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SYMPHONY OF PAIN

A NEW MINIGAME INSIDE!



NEW DARK ELDAR!

BEWARE THE FLESH-SHAPERS

BENEATH THE DARK CITY, THE HAEMONGULI PERFORM THEIR DREAD ART

WHITE DWARF™

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OPENING SALVO

Of all the terrible beings in the galaxy that would seek to harm humanity, none are so vile in their deprivations as the Dark Eldar. And within their cruel ranks, there are none so repulsive as the Haemonculi, flesh-crafters of horrifying aspect who are at once the Dark Eldar's saviours and their most twisted exemplars.

Bursting into realspace this week is a brand-new plastic Haemonculus full of fitting fearfulness, accompanied by a gloriously grotesque Wracks kits, stuffed full of sinister implements and weapons of war. Archons everywhere should be most pleased to add them to their Kabals, and we take a good long look at this strange slice of Dark Eldar later in the issue.

We've also got a handy guide to photographing miniatures; give it a read and, if you've got something amazing you want to show us, hopefully it'll help you get your creation in the pages of White Dwarf and Warhammer: Visions.



A stylized, handwritten signature in black ink, consisting of several loops and a long horizontal stroke.

Jes Bickham - White Dwarf Editor

DARK ELDAR

HAEMONCULUS

In a city fabled for its cruelty and malice, the Haemonculi are a breed apart. They are the flesh-crafters of Commorragh, megalomaniacal butchers whose torturous experiments and mastery of pain provide the Dark Eldar with their unnatural life spans.

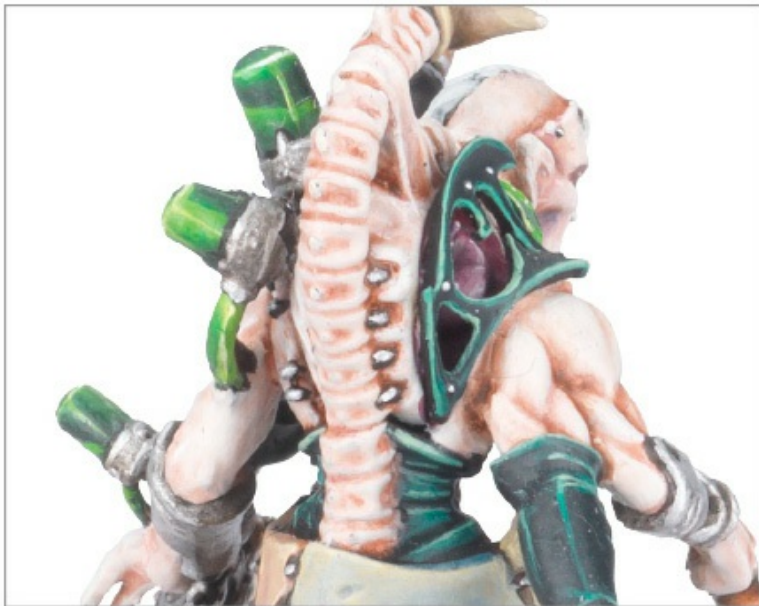


The Haemonculi are ancient Dark Eldar, depraved individuals who have mastered the arts of flesh-crafting and arcane mysteries in the fields of rejuvenation and regeneration. In their macabre oubliettes, away from prying eyes and interruptions, they create obscenities

of flesh and bone, either to satiate their own bizarre inclinations or to make new and terrible weapons to turn loose upon their foes – and sometimes both.

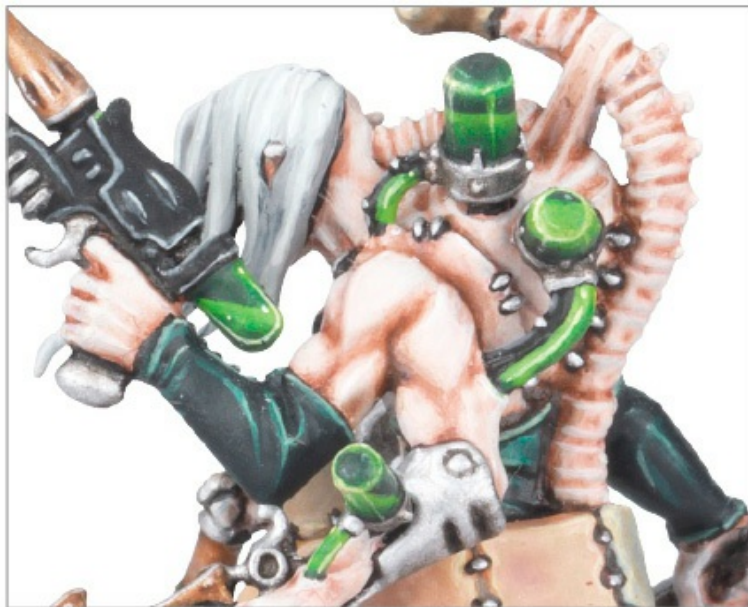
It is not just their ability to alter the bodies of their victims that makes the Haemonculi so integral to Commorrite society. They are the masters of the twisted regenerative science that gives the Dark Eldar their apparent immortality – a dark gift that proves invaluable when war is waged in realspace. They also revel in the bedlam and cruelty of battle, where they can see first-hand the effects of their creations and bestow one excruciating death after another upon their victims.

The new Haemonculus is a plastic Citadel miniature that exemplifies the art of the flesh-crafters and their penchant for modifying their bodies. His grotesquely elongated spine extends below his body in a coil that holds the Haemonculus's body aloft. Four arms sprouting from a misshapen torso clutch weapons with an unsettling surgical purpose, and upon the Haemonculus's back is a bulging hump where the Haemonculi are known to store their relocated organs.



Above, left - Running the length of the Haemonculus's back, from above his head to coil upon the floor, is a compound spine.

Above, right - Haemonculi are notorious for removing their own organs, which are often stored within the bulging humps on their backs. If you look closely, you can see a glimpse of viscera in the cutaway sections of the armour plate. You can also see where he has sutured his face to his skull – at least, we assume it's his face.



Above, left - The Haemonculus wears a patchwork coat of many skins, trophies taken from the flayed corpses of his victims.

Above, right - Many Haemonculi drain their bodies of vitae, replacing it with acid, toxic cocktails or worse. On the Haemonculus's back, vials of fluid filter this mysterious solution.



DARK ELДАР

WRACKS

Foul minions of the Haemonculi, Wracks have proffered their bodies up for modification, becoming the ultimate instruments of torture and fear. They do their master's every bidding, be that flensing a soul from its body or hacking through a platoon of enemy soldiers.

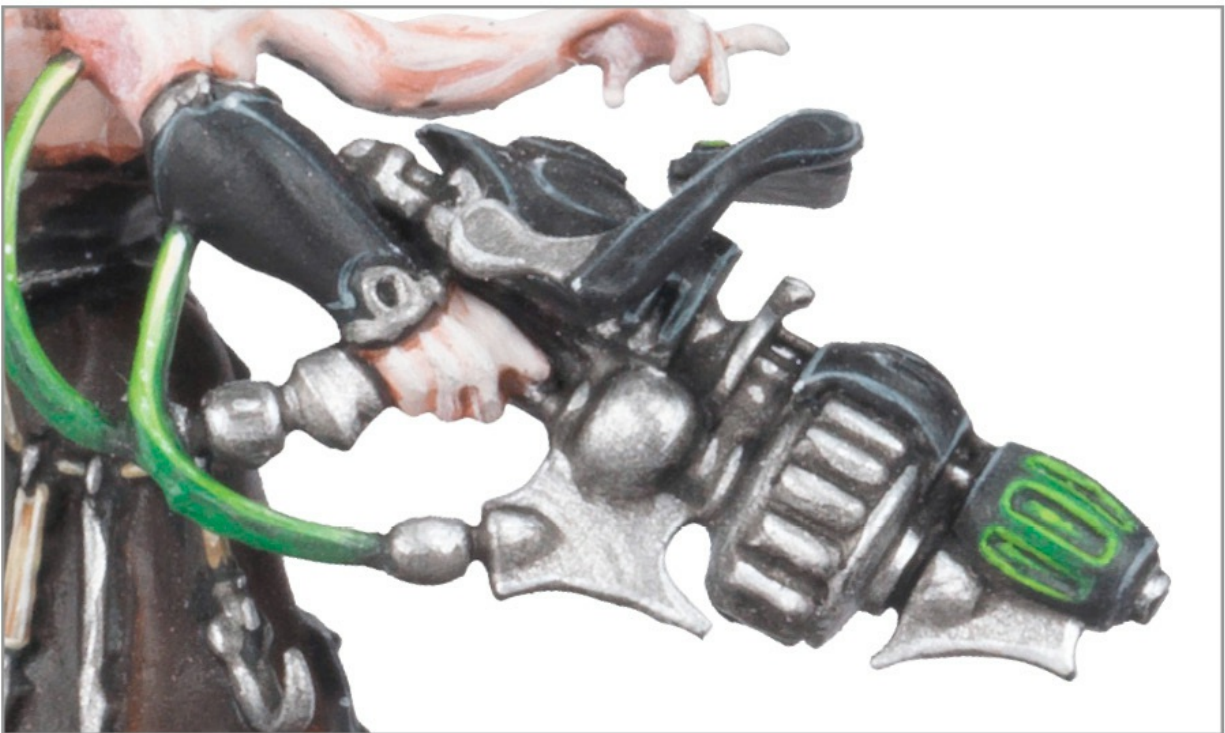


The Dark Eldar who offer themselves to the Haemonculi choose a curious and sinister fate. Their destiny is to become a Wrack, Dark Eldar who have been surgically altered to assist their masters with their grand surgeries, and to protect them on the battlefield.

