berzerkers

240 points

Armed with Berserker broadaxes

Runic Firewall

40 points

Magmic Battleforge

Total:

2000 points

DEPLOYMENT: INTO THE DARKNESS

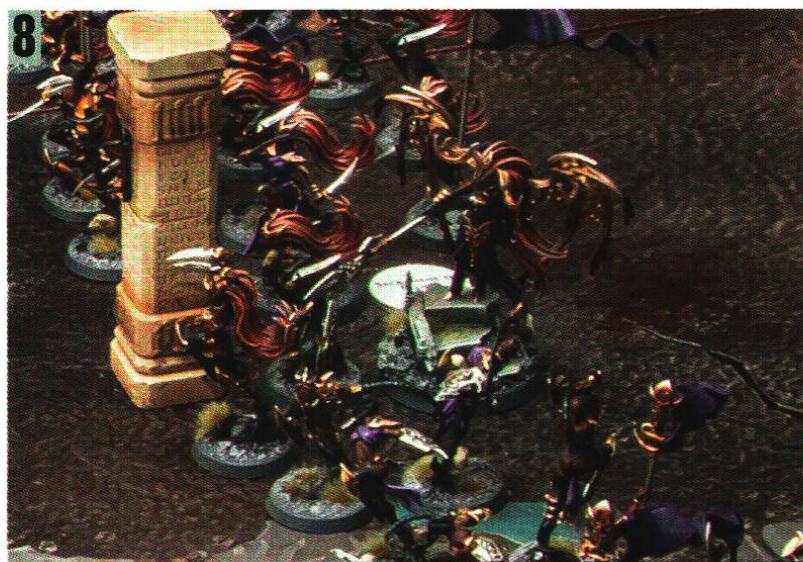
The Fyreslayers blazed in the darkness like meteors in the night sky – the Daughters of Khaine could see them easily as they marched into the cavern where the Stormvault lay shrouded in the gloom. Morathi gestured towards her attendant Hags, and they began forming their frenzied sisters into some semblance of a battleline, the witch aelves already frothing with delight at the prospect of spilt blood. The Sisters of Slaughter raced towards the flanks of the army, ready to sweep around behind the fiery duardin, while the Khinerai spread their wings and bounded

IMPENETRABLE GLOOM!

Before the battle, Kev and Ben rolled to see what realmscape feature they would be using. They generated Impenetrable Gloom, reducing the maximum range of attacks to just 6" unless the attacker is near an Umbral Torch.

skyward into the mist. Morathi turned to Druthara and whispered an order to her. The Hag nodded and waved to her fellow sisters to unstopper their bottles of witchbrew. Much duardin blood would be spilt this day.

Across the cavern, most of the Fyreslayers had congregated around a jumble of ruins to the south-east, though two Magmadroth riders were lurking farther to the west. Morathi surveyed the Fyreslayers and grinned in anticipation. Their presence would provide ample entertainment in this desolate place.



Ben deploys his Sisters of Slaughter on the flanks of his army (1-2), preventing Kev from sneaking any reinforcements on at the edges of the battlefield. He then places two blocks of Witch Aelves closer to the centre of the battlefield (3-4), each with a Hag Queen nearby for support (5-6).

Ben deploys the Slaughter Queen on Cauldron of Blood (7) in the centre of his army so as many units as possible can benefit from its many abilities (such as Bloodshield and Idol of Worship).

Ben places Morathi (8) and Druthara, his third Hag Queen (9), on the eastern flank of the battlefield. He uses the Descend to Battle ability to deploy both units of Khinerai high in the sky.



UMBRAL TORCHES

There are four Umbral Torches situated around the battlefield (A, B, C and D). These must be lit before the temple in the centre can be revealed. The Umbral Torches also count as objectives in this battle.





A FIERY WELCOME

'I anchored one corner of the battlefield with my large unit of thirty Vulkite Berzerkers and the Runemaster,' says Kev. 'I hope that such a large and unbreakable unit (Fyreslayer units from the Hermdar Lodge do not take battleshock tests if they are wholly within 12" of an objective) will be enough to deter Ben from trying to claim that objective. I can then slowly advance and take either his objective on that side or the one in the centre when it is revealed. The Runemaster – boosted by the presence of the Magmic Battleforge – should provide some useful backup in the form of prayers and magmic invocations.'



Kev deploys Runefather Ashakar-Grimnir on the western end of the battlefield (10), along with his Hearthguard Berzerkers (11).

He places Runeson Gensoh alone in the centre of the battlefield (12), ready to race towards the Stormvault in the centre when it's revealed.

A large unit of Vulkite Berzerkers is placed around the Umbral Torch in the south-east corner of the battlefield (13). Kev deploys Runemaster Shidak Wrathfist behind the Berzerkers (14), along with the Magmic Battleforge (15).

Lastly, Kev uses his Runesmiter's Magmic Tunnelling ability to place the hero and a unit of thirty Vulkite Berzerkers in reserve, enabling him to bring them into the game right where he needs them later on in the battle.

A unit of three Rockgut Troggoths (16) and a Dankhold Trogboss (17) are set up on the hidden Stormvault. Both Kev and Ben keep a wary eye on the hulking brutes.

'Tell me, Kev – just how many Vulkite Berzerkers does it take to light a torch?' – Ben

BATTLE ROUND ONE: THE TORCHES ARE LIT

Ashakar-Grimnir snapped his fingers, and a burning ember leapt from them to light the torch, the oppressive shadows retreating around him. Across the cavern, other torches were also being lit – Shidak had lit one to the east, while to the north, the damnable aelgi seemed to have grasped the same idea. As the torches blazed into life, a magical light suddenly lit the centre of the cavern, revealing the entrance to Sigmar's Stormvault. Around it, a gaggle of Wild Troggoths blinked in the brightness and began bellowing. The largest of their number ran straight towards the Fyreslayers, though it had barely begun to swing its club before Ashakar-Grimnir's son charged into it, his Magmadroth tearing the foul creature apart.

The Runefather smiled grimly to himself and cast his eye farther afield. The aelgi were fast, he had to give them that. A host of them were already swarming up the steps of the Stormvault, wailing as they sliced at the troggoths hiding amongst the ruins. Even as he watched, the statue atop the altar the aelves had pushed into battle lashed out at the troggoths with its blood-drenched sword, slicing two of their number clean in half. A sudden shout from the east made Ashakar-Grimnir turn in his saddle. Just in time, he saw Morathi and her Witch Aelves emerge from the shadows atop the distant temple.

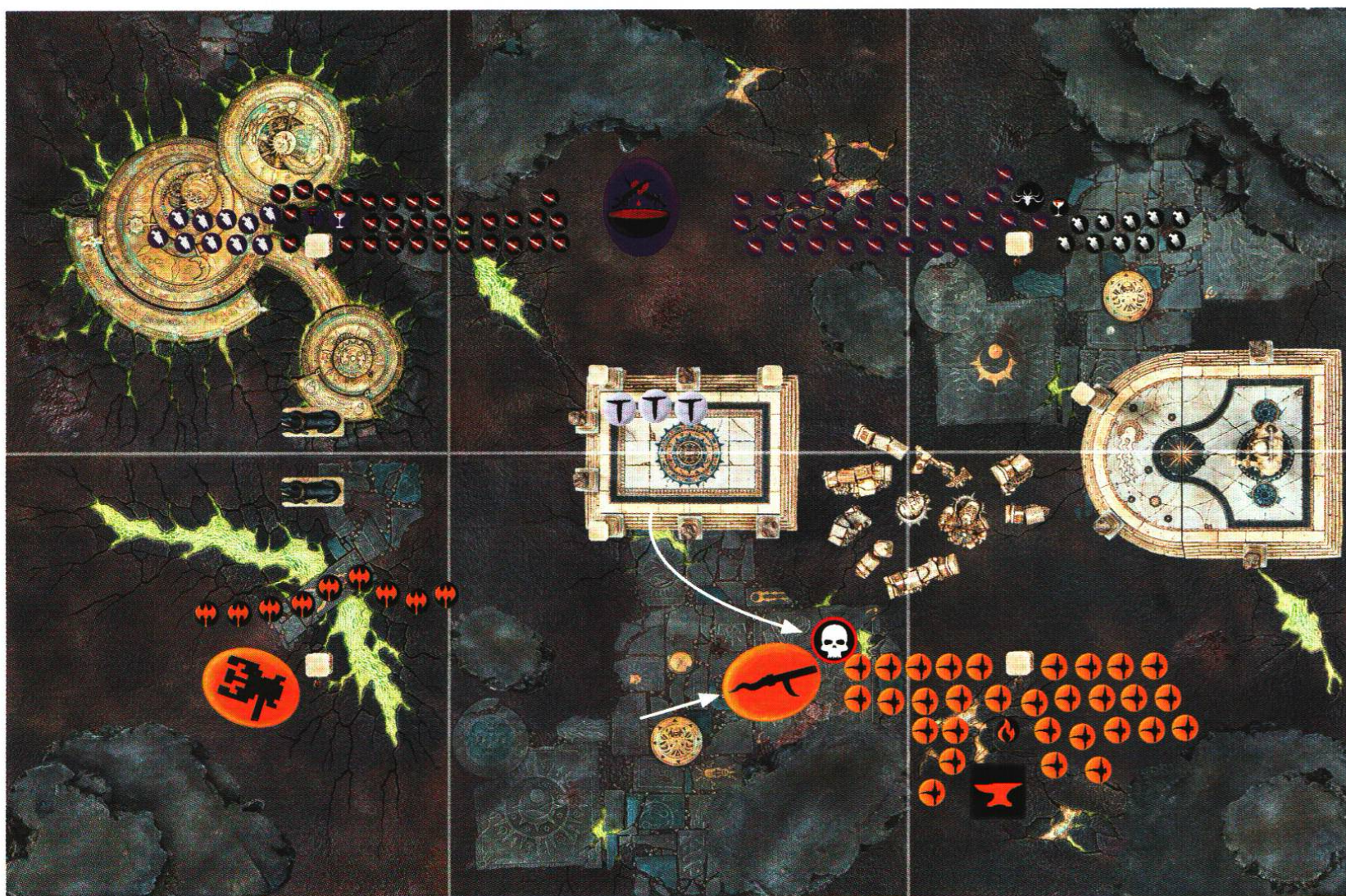
In the darkness, the shadow creatures stole away an aelven life ...



'Oh, that troggoth's really nasty. I could bribe him to go away, but where's the fun in that? Here comes the Magmadroth!' - Kev

WHAT LIES IN THE SHADOWS?

At the end of every battle round, the mysterious shadow-creatures of Ulgu steal away unwary fighters. Unless, of course, they're standing near one of the Umbral Torches. Kev paid special attention to this rule and tried to keep his Fyreslayers within 12" of the Umbral Torches wherever possible. Ben was a little more maverick with his Daughters of Khaine and lost a Witch Aelf in the very first turn. Even Morathi was nearly wounded by the creatures that lurked in the darkness!



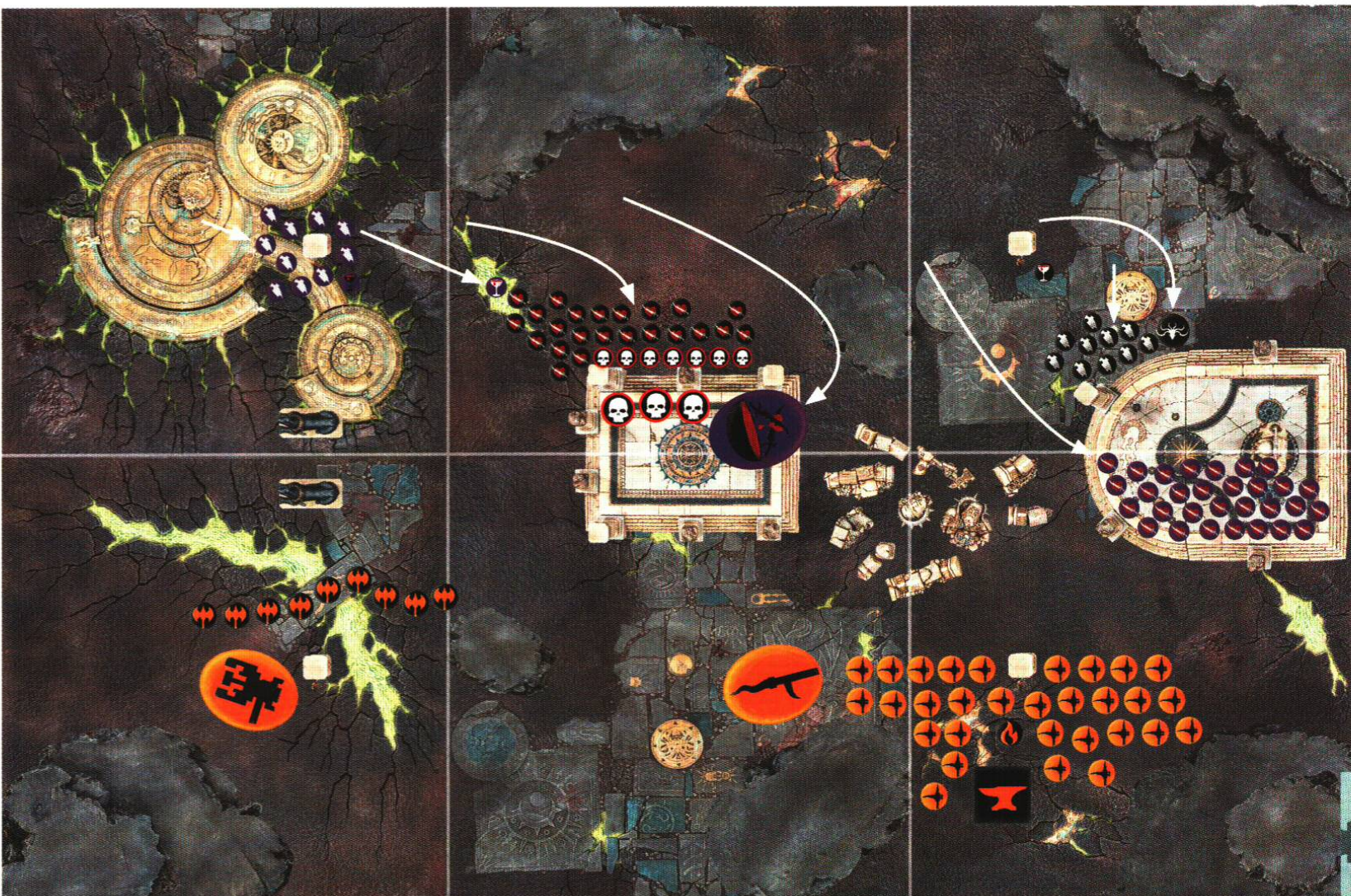


The Dankhold Trogg boss charges into the Vulkite Berzerkers near the south-east torch **(1)**. The Trogg boss is promptly set on fire by Gensoh's Magmadroth, then charged by the molten battering ram. Though the troggoth kills a couple of Vulkite Berzerkers, the rest chop him up with their warpicks.

Morathi uses the Bridge of Shadows spell to move the Witch Aelves on the eastern flank onto the Shattered Temple **(2)**. Runemaster Shidak Wrathfist throws up a Runic Firewall to protect his charges.

Across the battlefield, the rest of the Daughters of Khaine advance en masse towards the dumbstruck Rockgut Troggoths lurking on the Stormvault **(3)** ...

... then charge them **(4)**! Though the Rockgut Troggoths kill seven of the blood-crazed Witch Aelves, they are swiftly slaughtered by the animated Statue of Khaine atop the Cauldron of Blood.



VICTORY POINTS
2-3

BATTLE ROUND TWO: A FEROCIOUS ASSAULT

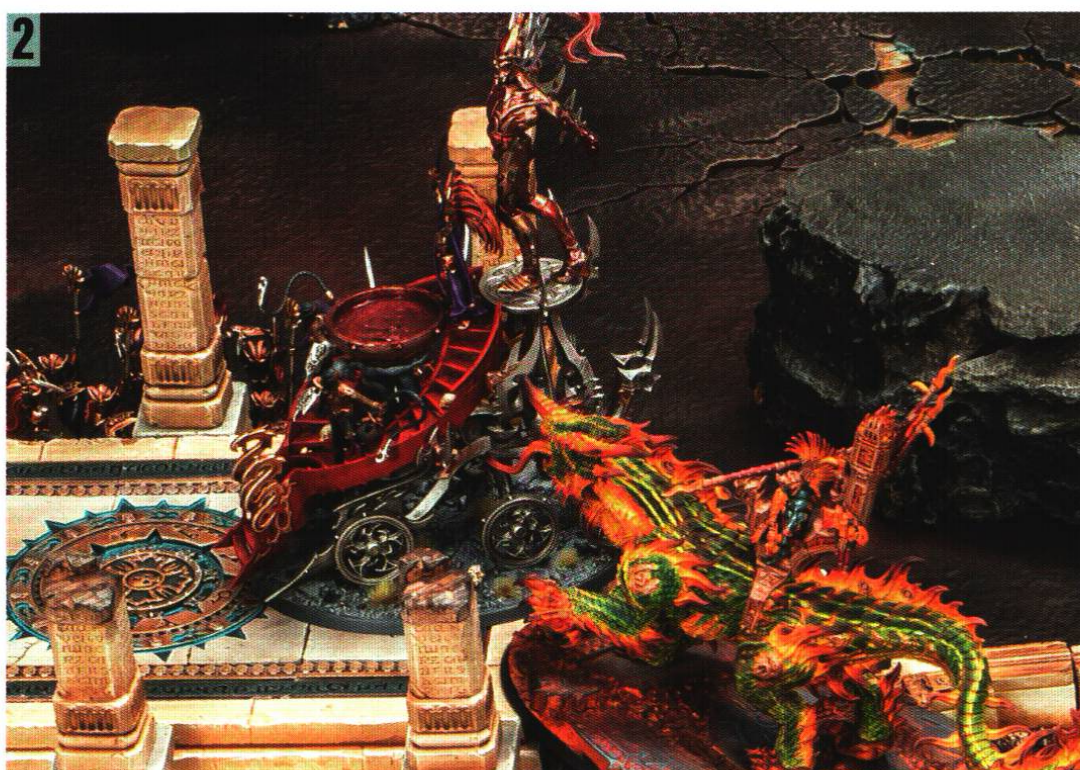
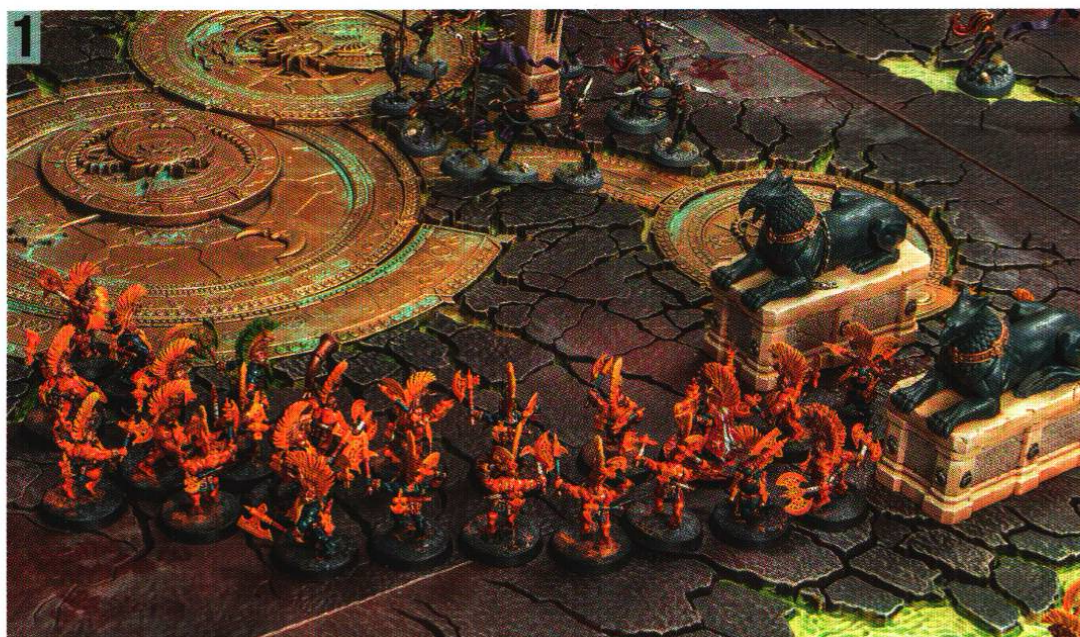
With a crack of stone, Veor Steelheart and his Vulkite Berzerkers emerged from their magmic tunnel, shoring up the western flank of Ashakar-Grimnir's forces.

