

THE ULTIMATE WARHAMMER MAGAZINE

WHITE DWARF™

AUGUST 2019

**THE TOME
CELESTIAL: THE
SEMPITERNALS**

**SIX-PLAYER
APOCALYPSE
BATTLE REPORT**

**THE GOLDEN
DEMON
WINNERS
CHALLENGE**

**'EAVY METAL
PAINTING
MASTERCLASS:
OBJECT SOURCE
LIGHTING**

**AND MUCH
MORE FOR**



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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 now feature a piece of artwork without the contents listing down the side, allowing you to appreciate the art in all its wonderful glory. This month's cover features a full wrap-around piece of art by Igor Sid.

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 Games Workshop studio, the White Dwarf team works tirelessly to craft everyone's favourite Warhammer hobby magazine each month.



MATTHEW HUTSON
Lead Designer

Matt has been painting a lot of black and red recently for his A Tale of Four Warlords army, but he took a bit of time off this month to work on a Knight Castellan from House Hawkshroud. We hope to show it off soon.



BEN HUMBER
Designer

While he wasn't playing in it, Ben loved watching our Apocalypse Battle Report. We're pretty certain all our super-heavy vehicles only exploded when he was in the room — a fact Ben will not confirm or deny.



JONATHAN STAPLETON
Photographer

Jonathan has been perfecting his Warhammer Underworlds deck for Thundrik's Profiteers. Apparently, Timed Charge is his favourite card right now on account of it claiming the lives of several unfortunate grots in a recent game.



DAN HARDEN
Staff Writer

Dan painted a Shadowsword for his Astra Militarum armoured company this month, which you can see in our Battle Report on page 74. He also played in the Warhammer 40,000 doubles event at Warhammer World.



SHAUN PRITCHARD
Reprographics

This month, Shaun has mostly been pondering the minions of Nurgle. Apparently he has so many Nurglings at home, but not enough time to get them painted. What's a man to do, eh? Why not send Shaun your painting suggestions?



MARTYN LYON
Photographer

Martyn has turned from the noble Ultramarines to work on their most-hated foes: the Word Bearers. Apparently he was lured in by the Chaos Space Marines in Shadowspear and hasn't looked back since. What a heretic!

THIS MONTH'S CONTRIBUTORS

Nyle Ajina, James Ashbey, Ben Bailey, Owen Barnes, Mark Bedford, Jes Bickham, John Bracken, Martyn Cashmore, Tom Clarke, Maxime Corbeil, Callum Davis, Max Faleij, Jon Flindall, James Gallagher, Nick Horth, Jervis Johnson, James Karch, Phil Kelly, Joel Martin, Maxime Pastourel, Sam Pearson, James Perry, Dave Sanders, Harvey Snape.

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www.warhammer-community.com

WHITE DWARF

AUGUST 2019

WAR ON ALL FRONTS



I love seeing giant, beautifully painted armies waging massive battles across tabletops replete with scenery and terrain evocative of the worlds we see in our mind's eye. Wait, is this last month's editorial again? If you recall, I started the previous editorial with the same sentence. But whereas in July I went on to talk about all the fun that can be had with smaller-scale engagements, this one really is about giant armies and massive battles.

It's always quite a spectacle when huge armies battle it out on super-sized tables. But the truth is these massive engagements can be a logistical challenge to orchestrate. One of the challenges is that these games can take a long time to play. Few will argue it isn't time well spent, but simply finding the time at all can give you fits! Fortunately, Warhammer 40,000: Apocalypse is here to help. It's not just Warhammer 40,000 with more models. It's an entirely different game, with a stand-alone set of rules and new datasheets for all your favourite Citadel Miniatures. This new system lets you play a game with thousands of points of models in an afternoon. My favourite thing about this new system is its potential for incorporation into a narrative campaign.

You might play a series of games with some Warhammer 40,000 missions interspersed with Kill Team covert ops. These could culminate in a final Apocalypse showdown, and all of these systems could work together to tell the story of how entire planets are won and lost!

If you're curious about Apocalypse, check out this month's Battle Report; it's a team-based showdown. And if you're interested in adding some narrative flair to your games, don't miss this month's Echoes from the Warp!



LYLE LOWERY
Managing Editor

Excited by the release of Warhammer 40,000: Apocalypse, Lyle has started work on an Astra Militarum army. His first model was a Baneblade (of course!), which he completed as part of a studio-wide painting challenge. More tanks are incoming.

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Bring your sunglasses (or fantastical equivalent), because this month's modelling and painting guide is set in Hysh.



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!



FINALLY SENDING A PICTURE

Something I often say regarding my hobby goals is 'one day, I'd really like to have one of my miniatures featured in *White Dwarf*'. I've been saying this for quite some years now, but I've never taken the time to actually send you some pictures. Life's short, so when I finished painting the miniature I was working on (the magnificent Lady Olynder, Mortarch of Grief), I thought I'd send in a picture of her. Maybe you'll find her suitable enough to be chosen. I hope the white background for the picture is okay, and that the picture quality is good enough.

And, since I'm writing an email to you, it's also the perfect

opportunity to tell you how great your magazine is – I've been a hobbyist for fifteen years, and I've read every monthly issue in that time. And I'm happy to say that this version is one of the best I've ever read (if not the best), with so much passion put into the articles and so much great content. It's a great time to be a Games Workshop fan!

Raphaël Bonneau
Lyon, France

Thanks for writing in, Raphaël, and thank you for sending us a picture of Lady Olynder. The model looks brilliant, and your picture has come out really well, too! Like you say, it's always worth sending something in – it might just find a place in the magazine one day. Keep up the great work.



PAINTING QUESTION: BLOOD, SO MUCH BLOOD!

Hi, everyone at *White Dwarf*. I was reading the December 2018 issue, enjoying the Battle Report, and the Daemons in the Blades of Khorne army looked amazing. Would you be able to ask Simon Grant how he painted their skin?

Tom Mc Creary
Wexford, Ireland

Of course we can, Tom. We journeyed deep into the Realm of Chaos to find him, but it was easy enough to track him down – we just followed the trail of destruction. Here's how he painted his Khorne Daemons. 'First I sprayed them Mephiston Red, then I washed them with Nuln Oil,' says Simon. 'Next, I layered the skin with Mephiston Red again, followed by a light drybrush of Troll Slayer Orange on the raised nodules. For the glossy effect, I coated the skin with Blood for the Blood God.'

Basecoat: Mephiston Red

Wash: Nuln Oil

Layer: Mephiston Red

Drybrush: Troll Slayer Orange

Layer: Blood for the Blood God





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Stormcast Eternals Lord-Aquilor
by Thilo Engels



Grand Master Voldus
by Daniel Jackson



Cypher
by Daniel Jackson



Fungoid Cave-Shaman
by Chris Pike



Lotann, Warden of the Soul Ledgers
by Edward Sanderson



Sisters of Silence
by Richard Willis



ASK GROMBRINDAL

When (or if) the Iron Hands receive Primaris Marines, would they believe in the flesh being weak and remove their left hands as traditional recruits would?

Noel Blagden
Horncastle, UK



What is it with you lot and Space Marines? Are they popular or something? Ah well, I guess I should answer your question, even if you didn't offer me due reverence.

The quick answer is: yes – they still follow the existing Chapter practices, including the replacement of their left hand with a bionic. Those Primaris Marines that joined the Iron Hands as Greyshields during the Indomitus Crusade would have no links to their Chapter save their genetic heritage and, upon joining the Chapter, would then be inducted accordingly (which means choppy choppy time for all those left hands). Remember, some of the Primaris sons of Ferrus Manus would be sent to Successor Chapters, where such barbaric practices are not carried out. Primaris Marines created by the Iron Hands are inducted following the usual Chapter rites.

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.

A LIGHT IN THE DARKNESS

I know you've had a couple of letters over the past few months from people who find help with their mental health through the hobby. I wanted to share my perspective on the three ways the hobby has helped me in my struggles. Firstly, building and painting your models allows me to distract myself from my feelings on bad days, giving me something to focus on that is both enjoyable and gives me something to show for my efforts. Secondly, reading your books and playing games allows me to escape into another world, serving as another distraction. Finally, the community has given me friends to have a laugh and joke with, chat to, and have fun with, picking me up when I'm down. The community really is great, and it's down to the great hobby that you have built and continue to build. Thank you!

Jon Cox
Salisbury, UK

Thanks for the letter, Jon. It's great to hear that you've found something to keep your mind occupied in more difficult times. We think you're absolutely right about our hobby community, too – there are some truly wonderful people out there. If you know of someone in particular who has really made a positive impact in your Warhammer community, why not nominate them as a Warhammer Hero next year?

BUILDING A BETTER FUTURE

Hi, guys. It's been quite a month of firsts for me. After twenty-five years as a hobbyist, I've subscribed to *White Dwarf* for the first time. The team has always done a great job, but you've really elevated the magazine since the relaunch. It's also my first time following a painting guide – please pass on my heartfelt thanks to James Littler for his terrain article. I've done my best to corrupt his ways into my red scheme that you can see below. Lastly, it's also my first time emailing or writing to *White Dwarf*! So thanks for a great magazine, and thanks for a great hobby.

Tom Inglis
Tonbridge, UK



We think your terrain looks brilliant, Tom – congratulations! We're already planning some more scenery painting articles with James, so watch this space for more inspiration.

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 sent an email by Tim Passchier.