Wracks undergo hideous and painful modifications; the result, however, is a servant whose senses are dulled to pain and who is not physically limited in the manner of sane mortals. A Wrack delights in the suffering of others, and cares not for his own.

The Wracks kit contains five multi-part plastic models, macabre servants of the Haemonculi. Each Wrack has access to a bewildering array of weapons, from hooked blades and studded clubs to power mauls and exotic guns, such as the hex rifle, liquifier and ossefactor. Each Wrack's face is concealed behind an expressionless mask, and the set contains 11 of these, including specific options for the dread Acothyst, who in turn has his own foul armoury to choose from; will you take him to war with the vile scissorhand, the frightful electrocorrosive whip, or even the fell mindphase gauntlet?

The defining feature of the Wracks, however, must be the revolting humps on their backs, from which bony protrusions erupt like macabre hooks on which to carry chains and vials of foul ichor. A host of tiny syringes, spikes and acid containers are included to customise your Wracks' misshapen spines, too. Also found in the Wracks kit are parts to create pilots and gunners for Dark Eldar Raiders and Venoms, enabling you to fully theme a Haemonculus-led force. Three pairs of arms are included which allow you to do the following: make a gunner for either a Raider or Venom, a pilot for a Raider, and a pilot for Venom (an extra torso is included for the latter, too). Nowhere will be safe from the flesh-shapers now...



Above - The Wracks kit contains a new gun, the bone-ravaging ossefactor.



Above, left - The Wracks attend the Haemonculi. This one has filthy surgical tools hanging in front of his dirty tabard.

Above, right - The liquifier dissolves flesh and bone with a spray of potent acid.



Above, left - The kit contains three heads intended for the Acothyst, marked out by the chin spike.

Above, right - The evil scissorhand.



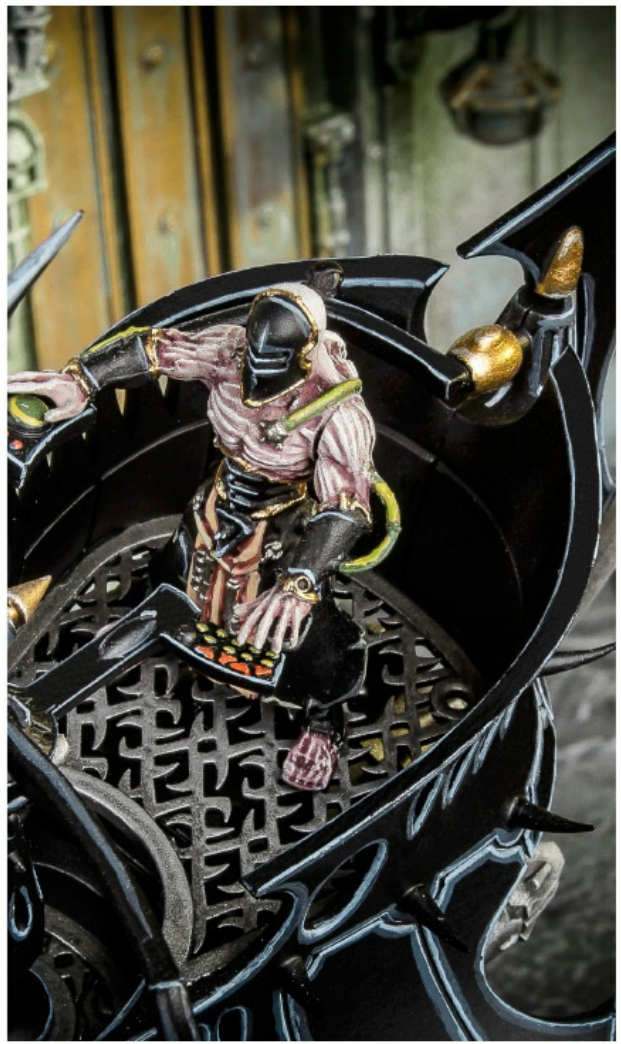
Above, left - Wracks are host to innumerable concoctions.

Above, right - In total there are 11 heads in the Wracks kit.





Above - A Dark Eldar Venom with its crew swapped out for models from the Wracks kit – the parts to make the pilot are included on the frame as extras. For the rear gunner, simply use one of the five Wracks in the kit.



Above, left - The Wracks kit comes with a pair of arms to operate the main gun on either the Raider or the Venom.

Above, right - There is also the option for a Raider pilot, by using one of your Wracks with the included pilot arms. For one used to the precise surgeries that take place in the dungeons of the Haemonculi, piloting a Raider is probably a simple affair.



CODEX: APOCRYPHA

A cautionary tale this month for those tempted by power from the Realm of Chaos: Phil Kelly takes a seat by the fire and brings us a Tale of Two Champions...



Phil is one of the Design Studio's background writers and has worked on Codexes and army books from Warhammer Armies: Vampire Counts to Codex: Eldar.

The old man closed his eyes and leaned back in his chair. His voice was soft and warm in the candlelit gloom.

“Lothar and Johann von Gottlieb. Regard them, in their fine silks and soft leathers. They crave power, glory, success and all that accompanies such, as do other men.

“Darkness is in their hearts. Slaanesh has promised Lothar pleasures beyond pleasure. Khorne has offered nothing, but Johann demands nothing. He has already killed, and found it to his taste. See, now the two hate each other! Brotherly love turned to the deepest hate. Each chose the path of Chaos, hatred the first handhold, the loathing of a brother the first step. Now begins the scramble! ‘Such a short, easy climb,’ croons Slaanesh. ‘A true warrior has no fear!’ bellows Khorne.

“Their climb can end in but one of two ways: the triumphant shriek, voiced from the throat of a newly-birthing Daemon, or the gibbering of a once-man, wallowing in the

stench of its own failure. Which destiny is worse? Ah, there is a question.

“Johann von Gottlieb. Murderer, hater, willing servant of Khorne. His bloody road led him deeper into Chaos. But it was his last killing as a true man that marked him out, for Johann slaughtered one of Khorne’s Champions. In that moment, Johann’s handhold was set for the climb ahead. The darkness within burst free, and two terrible curved horns, like those of a ram, sprouted from his forehead.

“And what of the other Gottlieb? There are many roads to Chaos, and Lothar galloped down his chosen path. No creature was safe from his depravity.”

At the back of the room a young woman sniggered and leaned forward in her chair. The old man sipped his wine and held up a finger. Questions died on the girl’s lips.

“I will say no more of that. But, young lady, you also wish to know whether Lothar was marked by Chaos. It was his hands, my dear, his hands. Fools wondered why Lothar always wore gloves, and pitied his rheumatic fingers. The creature within had shown itself, and Lothar’s long, clever fingers had become bestial claws.

“As Lothar climbed in secret stature, his loyalty became obvious to even the most casual observer. No longer were his hands his only mark. His tongue had been persuasive. It remained a lure to the unwary, but no normal man had such a twisting thing inside his jaws. The lash of his tongue became dangerous indeed! His ruse of normality undone, Lothar fled, the Witch Hunters at his heels, until he reached the Chaos Wastes. He turned and killed his pursuers and cursed forever the lands of his birth. Free to wander and despoil, he embraced Slaanesh with renewed vigour.”

The fire sputtered and flared as its resinous wood burned and popped. Horned and winged shadows danced behind the old man.

“Johann’s way was ever upwards in the favour of Khorne. His ruthless course was marked in blood and skulls. Death had no rest with Johann’s work! As thought and reason slipped away from him, Johann burned with a hate for those too weak to take the warrior’s path. Where once stood handsome Johann, proud of his looks, now there was a brute with the snarling muzzle of a hunting dog.

“The higher Johann climbed, the mightier his reach and the more savage his behaviour became. Ever and anon, the weakest of his warband hesitated at his callousness and were counted among the dead for their squeamishness. And as his triumphant progress continued, Johann lost the vestiges of his human form. No more could he be seen as a man – an extra pair of arms sprang from his shoulders!

“Thought itself, a curse of weaklings and the disloyal, was driven from Johann’s mind in a welter of gore and destruction. His path was sure and his climb awash with the blood of those he had slain in Khorne’s name. In his still-mortal hand he clutched a daemon blade, a creature of darkness forged anew and given terrible shape. Its clawed hilts and pommel

grasped at Johann's loyalty and held it steady.

"It had been a long time since Johann could pass as an ordinary soul. And yet, through Khorne's power he could appear as mundane as any normal man. At will, Johann could throw aside this mask and, in the instant of doubt it inspired, strike."

The old man paused and stared into the fire. His listeners, their own drinks forgotten, watched as he filled his wine glass and sipped with surprising delicacy.

"For Lothar, it was not so simple. His condition preyed upon his mind, diverting Lothar from the pleasures to hand. His thoughts weighed him down, or perhaps it was the further pain of his latest transformation. His eyes, once as alluring as his tongue, merged into a singular orb. Perhaps Lothar's alteration was a punishment from Slaanesh, for a neglected lover is vengeful indeed.

