

THE ULTIMATE WARHAMMER MAGAZINE

WHITE DWARF™

SEPTEMBER 2019

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OF GOTREK
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AND MUCH
MORE FOR



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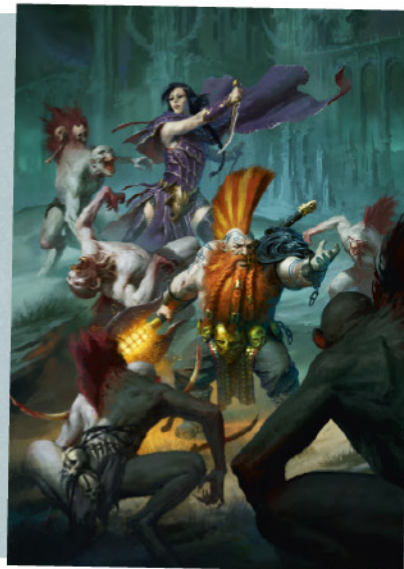
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EXCLUSIVE SUBSCRIBER COVERS!

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

Subscriber copies 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 features Gotrek Gurnisson by Johan Grenier.

If you would like to subscribe to *White Dwarf*, turn to the end of the magazine for more information.



MEET THE WHITE DWARF TEAM

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



LYLE LOWERY
Managing Editor

Lyle has gone hobby crazy since joining *White Dwarf* earlier in the year. On his painting table at the moment can be found Legio Astorum Titans, a smattering of Cadians, and the Splintered Fang warband for Warcry. He's got a lot of painting to do.



MATTHEW HUTSON
Lead Designer

Stormcast Eternals, Imperial Fists, and Warhound Titans have all been on Matt's painting desk this month, though he has also been looking at painting a Warcry warband. He currently has his beady eyes on the Corvus Cabal.



DAN HARDEN
Staff Writer

Dan has painted another tank this month, but this time it's a Hammerhead for his T'au. He's also been trying to decide what army to collect for his gaming group's next campaign. Ynnari, Blood Angels, or Genestealer Cults? Tough choice.



JONATHAN STAPLETON
Photographer

Over the past few weeks, Jonathan has been painting a warband for Warcry: the Unmade. He specifically chose to build the one removing his mask to show his flayed face. Apparently, that one's his favourite.



BEN HUMBER
Designer

Ben has been reading the background of Warcry recently, immersing himself in the terrifying world of the Bloodwind Spoil. He's also a big fan of the new Gotrek artwork, which you can read about on page 132.



SHAUN PRITCHARD
Reprographics

Shaun's been admiring the Golden Demon Winners Challenge entries again this month. He says he'd love to be able to paint like that, but apparently his kids keep stealing his brushes. A likely story, Shaun.

THIS MONTH'S CONTRIBUTORS

Mark Bedford, John Bracken, Jay Clare, Robin Cruddace, Callum Davis, Alexandre Dumillard, Gareth Etherington, James Gallagher, Ben Gathercole-Day, Simon Godwin, Jordan Green, Johan Grenier, David Guymer, Elliot Hamer, Darius Hinks, Nick Horth, Ben Johnson, Jervis Johnson, Phil Kelly, Kornel Kozak, Jason Lee, Ashley Lowe, Kelly O'Malley, Brian Nelson, Maxime Pastourel, Sam Pearson, James Perry, Alex Puszczynska, Dave Sanders, Anja Wettergren, Steve Wren.



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www.warhammer-community.com

WHITE DWARF™

SEPTEMBER 2019

INSPIRE CONDITION



I recently went to my first Warhammer Fest. For me it was an incredible experience. I got to meet so many readers, and it was great to hear your feedback about *White Dwarf*. I was pleased to hear you like it. You really like it.

It's not just the people I got to speak with at Warhammer Fest that like the magazine, though. *White Dwarf* has won the ACE Newspaper and Magazine Awards Magazine of the Year in the Special Interest category! It's quite an honour for the *White Dwarf* team, and we're all very proud of it.

But back to Warhammer Fest. Events like this always inspire me. It's not just the amazing displays and intriguing seminars. It's just as much the energy and excitement from all the people there to play games and partake in the Warhammer hobby in all the myriad ways it is expressed. It made me want to retreat to my painting desk and get cracking on fleshing out old armies and starting new ones.

That got me thinking about hobby inspiration. Events like Warhammer Fest are a veritable fountain of inspiration, but hobby inspiration is all around us. Museums can inspire the background for your next fighting regiment. Parks can inspire the design for a scenery project. Even a rusty mailbox can inspire weathering techniques for your squadron of vehicles.

I ask you to look for inspiration everywhere you go, and I hope you find inspiration in the pages of this magazine each and every month. This issue has no shortage of material to spark your creativity. I found this month's Dark Angels content, in which we learn a bit more about the secretive Chapter and begin to see the Primaris Marines gradually being accepted into its upper echelons, made me really excited to return to my own Angels of Death. And Maxime Pastourel's insights into the Warcry warbands whetted my appetite for my own little gang of killers. Turn the page and find your own inspiration!

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CONTACT

Where we feature your thoughts, questions, and painted miniatures. Send us your letters and pictures, and we'll print the best ones we get!



HAIL THE DWARF!

I've just finished the latest *White Dwarf* (I've had a lot on!), and I felt moved to drop you a line. I got my start in tabletop wargaming back with the Hero Quest and Space Crusade board games.

The first *White Dwarf* I bought with my own money was issue 137 back in 1991 when I was nine (yes, I do know that makes me old!). The following year was when the fourth edition of Warhammer Fantasy came out, and the year after that was the second edition of Warhammer 40,000. What followed were some of the happiest years of my life, and a big part of that was gaming. It was my 'golden age' of *White Dwarf*, featuring such legends as Jervis Johnson, Andy Chambers, and later Paul Sawyer. Tabletop wargaming of all types and settings has been a constant in my life ever since, but many things change over such a span of time, including the joys of one's own children becoming budding gamers. You never forget those early days, though.

And so, to the present and the eighth edition of Warhammer 40,000. I was delighted to find that it has second-edition sensibilities and feels paired with modern design. I would say the same about the new iteration of *White Dwarf*. Reading it has taken me back to

those days when it was packed with gaming content, made me want everything, and felt like something the writers were clearly passionate about. I enjoy every article, I love the idea of the various columns and designers notes, and as an Imperial Fists player when it comes to Space Marines, it was great to see the Crimson Fists Index Astartes and nods to Rogue Trader. The Fantastical Realms articles are a genius idea, too, and I look forward to seeing more of them.

In short, I think this new direction for *White Dwarf* is fantastic, and I want to say a big thank you to all involved. It's so good that this dour old Longbeard has even parted with his ur-gold and set up a subscription. Long may this finely balanced blend of old and new continue.

Aidan Degg
Liverpool, UK

Aww, that's lovely. Thanks, Aidan! Many of us on the *White Dwarf* team are from the same generation as you, so we remember those editions of Warhammer and *White Dwarf* fondly, too. The magazine has changed quite a bit over the years, but the heart of *White Dwarf* is unchanged – it celebrates people modelling, painting, playing games, and having a jolly good time!

PAINTING QUESTION: MAGICAL JU-JU

Hey, team. Back in January, my heart was set aflutter when I saw Joe Tomaszewski's Weirdnob Shaman. I'd really like to paint my own Weirdnob Shaman in homage to Joe's work – is there any chance you could share the colours he used?

Callum Langstroth
Bishop's Stortford, UK

No problem, Callum. Joe used the colours below for the skin and robes on his model. Of course, there was a lot of blending involved between the layers, especially when it came to adding in the Ushabti Bone to the green and the purple, but at least you now know the colours he used. The smoke plume is Screamer Pink mixed with White Scar, which Joe then blended into Abaddon Black. Good luck with your homage!

GREEN SKIN

Basecoat: Ogryn Camo
Wash: Biel-Tan Green
Wash: Caliban Green & Abaddon Black (recesses)
Layer: Ogryn Camo & Ushabti Bone

BLACK CLOTH

Basecoat: Abaddon Black
Layer: Eshin Grey
Layer: Dawnstone
Layer: Administratum Grey
Layer: White Scar

PURPLE CLOTH

Basecoat: Mephiston Red, Abaddon Black & Xereus Purple
Layer: Previous Mix & Ushabti Bone





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Scythes of the Emperor Intercessors
by Terry Pike



Ironjawz Brutes
by Darcy Bono

Typhus – Herald of the Plague God
by Ryan Peterson



Ryan's conversion is based on artwork by Johan Grenier, more of whose work we feature later in the magazine. Ryan really captured all the details of the artwork, right down to the Fire Warrior's rapidly corroding armour and his arm clawing pitifully at Typhus's choke hold.

ASK GROMBRINDAL

Oh mighty Grombrindal – undisputed lord of beards, beers, and axes – I have a boon to ask of you. Could you journey down to the bowels of the Citadel to where the rules writers and miniatures designers dwell and beat them (or ask them nicely, either way) till they breathe life into Gotrek Gurnisson again? He is needed on the tabletop, as there are so many monsters that need slaying!



Zack Harris
Burnie, Australia

I will gladly answer your question, youngling, for it is about the greatest of all the mortal races – the duardin! You may have heard by now that Gotrek Gurnisson has already returned to the Mortal Realms (he sounds suspiciously like Brian Blessed – true fact) in the audio drama *Realmslayer*. But as you pointed out, he has yet to make the transition to the tabletop. Until now, that is! Turn to page 126 to see his stunning new miniature and to read all about the new Gotrek story, *Ghoulslayer*. Easiest. Question. Ever. Where's my beer ... ?

Grombrindal

TOP PHOTO TIPS

In Contact, we want to show off the very best miniatures painted by you, our readers. Of course, great miniatures also need great pictures, so we came up with a useful guide to help you out:

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

If you follow all the advice in that article, you really can't go far wrong. Our tops tips are:

Always use a white background.

Make sure you've got good lighting.

Ensure the whole model is in focus.

Find the model's golden angle. If you're ever in doubt, take a look at the same model on the Games Workshop website.

TANKS FOR ALL THE HELP

Dear *White Dwarf* Team,

I just wanted to write and say thank you for your invaluable article on weathering vehicles in the recent April publication. Not only was it very thorough and easy to follow, but the timing was incredible for me. I recently started painting a Start Collecting! Astra Militarum box, and while I love the infantry, I've been feeling apprehensive about painting the tank. I primarily paint Age of Sigmar models, so I have absolutely no experience with big grimy machinery. Your article truly helped take away my fear and cluelessness. That being said, I'm now really looking forward to tackling the challenge. Thanks so much again for putting together such a thoughtful piece.

Darcy Bono
Salt Lake City, USA

Hey, Darcy – glad you liked the article. We're always looking for new ways to help people out with their painting, be it stage-by-stage Paint Splatter guides, 'Eavy Metal Masterclasses, or even just ideas for colour schemes like those featured in *Fantastical Realms* and *Galactic War Zones*. On that note, if any hobbyists out there have any suggestions for painting guides we could do, please let us know us at the usual address: team@whitedwarf.co.uk.

FOUNDATIONS OF EXCELLENCE

Hi, everyone. Having recently attended the Foundations of Excellence painting weekend hosted by Max and Aidan from 'Eavy Metal, I have continued to practice the techniques taught by them and decided to send you a picture of my progress. These are two of the Primaris Marines I have painted. I hope you like them.

Chris Lewis
Bristol, UK



They're looking great, Chris. Nice work! Clearly those painting workshops are paying off for you. It's interesting how taking one's painting skills and knowledge right back to the basics and really nailing them down can have such a massive effect on one's painting. For those of you out there who can't get to an 'Eavy Metal painting workshop, check out the Warhammer TV YouTube channel. They often have loads of useful painting tips to try out.

WHITE DWARF IN THE WILD

Once in a while, we get sent a picture of *White Dwarf* out and about in the real world. This month, we got an email from Dylan Berends, who took the April issue on holiday to Indonesia, where it got to chill out around the pool (but not go in it – dwarfs don't like water).



MODEL OF THE MONTH

Our model of the month is this impressive Kharadron Ironclad painted by Kai Röder, who only started in the hobby last year! We asked him all about it.

'I primed the whole miniature with Mechanicus Standard Grey and airbrushed on some pre-shading using Eshin Grey on the lower hull and some zenithal highlights from above with White Scar,' says Kai. 'I then airbrushed the hull with Waaagh! Flesh and mixed in Elysian Green for the next layer. The edge highlights are Nurgling Green. The white panels are Rakarth Flesh with a little White Scar added in for the highlights. The copper is Balthasar Gold (with Warplock Bronze mixed in around the bottom half of the aether-endrins to give them a bit more depth), which I layered with Hashut Copper and shaded with Reikland Fleshshade. I mixed Stormhost Silver into the Hashut Copper for the final highlights.'



WORLDS OF WARHAMMER



JORDAN GREEN

Jordan is one of the newest members of the Warhammer Age of Sigmar team, having joined us at the start of the year. Yet in this short time he has already contributed several short stories to the pages of *White Dwarf*, not to mention some excellent background for several upcoming battletomes. Which ones? Well, you'll just have to wait and see ...

How many Bestigors does it take to screw in a light bulb?¹ Though it might seem a facetious question, this is the sort of conundrum we of the ancient order of background writers must grapple with on a day-to-day basis. Okay, well, maybe not that question specifically, but there is a point to be made about investigating how our armies organise themselves for battle (however loosely the term may apply – looking at you, orruks). In this article I'd like to discuss how we define and reinforce a faction's military organisation, how it helps us craft stories, and how you can apply these principles and conventions to add flavour and veracity to the narrative behind your own collection.

¹ Six – one to screw it in, and five to beat the poor fellow to death for engaging in anything so civilised as artificial lighting.

ORGANISING FOR VICTORY

There are a number of reasons why a faction's internal structure is a useful thing to lock down early in the process of writing a battletome or codex. In fact, when we're developing a new faction or sub-faction – something that we in the Age of Sigmar team are fortunate enough to do a fair bit – it's often one of the first things to be decided. In part this involves the fascinating task of deciding the name and size of each 'rung' of a faction's hierarchy. To borrow a familiar example from the Warhammer 40,000 universe, ten Space Marines form a squad. Ten squads form the basis of a company, and ten companies comprise a Chapter. This is the basic building block of Space Marine organisation that almost all Chapters adhere to. From here we can play around with the specifics, such as the unique first and second companies of the Dark Angels, while ensuring we don't deviate too much from the core of what makes a Space Marine Chapter tick.

This principle can be applied to any faction in either game system. Skaven Verminus Clans can number in the tens of thousands, but at the heart of each are numerous Claw-hordes of three of more Clanrat or Stormvermin clawpacks, ruled by

The Vanguard Chambers of the Stormcast Eternals are renowned for their lightning-fast assaults, and it's likely that an army of them will feature many Vanguard-Palladors.

With Phil Kelly's soul temporarily trapped in the Underworlds, (see this month's Glory Points) we've roused background writer Jordan Green to discuss how a faction's organisation can help define it, and how you can use this to influence your collection.

vicious and egomaniacal Clawlords.² From this basic structure we can extrapolate various things about the Verminus: they have access to vast reserves of rat-power, and their leaders are willing to callously spend thousands of their followers' lives to achieve their goals. How a faction organises itself can suggest a lot about its outlook on life (or death, as the case may be), and it provides a good lead into how and why they fight both in the lore and on the tabletop.

The models themselves influence these considerations a great deal. Many miniatures contain visual cues that mark them out as different to their peers, even if they all fight together in the same force. Stormcast units can be grouped under conclave titles such as Redeemer, Paladin, and Justicar based on their wargear and iconography. Terminators, at least the loyal ones, wear the Crux Terminatus that denotes them as belonging to a veteran formation. Aeldari, aelven, and duardin models often have runes sculpted onto them that can tell you something about those warriors in their own particular alphabet.

These sub-formations are also partly defined by the range of Citadel Miniatures and how they can fit into the existing rules format. After all, not many hobbyists can gaze upon the squiggly members of the Gloomspite Gitz and not feel the urge for a bit of bouncy destruction. Having various squig-themed warscroll battalions is therefore a no-brainer, and background-wise it helps mark out these loons as a distinct culture within the Moonclans.

One of the predominant benefits that can be derived from this process is an opportunity to reinforce an army's theme. We spend a lot of time working out names for battalions and sub-groups³ of a faction that resonate and reinforce what they're all about. The Ironjawz are a great example of this. Bands of surly orruks are referred to as mobs, and when five mobs get together they form a fist – perfect for punching an opposing army square in its metaphorical gob. When five fists combine, the result is known as a brawl, which is probably the most appropriate collective noun for greenskins imaginable. Why are these groups formed from multiples of five, you ask? Well, that's how high an orruk can count on one hand!⁴ These sorts of details really add to the feel of a faction. Such a rough-and-ready system of organisation

immediately paints the Ironjawz as belligerent brawlers who prefer smashing to thinking, a far cry from the many interlocking elements of, say, an elegant Aeldari warhost.

TOO MANY KROOT SPOIL THE BROTH

Another useful tool that a faction's organisation adds to our repertoire is establishing laws of scale. They allow us to pinpoint exactly what we mean when we describe the forces involved in battles and campaigns. After all, it's no good talking about a Drukhari Kabal, a defined term referring to an organisation of hundreds of murderous warriors, when really we mean a raiding party – an army-sized formation that typically draws its strength from across Drukhari society, not just Kabalites. This sort of error can risk confusing readers. We pay close attention to the way we describe an army's internal components to ensure that this doesn't happen. Of course, that's not to say that there aren't newly founded or down-on-their-luck Kabals that can fit entirely into a 2000-point matched play force, but these are the exception rather than the rule.

Much like ensuring that the organisation of our armies is defined in part by the accompanying miniatures range, there are other real-life considerations to bear in mind when we think about the scale of an army's sub-groups. These include supporting the way hobbyists collect miniatures and making it feasible to assemble some of the formations that feature in our stories. While in reality it would take a force of tens of thousands, probably even millions, of troops to conquer a single planet, in reality few if any of us have the space to amass that many models.⁵ But should it be enshrined in the background that a Commandery of Adepta Sororitas – anywhere from 100-600 Battle Sisters – is capable of conquering a city? That's far more achievable, yet still makes for a real spectacle on the tabletop in Apocalypse games and the like, and it provides a framework for an impressive collection.

By approaching these questions of scale through the lens of creating exciting stories and sparking fun army projects, rather than agonising over what constitutes 'realistic' numbers to be involved in our conflicts, we also free ourselves somewhat in terms of the narratives we can forge. That's not to say we don't care about those numbers – indeed, we do our utmost to make sure everything gels in more-or-less believable fashion – but rather that we allow ourselves flexibility if there's a cool or

² If you haven't noticed, these guys are mad keen on claws and claw-related paraphernalia.

³ By which I mean, for instance, a Sacrosanct Chamber or Warrior Chamber as a general concept, rather than a specific sub-faction such as the Hammers of Sigmar.

⁴ Though it is rumoured that there are some particularly kunnin' bosses who can use both hands to count to ten, and even use their toes as well ...

⁵ Though so help me Nagash, I'm trying.

⁶ Isn't that right, Black Templars and Space Wolves fans?

⁷ It's almost like we planned it.

evocative opportunity on the proverbial table. When millions are slain during the Age of Chaos, it adds a mythic and grandiose edge to this largely unseen period in the history of the Mortal Realms. While there may only be (roughly) a thousand Chapters, each of around a thousand Adeptus Astartes⁶ to defend the Imperium (albeit with Primaris Marines knocking about nowadays), it is enough for the purposes of our story, even if it may seem too small a number to our sensible real-world eyes. These are Space Marines, after all! The trick is to get the balancing act close enough to correct, and to use the right sort of formation or sub-group to fulfil a role in the narratives we craft. By doing this, we ensure that our worlds have a sense of internal logic and consistency, thus making the whole thing flow a lot more smoothly.

A BIT OF RAZZLE-DAZZLE

So, now that we've discussed how and why we look at army structure so intently, what relevance does this have for the average hobbyist? Well, you can apply a lot of these same principles to various degrees to add personality to your own army. To illustrate what I mean, let's take a look at probably the most well-known type of sub-formation within a faction, and one I've already pilfered from the chaps on the 40k side of the studio for this article: the Space Marine Battle Company.

Battle Companies are the predominant fighting formation of the Adeptus Astartes. While a strike force can contain units seconded from across the Chapter, in 'reality' most Space Marine armies will

be built around a core of warriors from one of these companies. As such, though it's absolutely valid to assemble any sort of Space Marine army that you want, there's a great deal of narrative joy to be had in building your army to represent a 'typical' Space Marines force and seeing how well you can do with it.

The building block of most Space Marine strike forces in a Warhammer 40,000-scale game is a battle demi-company – so that's three battleline squads, one close support squad, and one fire support squad. It's likely that the relevant Captain or Lieutenant will command, though there's no reason that the company Chaplain couldn't take to the field instead, or as well. Between these two HQ choices and three Troops to represent your demi-company's battleline – a mixture of Tactical and Intercessor squads – you have all the necessary units to fill a Battalion Detachment and score some extra Command Points.⁷ Add in, say, an Aggressor squad and an Inceptor squad to fill out the fire support and close support elements of your demi-company, and you've got yourself a fine basis for a collection that is representative of an Adeptus Astartes army in the field and has plenty of possibility to expand with specialist units drawn from the reserve and veteran companies.

All of this is an example of how adhering to an army's structure can benefit you in-game. In Age of Sigmar, warscroll battalions are actively designed to fulfil a similar function. We strive to ensure that the majority of battalions represent distinct formations within an army, such as the

The Ultramarines Chapter arrayed for war – helmets on, bolters at the ready. How could the enemies of the Imperium possibly stand against such glorious armoured might?



aforementioned Ironjaw fists. Not only does this reward players who want to build their armies around these typical groupings, but it provides a steer for those hobbyists who want to collect an army that reflects the lore.

Returning to Space Marine Chapters, each Captain possesses a specialist rank alongside their normal duties. In some cases these are straightforward, such as Master of Recruits or Keeper of the Arsenal. But Chapters are as much warrior-monk fraternities as they are elite martial brotherhoods, and so many Captains hold ranks that are far more esoteric or specific to their Chapter's unique culture – Master of Sacrifice, Regent of Ultramar, and Master of the Hunt, to name but a few. By thinking about the Captains in your Chapter, and what specialist rank each might hold, you can immediately invest them and your overall army with a greater sense of individuality. Perhaps your Chapter's home world plays host to a sinister Pit o' Doom, and the Captain of your Battle Company is responsible for ensuring that the eldritch horrors within are never allowed to escape. Invest him with a suitably grandiose title such as 'Warden of the Delve', supplement his demi-company with extra fire support or Vanguard units to highlight his duties of protection and exploration, and all of a sudden you've got an army that tells a story through its composition and its place in the overall hierarchy of its parent faction.

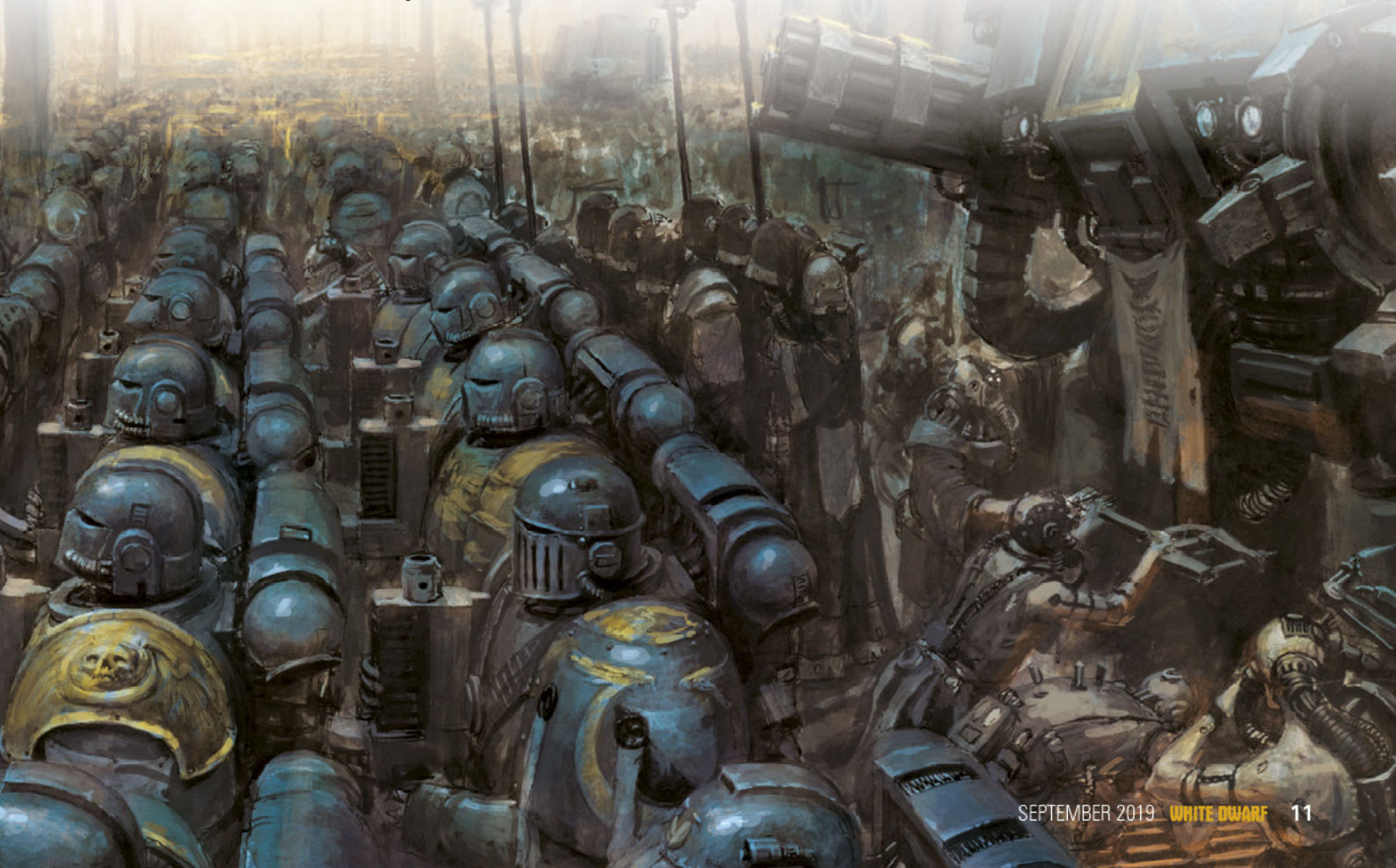
It's easy to adapt this idea once you start thinking about it. Each member of a Chapter's Honour

Guard is hand picked, so when the Chapter Master takes to the field it makes a lot of sense to have him accompanied by a sizeable number of these stalwart fighters and the veterans of the First Company.⁸ The Fourth Company Captain is typically Master of the Fleet, so if your Space Marines wear the Codex-compliant green on the rims of their shoulder pads, you might want to think about including extra Drop Pod-mounted and aerial units. Should your Space Marines be fighting a large armoured engagement involving a multitude of tanks, it's likely that at least a few Techmarines from the Chapter armoury – perhaps even the Master of the Forge – will be present to keep an eye on their mechanised charges. While all of this may seem pretty obvious, it's little details like these that really add character and verisimilitude to an army and make the gameplay and narrative marry up into one blessed, heretic-purging whole.

A PLACE FOR EVERYTHING

I hope this article has given some insight into how we go about organising miniatures into sub-groups within their parent faction, why it's important to us that we tie them into our narratives, and how you can use an army's predefined organisation to add character to your own collection. Next time you're thinking about which direction to take your army collection, think about how it might be organised in the lore and what thematic opportunities that presents to you. Thanks for taking the time to read. Regular Worlds of Warhammer programming will resume next month!

⁸ Though some Chapter Masters – particularly those of the Raven Guard and their successors, in honour of the Primarch Corax – regularly take to the field alongside lighter reconnaissance forces.



WARHAMMER 40,000

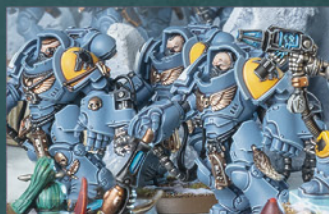
In the grim darkness of the far future, there is only war! And secrets, it seems, as the Dark Angels attempt to hide their dark past from their Primaris brethren. Also, lots of snow ...





INDEX ASTARTES

The Dark Angels come under the spotlight this month on page 24. But what, exactly, do the Greyshields know of their parent Chapter?



FROZEN WASTELANDS

Don your hat, slip on your mittens, and grab your thermos flask – we're heading for ice planets in this month's Galactic War Zones on page 40.



ECHOES FROM THE WARP



ROBIN CRUDDACE

Robin is the lead games developer for Warhammer 40,000. Having recently returned from a perilous journey through the darkest depths of the Immaterium, Robin made himself a revivifying cup of tea, hunted down a biscuit, and readied himself once more to pen his daily quota of footnotes. This time, we let him have eight of them!

When I am attending events, one of the questions I am often asked is 'what armies do you collect?'¹ This question is typically followed up with 'what kind of games do you play?' The answers to both of these questions can be quite involved, as they encompass my entire hobby journey with Warhammer 40,000, from my excited first contact as a brand-new customer to the privilege of becoming the lead rules writer of the game itself. Whilst I'm perhaps best known for my collection of Howling Griffons Space Marines – and this is certainly the largest of my armies – I've been collecting and playing for twiddly-umpteens² years now, and like many hobbyists I have amassed several armies in that time. I also don't limit myself exclusively to one style of gaming, and with the benefit of hindsight, I can see that the genesis of each of my armies ties directly into the style of gaming I wanted to use it for at that time. So, if you'll indulge me as I meander down memory lane, I'd like to try and answer the two questions posed, and in the process describe my own experiences of collecting armies and playing Warhammer 40,000.

IN THE BEGINNING

My very first Warhammer 40,000 army was Dark Angels. I first got into Games Workshop games when I was at school through playing board games like Hero Quest and Space Hulk. In fact, we played so much Space Hulk at the time that I decided to buy some of the metal Terminator models that were on sale to replace the plastic ones included in the box just because I thought they looked cooler.³ I ended up ordering the original Deathwing Terminators boxed set – the whole look of them, in their bone-white armour, and their description of being the elite First Company warriors of the First Legion had me hooked. They weren't the first models I painted, but they were the first Warhammer 40,000 miniatures I painted, and I lavished time on them

and joyfully used them to blast Genestealers apart for many moons. I even, during this time, bought a copy of *Codex: Angels of Death* just to find out more about these warriors, and in doing so was first exposed to the rich lore not only of the Dark Angels, but of Space Marines, the Imperium, and all of Warhammer 40,000.

Over the next few years, I slowly added units to my Dark Angels – first some Tactical Space Marines, then a Rhino, some Scouts and so on, picking the models and units that looked coolest. Each unit was meticulously painted as shown in the army book using the correct squad markings and hand-made banners I painted onto paper before attaching them to the models. I ended up having an army almost by accident – one moment it was just a small collection of squads, the next there was enough to field an army. I had a few games with some friends every now and again over ad-hoc dining-table battlefields, with everyone just putting what they had painted on the table, playing with missions we had made up ourselves. We identify this style of gaming as Open Play now, but back then it was just how we played Warhammer 40,000.



¹ This is probably true of many hobbyists. It's a good conversational icebreaker.

² Probably over twenty-five years. More than I can remember, at any rate.

³ I remember seeing some in an old copy of *White Dwarf*, which I had purchased from a newsagent because it included extra Hero Quest dungeons to play through.

Echoes from the Warp is a regular column about the rules, tactics, and ongoing development of Warhammer 40,000. This month, Robin shares details of his own experiences of collecting armies and playing Warhammer 40,000.

FIRST STEPS ON THE PATH TO GLORY

I got into all sorts of other Games Workshop games at this time, like Space Marine (Epic)⁴ and Necromunda, but didn't really expand my Dark Angels collection until a Games Workshop store opened near to where I lived. By this time I had started university and was looking for a holiday job to make some extra cash,⁵ so I applied for and became a part-time store assistant. I learned so much working in the store, getting to interact with hobbyists every day and talk about their own armies and games. I also added a whole bunch of units to my Dark Angels, and I remember spending a weekend rebasing the dated Goblin Green bases with something a bit more modern, as well as adding a few touch ups of paint here and there to cover the battle damage that metal models acquire over years of campaigning.

However, there were lots of other Dark Angels players at the store, and I was hankering for something different by this point. It also coincided with the start of a narrative Cityfight campaign the store was running – the Battle for Vogen. It was the perfect time to start a new army.

DEFENDERS OF THE FAITH

My second army for Warhammer 40,000 was Sisters of Battle. While my Dark Angels grew organically, I approached the Sisters of Battle differently. This time I sat down with the third edition rulebook and wrote the army list I was going to use in the campaign. I then bought the whole army at once and proceeded to paint it in batches as quickly as I could using the schemes found in the second edition *Codex: Sisters of Battle*. I wanted a colour scheme that would look striking on the urban Cityfight boards we were using in the campaign, so I chose the Order of the Sacred Rose. The campaign was huge fun, and I continued to grow the army whilst at university. At the end of each holiday break, I'd take a bunch of units back to my halls of residence to finish before the end of term. During this time *Codex: Witch Hunters* was released. By then I had already painted a lot of Sisters of Battle, but I used this as an excuse to add some models that I had long wanted to paint: Inducted Imperial Guardsmen, Stormtroopers, some Assassins, and an Inquisitor, of course. These were all painted in the same colour palette to match the Sisters of Battle, and the army grew to an impressive size.

⁴ I loved Epic, and Renegades probably remains one of my favourite publications of all time. I knew about the Imperium from *Codex: Angels of Death*, but *Renegades* covered both the history of the Eldar and Chaos. If I was intrigued by Warhammer 40,000 lore before, this is what hooked me for life.

⁵ In case my parents are reading this, the money was definitely in order to buy extra text books and had nothing to do with the student bar, honest.



⁶A really long time. If I could travel back in time, I think I might have advised my younger self to stick with a single-quarter scheme. Perhaps if I had done so I'd have had twice as many models painted by now.

⁷Stu was actually the same store manager who gave me a job back in the day. Twenty-ish years on, and as Tzeentch has fated it, Stu is once again my boss, as he presently manages the Warhammer 40,000 part of the studio.

⁸I think I've mentioned before that games developers are traditionally terrible at their own games. My best ever matched play event result was using a Death army in a Warhammer: Age of Sigmar tournament.

It was also about then that I attended my first-ever organised event: a Campaign Weekend at Warhammer World. I took my Witch Hunters army along and had an absolute blast. So much so that I think I signed up for every Campaign Weekend event being run at Warhammer World over the next few years. But it wasn't long until I thought it was time to start a new army.

WHEN GRIFFONS HOWL

Since the time I had last painted a Dark Angel, a brand new set of plastic Space Marines had been released, and they were jaw dropping. Not only Space Marines, but new Rhinos, new Land Speeders – the whole range was refreshed. I definitely wanted them, but I couldn't decide on a Chapter. I knew I didn't want another Dark Angels army, but by now I wanted something a bit more unique and not so 'straight out of the codex'. As it happened, the next Campaign Weekend that had been advertised at Warhammer World was the Badab War campaign. The event pack had lots of details, and each of the Chapters that historically took part had a small extra rule to use. The group that I attended the Campaign Weekends with all decided to go as a team, and we all agreed to take an army from the same Chapter. We all had a copy of the original *Warhammer 40,000 Compendium* (a classic collection of *White Dwarf* articles) to look at the colour schemes, and we all cast our vote. The result, as you can probably guess, was Howling Griffons. We even painted them in the double-quarter heraldry shown in the *Compendium*, not the single quarter that is more traditional for this Chapter. I really got inspired when making this army by the huge versatility of the plastic Space Marine range, as well as the ease of kit-bashing. I tried to make every single model a unique individual, a hero in its own right, with subtle conversions to boltguns and poses that helped make them different to anyone else's Space Marines army. The painting took a long time,⁶ but I was very chuffed with it. I also got my very first 'Best Painted Army' nomination with it.

Over the next few years, my Howling Griffons collection grew and grew. My aim was simply to add one of every unit to my army, so that I could pick and choose an army from it to use for any given battle. My regular gaming opponent at this time, Stu Black,⁷ was starting an Ork army, and the types of games we favoured were typically matched play games that were played with a sense of narrative. Put simply, our games were identifiable as matched play missions, and whilst we were both trying to win, certain decisions we made during our battles were made not because they were the wisest tactical choices, but because they were just too cool not to do. My Captain (or his Warboss), with one wound left, would still charge the enemy's Warlord in the last turn, even if we were tied on victory points and it came down to Slay the Warlord. It didn't matter that the chances weren't great, it's just what our heroes would narratively do. We both did stuff like that, and we played so many games against each other that as our friendly rivalry grew Stu even made a set of objective markers from wounded Howling Griffons and started to paint all the Space Marine helmets on his boss poles to be a distinctive red and yellow.

MORE POWER ARMOUR!

When I finished my postgraduate degree, I was lucky enough to get a job as a games developer at Games Workshop. Whilst my days were now spent playing games, they were playtests for armies that we were developing at the time. I was keen to make sure that I kept playing games 'for fun' in my free time, and as well as having a regular weekly game with Stu, kept attending events. The first of these was a doubles event, and it turned into the start of another new army, this time Grey Knights. I made and painted half the army, and Stu did the other half. We made sure to compare notes along the way to make sure every model in the combined army had unique heraldry and that they were painted and based using the same colours and techniques. The doubles tournament was loads of fun, and it is one of my favourite formats

Robin has collected many Imperial models over the years, and he still has all of them, either on display in cabinets or safely tucked away in figure cases. Here you can see one of his earliest Dark Angels, a Sister of Battle from the Order of the Sacred Rose, and a more-recently painted Grey Knight. You can also see how Robin's painting skill has progressed over time.





Like his Howling Griffons, Robin's red-skulled Necrons are instantly recognisable on the studio's gaming tables. Sadly, their victory record is less than impressive ...

for organised events. It was also was my first experience of what we would later call a matched play event. I'm not sure the competitive Warhammer 40,000 scene is really for me, though. I think we ranked lower mid-table, and despite attending later events with other armies, that's about the typical result for me.⁸

THE ALIEN MENACE

The final army (at the moment) in my collection is Necrons. This army started from a Battleforce Challenge – a friendly competition held within the Warhammer Studio to build and paint the contents of a Start Collecting! box before a certain deadline – usually so they could be photographed for *White Dwarf*. Failure to do so usually results in you having to buy a round in Bugman's for everyone who completed the challenge. Stu had started a collection of Space Marines himself by now, and we were finding it a little unsatisfying during our evening games to have Imperium vs Imperium fights. As I said, we're not really narrative gamers, but we did like to play with a sense of narrative. I therefore decided to get a xenos army so Stu wasn't using his Chaos Space Marines or Orks all the time and could field his Imperial armies. I went with Necrons and painted the red-skulled Novokh after perusing the codex. The army itself is simply the current Start Collecting! box expanded up to 2,000 points, and it's probably the army I field the most after my Howling Griffons, used whenever I'm facing an Imperial opponent.

So there you go. What armies do I collect? Lots, but due to the size and number of different army lists I can construct from it, my Howling Griffons are my go-to army for any type of Warhammer 40,000 battle, including Apocalypse. What kind of games do I play? Pretty much all of them, from open play games in the evening to matched play Tournaments. If I've learned anything over the past decades, it's that there is no single way, and certainly no correct way, to collect or play with a Warhammer 40,000 army.

As for what's next for my own collection? Well, I've actually been painting a Hallowed Knights Stormcast Eternals army for Warhammer Age of Sigmar, but that's now reached that magical 2,000 points mark, and I'm itching to get back to the 41st Millennium. There are some upcoming Warhammer 40,000 events I'd like to attend, and whilst I have won a 'Best Painted Model' award for my Terminator Librarian (one of the highlights of all the events I've attended), I'm still chasing that elusive Best Painted Army award. I have a swathe of Primaris reinforcements I want to add to my Howling Griffons, and my Necrons are calling out for some attention, too. There are also new Sisters of Battle models on the horizon, and I could see the Order of the Sacred Rose getting a revival. It's also about time I started a Chaos army, and really, who doesn't want to own that Abaddon model? So much to paint, and given that it takes me so long to finish even a single model, I had better pick up my brushes and get going!