To the east, Gensoh charged his Magmadroth up onto the Stormvault and began hacking at the Cauldron of Blood, the animated statue atop it lashing out in return at the Runeson.

'Having two wounds per Fyreslayer is great ... until you get charged by Witch Aelves.' - Kev

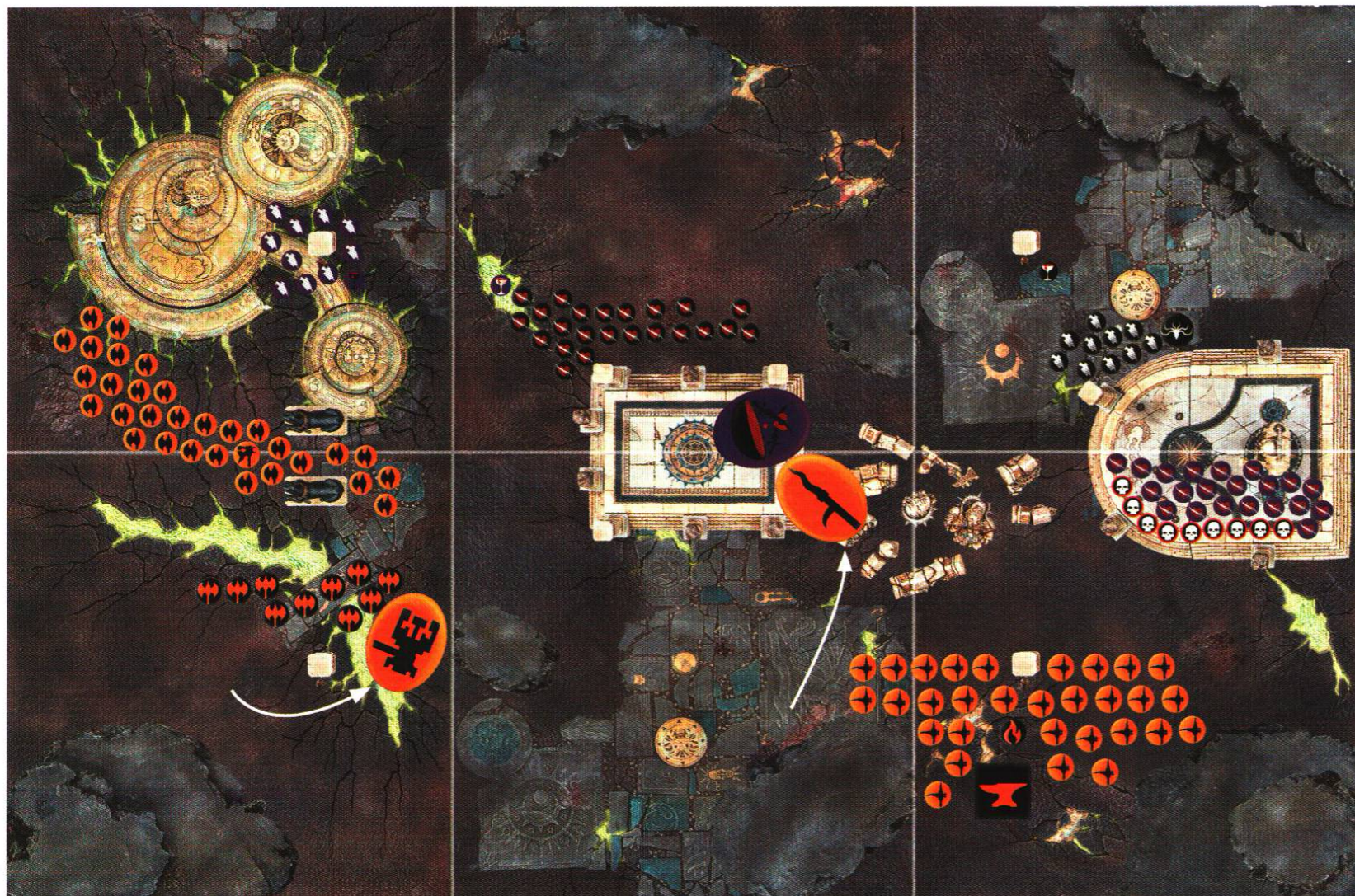
Suddenly, the air was filled with the crackle of magic and unholy prayers. The Witch Aelves closest to the temple shuddered with barely controlled power before leaping into the Vulkite Berzerkers. Ashakar-Grimnir watched in horror as the aelgi danced through his warriors, slashing and shredding with reckless abandon. Grievous though their wounds were, some of the Vulkite Berzerkers lashed out in their death throes, killing a handful of the Witch Aelves, but it was too little too late. A roar of pain and fury caught the Runefather's attention, and he turned just in time to see his second son dragged from the saddle of his Magmadroth by more screaming witches. Ashakar-Grimnir seethed with rage.

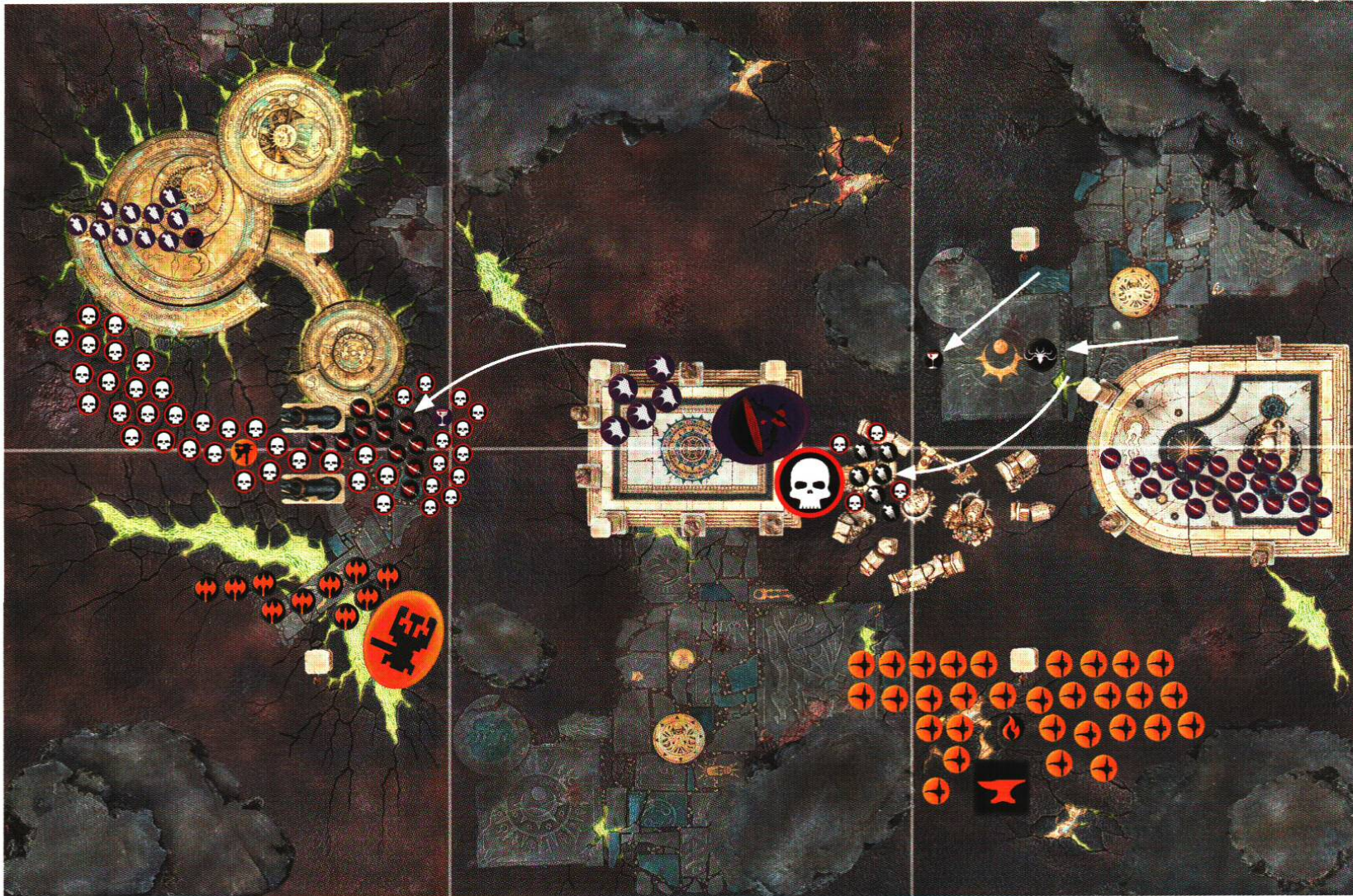
Just beyond the edge of sight, two more Witch Aelves were ensnared by the shadows ...



Runesmiter Veor Steelheart creates a magmic tunnel for a huge unit of Vulkite Berzerkers to travel through (1). The duardin emerge on the western flank of the battlefield, but fail to charge the Sisters of Slaughter guarding the Umbral Torch to the north-west (despite Kev using the Forward to Victory command ability).

Runeson Gensoh charges his Magmadroth through the Timeworn Ruins to attack the Cauldron of Blood (2). Both heroes and their respective steeds suffer damage in the ensuing fight, but neither die.





In his hero phase, Ben casts Mindrazor on the Witch Aelves in the centre of the battlefield, improving their rend characteristic by one. She then casts Mystic Shield on the same unit.

Lletrula chants the prayer Catechism of Murder on the same unit of Witch Aelves so that any hit roll of a 6 inflicts two hits instead of one. She follows this up by feeding witchbrew to them, enabling them to re-roll failed wound rolls in combat.

Ben charges the buffed-up Witch Aelves into combat with the Vulkite Berzerkers that had just appeared on the western flank (3). He chooses not to charge in with the Sisters of Slaughter, reasoning that their 6" pile-in move should be enough to get them into combat if they're needed.

As it turns out, they're not required! Ben plays his 'Inspired' triumph card on the Witch Aelves (which he received for having fewer points than Kev at the start of the game), enabling them to re-roll their hits. With so many enhancements, the Witch Aelves dish out sixty-two wounds, every one of which causes two damage due to the combined benefits of Mindrazor and the proximity of the Avatar of Khaine. All thirty Vulkite Berzerkers are wiped out when they take a colossal one hundred and two damage after armour saves.



VICTORY POINTS

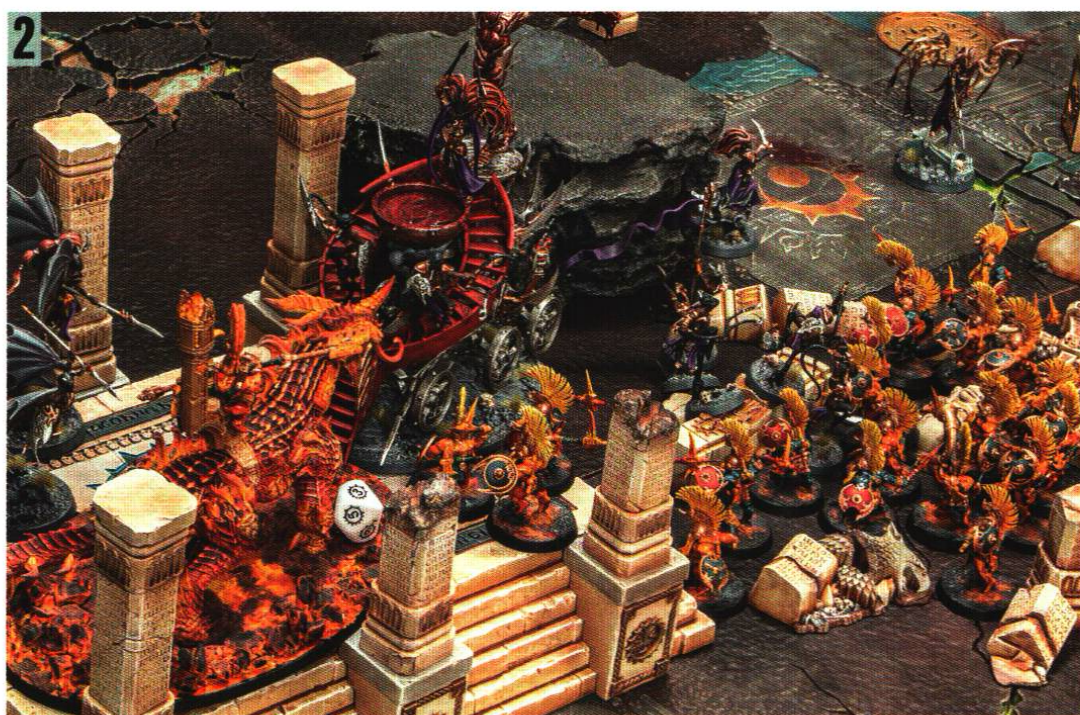
4-7

BATTLE ROUND THREE: FIERY VENGEANCE

Following the death of his son and the loss of some of his finest warriors, Ashakar-Grimnir's rage was incandescent. Urging Gaitan forwards, he charged up the steps of the Stormvault and tore the Cauldron of Blood asunder with his Latchkey Grandaxe. Gaitan immolated two of the nearby Khinerai, the survivors fleeing to avoid further retribution.

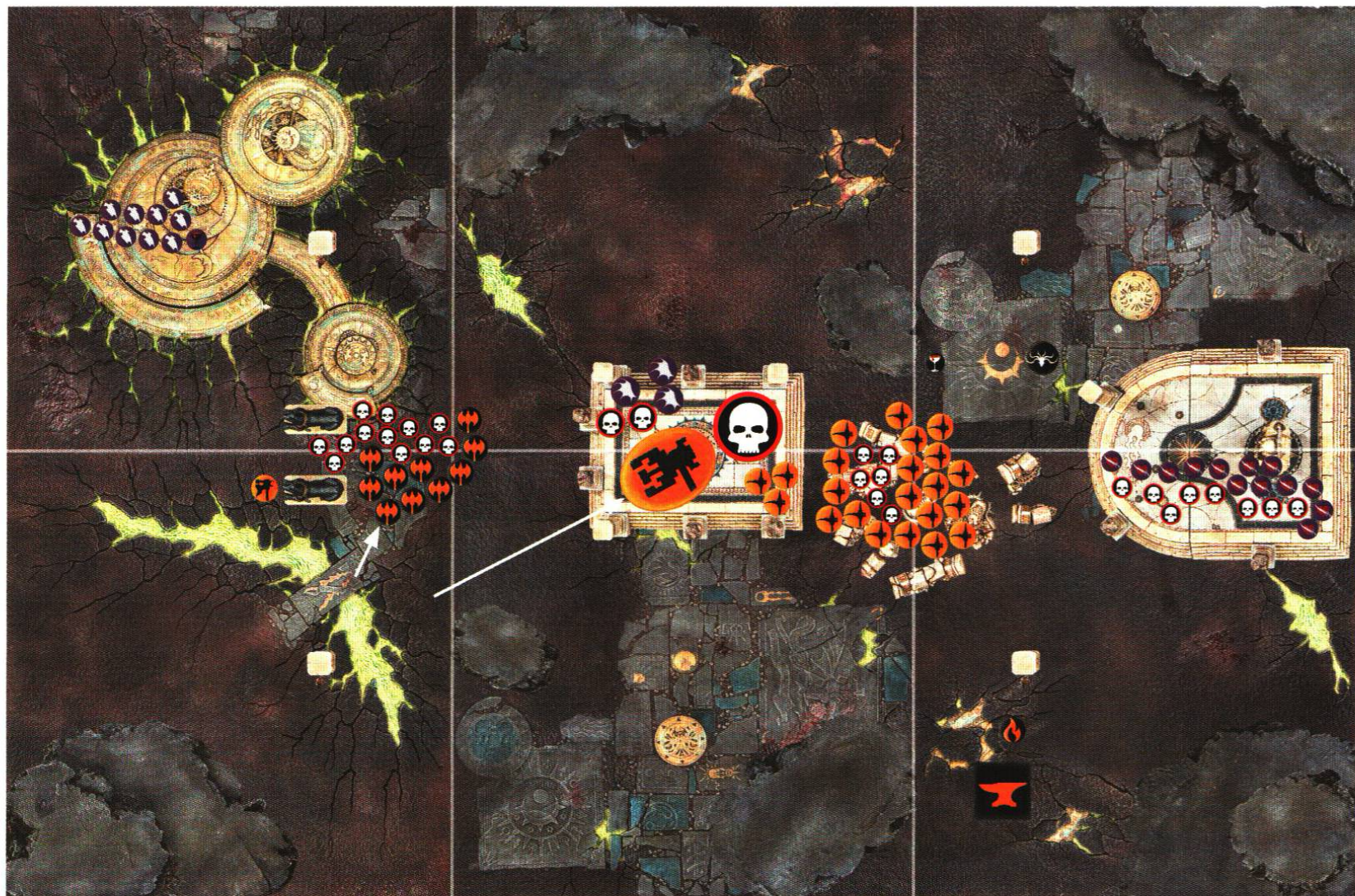
Below the Runefather, the Hearthguard Berzerkers lay into the Witch Aelves with fiery fury, smashing them and their attendant Hag Queen apart with their broadaxes. Blood still sizzling on their magma-hot skin, they were then attacked by the nearby Sisters of Slaughter, but they wiped them out, too, so great was their rage. On the other side of the Stormvault, the Vulkite Berzerkers also made ground against the Daughters of Khaine, driving the Sisters of Slaughter back from the temple steps. Far to the east, Shidak Wrathfist called a torrent of boiling magma up from beneath the earth to immolate almost half the Witch Aelves lurking on the Sigmarite Dais.