"Lothar paused in his climb to power. Trapped and helpless, doomed to climb further and yet lacking the daring and courage to take the final steps, Lothar slipped. He fell from his state of disgrace and plunged into the abyss of the used and the discarded. As he fell, his purpose in following Slaanesh was reborn, and in his changed nature loyalty flowered like a rank weed. Even as he was changed into a monstrous creature, Lothar shrieked eternal allegiance to his dark lord. A wattled crest grew upon his head, his cyclopean eye became stalked, tentacles tipped with cruel claws sprung from his shoulders, his torso swelled to enormous size, pendulous and repulsive, and two extra legs grew from his hips, as hairy and twisted as those of a goat.

"As Lothar's fall was ending, so too was Johann's climb. The last handhold was taken. Johann, once a man, was born anew in Daemon flesh. Vulnerable mortality was cast aside. An eternity of blood and death stretched before him.

"And eternity had, in turn, cast aside Lothar von Gottlieb, also once a man. New pains and pleasures were now his for the taking. The pleasure of warm flesh torn from its owner, and the pain of howling, filled with loss, at an indifferent sky.

"Lothar and Johann von Gottlieb. Regard them in their fates. They craved power, glory, and success, as do other men. The way they satisfied those ambitions is open for any who dare take it. You, perhaps..."

The old man looked at his audience. The young woman at the back shuffled her feet and stared at the floor.

"So, my tale is complete."

The old man swilled the last of his wine round his glass. It was the deep, dark red of blood in the firelight.

"And how, you may ask, do I know so much of Lothar and Johann von Gottlieb? Think of this: Lothar, the decadent and depraved fool, runs with the Spawn. And I? I tell tales to

the unwary...”

THE FLESH-SHAPERS

In dark corners of Commorragh lurk the Haemonculi Covens, secretive Dark Eldar who have refined torture into a sadistic and insane art form. There is a method to this madness, however, for the Haemonculi are no less than the saviours of the Dark Eldar race.



The Haemonculi are a breed apart from the mainstream of Commorrite society. Unconcerned with the power struggles of Kabals or the gladiatorial displays of the Wych Cults, they are instead obsessed with perfecting the sordid arts of regeneration and flesh-

crafting.

When the Fall of the Eldar took place more than 10 millennia ago, their galaxy-spanning civilisation was shattered. From the ruins of the Eldar empire a terrible new god, Slaanesh, was born. In that instant the Dark Eldar were damned, their souls doomed to fall victim to She Who Thirsts upon their death. Thus, in the thousands of years afterwards the Dark Eldar have done everything within their power to stave off the inevitability of death. They are left with an irrepressible hunger that, if left unsatisfied, leaves them a wasted shadow and eventually dead. This appetite can be sated only by consuming the life essence of others. The more painful the manner in which it is extracted, the more nourishing the feast.

This murderous hunger explains the motivation behind the many realspace raids that the Dark Eldar launch to gather slaves, and the cruel tortures that they wreak upon those who they bring back to Commorragh – after all, only the life essence of others can extend their own unnatural existence.

Against this tapestry of creeping death, and the depravity required to hold it at bay, the Haemonculi are among the most vital of the Dark Eldar. They are torturers without compare, able to create symphonies of agony that can draw out every last anguished shred of their victim's soul. More than that, however, they have mastered the arts of regeneration and rebirth, enabling the Dark Eldar to cheat death time and time again.

When a Dark Eldar is slain, a fraction of their soul lives on for a time within their corpse. Should the body be brought to the Haemonculi soon enough after its death, then a feat of vilest necromancy can be performed. Using arcane technology and forbidden sciences, the body can be re-grown, and the soul restored. To do this, the corpse is sealed within a crystal-fronted pod and positioned above the torture tables of the Haemonculi. With this macabre audience, the Haemonculi, assisted in their endeavours by their Wracks and Pain Engines, flense, saw and sear at their victims. As these torturous activities reach their crescendo, waves of agony resonate upwards, fuelling the recovery of the dead. The more exquisite the pain inflicted, the faster and more complete the regeneration will be.

Such a service does not come without a price, however. Typically every Cult or Kabal will have an agreement in place with one of Commorragh's Covens, ensuring that they are well-supplied with fresh slaves from their raids. High ranking Dark Eldar will often go further than this; it is not unheard of for them to bargain a portion of their own soul with the Haemonculi in exchange for the chance at life in spite of death. This mastery of eternal life is what truly makes the Haemonculi a power to be reckoned with. Who in the Dark City would risk angering the givers of immortality?

THE MAKERS OF MONSTERS

The Haemonculi surround themselves with all manner of unholy creations, such as the Wracks, Grotesques and Pain Engines. Far more than playthings or experimental

diversions, these are essential weapons in the arsenal of the Haemonculi and vital tools to assist them in their surgeries.

Wracks are Dark Eldar who, possessed by a certain ennui or bound by crippling debt, volunteer their bodies to the Haemonculi. With their faces concealed behind blank, uncaring masks and their bodies heinously modified, Wracks serve as the Haemonculus's attendants. They study the art of torture, learning how to inflict agonising pain and draw out the suffering of their victims indefinitely. Many harbour the wish to one day learn enough of their master's secrets that they may become a Haemonculus in their own right, but it is a long and dangerous road few ever reach the end of.

While the Wracks are, amazingly, volunteers, the towering war brutes known as Grotesques are quite the opposite. Dark Eldar who have offended the Haemonculi will find themselves on the operating table, where their bones are reshaped with osseovirals and their bodies enlarged with growth elixirs and macrosteroids. Limbs are augmented with weapons and stimulant injectors are built onto their backs – the result is a drooling, subservient behemoth who can be forced into a blood frenzy at the merest whim of their masters.

The grandest works of the flesh-crafters are the Pain Engines, among them the Talos and the Cronos. Hunched creations that drift above the battlefield on anti-gravitic motors, Pain Engines are armed with huge scything blades and powerful ranged weapons. They are part surgical apparatus, part weapon of war and entirely murderous.

THE CYCLE OF REBIRTH

The gestation cycle of the Dark Eldar is far longer than that of many other races, especially humans. It takes many years for an Eldar to come to full term, which is a process fraught with risks and complications.

The Haemonculi Covens have solved this problem through obscene science. Instead of carrying the offspring to full term, the fertilised egg is removed from the womb and implanted into an amniotic tube where its growth is hyper-accelerated, reducing the gestation time to a fraction of its cycle.

These vat-grown progeny are known as half-born, and though theirs is the norm within Commorragh, they are viewed with contempt by those who are trueborn. It is a mark of significant status to be trueborn, and those who claim this birthright are treated with every luxury and raised to be leaders within Commorrite society.

URIEN RAKARTH, THE MASTER OF PAIN

There is one name above all that is synonymous with the Haemonculi – Urien Rakarth. Known as the Master of Pain, Rakarth is an especially ancient and evil individual. He is responsible for discovering the secrets of regeneration after death and, though none in Commorragh would ever say it, he essentially saved the Dark Eldar race, enabling them to

avoid Slaanesh's grasp.

Not that Rakarth cares overmuch for such thoughts. Over the millennia he has become increasingly obsessed with his carnival of pain. To the exclusion of all else, he fashions new and obscene masterpieces in his dungeons before presenting them to the galaxy at large in flamboyant, macabre and ultra-violent attacks. More than fighting to survive, Rakarth unleashes his minions for the pure joy of it. He is the malevolent ringmaster in the midst of a sordid circus. The violent ministrations of his Wracks and Pain Engines are his performance.

One of the reasons Rakarth is able to take such glee in his work, and display such utter fearlessness, is that death truly holds no surprises and certainly no fear for him. Rakarth has been killed more times than even he can remember, collecting the best deaths like a connoisseur might fine wines. Each death brings a different taste and sensation and Rakarth is happy to experience them all, with all their attendant agonies and the transcendent knowledge that comes from each.

In recent years Rakarth has been keen to participate in realspace raids. Not only has this given him the chance to unleash his carnival of pain, but also to gather up plenty of new test subjects of his own. To this end, Rakarth has sealed pacts with a number of Covens, Kabals and Cults, especially Asdrubael Vect's Kabal of the Black Heart and the Haemonculus Coven the Prophets of Flesh. Already he seems to be amassing an amazing selection of alien specimens in stasis gaols.



THE COVENS OF COMMORRAGH

With the exception of a few notable Haemonculi, the flesh-crafters typically belong to one of the many Covens within Commorragh, powerful organisations with substantial military and political clout and an identity, informed by the tastes of its masters. The Children of Bone are famous for creating massive Grotesques, while the Coven of the Thirteen Scars make their home in a tower made of quivering flesh.

While largely autonomous, each Coven has its own allegiances. Covens will side with Kabals or Wych Cults for political gain, and to combine forces on realspace raids. For the Kabals, the advantage of having a Coven's loyalty is obvious: all but banishing the fear of death, and bringing the gruesome services of Wracks and Grotesques to the battlefield. Sometimes the styles of the two forces are at odds. Ancient and patient, the Haemonculus conduct raids with a steady, inexorable tempo as if crafting a masterpiece, rather than attacking fast and escaping intact. Amongst even the Dark Eldar, few are willing to vest real faith in the Haemonculus Covens...





SYMPHONY OF PAIN

Deep in the bowels beneath Commorragh the Haemonculus Covens unleash their perverse surgeries, concocting ways to create exhilarating sensations of pain and death. Symphony of Pain puts you in the role of a Haemonculi competing against his rivals.



In the dark, unseen dungeons of Commorragh Haemonculus Covens gather to celebrate the perfection of pain in brutal contests against one another. These affairs are brutal and bloody, but for the lords of torture and rejuvenation, every new sensation is one to be cherished.