'My name is Tim, and I frequent the Leeds shop. I've just come back from my trip to the Antarctic and wanted to share this picture of me reading the February edition on a piece of free-floating sea ice on the Antarctic circle just north of Adelaide Island, at 66° 33.58' S and 67° 33.91' W. In the background you can see our ship, the MS Expedition. We unfortunately couldn't find any Emperor Penguins, which would have made me very happy as a devout collector of the Imperium's armies. We did see plenty of other interesting wildlife though, which would easily put Fenris to shame!'



MODEL(S) OF THE MONTH

There's not one model of the month this issue, but several. These Nighthaunt models were cleverly converted into an Undead Blood Bowl team by Giuseppe Chiafele, who remodelled some of them to be holding a ball or, in the case of Kurdoss Valentian, a tub of popkhorne. What really caught our attention, though, was the ethereal effect on their

robes. 'I started with a Chaos Black undercoat, followed by layers of Sotek Green and Lothorn Blue,' says Giuseppe. 'I then blended the Lothorn Blue up to White Scar. I also glazed a bit of Abaddon Black in at the top, just to soften the streaks. The red is Mephiston Red, highlighted with Evil Sunz Scarlet, Wild Rider Red, and Fire Dragon Bright.'



1



2



3



4



5



6

Giuseppe converted a Bladegheist Revenant using parts from the Black Coach plus a Blood Bowl ball (1).

One of his throwers (not that Undead teams are particularly well known for their throwing) has been converted from the

Briar Queen, with a ball nestled in her rose briar (2).

Kurdoss Valentian (3) is the team's coach. 'The tub of popkhorne is just a pile of sand in a scratch-built plastic card bucket,' says Giuseppe. 'The team are called Gray's

Ghosts because they were inspired by the colour scheme that my friend Richard Gray used on his models.'

Giuseppe converted Lady Olynder (4) to be one of his elite players. Not only has he given her a floating ball, he's also altered her face

(well, cowl) to give her a scowling expression. 'In games, I use her as a Mummy,' explains Giuseppe.

Giuseppe carefully cut the weapons from the hands of these Myrmourn Banshees (5) and gave one of them a ball.

WORLDS OF WARHAMMER



PHIL KELLY

As the Design Studio's senior background writer, Phil is almost permanently (some might say eternally) immersed in the lore of the Mortal Realms and the 41st Millennium. A renowned story-teller, Phil loves exploring how certain events come to pass and how they can be recreated on the battlefield with our collections of Citadel Miniatures.

The background behind our games is a sprawling and multifaceted thing. Over time it has grown from a few seeds to a vast orchard, tended carefully at its heart but growing in exciting new directions all the time. The fruits of this strange, forty-year-long harvest have seen wargames, boxed games, computer games, artwork, anthologies, bestselling novels, and even Warhammer-inspired heavy metal music introduced into an unsuspecting world. All of them reflect different parts of the Warhammer universes, and together they become something that is greater than the sum of its parts. Ultimately, however, they all owe their origins to the same original germ of an idea – to add a story, a backdrop, a context to the games we play with our Citadel Miniatures. That's the part I want to focus on in this month's column.

The context of a really good fantasy wargame needs to be flexible. This is not only in order to tell the best stories, but also to accommodate the

widest possible range of collections out there. It's deliberately broad in scope to give those of us with a narrative gamer's leanings something to explain why force X is fighting against force Y in environment Z. There's a reason we have eight Mortal Realms and an Imperium of a million worlds as the main environments for our conflicts.

Usually a bit of imagination is all you need to come up with a reason for your forces to clash, and that's something we hobbyists tend to have in abundance.¹ There are missions and scenarios in which the main context or agenda is already embedded in there; perhaps you are seeking to recover a priceless relic, find some critical intel, or recover a lost comrade whilst your opponent is doing everything in their power to stop you.

But there are also times you might find the background does not obviously support your game – in fact if anything it seems to contradict it. If the most popular army out there is the most frequent on the battlefield, it's going to clash with itself in a mirror match over and over again. Why would one group of loyalist Primaris Space Marines fight against another? Why would a Stormcast Eternals army go to battle hammer and tong (and stormglaive) against their kindred?

That's a little trickier to figure out, but with a bit of ingenuity, we can make sense of that, too. We're going to cover a few neat reasons for those battles that might seem counter-intuitive, but first, let's talk about the settings themselves.

¹ After all, a lot of us grew up battling amongst the book-stack hills, polystyrene foam buildings and green linen plains of Domesticus Prime.



The war for Vigilus is a major event in the Warhammer 40,000 timeline and a great setting for a battle, especially since pretty much every race is fighting for the planet!

Worlds of Warhammer delves into the background of the Age of Sigmar and the 41st Millennium, looking at how stories are created and legends are born. In this instalment, Phil joins us to talk about the narrative stories we create for our games.

LOCATION, LOCATION, LOCATION

The setting in which your small but ferocious warriors fight is an important aspect of the game's backdrop. Your typical gaming table might include a collection of scenery that shows a bombed-out cityscape or ruined township, perhaps with a set of woods and a larger feature or two as a centrepiece. This arena of battle might look pretty beaten up at first glance; few locations get to exist in the Warhammer universes without taking a good chunk of battle damage.

Little does the casual onlooker realise it is actually a site of Vital Strategic Importance! After all, within those ruins lies the Sword of Ultimate Swordliness, the still-living head of a xenos tyrant, or the elixir that gives immortality to whoever glugs it down first. If relics don't make sense (Tyranids, for instance, are not too bothered about priceless blades from the Dark Age of Technology) then perhaps the battlefield is a crux point in a wider battle, and whoever controls it can funnel troops through that location to tip the balance. Even the Hive Mind can appreciate a good crux point, after all. One of my favourite rationales for a key objective that doesn't look like much at first glance is to say that a random hatch or manhole cover leads to a massive subterranean complex – perhaps the location of the next game, and only those units within a certain radius at the end of the first game can take part in the gruelling finale.

Sometimes we like to think of our battlefields – which are often not much bigger than a football field in terms of the space it would occupy 'in reality' – as the focal point of a much larger clash. The camera has zoomed in, as it were, with all the hundreds of thousands of other combatants becoming blurry on the outside of the image until only the warriors at the heart of the matter are in the picture. This is a great way to rationalise the fact that the Swarmlord has been accompanied to battle by no more than three units of ten Hormagaunts, an Exocrine, and a couple of Carnifexes, and he is taking on the Primarch Roboute Guilliman, who has but a few paltry squads with him rather than the company-strength force of Ultramarines that is his Emperor-given right.

Perhaps you want to take the focus off the battlefield for a while. Maybe your warlords have a long-standing grudge that has only now broken into outright violence, and the location is of

secondary importance. Who cares what godforsaken wasteland they duke it out on, so long as the matter of vengeance is settled? It's a tried and tested recipe that has seen many a pair of gamers deliberately fudge it so that their warlord can get into single combat with their opposite number for a title fight, an approach that I cannot recommend enough.

So how did your warriors get there? What if one comes from one side of the cosmos and the other hails from somewhere millions of light years away? Worse still, what if one force has a special character that is listed as being in an entirely different part of the universe to his opposite number?

This is where the magic of the warp comes in – that, and its Age of Sigmar equivalents, the mystical Realmgates.



Realmgates enable armies and heroes to travel across the Mortal Realms in the blink of an eye. If Vandus wants to fight Korghos Khul again, he can plausibly get to him.

HAVE WARP DRIVE, WILL TRAVEL

The dimension-skipping structures of the Warhammer universes are fantastic tools for getting your forces stuck in. The warp, being a parallel dimension of psychic energy, coalescent emotions, and strange tides, can greatly speed up an interstellar journey if there is a Navigator plotting the course.² So anarchic and strange is the warp, so divorced from the laws of space and time, that it is actually possible to arrive before you set off.

This mind-bending conceit allows all manner of clashes where the protagonists should not be fighting one another. Want a game in which Captain Erasmus Tycho of the Blood Angels, long dead by the end of the 41st Millennium, is fighting against Marneus Calgar in his Vigilus-era Armour of Heraclius? No problem; the warp did it. Is the redoubtable Colour Sergeant Jarran Kell, callously slain by Abaddon at the Fall of Cadia, fighting alongside his master Creed against the newly founded Necropolis Hawks Chapter of Primaris Marines? The warp weaves time and space in mysterious ways, and in the fog of war, it's easy to mix up friend and foe.

It's a bit of a quick and dirty solution, but given the potential for explaining paradoxes, it's one so versatile you could even have a version of a character fighting against himself. If that concept doesn't work for you, characters such as the Changeling and Trazyn the Infinite are more than happy to use illusion and strange simulacra for their own entertainment. The Harlequins of the Laughing God – and to a lesser extent Drukhari – are masters of cruel hallucinations and weaponised nightmares, whilst Callidus Assassins are expert shapeshifters that specialise in impersonating war leaders to sow fear and confusion before their ruse is uncovered. There really are good reasons for any clash if you give it some thought, whether it's as simple as a Space Marine training exercise, a tragic miscommunication that sees one Astra Militarum regiment set against another, or kin-strife between Aeldari craftworlds that leads to bloodshed.

PORTALS TO ANOTHER REALM

The Age of Sigmar has its own brace of phenomena to ensure that our armies can get to grips with one another in a variety of entertainingly deadly ways. One of the things we found troublesome about the original version of Warhammer, set in the world-that-was, was that it was difficult to have forces zoom across the globe to fight one another without straining credibility. When we designed Age of Sigmar as a background, we deliberately built in ways that could allow our characters and armies to move between a set of fantastical realms. These were so vital to the ambitions of conquerors of every race that they became the focus of an entire

era of war, especially when Sigmar's Tempest broke across the lands. So began the Realmgate Wars, the echoes of which still define the Mortal Realms in the nominal 'present day' of the Arcanum Optimar.