IN THE GRIM DARKNESS

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

PAIN AETERNA



After a violent engagement aboard a Chaos-tainted cruiser, Apharan - a Greyshield inductee of the Dark Angels Chapter - is brought before the Deathwing and the Watchers in the Dark in this story by Callum Davis.

Apharan looked around the antechamber. Devoid of furnishings of any kind, its walls, floor, and ceiling were fashioned from the dark bedrock of the Dark Angels' fortress monastery. His bare feet felt the cold of the black stone, which had been worn smooth by the feet of countless warriors before him over ten thousand years. There was a door at the far side of the small room, which was barely the size of a Space Marine's cell. A single candle was the only source of light. For Apharan's enhanced senses, the small flame provided ample illumination to see the chamber's scant decoration. The door was made of steelpine, one of old Caliban's tallest-growing trees. It was as black as the walls around it, the space between its grain so narrow as to be almost imperceptible. Before it was cut down, the tree that the door was made from must have been at least three thousand years old. Upon it was carved a broken sword overlaying a pair of wings - the symbol of the Deathwing. There was a

second door, which he had entered through, its deep brown granitethorn wood without decoration of any kind.

A handful of stylised images had been painstakingly carved into the walls. One was of a pair of mighty armoured warriors stood atop a pile of dead, mutated beasts. Other such monsters surrounded them, looks of fear upon their hideous faces, their bodies recoiling before the sweeping blades of the two men, one of whose faces had been scratched away. Another image was of great starships viewed from a forested planet's surface, the largest of all surrounded by what resembled a gigantic halo. Two armoured warriors stood before great trees, holding their hands above their eyes to shield them from their world's sun. One, with thick hair and a strong jaw, gazed upon it in confident wonder, as if he looked upon a destiny he always foresaw. The other's face had been erased.

Who was this man, to earn such ire? Apharan thought.

As his gaze wandered to the other carvings, the door bearing the Deathwing symbol opened. A powerfully built figure, hooded and cloaked, walked through it, his hands concealed in his garment's folds. Apharan could tell immediately that beneath the man's bone-white robes he had the heavily muscled physique of a Space Marine. Not even the smallest part of his face was visible. He closed the door. It made not the smallest sound.

'Brother Apharan, of the 7th Company,' the man said. It was not a question.

'Yes, brother,' said Apharan.

'I am not your brother. You must pass through the judgement before you may address any of us as such on this day. It will begin soon. You have one



hour to meditate upon your sins and the deeds which brought you here. Do not waste it.'

The man did not wait for a response before opening the door he entered from. He walked through, closing it behind him.

My sins? Apharan thought. *An hour to dwell on the thousands?* He sifted through countless events and actions within his perfect memory. *So many mistakes and flaws,* he thought. His mind drew inexorably to the action that led the Deathwing to call him here. That was something he could focus on.



The screech emitting from vox hailers aboard the *Pain Aeterna* was endless. Such was its volume that even the noise dampeners built into Apharan's helmet struggled against it.

'It's as if it tries especially hard to break through our armour's protection,' shouted Tarnis over the vox.

Apharan's bolt rifle vibrated so fast in the horrendous noise it made his hands itch even beneath the ceramite of his Mk X armour plate. 'Let it try, let it fail. The traitors think us weak if they expect us to succumb to their cowardly tricks. We shall prove them wrong,' he said. Apharan and Tarnis advanced together, leap-frogging each other's positions at each turn in the strike cruiser's corridors and covering each other's advance. They had been tasked with making for the ship's bridge. Merodius, the third member of their squad, advanced ahead of them. They often joked that he was better suited to the Raven Guard, and that perhaps he had been given the wrong gene-seed in his transition to become a Space Marine. The three of them were all that was left of a squad of ten Primaris Space Marines of the Greyshields who joined the Dark Angels after Roboute Guilliman arrived at the Rock. They had fought in many battles together since then, and two of their number had fallen when the traitors of the *Pain Aeterna* had boarded the Dark Angels' own vessel, *Pride of the Lion*, including Sergeant Davian. The Chapter had never reinforced Apharan's squad when they took casualties.

Apharan and Tarnis continued their advance, passing the corpses of dead cultists and crew. Almost all had sliced their noses off, put out their eyes, and ripped their tongues out. Others even had removed their hands. Only their ears were left unmolested, such was their desire to experience sound only. Blood stained their garments of human leather, pouring from grievous knife wounds.

'Merodius didn't waste a single shot. Son of Corax or not, I am glad he is with us,' said Tarnis. Apharan knew his brother was smiling just by the tone of his voice.

'Agreed,' he said. *Though I know not if the sons of the Lion deserve him either,* he thought. Apharan had committed every part of himself to learning the ways of his Chapter, or at least those his longer-serving new brothers would divulge. He followed every rote and tradition. But it did not stop him from wondering on occasion if his efforts were worth the mistrust and occasional scorn the former Greyshields received. Over time his battle record began to speak for itself, but it was not enough to prevent the sense of otherness he sometimes felt.

The ship itself was a hideous mockery of what it once was. As Apharan advanced, sometimes his boots found not iron to tread on, but soft, fleshy material that squelched with every step. The walls sprouted clusters of human-like ears resembling fungi clinging to ancient trees or cliff faces, as if the



ship itself was as addicted to horrendous cacophonies as its twisted crew. They pulsed and spasmed in the never-ending screech. Some were not fully formed, and Apharan could make out developing cochlear nerves and tympanic membranes amongst the growths.

'To think this was once a proud ship of the Imperium,' he said.

'It is no less traitor than everyone aboard,' Tarnis said. He took out his combat knife, hacked off some of the patches of fleshy growth, and stamped on them after they fell to the floor. Apharan couldn't help but grin. Tarnis's ways were more simple than most, but his straightforwardness of thought and deed made his existence a deeply refreshing one amongst a brotherhood as frustratingly mysterious as the Dark Angels. Apharan crushed the same ears beneath his boots for good measure.

Around the next bend they found the body of a slain warrior of Heretic Astartes – one of the Sirens of Agony, the traitor warband they were fighting. His fuchsia armour was riddled with bolt shell holes. Black ichor dripped from the wounds, rather than blood. His helmet had no vox grille or eye slits.

'This is what Merodius saved the rounds for,' said Tarnis. They moved on quickly. They spoke even as they executed their movement patterns perfectly.

'He has not been in contact for some time,' said Apharan.

'As is his wont, brother, he often is silent.'

'Not like this, not for this long. Especially in a place like this.'

They continued for four more junctures, culling those Cultists they encountered without losing pace or firing a single round. Their blades were slick with traitor blood.

'The rites of cleansing will take days after this,' said Tarnis. Apharan did not reply.

Finally they found Merodius, slumped before a bulkhead door and beside the corpses of two of the Sirens of Agony. His armour bore the tell-tale ruptures of sonic weaponry. His helmet had completely crumpled. Aural energy had shattered the entire left side of his body. Apharan could see that the Sirens had ripped out his brother's gene-seed, crushed it, and left it in the ruins of what had once been his helmeted head.

'They must know they are defeated. They did not seize the gene-seed,' Apharan said. 'Yet the scum still do this. Truly they are without honour.'

'Vengeance will be ours, brother,' said Tarnis. 'Once we've taken the bridge, we'll rip out their damned commander's own tainted gene-seed and shove it down his throat.'

Apharan didn't reply. He left a tracker on his brother's corpse so that the strike force's other warriors could find Merodius should he and Tarnis fall.

Both were ready to move on after quickly paying their own silent respects. There would be time for mourning when the battle was done. Tarnis moved to open the bulkhead door.



The steelpine door opened. Two diminutive individuals walked in, their movements so light it was as if they glided. Their features were invisible beneath thick green cloaks and hoods. Apharan recognised them as Watchers in the Dark. He had never seen one before, but it was undeniable that this was what these creatures were. They stood in silence, one on each side of the door, which they closed.

'Is it time?' Apharan asked.

They did not respond. He wondered if this was some kind of test or if they were probing his mind in some unknowable way.

Peer as deep as you would, he thought, with no idea whether or not the creatures knew his thoughts. I have nothing to hide from you.



Apharan and Tarnis kept moving. They did not speak to each other, lost in the meditative pattern of move, cover, move. As they drew closer to the bridge, enemy activity increased, and they put down more and more cultists with deadly slashes of their combat knives or controlled bursts from their bolt rifles.

Once they were within five hundred yards of the bridge, Apharan voxed their position.

'This is squad Davian. Five hundred metres from the bridge and closing.'

He did not expect a reply.

'Squad Davian, this is Deathwing Sergeant Kalaviel, you will hold your position. I am on approach.'

Apharan and Tarnis paused where they were. Each took one side of the ship's corridor, aiming their bolt rifles down opposite ends. They took a knee.

'Acknowledged, Deathwing Sergeant,' said Apharan.

'Deathwing? What is this about?' said Tarnis.

'Your guess is as good as mine, brother.' Apharan had only seen members of the Deathwing a scant handful of times in the years he had served with the Dark Angels. He had never personally dealt with any before.

Apharan and Tarnis held position for several minutes before the ten Deathwing arrived. They moved with incredible assuredness of purpose in their bone-white Terminator armour. Apharan noted the beautiful craftsmanship of their power fists and storm bolters. One hefted a huge thunder hammer, which crackled as if the blasphemy of this place angered it. Another carried a plasma cannon, its blue energy coils glowing brightly in eager anticipation of slaying the traitor. Most of the squad passed him without acknowledgement. The cannon-bearing Terminator gestured for him to speak to the squad's Sergeant. Apharan rose from his kneeling position and walked over to him, the cannon-armed warrior taking his position covering the corridor.

'Well met, brother,' Apharan said.

'Brothers we are not,' Kalaviel said. 'My squad's orders are to take the bridge.'

'As are ours. We will assist, Sergeant,' said Apharan.

'They are not, and you will not. Your orders were clear. Make for the bridge. Your squad will advance to a chokepoint twenty metres from this position where you will prevent the enemy from attacking us in the rear. There you will hold until relieved. Under no circumstances will you leave the chokepoint until victory is declared.' With that, the Deathwing moved on, not giving Apharan the chance to respond.

'What was that about?' asked Tarnis.

'It appears we misinterpreted our orders, brother,' said Apharan. 'There is a chokepoint nearby. It's ours to hold until the battle is won.'

'If they say so, brother,' Tarnis said, the resignation clear in his voice. He rose, heading forwards. Apharan followed.





As they reached the final turn before the chokepoint, Tarnis peered around the corner.

'It's clear, I'm moving ahead,' he said.

Apharan vox-clicked in acknowledgement.

Within seconds of breaking cover, Tarnis crumpled to the floor, his eye lenses shattered and his armour plate cracked and buckled. He had been hit with a sonic weapon. Apharan knew his brother was already dead. He ran towards Tarnis's corpse, aiming around the turn and firing a hail of bolts towards the other end of the passageway, though he couldn't see the assailant. He waited several seconds longer, and there was no sign of them. He made for the end of the corridor, checking the next corner. They had gone. *Cowards.*

He returned to the chokepoint, which was little more than an intersection between two crossing passageways. After checking the corners carefully, he piled up the bodies of the dead cultists that littered many of the routes to serve as a barricade across the route to the bridge. He carefully moved Tarnis's body to one side. His jaw tightened upon the sight of his dead brother.

'Revenge will be ours,' he said.

He was forced to cease his work as a swathe of cultists charged.

'Lion guide my aim,' Apharan intoned as he fired at them.

'May I direct my fire towards the heart of the foe.' Rounds tore open cultist after cultist, spraying blood and viscera over the walls and the others.

'I will bring you their swift death in your name.'

Without his lightning-fast reflexes he could not possibly have covered all three routes to his position at the same time, and with the growing numbers of enemies, this task was taxing even for his capabilities. The barricade of corpses grew larger as he killed more and more of them. He clicked his last magazine in place.

'May I make each bolt count.'

Apharan fired each of his last rounds on semi-automatic. Each hit. Each killed, detonating inside heads, ripping off limbs, and blowing out chests. But it was not enough. So many remained, and they charged on his position heedless of the bloody death all around them thanks to their self-inflicted deformities, literally blind to its choking gore and the stench incapable of penetrating their anosmia. Apharan hacked down foe after foe who clambered and stumbled over

the barricade of corpses. His muscles filled with lactic acid at a rate that even his enhanced physiology struggled to filter. But he did not stop.

'Make my blade strike true.'

Apharan gave not one inch of ground. Those he could not bring down with his heavy combat knife he punched and kicked. Cultists fell to the ground, their chests completely caved in by the power of his blows. They choked on their own blood even as their brothers and sisters trampled over them to reach him.

'Witness as I spill the heretics' blood in your name.'

Time became a blur. Apharan could have battled for minutes, or even for hours. His knife's edge began to dull. He had driven it through hundreds of skulls, femurs, spines, and crude armour, as well as robes made of tanned human skin. Each swing took that much more effort to drive, that much longer to complete. Each punch was no different.

Apharan thrust his knife to the hilt under a tattooed face before wrenching it out and swinging it at another foe. The edge passed through the traitor's right shoulder. Apharan drove it through his lungs and heart. He went to pull the blade away, but it was stuck, embedded in the cultist's ribs. Another bore down upon him as he struggled. Pivoting smoothly, Apharan kicked her in the knee, shattering the joint and sending the heretic to the ground. He brought his boot down on her head, crushing it with a wet crunch. As the next cultist came at him, he punched him so hard in the chest his fist broke out through the traitor's back in a violent burst of gore and spine parts. He released his grip on his trapped knife to wrench the shattered body from his arm, pulling out chunks of bodily organs and cracked ribs as he freed himself.

For all Apharan's genetically enhanced ferocity and skill, being entangled in the corpse had made him vulnerable. One cultist broke through and drove a flensing knife through a weak point in his armour. He roared in pain. His agony fuelled him, and he finally pulled his trapped blade from the dead cultist it was embedded in. But it was too late. His defences had been broken. More cultists rammed sickle-like blades and shards of broken metal into him. He continued to fight regardless.

'May pain be my strength, may it fuel my hate, with it may I defeat my foes.'

Blood poured freely from a growing number of wounds. His strength began to fade. Apharan fell to one knee, still punching and stabbing and hacking at the heretics with all the stubborn resolve that the Dark Angels were known for.

'May my life shield those of my brothers, may my death be in sacrifice to the good of my brethren and their victory.'

Apharan finally began to succumb, his blows weakening and slowing. The last he recalled before his eyes closed was the sight of traitors being blown apart into clouds of red all about him, their spent life-force splattering over his prone form.



Apharan opened his eyes in the cell. The next thing he remembered of those events was waking up on the Apothecary's slab aboard the *Pride of the Lion*. The Apothecary had told him how close to death he had been, and how without the intervention of the Deathwing he would certainly be dead. Apharan had demanded to know what happened to his fallen brothers and was relieved to hear that their bodies had been recovered and Tarnis's gene-seed returned to the Chapter.

As he wondered how much of his hour he had remaining, the chamber door opened a third time. The same warrior in bone-white robes emerged from the portal.

'Brother Apharan, it is time. You have been deemed worthy of entering into this space, and to face judgement by your betters. You are promised nothing besides hardship, and you will leave changed or you will not leave at all. Follow me.' The warrior turned about and walked through the door.

Without hesitation, Apharan followed. The Watchers in the Dark fell in step behind him. Without a sound, the steelpine aperture closed behind him, and all was dark.



INDEX ASTARTES

Shrouded in mystery are the Space Marines known as the Dark Angels. For ten thousand years they have harboured a dark secret – one that could lead to their destruction should it ever be discovered. The induction of Greyshield Primaris Marines has forced the Dark Angels and their successors to challenge their traditions and test their loyalties.



DARK ANGELS

REPENT! FOR TOMORROW YOU DIE!

By Callum Davis & Elliot Hamer

The Dark Angels were founded in a time older than legend, and since then, they have been amongst the staunchest of Mankind's defenders. Merciless and relentless in the attack and stubborn and zealous in the defence, there are few foes of the Imperium they have not defeated. Their name is held in awe by those who look to them for protection. But for all their fame, a thick air of mystery surrounds them. The Dark Angels keep a terrible secret – one so dreadful and shameful it is kept even from many of their own order. Should outsiders discover what the Lion's sons have hidden for ten thousand years, damnation could follow. In the Era Indomitus, never have the Dark Angels been more awake to such a danger.

ORIGINS

The very earliest days of the Imperium are known to even the most learned of the 41st Millennium largely through texts and records that are little more than collections of myth and allegory. Stories are told of the Unification Wars, the mighty struggles in which the Emperor brought the disparate tribes of Old Terra to heel. With Humanity's homeworld finally secured, it was then that the Emperor's eyes turned to the stars. Countless trillions of human beings toiled on millions of worlds, separated from their planet of origin by warp storms, calamitous events, and worse. The Emperor's aim was nothing less than Mankind's domination of the stars, every man, woman, and child united by a single cause. Thus did he create the Primarchs, his sons, mighty beings who would lead their Legions of Space Marines in a Great Crusade to sweep the stars clean of the traitor and the alien. Twenty such beings did he create. What the Emperor's original plans for them were can never be known, for the twenty incubation capsules holding his greatest works were scattered across the galaxy by forces impossible to understand. The capsule containing the being who would later be known as Lion El'Jonson was cast to the heavily forested death world of Caliban. With Caliban's vast population of mutated and predatory creatures, those humans who called Caliban home lived in feudal societies under constant threat of attack. Their rulers, a warrior elite, dedicated their lives to defending their settlements, on occasion setting out on quests to slay particularly large or dangerous creatures.

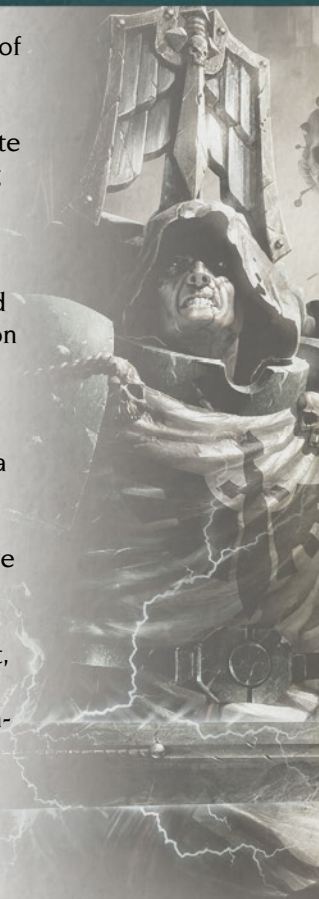
How the Lion survived on such a world as a child for years was a mystery. In but a short time, he grew tall and strong, far faster than any human child could. The stories say that he survived for a decade before encountering a single human being. Whether by fate or chance, the Lion was discovered by a group of knights that belonged to a martial organisation known as the Order. Believing him to be a dangerous beast, they

made to strike the young Primarch down. It was by the intervention of a man of their number named Luther, who recognised El'Jonson as undeniably human, that they did not. Instead they realised that El'Jonson was not a threat and brought him with them to civilisation. Due to his wild nature and the place of his discovery, they named him Lion El'Jonson, meaning 'The Lion, the Son of the Forest'. This mysterious man adapted to their language and ways with remarkable speed, and when he was brought to civilisation he quickly assimilated with Caliban society. During this time he and Luther formed a firm friendship, in which the strengths and weaknesses of each melded seamlessly, and a formidable partnership was made. Together, they climbed the Order's ranks, the organisation expanding as its fame grew from word of their great victories. Eventually, the Lion and Luther declared a grand crusade to sweep Caliban clean of its monsters and beasts. It was Luther whose charisma and oratory skill rallied Caliban's nobles and knights to the cause, and it was the Lion's incomparable strategic genius that resulted in the crusade's victory after a decade of hard fighting.

Upon this achievement, the Lion was proclaimed the new Supreme Master not only of the Order, but the whole of Caliban. It was at this point that the scattered fragments of apocryphal tales, many of which conflict or even contradict on a

multitude of points, agree that the first stirrings of envy murmured in Luther's heart.

During this time, the Emperor's campaign to unite the stars under Humanity's rule had been raging for some years. When the Imperium's outriders finally discovered Caliban, the Emperor was reunited with his lost son. He gave over to the Lion command of the First Legion, those created with El'Jonson's gene-seed. It is said that the Lion accepted the Emperor's rule without hesitation, feeling the powerful bond between them and understanding the drive to unite Mankind. Wishing to follow him in battle across the stars, a great many of Caliban's knights were implanted with the Legion's gene-seed to become Space Marines. Those too old underwent transformative surgery, making them stronger than ever before but still no match for a true member of the Legiones Astartes. Luther was among this cohort, and no doubt the embers of jealousy within him grew, even as he became the Legion's second-in-command. When he was dispatched back to Caliban after a handful of campaigns fighting alongside his Primarch to oversee the Dark Angels' recruitment, it felt more like a dismissal to him. It can only be inferred how the sparks of Luther's jealousies were stoked into a raging inferno by the news of the Lion's great victories and of his valour and courage across hundreds of battlefields as the years ticked by.



THE BETRAYAL

When the terrible betrayal of the Horus Heresy came, the Dark Angels were far from the civil war's main battlefronts, dispatched there by Warmaster Horus where they could not disrupt his plans. Despite the Lion's efforts, his Legion could not reach Terra in time before the Throneworld was besieged by Horus's armies, and by the time they arrived the cataclysmic battle was already over. The only course left to the Dark Angels was revenge, and the Lion's sons played a principal role in the events later named 'the Scouring', when the remaining traitors were destroyed or pushed into the Eye of Terror. Little did the Dark Angels know that there was one final act of treachery left to be discovered.

Returning to Caliban, the Dark Angels fleet moved into orbit and was immediately beset by a barrage of defensive weapons fire from the planet below. Despite the immense shock of such an act, the Lion's superhuman reactions and immense intellect allowed much of the fleet to withdraw to safety in order. He realised that Luther's jealousy must have warped into bitterness and hatred. With his undeniable charisma and powerful oratory, it was easy to see how Luther could have turned generations of new recruits against the Primarch and his warriors. The Ruinous Powers easily exploited Luther's anger as the weakness it was, and he had become their

tool. Both the Lion and the Dark Angels' fury knew no bounds at the thought of their own turning against the Emperor. The Lion orchestrated a strike directly against Luther, the Primarch determined to personally punish the man who was formerly his closest ally even as the Dark Angels' fleet pounded the surface of Caliban. The bombardment was so powerful that it destabilised the planet itself, shattering its crust and unleashing ruinous tectonic forces. Luther, by now made grossly powerful thanks to the Chaos Gods, was more than a match even for the Lion in personal combat, and the Primarch only subdued him after hours of brutal duelling. In the final moments, the Lion could not bring himself to cut down his former friend, and in that moment of hesitation Luther struck him with a furious psychic attack that left him mortally wounded. The deed lifted a veil from Luther's eyes, revealing the extent of his betrayal to him. He cast aside his sword and collapsed to his knees, his sanity shattered by the realisation of what he had done.

If the reports held are true, the Dark Gods were so angered by the loss of this servant that the warp around Caliban convulsed with their rage, and a warp storm engulfed the planet. The unleashed energy swept across the surface, the world itself splitting into fragments on a crust weakened by the intense fury of the Dark Angels'



The squad number is borne upon the right shoulder.



The Dark Angels Chapter icon - the winged sword - is a symbol adopted from the ancient Order of Caliban.



Brother Balor, 5th Company, 3rd Squad (battleline)



Battleline

Veteran

Close support

Fire support

The battlefield role is shown by the icon on the right pauldron.



In the Dark Angels, the brothers of the Battle and Reserve Companies wear their company markings upon their left knee pads.



orbital bombardment. Those of Luther's 'Fallen' Dark Angels who still lived were sucked into the warp vortex and cast into time and space, and all but one part of destroyed Caliban went with them. Protected by an ancient force field, the Legion's fortress monastery and a hunk of bedrock remained. Dark Angels loyalists scoured the devastation, seeking survivors and the whereabouts of their gene-sire. All they found was Luther, curled in a foetal ball and endlessly repeating the same phrase, that the Lion had been taken away by the Watchers in the Dark and that one day he would return to forgive Luther of all the sins he had committed. Luther was locked away in the bowels of the Rock. Of the Primarch, there was no sign.

In the aftermath of these terrible events, the surviving Masters of the Legion decided that none of the events that had transpired would be revealed to the wider Imperium, lest they invite retribution for their Fallen brothers' crimes. The Inner Circle was formed to safeguard the Legion's secrets, and an overlapping system to watch over the Dark Angels was developed to scrutinise any and all of their number for signs of corruption, sowing the seeds of mistrust and secrecy that defines the Dark Angels Chapter in the 41st Millennium. When it was discovered that somehow some of the Fallen Dark Angels

survived the warp storm that had engulfed Caliban, the Masters of the Legion saw both opportunity for redemption and the threat of their secret shame being revealed. The need to pursue and capture or kill the Fallen has been a driving force of the Dark Angels ever since. Until the last Fallen is eliminated, all Dark Angels would be known to each other – but not to the wider Imperium – as Unforgiven, a term given to all successor Chapters following the Legion's acquiescence to the Codex Astartes. For ten thousand years the Unforgiven have together and in secret pursued this mission alongside their primary duty as Space Marines.

DARK IMPERIUM AND THE ERA INDOMITUS

When the Cicatrix Maledictum tore across the galaxy, the Rock was situated in the northern half of the Imperium, known later as the Imperium Nihilus. Totally cut off from the Astronomican, Imperial worlds and assets were and remain to this day highly vulnerable, and the Rock was no exception. When the Fallen Daemon Prince Marbas invaded it, blood flowed in every hall and corridor, dock and dungeon. But without warning, the invaders vanished. The survivors considered themselves fortunate, believing the attack's only purpose to be mindless slaughter. This was false, though only Supreme Grand Master Azrael has any idea of the assault's true aims. Luther, raving

THE ROCK

All that was left of Caliban after Luther's betrayal was the ruins of the Dark Angels' fortress monastery and a vast hunk of bedrock on which it sat. The Dark Angels rebuilt the fortress and dug deep into the bedrock, over time outfitting it with docks and even warp engines. For thousands of years, it has been known simply as the Rock.

Unlike many other Chapters, the Dark Angels have no official homeworld. Instead they recruit from a number of worlds. All aspirants are screened thoroughly, and from the moment they join the Chapter their past lives are made irrelevant. To a Dark Angel, only the Chapter matters.

CAPTAIN LAZARUS OF THE 5TH COMPANY

Captain Lazarus attained his rank when his predecessor, Captain Balthasar, was slain in the chaotic battles that erupted in the aftermath of the Cicatrix Maledictum's emergence. Lazarus fought bravely in War Zone Stygius and in the fighting aboard the Rock in the Fenris System, after which he developed a powerful hatred for the forces of the Thousand Sons and the followers of Tzeentch. An expert strategist and tactician, his leadership prevented a total rout of Imperial forces on the ice world of Rimenok, though he was severely wounded by fell sorcery during the fighting. With even a Dreadnought's sarcophagus incapable of preserving his life, the only option remaining to the Dark Angels' Apothecaries was to put Lazarus through the crossing of the Rubicon Primaris. After days of surgery, Lazarus was a changed man, but very much alive, his determination to punish the servants of Tzeentch stronger than ever. This was a historical event. As a member of the Inner Circle, becoming a Primaris Space Marine made Lazarus the first Primaris in that elite group.



madman and betrayer of Lion El'Jonson, buried deep in the Rock, had vanished. Whether he was taken unwillingly or escaped with the attackers of his own volition, Azrael did not know. Nor could he know why this happened. Nonetheless, Azrael remains ever vigilant for the slightest hint of Luther's whereabouts, paying close attention to battlefield reports, calls for aid, and any other intelligence the Unforgiven have. Never has the Dark Angels' security been breached in such a potentially catastrophic way, and never will Azrael allow his Chapter's secrets come to light.

In the wake of this event, and the Darkmor Massacre in which hundreds of Unforgiven were slain in a brutal ambush whilst in pursuit of the Fallen, Azrael convened an emergency gathering of the Unforgiven. Every loyal son of the Lion made the arduous journey to the Rock. Many never arrived, lost in the warp or embroiled in conflicts en route. Azrael waited as long as he dared for as many of the Unforgiven to arrive as possible. As he prepared to commence the council, one more fleet arrived – not one last Chapter of Unforgiven, but that of Roboute Guilliman, Lord Commander of the Imperium.

Azrael feared the worst, that the returned Primarch had come to destroy the Unforgiven to punish them for their past sins. Azrael considered standing and fighting, or ordering the Chapters of the Unforgiven to withdraw to safety. Either was an admission of guilt, something he had sworn to never do before those outside the sons of the Lion. Instead, he gave permission for Guilliman's fleet to dock. Azrael's fears were unfounded; the Primarch brought reinforcements rather than censure. These were the Primaris Space Marines. There were thousands in the colours of the Dark Angels and their successors as well as entirely new Chapters claiming to be descendants of the Lion. The Supreme Grand Masters pledged their allegiance to the Lord Commander, the Imperium, and the Indomitus Crusade.

Mistrusting of others by nature, the Dark Angels and the Unforgiven were not quick to assimilate these new arrivals. These Primaris had not heard the apocryphal tales or gone through the long indoctrinations like those of the Unforgiven. They were not tested in battle. Their loyalty to their parent Chapters had not been ascertained in the painstakingly detailed way the Dark Angels preferred. But those who had suffered most at the Darkmor Massacre, the Angels of Vengeance, Consecrators, and Guardians of the Covenant, were more eager than others to use the Primaris. Thus began a great period of intensive testing and scrutiny. The Primaris performed superbly in battle, notably in Stygius, Saltire Vex, the Siege of Hive Trall, Allhallow, and the Gratyann Incursion.

The Primaris were found to adapt well to the Unforgiven's ways of war and fight competently alongside their battle-brothers. In addition, their various squad types, weapons, and vehicles proved useful assets for those commanding Dark Angels strike forces across numerous war zones. Bonds were forged in battle, and many observed that their Primaris brethren's temperament and tendencies were very much like their own, presumably as a result of shared gene-seed. The Dark Angels hastened to induct more Primaris Space Marines from scratch after observing their battlefield capabilities, indoctrinating these neophytes as they would any other recruits. Thus were more Primaris added to the Chapter's ranks, moulded in exactly the manner the Chapter desired. Some of the Dark Angels chose to cross the Rubicon Primaris, impressed by the physical feats that their new brethren could achieve. Some traditionalists refused to go through such a process. Others advised against this course of action; with a high risk of death, the Chapter could lose many of its warriors. Some crossed without choice, returned to battle readiness after suffering grievous injuries. The Inner Circle decreed that the Apothecarion would carry this out with seriously wounded battle-brothers to ensure that the Chapter had more Primaris Space Marines who could be fully trusted. The Primaris were undoubtedly powerful and useful, but many of the Inner Circle retained misgivings over the former Greyshields.

Inevitably, questions arose around whether Primaris Space Marines formerly of the Greyshields and of the Ultima Founding Chapters should be inducted into the Inner Circle. Some argued that it simply could not be allowed to happen. Others stated that as inheritors of the Lion's genetic legacy, they should have the mental fortitude to handle the secrets they might learn, and indeed a responsibility to play their part in the eventual defeat of the Fallen. Some took a more pragmatic view, their stance being that battlefield attrition alone might require it. The debate moved from a purely theoretical one as some members of the Inner Circle personally vouched for certain individuals or reported incidents where the Fallen had been observed by those who should not have seen them. One such example was Interrogator-Chaplain Zaeroph, who had been serving alongside the 3rd Company in the Chalnath Expanse. His testimony was of particular significance, given his previous hostility to the reinforcements brought to the Rock by Roboute Guilliman.

All of these arguments informed Azrael's thinking on this most important of questions. His knowledge of the Dark Angels' secrets surpassed all others, and he alone knew the full risks and opportunities in any course of action. All of this

APHARAN OF THE DEATHWING

Brother Apharan joined the Dark Angels directly from the Greyshields. Many battles later, he is the only warrior left alive from his original squad of ten. A grim figure possessed of the taciturn nature observed in most Dark Angels, Apharan knew that wearing Dark Angels colours alone would unlikely be enough to earn his brothers' respect or to be accepted into their cloistered brotherhood. Despite already having a wealth of victorious battles to his name, Apharan made it his personal task to learn every lesson he could from his new brothers, absorbing what little of their history they revealed, their rituals, combat patterns, and more. Rapidly taking in this complex information, Apharan applied it on battlefield after battlefield, swiftly earning a reputation for competence, efficiency, and ruthlessness. During the boarding of the Heretic Astartes strike cruiser *Pain Aeterna*, he single-handedly defended a vital chokepoint against waves of traitor cultists and crew after having run out of ammunition. His actions drew the attention of the Deathwing, who initiated him into their ranks.

information bore upon his thinking, as did his own experience of seeing the Greyshields' impressive skills in battle. He thought long on the matter. Luther's escape weighed heavily on his mind. This burden was only made heavier when rumours reached him of a mustering of the Fallen beginning in the Somnium Stars. He doubted little that Luther himself was in some way responsible. Should these rumours hold any truth, potentially every one of the Unforgiven would have to be ready to meet the threat. No doubt this played a significant role in his decision to permit the induction of the former Greyshields and warriors of the Ultima Founding into the Inner Circle, should they be deemed worthy of such an honour and indeed judged capable of withstanding the shock of the truth.

When Azrael made his decision known, many of the Masters and Chapter Masters were incensed. Knowing that he could not tell them of Luther's escape, Azrael faced the prospect of causing a second schism amongst the sons of the Lion. The gravest threat the Dark Angels and their successors had faced in ten thousand years brewed in the Somnium Stars, and he risked making more of his brothers renegade. Employing all of his diplomatic skill and appealing to the successors' unimpeachable sense of duty, he persuaded all to consider another test. The Deathwing had petitioned him with one Brother Apharan. The former Greyshield had earned their attention, and the Deathwing believed he might be worthy of joining their number. Azrael put to the Chapter Masters and Masters that he had confidence that Apharan would pass the trials, hear the truth, and succeed as any Dark Angel might. Azrael staked his Chapter's entire reputation on a single warrior. Many of those sceptical were moved by Azrael's conviction and humility before them, despite his

superior rank. Many were persuaded by this act alone, knowing that Azrael would never make such a choice without total confidence in future success. Azrael personally oversaw Apharan's trials, which the former Greyshield passed. Whilst some of the successor Masters remained sceptical, they still conformed, their loyalty to and trust in Azrael outweighing their doubts.

With this matter resolved, the Dark Angels and the Unforgiven ply the stars with renewed vigour and unity of purpose just as the Lion and his knights swept old Caliban, purging the galaxy of the traitor, mutant, heretic, and alien wherever they find them. For the Unforgiven, the slaying of every foe is an act of repentance. They break sieges, crush rebellions, and stymie invasions. All the while the Inner Circles remain ever vigilant for signs of the Fallen, following leads wherever they are found. Those Primaris formerly of the Greyshields have knowledge of Mars and the returned Primarch beyond the wildest dreams of the Librarius and Interrogator-Chaplains and provide vital intelligence that the Dark Angels never had access to before.

Despite their eventual embrace of their Primaris brethren, the Dark Angels were less accepting of the Martian magi who accompanied them when Guilliman reached the Rock. These Tech-Priests are essential to the induction of the Primaris Space Marines, a state of affairs the Chapter finds extremely irksome. Many pains have been taken to give them as little access to the Rock as possible and keep them under heavy surveillance. At the same time the Dark Angels' Techmarines and Apothecaries strive to learn all they can from the magi, in the hopes that they can render the Martian priests redundant.

NERAEL OF THE RAVENWING

Recruited on Kimmeria, the very same world as Chapter Master Azrael, Nerael very nearly failed the Dark Angels' punishingly difficult aspirant tests. Nerael pushed through the incredible pain of the monster hunts and the psychic invasion of his mind with sheer force of will alone, earning a place in the 10th Company. He soon began to excel in all areas of training. His dogged determination set him apart, even from those as mentally and physically robust as Space Marine recruits have to be by virtue of their position. Nerael was implanted with the Primaris organs as a part of his induction to the Dark Angels. Upon ascension to full battle-brother, he progressed through many companies before returning to the 10th as a member of the company's standing Vanguard squads. There, serving in a number of different capacities over the course of many battles on Talegoth VII, he unknowingly helped the Ravenwing secure a member of the Fallen. His skills at hunting down quarry without thought of rest impressed the 2nd Company greatly, and as a result battle-brother Nerael was inducted into their number as a member of the Ravenwing.

The Unforgiven operate with great coordination in these most trying of times. Accusations of Legion building are spoken louder than ever before in some Inquisitorial circles, but the counter arguments in defence of the Dark Angels and their successors are now made just as loudly. The Unforgiven's martial might is beyond question, their tally of victories now beyond count. Some make the argument that such a force acts as an essential counterweight to the growing power of Ultramar following Guilliman's return. The ferocity of this debate has grown such that internecine conflict has broken out among some Inquisitors, each participant believing they are doing what is best for the Imperium.

COMBAT DOCTRINE

Though the Dark Angels have spent nearly ten millennia hunting the Fallen, the great majority of their battles have nothing to do with their heretical forebears. As loyal Space Marines, the sons of the Lion deploy to defeat the enemies of the Imperium as would any Space Marine Chapter. Nevertheless, each battle-brother is vigilant for signs of sedition on every battlefield. To most of the Dark Angels this is simply a part of their loyalty to the Emperor. To those of the Inner Circle, anything found could be an essential clue in the hunt for the Fallen.

With the exception of the Deathwing and Ravenwing, the Dark Angels follow standard Space Marine combat doctrine as written in the Codex Astartes. Tactical flexibility, rapid deployment, and combined arms are key components of their strategies. This is common to most Space Marine Chapters, though they have been noted by some observers for their especially dogged resistance even in the face of overwhelming odds.

In the same vein as their father, Dark Angels officers are expert tacticians and specialists, and have been quick to capitalise on the skills of the Primaris Space Marines and the particular capabilities of their different squad types. New specialised formations have been developed to work alongside ancient patterns such as the Hammer of Caliban and Scout Recon Stalker Strike. Caliban's Reach is but one example, which combines the immense firepower of Hellblasters and Devastator Centurions to incredible effect. The advanced infiltration and reconnaissance skills all Primaris Space Marines learn as a part of their training in Vanguard squads is of great value to a Chapter seeking hidden foes whilst keeping secrets of its own. The omniscramblers of Infiltrator Squads can severely disrupt enemy communications, enabling Ravenwing squadrons to strike without the possibility of their quarry being warned. The Divinator-class auspexes and transpectral combat visors of Incursor Squads



collect data from battlefields that previously would have been almost impossible to extract, and yield new intelligence for the Inner Circle to act upon without the Vanguard Space Marines' knowledge.

ORGANISATION

The Dark Angels are, for the most part, strict adherents to the Codex in terms of their Chapter's structure. The 3rd through 5th Companies are Battle Companies, the 6th through 9th are Reserve Companies, and the 10th Company maintains a permanent number of Vanguard Space Marine squads as well as being the home for the Chapter's aspirants and Scouts.

It is the Dark Angels' 1st and 2nd Companies that deviate the most from the Codex Astartes. Roboute Guilliman himself approved of the Unforgiven's continued use of this alternate structure so long as the Dark Angels and their successors continued to serve the Emperor well.

The 1st Company of the Dark Angels is known as the Deathwing. Rather than the Chapter's green, they fight clad in bone-white armour to commemorate the valour of predecessors who fought to cleanse one of the Chapter's recruiting worlds of a Genestealer infestation. Never going to war without the heaviest of Terminator or Mk X armour, they deploy most often by teleporter, Land Raider, or Repulsor. They are the Inner Circle's hammer, each an elite veteran with incredible skill at arms and absolute loyalty to their Chapter.