Symphony of Pain is a game for 2-4 players where each player controls a small team of five Wracks and a Haemonculus in a fight to inflict the most pain on the enemy. There are two ways to win Symphony of Pain: eliminate all of the opposing models or gain enough pain points to declare yourself the winner.

You Will Need

You will need five Wracks and a Haemonculus for each player, some dice, pens and paper for tracking wounds and pain points and the game board (overleaf).

Dice: D6 and D3

In Symphony of Pain we use the terms D6 and D3. These refer to different types of dice roll. A D6 is a normal roll of a single die, and the number rolled is the score. D3 refers to a dice roll that gives you a number from 1 to 3. In these instances, 1 or 2 = 1, 3 or 4 = 2 and 5 or 6 = 3.

How the Game Works

The game is divided into turns, during which players alternate activating their models one at a time until all players have activated each of their models.

Setting Up

The players take it in turns placing their teams on the board, placing all six models in one of the marked deployment areas. Roll a dice to see who chooses first.

The Game Turn

1. Work out who goes first

In the first turn, each player rolls a D6 to see who activates their first model first, with the highest score winning (re-roll ties). Each turn thereafter the player who has inflicted the most pain goes first. If this is tied, roll off as above.

2. Activate models

Starting with the player who is activating first, and then passing to the left, players take it in turn to activate one model at a time. Once the first player has chosen a model and activated it, the next player does so and so on until every model has been activated.

Models can activate in any order the controlling player chooses, but no model may

activate twice in one turn.

Sometimes one player has more remaining models than the others due to eliminating enemy models. Alternate activations as far as possible, and activate these excess models at the end.

3. Check for victory

Once all models have been activated, check to see if any player has scored 30 pain points: that player is the winner. Likewise, if only one team remains, the controlling player wins.

Activating Models

When activated, a Wrack can perform two actions and a Haemonculus can perform three. These may be the same action or different ones and can be done in any order.

Move

1: Declare you are moving and roll a D3. The result is the number of spaces your model may move.

2: Models may move into any adjacent hexagon, but may not move over any model, friend or foe. A model can become trapped and unable to move.

Attack

1: Nominate a weapon.

2: Nominate a target.

3: Roll a D6 to see if the attack is successful.

4: If successful, resolve the effects.

Each weapon has its own rules which are shown overleaf. These rules include who a model can target with its attack, what roll you need to make a successful attack and what the effects are.

For example, the Pain Mace works as follows:

*Pain mace. Target: adjacent, 3+
Inflicts: D6 pain, D3 damage.*

This means that you can target any enemy model in an adjacent space, and for the attack to be successful you must roll a D6. If you score a 3 or more, then you will gain D6 pain points and also inflict damage on the target of the attack. If the attack roll is not high enough, the attack misses (or the opponent dodges out of the way).

Some attacks are able to target models further away. These attacks cannot pass through other models. They also must have a clear route through to their target – if you can't trace an imaginary line between the centre of the attacker and the target without passing through a space occupied by another model, you cannot make the attack.

Gaining Pain Points

Each time you make an attack there is a chance to inflict pain points. If the attack is successful, record the amount of pain you have inflicted.

Eliminating Models

Wracks and Haemonculi are able to sustain amazing amounts of damage without dying, but even their resilient bodies will eventually succumb to their injuries. Each Wrack has a damage threshold of 5 and a Haemonculus of 15. Every time an attack action inflicts damage, record it on a piece of paper. If the damage a model receives reaches or exceeds the damage threshold, remove it from play.

Winning the Game

At the end of each turn, check to see if any players have won the game. A player is the winner if he has eliminated all of the enemy models (so that only his remain) or if he has scored 30 pain points.

Which Weapon Has My Model Got?

To see what weapons your models have in Symphony of Pain, simply look at the models; it should be pretty straightforward to tell. If you do need a little clarification on which weapon is which, check out the assembly guide that comes in the kit.

EXAMPLE OF PLAY

1: Adam and Jes are playing a game. Having placed their models in the marked starting areas, they roll to see who goes first – Adam scores 5, Jes scores 2. Adam goes first and activates his first model.

2: Adam chooses to activate his Wrack with two sickle claws. He wants to move it first, so rolls a D3. He rolls a 4, so can move the Wrack 2 spaces.

3: Adam's Wrack is adjacent to one of Jes's, so Adam decides to make an attack with his sickle claws. Sickle claws are successful on a 5+. Adam rolls a 3, so his attack fails. If he had another action remaining, he could either attack again or move instead.

4: Jes has a Wrack with an ossefactor and decides to shoot it at Adam's nearest Wrack. An ossefactor can target an enemy up to four squares away. Checking the enemy is close enough, Jes rolls to see if the attack hits. The ossefactor hits on a 4+, and Jes succeeds with a roll of 6. First Jes rolls to see what pain is inflicted and adds that to his pain points total. Next he rolls to see how much damage is inflicted – if the attack brings the target's damage total to 5, it is removed as a casualty.

Finally, Jes resolves the ossefactor's special ability: Rampant Growth. Every enemy model in an adjacent space to the original target suffers 1 damage as newly-grown bone

shoots out.

We've designed a board that you will need to play Symphony of Pain on. You can download and print out a PDF of the Symphony of Pain board from the following URL: www.blacklibrary.com/Home/downloads

THE MODEL PHOTO

We love featuring pictures of miniatures painted by you, our readers. But taking good pictures can be quite a challenge. To help you out, we've come up with a few photography tips and tricks to help you get the best photos of your models possible.

SETTING THE SCENE

Before you even take out your camera, it's important to set the scene for your pictures. We suggest a simple set-up with a plain background – a piece of paper stuck to a sturdy backdrop is a quick and easy solution and perfectly suitable for the job, providing a neutral backdrop for your models (1).



We normally use a white background behind our miniatures as it really helps show off the model, though any colour that contrasts with the miniature will work. A White Scars Space Marine, for example, will show up better on a black background (2), while an Iron Hands Space Marine would struggle to be seen at all (3).



If in doubt, stick with plain white paper – a chequered tablecloth, wooden table, fur rug or grassy lawn (yes, those are all real examples) will just confuse the outline of the model.

Top tip: If you're really serious about photographing miniatures, look at investing in a light box. You can find them in most camera shops and online.

LIGHTING YOUR PICTURE

When taking pictures of miniatures, you need a consistent, even light. The best way to achieve this is with lamps and, specifically, daylight bulbs (1).

Daylight bulbs provide a neutral light, not too yellow, not too blue, but just right for taking pictures of models. You can find them in most supermarkets and they'll fit most standard desk lamps. While one lamp aimed directly at the model will work, two lamps are even better, enabling you to light your model from both sides and eliminate shadows from overhanging weapons, equipment and whatnots (4).



It's important that no other light affects your picture, so make sure you turn off the room lights and shut the curtains or blinds before taking your picture. To the right you can see what a picture with consistent, even lighting from two lamps looks like (5), while next to it you can see the same model with just one lamp aimed at it (6).



It's worth noting that natural daylight is not a good substitute for a light set-up, even if it is really sunny. Natural daylight varies constantly, making it hard to get the same level and colour of light in your pictures. A cloudless day, for example, will often make your pictures come out too yellow, while an overcast day will leave them blue. Avoid using the flash setting on your camera, too. The flash is used to saturate an area with light and will often result in really harsh highlights and deep shadows.

Top tip: If you want to take lighting your pictures to the next step, look into purchasing a set of softboxes and flash lights.

THE GOLDEN ANGLE

Every miniature has a golden angle, a viewpoint that best captures the essence of the model. This will almost always be the front of the model, where you can see its weapons, face and body clearly (7). If you take a picture and these key areas aren't visible (8), turn the model round a little and try another angle.



Some miniatures, like the assassin Shadowblade, can be pretty hard to photograph. If you're ever unsure of a model's golden angle, just have a look at how it's been photographed on the Games Workshop webstore or in the new releases section of White Dwarf. If you match that angle, you can't go wrong!

Another important factor to consider is the height of the camera. Looking back at the set-up in picture (1), you'll notice the camera is level with the model, not angled down at it. We refer to this angle as a model's-eye-view, the camera lens at the same height as the model's eyes. If your camera is positioned too high, you'll get a lovely shot of the model's shoulders and the top of its head, but little else.

IMAGE SIZE AND GETTING IN FOCUS

Miniatures are, by their nature, pretty small, so you need to make sure your camera is close enough so they fill the frame. If the camera's too far away (9) your models will appear tiny and the picture will be useless. Instead, move the camera in nice and close so the miniature fills the viewfinder or viewscreen.

Be careful not to cut the ends off weapons and banner poles (10), you want a picture of the whole model, not most of it.



There is a down side to moving the camera too close, though – it may struggle to focus on such a close subject (11). If this happens, move the camera back from the model and try another shot. If it's still out of focus, move the camera back and try again.

There's a lot of trial and error involved in photographing miniatures, so don't worry if it takes a few goes to get it right.

Top tip: If you have to pull the camera back so far that the model appears tiny again, don't forget that your camera probably has a zoom function (12).



Putting all of this together should help get a good picture. But we can still do better...

TAKING THE PICTURE

There are four important settings on a camera to consider when taking pictures of miniatures: aperture, shutter speed, ISO and white balance. To alter these settings, you will need to take your camera out of its automatic setting and put it in manual.