Then, with a sound like shredding flesh, Morathi exploded into her Shadow Queen form. Shrouded by deadly enchantments, she tore into the Vulkite Berzerkers, killing half their number in a single flurry of attacks. Nearby, her Khinerai tried to goad Ashakar-Grimnir away from the Stormvault, but they were intercepted by the Hearthguard Berzerkers, who once more raced to the aid of their Runefather.



Kev manoeuvres the Hearthguard Berzerkers around the Witch Aelves, then charges into both them and the Hag Queen (1).

Kev also charges his Runefather into the Cauldron of Blood and the newly arrived Khinerai (2). By using the Skull-breakers and Oath-takers command ability, Kev is able to fight first with the Hearthguard, then again with the Runefather before Ben can attack back. The Hearthguard wipe out the Witch Aelves and kill the Hag Queen, while Ashakar-Grimnir smashes apart the Cauldron of Blood.



3

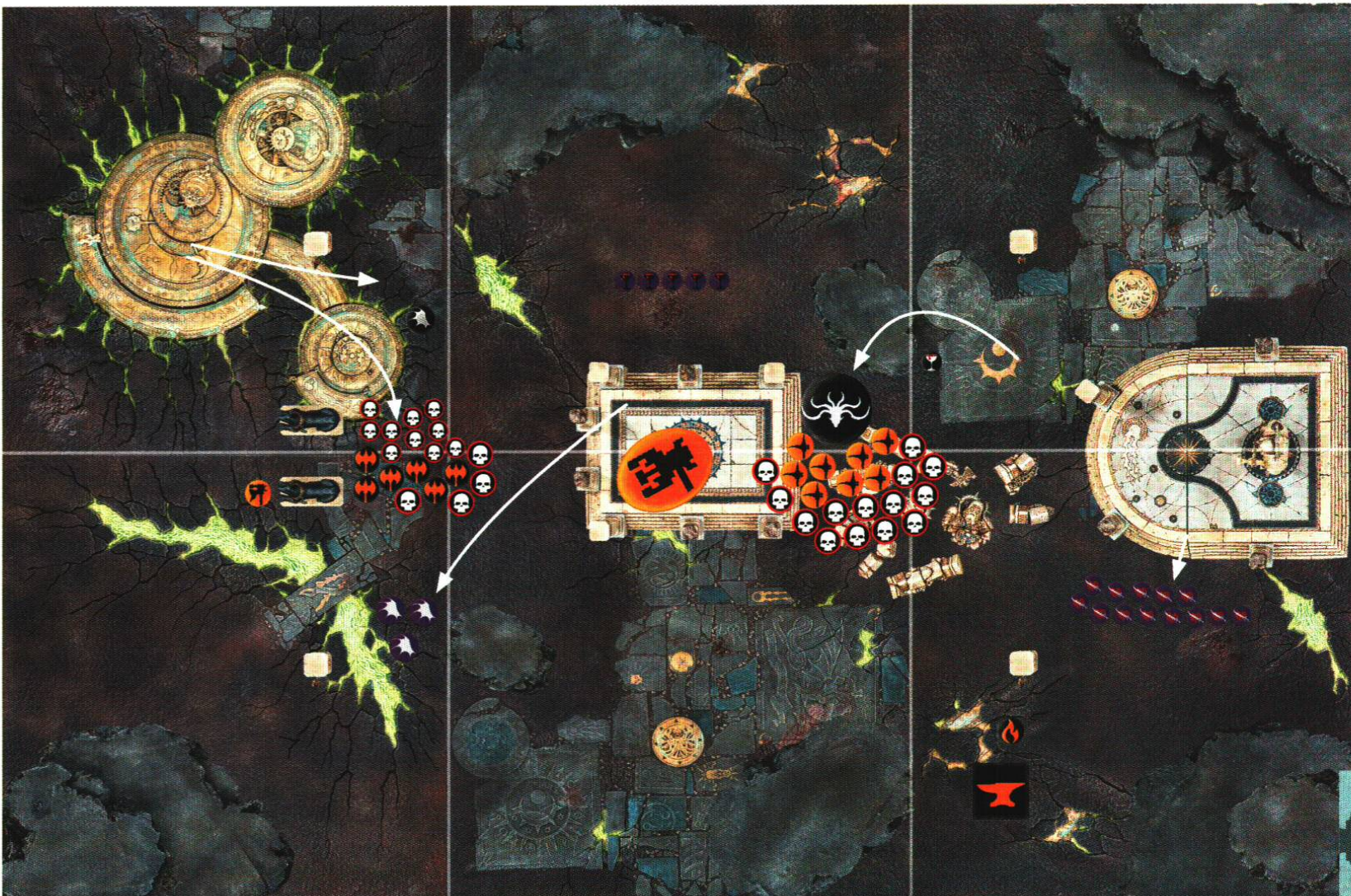


'Now you're in trouble, little Fyreslayers - your flames can't save you now.' - Ben

In this battle round, Kev also charges the Vulkite Berzerkers into the Sisters of Slaughter near the Stormvault, with a few of them even reaching the Cauldron of Blood. Though they don't get to attack the aelven war machine before the Runefather destroys it, they are able to wrest control of the Stormvault from the Daughters of Khaine. They also wipe out the Sisters of Slaughter, suffering only three losses in return.

In Ben's turn, Morathi takes on the aspect of the Shadow Queen, casts Mindrazor on herself, and drinks Druthara's witchbrew. She uses her petrifying gaze to turn the Vulkite Berzerker Karl to stone, then charges into the duardin below (3). Kev wisely uses the Vulkite Berzerkers' Berserk Fury rule to ensure they get to attack back even if they are slain in combat. Morathi kills eighteen of the duardin, while the nearby Sisters of Slaughter slice up a few more. The Fyreslayers cause three wounds on Morathi in return.

Despite the huge casualties caused on the unit, the Vulkite Berzerkers automatically pass their battleshock test thanks to the Hermdar Lodge ability Seize By Force.



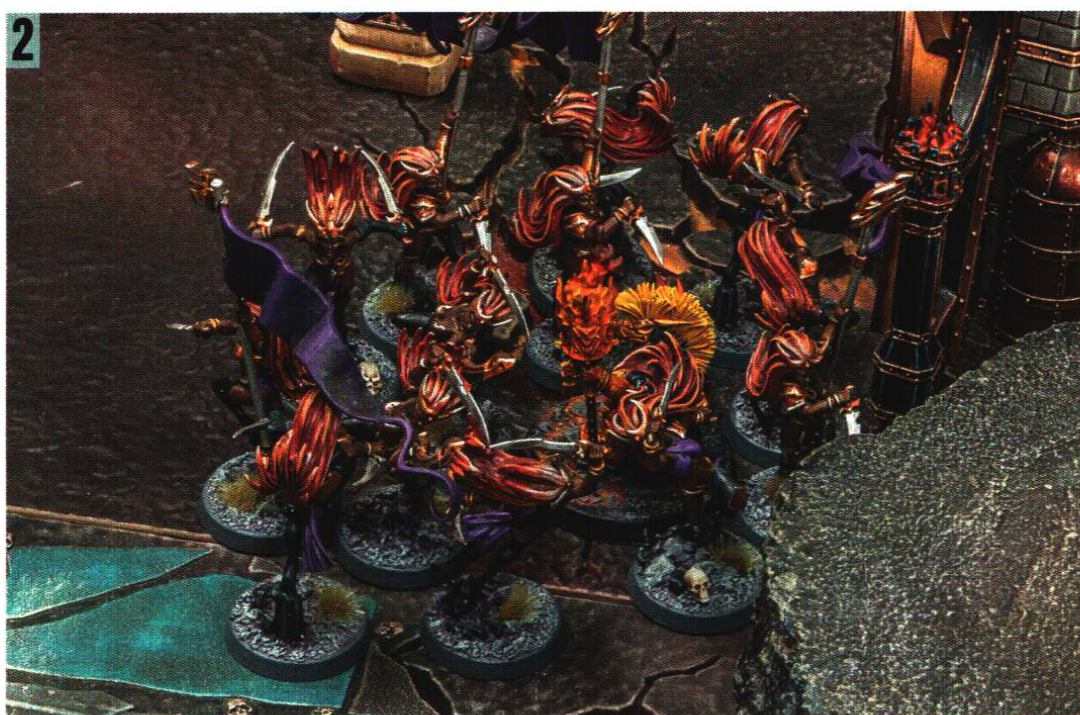
VICTORY POINTS

9-11

BATTLE ROUND FOUR: MORATHI UNLEASHED

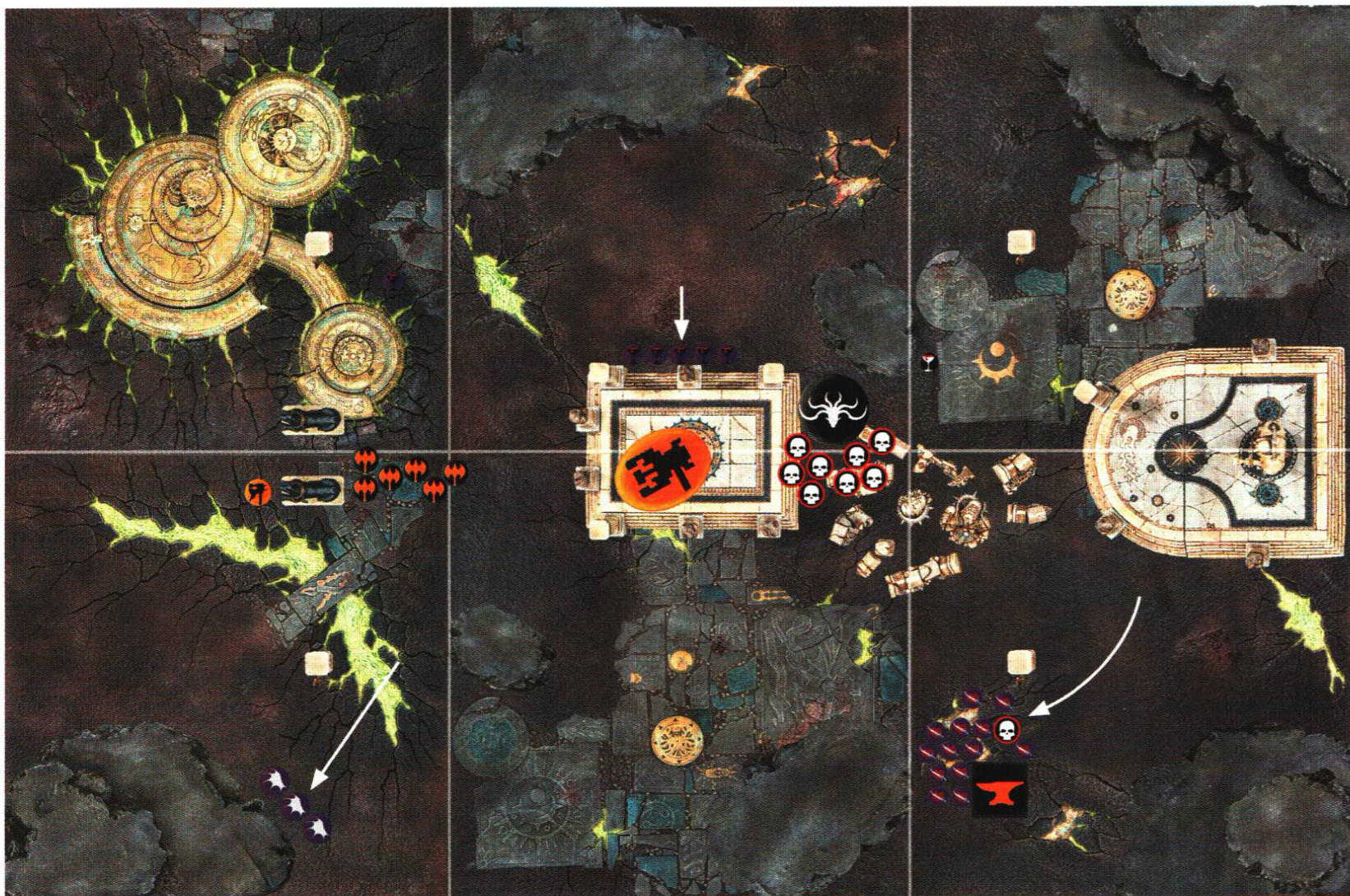
Morathi writhed across the timeworn ruins, her spear, Heartrender, lashing out at those Fyreslayers who dared come too close to her. She had thought the Fyreslayers to be easy prey – nothing more than an annoyance – but she had been proven sorely wrong. With a piercing shriek, she ordered her Khinerai to capture the umbral torches scattered around the cavern and to secure the Stormvault. Her retinue of Witch Aelves – so badly mauled by the volcanic prayers of the duardin – leapt from the Sigmarite Dais to claim another of the torches, slicing apart the Auric Runemaster that defended it. With a quick glance, Morathi appraised the situation – the cavern was under her control. She savoured the moment by killing off the last of the Vulkite Berzerkers.

Bellowing for his Hearthguard to retake the Stormvault, Ashakar-Grimnir turned his Magmadroth away from Morathi and charged into the Witch Aelves that had so casually slain his Runemaster. As the Hearthguard hacked through the Khinerai to reclaim the Stormvault, the Runefather of Aqshygahr Lodge thundered into the Witch Aelves. Yet constant battle and many grievous wounds had taken their toll on the old duardin, and he was barely able to slay a third of the aelgi. The Witch Aelves fought back, though they, too, failed to kill the Runefather. Looking over his shoulder at the Stormvault, Ashakar-Grimnir saw Morathi out of the corner of his eye and knew his fate would soon be decided.



Morathi once again casts Mindrazor on herself and drinks even more of Druthara's witchbrew before tearing into the unfortunate Vulkite Berzerkers once more (1). Before Morathi can fight, though, Kev plays the Skull-breakers and Oath-takers command ability, enabling the duardin to fight first. They cause three wounds on Morathi before she obliterates them.

Nearby, the Witch Aelves who had been mauled by the Volcano's Call prayer on the Sigmarite Dais finally get their revenge on Shidak Wrathfist (2).





Having already battled their way through Witch Aelves and Sisters of Slaughter, the surviving Hearthguard Berzerkers take on the second unit of Khinerai Heartrenders standing near the central objective (3). They chop the flying aelves out of the sky with ease and reclaim the Stormvault objective in the centre of the battlefield.

With the Hearthguard securing the Stormvault, Ashakar-Grimnir moves away from the objective (and away from Morathi!) and heads towards the Witch Aelves that had just killed Shidak Wrathfist near the Magmic Battleforge (4). Now badly wounded, the Runefather only manages to kill four of the aelves and takes four wounds in return.

Ben uses a command point to play the Inspiring Presence command ability on the surviving Witch Aelves, ensuring he keeps hold of the Umbral Torch objective for the following turn.



'The Hearthguard are doing really well in this battle. Perhaps Morathi would like to come and fight them next turn.' - Kev



VICTORY POINTS

13-19

BATTLE ROUND FIVE: LAST ACTS OF DEFIANCE

Swinging his latchkey grandaxe in a fiery arc, Ashakar-Grimnir beheaded three of the Witch Aelves standing before him, his Magamdroth, Gaitan, immolating the last remaining aelgi with his fiery breath. On the far side of the cavern, Veor Steelheart struggled to get to grips with the Khinerai, while from their position atop the Stormvault, the Hearthguard Berzerkers hurled fyresteel throwing axes at Morathi. The rune-inscribed hatchets merely bounced off her scaly hide.

Morathi ignored the duardin and launched herself into the air. The cavern, the Stormvault and its contents – the Face of Khaine – were in her grasp! Her faithful daughters had taken control of most of the umbral torches, and those few duardin left alive were of little consequence. All except one of them. Landing with deadly grace, Morathi curled about a fallen pillar and issued a challenge to the Runefather before her. The Fyreslayer fairly glowed with the power of Aqshy, and Morathi reeled in pain as Ashakar-Grimnir's axe bit deep into her serpentine body. It was the one and only strike the duardin made before Morathi plunged Heartrender into his chest. The Face of Khaine was hers!



'You can roll your attacks first, but you still can't kill Morathi, Kev. Nope, not even with volcanic blood.' – Ben

Having trudged (incredibly slowly) across the cavern for the last two battle rounds, the Auric Runesmith Veor Steelheart fails his charge (twice!) against the Khinerai Heartrenders (1), who throw javelins at him to no effect. An unintentional truce of sorts is agreed upon.

Morathi challenges Ashakar-Grimnir to single combat (2). Despite Kev playing the Skull-breakers and Oath-takers command ability, the Runefather is unable to kill Morathi, thanks to the Iron Heart of Khaine. She stares at the Magmadroth for a bit, realises it's too big to kill with a stare, and then impales both rider and mount on Heartrender. The Shadow Queen's supremacy is assured.



VICTORY POINTS

19-22

FYRES QUENCHED AND BLOODLUST SATIATED

'It paid off when I got to make that charge with my Witch Aelves against the Vulkite Berzerkers. One hundred and two wounds - that surely has to be a record!'

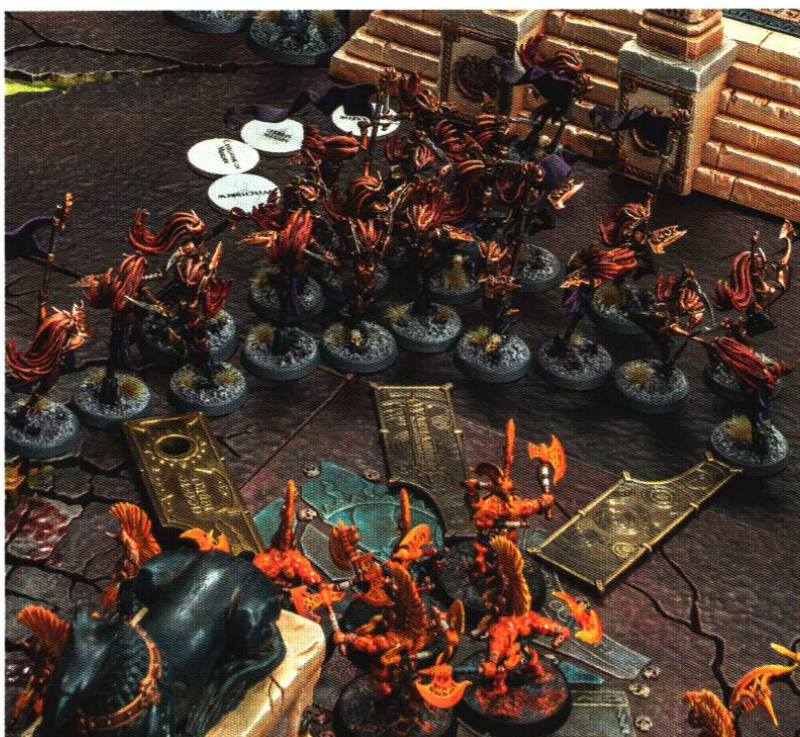


'Volcano's Call killed fifteen Witch Aelves over two turns, and I can see magmic invocations being a big part of my strategies in the future.'