The Dark Angels 2nd Company is known as the Ravenwing. A highly specialised formation made up of expert riders and pilots, the Ravenwing's warriors are masters of the rapid attack. Though most of their number are unaware of it, their true purpose is to hunt down Fallen Dark Angels. By necessity, therefore, each of their number's faith is of the greatest depth, as it is far from impossible that they might see the Fallen in battle.

GENE-SEED

As the first Space Marine Legion, the Dark Angels' gene-seed is amongst the purest and least degraded strains of all. Remarkably, the Dark Angels' Apothecaries have observed that gene-seed carried by the Primaris Space Marines is universally of the highest quality they have ever seen, and so the Chapter's stock is qualitatively and quantitatively in excellent health.

There are no known aberrations in the Dark Angels' gene-seed, which makes the historic reluctance of the High Lords to utilise it in the founding of new Chapters perplexing. In the Era Indomitus, however, this policy appears to have been relaxed. Some Inquisitorial circles argue that this is due to Roboute Guilliman's direct involvement, the Primarch recognising the Dark Angels' genetic strength and commitment to the Imperial cause. Others contest that it is due instead to a desire in some Terran or Martian circles to increase the Unforgiven's overall strength and thus act as a potential counter-balance to the successors of the Ultramarines.

CRUCIBLE OF WAR

THE HUNT

The Dark Angels have identified an agent of the Fallen in the ranks of their enemies. All prior objectives have been abandoned for one goal: the agent must be captured and brought before the Interrogator-Chaplains. Doing so will take the Unforgiven one step further along the road to redemption. For the agent of the Fallen, they must hide amidst their allies and hope the Dark Angels can be held at bay.

THE ARMIES

Each player must muster an army from their collection. The Attacker commands the Dark Angels attempting to apprehend their target. The Defender commands an army that is harbouring an agent of the Fallen. A player can include any models in their army, but if their army is Battle-forged they will also be able to use the appropriate Stratagems included with this mission.

FALLEN AGENT

Before the battle, the Defender must select one model from their army to be the Fallen Agent. If their army includes any **FALLEN CHARACTER** models, they must select one of them to be the Fallen Agent. Otherwise, they must randomly select one **CHARACTER** model from their army that is not a **MONSTER** or **VEHICLE** model. If the Defender has no such models in their army, then their Warlord must be the Fallen Agent. When resolving an attack made by a **DARK ANGELS** model against the Fallen Agent, treat the Fallen Agent as having the **FALLEN** keyword (if it doesn't already have it).

ABHORRED FOE

If **CYPHER** is selected as the Fallen Agent, the Defender cannot make use of the second part of this model's Mysterious Protection ability (note that this model would still have a 4+ invulnerable save). However, the Attacker cannot re-roll hit rolls or wound rolls of 1 for

attacks made by **DARK ANGELS** units whilst they are within 12" of **CYPHER**.

THE BATTLEFIELD

Create the battlefield using the deployment map below and then set up terrain.

DEPLOYMENT

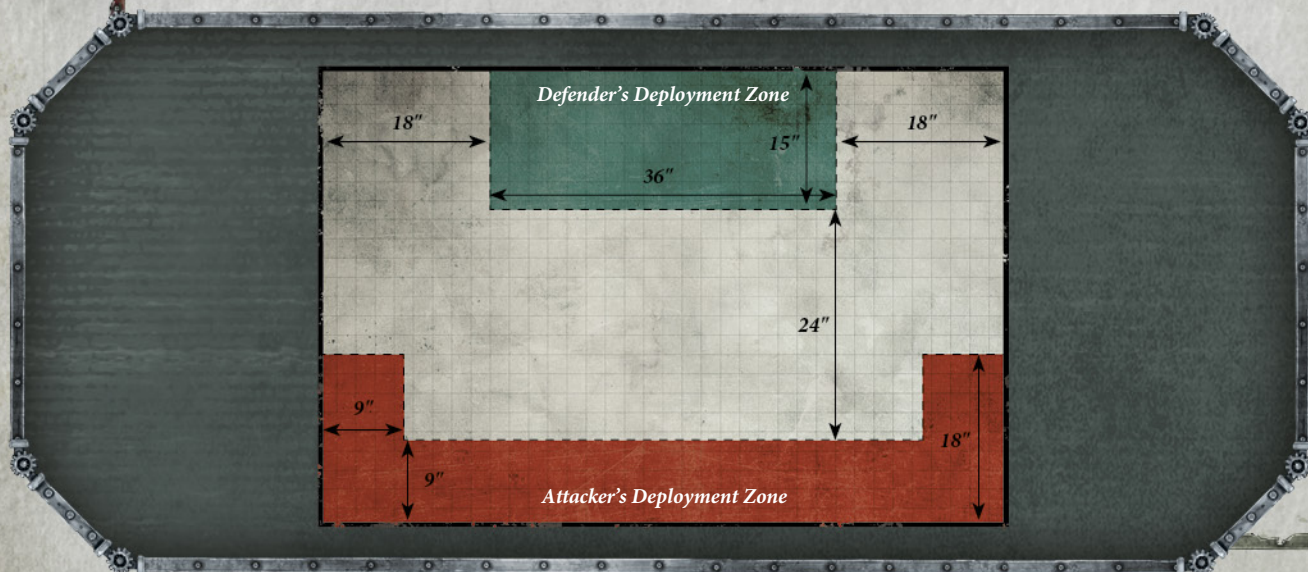
The Defender deploys their army wholly within their deployment zone. The Fallen Agent must be set up on the battlefield during deployment and cannot be set up by any other means, e.g. via Teleport Strike. For the purposes of deployment, a Fallen Agent that starts the battle embarked within a **TRANSPORT** unit counts as being set up on the battlefield so long as the **TRANSPORT** unit itself is set up on the battlefield. The Attacker then deploys their army wholly within their deployment zone.

FIRST TURN

The Attacker chooses who has the first turn.

BATTLE LENGTH

At the end of battle round 5, the player who had the first turn rolls one D6. On a 3+ the game continues, otherwise the game is over. At the end of battle round 6, the player who had the second turn rolls one D6. This time, on a 4+ the game continues, otherwise the game is over. The battle automatically ends at the end of battle round 7.



STRATAGEMS

In this mission, the players can use Command Points (CPs) to use the following bonus Stratagems:

1CP

NEVER FORGET, NEVER FORGIVE

Attacker Stratagem

A moment of laxity spawns a lifetime of Heresy.
Use this Stratagem before a player rolls, to determine if the game ends. The game continues (do not roll).

2CP

RETRIBUTION OF THE INNER CIRCLE

Attacker Stratagem

The doom that befalls the Fallen is absolute.
Use this Stratagem in your Movement phase, after setting up a DEATHWING unit from your army using the Teleport Strike ability. That unit can move D6" (even though it has arrived as reinforcements).

2CP

SALVATION THROUGH SUFFERING

Attacker Stratagem

The Unforgiven fight to rid the galaxy of their shame.
Use this Stratagem in any phase, when a DARK ANGELS unit from your army within 3" of the objective marker, or that contains a model that has captured the objective marker, would lose a wound. Until the end of the phase roll one D6 for that wound, and for each other wound a model in that unit would lose this phase. On a 4+ that wound is not lost.

1CP

STASIS ROUND

Attacker Stratagem

Ensnaring rounds from the Dark Age of Technology.
Use this Stratagem when a RAVENWING model from your army shoots with a bolt weapon (e.g. twin boltgun, heavy bolter, hurricane bolter, etc.). You can only make one attack with that weapon. If a hit is scored, until the start of your next turn halve the target's Move characteristic and subtract 2 from Advance and charge rolls made for it. The attack sequence then ends.

1CP

SLIP AWAY

Defender Stratagem

The Fallen agent has spent years on the run.
Use this Stratagem in your Movement phase. Until the end of the phase, the Fallen Agent can Advance when Falling Back and can move across other models as if they were not there.

1CP

SURREPTITIOUS NATURE

Defender Stratagem

Naught is left but a shadow as the agent vanishes.
Use this Stratagem at the start of your opponent's Shooting phase. Until the end of that phase, enemy models cannot target the Fallen Agent with attacks made with ranged weapons whilst they are more than 12" away. This Stratagem has no effect if the Fallen Agent has a Wounds characteristic of 10 or more.

2CP

EVADE CAPTURE

Defender Stratagem

The Fallen agent will do anything to avoid capture.
Use this Stratagem in your opponent's Charge phase, when the Fallen Agent is chosen as the target of a charge. Before the charge roll is made, that model can immediately move up to 2D6". You can only use this Stratagem once per battle.

1CP

HEINOUS CANT

Defender Stratagem

The agent taunts the Dark Angels into an ill-disciplined fury.
Use this Stratagem at the start of any phase. Until the end of that phase, subtract 1 from hit rolls for attacks made by DARK ANGELS models whilst their unit is within 6" of the Fallen Agent.

INCAPACITATED

If the Fallen Agent is destroyed, before removing the model from the battlefield, the Defender places one objective marker within 1" of the model to represent the incapacitated Fallen Agent. A model from the Attacker's army can capture the objective marker by finishing a move within 1" of it. The Attacker then removes the objective marker from the battlefield. If the model that has captured the objective marker is destroyed or flees, before removing

the model from the battlefield the Attacker places the objective marker within 1" of the model.

VICTORY CONDITIONS

At the end of the game, if one of the Attacker's models has captured the objective marker, or the Attacker controls the objective marker, the Attacker wins. Otherwise, if the Fallen Agent has been destroyed, the battle is a draw. Any other result is a victory for the Defender.

THE ANGELS OF DEATH

With Dark Angels very much the theme of this month's Warhammer 40,000 section, we got in touch with renowned hobbyist Gareth Etherington, who has been studiously adding Primaris Marines to his Dark Angels collection. Here's his army in all its glory.





If you look closely at Gareth's units, you'll notice that several are under strength. 'I've been collecting the *Warhammer 40,000: Conquest* magazines, and because of the way the models come in each issue, not all of my squads are complete yet,' explains Gareth. 'I paint all the models I receive in an issue before the next ones arrives, which is why, for example, I only have two Inceptors (1). I did buy Shadowspear, too, though. So far I've painted the Librarian, Suppressors, and Eliminators.'

'To paint the Chapter symbol, I started with a white semicircle. Then I painted a green semicircle inside it. Next I painted a vertical green line down the centre, followed by a white one in the middle of that for the sword. Lastly, I cut out the wings.' You can see the Chapter symbols on Gareth's Aggressors below (2).



1



2



3

So how does Gareth get his green power armour looking so smooth? 'I use a basecoat of Caliban Green followed by several thin glazes of Warpstone Glow around the edges of the armour panels,' says Gareth. 'It can take five or six layers to build up the transition of colour, but it's worth it to get the vibrant green on the armour (3). I use Moot Green for the final edge highlights to really make it pop. My inspiration for this style of painting came from Kim Syberg's Space Wolves, which were featured in *White Dwarf* back in the '90s. His power armour was always so smooth and he always used such vibrant spot colours. That's part of the reason all my weapons are red (4).



4

'I have several Imperial armies in my collection, and I've kept the desert bases and spot colours consistent across them all so they look like a unified force (5). For example, all the power weapons, eye lenses, and plasma coils in my Imperial armies are blue.'

You can see more of Gareth's work on his painting blog:

taleofpainters.blogspot.com.



5

DEATHWING REDEMPTOR DREADNOUGHT

This issue's Index Astartes features the green-clad Space Marines of the Dark Angels. But we're not showing you how to paint green this time. Instead, studio miniatures painter James Perry provides stage-by-stage advice for a Deathwing Redeptor Dreadnought.



James painted this Deathwing Redeptor Dreadnought in sub-assemblies, making it easier for him to paint the joints under the arms. He undercoated all the pieces with Corax White spray, then used several thin layers of watered-down Ushabti Bone to get streak-free bone-coloured armour. As this is the predominant colour on the model, it's worth taking the time to make sure it looks good! Next, James applied a wash of Seraphim Sepia to the armour recesses, being careful so that he wouldn't need to tidy it up later. James' top tip: use adhesive putty to figure out where you want all your transfers to sit before applying them.

BONE ARMOUR



BARE METAL



CONVERSION CORNER

Before painting the Redemptor Dreadnought, James added a few extra icons to show that it's a war machine of the Dark Angels Chapter. All three of these pieces come from the Ravenwing Accessory Pack, which is available to order from the Games Workshop website. James also added some spare pieces of Sector Imperialis buildings to the model's base to show that the Dreadnought is fighting in an urban environment.



RED CASING



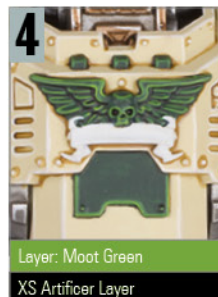
BLACK CASING



BRASS DETAILS



GREEN PANELS



STONE ICONS



WARHAMMER TV PAINTING GUIDES

There are many painting guides for Dark Angels on the Warhammer TV YouTube channel, including how to paint green power armour (both layering and drybrushing), Deathwing bone armour, tanks, and (gasp!) Fallen.



FROZEN WASTELANDS

Galactic War Zones is an ongoing series of articles showing you how to build and paint your Warhammer 40,000 armies based around the many planets on which they live and fight. Wrap up warm, because this month we're taking a closer look at ice worlds.



Ice worlds are amongst the most barren and inhospitable planets in the galaxy, their surfaces covered by frozen tundras and glacier fields that can span entire continents. While some ice worlds are just about inhabitable, others are so inimical to life that they are classified as death worlds. Perpetual blizzards make navigating across the surface virtually impossible, and the air is filled with razor-sharp shards of ice that can flense flesh from bone in seconds. On the ice world of Valhalla, the surface is so bleak and barren that the human population dwells underground in subterranean cities, subsisting on little more than nutrient gruel made from cultivated slime.

IT'S COLD OUTSIDE

While arguably one of the best-known ice worlds in the Imperium, Valhalla is just one among thousands. The planet of Carcharias is wracked by

FENRIS

Fenris – home world of the Space Wolves Chapter – is often regarded as an ice world, but it is, in fact, classified as a death world. While the entire planet is shrouded in snow during the winter months, its summer months are dominated by volcanic eruptions, lava flows, and boiling seas that only the hardiest will survive.



polar cyclones, the snow-covered vista outside its hive cities known as the Dry-blind due to its bleakness. On Heckla, the frozen landscape is regularly shattered by earthquakes and volcanic eruptions that melt the ice, creating tidal waves that refreeze in mid-air to form impenetrable landscapes. The world of Cressida is dominated by Chaos-tainted ice floes, while the planet Shroud is locked in a nuclear winter, its valuable geothermal resources almost impossible to harness due to the adverse weather conditions.

It's no surprise, then, that the inhabitants of ice worlds are particularly hardy people, inured to suffering and deprivation. Stubborn and stern, they refuse to acknowledge their own hardships, and they are rarely deterred by the myriad horrors of the battlefield. After all, if they can survive on a frozen wasteland, they should be able to survive anywhere.

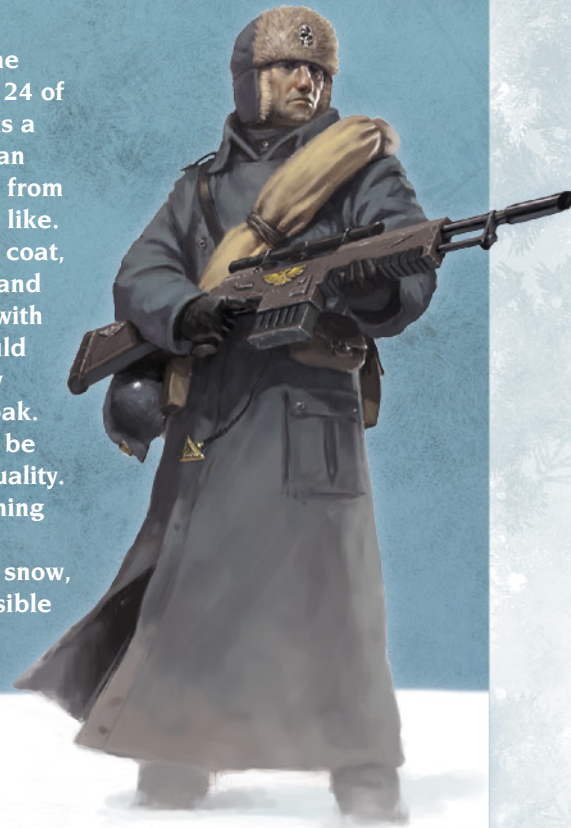
THEY COME FROM THE LAND OF THE ICE AND SNOW

So what would an army from an ice world look like? Astra Militarum and T'au forces are likely to camouflage their wargear and vehicles to blend in with their surroundings, customising their equipment to ensure they survive the elements. Insulating jackets are used to keep gun barrels and engines warm. Bedrolls, packs, and cold-weather gear are carried by troopers who could easily get cut off from their supply lines. Races such as the Orks, on the other hand, may paint their wargear in brighter and more vibrant colours – all the better to see each other in a snow storm and keep tabs on who's krumped what the most. Necrons – their metal bodies immune to the bitter cold – could march to war with icicles hanging from their armour and snow piled up on their hunched shoulders. There's a lot to consider when creating an ice-world army.

As we all know, there are infinite ways to build and paint your models. We hope this article will provide you with some useful inspiration for how to create an army from an ice world. 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

ICE WARRIORS

This guardsman from the Valhallan 1212th (page 24 of *Codex: Astra Militarum*) is a great example of what an Imperial Guard trooper from an ice world might look like. He wears a heavy great coat, thick gloves, and a hat and carries all his wargear with him, including what could be a bedroll or possibly even a camouflaged cloak. Winter warriors have to be prepared for any eventuality. This trooper's grey clothing provides a level of camouflage against the snow, but also ensures he's visible enough to friendly troopers in a blizzard.



COOL COLOURS

When we mention ice worlds, the colours that spring to mind are white, grey, and blue. But remember, ice and snow will reflect the colours around them, so if the sky is lit with green (like the aurora borealis), the snow will take on a similar hue. An ice world of the far future really can be any colour you want it to be!



PAINTING YOUR ARMIES

White and grey are the predominant colours in ice world environments, but that doesn't mean you have to paint your miniatures the same way. Here are a few suggestions.

How you paint your models is a great way to show the planet they are from or the war zone in which they are fighting. The application of a few choice colours, a splash of camo paint, or a few snow drifts on your models' bases can add a lot of character to your army.

The logical colour choices when it comes to ice worlds are white, grey, and blue, but as we mentioned earlier, the galaxy is a big place, and ice-world terrain really can be any colour you like. Just remember that your models need to complement the bases they're standing on. For example, you probably wouldn't want icy blue bases for your Blue Horrors or snowy bases for your White Scars, as the models just wouldn't stand out from them. (Admittedly, that's great for camouflage, but it can look a bit dull on a miniature.) On the other hand, grungy-looking Goff Orks on blood-flecked snow would look great! Perhaps you could paint all your Imperial Guard tanks with a striking ice-shard camouflage scheme. Skitarii in red robes would contrast well with crisp white snow. The great thing about white is that it's a neutral colour, so any primary or secondary colour should look great next to it. Just remember to choose an appropriate spot colour to complement your colour scheme.

WOLF GUARD TERMINATOR

While any army can fight on any type of world, there are some environments that are closely associated with particular armies. The Space Wolves, for example, are closely linked to their snowy homeworld of Fenris, and adding snow to their bases complements their colour scheme perfectly, reinforcing their wintery appearance.



VRAESQUE MALIDRACH

The Overlord of the Kabal of the Flayed Skull wears bone-coloured armour – all the better to show the blood of his victims. The colours used on Vraesque's base match the tone of his armour, creating a unified colour scheme that is actually quite warm despite the snow. A cool blue has been used as the contrasting spot colour.



MYMEARAN RANGER

This Aeldari Ranger hails from Craftworld Mymeara, which fought against the Imperium on the ice world of Betalis III. The blue armour combined with the white snow of Betalis makes for a striking, cold colour scheme, which is offset by the use of orange and green as spot colours.



TRUSKAN SNOWHOUND

The Truskan Snowhounds wear green and grey fatigues and white armour – perfect for winter warfare. The red stripe on the helmet acts as a spot colour, drawing your eye to the model's face, and as in-world iconography to differentiate between regiments.



POXWALKER

The extreme cold of an ice world can have a visible effect on bare flesh, such as with this Poxwalker. While his diseased skin is horribly pale, his extremities have turned a sickening shade of purple, showing where some form of hideous frostbite has begun to set in.



BORK'AN FIRE WARRIOR

This Fire Warrior wears pale grey armour so he can blend in with snowy terrain. The grey armour looks great alongside the turquoise sept markings and contrasts well with the dark fatigues worn underneath it. Red acts as a warm spot colour amongst the cooler tones.



THE CHIL'BLAINS — BY ALEXANDRE DUMILLARD

Miniatures designer Alexandre Dumillard has been working on his ice world Death Guard army for some time now. 'They were originally a loyalist Chapter known as the Steel Cobras,' says Alexandre. 'After turning heretic, they hid from Imperial forces on the ice world of Tukaroe VII, but they became caught in a Chaos-tainted storm. The Space Marines started to become sick, and infections quickly spread between them. His warriors dying, Chapter

Master Akhasis Blain made a pact with a mysterious wanderer known as Barkahran, who promised he could save Blain's warriors if they dedicated themselves to Nurgle. They became the Children of Blain, commonly known as the Chil'Blains.'

Below you can see Alexandre's army so far. On the left is the Sorcerer Barkahran riding a poxed steed. In the centre stands Septus, once the first Captain of the Steel Cobras, now a mighty Lord of Contagion in the Chil'Blains.



'I painted the Chil'Blains using a quartered colour scheme,' says Alexandre. 'Some panels I painted in the original bronze-green armour of the Steel Cobras, while the other panels are painted white to tie the Chil'Blains to the ice world they were created on.'

BRASS ARMOUR

Spray: Retributor Armour

Layer: Hashut Copper

Wash: Abaddon Black

Wash: Kabalite Green

Wash: Sybarite Green

Drybrush: Sycorax Bronze

WHITE ARMOUR

Basecoat: White Scars

Wash: Agrax Earthshade

Layer: White Scars



CONVERTING YOUR MODELS

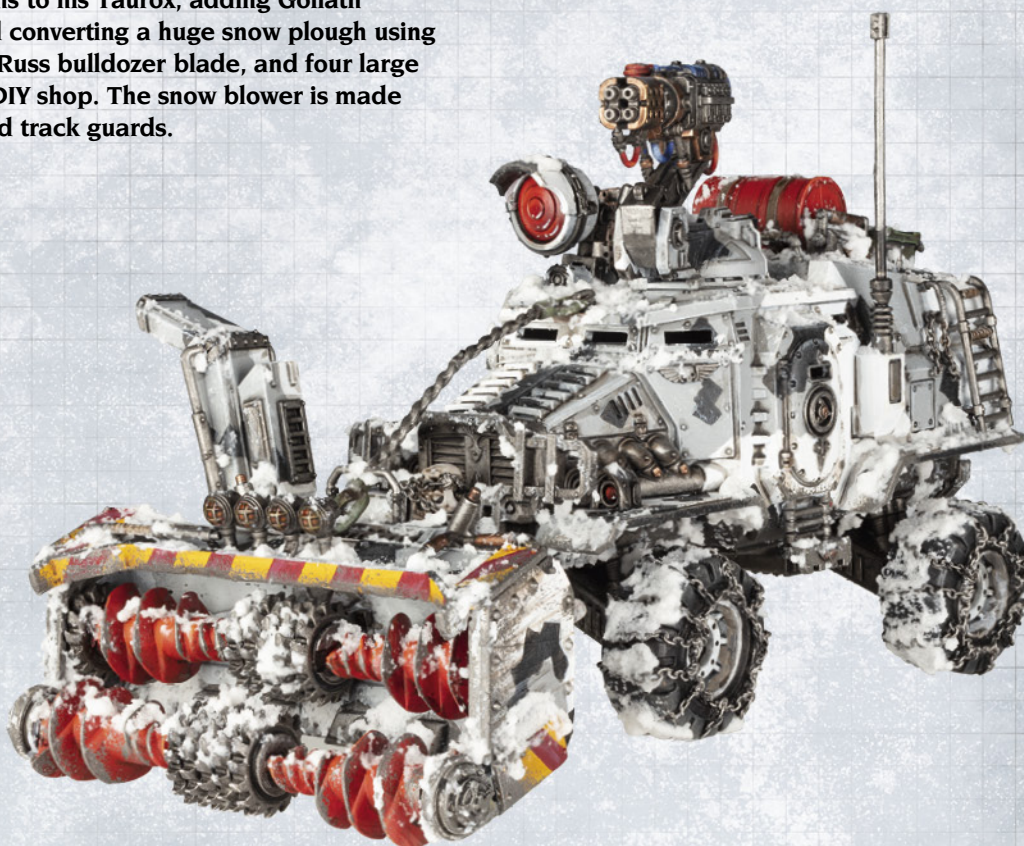
Painting your models to show they're fighting in a particular environment is one thing, but why not try converting them, too? Here, we show you how to convert some ice-world miniatures.

TAUROX – BY PAUL FOULKES

Paul made several conversions to his Taurox, adding Goliath wheels in place of tracks and converting a huge snow plough using Rockgrinder parts, a Leman Russ bulldozer blade, and four large screws (the red bits) from a DIY shop. The snow blower is made from a Leman Russ' armoured track guards.



Paul added a clearance incinerator turret and a fuel canister to the roof of the Taurox so it can melt particularly troublesome ice. The chains on the wheels are from a hobby shop.



ACHILLES RIDGERUNNER – BY MARK BEDFORD

Mark Bedford's Ridgerunner is equipped for winter warfare and converted with additional stowage and lights taken from the Atalan Jackals set. For the chipped paintwork, Mark sprayed the model Mechanicus Standard Grey, applied a coat of hair spray, then airbrushed it White Scar. Next he used a wet brush to scuff away some of the white paint, revealing the grey beneath.



Mark used printer paper soaked in PVA glue to create the tarpaulin over the missile launcher.





LONGSTRIKE – BY DAN HARDEN

Dan already has a sizeable T'au army painted in purple, blue, and white to show that they're fighting on an ice world bathed in ultraviolet light. He converted this Hammerhead with spare sensor vanes and targeters to show that it has been modified to hunt armoured targets in snow storms. He added a couple of crew to the base – both of them holding scanners – so they can report back to Longstrike on incoming targets.



Dan used spare bits of Ryza Ruins to make the base for his Hammerhead. The crew member at the front is made from the original tank commander, while the other is a Fire Warrior with a spare helmet taken from the KV128 Stormsurge kit.

TRUSKAN SNOWHOUND – BY JASON LEE

Jason converted this Guardsman using parts from the Cadian Command Squad kit. He added Green Stuff goggles, a scarf, and a bedroll to the model. Jason painted him in patchy white, grey, and black camouflage to help him blend in with the snow terrain he's fighting in.



CHAPLAIN – BY ASHLEY LOWE

Ashley Lowe created this Chaplain wearing a winter coat. He used Green Stuff to sculpt the trim around the hood and the bottom of the coat. He also turned the hanging parchment into bear paws to reflect the Chapter's name – the Ice Bears. The ice pick Crozius was converted using a spike from the Sisters of Slaughter.



BASING AND SCENERY

A thematic base is a great way to show what type of world your army is fighting over, while a few pieces of customised scenery can easily turn a regular battlefield into an impressive ice world.



SNOW AND ICE BASES

The easiest way to create snow bases for your models is undoubtedly to cover them in Valhallaan Blizzard. Simply paint your base how you normally would and apply as much or as little Valhallaan Blizzard as you like

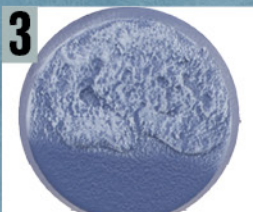
to get the desired snowy effect. However, Alexandre Dumillard created some really impressive snow and ice bases for his Plague Marines that we featured earlier in the article, and we thought it would be great to show you how he created them. So here you go!



Paint part of the base with Astrogranite.



Spray the whole base with The Fang.



Drybrush the textured area with Blue Horror ...



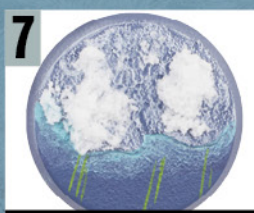
... then drybrush it again with Praxeti White.



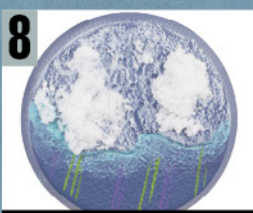
Add clumps of Valhallaan Blizzard for extra texture.



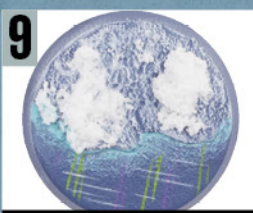
Apply a wash of Baharroth Blue to the edge of the snow.



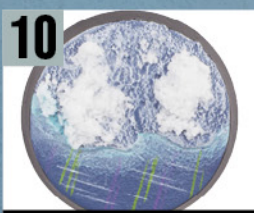
Paint in thin lines of Moot Green on the ice.



And thin lines of Genestealer Purple, too.



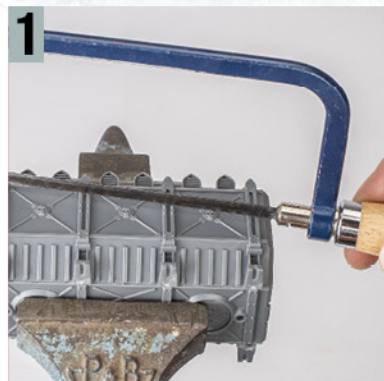
Paint lines of White Scar at right angles to the other lines.



Apply watered-down White Scar to the edge of the snow.

CONVERTING ICE WORLD SCENERY

Our goal when creating our ice world scenery was to create the impression that drifts of snow had piled up around an ammunition dump, half-burying it. For this we cut several pieces of terrain in half (to simulate that they're buried) and covered them in copious amounts of Valhallan Blizzard. Why not give it a go yourself?



The Munitorum Container is built as normal, then placed in a vice and cut at an angle down its length with a hack saw (1).

The container is placed on a piece of foam board (available in most craft shops) and a pencil used to draw around it to establish the footprint of the scenery piece (2). The foam board is cut using a hobby knife (3) into a rough oval shape (4). Next, the edges of the foam card are cut at an angle (5) to create a slope around the scenery piece (6).

Off-cuts of insulation foam are perfect for snowdrifts (7). It is cut to size using a Citadel Saw and placed back against the side of the container to ensure the height is correct (8). At this stage, the container, a barrel, and the insulation foam are stuck down using PVA glue (9).

The base and the snowdrift are painted with Astrogranite (10). This creates a texture and protects the foam board and insulation foam when the piece is sprayed Death Guard Green (11). The central panel of the container is then painted Averland Sunset (12), the green areas are drybrushed Ogryn Camo, then the whole piece Ushabti Bone (13). Lastly, a Texture Spreader is used to cover the snowdrift and much of the base with a thick layer of Valhallan Blizzard (14). Four pots were used for all the scenery shown opposite.

ESCALATION

Deep behind enemy lines, kill teams are often sent on covert missions of intelligence gathering, sabotage, and assassination. Often outnumbered by their foes, the prospect of reinforcements is always gladly received, and this month there are several of them!



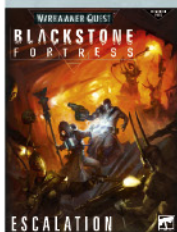
Upon a million worlds, the fires of war burn bright and the cries of the damned echo to the heavens. Amidst the madness and the horror, elite bands of killers stalk each other through tangled jungles and echoing ruins, claustrophobic tunnels and blood-splattered trench-lines. These are the kill teams – hand-picked squads charged with completing the most dangerous and difficult missions, often behind enemy lines with little hope of support or reinforcement.

All sounds a bit bleak, doesn't it?

Fortunately, there are some new reinforcements this month to aid your elite band of warriors in their missions and maybe give them a little respite from the horrors of war, if only for a little while. They are the models from Warhammer Quest: Blackstone Fortress – Escalation.

NEW MODELS!

Blackstone Fortress – Escalation includes thirteen new Citadel Miniatures (five good guys, eight heretic scum), plus all their associated cards, for use in your games of Warhammer Quest. And now you can use them in Kill Team, too!



ESCALATION

Over the next few pages, you'll find new Kill Team datasheets for the five characters in Blackstone Fortress – Escalation, plus datasheets for the sinister-looking Cultists of the Abyss. The Sanctioned Psyker Aradia Madellan and the Crusader Gottfret de Montbard can be included in Astra Militarum kill teams, while the Tech-Priest Daedalus and the Servitor X-101 can be recruited for the Adeptus Mechanicus. The Rogue Trader Neyam Shai Murad can fight alongside almost any Imperial faction. Aradia, Daedalus, and Neyam are also all Commanders, which means you can recruit them at different skill levels.

On the evil side is the Cultist Firebrand (also a Commander) and the Cultists of the Abyss, which would make for an impressive-looking kill team in their own right.

USING YOUR BLACKSTONE FORTRESS – ESCALATION MINIATURES IN KILL TEAM

The rules presented here are intended to allow players to use the miniatures contained within Warhammer Quest: Blackstone Fortress – Escalation in their games of Kill Team. Each of the explorers and X-101 have been presented as a new datasheet, allowing you to take these varied characters as part of your existing kill teams, either as unique specialists or as Commanders. You will also find datasheets for using the Cultists of the Abyss and the deadly Cultist Firebrand.

Beta Rules

The rules presented here are in a beta state. As such, they might change over time or be reprinted elsewhere with modifications. We would like to take this opportunity to allow players to give us feedback on these rules; you can send any comments or suggestions to us at our Kill Team FAQ email address: killteam@gwplc.com.

Whilst these rules have been written for use in all types of Kill Team games – including matched play games – if you intend to use them at organised events, it is ultimately up to the event organiser as to whether these rules will be allowed or not (as is the case with all of our beta rules).

CULTIST FIREBRAND

NAME	M	WS	BS	S	T	W	A	Ld	Sv	Max
Cultist Firebrand	6"	3+	3+	4	4	3	3	6	4+	1
This model is armed with a hellfire torch, laspistol, frag grenades and krak grenades.										
ABILITIES	Explosive Demise: If this model is taken out of action, roll a dice before removing it from the battlefield; on a 5+ the warp energies contained within it burst out, and each model within 3" suffers 1 mortal wound.									
SPECIALISTS	Ferocity, Strength									
FACTION KEYWORD	SERVANTSOFTHE ABYSS									
KEYWORDS	CHAOS, COMMANDER, INFANTRY, CULTIST FIREBRAND									

WEAPONS

WEAPON	RANGE	TYPE	S	AP	D	ABILITIES
Hellfire Torch	8"	Assault D6	5	-1	2	This weapon automatically hits its target.
Laspistol	12"	Pistol 1	3	0	1	-
Frag grenade	6"	Grenade D6	3	0	1	-
Krak grenade	6"	Grenade 1	6	-1	D3	-

KILL TEAM

MODEL	POINTS PER MODEL
Cultist Firebrand (Level 1)	70
Cultist Firebrand (Level 2)	80
Cultist Firebrand (Level 3)	90
Cultist Firebrand (Level 4)	105

CULTIST OF THE ABYSS

NAME	M	WS	BS	S	T	W	A	Ld	Sv	Max
Cultist of the Abyss	6"	4+	4+	3	3	1	1	6	6+	-
Cultist of the Abyss Gunner	6"	4+	4+	3	3	1	1	6	6+	2
Cultist of the Abyss Champion	6"	4+	4+	3	3	1	2	7	6+	1
<p>This model is armed with an autogun, frag grenades and krak grenades.</p> <p>Up to two Cultists of the Abyss in your kill team can be a Cultist of the Abyss Gunner, and one Cultist of the Abyss in your kill team can be a Cultist of the Abyss Champion. A Cultist of the Abyss Champion is instead armed with a stubcarbine, chainsword, frag grenades and krak grenades.</p>										
WARGEAR OPTIONS	<ul style="list-style-type: none"> • One Cultist of the Abyss Gunner in your kill team may replace their autogun with a grenade launcher. • One Cultist of the Abyss Gunner in your kill team may replace their autogun with a heavy stubber. 									
ABILITIES	Servants of the Abyss: You can re-roll failed Nerve tests for this model whilst it is within 6" of a HERETIC ASTARTES model from your kill team.									
SPECIALISTS	Leader (Champion only), Demolitions (Gunner only), Heavy (Gunner only), Combat, Veteran, Zealot									
FACTION KEYWORD	SERVANTS OF THE ABYSS									
KEYWORDS	CHAOS, INFANTRY, CULTISTS OF THE ABYSS									

MELEE WEAPONS

WEAPON	RANGE	TYPE	S	AP	D	ABILITIES
Chainsword	Melee	Melee	User	0	1	Each time the bearer fights, it can make 1 additional attack with this weapon.

RANGED WEAPONS

WEAPON	RANGE	TYPE	S	AP	D	ABILITIES
Autogun	24"	Rapid Fire 1	3	0	1	-
Grenade launcher	When attacking with this weapon, choose one of the profiles below.					
- Frag grenade	24"	Assault D6	3	0	1	-
- Krak grenade	24"	Assault 1	6	-1	D3	-
Heavy Stubber	36"	Heavy 3	4	0	1	-
Stubcarbine	18"	Pistol 3	4	0	1	-
Frag grenade	6"	Grenade D6	3	0	1	-
Krak grenade	6"	Grenade 1	6	-1	D3	-

KILL TEAM

MODEL	POINTS PER MODEL (Does not include wargear)
Cultist of the Abyss	5
Cultist of the Abyss Gunner	6
Cultist of the Abyss Champion	6

MELEE WEAPONS

WEAPON	POINTS PER WEAPON
Chainsword	0

RANGED WEAPONS

WEAPON	POINTS PER WEAPON
Autogun	0
Grenade launcher	2
Heavy stubber	2
Stubcarbine	0
Frag grenade	0
Krak grenade	0

ARADIA MADELLAN

NAME	M	WS	BS	S	T	W	A	Ld	Sv	Max
Aradia Madellan	7"	3+	3+	3	3	4	3	8	5+	1
This model is armed with a laspistol and force stave.										
ABILITIES	Psychic Boost: At the start of each battle round, you can pick one ASTRA MILITARUM model from your kill team that is within 6" of this model. That model can ignore the penalty to hit rolls from any flesh wounds it has suffered until the end of that battle round.									
PSYKER	This model can attempt to manifest one psychic power and deny one psychic power in each Psychic phase. It knows the Psybolt psychic power.									
SPECIALISTS	Psyker									
FACTION KEYWORD	ASTRA MILITARUM									
KEYWORDS	IMPERIUM, ASTRA TELEPATHICA, SCHOLASTICA PSYKANA, COMMANDER, INFANTRY, PSYKER, PRIMARIS PSYKER, ARADIA MADELLAN									

WEAPONS

WEAPON	RANGE	TYPE	S	AP	D	ABILITIES
Laspistol	12"	Pistol 1	3	0	1	-
Force Stave	Melee	Melee	+2	-1	D3	-

KILL TEAM

MODEL	POINTS PER MODEL
Aradia Madellan (Level 1)	70
Aradia Madellan (Level 2)	80
Aradia Madellan (Level 3)	90
Aradia Madellan (Level 4)	105

GOTFRET DE MONTBARD

NAME	M	WS	BS	S	T	W	A	Ld	Sv	Max
Gotfret de Montbard	6"	3+	4+	3	3	3	4	8	4+	1
This model is armed with a power sword and storm shield.										
ABILITIES	Specialist Retainer: This model is always a Combat specialist, but this does not count towards the maximum number of specialists in your kill team. Hacking Advance: Each unmodified hit roll of 6 made for Gotfret de Montbard's attacks in the Fight phase scores 2 hits instead of 1. Storm Shield: This model has a 3+ invulnerable save.									
SPECIALISTS	Combat									
FACTION KEYWORD	ASTRA MILITARUM									
KEYWORDS	IMPERIUM, ADEPTUS MINISTORUM, INFANTRY, CRUSADER, GOTFRET DE MONTBARD									

WEAPONS

WEAPON	RANGE	TYPE	S	AP	D	ABILITIES
Power sword	Melee	Melee	User	-3	1	-

KILL TEAM

MODEL	POINTS PER MODEL
Gotfret de Montbard	20

X-101

NAME	M	WS	BS	S	T	W	A	Ld	Sv	Max
X-101	5"	5+	5+	4	4	2	2	6	4+	1
This model is armed with a grav-gun and hydraulic claw.										
ABILITIES	Canticles of the Ommissiah									
	Automaton: X-101 can never be a Specialist.									
	Mindlock: X-101 has a Weapon Skill and Ballistic Skill characteristic of 4+, and a Leadership characteristic of 9, whilst it is within 6" of any TECH-PRIESTS from your kill team.									
SPECIALISTS	None									
FACTION KEYWORD	ADEPTUS MECHANICUS									
KEYWORDS	IMPERIUM, INFANTRY, SERVITOR, X-101									

WEAPONS						
WEAPON	RANGE	TYPE	S	AP	D	ABILITIES
Grav-gun	18"	Rapid Fire 1	5	-3	1	If the target has a Save characteristic of 3+ or better, this weapon has a Damage characteristic of D3.
Hydraulic claw	Melee	Melee	×2	-1	D3	When attacking with this weapon, you must subtract 1 from the hit roll.