APERTURE: USE THE HIGHEST SETTING

The aperture controls how much light comes through the lens and how much of the model you will be able to get in focus. It is often referred to as the f-number or f-stop. The higher you can set the f-stop, the better. Most DSLR cameras will have an f-stop up to 22, while compact cameras reach around 8. We recommend using a high f-stop to help get more of your model in focus (13), as a low one will leave parts of it fuzzy and out of focus (14).

13



14



SHUTTER SPEED: THE LONGER THE BETTER

The longer the camera's shutter stays open while taking the picture, the more light will be let in. Start with a shutter speed of 1/100th of a second (15). You can then reduce the shutter speed to let more light into the camera and brighten your photo (16). Be wary of leaving the shutter open too long, though, as this can lead to image blur if you're holding the camera when you take the picture.

Top tip: Invest in a tripod to keep the camera steady. Use the camera's timer function, too, so you're not touching the camera at all when the picture is taken.

ISO: SET IT LOW

The ISO controls how sensitive the camera is to light. A high ISO puts more light into the picture, but runs the risk of making the image grainy (17). Set the ISO as low as possible and only increase it if you need a brighter photo. (18).



WHITE BALANCE

White Balance controls the colour of your photo. As we recommend daylight bulbs, you should change your white balance setting to 'Daylight'. This should give you consistent colour in your photos. If you are using a different light source, adjust your settings to match.

SEND US YOUR PICTURES!

With all these tips and tricks at your disposal, you should now be equipped to take pictures of your best-painted Citadel Miniatures. What you need to do now is send them to us at:

team@whitedwarf.co.uk

When sending your pictures, make sure you send the original pictures straight off the camera, the higher the resolution the better. You don't need to edit, crop, shrink or tweak them in any way, we'll do all that for you if we choose to feature them. Send some information about your models, too, such as how you painted or converted them and your name so we can credit you with your hard work. This Centurion by Gareth Etherington is a fine example of a reader's submission.

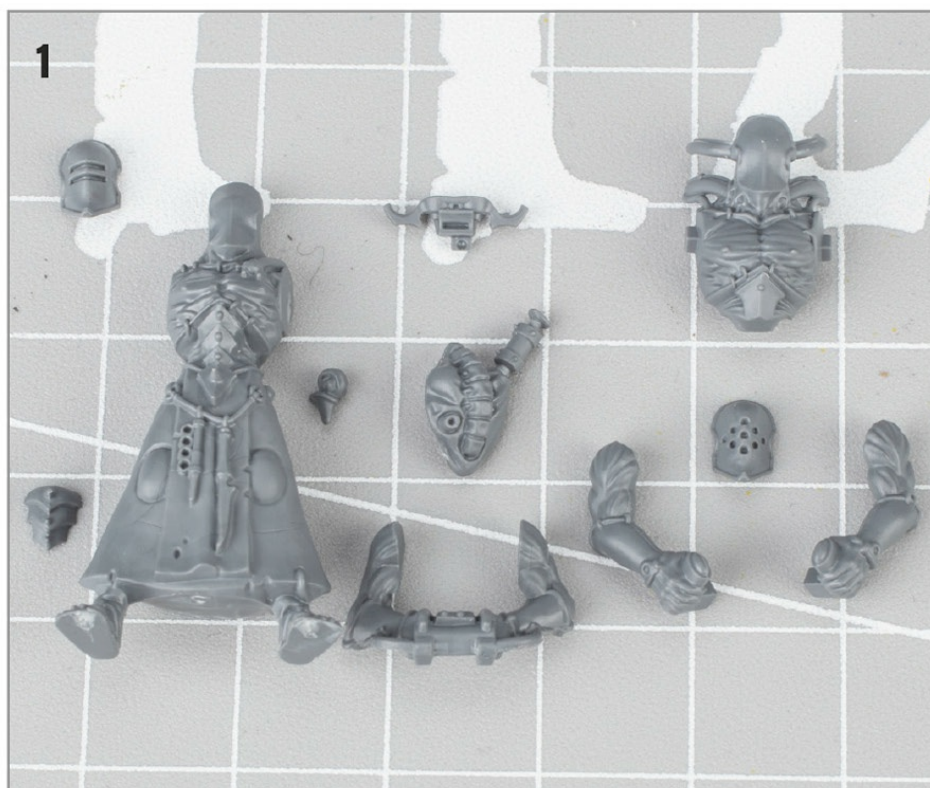


SPRUES AND GLUE

During his travels across the Old World, Arkhan the Black has raised countless Skeletons and Zombies from the ranks of the enemy dead. Inspired, Dan converted some new troops for his Undead Legion by combining Undead models with Bretonnian and Empire bits.

TRANSPORTING THE COVEN

Converting a Wrack Venom couldn't be simpler as, on the sprue, you'll find parts to make a Wrack pilot and gunner (1). It's worth noting that you will need to use one of the five Wracks in the set to make the gunner, though you can, of course, add the rest of the models to another unit.



When assembling the pilot, ensure you stick him together and glue him into his chair before you stick the top of the Venom's hull down (2). Remember, don't stick the clear canopy on until you've finished painting the pilot, otherwise you'll make painting him

very difficult indeed.



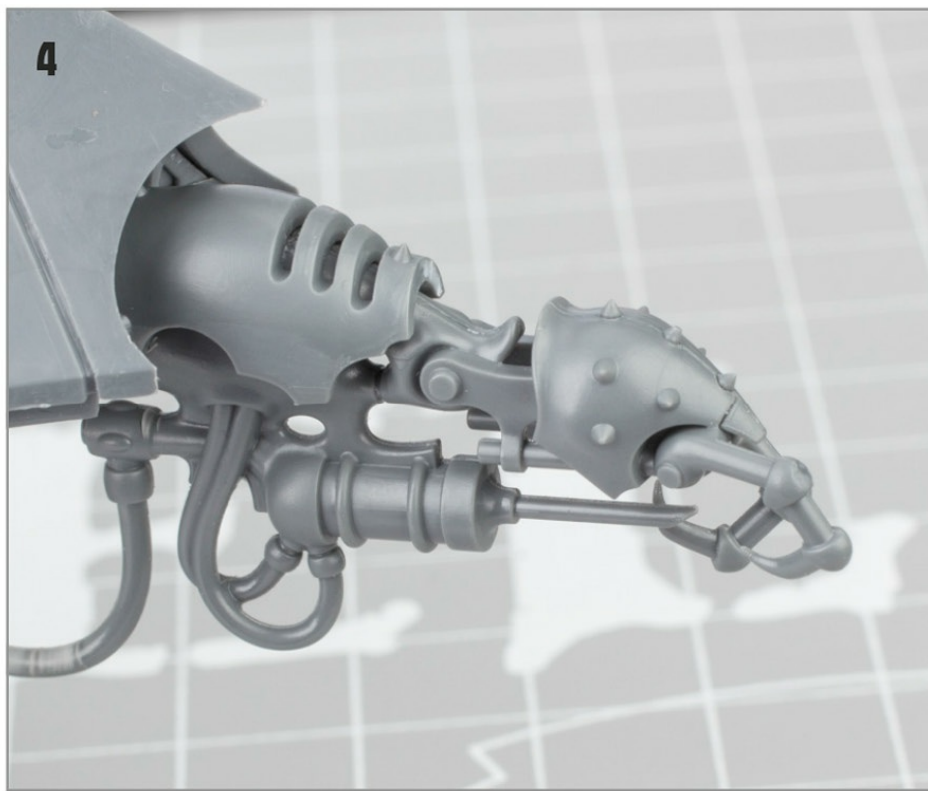
When building the gunner, it's worth leaving him as a separate sub-assembly for painting. That way you can paint the hull and deck plating without his arms and bony appendages getting in the way. We'd suggest gluing him to a spare base to make him easier to hold. You can then cut him carefully from the base using a modelling knife and glue him to the Venom. Remember to use Super Glue: Thick, as Plastic Glue will not melt the paint and will leave a weak bond.

The same body and arms can also be used to build a Wrack gunner for a Raider. If you've got a couple of boxes of Wracks, you can even build one of them as a pilot, too (3), creating a transport vessel worthy of the Haemonculus Covens.