THE FACE OF KHAINE RECOVERED

Ben: Now that was a really interesting battle – not only was it a great battleplan to play through, it was also really interesting seeing how the Fyreslayers army has changed in the new battletome. I've played against them in playtesting, but it's very different fighting against someone's personal army.

As far as my tactics were concerned, I'm pleased to say that things mostly went to plan. There were a couple of times during the match that I gave Kev the initiative and let him go first in a battle round. Most people would never want to do that, but I'd upgraded all my units in the previous battle round, and there was no way he'd want to charge them. It was a bit of a risk, but it paid off when I got to make that charge with my Witch Aelves against the Vulkite Berzerkers. One hundred and two wounds – that surely has to be a record! My only real regret is that Morathi's spellcasting was a little less than optimal – she failed to cast both Endless Spells, so I just gave up – Mindrazor is a far more crucial spell to cast, in my opinion.



A COSTLY ENDEAVOUR

Kev: Well, I learned a lot from that game. At the start, I thought I was in real trouble – Witch Aelves are so fast! Then, Ben sliced up my Vulkite Berzerkers, and I thought it was all over. But then the duardin fought back, and it actually ended up being quite close.

Something I found quite tough was keeping all my units 'wholly within' range of my priests and heroes – that's a problem I've not come up against before, and it made me reconsider how I use my units. In future games, I might take three units of twenty Vulkite Berzerkers rather than two units of thirty to make staying in range easier. I also really need to remember by command abilities. The Hermdar Lodge ability – Skull-breakers and Oath-takers – is amazing, but only if you remember to use it before the start of combat! I'll get the hang of it. Lastly, a big shout-out to the Runemaster. I haven't used many priests before, and he was awesome. Volcano's Call killed fifteen Witch Aelves over two turns, and I can see magmic invocations being a big part of my strategies in the future.



WITCH OF THE MATCH

Ben: It has to be Morathi. Sure, the Witch Aelves totalled that unit of Vulkite Berzerkers, but Morathi killed almost a whole unit of them on her own. And she finished off Kev's general in the last battle round. Morathi with the Mindrazor spell on her is monstrous.

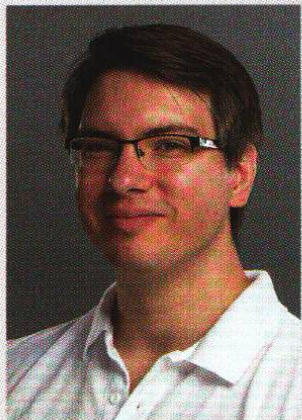


DUARDIN OF THE MATCH

Kev: It has to be my Hearthguard Berzerkers. They hacked up those horrible Witch Aelves, then the Sisters of Slaughter and a unit of Khinerai before taking the Stormvault. They really showed their worth in this game. I might need more of them ...



GLORY POINTS



DAVE SANDERS

Dave is the lead rules writer for Warhammer Underworlds and Warhammer 40,000: Kill Team. In this column, he explores various aspects of Warhammer Underworlds, sharing insights, designer's notes, and tactics. He was last seen shaking his head in despair at Dan's appalling tactics and Matt's inability to cast spells.

Organised Play is a term we use to refer to any organised Warhammer Underworlds event, whether this is in a Games Workshop store, a friendly local game store, or a tournament at an event or convention. When you go to one of these events, you'll compete with other players across a number of matches, usually in a single game or best-of-three format, to determine who is the best Warhammer Underworlds player. The ultimate Organised Play format is the Grand Clash – these are the biggest official Warhammer Underworlds tournaments, usually played across a whole day.

For some people, Organised Play is what it's all about. Each game they play is in preparation for their next event, and they attend every tournament they can to hone their skills and collect prizes. This article isn't really for those people, as they already know everything I'm

going to talk about. Instead, I want to talk to those who have perhaps considered Organised Play but not given it a try yet and to those who haven't the foggiest about what they're missing.

WHY PLAY ORGANISED PLAY?

So if you haven't tried Organised Play yet, why should you give it a go? There are loads of great reasons, but these are probably the most compelling for our players:

It's easy and fun

To get better at the game

To meet new people

For the love of loot

IT'S EASY AND FUN

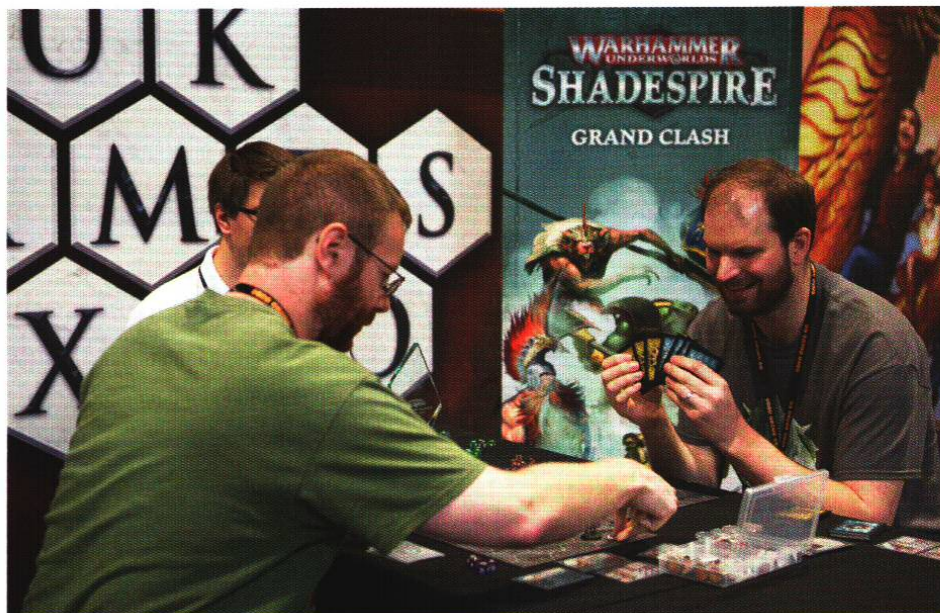
If you enjoy playing Warhammer Underworlds, then Organised Play was designed for you – it's an opportunity to cram a week's or even a month's worth of games into one session. The small arena, the quick playtime, the simple rules, the different warbands, and, of course, the deck-building element of the game are all designed to ensure that you have a great time

It's an opportunity to cram a week's or even a month's worth of games into one session.

WARHAMMER UNDERWORLDS ORGANISED PLAY



Glory Points is our column all about Warhammer Underworlds: Nightvault. Curated by games developer Dave Sanders, it delves into the development of the game, plus rules, tactics, and gameplay. This month, Dave asks the question, 'What is Organised Play?'



when you play Warhammer Underworlds in any Organised Play setting. You should be able to play several matches in any event or tournament, and each match will be unique – you'll most likely play against a different warband with different decks in each game, really giving you a chance to put your warband through its paces and see what it can do. Whether you win or lose, it's a great chance to immerse yourself in the brutal world of Shadespire for an evening, an afternoon, or a whole day.

It's worth saying here that you don't need to do any special preparation before an Organised Play event – I've been to conventions where people have brought their new, sealed game along, assembled their miniatures, taken the shrinkwrap off the prebuilt decks and just gone for it! If you have a warband and decks that you're using in your other games of Warhammer Underworlds, you can just use those in Organised Play events. Of course, if you do want to put some preparation in before going to an event, that's good too – it's all about the aspects of the game that appeal to you.

Win or lose, it's a great chance to immerse yourself in the brutal world of Shadespire.

TO GET BETTER AT THE GAME

You won't find anything better than attending an Organised Play event to improve your understanding of Warhammer Underworlds and your skill at the game. First and foremost, you're going to play a bunch of games, usually more in a single session than you'll play in an average week. With each game you play, you'll find that you learn more about how it works and how your warband and cards work within the game. Practice makes perfect, and even if you use the same warband and deck in every event you attend, you'll find that over time you get better at getting the most out of them. This can be enormously satisfying, and some players will play with the same warband almost exclusively, getting better and better as they refine their decks again and again.

Above: Warhammer Underworlds events in full swing. Look at all their happy smiling face as they prepare to risk it all in a bid for eternal glory.



Above: There are new cards being released for Warhammer Underworlds all the time, either in warband sets or in special card packs. Chances are you've probably never played against (or used) all 1000+ of them!

In addition, when you go to an Organised Play event, the likelihood is that you'll play against someone who is using a warband or cards you haven't seen before. This is as true for experienced players as it is for new players – there are always new tactics to learn, new card combinations to try, and different warbands to play against. Each time this happens, you have a challenge and an opportunity. The challenge is adapting to address this new threat, there and then, with the tools available to you. When you succeed at this, you'll feel great. The opportunity is to learn about the warband or card in question so that you can prepare for when you encounter it again.

Finally, there's something about the atmosphere of an Organised Play event that can bring out your competitive streak – a desire to prove to yourself and others just how good a Warhammer Underworlds player you are – and this is entirely okay. Warhammer Underworlds is meant to be played competitively (though still in the spirit of friendly competition – see the next section). You'll find that, when each game and even each glory point scored can contribute to the final result of the event, this will influence the decisions you make. You'll play more efficiently and look for ways to maximise your score and minimise your risks. It will often happen that, in this competitive atmosphere, inspiration will strike, and you'll find a new way to use a fighter or card that had never occurred to you before but is now going to mean the difference between victory and defeat.

TO MEET NEW PEOPLE

For all that talk of competition, every Organised Play event I've attended has been a very friendly event, and attending an Organised Play event is a great way to meet other people who play Warhammer Underworlds. If it's held at your local store, you could meet people who will become regular opponents or gaming buddies, and if it's a larger tournament, you'll get a chance to play against some of the most passionate Warhammer Underworlds players around.

You needn't worry if you've never been to one of these events before or if you feel that you're not very good at the game. I've run a number of Warhammer Underworlds Grand Clashes by this point, and – bearing in mind that these are the most competitive Warhammer Underworlds events – I've always been impressed by the welcoming atmosphere, the sportsmanship on display, and the support and encouragement given to new players. It's also great to see friendly rivalries and friendships develop between players dedicated to beating one another each time they meet!

There are also a lot of local variations in the tactics people employ when they play Warhammer Underworlds, so players from neighbouring towns might have very different approaches to playing the same warbands. The only reliable way to learn about these is to go and play those people, and when you do, you might find your new favourite place to play.

Each game and even each glory point scored can contribute to the final result of the event.

FOR THE LOVE OF LOOT

This might seem like the most obvious reason to play, but I've left it until last because I didn't want the other reasons to play to be overlooked. However, the amazing Organised Play support is absolutely a reason to play in these events. Most Organised Play events award prizes, and not only to the player in first place – in many events there's a prize for everyone who takes part, and the prizes in official Organised Play events are exclusive Warhammer Underworlds components that you can't get anywhere else. Up for grabs are promotional cards with alternative artwork, acrylic tokens, playmats, and of course shadeglass trophies. These don't give you any in-game advantage – so you don't need to win events to gain a competitive advantage – they're just really nice, and players take a great deal of pride in using their hard-won loot in their games of Warhammer Underworlds.



FINDING AN EVENT NEAR YOU

There are loads of Organised Play events being held all over the world throughout the year – just check the social media accounts of game shops near you to see if they have any upcoming events, and check warhammerunderworlds.com/organised-play/ for details about upcoming Grand Clashes – the biggest Warhammer Underworlds tournaments. There are also very active Warhammer Underworlds social media groups in every country where the game is played, and these groups are a great way of finding out about events near you. Organised Play isn't restricted to Warhammer Underworlds either – there are also Organised Play events for Warhammer Age of Sigmar, Warhammer 40,000 and Warhammer 40,000: Kill Team happening all the time all over the world.

BANNED AND RESTRICTED CARDS

It's worth mentioning that there are a few cards that are banned in Organised Play, and other cards are on a restricted list of which you can take

a maximum of five. Cards are banned and restricted to make sure that Organised Play is a fun, varied, and challenging experience for everyone, so make sure to check the lists when you're building your decks. You can find them at warhammer-community.com/faqs/.

It's the only way to bag that sweet, sweet Warhammer Underworlds loot.

END PHASE

That's it for this month's column. I hope it's encouraged you to give Organised Play a go – it's one of the best ways to play Warhammer Underworlds, to meet other like-minded people, to test yourself against them, and, of course, it's the only way to bag that sweet, sweet Warhammer Underworlds loot. I hope to see you at an event sometime soon!

TELL US YOUR THOUGHTS

As ever, do write in if you have any suggestions or something that you'd like to read about. You can contact me by email at: whunderworlds@gwplc.com

or by sending a letter to Dave Sanders, Books and Box Games, Games Workshop, Willow Road, Lenton, Nottingham, NG7 2WS.

I may not be able to reply directly, but you might see your suggestion or question in a column in a future issue.

HOSTILE THREAT DETECTED

Those who dare to brave the Blackstone Fortress rarely emerge unscathed. But the machinations of that impenetrable fortress are even more mighty than ever before encountered, and they await only the fiercest – or the most foolhardy – explorers.



Warhammer Quest Blackstone Fortress is a game for up to five players in which the fifth player takes on the role of the hostile player. The hostile player takes charge of the deadly enemies – known as the hostiles – that inhabit the labyrinthine fortress. The inclusion of a such a player changes the nature of the game significantly and can make lives extremely difficult for even canny players.

But what if the malign intelligence of the Blackstone Fortress began to grow and the denizens of that ever-twisting lair became even more cunning, giving the hostile player even more options with which to challenge our bold and intrepid explorers?

BLACKSTONE FORTRESS

Warhammer Quest Blackstone Fortress is a self-contained adventure game set in the depths of an alien space station in the darkest, farthest reaches of the galaxy. The game is available in Games Workshop and Warhammer stores, from many trade stockists, and on the Games Workshop website.

THREAT LEVEL RISING

This article expands on the rules for hostile players and gives them more tools with which to manipulate both challenges and combats to make for an even more enjoyable time for your gaming group (or a more peril-fraught adventure, depending on how you look at it!). Our favourite addition is the inclusion of the nemesis dice, which gives the hostile player access to any discarded destiny dice that they can then use in myriad nefarious ways. You have been warned. Each section title tells you which steps of the game have been changed and which page of the relevant booklet you will need to reference. Good luck, adventurers – hopefully we'll see you back at Precipice. If you're lucky ...

EXPANDED HOSTILE PLAYER RULES

These optional rules give the hostile player new tools to increase the difficulty of challenges and combats, as well as offering new gaming experiences for the explorers and hostile player alike.

SETTING UP THE PRECIPICE BOARD (PAGE 7 OF THE RULES BOOKLET)

Do not create an exploration deck as normal when setting up the Precipice board. Instead, use the following rules:

Shuffle the combat cards and deal four of them face down in front of the hostile player. Then, do the same for the challenge cards. These form two separate decks the hostile player will use to generate combats and challenges for the explorers – the combat deck and the challenge deck. Place the remaining exploration cards back in the game box – these will not be used.

EXPLORATION STEP (PAGE 11 OF THE RULES BOOKLET)

During the exploration step, when the explorers would draw an exploration card, do not follow the normal rules. Instead, use the following sequence:

- 1: In the first exploration step, the hostile player draws one card from the challenge deck and one card from the combat deck, and then one from either deck (their choice) to form a hand of three exploration cards.
- 2: The hostile player chooses one of the exploration cards from their hand and places it face-up on the table.
- 3: The hostile player must then immediately draw the opposite type of card to the one they just placed face up and add it to their hand – if they placed a challenge card, they must draw a combat card from the combat deck and vice versa. If they cannot draw a card of the appropriate type, then they must draw from the other deck. If there are no exploration cards remaining, they do not draw a card.
- 4: The players then resolve the face-up exploration card.

In each subsequent exploration step, repeat the sequence from step 2. While an exploration card is being resolved, place this hand to one side, face-down beside the Precipice board, until it is needed again. If an expedition is paused, place those cards in a spare stasis vault so that the back of the card is facing outwards. Then, place the remaining exploration cards from the exploration deck in the stasis vault so that they are facing the opposite direction, behind the cards that were the hostile player's hand. This should mean that no card text or map can be seen from outside the stasis vault, but that both sets will be separate when you restart the expedition.



BATTLEFIELD CREATION (PAGE 6 OF THE COMBAT BOOKLET)

During the deploy hostiles step of battlefield creation, do not use the normal rules. Instead, follow this sequence:


- 1: The hostile player draws the top six cards from the encounter deck. These cards form their hand.
- 2: They then reveal one card from their hand for each discovery marker shown on the combat card. They do so one at a time, deploying the hostiles shown on it before revealing the next card. Hostiles are deployed by the hostile player following the normal rules. The ▲ 1 encounter on the first card shows which hostiles must be deployed in or adjacent to the hex with the ▲ 1 discovery marker, the ▲ 2 encounter on the second card shows which hostiles must be deployed in or adjacent to the hex with the ▲ 2 discovery marker, and so on. Place the encounter cards in a row from left to right above the combat track to act as a reminder as to which card corresponds to each hostile group.
- 3: The hostile player then either places any remaining encounter cards in their hand on the bottom of the encounter deck (in any order), or places those cards on top of the encounter deck (in any order).

DESTINY PHASE (PAGE 7 OF THE COMBAT BOOKLET)

Any destiny dice that are discarded in this step become nemesis dice with the same value (see Activation Phase, overleaf).

INITIATIVE PHASE (PAGE 7 OF THE COMBAT BOOKLET)

Add this to the beginning of the covering fire step of the initiative phase.

Before any explorers decide if they will swap their initiative cards on the combat track, the hostile player can choose one hostile group's initiative card. If they do, they roll a  and look up the result on the table below.

Failure: The hostile group's initiative card stays in the same position on the combat track.

Success: Swap the hostile group's initiative card with the closest explorer's initiative card to the hostile group's left or right on the combat track (hostile player's choice).

Critical success: Swap the hostile group's initiative card with any explorer's initiative card on the combat track.