KILL TEAM	
MODEL	POINTS PER MODEL
X-101	10

DAEDALOSUS

NAME	M	WS	BS	S	T	W	A	Ld	Sv	Max
Daedalusus	6"	4+	3+	3	4	5	2	8	4+	1
This model is armed with an eradication pistol and servo-arc claw.										
ABILITIES	Canticles of the Ommissiah									
	Ornate Bionics: This model has a 5+ invulnerable save.									
	Omniscanner: At the start of the Shooting phase, you can select one enemy model that is within 24" of and visible to this model. Until the end of the phase, add 1 to hit rolls for attacks made by ADEPTUS MECHANICUS models from your kill team that are within 6" of this model that target the selected enemy model.									
	Archeotech Device: Once per battle, at the end of the Movement phase, this model can activate an ancient archeotech device. If he does so, select one of the following effects: <ul style="list-style-type: none"> • Select one ADEPTUS MECHANICUS model from your kill team that is within 3" of this model. That model regains 1 lost wound. • Select one enemy model within 3" of this model. That model suffers 1 mortal wound. 									
SPECIALISTS	Logistics									
FACTION KEYWORD	ADEPTUS MECHANICUS									
KEYWORDS	IMPERIUM, CULT MECHANICUS, COMMANDER, INFANTRY, TECH-PRIEST, DAEDALOSUS									

WEAPONS						
WEAPON	RANGE	TYPE	S	AP	D	ABILITIES
Eradication pistol	12"	Pistol D3	6	-1	1	If the target is within 6" of the bearer, this weapon has a Type of Pistol 1, an AP of -3 and a Damage of D3.
Servo-arc claw	Melee	Melee	+1	-1	1	-

KILL TEAM	
MODEL	POINTS PER MODEL
Daedalusus (Level 1)	70
Daedalusus (Level 2)	80
Daedalusus (Level 3)	90
Daedalusus (Level 4)	105

NEYAM SHAI MURAD

NAME	M	WS	BS	S	T	W	A	Ld	Sv	Max
Neyam Shai Murad	6"	3+	3+	3	3	4	3	9	4+	1
This model is armed with two negotiator pistols.										
ABILITIES	Quick Draw: This model can shoot each turn as if it was Readied.									
	Servo-skull Assisted Targeting: This model does not suffer the penalty to hit rolls for the target being obscured.									
	Rogue Trader: This model cannot be affected by any Tactics or abilities that affect models with a particular Faction keyword.									
SPECIALISTS	Shooting									
FACTION KEYWORD	ADEPTUS ASTARTES, ASTRA MILITARUM, ADEPTUS MECHANICUS									
KEYWORDS	IMPERIUM, ASTRA CARTOGRAPHICA, COMMANDER, INFANTRY, ROGUE TRADER, NEYAM SHAI MURAD									

WEAPONS

WEAPON	RANGE	TYPE	S	AP	D	ABILITIES
Negotiator Pistol	12"	Pistol 2	4	-2	1	-

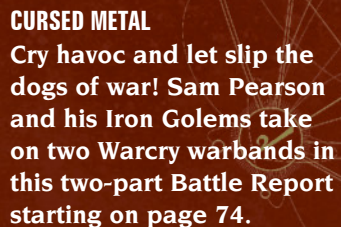
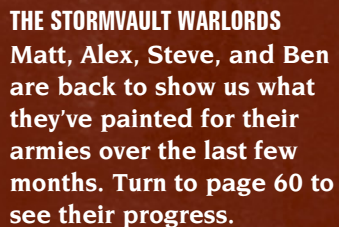
KILL TEAM

MODEL	POINTS PER MODEL
Neyam Shai Murad (Level 1)	50
Neyam Shai Murad (Level 2)	65
Neyam Shai Murad (Level 3)	80
Neyam Shai Murad (Level 4)	105



From the maelstrom of a sundered world, the Eight Realms were born. And with their birth began a war to claim them. This month: two Warcry Battle Reports, A Tale of Four Warlords, and more Warcry.





RULES OF ENGAGEMENT



JERVIS JOHNSON

Jervis is the lead games developer for Warhammer Age of Sigmar, but over the years he has worked on pretty much every game to come out of the Warhammer Studio. He tries to ensure that Order, Chaos, Death, and Destruction reign in equal measure, but his dubious dice rolling has been known to skew that balance on occasion.

By the time you read this column – several months in the future from when I wrote it – *General's Handbook 2019* will have been released. A big feature of each *General's Handbook* is the updates to the Pitched Battle profiles they contain, but the design team puts just as much time and effort into the new rules and battleplans that populate the rest of the book. The number of different things that could be done to fill those pages can be a bit overwhelming – there are just so many things we could write about – so this year we decided to theme the *General's Handbook* around what we call 'small-footprint games'. (Though personally, I prefer the more prosaic, if less precise, 'kitchen-table games'.) What we had in mind were games

that could be played on a normal dining table and could be completed in an hour and a half or so, with armies that would be around 1,000 points in a Pitched Battle game. We felt this would make for a game that felt like a proper battle but was small enough and quick enough to be played at home in an evening.

So, if these were the parameters we were working to, why did we feel that providing rules for small-footprint games was a good idea? The obvious reason was that by doing so we'd make starting to play Age of Sigmar less daunting for new players; in other words, it would make the game more accessible. And this was certainly one of the reasons for picking small-footprint games as our main theme. However, we were also keen to give experienced players a wider range of options in the ways they play. In fact, providing extra gaming options was the starting point for the project, which came about based on work I had been doing to provide different ways to play matched play games. One of the things I'd noticed was that matched play games and tournaments had become very focused on large 2,000-point games played on a 6' by 4' table. There's nothing wrong with this per se, but I was worried that the popularity of this format might mean people felt games like this represented the 'proper' way to play Age of Sigmar games. This is just about the opposite of what we're trying to achieve, which is to provide a flexible game that allows players to tailor it to fit their own preferred way of playing. So, I decided to come up with an alternative format for matched play games that I ended up calling Meeting Engagements.

To begin with, this was something I worked on when I got a bit of spare time between other projects or at lunchtimes and after work. I roped in other members of the Age of Sigmar team, and with their help I polished the rules I'd come up with into a pretty-much finished state. By this point the enthusiasm for Meeting Engagement had become so infectious that when we started planning what to put into the *General's Handbook 2019*, it was easy to convince everyone that we should include the Meeting Engagement rules. This in turn made it easy to decide to use small-footprint games as a general theme for the book. Decision made, we needed to write up the Meeting Engagement rules and then write similar sets of rules for open and narrative play. In the rest of this column, I'll take a look at how we went about doing just that.

Right: While there are loads of new rules for Meeting Engagements in the *General's Handbook 2019*, it also includes updated allegiance abilities, the Open War Army Generator, and the Players Code, which we featured in the pages of *White Dwarf* a few months ago.



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. This month, Jervis put on his tiniest clogs to talk about small-footprint games.

MATCHED PLAY – MEETING ENGAGEMENT

As I've already said, the first small-footprint version of Warhammer Age of Sigmar that we worked on was the Meeting Engagement rules for matched play games. My aim was primarily to create a different format for matched play games that sat alongside the Pitched Battle rules and gave an alternative way of playing matched play games or tournaments. One of the things I knew from experience was that the Pitched Battle rules really only worked if you had a large gaming table and plenty of time. What I wanted to come up with was something that played more quickly and on a smaller playing area. On the face of it, this might seem simple – surely all I needed to do was take the Pitched Battle rules, say you only need a 1,000-point army and that the battlefield is 3' by 4' rather than 6' by 4', and my work was done! However, there were two problems with this approach. One was aspirational in that I wanted to create a game that was different in play to a Pitched Battle and that required a player to learn new tactics in order to master it. I didn't want Meeting Engagement to feel like a pint-sized Pitched

Battle, I wanted it to be something that players would want to play because it was interesting and challenging in its own right. The other problem was practical; if you just took the Pitched Battle battleplans and used them on a 3' by 4' battlefield, there usually wasn't enough room for the two armies to deploy, or they started off too close together and there wasn't enough room for them to manoeuvre.

As it turned out, coming up with the solution to the second problem also solved the first one. The first thing I decided to do was to minimise the area in which armies could deploy in order to maximise the area of the battlefield that was used to fight across. Pitched Battle games typically allow armies to deploy about 12" onto the battlefield, leaving about 2' between the two armies. I decided to allow armies only 3" to deploy in, which meant that there would still be about 2' between them. This maximised the amount of playing area the armies could fight over, but as could be imagined, it made it very hard to deploy even a 1,000-point army at the start of the game. In order to solve the

Below: Jervis and fellow games developer Sam played a close-quarters battle in July's issue of *White Dwarf*. The unexpected arrival of a Lord-Celestant on a Stardrake certainly gave Sam's Khorne warriors something to think about.



deployment problem, I said that players had to split their armies into three contingents. Only one contingent would be deployed at the start of the battle, with a second contingent arriving at the end of the player's first turn and the last contingent arriving at the end of the second. I also said that players were allowed to deploy models with their bases overlapping the edge of the battlefield if they couldn't fit into the 3" deployment area.

With these basic parameters in place, I could start to write the rules for picking your army and then create a set of Meeting Engagement battleplans that worked with armies organised into three contingents that had to deploy close to the edge of the battlefield. It was doing these two things that gave me a game that felt very different to a Pitched Battle and that provided a whole new set of tactical challenges for a player. Picking an army for a Meeting Engagement is very different to picking a Pitched Battle army because it is organised into contingents, and this forces you to look anew at which units you want to use and in which contingent you place them. Actually fighting a Meeting Engagement is also very different to fighting a Pitched Battle because you don't start with your entire army on the battlefield. The tactics you must use are very different, and they reward the player who thinks in the long term rather than relying on crushing an opponent with an early hammer blow. Give a Meeting Engagement game a try and you'll

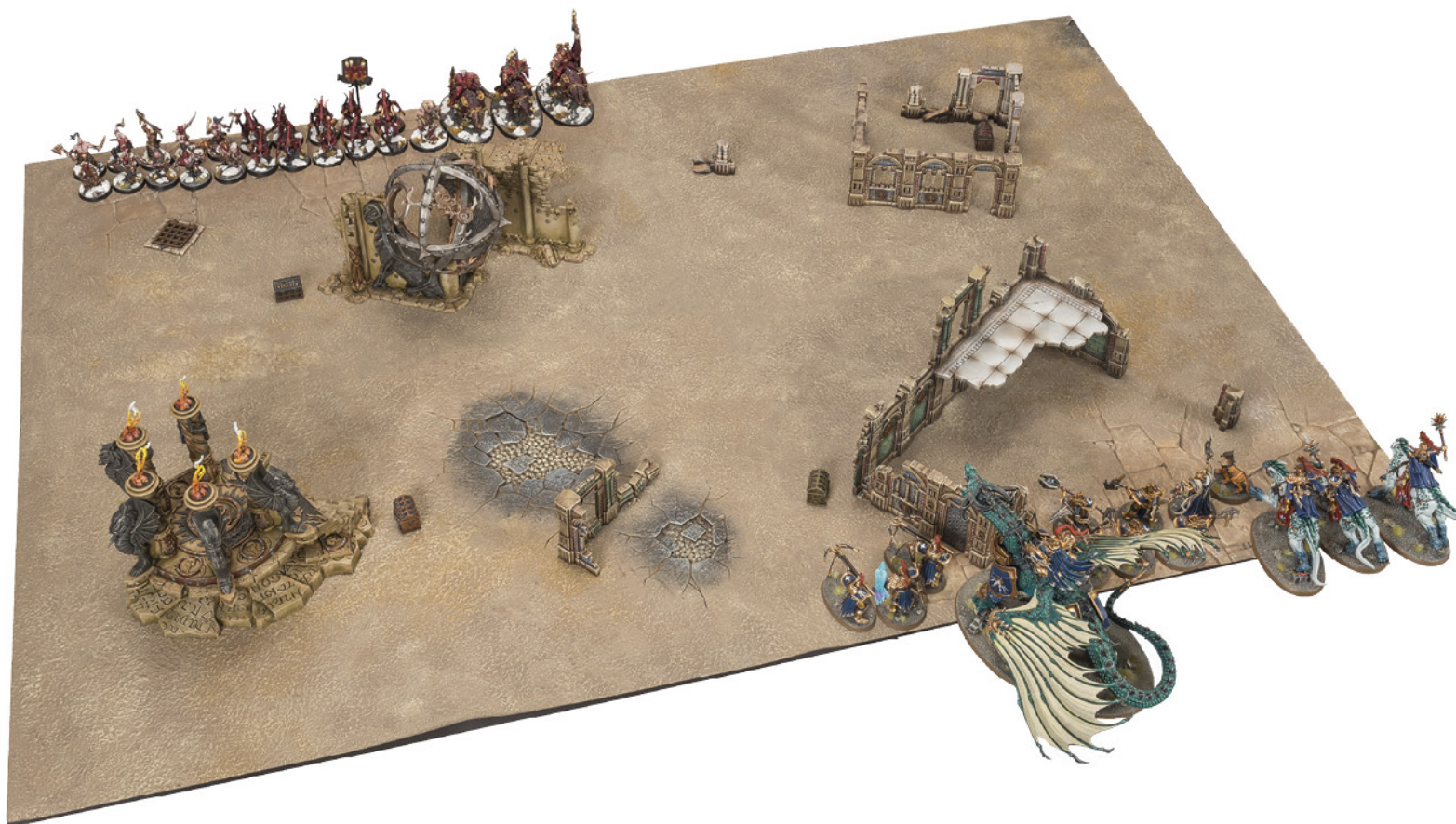
quickly see what I mean, and you will also find out why it proved so popular with our playtesters.

OPEN WAR – CLOSE-QUARTERS BATTLE

All of the work for Meeting Engagement had been done before we even started on the rest of the General's Handbook, which meant that when we started on the book we had a pretty good idea of what would work for small-footprint games in the Open Play and Narrative Play sections. However, open and narrative play both have a different focus to matched play games, and we wanted to make sure that the small-footprint game rules that we did for them reflected this. Open play, for example, is aimed at players who don't want to spend ages preparing for a game and pouring over points values or lists of magic items; they just want to turn up with their army and then play an entertaining game with the minimum amount of fuss.

We'd already addressed this to a large extent with the open war generator tables in the Warhammer Age of Sigmar core book, and we already had plans to expand on the generator tables in the 2019 edition of the General's Handbook by providing sets of tables that would generate any army for a player to use in an open play game. By another happy coincidence, the Open War army generator tables proved a perfect tool for use in small-footprint open play games (which we decided to call close-quarters battles). We decided to keep the basic format of the

Below: A snapshot of the deployment from Jervis and Sam's game. As you can see, several of the models (most notably the Stardrake) cannot fit in the deployment zone allocated to them. This is not a problem in close-quarters battles.



Meeting Engagement rules, so a close-quarters battle would be fought on a small battlefield with each side limited to a 3" deployment area, but with the proviso that large models could overlap the edge of the battlefield. However, rather than splitting their army into contingents, the players are to use the Open War army generator tables to create a starting force, and then at the end of each of their turns they are allowed to roll on the generator table again to find out which reinforcement units they receive. The size of armies that the generator tables create is determined by the force size set for a game, so by saying that the players could keep on rolling for reinforcements until their army has a total of 10 force points, we could ensure that each player's army would be around the same size as a 1,000-point Meeting Engagement army.

The result is another really interesting way of playing Warhammer Age of Sigmar, different both to Meeting Engagement and normal open war battles. Speaking personally, it has become one of my favourite ways to play, which is why I asked if Sam and I could fight a close-quarters battle in our recent Battle Report (*See July's White Dwarf*. – Ed). The unpredictability of not knowing exactly what troops you can use or when they will arrive is not for everyone, it's true, but if you like exciting see-saw battles with every opportunity to pull off a surprise win against the odds, then you should give it a try.

NARRATIVE PLAY – BATTLES FOR ELIXIA

Rounding off our theme of small-footprint games in Age of Sigmar are the Battles for Elixia rules in the narrative play section of the General's Handbook. The Battles for Elixia rules were the last of the three small-footprint sets of rules to be written, and they drew on our experience writing the Meeting Engagement and close-quarters battle rules. However, this time instead of starting out by thinking about the rules we wanted to use, we concentrated on finding a background story that would fit our theme. What we wanted was something where lots of small battles were fought at close quarters, and we found a perfect candidate in the description of the battle for Elixia in *Realmgate Wars: The Quest for Ghal Maraz*. The book described how Elixia (also known as the Shattered City) was the scene of a running series of battles that took place on its streets between the Stormcast Eternals, the forces of Chaos, and Nighthaunt spirits. The city continued to be fought over in the decades following the original campaign, and at one time or another just about every Grand Alliance in the Mortal Realms has tried to gain control of the city.

The battles fought in Elixia were a perfect fit for our theme of small-footprint games, so we went about writing a set of narrative rules that would

allow players to either refight the original campaign or write their own story and attempt to conquer Elixia for themselves. To achieve this, we first came up with a set of bespoke battleplans for fighting in the streets of Elixia based on the background from *Realmgate Wars: The Quest for Ghal Maraz*. Then we created a set of special rules players could pick from that would allow them to recreate aspects of fighting in a city such as moving through underground sewers, setting buildings on fire, and building barricades to block off narrow streets. All of the battleplans were designed to work on battlefields that were roughly 3' by 4', with armies created by using 10 force points-worth of units chosen using the Open War army generator. We then came up with two different ways of linking games together so that players could either play a narrative campaign recreating the first battle for Elixia or take part in a campaign to try and conquer the city for themselves. Lastly, we added rules for Regiments of Renown that allow players to pick units in their army that had performed especially valiantly in a battle and reward them with a special ability to use in future games.

All of this meant that, while the Battles for Elixia rules share a common theme with the Meeting Engagement and close-quarters battle rules, the result is a very different gaming experience. Rather than fighting one-off battles that concentrate on the strategy and tactics, the Battles for Elixia rules allow you to play games that will create a very personal story about your army that is set in the Mortal Realms. Over the course of your games, heroes and scoundrels will arise, bitter rivalries will be born, and you will taste both the sweet nectar of victory and the bitter dregs of defeat. It's the creation of memorable tales like this that is the attraction of narrative play and why narrative play offers such a different experience to matched play and open play games.

As I hope you can see, by picking a single theme for much of the content in the General's Handbook, we were able to give ourselves a tight focus for the rules that we wrote, but also use those rules to show what each of the three different ways you can play Age of Sigmar have to offer. On their own each set of rules would be interesting but rather limited in appeal, but taken together they offer a much more well-rounded addition to the hobby.

And on that note I will finish. If you've got any comments about this article or ideas for themes we could use in next year's General's Handbook, you can always email them to me at AOSFAQ@gwplc.com. I can't reply to the emails I receive, but I do read each and every one, and I value all of the feedback I receive.

THE STORMVAULT WARLORDS

In the wake of the Shyish necroquake, many of Sigmar's ancient Stormvaults have been revealed. Now, four mighty warlords gather their armies in preparation for the coming war. But which of them will gather the most warriors to their banner?



Welcome, one and all, to The Stormvault Warlords, in which we follow the modelling, painting, and gaming escapades of four keen hobbyists. Over the last half year they have been building and painting new armies for Warhammer Age of Sigmar, be they lightning-forged warriors, foul followers of Nurgle, sinister aelves from beneath the waves, or an avalanche of angry squigs.

Since the last instalment of The Stormvault Warlords, Matt has started work on the contents of the Soul Wars boxed set, Ben has taken part in a Warhammer World team event, Steve has added an impressive centrepiece to his army, and Alex has painted her first-ever piece of scenery. In fact, all four of the warlords have now painted a terrain piece to go with their collection of miniatures thanks to a challenge laid down by Steve a few months ago.

With their armies now pushing past the 1,000-point limit, our four warlords are also looking at getting more games in. Who do you think should challenge whom? More importantly, who do you think will be victorious?



MATT HUTSON

Matt has been working on many hobby projects over the last couple of months, from Adeptus Titanicus Titans to a Warcry warband. Despite this, he still found time to paint some new Stormcast

Eternals for A Tale of Four Warlords, plus a whole load of scenery to go with them, too. Matt also got in another game with his army against Dan and his Kharadron Overlords, which ended badly for the poor duardin.



ALEX PUSZCZYNSKA

After a month of frantic painting in July, Alex has chilled out a little for this month's instalment. But she's still added a couple of new units to her Nurgle army and taken on the challenge of painting her first piece

of scenery, a Feculent Gnarlmaw. Alex has also been getting army-list advice from her regular gaming group, including how to use the Gnarlmaw to best effect in her games. Turn to page 64 to see Alex's latest creations.



STEVE WREN

Having settled into his new job here at head office, Steve has continued his modelling and painting crusade. He has completed several new units for his Idoneth army over the last

couple of months. Like Matt and Alex, he has also painted a piece of scenery to sit alongside his collection, not to mention an impressive centrepiece in the form of an Eidolon of Mathlann. You can see more of his work on page 66.



BEN JOHNSON

We wonder what Ben has painted for his Squigalanche army this month. Could it be more Squigs? Yes, it is! Put simply, if it's an angry red ball full of teeth, then Ben's probably painted it.

Ben's also been getting a bit of gaming in with his army. He took his Squigs to the Warhammer Age of Sigmar Team Championship event along with several other members of the Studio. Find out how they did on the next page.



TEAM GLOOMSPITE

Back in May, Ben took part in the Warhammer World Team Championship along with fellow studio members Jes Bickham, Nick Horth, and Erik Niemz. They all fielded Gloomspite Gitz. Chaos ensued.



Nick, Ben, Jes, and Erik came seventh overall at the Team Championship and even won Best Team Army with their horde of Gloomspite Gitz. Nice work, guys!

Ben won the individual award for Best Painted army, not to mention the fact that he won four out of five of his games over the course of the weekend.



MATT HUTSON | STORMCAST ETERNALS

FROM DARKNESS, LIGHT

Deep within the Realm of Shadows, Matt has continued to paint new units for his Stormcast Eternals army, the Umbral Spectres. This month, more magical warriors and some firepower.

Matt has continued to forge ahead with his Stormcast Eternals army over the last couple of months, having painted a Lord-Arcanum on Gryph-charger, a unit of Sequitors, a Celestar Ballista, and some scenery.

'My plan two months ago was to paint all the models in the Soul Wars boxed set,' says Matt. 'I didn't quite succeed, but I made a good start, and I've got most of the other models in the box underway, too. I really needed to paint the Lord-Arcanum so I could make my Sequitors into Battleline units when playing games, so he was my top priority. I then set about painting a third unit of Sequitors, this time with green tassets to help me differentiate between units on the battlefield. Lastly, I painted a Celestar Ballista. I feel my army lacks some long-ranged punch at the moment, and the Ballista will be the start of my artillery section. I've seen how dangerous Ben's army can be on the battlefield, and I reckon the best way to deal with Mangler Squigs is from a distance with a lot of crossbows!'

LORD OF THE HOST

'The Umbral Spectres hail from Ulgu, the Realm of Shadow, so I wanted the beasts they ride into battle to look suitably shadowy to reflect where they come from,' says Matt. 'I painted the Lord-Arcanum's Gryph-charger in the same colours as my Endless Spells and scenery, but I used layering rather than drybrushing to give it a smoother, sleeker look. It also ended up a bit lighter than the scenery, helping it to stand out against a dark background.'



With the inclusion of the Lord-Arcanum and a third unit of Sequitors, Matt's army can now be fielded in matched play games. At just over 1,200 points, it's already becoming quite a sizeable force.



TIMEWORN RUINS

'Following Steve's scenery painting challenge last month, I decided to paint the Timeworn Ruins set,' says Matt. 'I started by basecoating all the pieces with Skavenblight Dingy, then drybrushed them all with The Fang, Russ Grey, and Fenrisian Grey – basically pretty similar colours to my Endless Spells.'

I painted the skulls with Zandri Dust, a wash of Agrax Earthshade, and a layer of Ushabti Bone. The final touch was a watered-down wash of Teclis Blue into all the runes and the eye sockets of the skulls to make them look magical. Because my army is based in Ulgu, I like to imagine that Malerion uses the skulls to keep an eye on what's going on in his realm.'



CAN I BE A WARLORD?

Of course you can! Many Warhammer stores, independent stockists, and gaming clubs like to run their own A Tale of Four Warlords challenge alongside the one taking part in the magazine. Why not ask them if they're planning anything this time around? Let us know how you're getting on at team@whitedwarf.co.uk



ALEX PUSZCZYNSKA | MAGGOTKIN OF NURGLE

THE CONTAGION SPREADS

Alex, our Champion of Chaos, has continued to amass new recruits for her Maggotkin of Nurgle army, including a new hero (well, villain), some more daemoniac followers, and a toothsome tree.

Alex has had a busy few months settling into her role as the magazine department's scheduler, but she's still found a bit of time to get some new models painted for her Nurgle army.

'It's been another month of learning for me,' says Alex. 'I haven't painted quite as much as last time – only a unit of Plaguebearers, a Lord of Plagues, and a Feculent Gnarlman. But I've put a lot of effort into improving my painting. In particular, I've taken the time to paint all the little details on my Plaguebearers, such as their festering wounds and bubonic boils. I also painted their plague knives black instead of brass to show that they're carrying a different type of disease to their fellow Plaguebearers. The main thing I learned this month was how to combine painting techniques to best effect – some areas of a model such as metalwork really benefit from drybrushing, whereas Nurgle skin tones are perfect for washes. I've still got a lot to learn, but I'm loving the journey so far.'

LORD OF PLAGUES

'I wanted my Lord of Plagues to look really sickly and unhealthy,' says Alex. 'So instead of painting him green like my Plaguebearers, I painted his skin really pale and putrid. I basecoated the whole model with Zandri Dust spray. Then I layered the skin with Rakarth Flesh followed by washes of Druchii Violet and Reikland Fleshshade for bruising. Finally, I applied a highlight of Celestra Grey to the skin to make the Lord of Plagues look like a decaying sack of meat.'



Alex's army is starting to look pretty impressive now. At close to 1,000 points, Alex has one of the smaller armies in the challenge, but she's now got some Putrid Blightlings on her painting desk.



WONDERFULLY FECULENT

'I was actually really scared of painting the Feculent Gnarlmau,' says Alex. 'All the models I'd painted up to this point were relatively small, and this was a big terrain piece. Fortunately, Ben and Steve were really supportive when it came to getting it painted. They advised me to leave the three hives and all the dangling bells separate to make it easier to paint. Steve suggested applying all the basecoat colours first to get a feel for what colours would sit where on the model. Ben told me not to worry about layer painting it like I had with my other models. Instead I should just go in with the washes and drybrushes, which is exactly what I did! In the end, the Gnarlmau only took me a few hours to paint, and it was great fun to do.'



STEVE WREN | IDONETH DEEPKIN

THE BREAKING STORM

Steve has unleashed the full fury of the sea this month in the shape of an Eidolon of Mathlann. Eel-riding Akhelians, soul-starved Namarti, and an arboreal ship are also in attendance.

Steve has painted only ten models this month, but two of them are pretty sizeable! We asked him to tell us all about his latest creations and what he's planning to work on next.

'I wanted to create some centrepiece miniatures for my Idoneth army, as up till now I've mostly been working on infantry and cavalry,' says Steve. 'I feel that scenery is one of the best ways to get excited about an army, as it helps ground your force on the battlefield and provide context for it. It was for this reason that I converted and painted the Gloomtide Shipwreck to reflect both the Idoneth and Sylvaneth aspects of my force. I also painted an Eidolon of Mathlann as it enabled me to try out my army colour scheme on something larger than a regular aelf. I'm really happy with how it came out and I'd like to paint the Aspect of the Sea version at some point, too. In the meantime, though, I want to finish at least another fifteen Namarti so that I can start using my army at matched play gaming events.'

THE ASPECT OF THE STORM

'I significantly converted the Eidolon's base, as I wanted to model it floating through a forest,' says Steve. 'I spent quite a bit of time trimming the cloak, taking off the nautical elements, and then reattaching it to bits of tree and slate. Fortunately, you can paint the Eidolon separately from his cloak, which made painting both parts of the model much easier. I used an airbrush for the cloak, enabling me to get a nice fade between the deep sea recesses and the white surf.'



Steve has put a great deal of work into the bases of his models, adding foliage, rocks, and skulls to help reinforce the idea that his Idoneth are fighting alongside his already-established Sylvaneth army.



RECLAIMED BY THE EARTH

'Last time we featured A Tale of Four Warlords in the magazine, I set everyone the challenge of painting a piece of terrain,' says Steve. 'I decided to paint the Gloomtide Shipwreck, but I converted it to have a tree growing out of the hull to reflect the fact that my army contains both Idoneth Deepkin and Sylvaneth. To paint it, I sprayed the whole thing Chaos Black, then Zandri Dust from above, followed by a drybrush of White Scar. Next I used Coelia Greenshade and Agrax Earthshade to weather the wood like it has been underwater for a very long time. I also based my shipwreck to match the rest of my army, using pieces of bark and slate to blend the ship into the base. The greenery on the tree is clump foliage.'



BEN JOHNSON | GLOOMSPITE GITZ

SQUIGSPLOSION!

Ready your squig prods and cymbals, because Ben's painted a whole load of squigs for this instalment of A Tale of Four Warlords. But then, that's only to be expected.

What's red, angry, and full of teeth? You guessed it: a horde of squigs! Ben has been hard at work painting more of the fungus-flavoured critters, including some Squig Herders that he has converted to ride their very own squigs. We can't possibly see that being a safe option for them, but Ben's optimistic about their chances on the battlefield.

'The whole theme of my army is squigs, so any grots that I make have to be riding squigs, too,' says Ben. 'According to the rules Squig Herders can't ride them, but these models are just fun conversions to fit the background of my army – the squig is technically just there for decoration. I decided that the grot holding the cymbals would ride the least bouncy looking of the squigs so that he has a small chance of smashing his cymbals together between boings. I also built two new Loonbosses for my army, and I've got plans for converting a Shaman on a squig. Next up, though, a load more Squig Hoppers and Boingrot Bouncerz. You can never have enough.'

LOONBOSS EXPLOSION

'The Looncurse boxed set was the perfect way for me to get a load more squigs for my army,' says Ben. 'I traded the Sylvaneth with a friend. That gave me two Loonbosses on Giant Cave Squigs, the perfect addition to my growing force. To help differentiate between them on the battlefield, I converted one of them using spare parts from the Boingrot Bouncerz set and gave his squig an extra-large tongue from the Mangler Squigs set. They're now ready for battle!'



Ben's Squigalanche is now in full flow, with more angry, bouncing squigs than you can shake a mushroom at. His converted Squig Herders really look the part, too, bouncing along with the rest of his units.



IT'S LOONSHRINE TIME

'Like Steve, I mounted my Loonshrine on a base so it matches the rest of my army,' says Ben. 'To make painting it easier, I kept all the mushrooms separate, then undercoated the main body of the Loonshrine with Mechanicus Standard Grey spray. I then drybrushed it with Dawnstone and Administratum Grey, followed by several thin washes of Coelia Greenshade over the moon face to build up the colour and to make it stand out from the rocks below. I then drybrushed it one last time with Administratum Grey. For the mushrooms, I sprayed them Corax White, then painted the heads with Genestealer Purple, Daemonette Hide, and Pallid Wych Flesh, followed by a thinned-down wash of Druchii Violet.'



ARE YOU UP FOR THE CHALLENGE OF A TALE OF FOUR WARLORDS?
WHY NOT SEND US SOME PICTURES OF YOUR MODELS?
EMAIL US: TEAM@WHITEDWARF.CO.UK

WHEN SIX TRIBES GO TO WAR

The warbands featured in Warcry are unlike any Warhammer miniatures we have ever seen, and there is quite a story behind their creation. Miniatures designer Maxime Pastourel explains what these warriors represent, and who they may one day become.



A few years ago, some members of the Warhammer Studio and I embarked on a mission to explore what humans in Warhammer Age of Sigmar may have looked like during the Age of Chaos. We already knew what the devout followers of the Dark Gods look like – Bloodreavers, Arcanites, Putrid Blightkings and so on – but we wanted to journey further back to establish what humans who have just started on the path to Chaos look like, too. After all, many human tribes may have inadvertently (or willingly) fallen to the worship of the Dark Gods during the Age of Chaos, and many would still exist in the realms to this day.

This was an exciting project for us, because it was one of the rare times we've looked backwards into the lore rather than forwards in order to create a range of miniatures. The Horus Heresy is, as far as I can recall, the only other time we've

DESIGNERS

While Maxime was the lead designer on Warcry, there were many other designers involved. Tom Harrison did a lot of the concept work and Jes Goodwin designed many of the weapons. Gaku Matsubayashi sculpted the Untamed Beasts, Sergi Torras the Unmade, and Steve Party the Corvus Cabal. Oliver Norman designed the Cypher Lords, while Maxime sculpted the Iron Golem and the Splintered Fang.

done that. It gave us an opportunity to create new aesthetics and themes, always with the idea of Chaos in mind, but in a less overt way than the models we're used to.

We began by establishing the visual languages of the individual tribes – more of which I talk about over the next few pages – playing on themes of brutality, beasts, fear, intimidation, and more besides. We wanted each tribe or warband to come from a distinctive society, each with their own individual look, style of warfare, demeanour, and beliefs. There was a lot to consider. What would their wargear look like? (Jes Goodwin sketched out around 120 weapon designs for us to work with.) Would their poses need to be different to reflect their fighting styles? Would they all be beefy warriors or would some be athletic or even emaciated? Read on to find out about how we created the Warcry warbands.



Most Iron Golem warriors wear chainmail skirts to protect their legs (1), while the duardin Armator shows his prestige by wearing a scale-mail beard (2). Armoured greaves (3) and enclosed, anonymous helmets (4) are a feature of all Iron Golem warriors.

IRON GOLEM

Brutality, strength, and a sense of weight – they were our touchstones when working on the Iron Golem. They originally come from the Realm of Metal where they worked in forges, which is why they’ve got such broad shoulders and muscular arms. Importantly, they don’t have honed physiques – they’re heavysset like weightlifters and actually they carry a bit of fat on them. Their weapons, as befits their role as armourers, are mostly hammers – brutal, blunt instruments.

The wargear of the Iron Golems is all metal. There are no soft textures on these miniatures. Their scale mail is made up of round discs, which takes the place of things like capes, banners, and tabards. It helps create a hierarchy of metal on them – chain mail, scale mail, then plate armour. None of the Iron Golems are bare-headed either, and their helmets are all pretty generic and plain to convey the idea that identity doesn’t matter, only brute force.

WARBAND ICON

The icon for the Iron Golem is a set of iron bars akin to a portcullis. They all wear this symbol on their belt buckle, but several of them feature the same design on their helmets. Many warriors also feature a small hammer trinket.



The weapons carried by the Untamed Beasts (1-2) are made from the bones of creatures they have killed. The higher the warrior’s rank, the more impressive their weapons. Many also wear animal pelts (3) and skulls (4) to show their hunting prowess.

UNTAMED BEASTS

The Untamed Beasts are your archetypal barbarians. They’re toned and muscular without an ounce of body fat. You can imagine they live a harsh nomadic life in which food only comes after a brutal fight with a dangerous wild animal. The Realm of Ghur was a big influence on their design, and there are a lot of soft textures such as fur and leather on the models as a result. Much of their bulk comes from the furs around their shoulders, making them appear much larger than

they actually are, just like real beasts. As a counterpart to the Iron Golem, all the wargear of the Untamed Beasts is made from organic material. Even their weapons are made of bone, most commonly the jawbone of an apex predator. Like the Iron Golem, the Untamed Beasts are serious fighters, and most of them have both feet firmly planted on the ground – they’re not into acrobatics, fancy moves, or showing off. Their’s is an honest, up-close-and-personal fighting style.

WARBAND ICON

The symbol for the Untamed Beasts is a horned ram skull, and many of the higher ranking members of the tribe wear horned helmets or even beast skulls into battle. Their trinkets and fetishes often take the form of fangs.



CYPHER LORDS

The Cypher Lords are illusionists who originally hail from the Realm of Light. They stand out because they actually look like good guys – really opulent, clean, and pure. But in reality they are every bit as depraved and terrible as anyone you’d expect to find on the path to Chaos. One of their number is already well along the path to Chaos and actually has a mutation. I’ll let you find it for yourself, though; that’s a fun little Easter egg in the kit.

The theme of dance is highly prevalent in the design and posing of the Cypher Lords. Yet while they are very lithe and elegant, they aren’t so graceful that you could mistake them for aelves (think of the Sisters of Slaughter or Aeldari Harlequins). Of particular note are all the horizontal lines on the miniatures, such as on their sandals and vambraces, which they use to break up the shape of their limbs. The Cypher Lords are all about confusion and illusion.

WARBAND ICON

The Cypher Lords have an eye as their symbol, which appears not only on their belts but also on their elaborate headdresses. Their trinkets also take the form of eyes, most of them represented as gemstones set in golden surrounds.



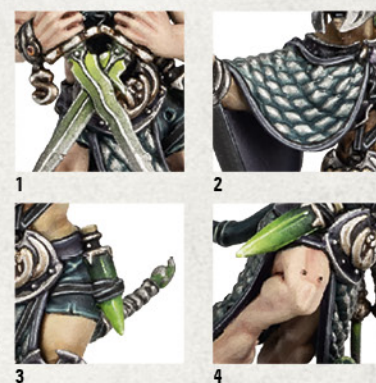
CORVUS CABAL

There’s quite a shamanistic vibe to the Corvus Cabal, as they all wear bird-skull masks and carry a lot of trinkets and talismans made from natural materials like feathers. There’s a real sense of theatre to them, too, like they’re putting on some kind of horrific show. The Shrike Talon (above left) is clearly showing off rather than taking a martial pose ready to fight. There’s a suggestion that the Corvus Cabal know that someone or some higher being is always watching them.

One of the main influences for the Corvus Cabal is, of course, birds of prey. Many of them wield talon-like knives with hooked ends, or actually have talons strapped to their hands. The Shadow Piercer’s greaves and foot guards are shaped like talons. Of particular note is their clothing – they wear baggy trousers for ease of movement, enabling them to have quite frantic poses, as if they’re dashing around all over the place. They’re meant to feel explosive and energetic.