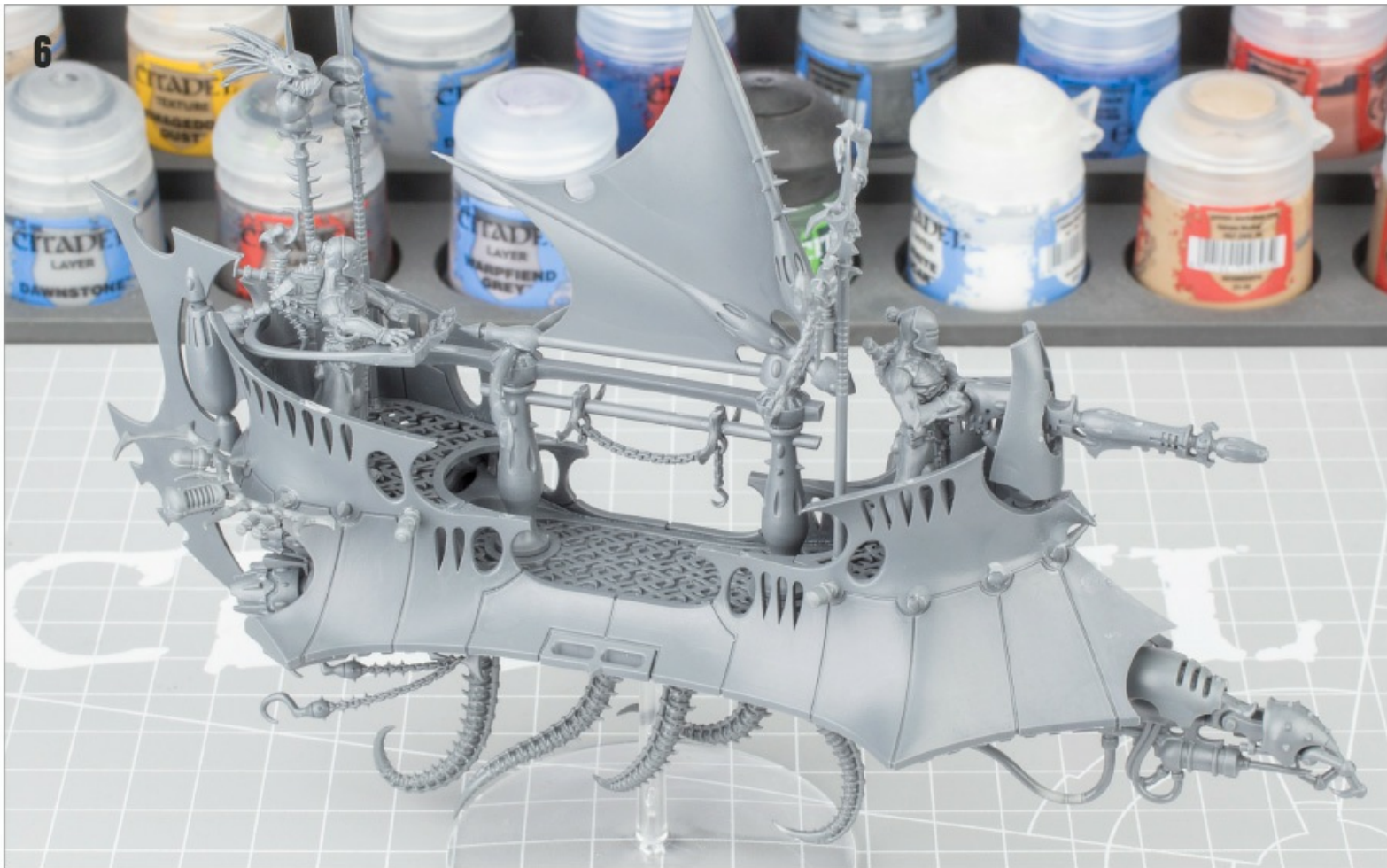
One of the main features of the Wracks, and indeed of all the creatures that emerge from the Haemonculi laboratories, are their weird surgical augmentations. While the Kabalite crew of the Raider can be swapped for Wracks, we thought it would be fun to see how extreme we could make a Dark Eldar Raider, turning it into a nightmare to rival the most depraved Haemonculus creation. The first port of call was the Talos and Cronos kit. Having already built a Talos from the kit, there were loads of spare spikes and blades left over on the sprue, not to mention a hideous array of tentacles that would look perfect on a Wrack Raider.

To make the Raider look like a hideous amalgamation of flesh and machine, the prow was left off during construction and replaced with the liquifier gun, one of the variant arms from the Talos (4).



The spare tentacle arms from the Cronos were also glued underneath the Raider's hull in place of the keel blades. Snipped to length using Fine Detail Cutters (5), they stick on easily with a dab of Plastic Glue: Thick. The trophy racks (or should that be trophy Wracks?) come from the Raider sprue with the addition of a spare spine from the Wracks kit, while the blades along the prow are from the Cronos (6).





VENOM AND RAIDER CREW PARTS

The parts for the Venom pilot are numbered 63, 64 and 65 on the Wreck sprue. Like all the Wracks in the kit, any of the face masks will fit his head.

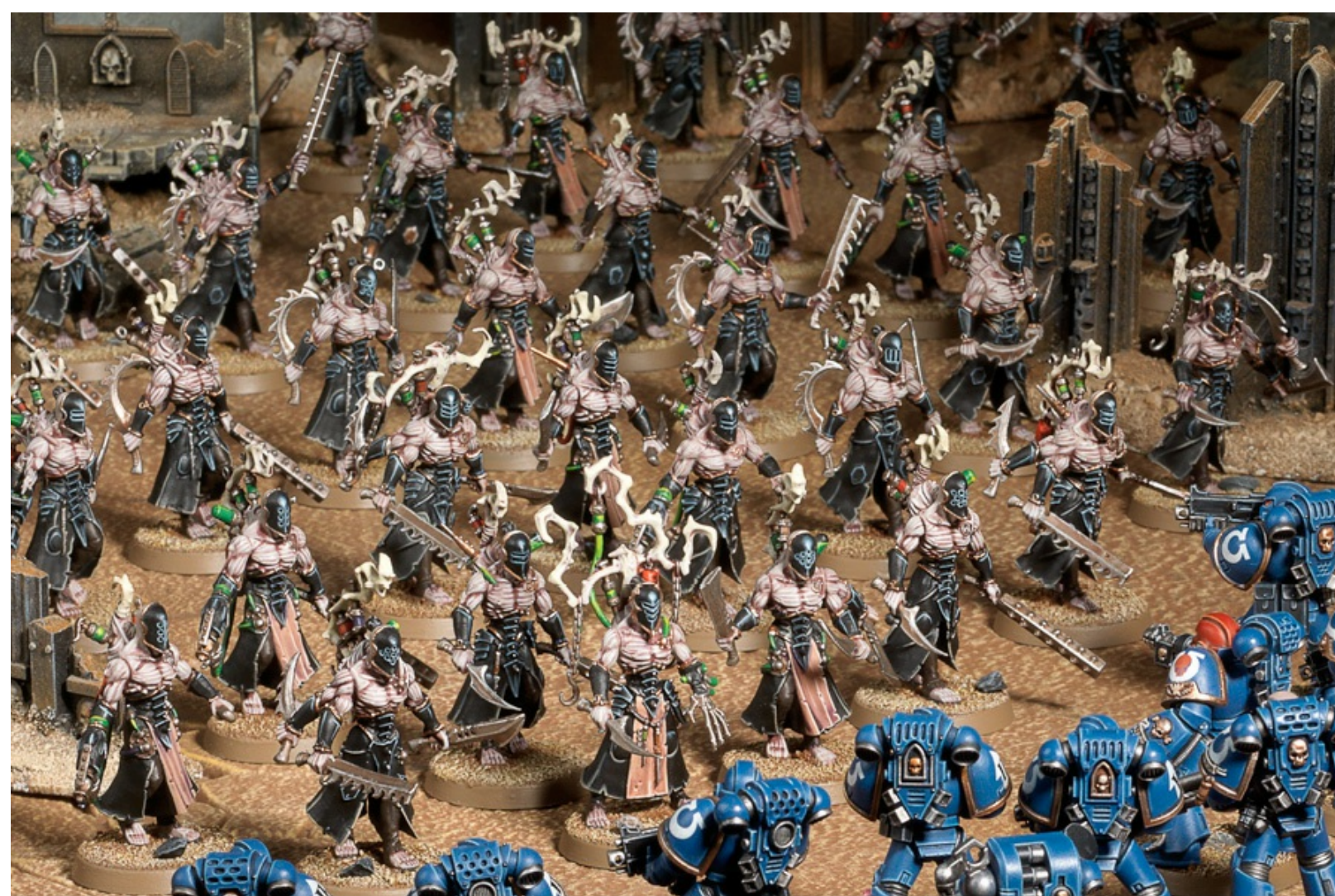
The parts for the Venom gunner are numbered 1, 21, 45, 67 and 68. You can use any face mask and humpback.

The Raider gunner also uses parts 1, 21, 45 and 67. Again, you can use any face mask, but you will need to use piece 66 for his back to ensure his spine-hump doesn't touch the sail behind him.

If you're building a Wreck pilot for a Raider, you will need parts 1, 21, 45, 69 and 70 to make him. You can use any face mask and hump to complete the model.

PAINT SPLATTER

Paint Splatter provides handy tips and stage-by-stage painting guides for the week's key releases. This week, we show you how to paint Wracks, the foot troops of the Haemonculus Covens.



Wracks are sombre, practical individuals, eschewing the bright colours worn by Kabalites and Wyches for dark robes, armour and weapons. For ease of painting, this unit of Wracks was painted over a Chaos Black Undercoat.

The best way to paint a unit of Wracks is to apply all the basecoat colours first. This is because the flesh, bone and metal areas all have a Carroburg Crimson wash on them,

which you can apply at the same time. Not only is it quicker than washing each area individually, it's also a lot neater. Another useful tip is to highlight the skin by following the taut muscles and sinews on their chests and arms. It's an easy way to define their creepily buff appearance. For the vials of blood and poison, it's worth picking spot colours that stand out from the Wracks' monochrome colour scheme. In this case, red for the blood and green for the poison, a colour which has also been used on the pipes and cables leading to their weapons and wargear.

MASTERS OF FLESH

While Dark Eldar are generally pale of skin, there's nothing to stop you painting your Wracks in other colours, an ashen grey or bruised purple, for example. 'Eavy Metal even painted a squad with no skin at all, their muscles a gory, glistening red.