Realmgates of all kinds dotted the Mortal Realms long before these civilised races showed up. Who made them, and exactly how they work, is a matter of much contention.³ Though many of them take the form of tall archways through which another landscape can be seen shimmering in the distance, there are many more that take more esoteric forms. A Realmgate could be a pool of silver at the bottom of a lake, a vast hollow oak in an enchanted wood, or a high desert dune that you climb up in one realm and slide unsteadily down in another. Most are perilous to use, but those with the bravery to do so can find themselves crossing impossible distances in the blink of an eye. It's almost as likely they will end up plunging into the Realm of Chaos or trapped in a Silver Tower as the plaything of a daemon sorcerer, but hey, nothing ventured, nothing gained. For our purposes, it's reason enough to get two armies from wildly different homelands to clash any time, anywhere – for instance allowing a Khorne warband from the arid wilderness of the Great Parch to assault the infected jungle of the Everspring Swathe without fear of being out of place.⁴

THE EXTREMELY USEFUL CURSE OF SHADESPIRE

It's no accident we have these mysterious but uncannily useful structures in our universes. A similar phenomenon can be seen in the background for Warhammer Underworlds. A dread curse of undeath has seen the Mirrored City locked in an unending cycle of bloodshed. Long ago, the Katophranes of old found a way to cheat death by storing their souls in mirrors – something that Nagash did not look kindly upon. He wrenched the essence of Shadespire and its people from the reality of Shyish and cast it into Uhl-Gysh, a secret sub-realm between those of Light and Shadow.

There, in the perpetual twilight of the Hidden Gloaming, the spirit of the city of Shadespire still glimmers, held between the states of life and death as punishment for the Katophranes' hubris in seeking immortality. Those trapped within, and those whose greed or foolishness sees them join the native souls of Shadespire, will fight to the death as they seek a way out, only to find themselves rising once more with the new day. For these benighted souls, there is no escaping Nagash's curse (for now, at least).

It's a cool story, and one that allows us to fight with the same warbands over and over in the same location. Will they ever find a way out? Would they be more likely to do so if they

² In Warhammer 40,000, Navigators are officially sanctioned mutants from rich dynasties with third eyes in their foreheads that allow them to stare into the warp and perceive its shifting tides without going mad. Not often, anyway.

³ Likely it's the mysterious race known only as the Old Ones, as they made the two vast portals at either pole of the world-that-was, and their servants the Slann seem oddly capable when it comes to using Realmgates of all kinds. Some allow travel from one realm to another across the vastness of the aetheric void, though some only let you nip from one side of the battlefield to the other.

⁴ The guys from the Parch may still have the ochre dust of their homelands on their boots – and on their bases – even as they stride into the Ghyranite muck.

⁵ In the case of the Harlequins, they may even leave behind blotches of brightly coloured paint ...

⁶ An ancient aelf god who is definitely on the side of order and progress, and certainly does not have his own agenda or anything like that.

⁷ Don't tell anyone I told you this, but even Space Marines sometimes turn to Chaos. Shocking, I know!

stopped bashing each other's heads in and shanking one another with pieces of shadeglass? We may never know. But it still stands as a great example of a setting where your warriors can fight and die over and over again without breaking the sense of immersion in the storyline. Some of them even like it – looking at you, Gurzag Ironskull.

UNCIVIL WAR

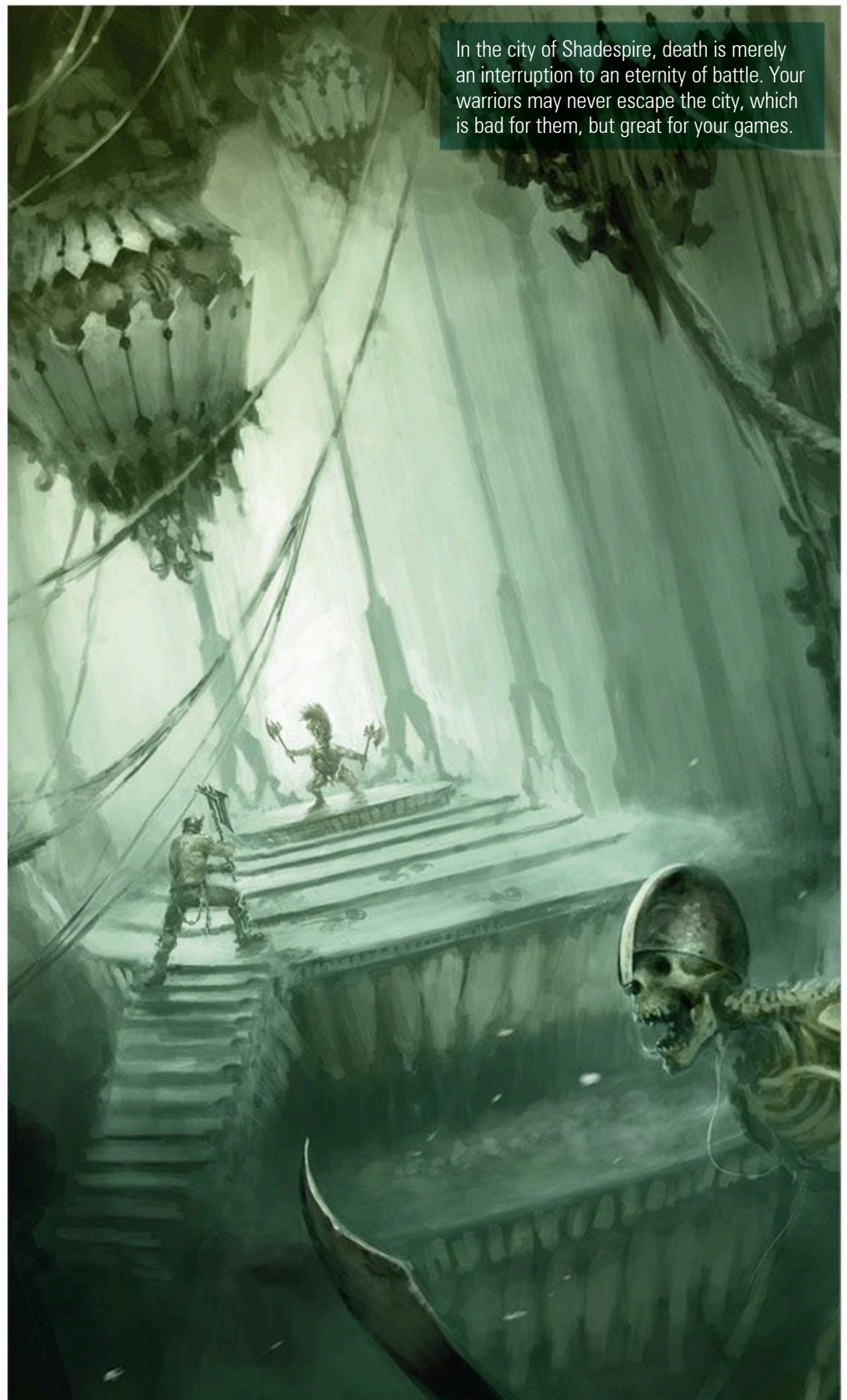
There are many other reasons you might see warriors of one kind fighting another they might not usually engage. Perhaps your battle only seems like a deadly conflict, but is in fact something else. In the 41st Millennium, maybe your armies are on a training exercise, their lasguns set to disable rather than kill, their bolt shells empty of high explosive or their shuriken catapult discs shattering on impact.⁵ In the Age of Sigmar, there are many magical arenas in which your armies could clash, fight to the death and yet survive the day – quite literally, in the case of the Gladitorium, where Stormcast fights against Stormcast each new day (see last month's issue to learn about this magical gift from Malerion⁶ to Sigmar).

The clashes between rival worshippers of the Chaos gods are common occurrences, too. Even those devoted to the same deity have deadly rivalries that sometimes turn to violence before a champion rises to the top and unites them once more. Clashes between the forces of Death can be explained away by the rival agendas of the Mortarchs striking sparks amongst their servants as they vie to become Nagash's right hand man/woman/undead fiend. Rationalising a fight between the scions of Destruction is even easier; in a culture where only might makes right, a massive fight to determine 'who is da bestest' is not so much a disaster as just another day in the horde.

For those devoted to the side of order, there is always good-old-fashioned heresy, when one force has turned to the side of darkness, whether willingly or not. This goes just as well for Age of Sigmar as it does for Warhammer 40,000. Perhaps a critical difference of opinion or the weight of an oppressive regime has led a force to rebellion, perhaps they have just had enough of being a cog in a vast and uncaring machine of war, or perhaps they are doing the work of another force behind the scenes.⁷ Whatever sits best with you, really. Of course, in these situations it's your opponent's force that are the deluded heretics. Your warriors are the heroes sent to teach them a lesson, naturally, and entirely above reproach. It's just coincidence the other guy is saying the same thing.

AND THEY'RE OFF

Once you have your rationale and you've discussed it with your opponent, it's time to see what the dice gods have in store for your rival forces. There is another approach to this, of



course, and it's one that a lot of matched play fans use instinctively – just to get on with the business of rolling dice and not deliberate on the setting or the rationale behind it. That is, of course, a perfectly valid way to go about things, especially at a tournament. If you have a lot of gaming lined up ahead of you, it might be the more expedient route that is the best.