WARBAND ICON

A bird skull surrounded by blades is the icon of the Corvus Cabal. Similar to the Untamed Beasts, many of them wear bird skulls on their heads, and many tribe members carry bird skulls as lucky totems.



The gladiators of the Splintered Fang carry finely crafted weapons (1), and their scale mail cloaks and tabards are equally well made (2). Every fighter carries a vial of poison with which they coat their blades (3), and many feature serpent bite marks on their limbs (4).

SPLINTERED FANG

The Splintered Fang are your classic gladiators, wearing sculpted body armour and carrying recognisable arena weapons such as daggers, nets, and tridents. They perfect their style of battle, honing it to a keen razor edge, just like the well-forged weapons they carry. They are all about martial prowess, assassination, and striking swiftly from the shadows, which is all captured in their dynamic but controlled poses – they aren't reckless, feral, or sadistic, just highly skilled.

There are several notable design aesthetics on the Splintered Fang. Their scale mail is diamond shaped, like a serpent's scales, and many of the warriors feature tiny puncture marks on their limbs to show where they have been bitten (almost certainly deliberately) by the poisonous serpents that they milk for their venom. Note also their helmets, which feature swirling patterns similar to those on the Hellstriders of Slaanesh, possibly suggesting their future path.

WARBAND ICON

The icon of the Splintered Fang is two fanged serpents entwined. Many of them feature serpent imagery in their wargear, such as on their helms and bracers. Scorpion stinger trinkets are also a common sight.



Each Unmade fighter wears the skin from their own face stretched over their belt buckle (1), and some even wear the skin from their own amputated limbs (2) as tabards (3). Lower ranked warriors in the warband often amputate individual digits (4) to show their devotion.

THE UNMADE

Fear was very much the design cue for the Unmade. We wanted them to look really creepy and unnatural, like they would corner you somewhere, terrify you, then stab you slowly rather than take you on in a straight fight. They quite literally embody the faceless horror of Warhammer Age of Sigmar, their skull masks giving them a sinister anonymity. Physically, they are all pretty thin and rangy, many of them with ribcages showing. If you look closely, you'll also

notice that all of them are mutilated in some way. While some are clearly missing limbs (the Blissful One is missing all four of his), even the lower ranking warriors have digits missing. Their clothing and wargear are also pretty crude. Most of their clothing is made of flayed flesh poorly stitched together, while their weapons are mostly very thin spikes and blades. The Unmade take the imagery of Warhammer Age of Sigmar to a darker place than it has ever been.

WARBAND ICON

The Unmade are unique in that they don't feature a symbol on their belts, but rather their own flayed faces. Their trinkets are practical, too – double-pronged forks reminiscent of torture implements often hang from their belts.



CURSED METAL CONVERGENCE

Word has reached the Iron Golems of the Unbroken Chain of a cache of invictunite, a rare metal suffused with the warping energies of Chaos. While searching for clues to its whereabouts, they encounter not one but two enemy warbands barring their way.

This month's Battle Report is a double-header. It's a Warcry extravaganza that follows the trials and tribulations of the Unbroken Chain, the Iron Golem warband of games designer Sam Pearson.

As the lead rules writer on Warcry, Sam has played many games of it over the last few months. He's recently been playing through the second of the two Iron Golem campaigns – Cursed Metal – presented in the *Warcry Core Book*. Each Warcry campaign is based around a narrative, and the Cursed Metal storyline sees the Iron Golems on the hunt for tainted invictunite, a rare metal that they can use in the forging of weapons.

So far in his campaign, Sam's warband has successfully fought its way across the Kardeb Ashwaste, ambushed a caravan bound for Carngrad, and seized the weapons and invictunite within. Yet the Unbroken Chain require far more of this precious metal for their forges. Having fought two further battles in the Tormented Lands, Sam now needs to fight one more battle before his warband can progress to its second convergence and continue its quest for rare metals. Over the next few pages, you'll get to see how Sam's warband fares in a battle against the Untamed Beasts, followed by an important campaign convergence against the Unmade. Will brute force win over barbarism and fear? Only time will tell.



GETTING STARTED

The Warcry Starter Set contains everything you need to begin battling in the Bloodwind Spoil, including two warbands – the Iron Golems and the Untamed Beasts – both of which you'll see in the first of these two Battle Reports.



SAM PEARSON

Sam is one of the Warhammer Age of Sigmar games developers and one of the main rules writers for Warcry. He has already painted two Iron Golem warbands, one of which he will be using in these two linked Battle Reports.

Sam also wrote the Arena of Blood rules for Warcry, which you can find later in this issue.



KELLY O'MALLEY

Kelly is one of the new faces in the Warhammer Studio. She recently joined the Warhammer Age of Sigmar team as an editor, which means she gets to scrutinise Sam's and Nick's words. She's just started painting her own warband of Untamed Beasts, but it's not quite ready for battle, so she'll be using the studio's collection of models in her battle against Sam.



NICK HORTH

While Sam writes rules, Nick writes background for the Warhammer Age of Sigmar team, including for Warcry. Indeed, many of the flavourful pieces of text you'll find in the core book were written by Nick.

A staunch follower of the Unmade, Nick will be using his own warband in his battle against Sam. But will his cannibal killers prevail?

CAMPAIGN BATTLE: AN UNWELCOME ENGAGEMENT

As the warriors of the Unbroken Chain follow the trail of tainted invictunite, they are confronted by the Everwild, a warband of Untamed Beasts. They must fight past them to continue their quest.

A CORRIDOR OF DEATH!

Before each Warcry battle you draw four cards: terrain, deployment, victory, and twist. These four cards establish how the board is set up, how your fighters arrive, the victory conditions for the game, and any special occurrences or circumstances that may affect your fighters.

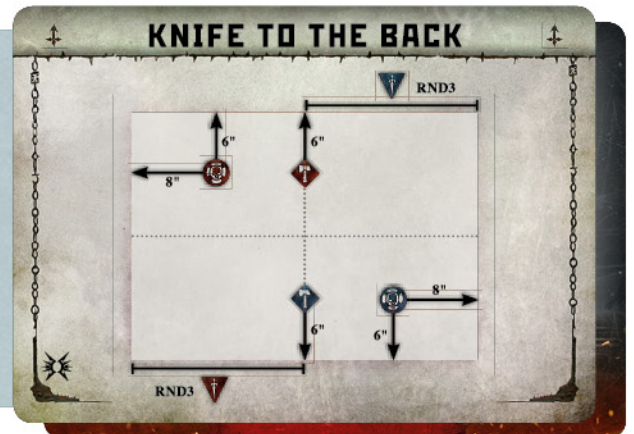
The terrain for Sam and Kelly's battle features what could happily be described as a corridor of death down the centre of the battlefield, broken only by a bridge linking the two main buildings. Much of the fighting will take place in this corridor, and outflanking each other will be a key consideration.



KNIFE TO THE BACK

In this battle, Sam and Kelly will both deploy their Hammer and Shield battle groups on the table, but leave their Dagger battle group in reserve. The dagger will not arrive until battle round three, but they will arrive behind the enemy warband, representing them encircling their foes.

This could be quite tough on Sam as the Iron Golem are not known for their speed and his arriving warriors could end up too far away to make an impact on the battle. Kelly's Untamed Beasts, however, are quite fast and, by pure chance, she chose her fastest fighters to be in her Dagger for this mission.

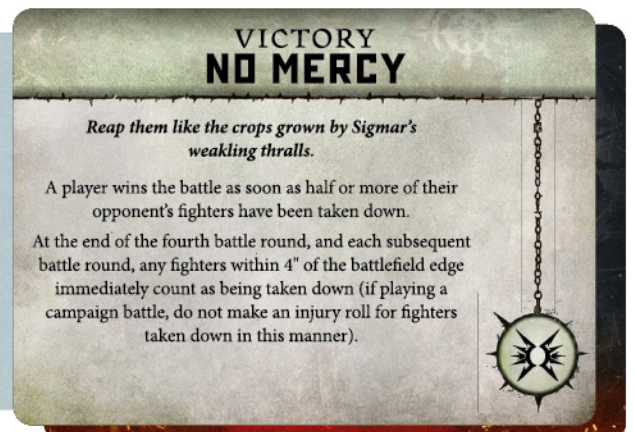


NO MERCY

The victory conditions for this first battle are simple: slay more than half the opposing warband's fighters. Kelly will need to take five of Sam's Iron Golems out of action. Sam will need to kill six of Kelly's.

There is also a caveat to No Mercy; if at the end of the

fourth battle round any warrior is standing too close to the edge of the battlefield, they are immediately taken out of action as shadowy creatures steal them away into the darkness. This prevents players from hiding their warriors where they can't be reached by their opponent, which is very cowardly indeed.

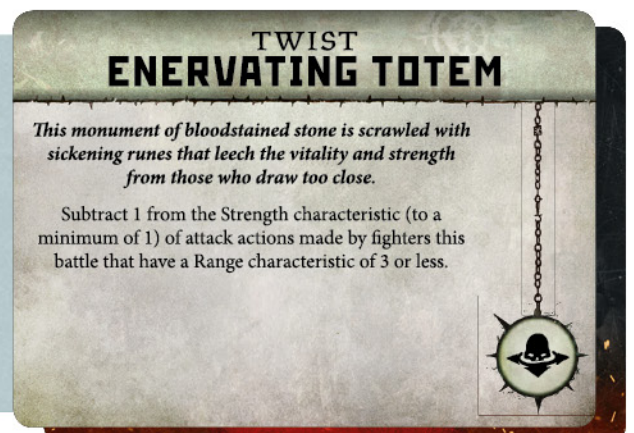


ENERVATING TOTEM

The twist in this game is that an enervating totem – a monument of bloodstained stone scrawled with sickening runes – lies nearby, sapping the vitality and strength of all the warriors involved.

This could prove especially debilitating to Kelly's warband

as Sam's Iron Legionaries are already pretty tough to hurt due to their huge shields. Now even Kelly's better fighters will struggle to wound them. To make matters worse, Sam's leader, Karphorax, carries a Gore-slick Hammer that increases his strength, essentially negating the effect of the totem.



THE UNBROKEN CHAIN

Once enslaved gladiators, the warriors of the Unbroken Chain have freed themselves from their bonds and escaped into the Bloodwind Spoil. Naturally gifted armourers and forge-masters, they seek precious metals with which to forge mighty weapons, both for themselves and to trade with others.

DAGGER

1. KROLE
Ogor Breacher

2. APATHIA
Iron Legionary

3. FURY
Thrall

SHIELD

4. KARPHORAX
Dominar

5. CRIXA
Drillmaster

6. SEVIKOS
Iron Legionary

7. YANISTAVAX
Iron Legionary

HAMMER

8. IDONIX
Prefector

9. KOLSK
Iron Legionary

10. FURY
Thrall



THE EVERWILD

The Everwild were once a noble family of Ghur. During the Age of Chaos they grew disillusioned with society and civilisation, eventually becoming nomad barbarians. Now they roam the wastes around Archaon's Varanspire in search of worthy foes to slay in the name of the Dark Gods.

DAGGER

1. FERA
Beastspeaker

2. ALBIDENS
Rocktusk Prowler

3. FURY
Thrall

SHIELD
4. TENAX
Heart-eater

5. VELOX
First Fang

6. EROSUS
Preytaker

7. ARVENSIS
Plains-runner

8. FURY
Thrall

HAMMER

9. ENSATUS
Preytaker

10. AGRESTIS
Plains-runner

11. PRATENSIS
Plains-runner



DEPLOYMENT AND BATTLE ROUND ONE: FIRST BLOOD IS DRAWN

In the ruins of an ancient settlement, the Unbroken Chain come face to face with the Everwild. Fighting erupts immediately, brute force arrayed against savage fury.

Sam deploys his Dagger in reserve (1), as per the deployment requirements. He places his Shield (including his leader Karphorax) around the building to the south-east (2), and his Hammer near the centre (3). Kelly places her Dagger in reserve to the south-west (4), her Shield (including her leader Tenax) in the building to the north-west (5), and her Hammer around the building to the north (6).

Sam and Kelly roll their six initiative dice. Sam generates three singles and a triple. Kelly rolls six singles. She wisely uses her wild dice to make one of the singles a double.

Sam moves the Iron Legionary Kolsk up onto a building to get a height advantage in the following turn. In response, Kelly uses her double roll to play the Rush ability on her Fury, enabling it to charge into Kolsk (7). Desperate scrabbling ensues, the Fury doing absolutely nothing to the Legionary.

A savage roar saw the Everwild tribe race towards the warriors of the Unbroken Chain with reckless abandon. The Plains-runners led the charge, racing towards their armoured foes in a bid to slow their advance and lock them in combat. The Iron Golems ran to meet them, their leader Karphorax leaping from a building to smash into Agrestis, who, in his rage, had strayed a little too close. Despite Karphorax's brutal assault, the Plains-runner somehow avoided a painful death, only to be dragged down by a vengeful Fury. The roadway between the buildings erupted in battle as warriors from both sides piled in.

Seeing Agrestis mauled by the red-winged Fury, the Preytaker Ensatus smashed into the Chaotic Beast, wounding the creature with his sawtooth blade before being charged by Yanistavax. Holding off the Iron Legionary, Ensatus caught sight of Drillmaster Crixia out of the corner of his eye just as her barbed whip lashed at his arm, drawing blood.

Watching his warriors engage the enemy, the Heart-eater Tenax barged past Prefector Idonix and into combat with Dominar Karphorax. It would be a battle to the death, for neither leader was likely to back down.



ROLL FOR INITIATIVE

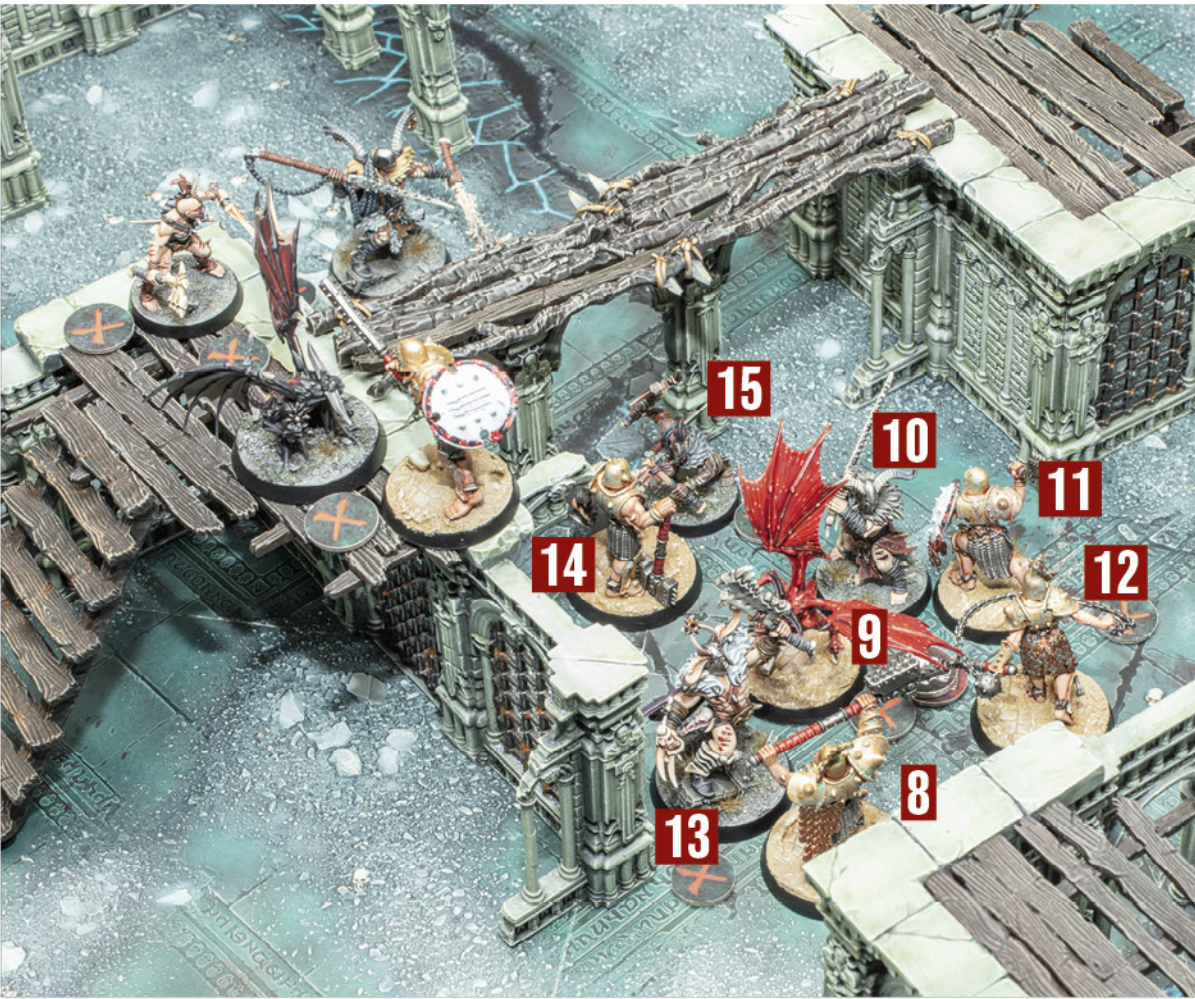
At the start of the hero phase, each player rolls six initiative dice. Dice that do not have a matching score on any other dice in that player's roll are called singles. The player with the most singles has the initiative.

The remaining dice are ability dice and can be used to perform abilities in the combat phase. If two ability dice have the same score, it is referred to as a double. If three ability dice have the same score, it is referred to as a triple. Finally, if four or more ability dice have the same score, it is referred to as a quad.

Each player also gets one wild dice per turn, which can be used as initiative dice or to improve singles to doubles, doubles to triples, and so on. Wild dice can also be saved for later.



BATTLE REPORT



Karporax (8) leaps off the building to attack Agrestis. Despite his Gore-slick Hammer, he fails to kill him. A Fury (9) has to complete the kill.

The Preytaker
Ensatus **(10)**
charges the Fury,
causing 4 damage.
He is then charged
by Yanistavax **(11)**,
with Crixia **(12)**
close behind.

Karphorax is charged by Tenax **(13)**, but the Heart-eater cannot fight due to the distance he ran. Nearby, Prefector Idonix **(14)** charges into Plains-runner Arvensis **(15)**.

Iron Legionary Sevikos **(16)** and Preytaker Erosus **(17)** run north, unaware of each other's presence. In the background, First Fang Velox prepares to throw his harpoon **(18)**.



KILL TALLY

1-0

BATTLE ROUND TWO: THE DEATH OF CHAMPIONS

The melee taking place amongst the ruins intensifies, the leaders and champions of both warbands joining the fight. Wrought hammers clash with bone-carved blades, and the death toll rises.

Smashing into the leader of the Everwild tribe, Karphorax swung his hammer over his head, bringing it crashing down on Tenax's shoulder. Despite Tenax's skill with a blade, he could not block the Dominar's rain of blows, and he was knocked to the ground. Karphorax bellowed in triumph, and his Prefector Idonix redoubled his assault, smashing aside one of the nearby Plains-runners.

Yet Tenax was not out of the fight. Avoiding the Dominar's ferocious hammer blows, he downed a skin of Flame-ale and hacked the legs from beneath the Iron Golem leader. Leaping to his feet, he laid into his foe with bestial fury. But he did not land the killing blow. Distracted by a hulking Prefector, Tenax did not see the harpoon that knocked Karphorax down, stopping his rampage. Nor did he see Ensatus hack apart a nearby Fury and then get dragged down by the Iron Golem Drillmaster in turn. The roadway had descended into a swirling melee, the fighting spilling into the nearby buildings. Tenax revelled in the bloodshed.

Sam rolls three doubles with his initiative dice, while Kelly rolls two. Both use wild dice to make a triple.

Ensatus (1) kills the nearby Fury, but is

then attacked by Yanistavax (2) and Crixia (3). They reduce the Preytaker to just three wounds.

Behind him, Idonix (4) takes on the Plains-runner Arvensis (5),

while above them on the walkway, Kolsk continues to battle a Fury. Sam uses his initiative dice to have Kolsk throw a bolas at the Fury. He causes a measly 2 damage.



AN INSPIRATIONAL ASSAULT

Sam: I was surprised when Kelly didn't fight first with her leader, so I made the most of it by activating Karphorax before he could fight. I managed to knock ten wounds out of Tenax, then played the Inspiring



Presence universal ability to activate Idonix out of sequence. He easily killed Arvensis (12 damage in total!), then ran into the back of Tenax to stop him from retreating. Now all I had to do was land the killing blow on Kelly's leader.



SKEWERED!

Kelly: The First Fang's harpoon attack is brutal! I used him to attack Karphorax first, finishing him off with a long-ranged shot. Then I made another attack, wounding Yanistavax. To add insult to injury, I used the Harpoon Snag ability to fire a third time, almost killing Sam's Iron Legionary.



Tenax (6) drinks a Skin of Flame-ale (a consumable item on Kelly's warband roster) to increase his strength. Kelly then plays the ability Onslaught to give him an extra attack. He's also wearing the Hookbeak Gauntlet, which increases the damage of his attacks. He deals 15 damage to Karphorax, who is then finished off by Velox (7).

Pratensis jumps onto the bridge to fight Kolsk (8). She doesn't even hit him.

Yanistavax (9) and Crixia (10) take Ensatus (11) out of action.

Sevikos leaps up onto the northern building (12), only to be attacked and damaged four times by Erosus.



BATTLE ROUND THREE: MUCH-NEEDED REINFORCEMENTS

The clamour of battle draws the warbands' outrunners back to the fight. Having snuck up on their foes, they now seek to claim vengeance for their fallen comrades.

RESERVES

Sam's and Kelly's reserves arrive in the third battle round – Sam's to the north behind Kelly's forces, and Kelly's to the south behind Sam's. These fighters would have to move quickly, though, if they were to impact the engagement.

With Karphorax now laying in the dirt, Idonix took command of the Unbroken Chain. Swinging his hammer in a brutal arc, he smashed Tenax to the ground, then took stock of the fight raging around him. The Ogor Breacher Krole had arrived from the north and was already pummelling the Everwild's First Fang into the ground, while Apathia was bravely trying to fight one of the Preytakers, Sevikos already lying broken at the warrior's feet.

A sudden movement caught Idonix's attention, and he leapt back as a Rocktusk Prowler raced

past him to attack Crixia. The Drillmaster fought bravely, severely wounding the Rocktusk. But the presence of the creature's Beastspeaker drove it to a killing frenzy, and Crixia disappeared beneath an avalanche of fur, teeth, and claws.

Above the fighting in the street, Iron Legionary Kolsk fought on against the Plains-runner Pratensis and two Furies. With his foes weakened by the presence of the Enervating Totem, and his shield to protect him, Kolsk survived the onslaught, but he was weakening, his feet moving closer to the edge of the ruined building ...



Both Sam and Kelly roll a triple with their initiative dice. Sam elects to make a second triple using his two wild dice, while Kelly makes her triple into a quad with her wild dice.

Sam brings his reserves on to the north, placing Krole (1) as close to the First Fang (2) as possible, with Apathia and a second Fury further to the east. Kelly places Albidens, Fera, and a Fury on the southern board edge (3).

Having taken the initiative, Sam wisely chooses Idonix (4) to fight first. The Prefector hits Tenax in the back with his hammer, taking him out of action.





MINCEMEAT!

Sam: I brought my Ogor Breacher on as close to the First Fang as possible – that infernal barbarian was going down! I wanted to fight with Idonix first, so Kelly would get to throw a harpoon at the Ogor, but with 30 Wounds I was pretty sure I was pretty sure he'd survive. He did! I used the Living Battering Ram ability to cause 6 damage on the charge, then pulped the First Fang with Krole's mighty fists.



Kelly uses her quad ability, Unleash the Beast, to increase the attacks and strength of Albidens, the Rocktusk Prowler. She then races the beast into combat with Drillmaster Crixia, causing 9 damage on her (4). Crixia inflicts 6 damage on the beast in return.

Kelly then activates Fera the Beastspeaker, moves her near to the Rocktusk, and uses the Beastmaster ability to enable Albidens to fight again (still with boosted attacks and strength). Several critical hits ensure that Crixia is quickly taken out of action.

Fera then lashes out with her whip, damaging Idonix twice.

Erosus attacks Sevikos, killing him easily. He is then charged by Apathia, the newly arrived Iron Legionary (5). She damages the Preytaker, but not enough to take him out of action.

The fighting on top of the building between Kolsk, Pratensis, and the Fury heats up when Kelly's second Fury joins the fight (6). The Iron Legionary damages the Fury he is already fighting, but he is almost knocked off the building by the new arrival.

BATTLE ROUND FOUR: THE KILLING BLOW

With both warbands at breaking point, and both leaders out of the fight, the battle descends into anarchy. The next kill could be enough to rout the enemy ...

INITIATIVE

In this battle round, whoever got the initiative would likely win the game. Both Sam and Kelly needed to slay one enemy fighter to win, and both had wounded warriors in dangerous positions. They both rolled the same number of singles and doubles on their initiative dice, and a roll-off saw Kelly steal the initiative for this final round.

Idonix took stock of the situation in the ruined settlement. Krole was wounded but very much still active, standing over the broken body of the Everwild's First Fang. Apathia and one of the warband's thrall Furies were locked in a desperate battle with a Preytaker, the savage warrior keeping both at bay with his fanged axe. In the distance, Yanistavax tended to her wounds, the Iron Legionary barely alive. Above Idonix, Kolsk was fighting three foes simultaneously, holding the enemy at bay. He too was wounded, but so were they, and the next hit could be their last.

Idonix, faced with the prospect of fighting on his own against a Rocktusk Prowler and the Beastspeaker that goaded it into battle,

wondered what the cost of victory would be. A strangled cry from above caught the Prefector's attention, and he looked up just in time to see Kolsk dragged from the walls of the ruined building, a barbed whip wrapped around his leg. The Iron Legionary hit the ground with a heavy thud and lay still.

Fera uncoiled her whip and stared at Idonix, her emotions caught between predatory glee and caution. The Everwild had taken considerable casualties, but the few remaining warriors of the Unbroken Chain were all wounded, several of them close to death. Idonix lowered his hammer and backed away from the Beastspeaker. Survival would certainly be preferable to death. Glory could wait for another day.

Only one kill is required to win the battle, and Kelly decides to do it in style. She activates Fera, plays the Onslaught ability to give her an extra attack, and whips Kolsk to death.



THE AFTERMATH OF BATTLE

As the Everwild stand triumphant among the ruins, the Unbroken Chain retreat into the Tormented Lands to lick their wounds. They would have to find a new path to continue their quest.



'The best games are when victory is decided by a single dice roll, which is exactly what happened.' – Kelly

'You killed Kolsk with it, too. What an ignominious demise, being whipped to death.' – Sam

In the aftermath of such a close game, we asked Sam and Kelly for their thoughts on the battle.

Sam: Well, that was nail-biting! Things started off quite cagey, with lots of movement to get our warriors into position, then it descended into a proper battle to the death.

Kelly: It was ridiculously close, and I'm really glad it came right down to the wire. The best games are when victory is decided by a single dice roll, which is exactly what happened here. If you'd won the initiative in the last round, you would have fought first with one of your warriors and almost certainly killed one of my fighters.

Sam: Quite possibly, though I don't know which one. Maybe that pesky Fury that just wouldn't die. Krole was just out of range to make a difference, but I had to get revenge on your First Fang. His harpoon attack is monstrous.

Kelly: It really is pretty powerful, especially when you use the Harpoon Snag ability to get another shot. Sadly I didn't get to drag anyone about with it, as Yanistavax was in combat and couldn't move any closer to Velox. I also found Fera's whip attack to be very handy, too. It's got a good range on it.

Sam: Yeah, you killed Kolsk with it, too. What an ignominious demise, being whipped to death! It's also worth saying that Kelly and I have a bit of an ongoing rivalry in our campaign now. Last time we played, I won. This time Kelly won, and in a documented Battle Report no less!

Kelly: It's all part of the story we're building up around our leaders and their warbands. I like the idea that they keep running into one another and foiling each others' plots.

Sam: We'll have to play again! You now have a 100% win record in *White Dwarf* Battle Reports, which can't go unchallenged!

FIGHTERS OF THE MATCH

Kelly: For me, it's Fera the Beastspeaker. She whipped the Rocktusk Prowler into killing Crixia, wounded Idonix, and killed Kolsk, which ultimately won me the game.

Sam: I really enjoyed killing Velox with the Ogor Breacher – he is such a brute – but my man of the match has to be Idonix. He took out an enemy leader, which is pretty special.



CAMPAIGN CONVERGENCE: FOLLOWING THE TRAIL

The Unbroken Chain have arrived at a bartering camp guarded by the Unmade warband known as the Flensing Blades. Yet the Iron Golems do not wish to barter; they will take what they want by force.

THE SECOND CONVERGENCE

Following the Trail is the second convergence in Sam's Warcry campaign as shown on page 85 of the Warcry core book. No terrain, deployment, or victory cards are drawn for this battle – they are already decided. Only the twist is unknown. This enables both players to tailor their

warbands for the upcoming convergence. Knowing he would need to take objectives in this battle, Sam ditched his slow-moving (not to mention points-heavy) Ogor Breachers in favour of several faster fighters. If he could swarm the objectives early on, he would have a good chance of securing victory.

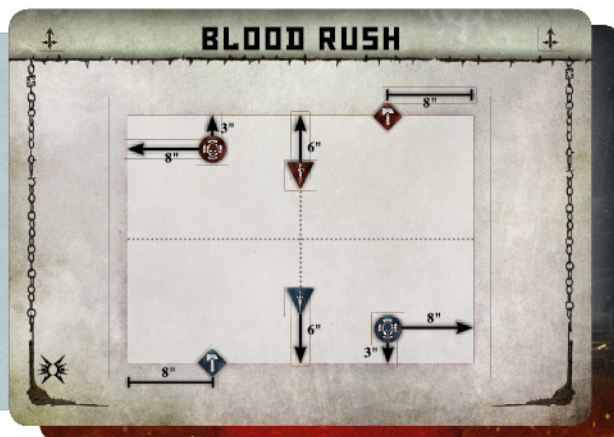


BLOOD RUSH

In Blood Rush, all three battle groups start the game on the table – there are no reserves. The players' Daggers start closest to the enemy, so Sam put as many of his warriors into this battle group as possible with the intention of overwhelming Nick's central objective. He placed a fast-

moving Fury in each of the other battle groups, enabling him to swoop them onto an objective if Nick left one unguarded.

For his part, Nick split his forces evenly into three groups, as he did not know where – or in what numbers – Sam would strike.



SCORCHED EARTH

Convergences are meant to be tough for the Aspirant warband (in this case, the Iron Golems), and this one would be no exception. At the end of each battle round, Sam would score three victory points for every objective he held, whereas Nick would score only one. However, not only

does Nick's warband start closer to all three objectives, he can also choose to remove one of them from play at the end of the battle round if he feels that Sam is dominating it too heavily. Sam will need to be quick, securing multiple objectives when possible, as Nick can't destroy more than one of them per round.



BATTLE OF WITS

The twist in this battle is that both warband leaders are trying to outwit the other in a Battle of Wits.

This means that at the start of the game, both players receive an extra wild dice (meaning they will have access to two of them in the

first battle round). This could prove hugely valuable, enabling one player to steal the initiative from the other or turn a double result into a triple (or possibly even a quadruple). But would they use the extra dice right at the start of the game or would they save it for later? Well, you'll soon find out!



THE UNBROKEN CHAIN

Their path blocked by the Everwild, the Unbroken Chain sought a new route through the Tormented Lands. They eventually came upon a bartering camp where they hoped to glean information on the whereabouts of the tainted invictunite. But first they would need to fight. A convergence was about to occur.

DAGGER

1. KARPHORAX
Dominar

2. IDONIX
Prefector

3. VERUS
Signifer

4. VOSK
Armator

5. KOLSK
Iron Legionary

6. APATHIA
Iron Legionary

SHIELD
7. CRIXA
Drillmaster

8. SEVIKOS
Iron Legionary

9. YANISTAVAX
Iron Legionary

10. ATILLAX
Iron Legionary

11. FURY
Thrall

HAMMER
12. FURY
Thrall



THE FLENSING BLADES

The Flensing Blades are sadistic cannibals one and all, and they savour the fear they instil in their foes. Though not dedicated to a particular Chaos God, they tread the path of the Flayed Prince and will no doubt enter the service of the Lord of Pleasure one day. That is, if they survive long enough ...

DAGGER

1. SINEATER
Blissful One

2. BLOODSHOT
Ascended One

3. FAITHFUL
Ascended One

SHIELD

4. PALE SPIDER
Joyous One

5. FLENSER
Awakened One

6. CORPSEWORM
Awakened One

7. FROTHBEND
Raptoryx Thrall

HAMMER

8. WRETCH
Ascended One

9. SMILER
Awakened One

10. GOUGE
Awakened One



DEPLOYMENT AND BATTLE ROUND ONE: GRAB THE INVICTUNITE!

Sensing the presence of the corrupted invictunite, the warriors of the Unbroken Chain race into the bartering camp to claim it before their foes can escape with it.

Karphorax raised his hammer above his head, ordering the Iron Golems to advance. Barely had he started to run when one of his Furies flew overhead, only to be sliced apart by the stilt-legged Blissful One standing before them in the centre of the bartering camp. Before Karphorax knew what was happening, the Blissful One was among them, stabbing at Vosk and Verus.

But now the route to the invictunite was clear! The Dominar raced forwards followed by several of his warriors, all of them eager to get their hands on the treasure that lay nearby. The

Ascended Ones that were left to guard the precious metal hacked at them ineffectively.

To the west, Crixia ran towards another pile of goods, but her advance was blocked by two of the Unmade. The Iron Legionaries following her ran as swiftly as they could, but they were not as fast as the Awakened One known as Gouge that ran to intercept them, blocking off their route to the cursed metal.

To the east, Pale Spider and Corpseworm guarded their goods, watching with envy as the two warbands engaged.

The battlefield is set up with three objectives (A-C) laid out across it as per the rules of the convergence.

Sam and Nick place down their units, Sam's six-strong Dagger (1) facing off against Nick's much smaller force of just three warriors (2).

Sam's Shield is deployed to the north-west (3), while Nick's is placed next to the objective in the south-east (4).

The lone Fury in Sam's Hammer is placed to the north (5). Nick's last three warriors in his Hammer are set up on the southern board edge (6).

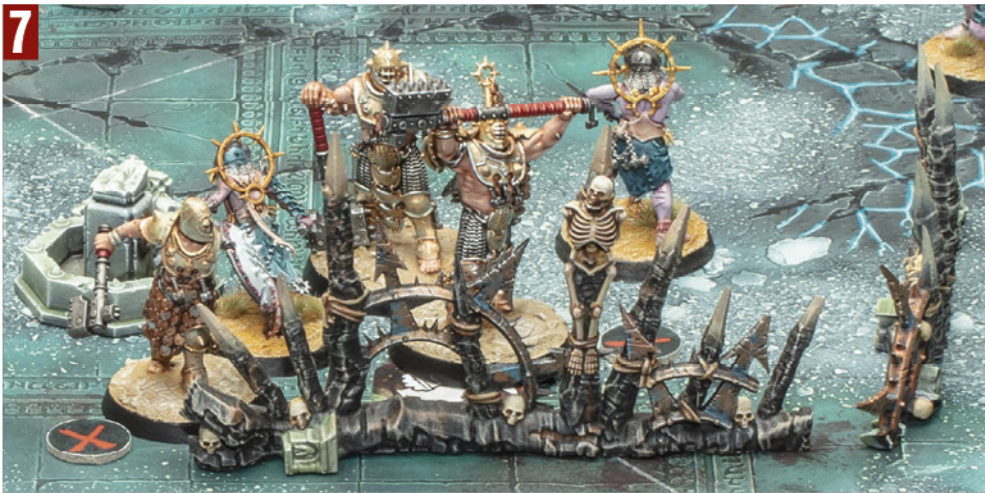
Both players roll for initiative, Sam scoring two doubles, Nick a triple and a double. Both players use a wild dice to make triples, then save their other wild dice for later. Having won the initiative, Sam wisely decides to activate one of his fighters first.



VESSEL OF TORMENT

Nick: I knew Sam's plan was to block my warriors with his Fury, but he clearly underestimated the killing power of Sineater! I ran my Blissful One into combat, killing the Fury easily. Because Sineater had taken an enemy fighter out of action, I was able to play the Vessel of Torment Ability on him, gaining a free move and attack. I piled into Vosk, causing 4 damage to him, too.





Karthorax runs through the gap left by Sineater to stand on the central objective (7). He uses the Inspiring Presence ability to make Idonix follow him.

Soon after, Apathia follows suit, using the Rush ability to also join the fight. Faithful makes the most of her arrival to attack her twice, causing 8 damage to her.

Crixa (8) runs to the western objective, but Wretch (9) and Smiler (10) move to stop her from claiming it. Wretch attacks her, causing 4 damage, then uses the Chain Garrote ability to cause a further 5 damage. Smiler does absolutely nothing!

The surviving Fury flies over the central objective, landing close enough to contest it (11).



Kolsk follows the rest of the Iron Golem warriors into the fight (12). He quickly finds himself locked in combat by the Raptoryx Frothbend (13).

Flenser (14) attacks the Fury with his flail, but only causes a single wound.

Corpseworm and Pale Spider (15) secure the eastern objective, positioning themselves so that Sam's warriors can't get past them in the following turn.

Verus the Signifer attack Sineater (16) but does only a single point of damage. Vosk the Armator inflicts three critical hits for a total of 10 damage, but Sineater is wearing the Rune-etched Vambraces, so reduces the damage of each hit by 1.

Gouge makes a double move to block the advance of the Iron Legionaries Atillax and Sevikos (17), stopping them from reaching the objective.

VICTORY POINTS

3-2

BATTLE ROUND TWO: GORE-SLICK PRIZES

The Flensing Blades defile the goods in the centre of the bartering camp, enraging the Iron Colems. In response, the brass-clad warriors lay into their foes with renewed vigour.

Lashing out with his hammer, Karphorax smashed the skull-masked warrior in front of him to the ground. The Unmade had already defiled one shipment of invictunite; they would not ruin a second! The warrior he'd hit staggered to his feet, plunged a needle-thin dagger into Apathia's neck, then raced away to where Crixia was battling a trio of Unmade warriors. Karphorax could hear their howls of pain – or perhaps it was pleasure – from across the battlefield.

Around the Dominar, all was madness. Apathia lay bleeding on the ground, as did Kolsk, an Ascended One standing over his body. Idonix also lay still, a half-feral Raptoryx clawing at his helm in an attempt to get to the flesh beneath. Things fared better in the distance, however. The swift-moving Blissful One was struggling to fight Karphorax's Armator, the duardin nimbly avoiding the scythe-like hands of the Flensing Blades' leader. Yet despite his obvious speed, the Blissful One could not fight both Vosk and Verus, and he was finally dragged to the ground. Karphorax nodded with grim appreciation and turned to make sure Crixia had captured the shipment of invictunite. Victory was in his grasp.



Nick rolls a double on his initiative dice. Sam rolls a triple on his. He uses a wild dice to make a quad. Nick has the initiative and chooses to activate a warrior first. He activates Sineater, who puts on the Mask of the Flayed Prince to increase his toughness by two for the rest of the turn.

Crixia (1) uses the Whirlwind of Death ability to cause two damage each on Wretch, Gouge, and Smiler. She then kills Smiler in combat and causes a further two wounds on Wretch.

Karphorax almost kills Faithful, leaving him on just a single wound (2). The Ascended One kills Apathia, then flees towards the western objective.





The Fury flies away from the central objective to attack Wretch, who is then taken out of action by Atilax when she throws a bolas at him (3). Flenser races after the Fury in an attempt to prevent the Iron Golems from taking the objective but is unsuccessful. There are just too many!

Having already been wounded several times, Idonix is taken out of action by the Raptoryx Frothbend (4).



Bloodshot and Kols exchange blows (5). Bloodshot is wounded, but the Iron Legionary is taken out of action by the Ascended One. Pale Spider and Corpseworm continue to watch the action unfold, as they are unable to contest the western objective.