SKIN



FLESH LOINCLOTH



ROBES AND ARMOUR

1



Basecoat: Skavenblight Dingy

Basecoat Brush

2



Layer: Karak Stone

Standard Brush

3



Basecoat: Dark Reaper

Standard Brush

4



Layer: Fenrisian Grey

Detail Brush

METAL



VIALS OF BLOOD



BONE

1



2



3



DESIGNERS NOTES

The Haemonculus Covens are famous for twisting flesh and bone to make monstrous creatures designed to maim and destroy. In a real world parallel, miniatures designer Steven Buddle has been labouring in his own (metaphorical) oubliette to create some horrors of his own...



Steven Buddle is a member of the Citadel miniatures design team. He's worked on everything from Lizardmen to Dark Elves.

"Before I began work on the new Haemonculus and Wrack models, I found myself

researching the flesh-crafters, and their imagery intensely,” says Steve Buddle. He’s the designer responsible for both of these new kits and as he sits in the bunker the manic glint in his eyes tells us he’s enjoyed the subject greatly.

“Every Haemonculus is an individual, idiosyncratic and driven by his own dark obsessions, so I wanted the new plastic Haemonculus to reflect that. I consider it a companion piece to Urien Rakarth, to communicate another gruesome aspect of the Dark Eldar psyche. The first place that is evident is the vanity of the model – it’s not enough that this Haemonculus has removed his essential organs from his body, but to showcase his skills, he has them exposed within the fleshy sac upon his back. I imagine there’s a shimmering power field that protects his glistening innards from the filth of the alien worlds he raids. A Haemonculus might enjoy his pitiful foes gazing on his modifications in horrified awe, but he’s never going to let them touch.

“Another aspect of this vanity is the Haemonculus’s face, which has been sutured on,” Steve points out. “The face was almost certainly not his to begin with, though. Each of the Wracks who attends a Haemonculus has his face hidden behind a forbidding face mask, and I liked the idea that the Haemonculus has peeled their skin away to keep somewhere safe. Maybe one day he’ll return it. More likely, he wears it, either as a show of power or to provide amusement for himself. Or simply to terrorise the Wrack in question.”

On the subject of the Wracks, Steve had plenty to add about these fantastic new plastic miniatures: “I like to think that these models are the reward to the faithful Covenantmasters out there who have been building (or hoping to build) their own legion of silent murderers,” he says. “I’ve always loved the idea of whole armies of Wracks stalking forwards and the new Warhammer 40,000 allows you to do that. With an Unbound army you can have as many as you like! So the main thing I have tried to do with the Wracks kit is make models that are completely loyal to the original design, and also give collectors more choice than ever before. I’ve made sure that every weapon option available to the Wracks and their Acothyst is on the kit and I even squeezed on a new gun into the bargain.

“That pursuit of variety led me to make separate face masks, flesh sacs and weapon arms and any of them can be used on any body. That’s before we even get onto the vials, syringes and flasks that can be attached to the locator sockets on the Wracks’ backs. That’s a lot of potential variety. The Acothyst is the most important Wrack and he certainly has the most options, but I didn’t want people to feel that all Acothysts had to look the same, so I made three of the 11 face-plates in the set especially for him. If you ignored all the weapons and changed nothing else, you’d have three distinct Acothysts.

“Components to make crew for your Venoms and Raiders also came from my quest to provide more ways to use the kit,” Steve adds. “If you want your own carnival of pain, you take some of your Wracks and use the pilot and gunner arms to make them crew your skimmers. There’s even a separate torso that fits onto the pilot’s lower half in the Venom. With a bit of kit-bashing your dreams of a Haemonculus army can be a reality.”

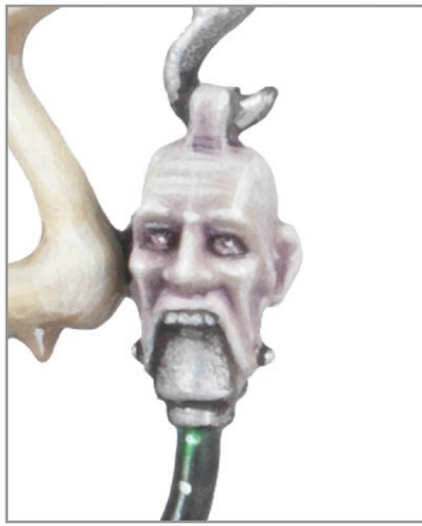


UNLEASH THE OSSEFACTOR

“The Haemonculi and Wracks use weapons on the battlefield that are an extension of what they do outside of warfare,” says Steve. “They see a certain poetry in eviscerating enemies with the tools of their trade. In that context, surgical knives, scissorhands and so on all have a double purpose. The new gun on the kit, the ossefactor originates from the way the Haemonculi modify the shape and bone structure of their victims.

“It’s a truly weird-science weapon that causes explosive bone growth. Under laboratory conditions this is carefully managed, but on the battlefield it is unleashed with cruel abandon. Bones lance out of the victim spearing anyone unfortunate enough to be nearby,” Steve adds. “Using the Ossefactor is a precise art, so the Acothyst carrying it has a second, smaller arm extending from his shoulder to operate the controls, varying bone density, angle of growth and so on.”

VILE VIAL



“The head on the Wrack’s spinal adornment is a reflection of the nature of the Haemonculi,” says Steve, referring to the grisly canister that emerges from a severed head. “The Haemonculi are not interested in making trophies or keepsakes of the dead, for their obsession is reshaping the living. I have to imagine that the head is somehow still alive – some enemy of the flesh-crafters whose fate is now to see their horrors unleashed from his vantage point on a meat hook.”

THIS WEEK IN WHITE DWARF

Join us for a round-up of the week as we share comment, opinion and trivia on the all latest releases, plus other fun tidbits that have cropped up in the White Dwarf bunker. This week we look at the Dark Eldar, some curious flesh-shaping and the wonders of warpfire.

INSIDE THE HEART OF DARKNESS

WHAT IS THE DARK CITY?



Commorragh lies hidden within the labyrinthine paths of the Eldar webway, a vast conurbation that is home to the Dark Eldar race. Though it is called the Dark City, it is far larger than any so-called city in the galaxy, for the Dark Eldar populace is far greater than that of their Craftworld kin and gathered in one place. It is not so much a continuous area in the traditional sense as a multitude of contiguous subrealms and nodes, microcosms of Dark Eldar society joined together by the unfathomable physics of the webway. It is a place of soaring towers and wretched slums, heaving slave ports and bloody arenas, a realm where life truly is cheap.

Once the Dark City was the greatest port in the Eldar empire, and through it vast fleets were able to travel in an instant to any area of their civilisation. It still serves as a port of kinds even now, although its purposes are far more malign. Thousands of raiding ships and slave transporters dock in the reaches of Port Carmine and the Port of Lost Souls, taking aboard eager raiders or disgorging pitiful slaves, the true currency of the Dark City, by the million.

In the Dark City, murder and death are commonplace and anyone with the requisite acumen and skill can prosper. The weak, however, are surely damned.

THE WEBWAY

THE LABYRINTH

Beyond prying eyes, between the swirling currents of the immaterium and the murderous reality of realspace lies the Eldar webway. It is a hidden place, a complex network of arteries and capillaries that the Eldar can travel in the blink of an eye.

Some of these pathways are so small that only a lone traveller can pass through them, navigating a solitary route to emerge half a galaxy away. Others are massive, capable of carrying tanks, space ships or in a very few cases, entire Craftworlds.

WEBWAY PORTALS

To access the webway one must find a portal that grants entry. Very few apart from the Eldar know the means to do so, or the location of these mystical gateways, for it is a secret the Eldar will readily kill to protect. Despite this, webway gates lie hidden across the galaxy and one with the knowledge can use them to pass from one world to another in moments, giving a true master of the webway a strategic advantage on a grand scale.

DESIGNERS NOTES EXTRA: STRIKE A POSE

When we spoke to Steve Buddle about the new Wracks, he had some observations about their poses.

“Most Dark Eldar, such as Kabalite Warriors or Wyches, are posed in dynamic ways, reflecting their agility and style of war. As the silent, ominous servants of the Haemonculi, we went for something a little different with the Wracks. So instead of nimbly leaping about they glide smoothly towards the foe,” says Steve. “Not that they actually float or anything, we’ll save that for the Haemonculi high up on their spines, but they do move with an eerie, spooky grace. You can almost imagine them preceded by a roiling mist.”



BLOODBOWL ON TABLETS

Bloodbowl fans rejoice! Everyone's favourite full-contact sports game of wanton violence and (occasional) goal scoring has come to Android and iPad tablets at last.

With cross-platform online multiplayer, an immersive single-player campaign and even hotseat multi-player (just perfect for playing games on the move with friends) there are loads of ways to play. The base game includes Humans and Orcs and there are four other teams available as DLC (Dwarfs, Skaven, Wood Elves and Chaos). Now you can take Bloodbowl anywhere you take your iPad or Android tablet. Check it out at:

www.bloodbowl-game.com

DUNGEONBOWL

Those talented folks at Cyanide have also unveiled an online only version of the celebrated Dungeonbowl game for PC. Dungeonbowl is a variant on Bloodbowl, where the first team to score wins – but the ball is hidden somewhere in a trap-filled dungeon! With subterranean stadiums, teams sponsored by the Colleges of Magic and enough ball-oriented violence to please even the angriest Orc, Dungeonbowl is available at now:

www.dungeonbowl-game.com



CODEX: APOCRYPHA EXTRA

Notes from the worlds of Warhammer. This week: Commorragh

HIGH COMMORRAGH

High Commorragh is the pinnacle of the Dark City, the place where the greatest of the Dark Eldar Kabals make their home. To have a holding in this region of Commorragh is a status symbol in its own right, and the greater an Archon's tower, the more powerful he is considered to be. This is the place where the darkest conspiracies fester. Murderous jealousy is always rife.