ACTIVATION PHASE (PAGE 9 OF THE COMBAT BOOKLET)

During the activation phase, use this additional rule.

When an explorer spends a destiny dice, before they perform that action, they give the spent destiny dice to the hostile player, keeping the same value. This dice is now called a nemesis dice. In addition, if there are any unspent destiny dice when there are no more explorers or hostile groups left to activate, those dice become nemesis dice and are given to the hostile player, keeping the same value.

The hostile player can spend a nemesis dice to perform one of the following actions, at any time during the activation phase, in the same manner as an explorer spending a destiny dice or activation dice. Once a nemesis dice is spent, it is placed in the discarded destiny dice space on the Precipice board. Return all nemesis dice to the discarded destiny dice space on the Precipice board at the beginning of the event phase. All nemesis dice revert to destiny dice when they are returned to the Precipice board.

The Fortress Whispers (1+): Modify a reinforcement roll or a behaviour roll by an amount up to the value on the nemesis dice used to take this action. The hostile player can spend multiple nemesis dice when taking this action – when they do, they add the value of the dice together (so a 2 and a 5 would be considered to be a nemesis dice with a value of 7).

For example, if the dice used was a 3, it could be used to modify a reinforcement roll or a behaviour roll of 5 by up to 3, giving a possible result of 2 (taking the 5 and subtracting 3), 8 (taking the 5 and adding 3), or anything in between.

Raging Blows (1+): Choose one hostile. Make one attack with that hostile. This action cannot be taken during an explorer's activation.


New Orders (2+): Choose one hostile after a behaviour roll has been made for that hostile. Re-roll that behaviour roll and use the new result.

Surging Aggression (3+): Choose one hostile and make a behaviour roll for that hostile (this is in addition to any other behaviour roll for that hostile in this turn). This action cannot be taken during an explorer's activation.

Last Strike (4+): When a hostile is slain, pick one adjacent explorer. That explorer suffers 1 wound. If the explorer is taken out of action, any action they were making ends immediately.

Ambush (5+): When returning slain hostiles to the battlefield as reinforcements, choose one portal. Deploy those hostiles adjacent to that portal following the rules on page 13 of the Combat booklet.

Disturbing Changes (5+): Draw an encounter card. If the encounter card has a twist, it applies for the rest of the combat. If not, there is no effect. This action cannot be taken during an explorer's activation.

Glancing Blow (6+): After a hostile suffers a wound or grievous wound, roll a  and look up the result below:

Failure: Apply the wound or grievous wound normally.

Success: The wound is negated, or the grievous wound is converted to a wound.

Critical Success: The wound or grievous wound is negated.

Wave after Wave (6+): Choose a hostile group. Make a reinforcement roll for that group.

A Twist of Fate (6+): Choose one explorer and an activation dice on their explorer card. Change the value of that activation dice to 1. This action cannot be taken during an explorer's action.

HOSTILE ACTIVATIONS (PAGE 13 OF THE COMBAT BOOKLET)

Use the normal rules when activating hostiles, with one exception. The hostile player can choose to activate the hostiles from a group in any order – they do not need to activate the hostile that is closest to an explorer first.



PLAYING WITH THESE RULES

These rules mean the explorers will need to be cautious about their use of destiny dice, and a bad destiny roll can result in great peril for the party! In the example below, in the destiny phase the leader rolls 1, 2, 3, 3, and 6. The 3s are discarded and become nemesis dice. This means that there are two nemesis dice available to the hostile player to use – which is quite scary, considering how close the Negavolt Cultist is to Rein & Raus.



The hostile player can choose to spend either (or both) nemesis dice at any time during the activation phase, even before the first explorer or hostile group activates. These could each allow them to make one attack if they choose the Raging Attack action (a 1+ action), or they could use Surging Aggression to make a behaviour roll (a 3+ action). In this instance, the hostile player wisely chooses to use Surging Aggression twice, so they make two behaviour rolls for the Negavolt Cultist. They roll two results of 'Onslaught', so they attack the hapless ratlings four times! After making their rolls, the hostile player has succeeded in inflicting 1 grievous wound and 1 wound on Rein & Raus before anyone else has taken an action – quite terrifying for any explorer. If the explorers were to be even unluckier still, the Negavolt Cultist might be first to act on the initiative tracker – meaning they would make another behaviour roll before the explorers get to respond.

As the activation phase continues to unfold, each time the explorers decide to spend a destiny dice, it then becomes a nemesis dice the hostile player can use against them. The explorers will need to carefully consider the best time to spend each dice, but they will want to use them – any that they don't use will still become nemesis dice after the last activation.



THE GUNDABAD REAVERS

Battle Companies is a great way to get into the Middle-earth Strategy Battle Game. It's also the perfect opportunity to convert and paint some unique models for your collection. We asked hobbyist Jason Lee how he went about creating his newest warband.



JASON LEE

Jason has painted and converted many miniatures for the pages of *White Dwarf* over the past few years, including a Grey Knights army, an Adeptus Mechanicus force, some Imperial Knights, and now this Gundabad warband for Battle Companies.

Getting a warband ready for a game of Battle Companies couldn't be simpler – most people will just pick up a box of models, build them, paint them, and start playing. But some hobbyists like to take things that little bit further, converting the heroes (and sometimes even the basic warriors) in their warband with different weapons and equipment. Indeed, with the rules presented in the new Battle Companies book, converting your models is even more desirable than ever before. One man who really embraced this is Jason Lee, whose impressive Gundabad Orc warband can be seen in the new Battle Companies book. We asked him how he went about converting all his models.

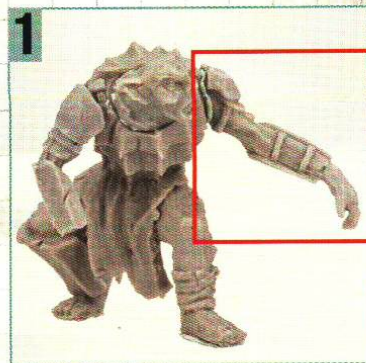
'I've always enjoyed converting, and I love the background of Middle-earth, so what better way to combine these two interests than with a converted Battle Companies warband?' says Jason. 'I took a

lot of inspiration from the original Battle Companies book, not to mention the ideas the Middle-earth team were coming up with for the new edition. Because the warbands are quite small to begin with (they're similar in size to Necromunda gangs or Kill Teams), you can really go to town on your models when it comes to converting and painting them.

'I took a lot of inspiration from the movies, particularly *The Hobbit: The Battle of the Five Armies*, in which the Gundabad Orcs are on-screen for a fair chunk of it. I pressed pause a lot! I also picked up some of the concept art books from the movies, which had loads of cool illustrations for Orc helmet designs and weapons. I thought it would be cool to try and replicate some of them on the miniatures.' Over the next few pages we'll show you just how Jason went about building some of the models in his warband.

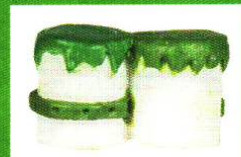
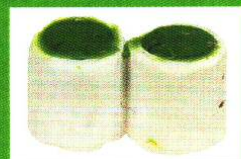
GOBLIN MERCENARY WITH DRUM

'One of the great things about Battle Companies is that you get to make unique models like this Goblin drummer,' says Jason. 'It's mostly the stock model – a Goblin Mercenary (1) – but I sculpted him a new right hand so he could hold the drums and repositioned his left hand so it looks like he's hitting them. I could have kept the arm as it was originally (2), but cutting it up (3) and changing the pose helps to reinforce the narrative of the model – he looks like he's actually doing something now.'



GREEN STUFF

'To make the drums, I filled two plastic tubes with Green Stuff then let it cure,' says Jason. 'Then, I made two small discs of Green Stuff for the skins on top, using a sculpting tool to create the ragged edges. Lastly, I added the straps. It takes longer this way, but it's worth it so you don't stick your finger in a bit you've just sculpted.'



GUNDABAD OGRE

'Gundabad Orcs are heavily armoured models, so I thought it would be cool to convert an armoured Ogre for my warband,' explains Jason. 'The armour on his shoulder is all made from Green Stuff, as is his helmet. While this may look tough to make, the advantage of Orc wargear is that it's meant to be pretty beaten up, so if the edges on your Green Stuff aren't particularly neat, it doesn't really matter! The vambraces and shin guards are made from the shields that come in the Gundabad Orc Upgrade Set, plus Green Stuff straps.'

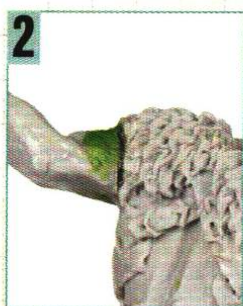
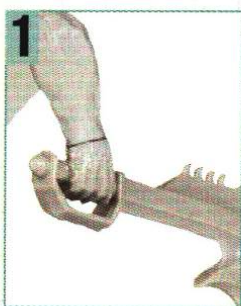


'When making straps out of Green Stuff, I roll out a thin tube of Green Stuff first and place it on the model, using a tiny bit of super glue to attach it at one end,' says Jason. 'Then, I flatten the Green Stuff with a sculpting tool, being careful to keep the edges parallel all the way along. If it goes out of shape, I trim it with a hobby knife once it has cured.'



GUNDABAD BERSERKERS

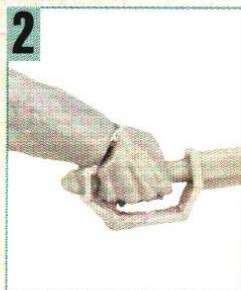
'I converted several Gundabad Berserkers in my warband to carry two hand weapons,' says Jason. 'I like the idea of them running into battle like a whirlwind of angry blades. The models normally come holding one weapon, with their other hand empty, so it was quite easy to convert them using the spare weapons in the Gundabad Orc Upgrade Set. I approached this in two ways – I either cut off the model's hand and replaced it with the whole Gundabad hand (1) or cut the Gundabad hand from the weapon and fitted it to the Berserker's bunched fist. Both methods work equally well. I then filled any of the joins with Green Stuff (2).'



'To make each of my models individual, I sculpted leather hoods onto some of them (3),' says Jason. 'I sculpted the left side of the hood first, being careful not to cover the model's eye. Once the Green Stuff was dry, I then sculpted the right side to match it. Lastly, I sculpted the top of the hood, smoothing the transition between the parts.'



'Before gluing a model together, I always test out its pose with adhesive putty to make sure it looks right,' says Jason. 'With the Gundabad Berserkers, I found the addition of a second weapon unbalanced their arms a little, so I cut them at the elbows (1), wrists (2), and shoulders (3) to help get the sense of movement right. Once I'd found the pose I wanted, I stuck the parts together and filled in the gaps as usual.'



TOP TIP

'Plan your time for maximum hobby efficiency,' says Jason. 'Work on several conversions at the same time – that way, while the Green Stuff is curing on one model, you can start converting a second or third.'

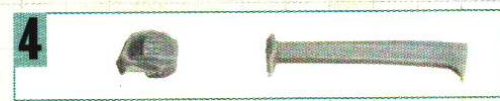
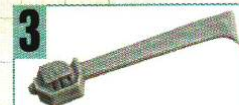
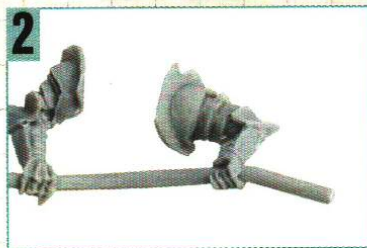
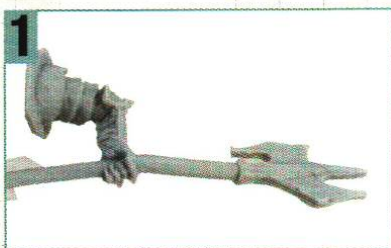


GUNDABAD ORCS

'My Gundabad Orcs feature both easy and hard conversions. The first step was the easiest – I simply swapped the legs and torsos around on the two models. Straight away, this gave me two unique models for my warband. But I wanted to take the conversions a step further. Heads and hands are the focal areas of most models, so I wanted to convert those parts to help draw attention to them. The weapons were relatively easy to swap for those in the upgrade set. The heads involved some more intense conversion work ...'



'To make the model's spear, I took the arms from the original model (1), then I cut off the axe head using a hobby knife (2),' says Jason. 'I then raided the Gundabad Orcs Upgrade Set once more and found a suitable blade to replace it (3). Using the knife again, I carefully cut the blade from the hand just below the crossguard (4). I tidied up the ends of both pieces before using super glue to stick them together.'



NEW HELMETS, PLEASE!

'One of the key things for me was making the heads and helmets of each of my Gundabad Orcs unique,' says Jason. 'For the most part, this involved chopping up the existing helmets to create new shapes out of them.'



The Gundabad Orc's original helm (1) features a large blade down the middle of the faceplate.



Jason cut away the front and back of the helmet blade using a hobby knife to create a new shape (2).



Jason then found another head that he liked (3), particularly because of the bladed wings on the helm ...



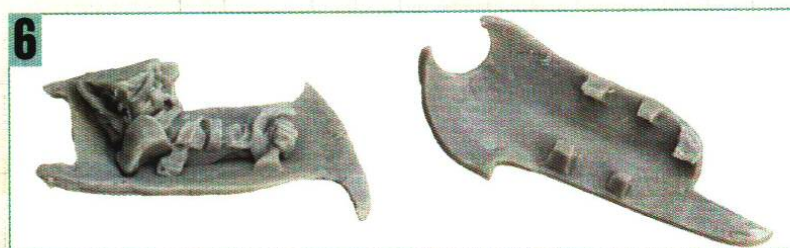
... which he then carefully removed with a knife (4). Don't worry, this model got a new head!



After cleaning up the wings (5), Jason glued them to the Orc's helmet, as shown above.



'Originally, this Orc had quite a small, rounded helm (3). I wanted to make it taller and more menacing,' says Jason. 'One of the Gundabad Orcs with spears had a really cool helmet (4), so I cut the top off of it (5) and stuck it on to the new model. I then used some more Green Stuff to blend the two parts together. I also used one of the huge shields from the Gundabad Orcs Upgrade Set to make him look even more deadly (6). To make it fit, I needed to cut the shield around the original arm and a similar shaped hole out of the new shield (7). I then stuck the two parts together and, you guessed it, filled the gaps with Green Stuff!'



TOP TIP

The Citadel Saw is perfect for cutting through resin kits – just make sure you wear a suitable dust mask and cut in a well ventilated area when you do so.

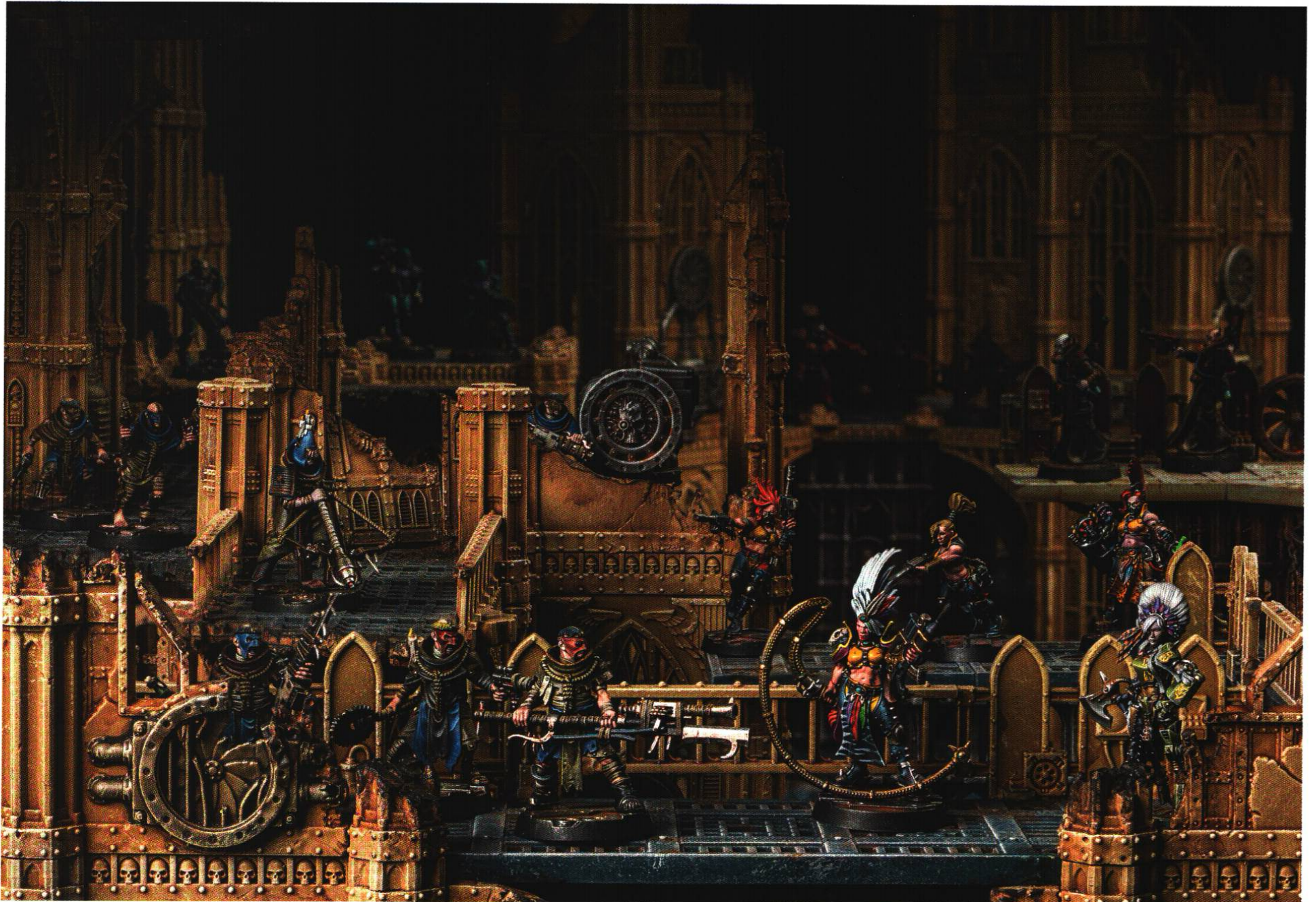


'The weapon conversion on this Orc was really simple – I just cut off his hand at the wrist (1) and replaced it with a scimitar from the upgrade set (2).'



PERPETUAL CAMPAIGNS

In the depths of the Necromunda underhive, vicious gangs battle each other for supremacy and material gain. Their brutal campaigns of conquest and vengeance can last for months, sometimes even years. On rare occasions, they never end ...