Having failed to kill Vosk in combat, Sineater takes 6 damage from the duardin, then is slain by the Signifer Verus (6).

Sam moves Yanistavax in to contest the objective (7).

VICTORY POINTS

6-3

BATTLE ROUND THREE: A LAST DESPERATE STAND

Having captured a cache of invictunite, the Iron Golems renew their assault on the Unmade. Both sides have taken severe casualties, but neither is willing to back down.

JUST THREE ROUNDS?

The victory conditions for Scorched Earth must be achieved within just three battle rounds, making it a really tough prospect in a mission as important as a convergence. It's a good job Sam moved quickly!

Leaping across the ruins of the encampment, the Joyous One known as Pale Spider plunged his trident-shaped daggers into Karphorax's torso, blood jetting across the both of them as he withdrew his blades for another attack. The Dominar sank to his knees as the Joyous One leaped over him and into the nearby Signifer, who had just enough time to protect himself with his banner.

Across the camp, Crix and her Iron Legionaries bludgeoned Gouge unconscious, pushed past Flenser, and ran towards the ongoing fight, eager

to spill blood in their Dominar's name. Verus beat them all to it. Hammer swinging, he killed the Ascended One he was fighting before wrestling the frothing Raptoryx to the ground. Incredibly, the beast fought back, mortally wounding the Signifer before screeching its victory to the sky. Vosk, who was running full tilt at the beast, slowed to a walk and let it peck at Verus; he had no desire to become a meal. Besides, a shipment of invictunite had been found and several prisoners captured. It wouldn't take long to make them talk. The Unbroken Chain would find the cursed metal they were looking for soon enough.



Nick knows he has lost the mission by this point, but he can still score glory by killing enemy fighters and taking out the enemy leader. He activates Pale Spider and charges into Karphorax (1), causing 16 damage – enough to kill him!

Verus the Signifer uses the Rampage ability to move into combat with Bloodshot and Frothbend (2). He kills the Ascended One, but the Raptoryx escapes his wrath with a flesh wound.

Frothbend pecks Verus to death (3) and is charged in turn by Vosk, who sadly ran too far to fight in combat.



VICTORY POINTS

6-4

CONTINUING ON THE PATH TO GLORY

With the Unmade having fled, the Unbroken Chain take command of the bartering camp. Wounds are healed, valuable artefacts found, and prisoners interrogated.



'I probably went in a bit more aggressively than I should have at the start. It's hard not to.' – Nick

'What I like most is that it felt really cinematic. All our fighters were doing something all the time.' – Sam

His convergence mission complete, Sam can now continue on his Cursed Metal quest to the Acid Geysers. We asked him and Nick about their game.

Sam: It was a bloodbath!

Nick: Yeah, I probably went in a bit more aggressively than I should have at the start. It's hard not to. The Unmade are so fast and so dangerous you just want to get them into a fight. It feels like a waste if the Blissful One isn't in combat, and I know Sam would have avoided him if possible, so I took the initiative and piled in first.

Sam: This convergence is a real numbers game. I sacrificed tougher warriors in my warband list in favour of faster ones just to make sure I could get to the central objective as quickly as possible. Once I'd taken it, I knew Nick would destroy it (which he did), but then I could go either left or right to claim one of the other two. I think I got lucky.

Nick: I tried really hard to block off your attack routes to the western objective, but your Drillmaster made such a mess of my fighters with her Whirlwind of Death ability. Then you moved your warriors in the centre so that I couldn't run between them with the Joyous One to contest the objective, either. I think you positioned your fighters really well.

Sam: What I like most is that it felt really cinematic. All our fighters were doing something all the time, attacking each other, or making desperate moves to try and claim the objectives. It felt like a proper scrap that could really have gone either way. If I'd failed to kill just one of your Awakened Ones on the western end of the battlefield, you would have won the game, so it was pretty close even if it may not have felt it.

Nick: At least I got an Ur-gold Sigil out of it. I'll give it to the Blissful One in my next game to make him even tougher to kill. He'll get you next time.

FIGHTERS OF THE MATCH

Sam: It's got to be Crixia. Her whirlwind attack (it's a quad ability unique to her) inflicted a lot of damage and enabled her to secure that vital objective.

Nick: How can it not be the Blissful One? He sliced up a Fury, nearly killed an Armator, then weathered a whole heap of attacks. What a beast!



ARENA OF BLOOD

There is no law in the Bloodwind Spoil beyond that of the drawn blade, no ounce of honour or mercy. There is only a brutal struggle for existence in which the mighty flourish and the weak perish. Never is this more true than in the arenas of Carngrad.



The wastelands of the Eightpoints are a desolate place, a land riven by warfare and infected with madness and desperation. Nowhere is this more true than the Bloodwind Spoil, where aspiring warbands battle each other in the hope that they will be noticed by the Everchosen and rewarded for their dedication to him.

Though some areas of civilisation do exist in the Spoil, these trading cities are no less dangerous than the wastelands they inhabit. Slavers sell their latest acquisitions, soot-blackened smiths forge new weapons of war, shamans and sorcerers practise their dark arts, and warriors battle each other in gladiatorial arenas, sometimes to settle disputes, other times simply to experience the joy of violence. And of all the arenas in the Bloodwind Spoil, it is those of Carngrad that are the most dangerous.

WARCRY!

If you're new to Warcry, there are two main ways you can get started. The first is with the Warcry boxed set, which contains the core book, two warbands (Iron Golem and Untamed Beasts), twelve Chaos beasts, terrain, a board, counters, and everything else you need to start playing. Alternatively (or in addition to if you're really keen), pick up one of the Warcry warbands – there are plenty to choose from!

WHAT IS ARENA OF BLOOD?

Arena of Blood is a campaign event for you and your fellow aspirants of the Dark Gods. Unlike during regular Warcry campaign battles in which you fight your way through your campaign story arc, battling other players along the way, Arena of Blood is an event that everyone in your gaming group can take part in at the same time, enabling everyone to gain glory and treasure. What's not to like about that? Other than the prospect of a warrior's untimely death, of course.

An Arena of Blood campaign event is designed to be played over the course of an afternoon and represents your warbands taking on the trials of Carngrad's gladiatorial arenas. Over the next few pages, you'll find all the rules you need to play Arena of Blood, including three battleplans, new twists, campaign events, a fame chart, and – what you're all fighting for – the champion's crown!

WARCRY: ARENA OF BLOOD

In the shadow of the Varanspire lies the slum-city of Carngrad, the largest settlement in the Bloodwind Spoil. It is no safe haven. Carngrad is a forsaken place ruled by killers, where madness and butchery reign. Every day a torrent of gore is spilled upon the sun-bleached dirt of the city's many gladiatorial warpits, and yet the sadistic bloodlust of the city's populace is never sated. Many warbands enter the arena, whether by choice or due to the machinations of powerful foes. Few will survive the gruesome battles to come, but those who do will rise through the gladiatorial ranks kill by kill and become known as legends throughout Carngrad and beyond. You lead one such warband in search of glory and riches untold. You can already hear the roar of the baying crowd, and the rank smell of fear and death fills your nostrils. It is time to enter the arena of blood.

The rules in this article introduce a new element to your Warcry campaigns referred to as a **campaign event**. A campaign event is a series of linked battles that multiple warbands can participate in. Designed to be played over the course of a single day, a campaign event is a great way to spice up the campaigns you and your friends are embarked upon by providing a fun change of pace – and of course, the enticing promise of artefacts and glory to be won!

The campaign event detailed in this article pits warbands against each other in the gladiatorial warpits of Carngrad, where they will be fighting for fame, glory, and survival until one is crowned as champion of the arena.

ORGANISING A CAMPAIGN EVENT

Any warband currently embarked upon a campaign quest can take part in a campaign event. To organise the Arena of Blood campaign event, you will need a number of players that factors 4 (e.g. 4, 8, 12, or 16). Each participating player will need the following:

1. A warband currently embarked on a campaign quest.
2. At least 250 points of Chaotic Beast fighters.

Once you have mustered the players and their warbands you will need to agree on a date and time to run the campaign event. In this campaign event, each warband will play three battles. Each battle will last less than one hour (due to the smaller size of the battles) and so the campaign event can be played through over the course of three to four hours.

PLAYING THROUGH THE ARENA OF BLOOD

The Arena of Blood campaign event is comprised of three rounds. In each round, the warbands will fight a battle against another participating warband. While taking part in a campaign event, a warband cannot play any other type of campaign battle (including a convergence) until the campaign event is over.

CAMPAIGN EVENT STRUCTURE

ROUND 1: FIRST BLOOD

Players play through the first battleplan. In this round, randomly determine which players will face each other in battle.

ROUND 2: THE DEADLY GAUNTLET

Players play through the second battleplan. In this round, the two players with the most fame points play each other, followed by the next two players, and so on.

**ROUND 3:
LORD OF THE SPIRE**
Players play through the final battleplan. In this round, the four players with the most fame points play each other, followed by the next four players, and so on.

CROWN THE CHAMPION

The winner is determined and their prize given!



CAMPAIGN EVENT SPECIAL RULES

During the campaign event the following special rules are in play to represent the fame and favour your fighters can gain battling in the warpits:

SEEKERS OF FAME

To become a champion of Carngrad's warpits, martial prowess is not the only necessity. Warriors who can wow the crowds with displays of bravery or butchery can earn influential patrons who in turn gift them with powerful weapons or turn the stakes of upcoming battles in their favour.

During the campaign event, each player will need to keep track of how many fame points their warband gains. A warband gains fame points as follows:

The Victor	Each time you win a battle, you gain 10 fame points .
Acts of Brutality	Each time an enemy fighter (including a chaotic beast) is taken down in one of your turns, you gain 1 fame point . If that enemy fighter's points cost is 125 or more, you gain 2 fame points instead. If that enemy fighter has the leader runemark, you gain 3 fame points instead.
Showmanship	Each time you use an ability you gain 1 fame point . If the ability is a [triple] you gain 3 fame points instead and if the ability is a [quad] you gain 5 fame points instead.

At the start of each hero phase, each player rolls 2D6 on the fame table below. Add 1 to the roll for every 10 fame points you have gained.

2D6	RESULT
1-3	The Crowd Turns Ugly: <i>Sneers and shouts fill the arena. This crowd wants nothing more than to see you humiliated and butchered.</i> Subtract 1 from the number of wild dice you receive in this hero phase (to a minimum of zero).
4-7	Cold Indifference: <i>The audience's jeers and howls lack their usual vigour. Your performance has hardly stirred their emotions.</i> You gain no benefit from this result.
8-11	Sporadic Cheers: <i>Several voices in the crowd begin to chant your name, with growing enthusiasm.</i> Add 1 to the value of abilities used by friendly fighters this battle round.
12-13	Eager for Blood: <i>The crowd rumbles in anticipation as you manoeuvre your foe into position for a lethal strike.</i> You gain 1 additional fame point each time an enemy fighter (including a chaotic beast) is taken down in one of your turns this battle round.
14-15	Patron's Favour: <i>Your violent displays have caught the eye of a powerful patron, who now exerts their influence behind the scenes to push the battle in your favour.</i> You gain 1 wild dice.
16-17	Unleash the Beasts! <i>Few things are more likely to excite a bloodthirsty audience than releasing a host of half-starved predators into the arena.</i> You can place any number of chaotic beasts on the battlefield with a combined points value of 250 or less. The chaotic beasts set up must all share the same combination of runemarks and must be placed as a single group with each chaotic beast within 1" of another in the group and more than 5" away from any enemy fighters.
18+	A Gift, to Deliver the Killing Blow: <i>A watching warlord is amused by your performance and orders their lackeys to toss a fine weapon towards one of your fighters.</i> The friendly fighter closest to the edge of the battlefield who does not have an artefact of power immediately gains the following artefact of power until the end of the campaign event, if there are two eligible fighters, pick which fighter receives this artefact of power: Gift of Steel: Add 2 to the damage points allocated by hits and critical hits from attack actions made by the bearer that have a Range characteristic of 3 or less. Only one fighter in your warband may bear this artefact of power. If you roll this result and a fighter from your warband already bears this artefact of power, you instead gain 2 wild dice.

ARENA OF BLOOD TWISTS

In this campaign event, battles do not use the twists from the twist deck of battleplan cards. Instead, there is a twist table to be rolled on below. This table includes a variety of hazards that the cruel pit-masters may unleash onto the gladiators for the enjoyment of the crowd.

D6	TWIST
1	No Effect
2	<p>Ring of Spikes: <i>The arena wall splits apart to reveal rows of razor-sharp spikes, hemming the fighters towards the centre of the pit.</i></p> <p>At the end of the first battle round, fighters within 4" of the battlefield edge are taken down. At the start of each subsequent battle round, add 2" to the effect (e.g. at the end of the second battle round, fighters within 6" of the battlefield edge are taken down, in the third, 8", and so on).</p> <p>Re-roll this result when playing The Gauntlet.</p>
3	<p>Vicious Traps: <i>With a maniacal laugh, the pit-master pulls a lever that activates several traps built into the arena floor.</i></p> <p>Each time a fighter from your warband finishes a move action or disengage action, roll a dice. On a 1 they have activated a trap. Roll a D6 on the table below to determine the trap.</p> <p>1–3 Spike Trap: Allocate D6 damage points to that fighter.</p> <p>4–5 Arcane Explosion: Allocate 2D6 damage points to that fighter.</p> <p>6 Abyssal Pit: That fighter is taken down.</p>
4	<p>The Blood Curse: <i>A cabal of sorcerers lines the balconies above the pit-master, weaving a powerful ritual of bloodlust that turns several fighters into frenzied brutes.</i></p> <p>At the start of the second battle round, before the hero phase, roll a dice for each fighter on the battlefield (excluding any chaotic beasts). On the roll of 6, that fighter is filled with the blood curse until the end of the battle. Add 3 to the Strength characteristic of attack actions that have a Range characteristic of 3 or less made by a fighter with the blood curse. However, at the end of an activation made by a fighter with the blood curse, allocate D6 damage points to them.</p>
5	<p>A Bloodthirsty Audience: <i>This crowd seems almost bestial in its desire for blood, and the spectators' deranged howls stir a killing rage within your soul.</i></p> <p>Add 1 to the result of rolls on the fame table.</p>
6	<p>A Talon Attends: <i>One of the seven Talons – the leaders of Carngard – is said to be in the audience tonight. Impressing this powerful figure will bring you fame in abundance.</i></p> <p>Add 1 to the Attacks characteristic of attack actions made by fighters that have a Range characteristic of 3 or less. In addition, each time an enemy fighter is taken down in one of your turns you gain 1 additional fame point.</p>

THE AFTERMATH SEQUENCE

After each battle during the campaign event, all players must complete the aftermath sequence with the following amendments.

1. During the Earn and Spend Glory step, use the table below instead of the table in the core book.

2. Do not advance on the campaign progress tracker.

Took part in a campaign event battle	2 glory points
Won the battle	1 glory point
For every 10 fame points gained by your warband during the battle (including from 'The Victor')	1 glory point

ROUND 1: FIRST BLOOD

If a warband wishes to gain the favour of the notoriously fickle and sadistic crowds that attend the Carngrad fighting pits, they must be swift to spill the lifeblood of their enemies.

The Warbands:

Each player musters a warband as described in the core rules (Core Book, pg 36), with the following amendments:

1. The fighters in each player's warband must be chosen from that player's Warband Roster.
2. The combined value of the fighters in each warband cannot exceed 600.
3. Each warband can include up to 5 fighters.

BATTLEPLAN

Terrain: No terrain features are set up on the battlefield. (The battle takes place on the dusty ground of the arena.)

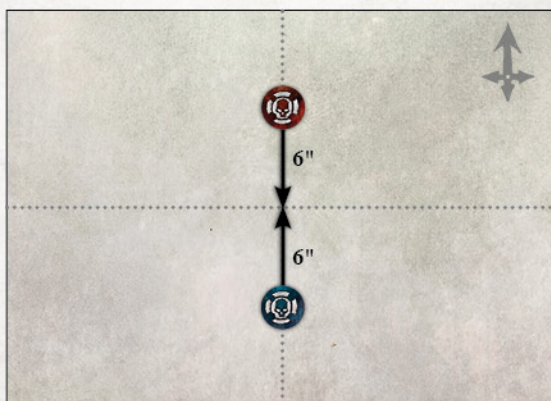
Deployment: The players roll-off. The winner picks which player uses the red deployment point and which uses the blue deployment point.

Do not use the normal rules for battle groups. Instead all fighters in a warband are in a single battle group.

Victory: A player wins the battle as soon as every fighter in their opponent's warband is taken down.

At the end of the 5th battle round, if neither player has won the battle, the battle ends in a draw. In addition, each player must halve the number of fame points they have gained (rounding up), due to the shame of failing to defeat your foe.

Twist: Roll on the Arena of Blood twists table.



ROUND 2: THE DEADLY GAUNTLET

Not all battles in the arena are simple fights to the death. Sometimes, the pit-masters force their warriors to run the gauntlet. With only one path to safety, the participants must evade a host of ravenous beasts and the blades of their foes in order to escape alive.

The Warbands:

Each player musters a warband as described in the core rules (Core Book, pg 36), with the following amendments:

1. The fighters in each player's warband must be chosen from that player's Warband Roster.
2. The combined value of the fighters in each warband cannot exceed 600.
3. Each warband can include up to 5 fighters.

BATTLEPLAN

Terrain: No terrain features are set up on the battlefield. (The battle takes place on the dusty ground of the arena.)

Deployment: The players roll-off. The winner picks which player uses the red deployment point and which uses the blue deployment point.

Do not use the normal rules for battle groups. Instead all fighters in a warband are in a single battle group.

After warbands have been set up. Starting with the player who won the priority roll, each player places any number of chaotic beasts on the battlefield with a combined points value of 250 or less. The chaotic

beasts set up by one player must all share the same combination of runemarks and must be placed as a single group with each chaotic beast within 1" of another in the group and more than 5" away from any enemy fighters.

Victory: If a fighter is within 3" of the battlefield edge marked as the Escape Route (see map), they can escape from the battlefield as an action. If they do so, the battle ends and the player whose warband that fighter is from wins the battle. Chaotic Beasts cannot escape from the battlefield in this manner.

Twist: Roll on the Arena of Blood twists table.



THE GAUNTLET

Szeleth and her fellow warriors of the Splintered Fang made their way up the gore-slick steps and out onto a circular patch of red sand. The crowd began to scream and holler, a thousand scarred and hateful faces drunk on their own bloodlust. At the far end of the arena was an open doorway flanked on either side by glowing braziers. Iron gates dotted the walls on all sides, but all were shut tight aside from the one directly to their left. From this opening emerged eight rival warriors, clad in burnished copper breastplates and imposing half-helms.

'Welcome to the Gauntlet, new flesh!' roared the grotesquely swollen master of the Slaughterfield from a ludicrously opulent curule on the highest tier, his tattooed jowls wobbling. 'Beyond the door on the far side lies refuge, for the first of you to make it that far.'

Szeleth grinned and twirled her twin swords. Thick, emerald-coloured ichor oozed down the killing edges of both blades. She eyed their foes, who were advancing warily.

'Let us show these fools the gifts of the Coiling Ones,' she hissed as her band spread out to engage the enemy. 'One cut, one kill.'

No sooner had she spoken than the rusted gates lining the arena began to creak open. Scrabbling claws stretched under the rising metal portcullises, and there was a cacophony of frenzied shrieking from beyond. A wiry, avian form squirmed beneath the grate to Szeleth's right, opening crimson-feathered wings as it raced towards her. It leapt, talons raking, and she spun and skewered it with a backhand strike. The hideous thing retched and gurgled in its death throes, its throat already turning black as Szeleth's envenomed blade did its work. But more predatory shapes were already spilling onto the pit floor.

'Oh, very well done!' the arena-master said with a throaty chuckle. 'But I am afraid we have no shortage of creatures, and they are all very hungry. Please do endeavour to make your deaths amusing!'

ROUND 3: LORD OF THE SPIRE

A makeshift tower has been erected in the centre of the pit. The first to reach its highest point shall claim victory, but to do so they must clamber over the torn corpses of slain foes.

The Warbands:

Each player musters a warband as described in the core rules (Core Book, pg 36), with the following amendments:

1. The fighters in each player's warband must be chosen from that player's Warband Roster.
2. The combined value of the fighters in each warband cannot exceed 600.
3. Each warband can include up to 5 fighters.

BATTLEPLAN

Terrain: The bell tower is set up in the centre of the battlefield. No other terrain features are set up on the battlefield.

Deployment: The players roll-off. Starting with the winner of the roll-off, the players take it in turns to pick one of the deployment points.

Do not use the normal rules for battle groups. Instead all fighters in a warband are in a single battle group.

Victory: At the end of the 4th battle round, and each subsequent battle round, if a fighter from a player's warband is on the highest platform on the bell tower, and no enemy fighters are on that platform, the player of that warband wins the battle.

Twist: Roll on the Arena of Blood twists table.

PLAYING THIS BATTLE

When fighting this battle, follow the core rules with the following amendments and special rules:

Hero Phase

In the hero phase, an initiative order is determined by counting the number of singles each player has. The player with the most singles is first in the initiative

order, the player to their left is second in the initiative order, and so on. If players are tied for the most singles, those players roll off to determine who is first in the initiative order. Players declare how they will use wild dice in initiative order.

Seizing the Initiative

Players can attempt to seize the initiative (Core Book, pg 39) only from the player who is first in the initiative order, by adding wild dice to the total number of singles they have. Once all players have declared any wild dice they will use this battle round, count the number of singles each player has once more to redetermine who is first in initiative order. If the number of players with the most singles is now tied (and was not previously), those players roll off to determine who is first in the initiative order.

Combat Phase

The combat phase is resolved in initiative order. If a fighter is said to have fallen (Core Book, pg 42), the player who controls the closest enemy fighter to the fighter that has fallen is treated as the 'opposing player' to resolve the rule (if there are multiple enemy fighters that are the closest, the players who control those enemy fighters roll off to determine who is treated as the 'opposing player').



THE CHAMPION OF THE ARENA

After the 3 rounds have been played the campaign event ends. Each player reveals the number of fame points they have gained, and the player with the most is declared the winner. If players are tied for the most fame points, those players roll-off to determine the winner.

The winner receives the following artefact of power.

The Champion's Crown: *Emblazoned in ancient runes and thrumming with eldritch energy, this crown empowers the wearer's allies with arcane strength.*

Add 1 to the Strength characteristic of friendly fighters while they are within 6" of the bearer.



CHAMPION OF THE ARENA

Draug slammed his hammer down with brutal force, but his raven-cloaked foe evaded at the last moment, rolling beneath the strike and spinning to release a fistful of lethal iron darts. The Dominar only just got his arm up in time to prevent the missiles from sinking into his neck. Instead they embedded themselves deep in his forearm. He snarled and swallowed the wave of pain that knifed through him. He was dimly aware of the roar of the audience through the ringing in his head. It seemed they approved of his imminent death.

Try as he might, Draug couldn't lay a strike upon the masked figure. Those awkward metal stilts and the thick, feathered cloak should have the wretch tottering about like a drunken fool, but somehow he moved with impossible agility. It was all Draug could do to fend off his taloned gauntlets.

'Dance about as much as you like,' Draug muttered to himself, peering through the grated visor of his war helm, sweat dripping into his eyes. 'I just need to hit you once.'

This time when the crow-warrior darted forward, Dominar Draug intentionally let his foot drag and left his hammer at low guard, accepting a raking blow from the warrior's talons that tore bloody strips from his arm and another that slipped through his helmet's visor to puncture an eyeball.

His vision little more than a crimson blur, blood bubbling in his throat, Draug nonetheless gave a hearty bellow of laughter as he caught a fistful of the man's cloak and held on fast. His opponent tugged and slashed again in a desperate attempt to break free, but Draug was already swinging his maul. It struck the raven-warrior on the top of the skull, and Draug felt the satisfying sensation of the man's head shattering beneath the mighty blow.

As the crowd screamed his name, Draug swung again and again, laughing like a madman. Soon he was striking nothing more than a shapeless mass of flesh and pulverised bone.



GLORY POINTS



NOT DAVE SANDERS

That's correct, the face you see to the left is not the dashing games developer known as Dave Sanders, but rather the equally dashing background writer Phil Kelly, who has joined us this month to talk about the decks he used in the studio Underworlds tournament. Dave introduces Phil below in *italic* before Phil adopts a standard type face.

We've got something a bit different for you this month. I say 'we' because in this issue I am joined by the inestimable Phil Kelly, word wrangler and shadeglass seeker. Many of our readers will know of Phil's skill in crafting a narrative, but you may not be aware that he is also a fiendishly good player of our various games. Warhammer Underworlds is no exception, and as of late Phil has been terrorising the studio with his Thorns of the Briar Queen warband.

In a previous column (the April 2019 issue), I wrote about building an identity for your warband. With the fighters in each warband being fixed, which cards you choose and how you use your fighters is perhaps your best opportunity to put your own stamp on your warband. There are countless ways to do this (for example, in the writing of this column I learned that the dauntless Dan Harden has built decks for his Spiteclaw's Swarm that only use cards that feature skaven in the artwork!), but Phil is here to demonstrate a take on creating a warband that has a strong theme and a narrative focus. Take it away, Phil!



Phil: There comes a time in every deck-building experience when you are stuck between what cards to keep and what cards to ditch. The holy grail of getting a deck down to twenty cards – ten gambits and ten upgrades – has thus far eluded me, because there are always so many juicy cards to include. Even getting it down to twenty-four (my preferred size for a deck that includes Improvisation and Duel of Wits) is tough for me. The lure of 'what might be' always makes a strong case for including X over Y, and vice versa. In the end, I found myself falling back on a fusion of background and rules to help me make those final decisions, winnowing out the last few cards. And so the Shadeglass Shivs came to be, a warband made as much from my idea of how these spooks would strike the most fear into the enemy as from anything else.

A BIT OF CONTEXT

I recently took this deck to the studio's inaugural Grand Clash, during which sixteen of the most avid Warhammer Underworld players around GW HQ took to battle in the haunted chambers of the Nightvault. The deck plays in a kind of narrative fashion; many of the warband-specific cards encourage this, after all. I have used the Thorns of the Briar Queen deck since it came out with the release of Nightvault, and I love using them. There's just so much you can do with them and so many cool plays you can make. I have had my 'Bloodgheists' Nighthaunt army on the go since the release of Soul Wars, and I initially wanted to include the Thorns as part of my Chainrasp hordes, but since then, this motley crew has grown into a force to be reckoned with. I have the little glass trophy to prove it, though I have yet to turn it into a shadeglass shiv with which to haunt the corridors of the studio.

As horror fans would put it, this deck has a lot of 'jump scares' in it. It has a habit of lurking threats, seemingly distant, suddenly getting right up in the enemy's face – usually with a nasty weapon made of shadeglass being pulled out from under a tattered robe. A glint of glass in the darkness, a sudden stab, and the enemy lies dying. The blade shatters into a thousand pieces, but so do the hopes of the foe – in theory, at least. This just feels right for the background of these vicious ghosties, but it's no pushover as a playstyle either. Hidden Paths and the rather incredible Sudden Appearance card (which can also trigger my Inspire condition) really help here. Faneway Crystal can act in a similar fashion, and it bags

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 has been temporarily supplanted by Phil Kelly.

you an objective into the bargain. I love 'teleporting' ghosts in this manner, and I always make the appropriate noise.

LURKING IN THE BACKGROUND

The narrative I have for these guys is inspired by their incarceration (and the fact that shadeglass weapons are ace). The background of all Chainrasps is that they are criminal souls punished beyond the grave for evils they committed during life. They are kept under lock and key by harsh souls such as Varclav the Jailor. In death they find no respite; they still bear the chains, stocks, and nooses they wore at the time when justice claimed its due. As such, the Shadeglass Shivs are released to hound the living souls that infest the city of Shadespire every night, trailing in the wake of the Briar Queen as she goes off howling for vengeance against the Katophranes and the living trespassers in her prison-style domain. She usually charges off shrieking at the first sight of the enemy, hoping to score Strong Start and kick off the aggro side of this warband. Her Majesty makes for an excellent assassin, attacks at range when possible, and distracts the enemy whilst Varclav and his mooks shiftily move into place for a later Supremacy.

When the ghosties claim an objective, I think of the Chainrasps as gathering up more raw shadeglass and secreting it beneath their dirty shrouds to obsess over when they get back to the Nightvault jail. Then, when Varclav guides them back to their dank cells, they spend the long night shaping and sharpening their stolen glass shinies, fashioning them into daggers, blades, and longshards with which to stab Nagash's enemies in the next day's battle. The fact that they dwell so long on the demise of the living gives them the ability to put all their hatred into

one spiteful and decisive strike, meaning they can turn what might have been considered only a scratch into a lethal wound.

THE BATTLE PLAN

When playing a game of Warhammer Underworlds, the idea of this warband is to take three objectives early on whilst Her Majesty and the Ever-Hanged cause as much trouble as possible. These Nighthaunt characters can last a fair while if they Inspire, especially with Last Chance and Rebound to help them out. They usually die mid-game, but they will often take down the enemy's leader early on in the process – a great way to turn some of your enemy's choicest gambits into dead cards they can no longer play. After this gruesome twosome has been killed, the opponent will likely move in to take out what he sees as the weak ghosties at the back. That's when they get a nasty surprise from the titular shivs.

After I've racked up a few glory points with some early Score Immediately objectives and easy kills, even the worst of my Chainrasps (looking at you, Headless Wonder) can turn a bad game around. With a shadeglass weapon and Great Strength/Incredible Strength/Glory Seeker to back it up – equipped one after another in quick succession – they go from a glory point piñata to a major threat.

When given more dice with Challenge Seeker (1), a carefully marshalled Haymaker (2) or a scavenged Potion of Rage (3), they will be rolling four to six dice on the attack, thereby maximising their chance of a glorious critical – and Endless Malice (4) can help me have another go, if the dice let me down. Even without a boost from the shadeglass weapon's special rule they can reach that magical threshold of four damage.



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This all-out attack is usually a death sentence for the Chainrasp either way, but if I can take down a choice enemy fighter with one of these little life-seeking missiles, it's well worth it.

In every game, one of my first moves is invariably to use Varclav's special action to manoeuvre the Chainrasps onto as many objective hexes as I can, the ghosties scooping up glass shards with their nerveless fingers and squirrelling them away.

I always put down objectives and deploy accordingly, with all my objectives within two spaces of a starting hex and all 2-Wound fighters towards the back where the opponent can't get to them easily for some quick glory. I do this even if I don't have Supremacy or Our Only Way Out (5) in my hand. After all, if I score one of my Score Immediately objectives, they might be the replacement cards, and even if they don't show up, the guys are in place for the next phase.

Lastly, if my opponent thinks I'm after claiming three objectives, they might expend a precious 'push' card or action to dislodge one of these lesser fighters, only to find out it was a bluff, or just to be left in the dark (just where the Chainrasps like 'em) as to whether I needed those hexes. This does, however, require a poker face, which unfortunately is not a strong suit of mine. (I have a rather nasty 'tell' in that when I have a killer hand of cards, I sometimes whistle, hum or sing a merry tune. Yes really. I hope by making this public knowledge that I will force myself to learn not to do it.)

Maximising my activations is a big part of this warband's appeal. Duel of Wits essentially gives one extra activation on aggregate (a card draw), whereas Improvisation (6) gives two; that in itself can tip a game your way. Ready for Action (7) effectively gives another (an extra attack – priceless). Varclav's fighter ability yields a bonanza of up to five two-push actions for his single activation. In total that's nine extra activations (or equivalent) over the course of three rounds, even if Varclav only uses his Chainrasp pushing ability once. In a game where each player only has twelve activations as standard, that's an absolutely huge advantage; once I've got a bit of momentum going in Round One I can spend the rest of the game looking for opportunistic attacks. Conversely, cards such as Maddening Cackle (8) and Transfixing Stare can rob an enemy attack of its teeth; these can really ruin Mollog's day, for instance, especially when played one after another.

CONFLICTING CARDS

Eagle-eyed players might notice I have several objectives that work against one another if drawn together – some highly aggro in style, some objective based. This is deliberate. Even if it is a bit counter-intuitive, it gives me a chance to change my play style on the fly if something is not working out, or if deployment has not been kind – in essence, the whole idea of a flex deck. Should I foul up one of the Attack-based objectives I can fall back on Varclav and his minions to claim more territory. Should my opponent take Varclav out early, or get a fighter onto one of my precious objective hexes, I can go on the offensive instead. With the Shadeglass Shivs tactic, even the lowliest Chainrasps have a healthy chance of landing a hit to score the aggro objectives.

By using this flexible approach my opponent will hopefully have no idea what my game plan is until it's too late, even over a three-game bout as is the case in a Grand Clash. After all, only I know what high-glory objectives I have in my hand at any one time. Assuming I can stop myself from whistling, that is!



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THE SHADEGLASS SHIVS

PHIL KELLY | THORNS OF THE BRIAR QUEEN

GAMBITS

Hidden Paths
Sudden Appearance
Haymaker
Transfixing Stare
Maddening Cackle
Endless Malice
Duel of Wits
Improvisation
Ready for Action ^R
Rebound
Last Chance
Sidestep

UPGRADES

Shadeglass Dagger ^R
Shadeglass Sword
Shadeglass Spear
Faneway Crystal
Potion of Rage
Tome of Vitality
Tome of Offerings
Gloryseeker
Great Strength
Incredible Strength ^R
Challenge Seeker
Driven by Hatred

OBJECTIVES

Strong Start
Drag them Down
Martyred
Swarming Spirits
Escalation ^R
Treacherous Foe
Playmaster
Master of War
Keep Chopping
Supremacy
Our Only Way Out
Superior Tactician ^R

12 upgrades, 12 gambits, 12 objectives. ^R denotes restricted cards.



Below: The Shadeglass Shivs in all their ghostly glory, ready to wring, stab, or scare the life out of their enemies. Phil is already on the hunt for a new unsuspecting opponent for them. After all, why would anyone ever be scared of lowly Chainrasps?



WINNERS CHALLENGE

For more than thirty years, Golden Demon has been the ultimate challenge for the very best painters of Citadel Miniatures from around the globe. But what if all the winners were invited to take part in a new painting challenge?

When it comes to painting Citadel Miniatures, Golden Demon winners are surely up there with the best of them, impressing hobbyists around the world with their awe-inspiring creations.

That's why we gave the 2018 Golden Demon winners a special challenge – to paint a unique entry around the theme of 'The Witch' for Warhammer 40,000. Thirty-five Golden Demon winners accepted our invitation. We

featured the first thirteen of them last month, with another fourteen in this issue, including the five Youngbloods that took part.

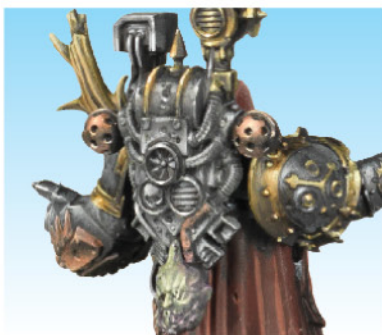
As with all the entries in this challenge, the models had to fit on a 60mm round base. As you'll see over the next few pages, some of the entrants got pretty creative when it came to building their dioramas!

THE SUMMONING – RICHARD GRAY

'For this challenge I chose to paint a Sorcerer summoning a Plaguebearer from a pit of slime,' says Richard. 'To do this I converted Nauseous Rotbone to have a Daemonic Icon and a Death Guard power fist that I positioned into an upraised position so that it looked like he was in the process of summoning a minion. The colour schemes for the Plaguebearer and the base are quite muted to draw attention to the Sorcerer, whose robes I painted Mephiston Red but then desaturated with highlights of Cadian Flestone and Ushabti Bone. The weathering at the bottom of his cape helps to anchor him visually to the base so it looks like he has been walking through dirt. His armour is a dirty grey, which I achieved using Skavenblight Dingy and Celestra Grey, followed by lots of glazes of Death Guard Green to help blend the layers together and make it look grimy.'

'I used a painting technique called non-metallic metal for the Sorcerer's armour. It enables you to represent metallic objects without using metallic paint. This allowed me more control of the light placement on the model, rather than relying on the reflective properties of the metallic colours. I used Mourmfang Brown, XV-88, Balor Brown, and Dorn Yellow to achieve the effect (1).

'I painted the Plaguebearer (2) green to contrast with the Sorcerer's red robes. The summoning pool is made from wood and wall filler, with a bit of sand added for texture.'



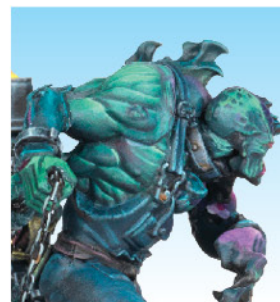


ABERRANT HERESY – OLMO CASTRILLO CANO

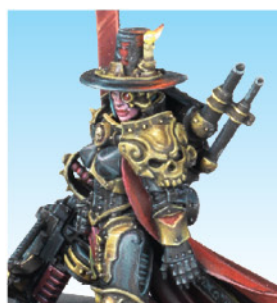
'I see the factions of the Warhammer 40,000 universe as existing on a grey scale rather than just good and evil,' says Olmo. 'The enemies of the Emperor are definitely no saints, but the Inquisition are also quite questionable. So instead of a duel between an Inquisitor and her mutant foe, I thought it would be interesting to explore how the Inquisition represent their enemies to the population. At that point I came up with the idea of a freak show, with the Inquisitor showing off her prey in a public square. I wanted the viewers to ask themselves who the real monster is. Is it the unfortunate beast or the Inquisitor who is abusing the creature for her own agenda? There's quite a big contrast between the mutant Aberrant and the stern Inquisitor, so I painted the scene with two different ambiances and in an illustration style to emphasize the contrast between the two characters.'



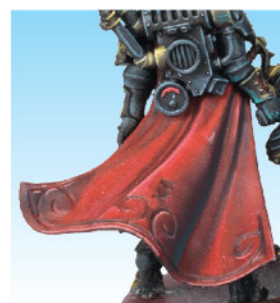
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'I wanted to focus the viewer's attention on the creature's face and left arm (1). These areas are more defined in terms of painting, and there is more colour saturation on the transitions, as if he was emerging from a shadow. The rest of the miniature is less defined and more homogeneous from a chromatic point of view, using muted greens and blues (2).

'Greyfax's colour scheme (3-4) is meant to contrast the green and purple on the Aberrant, as red and yellow (gold) are the complementary colours.'

ESPERN LOCARNO – MAXIME CORBEIL

'Espesn Locarno is one of those models I wanted to paint as soon as I saw him. I originally wanted to represent him inside his ship, looking at the warp through the window,' says Maxime. 'But the more I thought about it, the more I got excited by the Blackstone Fortress. It's an unusual setting that's really inspiring and perfect for creating a unique vignette. I quite liked the irony of a navigator becoming lost in this unwelcoming environment.'

'I thought the best way to represent this was with a large scenery piece enveloping Locarno. The game tiles, artwork, and the graphic design of the rule books were all great sources of inspiration. I used warm and metallic colours on Locarno to help him stand out from the scenery, and I painted the lenses protecting his three eyes in a colour I didn't use anywhere else to draw attention to his head. I painted constellations on the scroll hanging from his belt to reinforce the theme of a Navigator.'



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'The floating Spindle Drones (1) add an air of menace to the piece,' says Maxime. 'They're not fighting Locarno, but they're getting close!'

Maxime painted Locarno in warm gold tones to help him stand out from the cold black of the Blackstone Fortress environment around him (2).