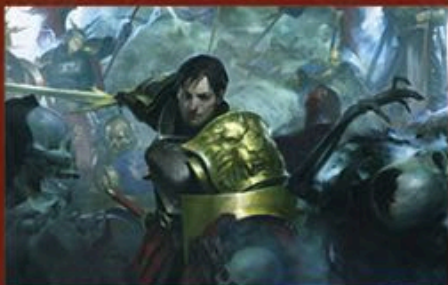
Yet if you have the luxury of time, a bit of story behind the game can go a long way to seeing it as a cinematic experience unfolding before your eyes rather than an abstract exercise in strategy and tactics. It's those experiences you'll remember in the long run. Just like the business of collecting, building, painting, and playing, if you put a bit more effort in, you'll get loads more back. Next time you take the fight to an enemy force that looks suspiciously similar to your own, why not try it and see?

WARHAMMER

AGE OF SIGMAR

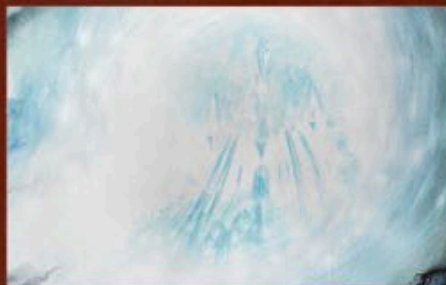
From the maelstrom of a sundered world, the Eight Realms were born. And with their birth began a war to claim them. This issue, we look at some sinister champions of Order and a very bright realm indeed.





THE TOME CELESTIAL

On page 18, we open the Tome Celestial on the Sempiternals, the foremost Sacrosanct Chamber of the Anvils of the Heldenhammer.



FANTASTICAL REALMS

Check out some great modelling and painting tips for the Realm of Light on page 40, including basing, scenery, and plenty more besides.



RULES OF ENGAGEMENT



JERVIS JOHNSON

Jervis has worked for Games Workshop for many years. He is currently the lead rules writer for Warhammer Age of Sigmar, but he has worked on just about every game in the Games Workshop catalogue at one time or another. It's rumoured that he actually lives in a house made of rules that have physically manifested themselves. Weird, eh?

If you are a regular reader of Rules of Engagement, you will know that I have mentioned our **AOSFAQ@gwplc.com** email address several times in the past few months. For new readers, this address is where you can send questions about the Warhammer Age of Sigmar game rules. Although we can't send a personal reply, anyone that writes to us will receive an email back that provides help and guidance about how to deal with rules questions. Here's what we recommend that you do:

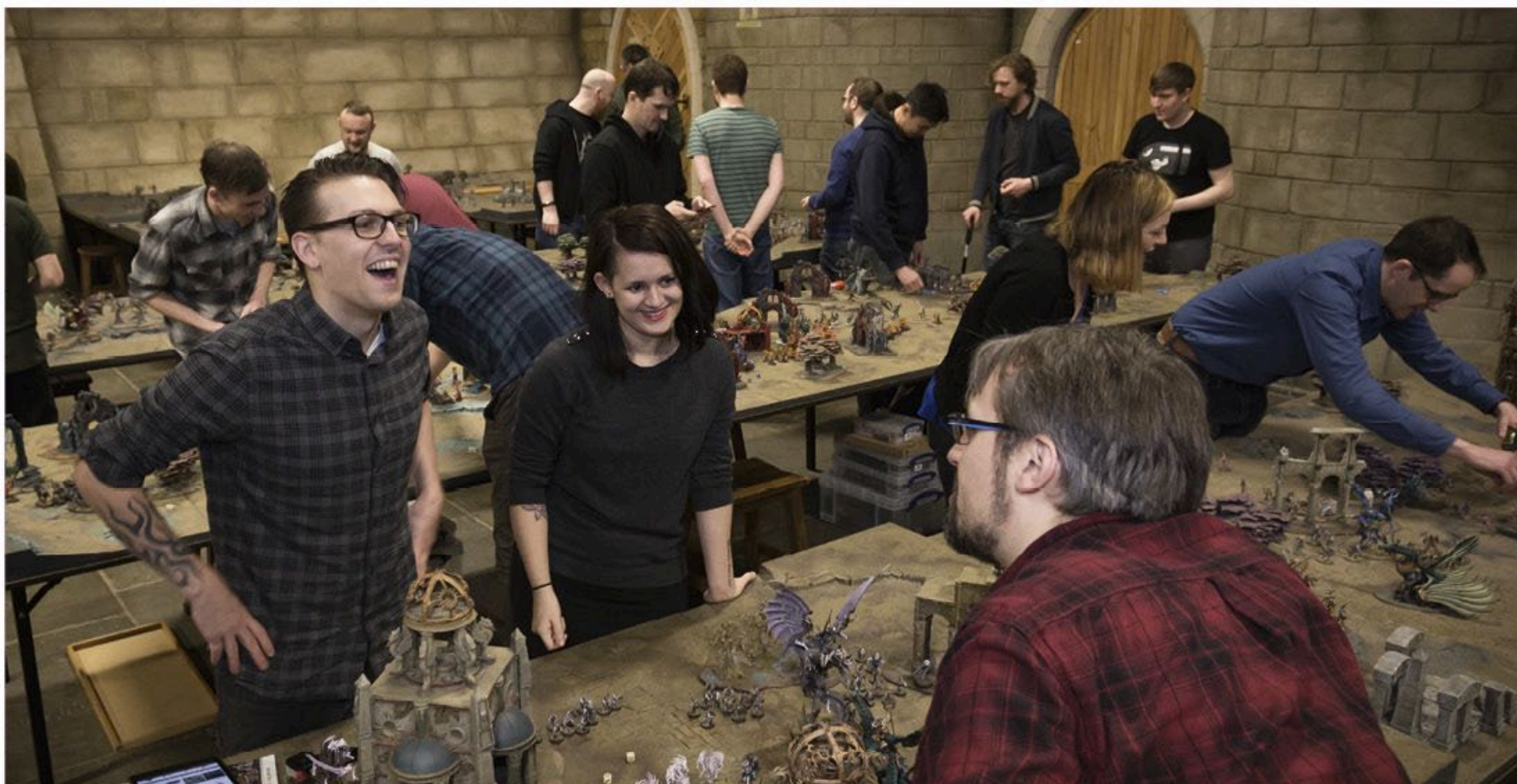
1. Read the Rule. This may seem obvious, but first of all, read the rule in question. It's best not to rely on what you've been told, so we recommend you find the printed version of the rule and read it word by word. Often, this will resolve the question.

2. Go Upstream. If re-reading the rule doesn't provide an answer, read any other rules that relate to the rule in question. (We call this 'following the question upstream'.) For example, if the rule modifies hit rolls, re-read the rules for modifiers and the rules for hit rolls. More often than not, you will find the answer you seek upstream.

3. Check the Official Design Commentaries and Errata. If you are still stuck, read the official Design Commentary and Errata documents on the Warhammer Community website to see if the question has already been answered (see www.warhammer-community.com/faqs/).

4. Apply the Rules as Written. If you still don't have a satisfactory answer, use the rule just as it is written if you possibly can, even if you are not completely happy with the effect the rule has.

5. Roll a Dice. If the rule still remains unclear, roll a dice to resolve your question for the time being (1-3 = yes, 4-6 = no). However, you should also keep an eye on the official design commentaries and errata mentioned above. If your question is one that comes up frequently and can only be resolved with a dice roll, it should be dealt with in our next update.



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 tackles tricky rules queries and how you can find answers to them.

Now, this advice is all well and good, but I know that for many players it can feel like it is only really useful for hardened veterans with many games of Age of Sigmar under their belt who know the rules inside and out. Actually this is very far from being the case, and these principles are actually very easy to apply. To show just how easy, this month's column takes a look at three questions we've received in the AOSFAQ mailbox and how they can be quite simply answered using one of the five principles. Without more ado, let's take a look at the first question.

QUESTION ONE: RELEASE THE FANATICS

Question: *The question is specifically related to what stops a unit of fanatics charging when it comes out during the charge phase. We know that if the unit they were released from ran then the fanatics can't charge, but can the fanatics charge if the unit they were in is within 3" of an enemy unit, or if there are no enemy units within 12"?*

Answer: No to both questions.

Principle: 2. Go Upstream.

The solution to these questions can be found by applying principle 2, going upstream. This is not anything to do with fishing or sailing, but simply means that you need to read any rules that relate to the rule in question. (Another way of thinking about this is that you are following the rule to its source.) To see how this applies to this question, we first need to look at the relevant portion of the Release The Fanatics! rule from the Loonsmasha Fanatics warscroll:

At the start of a charge phase, you can release this unit. If you do so, set up this unit wholly within 3" of the unit it was with, and more than 3" from any enemy units. If this unit was released in your charge phase, it can attempt to make a charge move in that phase unless the unit it was with has any restrictions that would stop it from attempting to charge (if it ran, for example); if it was released in the enemy charge phase, it cannot attempt to make a charge move. This unit is destroyed if the unit it is with is destroyed before this unit is released.