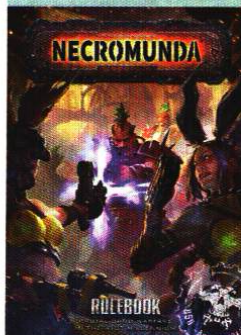


Welcome to Arbitrator Tools, a new series presenting tips, tricks, and optional rules for enhancing your games of Necromunda. In this article we'll be looking at perpetual campaigns, in which gangs keep growing until they're either crushed by their foes or they retire to a life of luxury up-hive or even off-planet.

Perpetual campaigns are campaigns in which players have the option of taking their gang and everything it owns from one campaign to the next. Normally, at the end of a Necromunda campaign a gang will splinter, and players might carry forward a few of their favourite old fighters into the next campaign, with everyone starting the new campaign with gangs of the same Gang Rating. In this way, new players can join the action and not have to face an army of gangers in their first matches. The main challenge of perpetual

NECROMUNDA

Want to get started with Necromunda? There are two ways to get into the game – with the *Necromunda: Underhive* boxed set, or the *Necromunda: Rulebook*, both of which are available to order from the Games Workshop website.



campaigns is maintaining balance between gangs, especially when one has been active for a long time and another is brand new. To overcome this, the smaller gangs can be given incentives when taking on those more powerful than themselves using the House Patronage system presented here. This concept will be very familiar to players of Blood Bowl, where 'Inducements' have long been part of league play. Also presented is the option of running a semi-perpetual campaign, a system where players reset their gangs in the usual way but gain benefits depending on how successful the gang was in the campaign that just finished.

Lastly, gangs always have the option of retiring, and the largest and most powerful can do so in style in a final, climactic game. The 'Escape the Hive' scenario presented later is a perfect opportunity to do just that, and other retirement scenarios may be presented in the future.

PERPETUAL CAMPAIGNS

The simplest method for running a perpetual campaign is to just keep playing games. In this way the campaign has no end, and the end of each campaign phase signals the start of another. For those following a specific campaign system with dedicated phases, such as the Dominion campaign, a perpetual campaign can be achieved by looping the campaign phases – in this case the Occupation and Takeover phase – separated by Downtime phases.

For example, a perpetual Dominion campaign would have this sequence of phases: Occupation > Downtime > Takeover > Downtime > Occupation > Downtime > Takeover, etc. Each block of Occupation > Downtime > Takeover is known as a campaign cycle, and each cycle is separated by a Cycle Downtime phase. The Cycle Downtime phase is the perfect time to introduce new gangs to the campaign, to form splinter gangs, or for a player to retire their gang (more on this later). Players wishing to carry on their gang unchanged into the next campaign cycle do nothing, and all rules for a Downtime phase apply as normal to all gangs. This method can easily be used for other types of campaign systems as and when they are introduced in future Necromunda supplements.

TERRITORIES AND OTHER CAMPAIGN CARDS

When playing a Dominion campaign, the end of a campaign cycle will likely see multiple gangs in control of several territories each. In the case of a perpetual campaign, players may find that all the territories

available are soon controlled, making it difficult for new players to join and make an impact. To combat this, the Arbitrator may decide that territories must be refreshed during Cycle Downtime. If territories are refreshed, players retain a number of territories limited by their Gang Rating. Each player may retain one territory of their choice for each full 1000 credits of their Gang Rating (e.g. a player with a Gang Rating of 2,300 would choose up to two territories they currently control to retain). The rest of the territories are lost, and a new set of territories is determined as described on page 79 of *Necromunda: Rulebook*.

Only new gangs are counted for the purposes of generating territories during steps 1 and 2; existing gangs do not draw a Territory card during step 2. The total number of Territories used still depends on the total number of players – old and new.

If a Necromunda campaign ends and the next campaign is of a different type (the Dominion campaign is the first of several campaign formats planned) all cards that are unique to that type of campaign (such as Territory cards in a Dominion campaign) are returned to the Arbitrator. This represents the gangs changing their focus from their current activity to a very different one.

HOUSE PATRONAGE

Everyone loves an underdog story, and a perpetual campaign is the perfect setting for such tales. In Necromunda, Gang Ratings are a measure of the strength and experience of a gang, and as new players join such a campaign they might find

SEMI-PERPETUAL DOMINION CAMPAIGNS

A semi-perpetual campaign is a method based upon the idea of splinter gangs. After a campaign has ended, victors have been decided, Triumphs have been awarded, and things have settled down, players assemble splinter gangs as described on page 96 of the *Necromunda: Rulebook*. Any player that was awarded a Triumph at the end of the previous campaign and founds a splinter gang receives additional benefits based on the Triumphs they were awarded as described in the table below:

TRIUMPH	BENEFIT
Dominator	The gang gains an extra starting Territory, chosen at random from all territories after each player has chosen their starting territory.
Slaughterer	After the gang has been founded, the gang gains 3 additional XP that can be distributed between fighters recruited from an old gang. Only 1 XP can be given to any single fighter.
Creditor	The gang starts with an extra 100 credits, which are added to their starting stash.
Warmonger	The gang starts the campaign with an additional 3 Reputation and can choose to be the attacker or defender in their first battle, regardless of who chose the scenario.
Powerbroker	The gang can choose to start the campaign with one of the following Hangers-on for free: Ammo Jack, Dome Runner, Gang Look-out, Rogue Doc, or Slopper.

These Triumph benefits are only retained for that campaign. At the end of the campaign, Triumphs are assigned as normal and can switch from player to player between campaigns.

themselves playing against gangs with a rating far higher than their own. There's always a chance that, against the odds, the underdog will fight their way to the top and cast down their arch-rivals. Of course, in the Underhive these stories often end differently, with the newcomers ruthlessly gunned down and left for the hive carrion.

At present, scenarios manage differences in Gang Rating or differences in the credits value of starting crews through the use of additional Gang Tactics cards. When the difference is pronounced, one player may end up with a large hand of cards that can be difficult to manage. If the Arbitrator deems it appropriate for their campaign, granting additional Gang Tactics cards in this way can be replaced with the House Patronage rules.

House Patronage represents extra aid and incentives sent by a gang's patron, which could be anyone from a gang's house to an insidious cult leader. These incentives represent a clan house patron cashing in on debts, calling in favours, and sending financial or material support to protect their investment – on Necromunda, life may be cheap, but a House's interests must be protected at any cost.

MAXIMUM STARTING CREW SIZES

In a perpetual campaign, as gangs get larger the number of fighters will inevitably increase and this could result in one gang fielding an unmanageable quantity of fighters at once. To combat this, Arbitrators may wish to place a limit on the maximum number of fighters a single player can field in scenarios with unlimited Custom Crew selection.

A maximum fighter limit can be set through the use of a player's Gang Rating. When a scenario uses the Custom Selection method, a player can choose a maximum number of fighters determined by their Gang Rating as shown in the table below.

GANG RATING	MAXIMUM CREW SIZE
1,001 - 2,000	15
2,001 - 3,000	20
3,001+	25

Hired Guns and fighters recruited as part of House Patronage are not included in this limit and may increase the crew size above the maximum shown on the table.



HOUSE PATRONAGE BENEFITS

The scenario being played will specify if Gang Rating or starting crew value is used to determine which side is the Underdog. In a perpetual campaign, if one player's Gang Rating or the credits value of their starting crew (whichever the scenario uses) is less than their opponent's, then they receive House Patronage as follows. House Patronage is represented by a number of credits that the player has to spend on benefits, including Hired Guns, temporary fighters, or chosen Gang Tactics cards. Each benefit has a credit cost associated with it as shown in the table below. House Patronage benefits replace any additional random Tactics cards a player may receive during the pre-battle sequence as described in the scenario rules.

The number of credits generated by House Patronage is calculated during the pre-battle sequence after step 5 (choose crews) and before step 6 (announce territory boons). A gang receiving House Patronage receives 100 credits that can be spent on House Patronage Benefits for each full 100 credits of difference between the Gang Rating of their starting crew and their opponent's starting crew.

The list of possible House Patronage benefits is shown in the table below. A player may select any combination of these patronages, adhering to the restrictions outlined in each line of the table (so they may randomly draw up to five Gang Tactics cards, for example):

HOUSE PATRONAGE BENEFIT	CREDIT COST
0-5: Draw a random Gang Tactics card	100 each
0-2: Choose a Gang Tactics card	200 each
0-1: Draw a random House Sub-plot	100
0-1: Choose a House Sub-plot	200
Unlimited: Hire a temporary Hanger-on	Varies
0-3: Temporarily hire a Ganger	Varies
Unlimited: Recruit one or more Juves*	Varies
0-1: Hire a Dramatis Personae	Varies
0-1: Hire a Bounty Hunter	Varies
0-5: Hire a Hive Scum	Varies

*Note that the standard gang composition rules still apply here.

Any fighters hired as a House Patronage benefit are not added to the gang roster, as their services are secured for one battle only. Any Juves hired as a House Patronage benefit are not subject to normal gang composition restrictions. Costs for a fighter can be found in the relevant supplement (such as *Necromunda: Gangs of the Underhive*). Gangers are hired from the appropriate House list. Bounty Hunters hired as a House Patronage benefit are not subject to the "We'll Get Our Bit ..." special rule. Weapons and

Wargear can be purchased for fighters hired in this way using credits generated by House Patronage. Any credits not spent are lost. Additional weapons can only be purchased for fighters hired as a House Patronage benefit and are lost at the end of the battle.

Any fighters, including hired guns and Hangers-on, hired as a House Patronage benefit are automatically added to a player's crew regardless of the crew selection method. Such fighters are taken in addition to the usual restrictions (e.g. a gang may include two Ambots as normal and may include additional Ambots as a House Patronage benefit). Any fighter hired as a House Patronage benefit cannot be activated as part of a group activation and does not count as present at the start of the battle for the purpose of Bottle tests.

WHO IS THE UNDERDOG?

The campaign's Arbitrator can choose to set a minimum difference in Gang Rating before players receive House Patronage, allowing for small differences between gangs. If using House Patronage rules during a campaign, we suggest that only differences in Gang Rating or starting crew credits value (whichever the scenario uses to determine the Underdog) of 400 credits or more should use the rules presented here. For differences smaller than this, players should gain extra Tactics cards as described by the scenario being played.

GOING OUT IN A BLAZE OF GLORY

You've gone and done it. You've taken a small group of scrappy newcomers and turned them into a crew of hard-bitten vets. You've clawed your way to the top, and now you're the most powerful gang around. Now that you're at the top, you might be asking yourself what's next. A player can retire their gang at any time during the course of a campaign, but simply retiring a large gang built over a long campaign can be anti-climatic. Instead, a gang whose Gang Rating is greater than a predetermined total decided by the Arbitrator at the start of the campaign (a good limit is 4000) can decide to either retire or to go out in a Blaze of Glory.

When going out in a Blaze of Glory, the player puts their gang through one last, climactic ordeal and takes part in the 'Escape the Hive' scenario. The Arbitrator, or one or more players in the campaign, takes control of the opposing crew in this scenario, the nature of which depends on the game being played. Further publications may explore other Blaze of Glory scenarios.

During a Blaze of Glory scenario, a player uses the entirety of their gang, including Hangers-on. Any Bounty Hunters or Dramatis Personae that are currently hired by the gang (e.g. because of the "We'll Get Our Bit ...") leave the gang and take no part. Any credits in the gang's stash may be spent on Hired Guns as usual, with the exception of Bounty Hunters and Dramatis Personae.

BLAZE OF GLORY SCENARIO: ESCAPE THE HIVE

Having outgrown life in the Underhive, a powerful gang has decided to follow rumours of a more bountiful home amongst the stars. Their many long-time enemies decide that now is their last chance to settle some scores in this exclusive scenario – Escape the Hive.

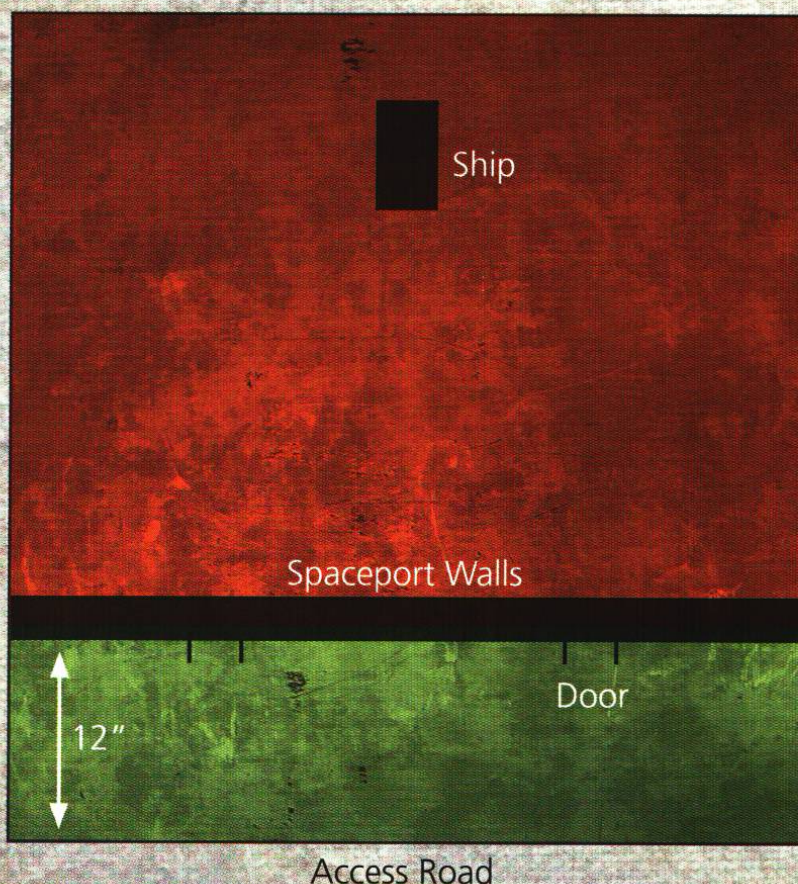
ATTACKERS AND DEFENDERS

In this scenario, the gang going out in a Blaze of Glory is the attacker; the defender is either the Arbitrator or another player or players. This scenario is ideal as a multiplayer game, in which case it is the retiring gang versus everyone else!

BATTLEFIELD

This scenario uses the standard Battlefield Set-up rules for Sector Mechanicus, with key points shown on the diagram below. The spaceport walls should be impossible to cross except by using the two doors (which begin the game locked) and should have access terminals placed next to them on both sides. Ladders can be placed on the inside of the wall to allow defenders to scale onto the top of the walls. The defender then places a ship, represented by a marker or appropriate model, anywhere on the battlefield more than 6" from a board edge and more than 12" from the Spaceport Walls.

Players then take turns placing other items of terrain as normal, with the exception that the only items that can be placed on the access road are barricades, crates, and the like. No large structures (such as buildings) may be placed within 12" of the ship.



CREWS

The gang going out in a Blaze of Glory uses the Custom Selection method using the entirety of their

gang, including those In Recovery and Hangers-on. The defender uses Random Selection (10) to choose their crew – these are the Lookouts. If playing a multiplayer game, each defender uses the Random Selection (5) to choose their crew instead. The rest of the defender's crew is set to one side to form their Reinforcements. See below for guidelines on choosing the defender's crew.

TACTICS CARDS

The attacker can choose up to two Tactics cards.

DEPLOYMENT

The defender sets up the Lookouts anywhere on the battlefield more than 12" from the access road and more than 3" from an already-deployed fighter. The attacker then deploys their entire crew within 3" of the access road board edge.

STOLEN ACCESS CODES

The attackers have obtained the access codes for the starport doors, but there is always an outside chance these are out of date or simply false. When making the Access Terminal (Basic) action to attempt to open a door, the player should roll a D6. On a roll of 1, the codes for that door are of no use and the only way of opening it is by making a Force Door (Basic) action. On a 2+, the codes for that door are good and it is opened without the need to make an Intelligence test.

OBJECTIVES

The attacker is attempting to board the ship and escape Necromunda for a new life somewhere in the stars. The defender is trying to stop them.

REINFORCEMENTS

In the third round, and in each subsequent round, D3 Reinforcements arrive until the defender's entire gang has arrived. In this scenario, Reinforcements are deployed by the controlling player.

BLASTING OFF

A transport ship sits in the hanger, fully fuelled and just begging to be stolen. The only problem is there's an army of defenders in the way and few, if any, of the gang have ever seen a ship before, yet alone know how to pilot one.

Any attacking fighter that is within 1" of the ship at the start of any End Phase can board the ship if their controlling player wishes, even if they're Seriously Injured. At the start of any round, the defender can pick a fighter that has boarded the ship; make an Intelligence check for that fighter with a -5 modifier, and a +1 modifier for every three additional friendly fighters who have boarded the aircraft. If the check is passed, the ship is powered up and blasts off during the End Phase of that turn.

HANGER DOORS

From the moment the first ganger boards the ship, the defenders know the situation has slipped outside their control and order the Hanger Doors to close, wishing to capture as many of the thieves alive as they can. The first time an attacking fighter boards the ship, the closure procedures are activated. During the End Phase, including the round in which the closure procedures were activated, place a token next to the ship, representing the hanger doors beginning to close. Once three tokens have been placed next to the ship, the Hanger Doors are sealed and the ship cannot take off. All fighters who have previously boarded the ship are placed on the battlefield anywhere within 2" of the ship – they have nothing left to do but fight to the end.

GUARD IT WITH YOUR LIFE

The defender automatically passes any Bottle tests they have to make for their gang.

ENDING THE BATTLE

If either gang has no fighters left on the battlefield at the end of any round, the battle ends immediately. The battle also ends immediately if the ship blasts off.

ASSEMBLING THE DEFENDER'S CREW

This scenario is best played as a multiplayer game, with the defenders made up of a (most likely temporary) alliance of the attacker's many enemies. The defenders have bribed or bullied their way into a position to defend the starport, ensuring that the usual shift of guards is replaced by themselves so as to place their own fighters between the attackers and freedom. In this case, the defending side is made up of as many gangs as are available to play, and so the attacker may find themselves seriously outmatched. This is key to the challenge – no one said victory would be easy!

The scenario can also be played with the defenders being a single gang of starport guards, in which case the defending gang can be put together by the Arbitrator or the defending player or players using any gang list available (the Venators list is especially appropriate, however).

VICTORY

The attacker wins if the ship blasts off with one or more of their fighters on board. Otherwise, the defender wins.

REWARDS (CAMPAIGNS ONLY)

There is only one reward – escape. If the attacking gang is victorious, they'll blast off, hoping to evade the guns of the Eye of Selene above Necromunda. If not, the survivors will be hunted down and brought to justice, no matter how far they run. This is the end for the gang, for good or for ill.



VISIONS OF DARKNESS

As Horus' war fleets enter the Sol system, the fate of humanity hangs in the balance. In this short story by Black Library author John French, Malcador the Sigillite glances into the future in search of hope ...

'Only those who can't glimpse the future can hope; only those who hope can live to see that future.'