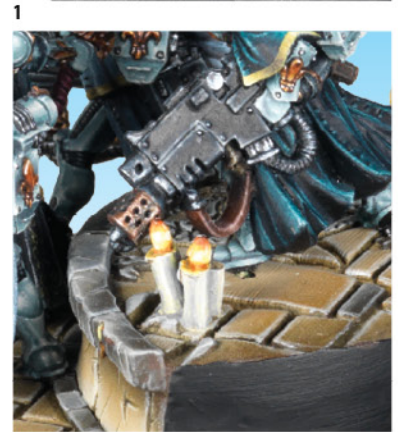
'I wanted something brutal and geometric for the display base, but also elegant and alien,' says Maxime. 'I designed the base pieces myself, inspired by the shape of the lift tile in the boxed set (3). I used cold colours to create a bleak atmosphere, reproducing the 'Eavy Metal bases.'



THE LAST STAND OF METAL – JOHAN PHILIPSEN

'Since the theme of the competition was 'The Witch', I instantly went for Sisters of Battle,' says Johan. 'I've always wanted to create an army of them but never found the time, so at least now I had the motivation to create something cool with the classic models before they became plastic. I had actually already built a banner bearer out of the old Canoness model, and I thought a diorama set around her would look cool – like a last stand against the heretics.'

'I've always wanted to paint the newer Canoness model from 2002, so she would be at the front of the diorama. Then, to create the impression of an action scene, I added a regular Battle Sister and the heavy bolter Sister on either side of the Canoness. I always want to challenge myself with painting projects, and I don't paint a lot of freehand on my models, so I went big on the banner to create a knightly icon for the sisters. I had to practice painting the rose on a spare bit of plastic first – roses are hard to draw!'



'I wanted to create a shiny effect on the Sisters' armour,' says Johan. 'I thought a white, bluish tone would be cool, so I went for some blue-grey tones with some green-grey added in for depth (1). I roughly sketched where points of light and shadows would lie and then built up the transitions between them with thin glazed layers.'

'The display base is all hand-sculpted from Green Stuff and modelling putty (2-3). I added some candles, too, since some of the models already have flames and candles on them. The yellow and orange break up the blue tones and help add an extra level of contrast to the piece.'

CLEAN THE UNCLEAN – DAMIEN TOMASINA

'When I heard the theme for this challenge, my mind started to conjure images of Inquisitors fighting Daemons,' says Damien. 'I chose Inquisitor Greyfax and Grand Master Voldus as the main characters for my piece. To illustrate their powers in their battle against Chaos, I chose the Poxbringer to be their adversary.'

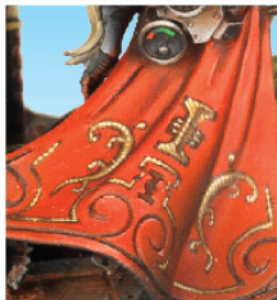
'When unboxing the miniatures, I took note of their size and of the challenge created by positioning all three of them on a 60mm base. To help with this I built a spiral stairway to ensure they could all be seen. The scenery features the two psykers entering a Nurgle fief to 'Clean the Unclean'. The hugeness and brightness of Voldus' hammer represents the Emperor's light, while the size of Voldus explains why the door is smashed open. The poor Poxbringer, standing in his way, didn't stand a chance and was annihilated!'



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'I painted both heroes in shiny non-metallic metals (1). I made sure to give each surface on the models its own texture: rough leather (2), shiny metallic armour, vibrant skin tones, and embroidered cloaks featuring a first attempt as freehand, which I think turned out pretty well (3).

'The Poxbringer (4) has a light skin tone, but it has a matt finish to contrast with the bright armour of its adversaries. The green skin also contrasts with the heroes' red cloaks. The whole scene features a lot of contrasts.'





AELDARI WISDOM – KENTARO IKEDA

'From my point of view, Craftworld Aeldari miniatures have a different kind of futuristic feel compared to other races in Warhammer 40,000,' says Kentaro. 'For this challenge I had a vision of a Farseer and a Wraithknight going into battle together, but one of the guidelines is that my entry must fit on a 60mm round base. So instead of painting the whole Wraithknight, I made it into a bust with the Farseer standing on its sword. I feel the Wraithknight frames the Farseer nicely. I painted the Wraithknight using non-metallic metals, but instead of focusing on natural light reflections, I painted them as if they were energy flowing across the model. I usually spend a few months painting a model because I'm a very slow painter, so I thought this would be a great opportunity to push myself to become faster. I still spent about fifty hours on the piece overall, and I'm happy with the results.'



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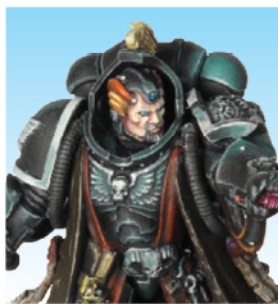
The Ghostglaive shows how the light energy radiates from the blade (1).

Kentaro painted a freehand design for Craftworld Ulthwé on the Farseer's cape (2), which is weathered and scuffed to contrast with the Wraithknight's armour.

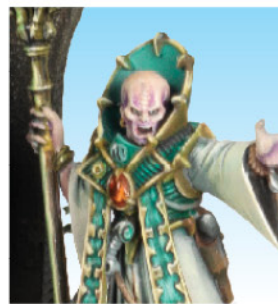
'For the armour, I used Kantor Blue as a basecoat followed by highlights of Macragge Blue, Calgar Blue, Altdorf Guard Blue, and Blue Horror,' says Kentaro. 'The rune on the back of the Wraithknight (3) glows with an alien, internal brightness.'

HERO AND VILLAIN? – ADRIAN COOK

'I set my diorama in a sewer, pitting a Deathwatch Space Marine Librarian against a Genestealer Magos in his lair,' says Adrian. 'I wanted the Librarian to be looking up towards the Magus, suggesting a position of power for the cult hero, so I built a flight of steps leading up to a platform using layers of foamboard. My painting style consists of a largely muted palette with a bold accent colour. To this end I painted the Magus with white robes shaded with blue to create a cold feel and accented this with emerald-green armour edged in gold, giving him a feeling of creepy elegance. The Librarian was painted with a similarly limited palette, including black armour highlighted with blue and white, and framed with red accents. The leather cloak is a favourite part of the model for me. I used washes and glazes to build up the tones, then stippled on the worn patches before adding in a few tiny scratches.'



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'I mixed a light blue into the areas of the Librarian's armour that were closest to the wall lamp to represent reflected light (1),' says Adrian.

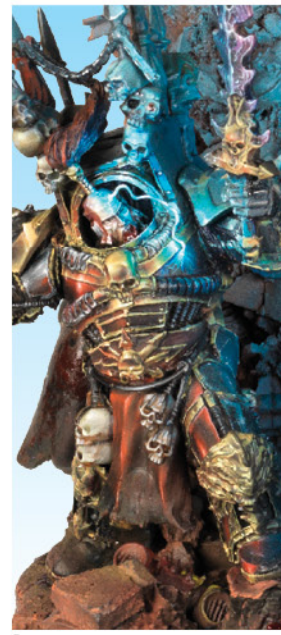
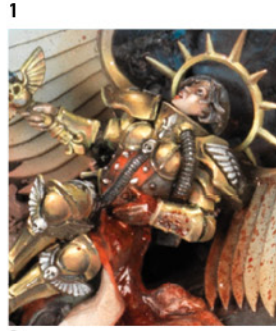
The Magus' opulent clothing stands out against the grimy walls of the sewer behind him (2).

'The floors were made from modelling clay (3). I rolled out the clay to around 1.5mm thickness and then used a textured rolling pin to create the cobbled floor effect. I added a Familiar and a Predator turret hatch to the wall (4) to add extra texture to it.'



THE CHOICE – ALESSANDRO GOBBI

'My diorama takes its inspiration from *Gathering Storm: Fall of Cadia*, capturing the moment when Inquisitor Greyfax saves Saint Celestine from Abaddon the Despoiler,' says Alessandro. 'The fight takes place inside a cavern, gigantic black pillars channelling the warp through the weakened Saint, who is laying defenceless at Abaddon's feet. Everything seems lost, when suddenly Greyfax arrives to save her. Her anger reaches a crescendo and explodes from her hand, searing into Abaddon's mind. Agony, suffering, and rage – encapsulating all these feelings in an epic fight scene has been my main aim since the beginning! Due to the requirements of the piece, I had to change both Celestine's and Greyfax's poses. I folded the Saint's wings and rebuilt her cape with Green Stuff, while Greyfax's casting arm has been modified. The corpses around them represent the other warriors fighting on Cadia.'



Abaddon's cape is made from the tattered remains of a Cadian banner (1).

'All the miniatures are painted using non-metallic metals,' says Alessandro. 'For Celestine's armour (2) I used a dark brown basecoat, working through several yellows up to Dorn Yellow and pure White Scar for the final highlights. Abaddon's black armour was even more complicated (3), as it needed to reflect the blue light of Greyfax's psychic attack on his left-hand side and the raging red fires of battle on his right.'





HAMMER OF DAEMONS – FEDERICO ROVIDA

'My idea was to depict a Space Marine Librarian in all his mighty power,' says Federico. 'So what better than a Librarian in Terminator armour blasting a dozen Bloodletters into oblivion? I imagined the scene was taking place in the basement of an industrial complex, so I used Thermic Plasma Conduits and tree bark painted to look like rock as the core of the diorama, building a spiral staircase around them using plasticard and metallic net.'

'The Blood Angels Librarian in Terminator armour was standing in the perfect pose for my diorama – I just had to paint him. All the Bloodletters, on the other hand, had to be converted so that they could be posed climbing over the edge of the stairs and up the rocks.'

'The hardest part was creating the energy wave – for this I used a sphere of coloured PVC, some resin water effect, and skeleton leaves for the lightning effect.'



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The skeleton leaves stretch from the Librarian's fingers out to the shield, where Federico held them in place with clear resin water effects (1).

'For the Librarian's armour (2-3) I applied a mix of Incubi Darkness and Caledor Sky Air for the basecoat. Then I just added White Scar into the mix for the highlights,' says Federico. 'For the shading I applied some thin glazes of my basecoat mix with a little Abaddon Black added in.'



3



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'I used Mephiston Red Air mixed with Rhinox Hide as the basecoat for the Bloodletters' skin (4-6). I then added more Mephiston Red Air to the mix before moving on to Evil Sunz Scarlet Air for the top highlights. For the shading I added a little Caliban Green Air to the original basecoat mix, which helps provide contrast with the red skin. Lastly, I applied a really thin layer of Bloodletter to tie all the colours together.'



5



6

YOUNGBLOODS ENTRIES

Painters under the age of sixteen can enter the Youngbloods category at Golden Demon. This year, five Youngblood winners took on our painting challenge.



A DEVIOUS TRAP – JOSEPH WALKER

'An Inquisitor is investigating a building in which she can sense the taint of the warp,' says Joseph. 'She is drawn to a tome, its pages spilling corrupt lore and tainted power into the room. But unbeknownst to the Inquisitor, an eerie apparition looms behind her. I painted the Inquisitor in the red and black of the Inquisition, with a shiny, non-metallic metal effect on her armour to reflection the light from the nearby candles.'



'I converted the Changeling by swapping its staff for a hand from the Chaos Spawn kit. I painted its skin a sickly grey and the flames around its hands bright green to make it look more unnatural.'



ZAP! – DAIN KOOIJMAN

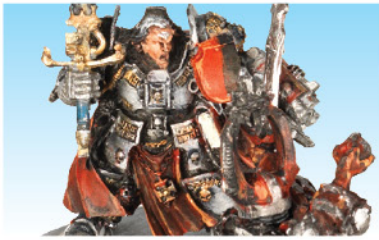
'I submitted my entry called Zap!' says Dain. 'The idea is that three Ultramarines have entered a cave, but once they reach the end, they notice the Changeling standing on a raised platform. The Changeling zaps the Space Marine Sergeant and slowly turns him into a rat. As you can see, there are already a few other rats scattered around to give the impression that others have already fallen into the Changeling's trap.'



'I chose the Sergeant to be zapped because he looks a bit shocked,' says Dain. 'I tried to make it look like he is fading away by blending from grey to blue starting with grey nearer the rat.'

ANCIENT FOES – EDWARD WALKER

'In my diorama, a Chaos fleet has attacked a Grey Knights ship, and Brother-Captain Stern has rushed to fight their leader – a Chaos Sorcerer,' says Edward. 'I painted the Sorcerer's armour with Mephiston Red, a wash of watered-down Abaddon Black, a highlight of Evil Sunz Scarlet, and a final highlight of Fire Dragon Bright. It was really fun making and painting this entry. The best part for me was painting Stern's and the Sorcerer's cloaks, which I painted using the same colours as the Sorcerer's armour.'

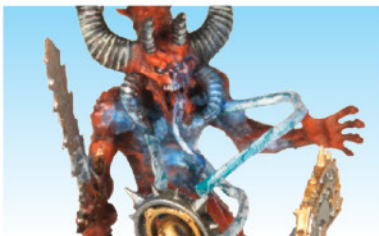


Edward kept a consistent colour scheme across his diorama. Stern wears silver with red details, while the Chaos Sorcerer wears red with silver details. The display base is also painted silver.



AS DANGEROUS AS ANY BLADE – CONNOR BROOKS

'The plan with my entry was to show that the mind of a Grey Knight Terminator is as dangerous as any blade,' says Connor. 'I built him holding the head of one Bloodletter while he blasts a second one with his psychic powers; he doesn't even need to use his weapons to defeat Chaos.' Connor used plastic rods to represent the arcs of psychic energy leaping from the Grey Knight's warding stave to impale the Bloodletter. This enabled him to model the Bloodletter being blasted backwards through the air.



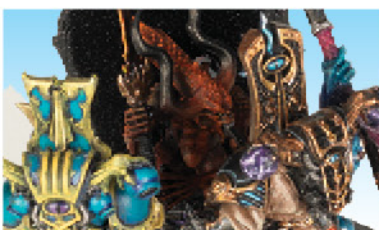
Connor painted object source lighting around the arcs of energy as they hit the Bloodletter, showing the purity of the Grey Knight's psychic powers and the damage they can cause to Daemons.



BACK TO THE TLALOC! – IZZY DIX

'My diorama is based on a fight that happens in the book *The Talon of Horus*,' says Izzy. 'It shows the characters Iskandar Khayon and Djedhor as they prepare to go through a portal that Iskandar has just opened.'

'In a rush to escape back to their ship *Tlaloc*, Iskandar Khayon rips open a portal through the warp. Beasts from within start to spill out and the Sons of Magnus must fight their way through or be consumed.'



As Lord Vigilator of the Black Legion, Iskandar Khayon (on the right) wears black armour, while the Rubric Marine Djedhor (on the left) wears the blue of the Thousand Sons Legion.



THE BROGGAN BROTHERS

In a place as dangerous as a Blackstone Fortress, you might need some protection. Enter the Broggan brothers. These intimidating Ogryns have saved the lives of many people under their guard, and if you can find them, their services can be yours.



Dorg and Gren Broggan are a pair of Ogryn brothers who were recruited into the ranks of the Astra Militarum's Ogryn Auxilla when they were both very young. Dorg's natural strength and belligerence made him ideal for the ranks of the Bullgryns, and he even showed enough intelligence to become a Bone'ead, while his younger brother's protective streak saw him become an Ogryn Bodyguard.

Things weren't idyllic for the two, though, and after the deaths of two Imperial Guard officers, a blatant case of desertion, a fairly violent prison break, and what can only be described as an inspired escape, the Broggan brothers found themselves in the employ of an Imperial data trader en route to the Segmentum Pacificus. The Blackstone Fortress, and the riches within it, awaited them.

THE BROGGAN BROTHERS

The two new retinue characters presented in this article can be built using the models in the Ogryns boxed set. Dorg is built with a battle maul and suppression shield, while Gren carries the ever-faithful ripper gun. While Dorg and Gren can be painted as shown on their character cards, they'd also look great painted in the same colours as the character they've been hired to protect.

IT'S DARK IN DERE!

Over the next few pages, you'll find rules and character cards (which we recommend photocopying and mounting on thin card) for both Dorg and Gren Broggan, enabling you to use them in your games of Warhammer Quest: Blackstone Fortress.

But before you can hire them for your next adventure, you'll need to recruit them. Dorg, it seems, has become trapped in the Blackstone Fortress after an ill-fated expedition, and you must rescue him if you want to include him in your retinue. Here you will find a new mission – the quest to recruit the Broggan brothers – which, should you be successful, will allow you to use them in your retinues on future explorations. They make excellent bodyguards for your favourite characters and can really tip the balance in trickier missions.

RETINUE CHARACTERS

WHAT ARE RETINUE CHARACTERS?

Retinue characters represent characters who, while not being the central protagonists of the Blackstone Fortress story, still play a part. These individuals may be hired – or otherwise persuaded – to accompany the explorers into the fortress. In the game, they can be fielded in addition to a full party of four on an expedition into the Blackstone Fortress. As they are less inclined to act on their own initiative, they are not controlled by one player but by whichever player is the leader that turn, moving and fighting as directed by that player. Incredibly useful for any party of explorers, retinue characters have their own unique weapons and sometimes unique actions, lending their strength to the group and allowing the explorers to overcome obstacles they would otherwise find impossible.

Retinue characters were introduced in the Blackstone Fortress: Escalation expansion. The first, a combat Servitor designated X-101, was discovered in the fortress itself, and once rescued, gave the explorers a powerful asset – an unquestioningly loyal companion they could bring on their expeditions to fight against the minions of Mallex. This article introduces new retinue characters for you to use, including background that explains how these particular characters came to the fortress, a reference card for each character, and rules for how you can win them to your cause – a necessary step, as most of them will not be waiting around gathering dust like X-101!

Adding More Retinue Characters

Precipice is populated by a diverse collection of individuals. Representatives of many different facets of Imperial life have found their way to the station, along with members of dozens of different alien races. This has allowed us to pick some great Warhammer 40,000 miniatures and present them as retinue characters so that you can use more models in your games of Blackstone Fortress.

Of course, these followers won't just cheerfully join your crusades into one of the most mysterious and dangerous locations in the known galaxy for no reason! To recruit these fighters to your cause, you must first succeed in a

unique quest. Completing this quest not only allows you to pick these characters for future expeditions, but also tells the story of why they are on the Blackstone Fortress and how your explorers came across them.

Retinue Character Rules

To use these retinue characters, follow the rules below.

When starting a new expedition, one retinue character can be chosen to accompany the explorers. Some retinue characters have conditions which must be met to recruit them; the explorers must achieve these before that character can be picked to accompany the explorers. A retinue character is treated as an explorer in all regards with the following exceptions:

- A retinue character does not have an initiative card and is always controlled by whoever is the current leader. Retinue characters are activated immediately after the leader's own explorer.
- A retinue character can never use destiny dice.
- Retinue characters do not use activation dice. Instead, their character card will tell you how many actions (and what actions) that character can take each time it is activated. A stunned retinue character takes one fewer action in a turn in which it stands back up. Retinue characters suffer wounds and grievous wounds and are taken out of action in the same manner as explorers.
- A retinue character can never have discovery or resource cards. If a rule or ability would cause a retinue character to receive a discovery card, the leader receives that discovery card instead.
- Retinue characters can never receive any cards that are given as rewards. If a reward would be given to a retinue character (because, for example, they slew a specific enemy or achieved a certain goal), that reward is instead given to the leader.

GREN 'KNUCKLES' BROGGAN

Gren Broggan had served in the Krouk Abhuman Auxilla for several years when the relentless focus he brought to whatever mission he was given was noted by the auxilla's Commissariat advisors. Gren was taken from his unit and received intensive training as a bodyguard. When this was complete, he was assigned to the commander of the Cadian 118th, Major Stahlven. While Gren was en route to join up with the 118th, Stahlven was slain, and his command was split between his two most promising protégées. Due to a bureaucratic error, Gren was assigned to guard both officers on his arrival. As the 118th deployed for battle on the agri world of Harlast, Gren struggled with this dilemma, but his training had provided no guidance for such a situation. When the enemy attacked, Gren was still doing his best to protect both officers, charging from one redoubt to another and back again to check his charges were safe.

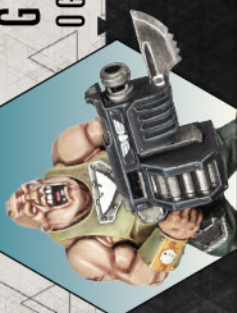
The remnants of the Cadian 118th were evacuated from Harlast, and a downcast Gren went with them. He faced court martial for dereliction of his duty, as he had failed to protect either of his assigned officers. He would have been executed, but for the intervention of his brother Dorg – the elder Broggan broke Gren out of his cell, and the two forced their way off planet. Before long, Dorg had negotiated a contract with the data trader Xalleus, who took the Broggan brothers with him when he followed strings of rumours to the Blackstone Fortress. When Xalleus began to do business on Precipice, the value of Gren's expertise as a bodyguard was recognised, even if he sometimes had to be reminded who his charge was. There were many threats on the patchwork space station, and the towering abhuman offered excellent personal protection. On occasion, Xalleus even sold Gren's services to others in need of Ogryn-grade security, so long as Dorg remained on Precipice to watch the data trader's back.



GREN 'KNUCKLES' BROGGAN

OGRYN BODYGUARD, RETINUE CHARACTER

"Yes boss."



Move: 2 Defence: ▲ Agility: □ Vitality: ● Size: Huge

WEAPON ACTIONS

Weapon	Range		
	1	2-3	4+
Ripper Gun ¹	●	▲	□

¹**Buried in Lead:** If the target for this weapon action is in an adjacent hex to Gren 'Knuckles' Broggan, re-roll any action dice that results in a failure.

SPECIAL RULES

Whatever You Say: Do not roll activation dice for Gren 'Knuckles' Broggan. Instead he will take up to three of the following actions in any combination: Ripper Gun, Move, Recuperate. He can only take these actions if he starts his activation in a hex adjacent to an explorer controlled by the leader. If he does not, follow the sequence presented under 'Where's The Boss' below.

Huge: Other explorers cannot share a hex with this explorer.

Where's the Boss? Gren 'Knuckles' Broggan takes up to three Move actions, after which his activation ends. Each of these Move actions must take him closer to an explorer controlled by the leader. If he ends an action in a hex adjacent to an explorer controlled by the leader, his activation ends. If, at the start of his activation, he cannot take a Move action that takes him closer to an explorer controlled by the leader, he instead takes up to three Ripper Gun weapon actions that target the nearest visible hostile, after which his activation ends. If he is unable to take a Move action as described above, and there are no hostiles visible to him, he takes no actions and his activation ends.

SECRET AGENDA

A grievous wound is applied to an explorer being controlled by the leader.



GREN 'KNUCKLES' BROGGAN

OGRYN BODYGUARD, RETINUE CHARACTER (INSPIRED)

"You hurt the boss! You wake me mad!"



Move: 2 Defence: ▲ Agility: □ Vitality: ● Size: Huge

WEAPON ACTIONS

Weapon	Range		
	1	2-3	4+
Ripper Gun ¹	●	●	□

¹**Buried in Lead:** If the target for this weapon action is in an adjacent hex to Gren 'Knuckles' Broggan, re-roll any action dice that results in a failure.

SPECIAL RULES

Whatever You Say: Do not roll activation dice for Gren 'Knuckles' Broggan. Instead he will take up to four of the following actions in any order and combination: Ripper Gun, Move, Recuperate. He can only take these actions if he starts his activation in a hex adjacent to the explorer being controlled by the leader. If he does not, follow the sequence presented under 'Leave the Boss Alone' below.

Huge: Other explorers cannot share a hex with this explorer.

Leave the Boss Alone: Gren 'Knuckles' Broggan takes up to three Ripper Gun weapon actions that target the nearest visible hostile, after which his activation ends. If there are no hostiles visible to him, he instead takes up to three Move actions, after which his activation ends. Each of these Move actions must take him closer to an explorer controlled by the leader. If he ends an action in a hex adjacent to an explorer controlled by the leader, his activation ends. If, at the start of his activation, there are no hostiles visible to him, and he cannot take a Move action that takes him closer to an explorer controlled by the leader, he takes no actions and his activation ends.



DORG 'THE WALL' BROGGAN

Dorg is a Bone 'ead, an Ogryn who received chemical augmentation to enable him to better lead a squad of Bullgryns. His squad were specialists in boarding actions, breach assaults and linebreaking actions. Serving alongside the 9th Vallast Fusiliers, Dorg's squad earned a reputation for never falling back, no matter the pressure levelled against them. Whether holding a position against waves of charging Orks or forcing a breach in a traitor-held trenchline, the Bullgryns could be counted on to soak up incoming fire and push back harder than their enemies. Dorg himself was dubbed 'the Wall', as he was known to be every bit as yielding as a ferrocrete barrier.

Dorg had only one weakness, exacerbated by the procedures he had undergone to turn him into a Bone'ead – he was burdened with a protective instinct for his younger brother Gren. Such familial ties count for little in the Militarum Auxilla, but Dorg used what influence he had as a squad leader to keep tabs on his sibling's postings. When he was told about the Cadian 118th's terrible defeat at Harlast, Dorg was determined to check if his brother was

safe. He deserted the Vallast Fusiliers' camp and bullied his way across the system to Savast II, the planet where the remnants of the 118th were being rearmed and prepared for their next campaign. There he sprang Gren from his imprisonment and set about ensuring their escape. By this point, the Commissariat were hunting for both Broggan brothers, and Dorg had to look for allies amongst Savast's criminal underworld. They found their partner in Xalleus, a trader who was planning to head to the Western Reaches in search of incredible riches.

The journey that led the group to Precipice was a difficult one – both Ogryns proved their worth, each saving their patron's life on several occasions. Xalleus found many opportunities to trade upon the station, but the wealth he sought was not easily come by. Conditions aboard Precipice were desperate. After months on the station, the data trader resorted to hiring Dorg out as muscle to parties of explorers preparing to enter the fortress. It would only be a matter of time before Dorg failed to return from one of these expeditions ...



DORG 'THE WALL' BROGGAN

BULLGRYN SENTRY, RETINUE CHARACTER

"Nothing gets past Dorg."



Move: 2 Defence: Agility: Vitality: Size: Huge

WEAPON ACTIONS

Weapon	Range		
	1	2-3	4+
Battle Maul ¹		N/A	N/A

¹ **Crushing Blow:** If an attack with a Battle Maul inflicts a wound or grievous wound on a target, place 1 additional wound counter on that target.

SPECIAL RULES

Keep it Simple: Do not roll activation dice for Dorg 'The Wall' Broggan. Instead he will take up to two of the following actions in any order or combination: Battle Maul, Move, Recuperate, Guard.

Huge: Other explorers cannot share a hex with this explorer.

UNIQUE ACTIONS

Guard: After Dorg 'The Wall' Broggan takes this action, re-roll failed defence rolls for him until the next time he is activated, or he is taken out of action. In addition, he can make a Battle Maul weapon action against the first hostile that moves adjacent to him in the turn in which he took this action.

SECRET AGENDA

During an expedition, slay a hostile with a Battle Maul weapon action during that hostile group's activation.



DORG 'THE WALL' BROGGAN

BULLGRYN SENTRY, RETINUE CHARACTER (INSPIRED)

"Nothing 'thump' gets 'thump' past!"



Move: 2 Defence: Agility: Vitality: Size: Huge

WEAPON ACTIONS

Weapon	Range		
	1	2-3	4+
Battle Maul ¹		N/A	N/A
Shield Slam ²		N/A	N/A

¹ **Crushing Blow:** If an attack with a Battle Maul inflicts a wound or grievous wound on a target, place 1 additional wound counter on that target.

² **Battered into Senselessness:** If the attack roll for this weapon action is successful, the target is stunned in addition to any wounds they suffer.

SPECIAL RULES

Keep it Simple: Do not roll activation dice for Dorg 'The Wall' Broggan. Instead he will take up to two of the following actions in any order or combination: Battle Maul, Move, Recuperate, Guard.

Huge: Other explorers cannot share a hex with this explorer.

UNIQUE ACTIONS

Guard: After Dorg 'The Wall' Broggan takes this action, re-roll failed defence rolls for him until the next time he is activated, or he is taken out of action. In addition, he can make a Battle Maul weapon action against the first hostile that moves adjacent to him in the turn in which he took this action.

THE QUEST TO RECRUIT THE BROGGAN BROTHERS

In this quest, the explorers attempt to rescue Dorg Broggan from an ill-fated expedition in the Blackstone Fortress. They will need to move quickly in order to reach the Bullgryn before he is overrun by his enemies.

Sidequest: The expedition to recruit the Broggan brothers can be undertaken as a one-off expedition before, after, or even during another quest. If you begin this expedition whilst on another quest (such as the quest for the hidden vault, or the quest for the Black Shrines) do not treat this expedition as part of the quest you are currently undertaking – that quest is placed on hold, using the following rules:

- During this expedition, discovery cards cannot be drawn for any reason.
- There is no Legacy or Trading step when the explorers return to Precipice.
- No cards, counters, or tokens are drawn, placed, or added to the databank to affect the amount of time the explorers have to finish the quest that is currently on hold. Menace counters and legacy cards are good examples of this. Those cards, counters, and tokens that have already been drawn, placed, or added to the databank are, however, still in use – the forces of Chaos are relentless after all. This means, for example, that the cumulative penalties from the menace tracker will still affect this expedition during combats.
- Cards and equipment that would go in an explorer's stasis chamber at the end of a session's play remain in use and affect explorers as normal.
- Once the explorers have completed this expedition, these rules cease to apply and the explorers can continue once again with their quest.

Running Out of Time: The Search action, and equivalent actions that discard discovery markers (such as Daedalus' Omniscan ability), cannot be used in the quest to recruit the Broggan brothers.

SETTING UP AN EXPEDITION TO RECRUIT THE BROGGAN BROTHERS

Set up the expedition as described in the Blackstone Fortress: Rules booklet, but with the following changes: During Step 2, neither Gren 'Knuckles' Broggan nor Dorg 'The Wall' Broggan can be picked as a retinue character.

During Step 12, the leader reads aloud the following text instead: **You alight from the maglev chamber, ready to track down and rescue Dorg Broggan from whatever assails him. As you push towards where he was last sighted, deep bellows of rage and pain along with distant echoes of battle reverberate down the corridors towards you ...**

Success: This expedition is successful if the final combat 'Dorg's Last Stand' is successful. If the expedition is

successful, both Gren 'Knuckles' Broggan and Dorg 'The Wall' Broggan are available to be picked as retinue characters in future expeditions.

DORG'S LAST STAND



Having entered the fortress once more at his employer's command, Dorg has become trapped, assailed by a pack of Ur-Ghuls. Despite his formidable constitution, the Bullgryn is weakening – you must get to his location and slay the remaining alien hunters.

ACCESS ROUTE

This expedition is one combat, set up as shown here. Place Dorg's miniature in the hex marked D.

HOSTILE GROUPS SPECIAL RULES

1	3 Chaos Beastmen, 2 Chaos Space Marines
2	8 Traitor Guardsmen
3	7 Cultists
4	1 Cultist Firebrand

Dorg's Last Stand: Place the miniature that represents Dorg 'The Wall' Broggan in the hex marked D on the combat map. Place 2 Ur-Ghuls in the hex marked U. The Ur-Ghuls have no hostile group and do not take behaviour rolls. Instead, during the event phase, after the event roll, each Ur-Ghul will attack Dorg once with their Claws and Talons. Dorg is treated as having Defence   for the purposes of these attacks. If an Ur-Ghul is on the battlefield and is not adjacent to Dorg, instead of attacking, place it in the hex marked U.

An Immovable Object: Dorg 'The Wall' Broggan does not activate in this combat, and is not treated as an explorer.

Rescuing Dorg: If all of the explorers are out of action, if Dorg has seven or more wound or grievous wound counters next to him, or if all of the explorers that are not out of action are in hexes adjacent to Dorg and there are no Ur-Ghuls on the battlefield, the combat ends at the start of the following event phase.

If all the explorers are out of action, or if at the start of the event phase Dorg has seven or more wound or grievous wound counters next to him, this expedition is failed and can be attempted again.

If the combat ends and all of the explorers that are not out of action are in hexes adjacent to Dorg and there are no Ur-Ghuls on the battlefield, this expedition is successful.



EVENT TABLE

ROLL	EVENT
1	All Is Dust: If any discovery markers are still on the battlefield, the leader must discard one of them. If there are no discovery markers, each explorer loses 1 inspiration point, to a minimum of 0.
2-3	Unfulfilled Destiny: Do not make a destiny roll at the start of the next turn.
4-6	Not Dead Yet: The leader must pick one hostile that was slain during the combat and has not returned to the battlefield, and then deploy them as close to an explorer as possible.
7-10	Changing Conditions: Draw an encounter card. If the card has a twist, it applies for the rest of the combat. If not, there is no effect.
11-14	Shield Bash: Place one of the Ur-Ghul miniatures on its side. It does not attack the next time it would attack.
15-17	Inspiration: The leader picks an explorer. That explorer receives 1 inspiration point.
18-19	Heroic Effort: The leader picks an explorer that is out of action. Deploy the explorer in the same hex as another explorer or as close to another explorer as possible, and then make a vitality roll for them. If no explorers are out of action, the leader picks an explorer. Make a vitality roll for that explorer.
20	Lucky Find: The leader picks an explorer. That explorer draws a discovery card.



A SLAYER REFORGED

To some, Gotrek Gurnisson is a legend of the world-that-was. To others, he is the spirit of Grimnir reborn – a mighty hero of the Age of Sigmar. Whatever the truth, Gotrek has returned once more, not only with two new sagas, but a brand-new miniature, too.

Thirty years ago, the Dwarf Slayer Gotrek Gurnisson made his first appearance in the pages of *White Dwarf*. Surly, brash, and prone to bouts of violence and drinking (one often following the other), Gotrek was an unusual choice for a hero. While other paragons of order seek fortune and glory, protect the innocent, and do all-around good deeds, all Gotrek wants to do is die a heroic death in battle to atone for some terrible crime he committed in the past. Sadly for Gotrek, he's exceptionally bad at dying, having survived battles against trolls, skaven, daemons, dragons, orcs, beastmen, elves (and aelves), vampires, giants, humans, and the undead to name but a few. Accompanied by his faithful companion and rememberer, Felix Jaeger, Gotrek carved a saga for himself across the Old World, finally journeying into the Realm of Chaos during the End Times in search of an honourable death. As you've probably guessed by now, he failed.

AN ENDURING SAGA

Gotrek first appeared in the pages of *White Dwarf* way back in 1989 in the story 'Geheimnisnacht', penned by author William King, who created Gotrek, Felix, and many other Warhammer characters such as Tyrion and Teclis. Gotrek has since appeared in eighteen novels, twenty-nine short stories, and four audio dramas, and has been immortalised as a Citadel Miniature five times!

THE CONTINUING ADVENTURES OF GOTREK GURNISSON

Last year saw Gotrek arrive in the Mortal Realms in the audio drama *Realmslayer*, written by David Guymer and performed by an all-star cast headed up by Brian Blessed. Now, half a year on, there are two new Gotrek adventures to immerse yourselves in: the audio drama *Blood of the Old World* that follows on from where *Realmslayer* left off and the novel *Ghoulslayer* that pits Gotrek against ... well, that should be obvious from the title! There's also a stunning new miniature of Gotrek, enabling you to use him in your battles of Warhammer Age of Sigmar. So, to celebrate, we caught up with authors David Guymer and Darius Hinks to find out about their latest stories, as well as artist Johan Grenier, who illustrated the covers for both *Blood of the Old World* and *Ghoulslayer*. But before we get on to them, we also chatted to miniatures designer Brian Nelson and 'Eavy Metal painter Anja Wettergren about the new Gotrek model.

FORGING A HERO

The new Gotrek model was sculpted by miniatures designer Brian Nelson and painted by 'Eavy Metal painter Anja Wettergren. We asked them what it was like working on such a renowned hero.

I felt a mix of honour and trepidation,' says Brian. 'Gotrek is such a renowned character and a lot of people will have an image in their mind of how Gotrek looks, how he fights, how he holds his axe, all the little details in his wargear, and so on. So there was a lot of pressure to get him looking just right. The artwork for *Realmslayer* by Johan Grenier (see over the page) was the starting point for this project. For me it captured the look of Gotrek perfectly, and I just worked from there!

'One of the big themes of the *Realmslayer* story is that Gotrek is a dwarf (well, a duardin, now) out of time, so the model had to reflect that. He still wears his belt made up of golden ancestor faces, the trinkets in his braided beard are the same as

they've been for decades, and he still wears a pair of manacles on his wrists that have been a staple part of his background, the artwork, and the miniatures that have been made of him over the years.

'An important part of any Citadel Miniature is the narrative behind it, and in this piece I wanted to show the aftermath of a battle – namely the fight between Gotrek and the skaven at the end of *Realmslayer*, in which he recovers the Master Rune. In the story, Gotrek hammers the rune into his own chest to keep it safe, but then it would be hidden beneath his beard on the model, which would take away from that narrative. So instead I sculpted him holding it aloft in that moment of victory over his hated foes.'



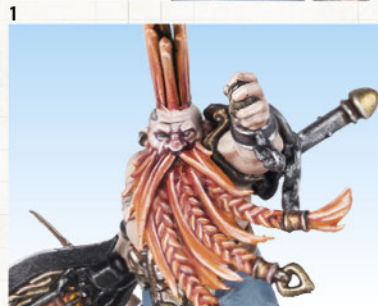
BRIAN NELSON

Brian has worked for Games Workshop for over twenty years now. He is best known for sculpting Orks, Orcs, and orruks, but he has worked on countless ranges of Citadel Miniatures over the years.

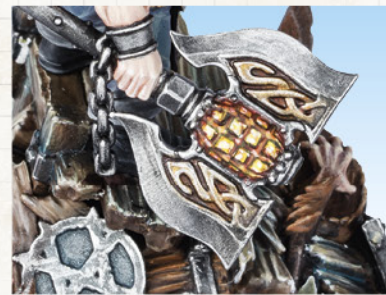


GOTREK GURNISSON

Gotrek stands victorious over a pile of dead skaven, the Master Rune of Kragg Blackhammer held in his left hand, the Fyresteel Greataxe Zangrom-Thaz held in his right. Though not a Fyreslayer, Gotrek's dyed orange hair and beard clearly link him visually to his kinspeople from the Mortal Realms.



1 The shoulder pad (1) is based on a Stormcast Eternals design,' says Brian. 'In the story it belonged to one of Gotrek's acquaintances, and I like the idea that he's started to integrate himself into the Mortal



2 Realms, picking up bits of wargear here and there. His new axe (2) shares design elements with those wielded by the Fyreslayers, such as the burning brazier in the head. I added a little dwarfen knotwork to the axe head to hint back to Gotrek's past in the world-that-was.'

From the front you can see Gotrek's missing left eye (3) – he lost it in the short story 'Wolf Riders', written way back in 1989. The story would later be featured in *Trollslayer*. Gotrek's display base features mounds of dead skaven (4). The model also comes with a 32mm base for gaming.

PAINTING GOTREK

'When painting Gotrek, I used quite a light colour scheme so that he would stand out from his dark base,' says Anja. 'I used Kislev Flesh for the basecoat of his skin, then shaded it down by carefully glazing and blending darker tones into the recesses. I then applied the highlights, blending the colours in to get a smooth texture to the skin. Lastly, I applied some very thin glazes of red to the areas of skin I wanted to look a bit

more gnarly, such as around his missing eye. When painting his tattoos, I practised on a piece of paper first, identifying the basic shapes and paying attention to the negative space (the distance and shape between the lines) as well as the lines. I used a neutral light grey to carefully sketch out the design on the figure before refining it with the darker colour of the tattoos. I also mixed in a bit of the skin tone with the tattoo colour to make it look more natural.'

REALMSLAYER: BLOOD OF THE OLD WORLD

In *Blood of the Old World*, Gotrek must accept the fact that finding Felix and his lost axe in the Mortal Realms may be impossible. Fortunately, he has a new quest to occupy him. David Guymer tells all.



DAVID GUYMER

Having penned three Gotrek & Felix novels set in the Old World, and the audio drama *Realmslayer* set in the Mortal Realms, David is clearly a worthy rememberer for Gotrek.

Last year saw the release of *Realmslayer*, the first audio drama featuring Gotrek Gurnisson set in the Mortal Realms. Now there's a sequel! Author David Guymer joins us to talk about Gotrek's ongoing saga.