The important part for the purposes of the rules question is this: "If this unit was released in your charge phase, it can attempt to make a charge move in that phase unless the unit it was with has any restrictions that would stop it from



attempting to charge (if it ran, for example);" From this it's clear that in order to use the rule, the first thing to check is what other restrictions apply to a unit that will stop it from charging, other than the example of running that is included within the Release the Fanatics! rule itself. To do this we must 'go upstream' and read the rules for charging on page 5 of the Core Rules. Here is what they say:

Any of your units within 12" of the enemy in your charge phase can attempt to make a charge move. Pick an eligible unit and make a charge roll for it by rolling 2D6. Each model in the unit can move a number of inches equal to the charge roll. You cannot make a charge move with a unit that has run or retreated earlier in the turn, or with a unit that is within 3" of an enemy unit.

As you can see, the answer to both questions is made clear when they are put in the context of the charging rules themselves. Specifically, a unit must be within 12" of an enemy unit in order to attempt to make a charge move, and a unit that is within 3" of an enemy unit cannot make a charge move. If either of these restrictions applies to the unit that the fanatics were released from, then they cannot charge. The answer to this question is therefore a resounding no, and we can move quickly onto our second rules question.

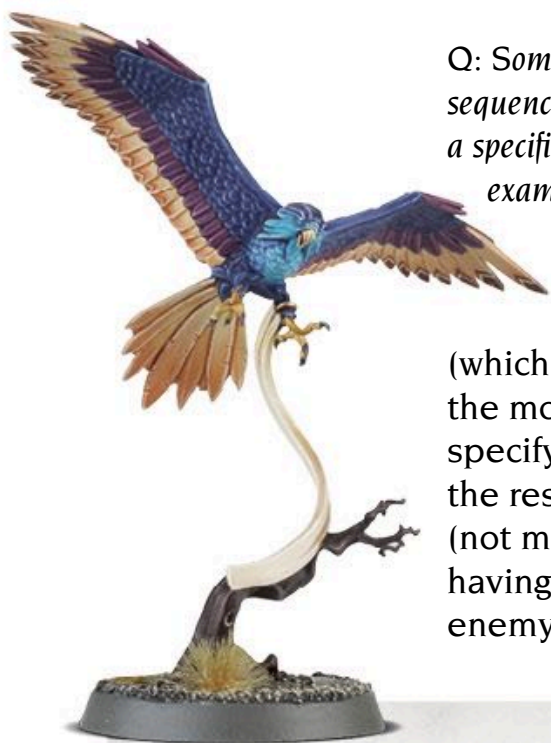
QUESTION TWO: AETHERWING MOVEMENT

Question: *The warscroll for the Stormcast Eternals Aetherwings has a rule called Watchful Guardians. This rule grants the Aetherwings unit a move that can be made in the enemy charge phase (if certain conditions are met). Can the Aetherwings run when they make this move? Can they finish the move within 3" of an enemy unit, or move away if they are already within 3" of the enemy?*

Answer: Yes.

Principle: Check the Official Design Commentaries and Errata.

The solution to this question can be found by applying principle 3 and using the official design commentaries and errata from our community website. Doing so reveals that this question is dealt with in the Designers' Commentary for the *Warhammer Age of Sigmar Core Rules*. Here is the design comment that answers the question:



Q: Some abilities allow a model to make a move out of sequence (in the hero phase, for example), or to make a specific type of move (a '6" retreat move', for example). Can I run when I make these moves?

A: You can only run if the ability refers to making a 'normal move' (which includes any move made 'as if it were the movement phase') and the ability doesn't specify the distance of the move. Note that the restrictions that apply to normal moves (not moving within 3" of the enemy and having to retreat if they start within 3" of the enemy) also apply to normal moves made in

any other phase. However, these restrictions do not apply to any other sort of move. So, for example, if the ability said 'This unit can make a normal move', then the unit could run and could not move within 3" of the enemy unless it retreats, and if it said 'This unit can move D6"', then it could not run but could move within 3" of the enemy.

As you can see, this question has already been dealt with in the Design Commentary for the rules, alongside many other questions that we've been asked over the years. Because of this, it's well worthwhile giving the design commentaries a read through before writing to us, as they will give you an insight into the way that the rules for Age of Sigmar work and are meant to be used.

If you do so, you see that none of the design comments add to or change a rule, they just explain in some detail how the rule is applied. This begs the question as to why the design comments are not included in the core game rules themselves. The answer to that question is simply that the Core Rules are written as concisely and precisely as possible, or, to put it another way, we write the rules so that they say exactly what the rule does, and then we shut up! However, we're aware that most players are not interested in studying the rules like they are some kind of expert legal document, and that is the reason that the design commentaries exist, in order to explain those rules that need it in a bit more depth and a rather more laid-back and friendly manner. Now, onto the third and final question.

WARSCROLL

AETHERWINGS

Native to the mountains of Azyr, Aetherwings are fierce and loyal. In battle, they hunt in close concert with their Stormcast allies, soaring high above the fray before diving to savage their foes with beak and claw.

MELEE WEAPONS	Range	Attacks	To Hit	To Wound	Rend	Damage
Beak and Claws	1"	2	4+	3+	-	1

DESCRIPTION

A unit of Aetherwings has any number of models that each attack with their with Beak and Claws.

FLY: This unit can fly.

ABILITIES

Watchful Guardians: *Aetherwings form close bonds with Vanguard-Raptors, and defend them from their enemies as the Vanguard-Raptors destroy threats from afar.*

At the start of the enemy charge phase, if this unit is wholly within 18" of a friendly unit of **VANGUARD-RAPTORS**, this unit can move up to 2D6". They must finish the move wholly within 18" of the same unit of **VANGUARD-RAPTORS**.

Swooping Hunters: *Aetherwings dart back and forth, striking the foe before swooping away.*

This unit can retreat and still charge later in the same turn.

KEYWORDS
ORDER, CELESTIAL, STORMCAST ETERNAL, AETHERWINGS

QUESTION THREE: KNIFE TO THE HEART

Question: I played the Knife to the Heart battleplan recently. It states that 'starting with the third battle round a player immediately wins the game if they control both objectives'. I'm not sure if this means it's impossible to gain control of the objectives before the third round. Can you tell me if I can gain control of the objectives on rounds 1 and 2? And if I do, could I win at the start of round 3?

Answer: The answer to both of these questions is yes.

Principle: Apply the Rules as Written.

The solution to this question can be found by applying principle 4, namely to use the rules exactly as they are written (sometimes called RAW for short). To do this, we first need to take a look at the Victory Conditions from Knife to the Heart on page 50 of the *General's Handbook* 2018:

Starting from the third battle round, one player immediately wins a major victory if they have control of both objectives.

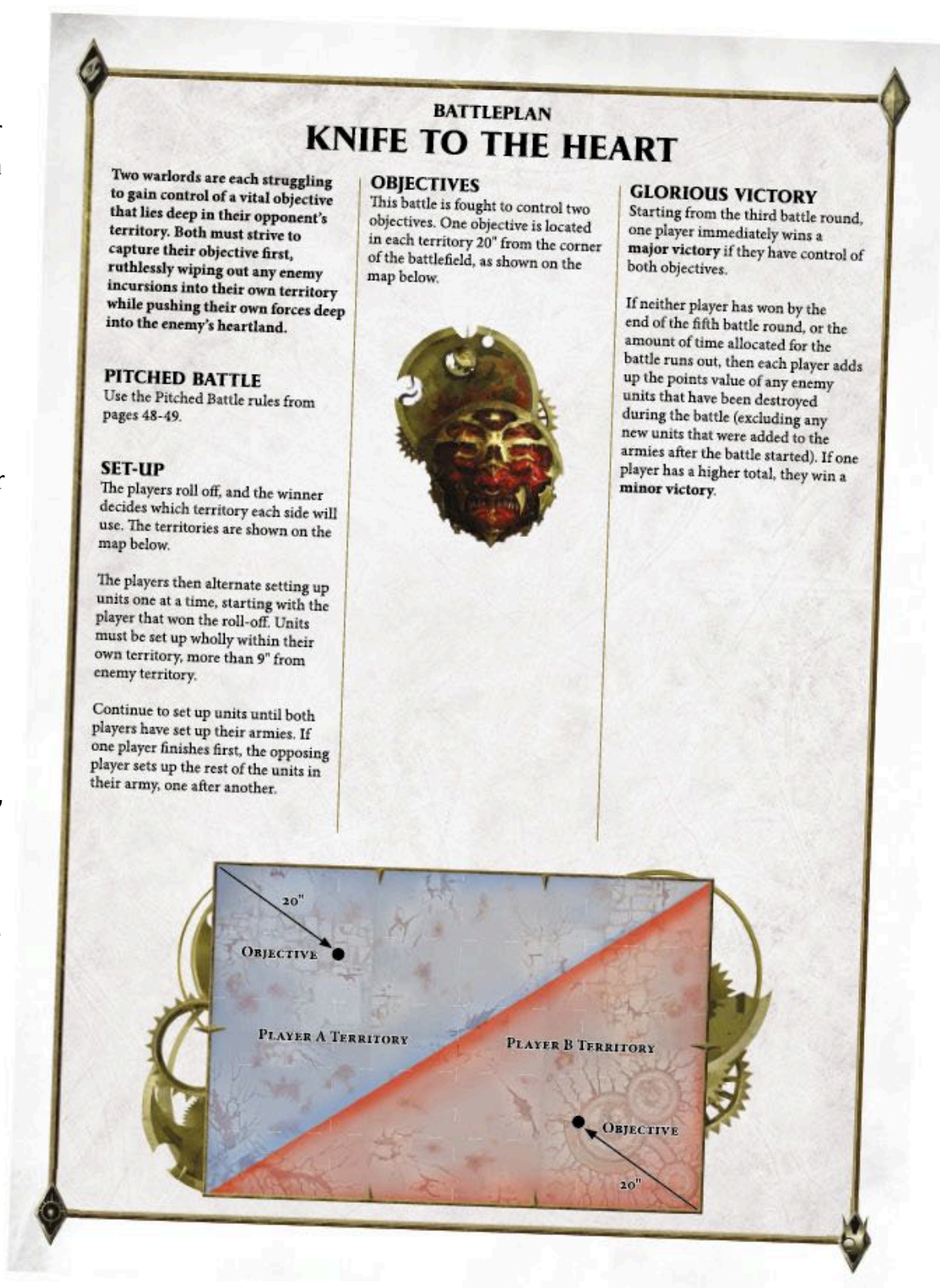
So starting from the third battle round, if a player controls both objectives they win a major victory. It's important to note that this is all that the rule says; it doesn't include any other qualifications or caveats. We next need to go upstream and take a look at the rules for controlling objectives:

At the end of each player's turn, you must check to see if either player has gained control of any objectives. To do so, you and your opponent must count up the number of models you have within 6" of the centre of each objective; you gain control of an objective where your count is higher than your opponent's count. Once you gain control of an objective, it remains under your control until the enemy is able to gain control of it.