- words of the Oracle Queen of Ka-Uresh, M.38 approx.

'My Lord, should—'
 'I know,' said Malcador, looking up at Akino. The Custodian's eyes gleamed, bleeding red into the golden feathers set on the giant's temples. They held each other's gaze for a long moment, and then Akino bowed his head. Malcador reached out and placed his hand on the Custodian's shoulder. The gold was warm, and Malcador could feel the layers of artistry in the metal that wrapped the flesh within. A push of thought and he could have read the armour's story, from the moment hands pulled the ore from the ground to the latest syllable of names on its inner surface. It was tempting – he could fall down into a world of lives already lived, of spinning atoms and old ghosts, and never need to come up into the cold light of this new day.

'I know, my friend,' Malcador said, letting his hand drop. 'Horus is here, and all voices and actions will be drawn to it. There will be councils and decisions and demands that will test all. But even now, with the sky filled with Horus' ships, there are other matters that must be attended to. The wheel never stops turning, for good or for ill ...'

A tremble ran through the stones of the tower. Somewhere far off, the dry thunder of void shields charging rolled through the air. Akino glanced up and then back to the Lord Regent of the Imperium as Malcador stepped through the door to his chamber.

'No one enters,' said Malcador. Akino gave a single nod of reply and turned away as Malcador pushed the door shut.

Darkness swallowed him. The space beyond smelled of dust and time. He breathed out. Candles lit across the room. Flames chased shadows from marble faces and pictures in fading, tobacco brown. If anywhere in the physical world was the refuge of Malcador, Regent of Terra and First Lord of the Council, this was it. For a second he stood still, feeling the weight of time and meaning circle and press in on him. Every object in this room was an artefact dragged from the tide of history: a cup of crystal with a bull carved in its side; a sword of folded steel and iron, its edge still sharp; a disc of obsidian, polished to a mirror; a haft from a spear, still dark with blood, now just a wooden rod bolted to a wall; images, objects, memories ...

'I have to know,' said Malcador to the silence. 'I must be certain ...'

He walked forwards, thoughts extending from him and lifting the staff from his stand, and the heavy stole of his cloak from his shoulders. The candles floated from their holders and turned through the air, forming a circle around him as he approached the wooden desk. A box rose from it, locks along its edge rotating as his mind turned the mechanism. The box opened. A small, velvet-wrapped bundle dropped into Malcador's hands. Around him, the candles settled into place, their flames growing so that the rest of the chamber seemed to dim behind a cage of firelight.

His hands held the bundle for a long moment. Then, he peeled back the soft fabric. The cards within had never been used before. Each rectangle of crystal wafer caught the light and scattered images into his eyes as he dealt them onto the wooden top of the desk: hammers and swords, serpents, lost figures wrapped in rose thorns, dark seas, and beasts and horrors gleaming and fading. A tarot, some would have called it, a procession of fate and meaning broken into shards and cast down to be read by mortals. There had been sets like this through the millennia – slivers of card, and metal and bone painted with images that spoke to the inner truths of the universe. But these ... these were more. So much more.

He looked down at the cards. They were black, reflecting no light, as though each were now holes cut into the lightless void between stars. In his

mind, he heard the fears of the billions on Terra rise as the ships filled the night sky above. Horus was here. Fate had delivered him to his birthplace, and in hives and crammed conurbations, humanity waited to see who would be its master when the future arrived.

'What waits for us?' whispered Malcador. 'What waits for all of us?'

And then slowly, hesitantly – as though something within him held his hand back – he reached for the first card. At the last instant, his fingers curled away. Whispers rose in his head: shouts, screams, the hiss of voices he thought he recognised but could not place. Then, with a surge of will, he touched the first card and turned it over.

And looked.

A forest ... Darkness ... Black trees reaching up into a blizzard boiling from the sky ... The moon floating beyond torn clouds. Malcador could feel it, could feel the cold cut him and the branches creak in the voices of the gale. Inside his thoughts he knew that

it was not real, no more substantial than an idea or a dream. But he had walked the paths of the mind and the warp for long enough to know that reality was just a choice of which lie to believe.

He staggered against the trunk of a tree and fell half to his knees. The snow was thick around his legs, and ice caked his hair and the fabric of his long coat.

'The Forest at Midnight ...' he gasped, the words misting from his mouth. 'The winter of the soul, fear and predators come from the dark ... I know this. I know this, but why do I see it again?'

He closed his eyes, but when he opened them again, the forest was still there.

'This is the past, isn't it? This is the darkness we tried to flee from, the cradle of all our fears.'

He made to force a step through the snow and then stopped still. The breath caught behind his teeth. He turned his head slowly and looked behind him.



The wolf stood on the white snow, black-furred and bloody-muzzled. It looked at him, its eyes mirror coins in the moonlight.

'I ...' he began.

The wolf leapt, and Malcador was falling back as a howl stole the sound of the wind, and the reek of blood breathed into him as teeth closed on his neck.

And somewhere, far away yet within touching distance, his hand turned another card.

Starlight and firelight ... A throne rising from a deck of iron, and a view of a world lit by the explosions rippling across its surface. Malcador stood, forcing himself up from where he had dropped. All was silent around him. Shadows wound up the pillars that lined the long chamber and hid the walls. Far above, banners hung beside bone-threaded chains. He knew this place, though it had been years since he had seen it in the flesh, and its soul had changed in that time – the *Vengeful Spirit*, flagship of Horus.

'Who are you?' The voice came from the throne set before the view of the burning world. Malcador flinched and then saw.

A shadow sat upon the throne. Light coiled into it, flickers of cold lightning flashed at its edges like an approaching storm. 'Who are you? Who comes as a shade to my court?' The voice was the rasp of a knife on a dry skull.

The figure on the throne rose with the rattle of plate and the hiss of blades. The wrapping of shadows flowed back from armour. Malcador could see a face forming from the blackness, pale and lit by the crown of fire that burned on it. The sound of voices held on the verge of screaming moaned in the figure's wake as it took a step forwards.

'The Dark King ...' breathed Malcador, and the figure grew as it advanced, billowing upwards and outwards. Embers fell from its tread. The image of the chamber frayed, and beyond it, Malcador could glimpse worlds and vistas stretching away to the end of sight. Temples of bone rose from ash-shrouded worlds. Seas of humanity knelt as machines of fire and iron circled above them, furnace eyes selecting the next victim they would pluck into the sky. Towering figures stood in the Dark King's shadow, draped in skin and silk, with bloody hands and eyes that held no light or kindness.

'I see you, little slave,' said the figure, looming above Malcador, reaching down with a claw of fire and blades. 'I see you reaching into the future in search of hope ...' The bladed fingers encircled

Malcador and pulled him up. 'Look at me, and know that I am here. I am existence. See me, and know that I am the future and the only hope that you will find.'

And the fingers closed.

Malcador felt an instant of perfect agony as in reality his own fingers turned a last card.

Lightning reaching across clouds ... Rain falling in a deluge ... Droplets dancing on stone steps that lead up a hill to the foot of a tower. Malcador could feel the water pour down his face. The pain of the vision that had just passed clung to him, but it faded as the chill of the rain soaked into his cloak.

A bolt of lightning speared down from the sky and struck the parapet of the tower. The stones of its walls shook. Rainwater flashed to steam. Threads of light danced down the tower's sides. Malcador looked up at it for a long minute after the flash had faded, then gave a small nod as though accepting the inevitability of what he was seeing.

'After all we have done, this is still what waits for us ...' he whispered to himself as he pulled the hood of his cloak up and began to climb.

Lightning lit the land around him, filling valleys with black shadows for a heartbeat and drowning distant mountains in light. The opening in the tower's foot held no door, and Malcador could see the flicker of firelight from within as he stepped towards the threshold. Shadows crawled over the wet flagstones. A figure in a crown with a sceptre in its hand, a hunched figure in a cloak, a warrior in armour with a spear and shield ...

Malcador stepped through the door and lowered his hood.

A fire of fallen branches burned at the centre of the floor, the damp wood spitting and smoking. Above him, the shaft of the tower ran up to a broken roof through which the wind scattered rainwater.

A man sat before the fire. He wore ring mail and a black cloak. The crown on His head was a circlet of silver that echoed the pale grey edging His beard and hair. A sword lay beside Him, a half-drunk cup before Him. Reflected fire danced in His dark eyes as He looked into the flames. He looked like a lost king, like every king that had ever been remembered in story or song – not on a throne, not arrayed in gold, but alone, sat in the last remnant of His kingdom. He looked up at Malcador, and there was tiredness in the eyes.

'You are still looking for a way out,' said the man. 'All the times you have tried to glimpse a different path, a way to make the turning of the future

different, but each time it is the same, and yet you keep looking.'

'Can you blame me for hoping?' asked Malcador.

The man shook his head and looked back into the fire.

'How could I blame anyone else for such a deed?'

Malcador glanced up as another flash of lightning bleached the sky beyond the cracked roof.

'So this is all that is left? We wait for calamity? Fate becomes certainty?'

The man beside the fire looked up, and His gaze was suddenly hard. 'All that is ever certain is the price we pay,' He said.

'Blood ...' whispered Malcador.

'And murder,' said the man, picking up the cup and raising it to His lips. The liquid within its bowl was dark and thick. 'Sacrifice ...'

'... and death,' finished Malcador.

The man smiled. Outside the tower, thunder rolled and lightning flashed.

'Just so, old friend,' said the man. 'Just so. But whose? And when? And what comes between that future and this moment? That is not written in the turning of cards.'

The cup touched the man's lips. Malcador opened his mouth.

Lightning struck the tower. Light stole sight. Thunder swallowed sound. Malcador was falling and falling, and the roar of the collapsing tower followed him down ...

... And into the room in another tower where the candle flames trembled in the air, and smoke rose from where cards curled into flames on a wooden desk. And beyond the walls, the shells of the Warmaster fell like rain on the birth world of humanity.

And quietly, alone and unseen, Malcador felt the tears form in his eyes and touch his cheeks.



THE SUMMONS OF SHADOWS



In the dark depths of an Imperial archive, Scribe Maltenus dreams of seeing his family once more. Yet some dreams should not come true, as you will soon find out in this short horror story by David Annandale.

On the day that would have marked thirty years of their union, and did mark twenty years since the Tithe-Giving, when his family had departed to bear arms for the Emperor, Hakob Maltenus saw the shadow of his wife.

He was in a transcription chamber of the Administratum palace complex, seated on a pew with a dozen other scribes around a long iron table stacked high with piles of manuscripts. Servo-skulls hovered over the scribes as they dictated summaries of reports, correspondence, regulation amendments, and every other form of bureaucratic minutiae generated by a dying forge world in an Imperium under siege. The servo-skulls preserved the information, and then the parchments were either destroyed or archived, depending on their importance. The documents Maltenus was working on were decades old. Many of them detailed forgotten transactions between deceased individuals. But no record could be ignored.

All must be catalogued.

A precious lumoglobe stood in the centre of the table on an iron stalk, casting little more than a dim, brown glow. Tallow candles mounted on tall candelabra illuminated the rest of the room with a flickering light, barely enough to read by, and their cloud of dark, acrid smoke hung below the ceiling.

Maltenus finished with a report fifty years out of date about the decline of vermin populations since underhivers had begun eating them. He barely paid any attention to what he was dictating. He was thinking of Velya, the melancholy ache of her absence undiminished by time.

'*Hakob.*' The whisper came from right beside his ear. Startled, he looked up and saw her shadow.

Velya wasn't there. He knew that. She hadn't been on Fumus for twenty years, not since she and their twins, Ballan and Ulys, had departed. The

boys had been only ten. They should have been too young to fight, but the dwindling population of Fumus meant that the tithe had swept up children too, so long as they were healthy. They had left, and Maltenus had mourned this parting every day of every year. He was proud of them, as he was of Velya.

He could not fight for the Imperium. His heart was fragile. His lungs were weak. Arthritis curled and swelled the joints of his fingers. His duty was to serve in the bowels of the Administratum, and to be patient in his sacrifice.

But the shadow.

The woman's silhouette was eerily motionless in the wavering candlelight. It was too angular. There was nothing about it that should have made him think that Velya was here.

Yet he was sure the shadow was hers. It was her voice that had whispered in his ear, though the sound had been cold as wind over snow. Maltenus twisted in his seat, turning so violently he knocked a handful of parchment off the table. Other scribes glanced up in disapproval.

There was no one behind him. When he looked back, the shadow was gone.

'What troubles you, Hakob?' Artur Tissein asked.

'Nothing,' Maltenus said. 'An archival reference I forgot to check.' He stood and walked slowly away from the table, heading in the direction the shadow seemed to have come from.

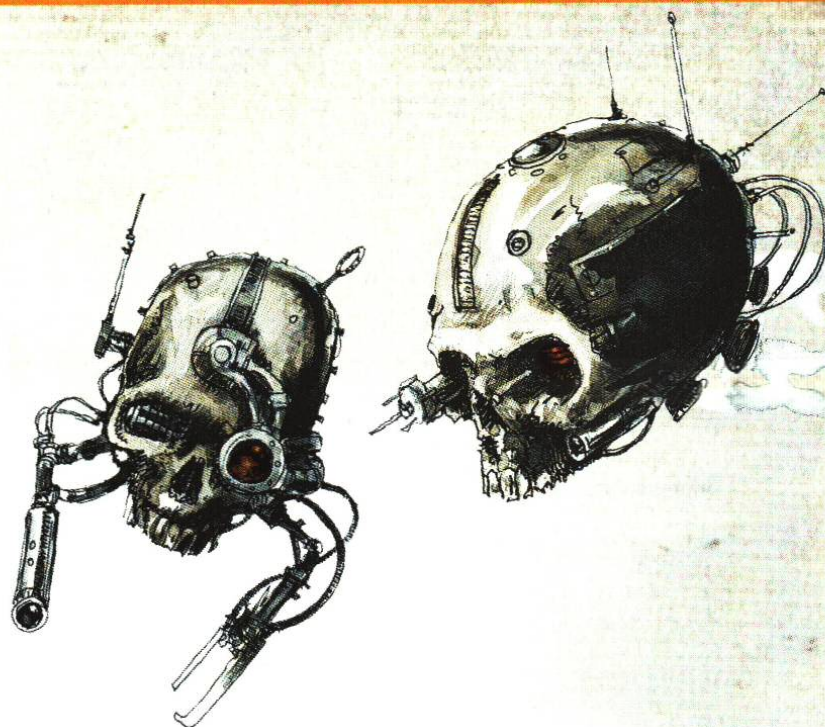
It wasn't her. She can't have been here.

He moved between the towering storage archives. They were monoliths, over fifteen feet high, with rail-mounted ladders giving access to their drawers. Servitors climbed over them, retrieving and replacing documents. The grind of moving ladders and the slam of drawers were swallowed by the space of the chamber, the sounds reduced to the distant fall of pebbles into a dark, fathomless pool.

A short distance in, Maltenus crossed paths with Availa Reveken. She nodded in greeting.

'Marking your day with thanks and contemplation, Maltenus?' she asked. Her Tithe-Giving had come at the same time. She, too, had seen her family go. Her friendship with Maltenus had been forged through shared pride and loss.

'I am,' Maltenus said, distracted, looking past her. 'I trust you are, too.'



'My thoughts are with Velya and your sons. The Emperor protects, brother.'

'The Emperor protects,' he answered, smiled weakly, and moved on.

The Emperor protects. Maltenus kept his spirit alive on the hope embedded in that promise. The Emperor would protect his family. Maltenus would see them again. He had not heard from them once since their departure from Fumus. But he had to believe in this dream.

It gave his existence meaning. Without it, he might as well be a servitor.

Maltenus stopped at an intersection of paths through the archives. *What do you think you're doing? You were imagining things.* He turned around to head back. As he did so, he saw, in the corner of his right eye, one of the twins standing at the far end of an aisle.

Maltenus whirled. There was no one there. But there had been – he was sure he had seen ...

Seen whom? Which twin? To his horror, he did not know. He realised, with piercing shame, that Ballan and Ulys had blurred in his memory into a single being. If he saw them today, he would not be able to tell them apart.

If you saw two men of thirty ... But that was a child.

A child. He had seen the twin as he had been twenty years ago. *Thought* he had seen. He was mistaken. Clearly. He should go back. He had been gone too long from his post.

Even so, after a furtive glance around, he walked down the aisle to where he had seen the child. One of the drawers near the bottom of the archive unit was open. He looked inside.

It held a large stack of unsorted documents – labour waiting for another day or another year. His

mouth going dry, Maltenus picked up the top sheet of vellum.

It was an accident report concerning the troop transport *Exaltation of Faith*. Sealants on the ship's plasma reactor had been found to be fractured. The supervising tech-priest had ordered them 'to be replaced'. At some point, a transcription error had occurred and the sealants had been registered simply as 'replaced'. The ship had left with the flaw unattended to. The *Exaltation* had survived as long as its first warp jump, but when it translated back to the materium and fired up its plasma engines again, there had been a rupture. Fire had raced through the ship's decks, killing all hands.

The report was from twenty years ago.

Maltenus stared at the page and the long columns of casualties. Then, he gaped. His throat closed in grief and the scream that shook his body emerged as a strangled hiss. There, listed among the dead were the names of his wife and sons: *Velya Maltenus*, *Ballan Maltenus*, *Ulys Maltenus*. They had died *twenty years ago* – and their deaths had meant nothing. They had not perished as heroes fighting for the Imperium. They were victims of a stupid mistake. Their tragedy had no importance. It was a loss among many, an incident barely worth noting. The names clouded before him. He slumped against the archive unit, the parchment crumpling in his clawed hands.

'Scribe Maltenus, you are damaging an Imperial document.' Maltenus jerked upright, his breath hitching. Overseer Tarasyn stood at the other end of the aisle. Her skin was grey, her hair was grey, and her robes were grey. She was as forbidding and pitiless as lead.

'I ... I was ...' Maltenus stammered, barely able to think.

'Return to your post at once.'

'Yes, overseer.'

Maltenus had no consciousness of going back to his tasks. Yet he must have. Somehow, he worked again. He was not aware of doing so. There was no room in his mind for anything except burning anguish and an overwhelming sense of meaninglessness.

And rage. He felt rage at a galaxy that would reduce every dream to ash. Rage at the lie he had lived for twenty years, a lie supported by an even greater one.

The Emperor protects.

The Emperor protects.

No. He *does not*.

The refrain tormented Maltenus throughout the drudgery of the day. It pursued him still after nightfall as he made the long walk through the dark and the bitter cold towards his quarters. The streets here were narrow, squeezed between high, decaying hab towers. The pavement and the façades were grimy from the soot and smoke that choked the air. Filthy, grey smog rolled through the alleys, and Maltenus could often not see more than a few yards ahead. Snow fell in thick, sodden flakes. They left black smears where they landed on his cheeks and slid down like thick tears. He had none of his own left. The grief was too big. So was the hate.