THE STOLEN SUNS

Power in the Dark City stems from black suns that the Dark Eldar have stolen and imprisoned within sub-realms of their own. The Commorrites leech power from these mighty orbs, uncaring for those in realspace who can no longer feel the warmth of a sun's ray. For what do they care for the suffering of others, so long as their own cruel needs are met?

PORT CARMINE

Commorragh has many ports, and Port Carmine is among the greatest. Every minute of every day new resources are brought into the Dark City by returning Raiders in a constant cycle. It is through these areas that the aliens brave or foolish enough to chance the Dark City enter – either to find service in the Kabals or death at their hand.

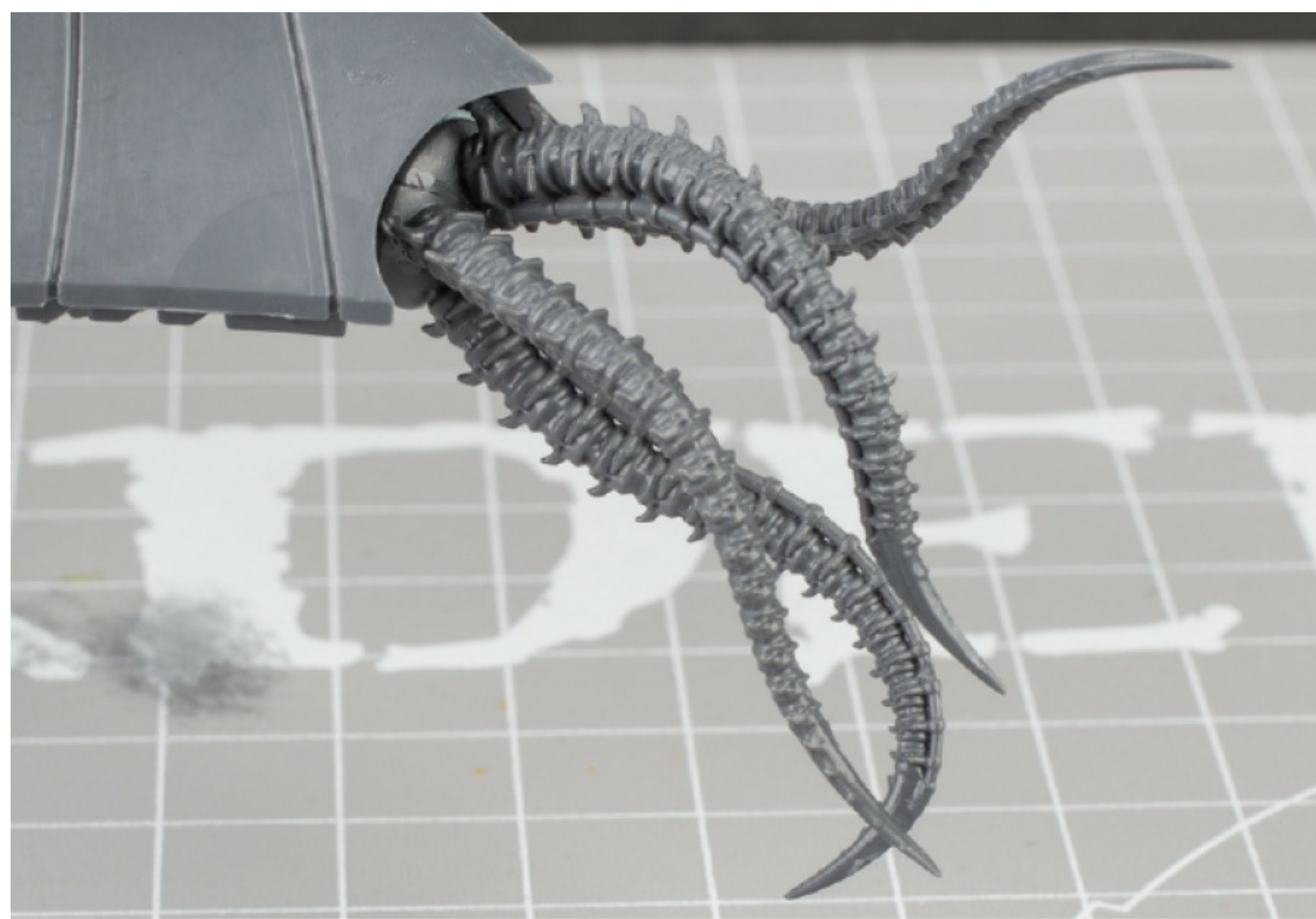
UNDER THE CORE

The Haemonculus Covens dwell in the most secretive places in a city renowned for its secrecy. They are the true underbelly of the Dark Eldar culture, lurking amidst twisting walkways lit by guttering lamps sewn into the eyes of the damned. Theirs is a place of unbridled depravity, where only the most desperate will dare to tread. And in the Dark City, desperation is rife.

SPRUES AND GLUE EXTRA: MORE TENTACLES

In Sprues and Glue we showed you how to convert a Dark Eldar raider into a Wrack Raider, crewed by the twisted warriors of the Haemonculi Covens and augmented with strange surgical appendages.

While working on the conversion, we discovered that the tentacle pod from the Cronos also fits where the prow ram normally goes, giving the Raider the appearance of a bio-mechanical octopus. In the end we used the liquifier gun, fitting the tentacles underneath the Raider instead. If you're planning a conversion like this, keep a ball of adhesive putty to hand so you can try out different options and configurations to find one you're really happy with. As we all know, once the parts are glued together, there's no going back.



READER'S MODEL OF THE WEEK

Our Reader's Model of the week is a bit of a misnomer, for there's not one model to show off, but six. This unit of Wraithguard is the latest addition to Jamie Hudson's Alaitoc Eldar army – you may recall seeing his fire-wreathed Avatar a few weeks ago.

"I used Alaitoc Blue for the basecoat, followed by a highlight of Calgar Blue," explains Jamie. "I then used a glaze of Guilliman Blue to tone it down and blend the colours together. I avoided using any metallic colours on my Eldar as I imagine all their equipment is made of Wraithbone or similar alien materials. With this thought in mind, I painted their weapons with Ushabti Bone, then washed them with Agrax Earthshade with a final highlight of Screaming Skull."

If you've painted a miniature that you think is worthy of a place in White Dwarf then why not send us a picture to:

team@whitedwarf.co.uk

If it's something we can use, we'll be sure to get in touch.



TWO HEADS TALKING

Steve Buddle had a little to add on the topic of the two-headed Acothyst...

“The idea of a Wrack with a second head growing from his neck delighted me,” said Steve. “Is it part of his own consciousness or separate intellect? It’s a relatively insane modification, so there’s also a ‘normal’ head instead, so you don’t have to make too many two-headers. Unless you want them...”



ASK GROMBRINDAL

The White Dwarf team is a font of hobby knowledge, a metaphorical repository of useful facts. If you have a question about Warhammer 40,000 or Warhammer, need a bit of painting advice or you're after a few tactical tips, drop us a line: team@whitedwarf.co.uk



BACK TO BASICS

Hey Grombrindal. I'm about to paint some models and I want to know the best way to apply a basecoat: spray, brush or spray gun? Can you help?

- Kevin 'brush ready' Lehm

GROMBRINDAL SAYS

I get a bearding to do my basecoating. I'm a bit hamfisted nowadays, what with all the slaying I have to do. I'll ask one of the young 'uns...

If the weather's good and your model is predominantly one colour (like a Space Marine), use a basecoat spray or the Citadel Spray Gun loaded with your colour of choice. It will give you a smooth, even coat quickly. If it's raining, use a Large Drybrush instead,

applying an even coat to the whole model and letting it dry. If you're applying several basecoat colours, such as the carapace and skin of a Tyranid, a Basecoat Brush is the perfect tool for the job. Water your paint down slightly, keep it neat and you'll be fine.

- Grombrindal

WEAPON OF THE WEEK: SKAVEN WARPFIRE THROWER

What's scarier than a flamethrower? A flamethrower fuelled by highly-volatile, dangerously flammable Warpstone dust, of course. This infernal contraption is one of the Skaven race's most diabolical creations, ideal for clearing tunnels of pesky interlopers. It's also extremely unstable, as likely to explode in a green-tinged fireball punctuated with clumps of singed fur as it is to incinerate the enemy.



BIT OF THE WEEK: WELDING MASK

He may be tiny, but the Grot Oiler in the Meganobz box means business, wearing a heavy-duty welding mask to protect his face from flying sparks and back-hand slaps. The boxy, dag-jawed mask also makes him look like a diminutive Killa Kan.



THE **WHITE DWARF** PARADE GROUND

Over the last week, Matt Hutson has gone plane-crazy, having painted two new flyers for his Warhammer 40,000 armies – a Stormwolf for his Space Wolves and a Crimson Hunter for his Eldar (more on that in a future issue).

“I’ve been painting the Space Wolves in the Stormclaw box and I really wanted a transport vehicle for them,” explains Matt. “I’ve painted dozens of Rhinos in my time and I wanted something different, so I went for the Stormwolf. I painted it in sections, keeping the engines separate and the canopy off so I could paint the pilot. The basecoat is a layer of Fenrisian Grey, fired through the Citadel Spray Gun, while the pack markings are painted to match the squad of Blood Claws I’m working on from Stormclaw.”



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