The important thing to note is that the rules say you 'must' check at the end every player turn. Because you must check for control of objectives at the end of every turn, it is possible for a player to control both objectives at the start of the third battle round, as long as they gained control of it at the end of a turn in a previous round. If this is the case, the victory conditions for Knife to the Heart mean that they immediately win a major victory. Therefore, the answer to the question is yes.



I hope these three examples show how straightforward it is to answer rules questions using the five principles, and you will feel confident about using them to answer your own rules questions in future. However, it is worth noting that all three of these example questions could have been answered by simply using the principle of applying the rules as written. It's worth keeping this in mind, and when a rules question next comes up in play, remember that you can probably save yourself a lot of head scratching and delay by just applying a rule exactly as it appears on the page. Don't worry, if this gives an unsatisfactory result, you can still write to us at AOSFAQ@gwplc.com to let us know, along with any ideas you may have on how we could improve it, and we'll take a look at the rule the next time we update the official errata and design commentaries for Warhammer Age of Sigmar. And with that I will leave you until next month. In the meantime, may all of your dice rolls be 6s, and may all of your rules work as written.



THE TOME CELESTIAL

The black-armoured arcanists of the Sempiternals chamber are dour sentinels attuned to the magic of the storm. Led by Lord-Arcanum Lynus Chalmorian, they wield tempestuous energies to smite their foes.

THE SEMPITERNALS

By James Ashbey

The Anvils of the Heldenhammer are heroes from ages long past, summoned from their tombs by Sigmar and remade as Stormcast Eternals. Though their mortal remains lie buried and crumbling, they fight on in new forms, doing the God-King's holy work even as their sinister aspect unsettles those they protect. Clad in black sigmarite and bearing themselves like sombre figments of the grave, these ageless warriors are as terrifying to the casual observer as any wight. Knowing that they cannot truly die again, the Anvils of the Heldenhammer seek to embody death, using it as a weapon, an ally, even a refuge.

As spectres of a distant age, the Anvils are archaic in speech and habit, harking back to mythical traditions and recalling legendary



battles as though they happened only yesterday. Morbid cults and catacomb-lodges abound in their culture, many revering an ancestor figure known as Morrda, Master of the Bleak Raven. In the legends of Shyish, that ancient god once defied the Great Necromancer Nagash and yet remained whole, and the Anvils seek to do the same.

The Anvils have a complex relationship with death, for they dwelt as shades in Shyish for centuries before coming to Azyr and know better than most the smouldering wrath of Nagash. Unlike most other Stormcast Eternals, they were not taken by Sigmar from death's threshold, but called from their sepulchral rest to the God-King's forge. To Nagash, this pillaging of Shyish's finest souls was an egregious crime beyond

comprehension – an insult that he would remember well.

With the coming of the necroquake, Nagash's grand vengeance has begun. A ceaseless river of undead legions flows forth from his citadel of Nagashizzar, led by vampiric generals and ghostly tyrants. In response, Sigmar deployed the Sacrosanct Chambers – entire armies of arcane champions trained to battle the ethereal and the daemonic. These mystical warriors lead the campaign against Nagash's gathering might, spearheading grand crusades of banishment and exorcism. Amongst them march the chambers of the Anvils of the Heldenhammer, who maintain the largest presence of any Stormhost in Shyish, striking back at the God of Death from their stronghold of Lethis.

Below: Foes that would terrify lesser warriors hold no fear for the Anvils of the Heldenhammer, for they have died and been reborn many times. Though they may be overwhelmed by the mordants of the Flesh-eater Courts, they will return to exact their vengeance.



THE SEMPITERNALS

The warrior-mystics of the Sacrosanct Chambers are attuned to the magic of the storm. All were once wizards, sorcerers, or beings of magical talent in their former lives, and they wield tempestuous energies to obliterate their foes. Beyond the battlefield, it also falls to these armoured mages to attend to the Anvil of the Apotheosis – the sacred place in Sigmaron where a Stormcast Eternal is wrought – and to search in secret for a way to reverse the increasingly pronounced reforging flaws that assail their kindred.

The Anvils of the Heldenhammer maintain several Sacrosanct Chambers, each led by a Lord-Arcanum. Foremost of these are the Grave Brethren, celebrated by the peoples of Lethis for their fearless counter-attacks against the forces

of Nagash. Yet just as noble are the Sempiternals, charged by Sigmar with the defence of the Midnight Tomb, an obsidian mausoleum of critical importance. Amongst the greatest of the Stormvaults, the Midnight Tomb was crafted by the God-King to house potent artefacts and imprison rogue Shyishan magic and creatures of immense power. Most fearsome of all these beings was the entity bound to an arcane void at the centre of the tomb.

It was from this being that the Stormvault's Penumbral Engines drew their energy, and when the necroquake caused the concealing magic of those mechanisms to fail, Nagash set his mind to the breaking of the prison thus revealed. The defence of this place was therefore a momentous duty, and the fact that it fell to the Sempiternals says much about their strength and fortitude in their creator's eyes.

Below: The Anvils of the Heldenhammer were reforged from the souls of the departed. As such, these grim-faced warriors have an affinity with death, yet they abhor those creatures whose souls have become tainted by Nagash and his fell minions.



LETHIS, THE RAVEN CITY

Lethis is a solemn mausoleum-city dominated by the forbidding tower of the Grand Necropolis, the foremost Stormkeep of the Anvils of the Heldenhammer. Within the funereal grounds of this stronghold is the Veil, a misty gateway of polished bone that is the city's prime Realmgate, leading sometimes to Azyr, sometimes elsewhere, depending on the phases of the celestial bodies.

As a vital strategic link to the God-King's domain, Lethis is heavily fortified. Hexagrammatic walls, Celestar Ballistas, and sluiceworks running with raw celestium all work together to hold back the arcane forces of Death. But its connection to Azyr is not the only reason Lethis is so well defended, for the Raven City stands guard over a deadly secret. Far beneath its sepulchral gardens lies the Midnight Tomb, an enormous Stormvault which was to be guarded at all times by the Sempiternals Sacrosanct Chamber.



IMPRISONED EVIL

During the Age of Myth, the God-King hunted down many of the most dangerous arcane manifestations, trapping those that could not be dispelled. Many of these powerful incantations he imprisoned in the depths of the Midnight Tomb, deep beneath the Stormkeep of the Anvils of the Heldenhammer. Amongst these evils is the Soulscream Bridge, which devours the soul-stuff of displaced spirits in order to tear open a gateway across reality; the Shards of Valagharr, warding prisms created by the legendary arch-mage Mython Valagharr; and a fragment of the ancient death-god Lauchon the Soulseeker, who knows the location of every spirit in the realms and can swiftly guide a spellcaster to that which they seek.



TO WIELD THE STORM

Many different conclaves and retinues fight within the Sempiternals chamber. The rank-and-file warriors do not manifest magic outwardly, but instead channel their power into their own bodies and weapons, smiting the foe with mystically imbued maces and swords or raining heavenly ruin upon them with greatbows and artillery pieces. As with all warriors of the Anvils of the Heldenhammer, each brings to battle the tactics and traditions of ages long lost, so that to face them in war is to be woven into an ancient tapestry replete with strange language and forgotten names.

Unlike their troops, the commanders of the Sempiternals wield their eldritch power against the foe directly. Gathered as a Grand Convocation consisting of Lord-Arcanum Lynus Ghalmorian, his most trusted Knights-Incantor, and a Lord-Exorcist, they are able to combine their aetheric mastery to pull in magic from leagues around. These leaders know well the fearful aura that surrounds them as spectres from the dark past, and they use this to their advantage, donning skull masks, painting their armour with macabre imagery, or removing their helms to reveal the haunting faces beneath. Those reforged many times have taken on a still more sinister aspect, their skin becoming pale and corpse-like and their voices little more than dry whispers or sonorous intonations.

THE HOUR OF DEATH

For all their wisdom and power, the Sempiternals are but one bastion against Sigmar's numberless foes – an elite brotherhood who cannot hope to halt the dark tides of the enemy indefinitely.

This fact tragically came to light when Nagash sent a vast force against the city of Lethis, tasked above all with setting loose the dark power held captive in the Midnight Tomb.