'If *Realmslayer* was about Gotrek's discovery of, and coming to terms with, the Age of Sigmar, then *Blood of the Old World* is the story of his search for a purpose now that his old oaths no longer bind him,' says David about his new audio drama. 'This story sees Gotrek on a new quest, but, unfortunately for him, finding a single axe in eight near-infinite realms isn't as straightforward as he first thought. And that's before a certain maniacal Grey Seer of his acquaintance gets involved.'

'The story follows on more-or-less directly from the end of *Realmslayer*. A short story that I wrote for the 2018 Black Library Advent (also available in the *Myths and Revenants* anthology) called 'Gotrek: One, Untended' bridges the gap, and shows Gotrek getting increasingly drunk and miserable as the impossibility of his task sinks in and then killing some ghosts and skaven. As we all do when we're drunk and miserable!'

But how is Gotrek adapting to life in the Mortal Realms? It must have been quite a culture shock, especially without Felix around. 'In *Realmslayer*, I liked the idea of using Gotrek to represent the dyed-in-the-wool old-school fantasy fan determined to dislike Age of Sigmar, only to be



VISIONS OF SLAYING

Like the first *Realmslayer* audio drama, *Blood of the Old World* includes a booklet that features artwork of the characters. 'Here you can see Gotrek racing through the mysterious labyrinths of a Silver Tower,' says Johan Grenier, the artist. 'It's a place of distorted magic where

the fabric of the world is constantly changing. I tried to convey a sense of organic architecture, impossible structures, and the mad presence of Tzeentch. It was a good opportunity to play with contrast as well. Our hero is a flamboyant tornado of fire and hair, and it was fun to put him in a cold, impossible land of Chaos.'

slowly won around as he was introduced to its scope and wonders,' continues David. 'Come *Blood of the Old World* and Gotrek has become slightly more relaxed in his opinions. He's come to terms with the fact that the world has changed, some of which he's more or less at peace with, others he still struggles, or downright refuses, to accept. He'll share a drink with a wandering orruk in Hammerhal-Ghyra, but he's still not a fan of the Fyreslayers or the Kharadron! What irks Gotrek most though is the foreground role that the gods now play in the Age of Sigmar, and this is a big theme of *Blood of the Old World*; what is the place of flesh-and-bones heroes like Gotrek Gurnisson when the likes of Alarielle and Nagash walk the Mortal Realms?

'Despite all these changes, Gotrek hasn't given up on Felix – he's convinced that he's out there somewhere, probably as a Stormcast Eternal in Sigmar's armies, he's just not entirely sure how much of 'Felix' would be left after so much time. Gotrek does have a new companion, though – the darkling Shadowblade, Maleneth. The position in which she finds herself in *Blood of the Old World* is similar to Felix's in that she's stuck with Gotrek until the Slayer dies. Unlike Felix, she's not at all content to stick around and wait for nature to take its course! She already seems to have struck a chord with the fans, and a lot of the credit for that is due to Penelope Rawlins's wonderfully evil portrayal of her in the audio dramas. We also get to see a lot more of Maleneth in 'One, Untended', as well as the short stories and novellas by Robbie MacNiven and Darius Hinks and, of course, in Darius' new novel, *Ghoulslayer*. Only time will tell if she will enjoy the enduring popularity of Felix Jaeger. Interview me again in twenty years!'

David's already mentioned Penelope – one of the supporting cast of the *Realmslayer* audio series – but what about the star of the show? You know, the bearded one? 'It's been brilliant having Gotrek voiced by Brian Blessed,' says David. 'Walking across the car park at the Black Library Weekender last year when *Realmslayer* first went on sale and hearing his voice booming out of a dozen car stereos was a surreal experience and not one I'm ever likely to forget! Brian (see how we're on first-name terms now?) is obviously the big draw for the series – the name you put in a little gold star on the front of a glossy boxed set – but everyone who has performed in these audio dramas has been outstanding.

'I already have ideas in my head for *Realmslayer III*, probably focusing more on Maleneth and the Temples of Khaine, but that's not something we're even talking about yet. Whatever happens with that, though, I'm sure we'll be seeing a lot more of Gotrek in print in the years to come.'



IN WORDS IMMORTALISED

Did you know that the original *Realmslayer* audio drama that came out last year is now available as a script book? Well, it is! Inside you'll find the scripts for the entire audio drama, covering Gotrek's arrival in the Mortal Realms, his journeys with Maleneth and Brodor, and his climactic battle in Hammerhal-Aqshy for the Master Rune. If you're feeling adventurous, you could always act out your own version of the audio drama, though you may need to practice your best Gotrek voice before you begin. More info on the script book can be found at:

blacklibrary.com



Jordaius is just one of the characters that Gotrek will meet on his travels in *Blood of the Old World*. His name sounds suspiciously familiar, though. Who could he possibly be?

GHOULSLAYER

Angry, drunk, lamenting his lost axe, and missing Felix, Gotrek Gurnisson has journeyed to Shyish to find a mighty foe to fight. But loyal(ish) allies would really rather he didn't.



DARIUS HINKS

Former studio art manager, now full time author, Darius has written countless novels for Warhammer Age of Sigmar, Necromunda, Warhammer 40,000, and more.

Gotrek Gurnisson returned to the worlds of Warhammer last year with the release of the audio drama *Realmslayer*, and though he has appeared in the short story 'One, Untended' and the novella *The Bone Desert* by Robbie MacNiven, *Ghoulslayer* is the first full Age of Sigmar novel featuring the Slayer. Penned by Black Library regular Darius Hinks, it follows Gotrek's story as he descends into the Realm of Death in search of a lost axe, an old friend, and, of course, a heroic death. Darius joins us to tell us what Gotrek's been up to this time.

'It all begins with a powerful Fyreslayer rune,' says Darius. 'A Khainite assassin named Maleneth and a Stormcast Eternal by the name of Trachos have sworn to retrieve this rune for Sigmar. The problem is that the rune is embedded in Gotrek Gurnisson's chest, as established in the audio drama *Realmslayer*. Meanwhile, Gotrek is currently

fighting and drinking his way through the Realm of Death, hell-bent on a showdown with Nagash, one of the few names from the Old World that Gotrek knows in the new, and someone who's almost certainly willing to grant him the heroic death he desires. As Gotrek carves a path through the Amethyst Princedoms, the two agents of Sigmar try to keep up, fighting a losing battle to keep him alive so that they can retrieve the Master Rune and return it to Azyr upon the Slayer's death.

'*Ghoulslayer* follows on from the events that take place in the *Realmslayer* audio dramas, but the novel is also a stand-alone tale in its own right,' continues Darius. 'I made sure that it could be read and enjoyed even if you have no prior knowledge of the characters. I feel that's important with any Warhammer novel.

'However, I really love what David Guymer has done with *Realmslayer*, and I've tried to make sure this novel builds on the themes and characterisation he established in the audio dramas. David and I kept in touch and exchanged loads of ideas to make sure our stories mesh and don't tread on each other's toes. We want to create an ongoing Gotrek narrative for anyone who wants it. I always loved the way the old Gotrek & Felix novels worked. You could read them individually, but they also told a bigger story if you read them back to back.'

The original novels are clearly a huge influence on the new saga that David and Darius are forging for Gotrek, but what has it been like for Darius bringing the irascible Slayer into the Mortal Realms?

'It's been so much fun,' says Darius, '*Ghoulslayer* is one of the most enjoyable books I've ever worked on. *Realmslayer* did a wonderful job of establishing Gotrek's new place in the Warhammer universe – a displaced, cantankerous curmudgeon who's a complete fish out of water in the Mortal Realms. He disapproves of almost every aspect of the new world he's been spat into (especially his cousins, the so-called duardin), and he's absolutely furious that he's still alive. Everyone he knew has been killed, while he, a death-seeking berserker, has somehow survived. The gods have played a bad joke on him, and he's going to bloody well make them pay.

'As far as Gotrek is concerned, nothing in the Mortal Realms matches up to his old life, and he would give anything to have Felix back at his side. He'd kind of gotten used to the human



being around! However, he does take pleasure in watching Maleneth and Trachos struggle to survive his trail of death and destruction. In his mind they're clearly not quite up to the challenge of adventuring like he used to in the 'good old days'. Hopefully they'll prove their worth (in his eyes) in the fullness of time.'

As we've heard from many Gotrek authors over the years, writing about the Slayer can be a pretty entertaining venture. We asked Darius what he enjoys most when it comes to writing about Gotrek Gurnisson and whether he has a favourite scene in *Ghoulslayer* (without giving away any spoilers, of course).

'Gotrek is a joy to write about whenever he appears,' says Darius. 'By nature, I'm a reserved, bookish type better suited to a pen than an axe, so it's wonderful writing about someone who doesn't give a damn about what anyone thinks or even care if he survives to see the next day. There's a vicarious thrill in watching him cannonball through life as everyone else scrambles to keep up with him.'

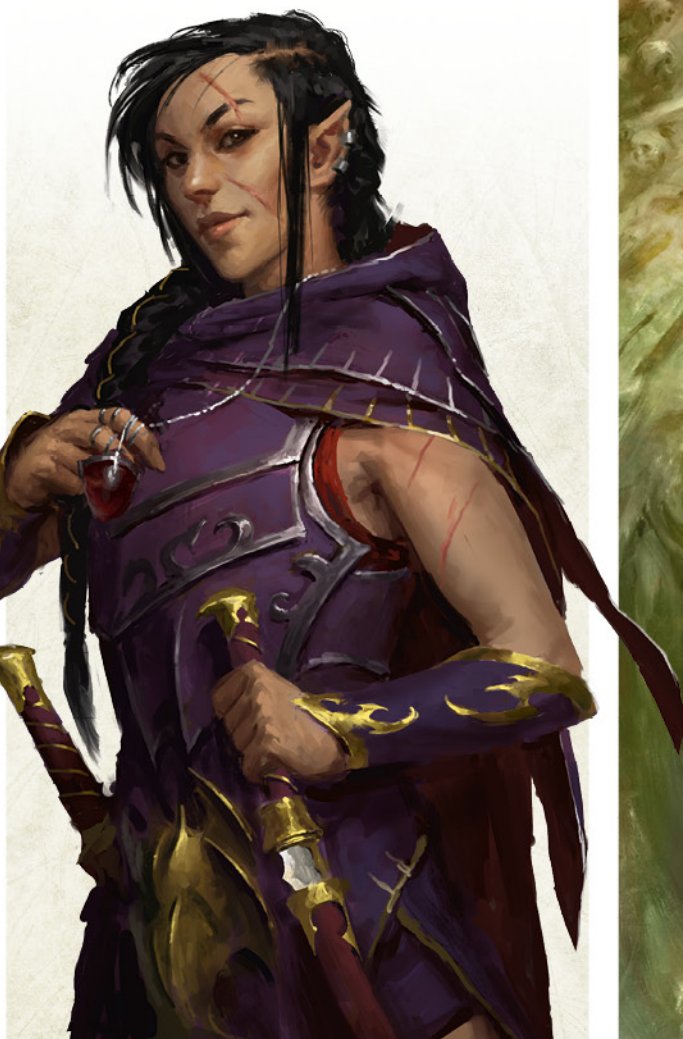
Maleneth may be a Khainite assassin, but she's also an agent of the Order of Azyr, which means technically she's on the side of good. Technically.

'I reckon my favourite moment in *Ghoulslayer* would have to be when we first meet him in the book. I was grinning as I wrote those scenes because I was realising how much fun it was going to be spending time in Gotrek's company. He's such a vital, energetic character with loads of wonderful nuances. You can get quite a lot of dark humour into him.'

So what has Darius got planned for the future? More Gotrek stories, we hope.

'I'd love to write more about Gotrek, but I'm actually busy on a few other projects for a little while now,' says Darius. 'Mind you, one of the great joys of this character is seeing how different authors tackle him. Like most people, I've got battered, well-loved copies of the old Gotrek & Felix novels on my shelves, but it's great that this character has been passed on to new authors. He's got such a powerful hold on people's imaginations that, even though his entire world was blown up, he's still around, venting his spleen on whichever poor soul gets in his way. Gotrek's alive! Long live the Slayer!'

Below: The undead revenants of Shyish would be considered terrible foes by most travellers. Not so by Gotrek Gurnisson, as we see in *Ghoulslayer*.



THE ART OF SLAYING

All the new artwork for Gotrek has been illustrated by Johan Grenier, whose work has graced the pages of many Warhammer books over the years. We asked him to tell us more about his work.



**JOHAN
GRENIER**

Johan has been a hobbyist since he was fourteen, his first army being a Chaos force. Now he illustrates incredible artwork for our books.

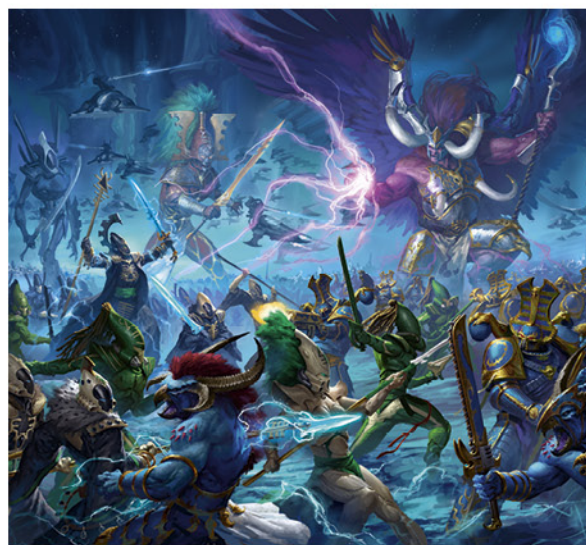
Below: A small selection of Johan's other artwork, taken from both Warhammer Age of Sigmar and Warhammer 40,000 books.

All the recent artwork for Gotrek has been illustrated by Johan Grenier, whose work has been featured in many battletomes, codexes and Black Library novels over the years. We asked him what it's like illustrating a character like Gotrek and how he went about creating the cover for Darius' novel, *Ghoulslayer*.

'Illustrating Gotrek is a lot of fun and very rewarding,' says Johan. 'He's entertaining to paint because he's very expressive, and I can really push the expressions and poses I give him. Also, like his duardin brothers and sisters, his facial features are very caricature-like, which allows me to carve interesting volumes of light and shadow into his face. Gotrek's look has also been well established over the years, so there are lots of pieces of art I can reference and loads of previous iterations of him. I can evacuate all the stress of creating such an important character because a lot of the groundwork has already been done.'

'Saying that, he did require quite a bit of work to fit him into the Mortal Realms. He has evolved. First there is the addition of the Master Rune on his chest, and the presence of it in the form of golden hairs in his beard is very visible. His outfit and weapon needed to be adjusted as well to make him look more appropriate for the tone of the Age of Sigmar. I took out a lot of the more cartoonish and colourful elements of his design and painted him in a more limited palette of red, gold, and orange, focusing more on the badass aspects of his personality.'

'When it comes to creating a book cover, I not only aim to paint a beautiful picture, but also to tell an interesting story. If I'm creating the cover for a novel, that story will be whatever the book is about! I receive a brief explaining the key elements of the story, and I'll play around with a few ideas to see how they could become a cover piece. The composition also has to respect some



SKETCH 1

The first sketch establishes the composition of the piece, with Gotrek in the foreground and Maleneth behind him. The undead city can be seen in the background.



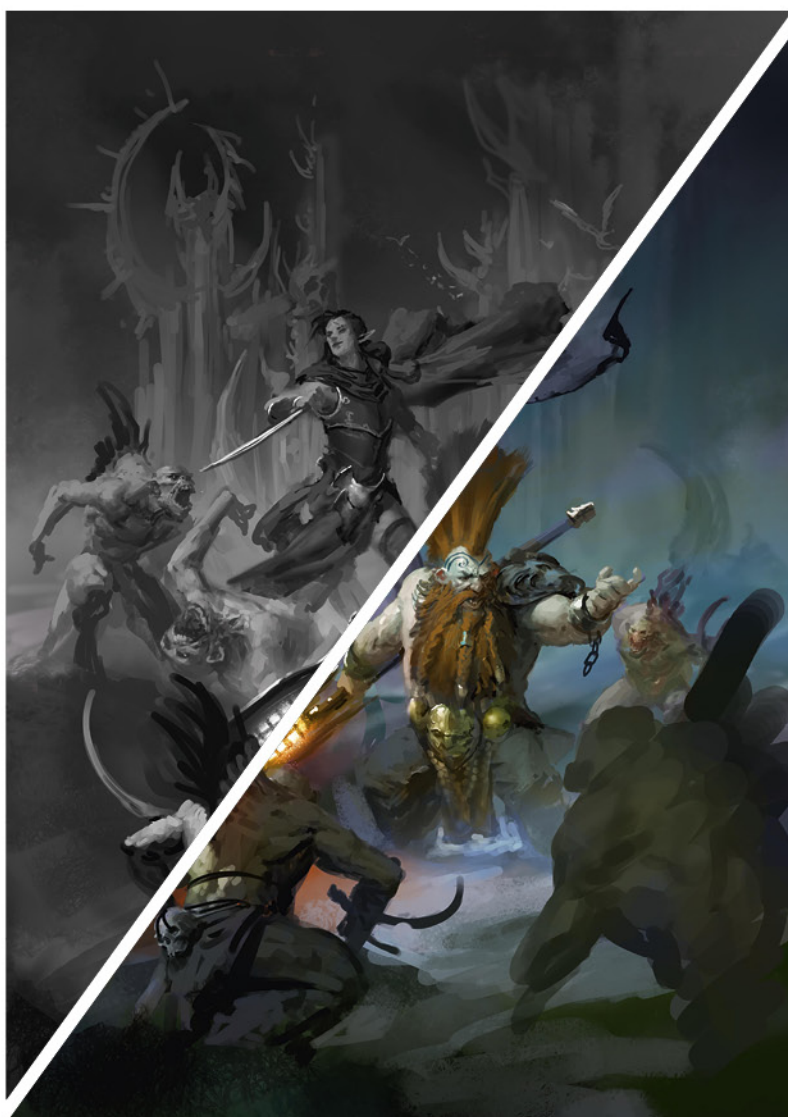
SKETCH 2

A few ghouls are introduced as adversaries, with Gotrek and Maleneth in more action-oriented poses that reflect their preferred styles of fighting.



SKETCH 3

The third sketch defines Maleneth's pose, while Gotrek is shown grappling with a ghoul. The ghoul later disappears, but Gotrek's pose remains pretty similar.



printing constraints, such as the placement of the title as well as being readable from a distance and colourful enough to stand out on a shelf. With all this in mind, I can begin the sketching process.

'I always start by creating some black-and-white sketches (see above). I can create several of them in a day, then select those I like the most and refine them before I send the sketches in to Rachel Harrison, the Black Library art commissioner. I try to come up with a few different moods and poses so we can select the best option available, sometimes merging two propositions in one to get the best of both worlds.

'Then I move on to the first colours (see left). Some, such as Gotrek's skin tone and hair colour, are already established, but the rest of the piece also needs to have an interesting palette while maintaining the initial contrasts and values (such as which areas will be lighter and which will be darker). At this point, eighty percent of the job is done, but the hardest part is still in front of me – the details. I spend the vast majority of my time asking where, when, and if I should add detail here or there, going back and forth to balance the picture and keep the focus where it needs to be. Warhammer pictures are often crowded, and each character has weapons, wargear, and trinkets that need to be carefully approached to ensure the piece is easy to understand. That's why I try my best to work with efficiency and clarity. The more details I add, the neater my technique and style needs to be to pull them out efficiently without spoiling the global picture.'



THE VICTIMS

The details stage is where the overall feel of the piece changes the most. The ghouls went through a few iterations as I subtly changed the positioning of their arms or weapons to ensure they didn't get in the way

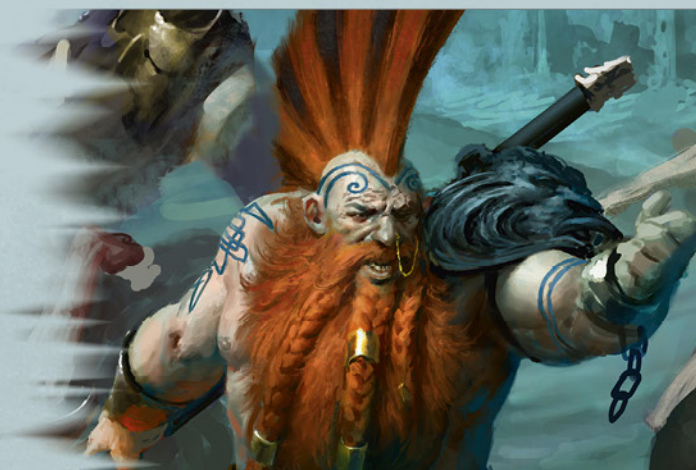


of the main characters. Because I illustrate with digital tools, I can make regular changes, even very late in the process. Here you can see how the ghouls' arm position, hair, and bone fetishes have all changed, though the last details are still to be done.



THE GHOULSLAYER

The book's title is *Ghoulslayer*; it's about Gotrek, so he has to be the star of the show. He was always going to be the focal point of the composition, and once the title of the book is in place he should sit in the centre

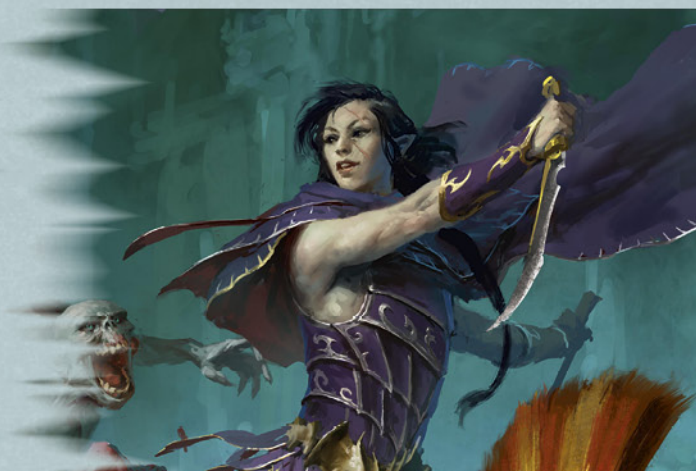


of the cover with Maleneth offset behind him. At the detail stage – once I was happy with Gotrek's pose and overall composition – I began to refine the colours I used on him, lightening his beard and skin tone and adding the rest of his tattoos and his nose chain.



THE SHADOWBLADE

Maleneth and Gotrek share that odd kind of relationship where they are so different to each other, yet they have an interesting synergy. While they are clearly in a dangerous situation, I didn't want to show



them in a desperate struggle, so I went for a joyful fight, Gotrek pulling out the 'come get some' gesture while Maleneth stands behind him (she's an Assassin after all, not a front-liner) slicing through ghouls. She enjoys her work, as you can see from her expression.

Johan's finished cover piece for *Ghoulslayer* in all its glory. The last additions to the piece include the blood on the ghouls' bones and blades, a couple of tweaks to Maleneth's pose, and the burning brazier on Gotrek's axe, which serves to illuminate the slayer in the centre of the piece.



HEROIC ACTION TACTICA

Heroic Actions are a unique and exciting part of the Middle-earth Strategy Battle Game. This month, Middle-earth rules writer Jay Clare takes an in-depth look at some of the more unusual Heroic Actions and how to get the most from them.



JAY CLARE

An avid Matched Play enthusiast, Jay has spent many weekends over the past fifteen years travelling the globe to get his tournament fix. This means that Jay has had loads of experience using the various Heroic Actions and can now impart his wisdom.

Heroic Actions have been a part of the Middle-earth Strategy Battle Game since way back in the game's first edition in 2001. They have a huge impact on the flow of a game, allowing Hero models to break the order of play and to act before they would normally be able to, or allowing them to pull off the extraordinary feats of heroism and daring that the stories of *The Lord of the Rings* and *The Hobbit* are known for.

Back in the first edition there were only three of these Heroic Actions: Heroic Move, Heroic Shoot, and Heroic Combat. Each of these Heroic Actions specifically let the Hero in question act first in one of the phases of the game. Declaring a Heroic Move would allow the Hero and nearby followers to move first in a turn, enabling them to gain the upper hand when it came to positioning and potentially charging key enemy models.

The release of *The Hobbit: An Unexpected Journey* rules manual in 2012 introduced a further four Heroic Actions to the fold: Heroic Channelling, Heroic March, Heroic Accuracy, and Heroic Strike. These Heroic Actions allow a Hero to improve on a certain characteristic. For example, Heroic Strike increases a Hero's Fight value, whilst Heroic March lets the Hero move further.

The latest version of the Middle-earth Strategy Battle Game has not only introduced a further four Heroic Actions but also limited the Heroic Actions each Hero may use. Before, any Hero could use any Heroic Action, but now each Hero's profile lists the Heroic Actions they can use.

One of the most common questions we receive is 'When is the best time to use the new Heroic Actions?', so we thought we'd provide you with this *Tactica* to answer that very question.

HEROIC RESOLVE

An unusual Heroic Action, Heroic Resolve happens as soon as it is declared rather than waiting until the Hero activates in a particular turn. This gives it some unique applications.

Heroic Resolve provides the Hero and all friendly models within 6" an extra dice when making a Resist test for the remainder of the turn. It gives every affected model the chance to make a Resist test – even if they couldn't normally do so – rather than just Hero models with Will Points remaining. This makes it much easier to stop enemy Magical Powers.

Whilst this seems to mainly be used to prevent enemy Magical Powers from being cast, it is perhaps even better used to deter Magical Powers-focused armies from even trying to cast them in the first place. Armies that rely heavily on their magic users will often not want to take the risk that their Magical Power will not work, so they will often be quite cautious and miserly in using these abilities, allowing you to advance the rest of your forces up the board or prepare for the following turns.

Magical Powers that affect multiple targets, such as Nature's Wrath and Wrath of Bruinen, are particularly hampered by Heroic Resolve. These powers are best used to target as many models

GANDALF

Heroic Resolve arguably works best on a Hero who wants to be supporting their allies and can use the Heroic Action without it hindering their ability to benefit the rest of the army. Gandalf the Grey in a Survivors of Lake-town force is a great example. Placing him behind the lines allows him to use Heroic Resolve whilst still casting Magical Powers to benefit his allies.



as possible with no chance of being resisted so they can have maximum impact. Suddenly, being able to make a Resist test with potentially all of your models can make it really difficult for these Magical Powers to be used effectively. With Heroes who have these powers such as Radagast the Brown and Elrond becoming more popular, Heroic Resolve may just be the way to give yourself the edge against them.

Heroic Resolve is particularly good when coupled with models that have the Resistant to Magic special rule, as this essentially gives them two free dice to resist magic with – one for Heroic Resolve and one for Resistant to Magic. Having Galadriel use Heroic Resolve in a Lothlórien force makes this a particularly good tactic; thanks to the Lothlórien army bonus, every model gains Resistant to Magic, making the use of a well-timed Heroic Resolve potentially crippling to armies that rely heavily on magic.

Remember, a Hero who declares a Heroic Resolve cannot then move, so make sure they are where you need them to be that turn.



HEROIC STRENGTH

Heroic Strength increases a Hero's Strength characteristic by D3, allowing the Hero to draw on their reserves of strength to help them fight even the toughest foes in combat.



Heroic Strength is a pretty straightforward Heroic Action. Simply put, it increases the Hero's Strength by D3 until the end of the Fight phase. This is ideal if your Hero needs to cut through multiple high-Defence enemies, or perhaps a Monster, when they would normally require a 6 To Wound.

The best times to use Heroic Strength are when even a small increase of 1 on a Hero's Strength characteristic would be enough to improve the Hero's chances to wound the target by 1. That way you will always see the benefit of the Heroic Action, and you may even get lucky and increase the Hero's Strength enough to essentially give them a bonus of +2 To Wound!

Heroic Strength works best when it is being used to cater to the scenario being played. For example, if you are playing Contest of Champions against an army with a high Defence value, using Heroic Strength with your leader could give them the extra punch in combat they need to keep killing enemy models and potentially slay enough of them to win the game.

ROHAN

Rohan Heroes like Éomer, Dernhelm, and Erkenbrand are perhaps some of the best Heroes to use a Heroic Strength in battle.

The Rohan army bonus grants friendly Rohan Cavalry models a bonus of +1 Strength on the charge that, when coupled with the D3 Strength from declaring a Heroic Strength, can potentially give the Hero a huge +4 Strength!



Another great use of Heroic Strength is to use it to enable your Hero to deal far more damage to an enemy Hero or Monster than they would normally be able to. Often, a player will charge a Hero into an enemy Hero, and that Hero's controlling player will either let it happen or do nothing to help out that Hero, as realistically they are unlikely to die due to their high Defence value. Declaring a Heroic Strength in these situations can mean that suddenly that Hero is in real danger of being killed outright.

To really get the most from a Heroic Strength action, you will want to couple the Hero who has declared the action with another Hero who has declared a Heroic Combat action. For example, charging both Théoden and Éomer into the same fight and then declaring a Heroic Combat with Théoden and a Heroic Strength with Éomer means you can, if the Heroic Combat is successful, then charge Éomer into a high-Defence target and have a great opportunity for Éomer to deal a significant amount of damage to whatever target you have charged.

HEROIC DEFENCE

By declaring a Heroic Defence, a Hero can only be wounded on a roll of a natural 6 during the ensuing Fight phase. That's rather handy if they are surrounded and in need of assistance!

Heroic Defence grants the Hero who declares it a much greater chance of survival; for the ensuing Fight phase, they can only be wounded on a roll of a natural 6 regardless of the Strength of the attacker. Whether this increased survivability is down to the intervention of the Valar or some other, darker power is unknown, but whatever it is, it can put a serious dent in the plans of your opponent if used correctly.

The most obvious advantage of using a Heroic Defence is to keep alive a Hero that has been surrounded by enemy models and is all but certain to be slain. This is especially important if the Hero in question is your leader; you don't want to give away Victory Points for your leader being slain! Declaring a Heroic Defence in this situation makes it significantly harder for the enemy to wound your Hero, as any modifiers, bonuses, or anything else that would increase their chances of wounding will have no effect. Also, as a roll of a natural 6 is required, enemy Heroes cannot use their own Might points when rolling To Wound.

DEFENSIVE LEADERS

If the leader of your force has Heroic Defence as one of their listed Heroic Actions, they will be much more survivable.

Ideally, they will never have to use it, as they will be kept safe or keep winning fights against their foes. However, it is best to have it just in case your leader becomes trapped by enemies and needs to prolong their survival.



Perhaps the best use of a Heroic Defence is to effectively counter other Heroic Actions. If your opponent has declared a Heroic Strength to try to finish off your Hero in one fell swoop, declaring a Heroic Defence will mean that regardless of their new Strength value, they will still need a natural 6 to wound your Hero.

If an enemy model has declared a Heroic Combat with the intention of killing your Hero and then continuing into another more tempting target, then a well-timed Heroic Defence can completely stop that plan in its tracks. Declaring a Heroic Defence in this situation will make it significantly harder for your opponent to slay your Hero. Therefore, they will be unlikely to trigger the benefit of their Heroic Combat. Not only will your opponent have lost the benefit of the declared Heroic Action, they will have essentially wasted a Might point as well.

Whether you use Heroic Defence to protect your Heroes from harm or to disrupt enemy plans, it has some really powerful applications.



HEROIC CHALLENGE

Perhaps the most interesting of all the Heroic Actions, Heroic Challenge allows a Hero to call out an enemy Hero of similar or greater prowess for a fight to the death.



Heroic Challenge allows for a Hero to directly challenge an enemy Hero to a duel, though there are some caveats for doing so. Firstly, the Hero that is being challenged must be of the same Heroic Tier or higher than the Hero declaring the Heroic Challenge. There would be nothing heroic or worthy about the likes of Aragorn or Thorin Oakenshield challenging a lowly Moria Goblin Captain to a duel! Secondly, the Hero must be in base contact with the Hero they wish to challenge. If the challenge is accepted, then the two Heroes must fight alone in the Fight phase, and then keep fighting until one of them is dead. The victor will then regain D3 Might points for their efforts.

If the challenge is declined, then the declining Hero will suffer a penalty for the rest of the battle, namely that any Heroic Actions from that point onwards cannot affect friendly models. This penalty will immediately end if the challenging Hero is subsequently slain, though neither of the Heroes will regain any Might points in this situation.

LOWER-TIERED HEROES

Whilst most Heroes who have access to Heroic Challenge are Heroes of Legend or Valour, there are a select few that are of lower Heroic Tiers, and this allows them to challenge lesser Heroes and still gain the same benefits. Heroes such as Shagrat, who is a Hero of Fortitude, can challenge the likes of generic captains to gain the benefits of the action.



Heroic Challenges are rarer than the other Heroic Actions, mainly because there are generally fewer useful situations for when a Heroic Challenge can be declared. Perhaps there are no Heroes with an equal or higher Heroic Tier for your Hero to challenge, or maybe those that can be challenged are significantly better in a straight-up fight. However, when used well, a Heroic Challenge has the potential to win a game. You can engineer a situation in which an enemy Hero is essentially forced to accept a Heroic Challenge from a Hero who is a much better fighter. Perhaps the enemy force is about to break, and they need a Hero to declare a Heroic Move next turn so that they can use their Stand Fast! properly. By challenging them, they will be forced to either accept your challenge – and most likely die over the course of a few turns – or sacrifice their ability to keep their army moving.

A Heroic Challenge in the Contest of Champions scenario also makes for a really interesting situation and makes the whole scenario a nail-biting encounter between two Heroes!

HEROIC MARCH

Sometimes you simply need to reach a certain area of the battlefield with as much haste as possible. This is where Heroic March comes in, allowing you to increase the movement of your Heroes.

Heroic March can be invaluable in certain scenarios, allowing you to immediately gain the upper hand if you have a Hero with it and your opponent does not. If you are playing Seize the Prize, then declaring a Heroic March can allow you to move your army onto the prize far quicker than your opponent, blocking them off from the objective whilst your army secures it. In scenarios that rely on moving quickly, Heroic March is worth its weight in Mithril. Scenarios such as Storm the Camp, Hold Ground, and Reconnoitre can be swung in your favour simply by declaring a Heroic March to move your forces closer to the respective objectives.

Heroic March is usually found on unnamed Captains and a select few named Heroes. It is worth trying to ensure that you have access to Heroic March in your force just in case a scenario in which it is useful comes up. There is nothing more frustrating than drawing Seize the Prize when you don't have Heroic March and your opponent does, and you have to fight through their entire army to reach the objective!



HEROIC STRIKE

One of the most commonly used Heroic Actions, Heroic Strike can help those who may not be expert fighters take on even the mightiest foes - at least for a turn.



When writing an army list, there should always be at least one Hero in your force who has access to Heroic Strike. By increasing a Hero's Fight value by D6, they can go toe-to-toe with Monsters and even better Heroes.

Surrounding an enemy Hero or Monster with warriors and then having a Hero declare a Heroic Strike will often result in your side winning the fight – and potentially in whatever you were fighting being slain as well. Simply declaring a Heroic Strike against a Hero can force them to do the same, draining them of precious Might points and potentially tipping the balance in your favour, too!

Heroic Actions are one of the most intriguing things about the Middle-earth Strategy Battle Game, providing it with loads of depth and tactical decisions. Heroes are always at the centre of the stories in Middle-earth, and Heroic Actions mean that this is also true of our games. Next time you are playing, have a think of new ways to use them to your advantage. They may just win you the game!

INSIDE THE STUDIO

There's been a lot of painting going on in the Warhammer Studio over the last few weeks, including Warcry warbands (which you will have seen earlier in the issue in the Warcry Battle Reports) super-heavy tanks, and Adeptus Titanicus titans. Matt and Lyle in particular have both been working on new Titans, Matt adding to his Legio Ignatum collection (nine Titans and counting), Lyle starting a new force for the Legio Astorum. Meanwhile, Dan has been playing Blackstone Fortress using a freshly painted Janus Draik as his explorer. Several other hobbyists have also finished their entries for the studio's super-heavy painting challenge, including Ben Gathercole, whose heavily weathered Stormlord you can see over the page.



HUTSON'S HOBBY CORNER

Matt has painted a pair of Warhound Titans and a Horus Heresy Imperial Fists Tactical Support Squad this month. 'I was inspired to paint them after Warhammer Fest,' says Matt. 'A lot of people asked about my armies, so I decided to paint more for them. I picked the volkite calivers because I really like the look of the guns! As for the Titans, because my Legion is the Fire Wasps, they both have flame weapons – plasma blastguns and inferno guns.'



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 studio over the past month. This issue: Titans, Space Marines, a Rogue Trader, and a tank. Plus, Gotrek in Total War: Warhammer.

WHAT A ROGUE

Dan has been playing Blackstone Fortress recently and decided to paint Janus Draik as his explorer. 'I wanted Draik to have a cold colour scheme,' says Dan, 'so instead of painting his lapels and cuffs red like on the 'Eavy Metal version, I painted them white. I also painted his rapier blade as a power weapon, using Lothorn Blue as the main colour and mixing in Abaddon Black or White Scar to shade or highlight it respectively.'



FIRST OF THE LEGIO ASTORUM

'I like how the Legio Astorum paint star maps on their Titans to show where they have fought,' says Lyle. 'To achieve that effect, I sprayed the armour Macragge Blue, then freehand painted the constellations with Ulthuan Grey. Next I washed the panels with Drakenhof Nightshade, then stippled them with Altdorf Guard Blue and Calgar Blue to create a worn effect.'



GOTREK LOVES TOTAL WAR

What's that, manling? You want to use the legendary Gotrek Gurnisson in the PC game Total War: Warhammer II? Well now you can, because this issue of *White Dwarf* comes with a special promotional card that enables you to recruit Gotrek and his human companion Felix for the races of Order. And did we mention Brian Blessed reprises his role from the *Realmslayer* audiodramas as the voice of Gotrek? To find out more about Total War: Warhammer II, head over to:

totalwar.com/games/warhammer/



Left: Felix in all his Old World glory, including his trademark red cape and striped trousers. Felix is armed with the ancient blade Karaghul.

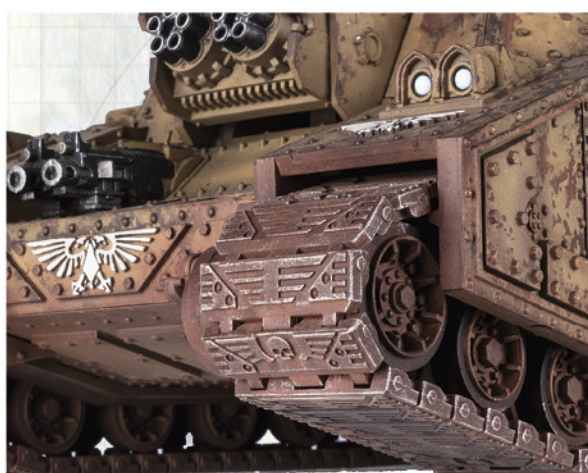


Below: Gotrek as he used to look in the world-that-was, complete with eyepatch, tattoos, and braided beard. He wields the fabled Axe of Grimnir.

ARMoured MIGHT

Our parting shot for the month is this wonderfully weathered Stormlord painted by Ben Gathercole-Day for the studio's super-heavy challenge. 'I used an airbrush to apply a basecoat of Rhinox Hide and Doombull Brown

first,' says Ben. 'Next I washed the whole tank with Agrax Earthshade, sprayed it with Munitorum Varnish, then used a salt weathering technique before spraying it with Zandri Dust. Once the paint was dry I brushed away the salt to reveal the rust effect beneath.'



1



2

Ben used Forge World weathering powders to make the tracks look like they are covered in dirt (1). He then matt varnished them to ensure the powders don't rub off. Lastly, he drybrushed the tracks with Runefang Steel. The Imperial eagles (2) are painted Administratum Grey, then weathered with Agrax Earthshade to help them match the rest of the tank's grimy appearance.

NEXT MONTH SYLL'ESSKE'S HOST

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