The population of Fumus was diminishing as its resources were depleted, and much of Maltenus' sector was close to deserted. Entire hab blocks now stood abandoned. Their windows, broken and dark, were the blind sockets of skulls. Snow drifted in over the sills.

Even in Maltenus' building, fewer than a tenth of the residencies were occupied, and there were no other inhabitants on his floor. It was not unusual, then, for him to be utterly alone in the streets on this last part of his journey home. He did not expect anyone else to be around – just the rats, scavenging through piles of old refuse against the base of the tower façades.

At a cross-street, Maltenus looked up at the sound of human footsteps. To his left and right, half-hidden by the fog, he saw the twins. They stopped walking when he did and stood motionless, each a block away. Then, as he stared at them directly, they disappeared, shadows carried off by soot and snow. When he started walking again, the shadows returned. The twins kept pace with him, lurking at the edge of his vision.

They are not really there. They are merely what I want to see.

Even that conviction brought no comfort; it merely exposed his weak memory of his children. The two shadows, one on either side of him at the intersections, were indistinguishable because he had lost the identity of his sons.

Velya was here too, always behind him, always gone when he turned to look, though the length of her shadow kept falling over him like a judgement.

I'm sorry. I'm so sorry. But it's been so long, Velya. I remember you, though! Won't you let me see you?

Oh, to see her again. To see all of them. Now that he knew he never would, there was nothing to keep him going, to support his loneliness. An

endless void of mourning opened up before him, and he could not go on. He fell to his knees.

'One more time!' he cried to the empty night. 'I would give anything to see you, all of you, one last time!'

He did not pray to the Emperor. He felt too great a betrayal to turn his thoughts that way ever again. But the perversity of his loved ones' deaths and the strange, chance discovery of that report was too strong for him to believe there was no controlling hand at work. There was no coincidence here. There was a will, a shaper of fate.

'Grant me this boon,' he prayed to that shaper, and his cracked whisper seemed huge, as if it would claw furrows in the rockcrete of the abandoned hab blocks. 'Let me see them one more time.'

The instant that he formulated the prayer, the shadows vanished. A heavy silence fell with the snow. He was completely alone, with not even the imaginings of his grieving mind for company.

A heavy, dragging tread from some distance behind him broke the silence. Maltenus looked back, staring into the swirling dark of the night. The noise drew closer. It was something large, clumsy. Sometimes it sounded as if it were limping on two feet, and sometimes there was a clumsy, rapid patter between the steps.

There was a scream of pain and anger from a voice that was like a woman's, or might once have been a woman's, but was no longer.

Maltenus ran. He must not see what was approaching through smoke and snow. He ran faster than he had since his youth. Before long, his heart was hammering a painful, irregular beat, and his lungs were rasping wetly with the effort to draw breath. He would have collapsed, but the heavy steps and the scream were drawing closer. And terror kept him running.

He reached the rusted, flaking entry to his hab block and staggered up the six flights of stairs. Long before he reached his floor, he heard the thing behind him begin to climb. A thump, a slipping patter, and then another thump of steps echoed up the stairwell. The scream came again, but it was changing. More than a wail now. A choking, gargling growl. There was a throat, trying to form words.

Maltenus covered his ears as he stumbled down the dark hall to his apartment. The lumen strips of the corridor barely functioned. They flickered a pulsing grey, struggling and failing to push back the night. Maltenus knew the hall well, though, and he tripped only once.

Sobbing, he fumbled with his keys, unlocked the plasteel door, and slammed it shut behind him, locking it again.

Gasping for breath, he backed away from the door. The shambling thing was drawing closer. How pathetic he had been to act as if he could find refuge in his home! A hand scraped at the other side of the door, and he froze, a prey at bay.

The door flew open, knocked off its hinges. The horror entered.

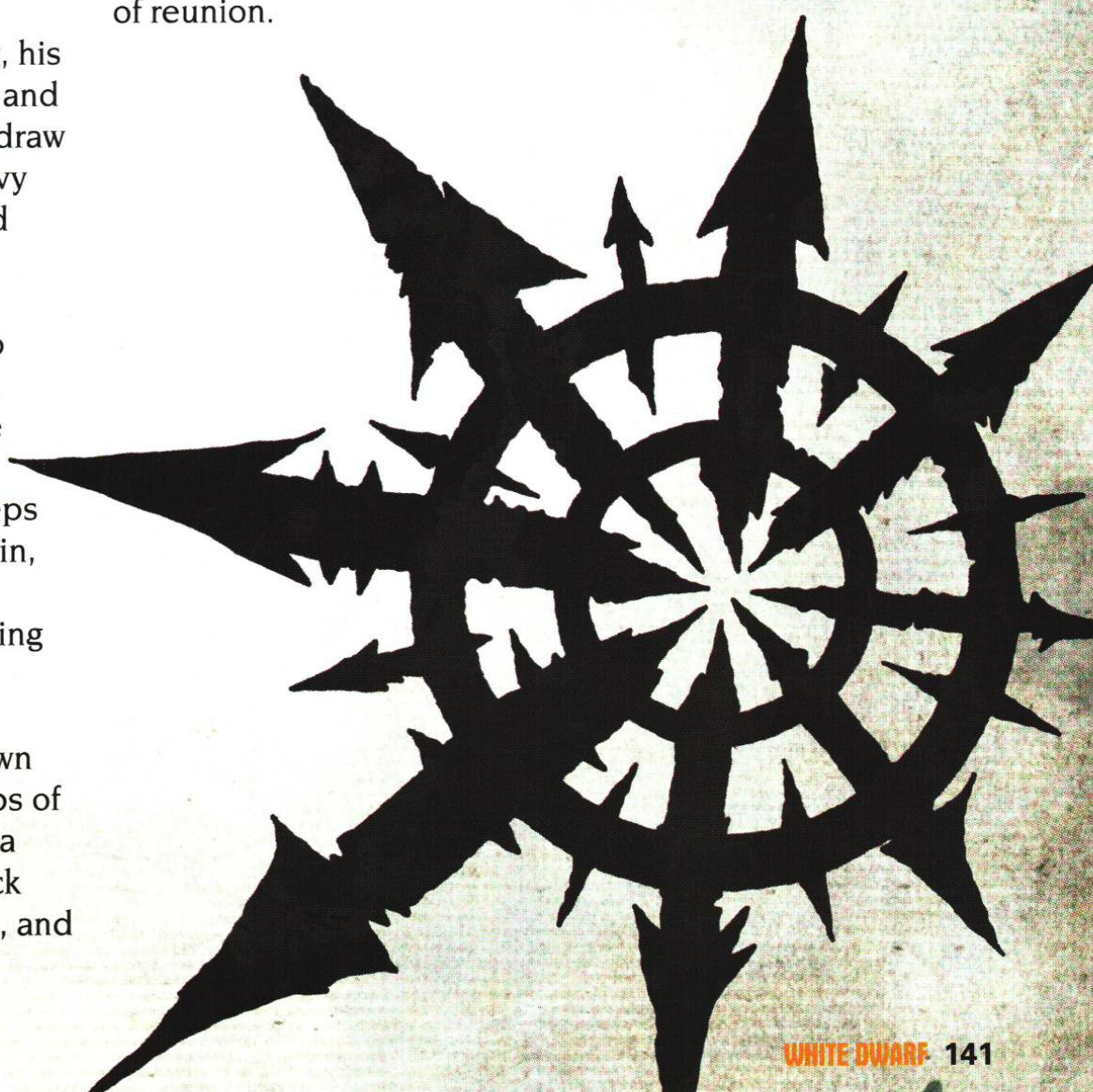
It was his wish granted. It was his one last look at Velya, and Ballan, and Ulys. His wife and his sons had come back to him, fused into a single being. Velya staggered forward, her steps heavy with the weight of her sons melded with her torso. Their legs scrabbled for purchase on the floor, sometimes finding it, sometimes not. Three pairs of arms stretched out, hands clawing to reach Maltenus. The heads of the boys melted into Velya's lower jaw, and their mouths had become one terrible, distorted maw. The flesh of the monster was burned black. Crisp pieces of it broke off at Maltenus' feet.

The maw opened wide, and at last the scream became words. 'You did this!'

Maltenus' family screamed. Six eyes fixed on him, hating him and his wish that had brought them back in this agony.

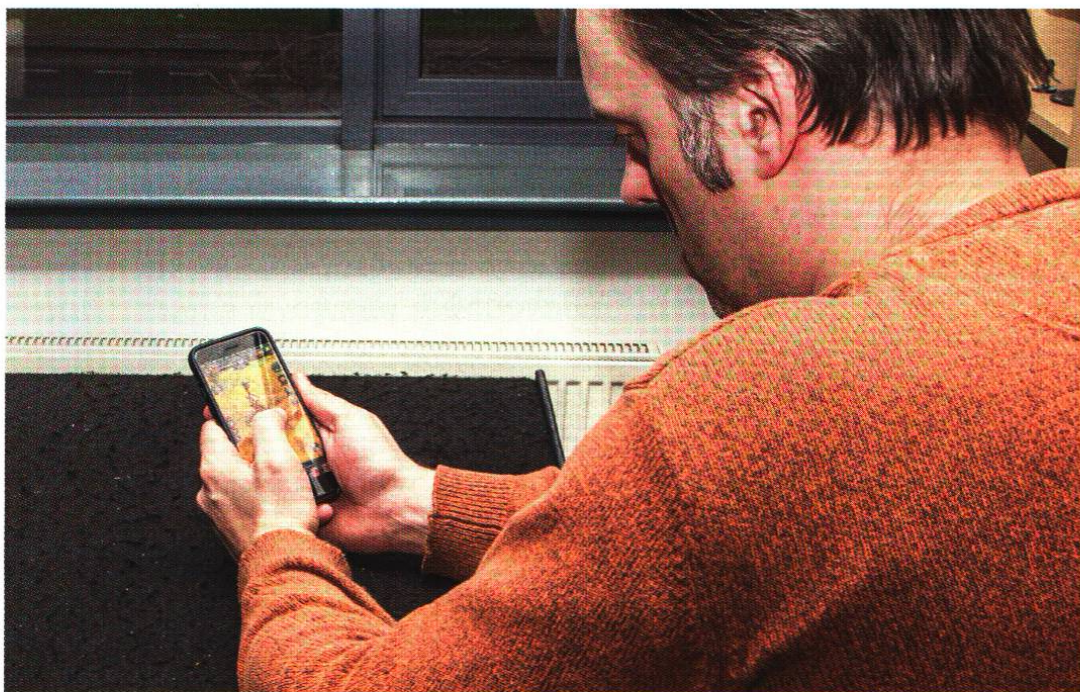
And then they were upon him, dragging him into the mass.

His screams were muffled quickly in the nightmare of reunion.



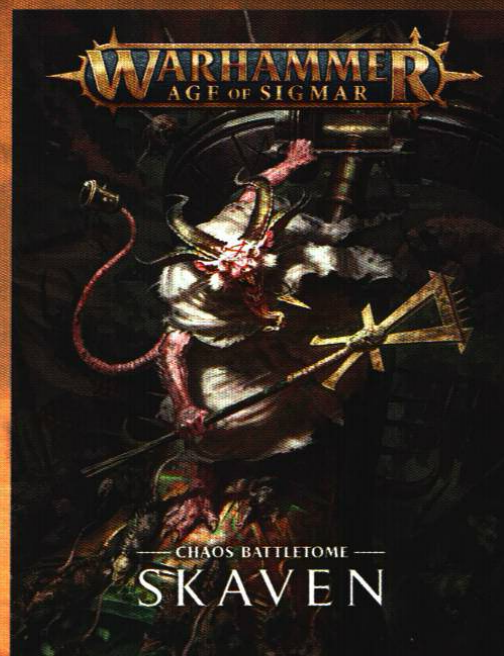
INSIDE THE STUDIO

And so we come to the last few pages of the magazine, where we regale you with tales of painting and gaming from within the Design Studio. So, what's been going on over the last month? The Studio Vigilus Campaign is still going strong, so we caught up with one of the players – Nick Horth – to chat about his Genestealer Cults army. You can see it over the page. Fellow campaigner Phil Kelly has also added a new unit to his Ork army – a mighty Stompa. Meanwhile, Dan has put the finishing touches to Grey Seer Thanquol, the greatest hero in the Mortal Realms (*did Dan write this bit?* – Ed), And Jes Bickham has painted Mollog's Mob for Warhammer Underworlds: Nightvault. Read on to find out more, and we'll see you next month!



MORE-MORE WARPFIRE!

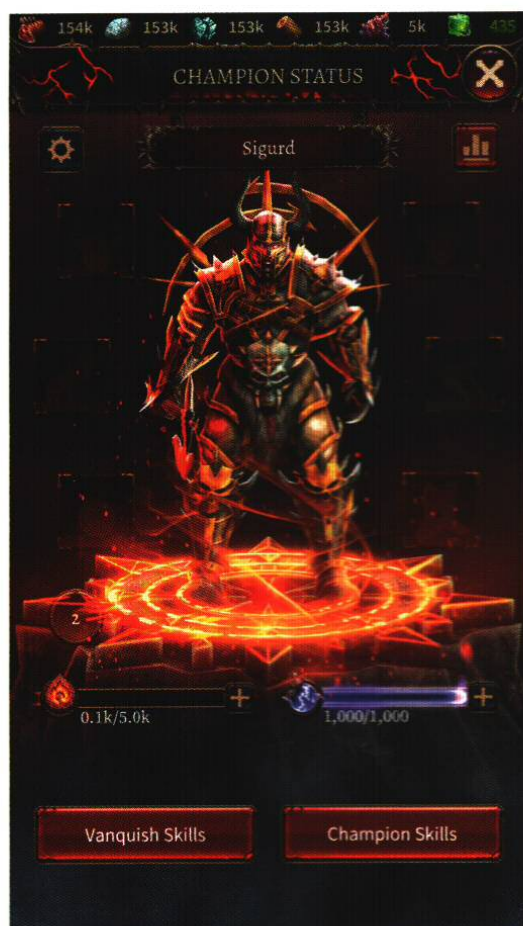
Inspired by the release of *Battletome: Skaven*, Dan has painted Grey Seer Thanquol for his ever-growing skaven force. 'Thanquol is one of my all-time favourite special characters,' says Dan. 'He's also really powerful in the new rules – he's really survivable, can cast some pretty nasty spells, and his command ability – Power Behind the Throne – can be very handy if used correctly. You can also equip Boneripper with any combination of warpfire braziers and projectors, making him really versatile.'



As we come to the end of the magazine, we take a look at the games people have been playing and the models they've been painting in the Design Studio over the past month. This issue: a big rat, an even bigger Stompa, Cultists, Chaos, and villains.

WARHAMMER: CHAOS AND CONQUEST

In between work and endless battles, us Dwarfers have found a new diversion – Chaos and Conquest. It's a base building and conquest game set in the Warhammer Old World in which you build a Chaos fortress, assemble a vast army, and then invade the Empire (or the land of any other player who gets in your way). It's available for Android and iOS now – maybe you'll meet us on there!



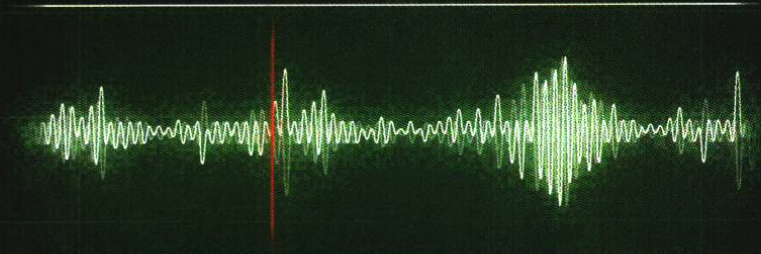
THERE'S A NEW TROGGHERD IN TOWN

Earlier in the issue you may have noticed some pale-skinned Troggoths in our subterranean Battle Report. They were painted by former avatar of Grombrindal Jes Bickham, who painted them as part of his new Troggherd. We're pretty certain the whole army will make an appearance in the magazine soon, but until then, here's a picture of Mollog's Mob, which Jes has just finished painting.



VOX CHATTER

Having seen the new Abaddon the Despoiler Model, the Dwarfers discuss their favourite Chaos villains.



Matt: Huron Blackheart. I like that he's a renegade rather than a warrior from one of the original Legions. He's also got a half-robot body and a flamer hand – that's pretty cool.



Ben: When I was younger, I always found Lucius the Eternal really freaky and scary. Even if you kill him, you then become him – it's a lose-lose situation, really.



Shaun: I'm picking a Daemon – Rotigus Rainfather. Nurgle stuff is always awesome, but this guy has a second mouth in his guts and a third in his arm. All the better to eat you with.



Martyn: Fabius Bile was always my favourite. Everything you read about him is twisted and messed up. He's less about war and conquering and more about vile experimentation.



Dan: Ahriman is definitely the most villainous – he's always got some dastardly plan on the go for sneaking into the Black Library, not to mention the fact he turned all his mates to dust.



Jonathan: As a T'au player, it's clearly the Emperor. He (well, His evil regime) is opposed to the idea of the Greater Good. And his followers had Aun'va assassinated. What a villain!

NEWS FROM WARZONE VIGILUS

As we mentioned last month, there's currently a Warhammer 40,000 campaign going on in the Design Studio set on Vigilus. One of the participants is background writer Nick Horth, whose Genestealer Cultists have romped their way to defeat on several occasions. 'I've lost three out of the four games I've played so far,' says Nick. 'Space Wolves, Death Guard, and Adeptus Mechanicus all gave my cultists a bit of a

kicking, but at least I got my own back on the Mechanicus forces – that's my only win so far. My cult comes from an Imperial Bastion world, which is why I've got quite a lot of tainted Guardsmen and tanks in my force, though I've started to branch out and include Aberrants and Metamorphs in my force, too. I already have a Tyranid army from Hive Fleet Kronos, so they sort of bridge the gap between the human(ish) and alien aspects of my collection.'

Nick's cultists are painted black and red to match the colour scheme of Hive Fleet Kronos. He has recently finished an Acolyte Iconward (1), and an Abominant to lead his ten-strong unit of Aberrants (2). Nick reckons they're the most dangerous unit in his army.



1



2



IT'S STOMPIN' TIME!

Phil Kelly has recently put the finishing touches to a Stompa – the latest addition to his Mek-themed Ork army. 'It's had a hard life, this Stompa', says Phil. 'I built it a few years ago and stored it in the garage, then dropped a travel cot on it. I had to put my Mek hat on and rebuilt it, kitbashing the broken bits with other Ork kits. It was actually pretty good fun! I've now added it to my Ork army – the Skrapyard Dogz, which is a Mek Freebooterz army. It even scored its first Knight kill in my last game. I'm so proud.'