Though the Sempiternals held out bravely against the deathly hordes, their number was spread too thin, and even the heavenly aid of the Celestant-Prime himself proved insufficient to defend the Stormvault and its formidable contents. The Midnight Tomb was sundered and its prisoner freed, while the slain Sempiternals blazed back to Azyr in ruin.

The enormity of this loss sent shockwaves through the realms. While untold suffering spread in the wake of the powers freed from the Stormvault, many voices in Azyr lamented the coming of a still-darker age. Meanwhile, the Sempiternals confronted their failure in a manner reflective of their diverse origins. Some retinues set out on long journeys of atonement, seeking out the ruins of holy places they knew in life with the hope of rebuilding and fortifying them in counterpoint to the fate of the Midnight Tomb. Others spoke grim oaths of retribution against the God of Death, vowing to strike back into the realms and dispel every trace of death magic they found. But where more headstrong and impassioned Stormcasts might have broken themselves utterly in the cause of revenge, the Sempiternals remain sanguine. For long centuries they lay in tombs themselves, as dead denizens of Shyish, and this long dormancy shaped their souls as powerfully as the hammers of the Six Smiths. When they find their full strength again, their march to vindication is sure to be both measured and merciless.

Below: Even the Celestant-Prime – imbued with the power of Sigmar himself – could not hold back the army of undeath that assailed the city of Lethis. Lady Olynder, Mortarch of Grief, breached the Stormvault beneath the city and released the being within. The horror that she has unleashed upon the realms will soon be realised ...





The Celestant-Prime dons the black armour of the Anvils of the Heldenhammer when fighting alongside them, his usual blazing intensity replaced with a cold serenity.

**‘TEAR OPEN THE
VAULTS OF LETHIS
AND BRING ME WHAT
IS MINE. LET EVERY
MORTAL SOUL WITHIN
THAT CITY FEEL THE
DEEPEST DESPAIR Be-
FORE THEY PERISH.’
– NAGASH**



THE SEPULCHRAL SONS
The Anvils of the Heldenhammer march to battle in armour the colour of obsidian, reflecting their sombre attitude to life and warfare. The Sempiternals also wear ashen robes – a symbol of their posting in Shyish, the Realm of Death. Their shields, when they carry them, feature the Anvil of the Apotheosis, identifying the Anvils as a Stormhost of the first forging.

LYNUS GHALMORIAN

The leader of the Sempiternals is Lord-Arcanum Lynus Ghalmorian. Like all of the potent magic-users elevated to this rank by Sigmar, he is a master of aetheric lightning, able to wield the eldritch energies of Azyr as easily as a mortal archer might loose an arrow. Ghalmorian is equally attuned to the amethyst magic of Shyish, able to command deathly forces to a degree many servants of Sigmar find unnerving. Furthermore, as a Lord-Arcanum he holds the power to see the souls of living creatures, and with a word he can capture the essences of fallen Stormcast Eternals and thrust them straight back into battle. Mounted on his Gryph-charger Katafalq, Lynus Ghalmorian leads the Sempiternals from the front, inspiring his warrior-mages with a statuesque presence that belies the shadowy voids within him.

In mortal life Ghalmorian was known as Lynghal Oroni, a mage-priest of the long-vanished Shyishan city of Metharr. No stranger to Lake Lethis even then, Lynghal would make annual pilgrimage to those mystical shores to collect the lake's obliating water in vials of purple glass. The journey was perilous, and barely a day passed when the mage-priest did not call upon the power of amethyst magic to fend off assailants living and dead. But back in Metharr his courage was lauded by the city's sovereign council, the Corpse Lords, who took from him the vials of strange liquid and renewed for another year his honorary role as First Warden of the Graves – a coveted guardianship of

the ancient burial garden of the city's nobility. Vested in his black robes of office, Lynghal patrolled the forbidden sanctum like a wraith, binding with magical chains any trespassers he found. By law, these would-be grave robbers were to be handed over to the Corpse Lords for a period of 'reflection'. In reality, none were ever seen again.

Gripped by tradition, Lynghal did not question his masters, until one day a masked captive cried out to him as she was bundled off into the Lords' custody. She was his sister Alastreya, estranged from him since he took his priestly vows. Despite Lynghal's petitions, the Corpse Lords refused him access to his sister, saying that her prayerful penance should not be disturbed. But something sat ill with the erstwhile-trusting First Warden, and he stole into the city's vaults in spectral form. There he found a warren of prison cells, each containing an unfortunate deemed to have wronged the Corpse Lords. Lynghal then learnt the use to which his masters were putting the precious water of Lake Lethis. Each cell contained a steaming cauldron of ordinary water, to which was added the stuff of Lethis, drop by drop. Inhaling this infused vapour over periods of perhaps weeks, perhaps months, the prisoners slowly forgot their allegedly criminal acts, then their loved ones and memories, until finally the oblivion-fumes robbed them of even the innate impulse to breathe. Enraged at this horrible punishment and disgraced by his unwitting part in it, Lynghal threw off his ghostly concealment and became a conduit of raw amethyst magic. Purple lightning incinerated the jailers and tore open the cells of their victims. For many prisoners it was too late, but others stumbled to freedom with only a drunkard's amnesia. Urging the liberated Alastreya to flee the city, Lynghal then sought out the Corpse Lords in their palatial chambers and showed them no mercy.

The reign of the Corpse Lords was ended, and the grateful people of Metharr offered Lynghal Oroni lordship of the city. This he refused, viewing the place only as a funereal monument to lost memories and blind servitude. Instead he sought out war, casting off the garb of a holy man and cladding himself in the plate armour of a Metharri hoplite. Joining his mastery of death magic to an increasing skill at arms, Lynghal quested through Shyish, shattering sadistic warbands and aiding in the overthrow of tyrants until at last death claimed him. No grand mausoleum for the sometime tomb-warden – his body fell amidst the dust of a battle now long forgotten, the bones coming to rest beside those of hundreds more heroes who had stood in evil's path.

Long ages passed, and when Sigmar came to forge his Sacrosanct Chambers, he singled out Lynghal's soul for a role of solemn importance.

Remade as Lord-Arcanum Lynus Ghalmorian, the ancient denizen of Shyish would return once more to the shores of Lake Lethis, this time to lead the warrior-mystics of the Sempiternals Chamber in their defence of the Midnight Tomb.

Ghalmorian took to his new calling with grim unease. Though he presented only steely resolve to his brethren, privately he resented the nearness of those brooding waters that had condemned so many innocents in lost Metharr. Often did he wonder at the God-King's reasoning in posting him to Lethis, in no less a role than as custodian of a forbidden sepulchre – a seemingly cruel mirroring of his misspent time guarding the graves of the Corpse Lords. In truth, Sigmar knew that his most dangerous secrets could only be entrusted to one as measured and girded against mortal corruption as Ghalmorian. Trusting in the providence of the God-King, the Lord-Arcanum accepted his task and set a noble example to his warriors for many years.

Then came the attack led by the Mortarch of Grief, Lady Olynder, and her betrothed, Kurdoss Valentian. Defences which had repelled a dozen sieges yielded at last to the limitless tide of undead, and despite the aid of mighty relic weapons and artefacts brought forth in desperation from the Midnight Tomb, the Sacrosanct Chambers led by Ghalmorian could not halt the onslaught.

The Lord-Arcanum himself now carried the Shield of the Pale Knight – a targe of invictunite embedded with the bones of a long-dead saint – which radiated protective power around him and his faithful Evocators. Seeking at the last to cut the head from the Legion of Grief, Ghalmorian led a heroic cavalry charge, blasting a path to Lady Olynder herself. Yet before he could lay her low, he was dragged from his mount by the choking noose of a Lord-Executioner and torn apart by scores of Bladegheist Revenants. The defence had failed. Ghalmorian had failed. Deathly magic broke free from the Stormvault, worst of all the immensely powerful being held in its central prison. The creature's revenge began in Shyish, but millions more would perish to sate its boundless hatred.

In Azyr, Lynus Ghalmorian was remade, but he felt more welded together than forged anew. For a second time his failings had condemned innocents. Yet it was no longer in his nature to burn with passion and wrath. Rather, those who looked upon him saw subtler changes: a new pallor to his waxen skin, a deeper sinking of the eye sockets, a cadaveric receding of the gums. More moribund than ever, he made a whispered pledge to his Sempiternals – he would fight tirelessly until the great prisoner of the Midnight Tomb was shackled once more, and then he would lay down his weapons and seek whatever ultimate end he could find in the cold wastes of Shyish.

Below: Lord-Arcanum Lynus Ghalmorian directs the actions of the Sempiternals against the encroaching Nighthaunt. The Lord-Exorcist Heredus Alwyrd aids him in his unenviable task.



HEROES OF THE SEMPITERNALS

The Sempiternals are led by eldritch heroes who bind the storm to their will and marshal their brethren in attack and defence. Each a potent warrior-mage in their own right, when gathered together as a Grand Convocation they form a concentration of arcane mastery like few others.

LORD-EXORCIST HEREDUS ALWYRD

Even amongst the ancient warriors of the Anvils of the Heldenhammer, Heredus Alwyrd's is a soul of unfathomable age, its body dead for so many millennia that the skeletal remnants have petrified to become fossils of a lost epoch. Only snatches of memory still remind Heredus of his distant mortal life, but these are enough to indicate that he was a holy man of a cave-dwelling tribe – a primitive witch doctor who dispensed prayers, charms, and ointments to ward off evil. In the most vivid of Heredus' half-memories, he sees himself crouched

before amethyst flames, weighing out sacred spices in cups of carved ivory. It is an image he holds dear, as the parallels with his newfound duties as Lord-Exorcist are clear – where once he harnessed the natural energies of the land and carefully balanced their arcane properties, he now gathers up the souls released from the bodies of the Sempiternals' enemies and weighs their worth in his redemption stave. Though great gulfs of time separate these two existences, it pleases Heredus to know that he wards off evil still, abjuring daemons and banishing gheists in the name of Order.

DEEDS OF GLORY

Many are the souls Heredus has saved from oblivion. When the Sempiternals clashed with the Jade Sages of Tzeentch, Alwyrd corralled the spirit of their Fatemaster and found a kernel of purity within it. The God-King concurred and remade the spellcaster as an Evocator-Prime.

LORD-ORDINATOR CLAVOS ARTHREUS

Long since eroded by the grinding years, the tomb from which the soul of Clavos Arthreus was summoned was once a thing of towering grandeur and artifice, for it was designed by its occupant's own hand. In life Arthreus was an architect and engineer of fabled skill, called upon to raise monumental structures of worship and warfare alike. When he was reforged as a Stormcast, these skills proved to be as deep-rooted as the foundations of a citadel, and Arthreus was made overseer of the fortification of Lethis. When those defences were breached by the forces of Nagash following the necroquake, none were dealt a deeper personal wound than Arthreus.

DEEDS OF GLORY

The greatest work of Clavos Arthreus is writ in the dark stone of Lethis itself, being home to the chief fastness of the Anvils of the Heldenhammer. Arthreus led the construction of the city's defensive measures, from its hexagrammatic outer walls to the placement of Celestar Ballistas on its battlements. It is said that Arthreus knows the layout of the city by heart, a fact that has ensured its successful defence many times over the years.

KNIGHT-INCANTOR LENA CLIASSA

Lena Cliassa is Lynus Ghalmorian's most trusted battlefield lieutenant and often leads Sempiternals brotherhoods in the absence of the Lord-Arcanum. A hatred for the forces of Death burns fiercely within the warlike Knight-Incantor, rendering her less taciturn and cool-headed than most other warriors of her chamber. Despite the numberless centuries since her mortal life ended, her ire persists for good reason, fuelled by the horrible memory of being buried alive by volcanic ash at the command of the necromancer Volkylis Dacto. Yet Cliassa's sense of duty prevails, and as a gifted stormcaller she has defended the city of Lethis against all manner of foes.

DEEDS OF GLORY

Cliassa has spearheaded many campaigns far away from the shadowy halls of the Grand Necropolis. Ranging widely through Shyish and beyond, the stormcaller's warriors have purged cities of skaven infestation, broken ogor sieges, and even harried the advancing forces of Nagash's Mortarchs. Her ferocity when fighting the undead is so great that she has even drawn the attention of Nagash himself – the God of Death hungering for her soul.

KNIGHT-INCANTOR PRIENI BLAZE-EYED

Bright tendrils of power crackle from the eyes of Knight-Incantor Prieni as she calls forth hurricane winds and gales of mystical energy. Small in stature but towering in spirit, Prieni is renowned amongst the Sempiternals for her learning in mage-lore, and her personal library of illuminated books and scrolls has been consulted by travelling mystics of many kinds. This fact almost cost her Stormhost dearly, however, when the Changeling disguised itself as an aelven scribe and entered the Grand Necropolis on the pretence of scholarly study. It was Prieni who saw through the daemon's deception and smote it with celestial energies, but not before it destroyed several irreplaceable tomes.

DEEDS OF GLORY

Knight-Incantor Prieni has studied every necromantic tract that she has been able to acquire and regards Vampire Lords as her quarry of choice. When a mass of Deadwalker Zombies was raised by the Vampire Lord Ceremnos and set upon the peoples of the Zanith Vales, Prieni was swift to act, stirring up a mighty hurricane that shattered the Vampire's army and sowed the valley with rotten body parts. Ceremnos fled back to his lair, there to plot and scheme once more.

KNIGHT-INCANTOR WAKELIN SCINTILLOR

When a fell moon hangs over Lethis, it is said that a figure can be seen pacing the city's battlements, chanting sombre dirges that echo out across the cold waters of the lake. This is Knight-Incantor Wakelin Scintillor, a storm-mage whose booming voice can set loose shocks of lightning, excoriating winds, or sheets of freezing hail. A hermit-sorcerer during his mortal life in Shyish, Scintillor still finds solace in solitude and is rarely seen in the Sempiternals' places of assembly. Yet when his chamber goes to war, the Knight-Incantor throws off his brooding mien and becomes a commanding presence, rallying his brethren to his side as he marshals thunderclouds overhead.

DEEDS OF GLORY

Scintillor regards his battlefield incantations to be as sacred as the music of the spheres, whose melodies he helps to sing while attending the Anvil of the Apotheosis.

As the Shyish necroquake built up to its terrible crescendo, the Knight-Incantor could be found in the thick of battle against Nagash's swelling legions, his baritone spells and conjurations sounding a note of hope amidst the scenes of despair.

THE SEMPITERNALS
CHAMBER ORGANISATION

CHAMBER COMMAND

LORD-ARCANUM LYNUS GHALMORIAN	KNIGHT-INCANTOR PRIENI BLAZE-EYED
KNIGHT-INCANTOR LENA CLIASSA	LORD-ORDINATOR CLAVOS ARTHREUS
LORD-EXORCIST HEREDUS ALWYRD	KNIGHT-INCANTOR WAKELIN SCINTILLOR

CORPUSCANT CONCLAVE

EVOCATOR-PRIME ARAWYN COMETSTAVE AND RETINUE	EVOCATOR-PRIME MERIVENE ORATH AND RETINUE
EVOCATOR-PRIME BELAMUS GLYNN AND RETINUE	EVOCATOR-PRIME FODE MYSTOL AND RETINUE
EVOCATOR-PRIME SHARIUS THE REVENANT AND RETINUE	EVOCATOR-PRIME VIASHT THE NIGHTED AND RETINUE

REDEEMER CONCLAVE

SEQUITOR-PRIME REINHALT BRIGHTMACE AND RETINUE	SEQUITOR-PRIME ALASTRINE THE YOUNG AND RETINUE
SEQUITOR-PRIME VORIS KELLS AND RETINUE	SEQUITOR-PRIME PETARA UNBURIED AND RETINUE
SEQUITOR-PRIME OLMANN TROND AND RETINUE	SEQUITOR-PRIME RHETICUS BLACKTOMBED AND RETINUE

JUSTICAR CONCLAVE

CASTIGATOR-PRIME KAUNCH FARGRAVE AND RETINUE
CASTIGATOR-PRIME MERRIC OF THE SKULL AND RETINUE
CASTIGATOR-PRIME CHAUCON DEATHBANE AND RETINUE

ORDINATOS CONCLAVE

CELESTAR BALLISTA WITH SACRISTAN ENGINEER CREW
CELESTAR BALLISTA WITH SACRISTAN ENGINEER CREW
CELESTAR BALLISTA WITH SACRISTAN ENGINEER CREW

THEY WHO CLAIM DEATH

The Anvils of the Heldenhammer did not ask for the second chance given to them by their reforging, but most of their number have proved only too pleased to grasp their change of fate and battle in Sigmar's name. As a result they have become one of the most celebrated and stalwart of all the Stormhosts, and though there are those who find their archaic methods and sombre bearing unsettling, songs of their achievements are still sung in every underworld across Shyish.

The Sempiternals under Lynus Ghalmorian have fought bravely alongside their fellow chambers on many occasions. Though Sigmar tasked them above all with the defence of the Midnight Tomb, these warrior-mages are by no means untested on far-flung battlefields, and since the Shyish necroquake they have battled with a deeper sense of duty – one born of shame.

THE AGE OF SIGMAR

THE BLACK CEREMENT

The Sempiternals become one of the few Sacrosanct Chambers unleashed into the Mortal Realms prior to the eruption of the Shyish necroquake, operating in utmost secrecy so as not to prematurely reveal their true nature to the enemies of Azyr. The need for their arcane talents is urgent, however, as the roaming manifestation of death magic known as the Black Cerement cannot be allowed to continue its rampage across the Howling Plains of Shyish. While Anvils of the Heldenhammer Strike Chambers draw the attention of the Deathrattle hordes terrorising the region, Knight-Incantor Lena Cliassa and her warriors materialise in the Realm of Death. Cliassa calls down dark mists to shroud their presence as they trace the path of destruction left by the Black Cerement. Finally the dread incantation is found, though the Sempiternals are too late to save the townsfolk it has smothered in suffocating shadow. Recalling her own choking demise long ago at the hands of deathly forces, Cliassa reads from her voidstorm scroll in wrathful tones, and the Black Cerement is banished. Its darkness dissipates to reveal survivors of the town's Freeguild garrison, who have witnessed the secret presence of the Sempiternals. They cannot be permitted to roam freely with such knowledge and are made to drink the waters of Lake Lethis to forget all that they have seen.

THE BATTLE OF GLYMMSFORGE

The necroquake sweeps across Shyish, consuming lands held by the forces of Order and Chaos alike without discrimination. In response, Sigmar sends brotherhoods of his Sacrosanct Chambers into the

Mortal Realms; as experts in the manipulation of spirit energy, they make for the perfect weapon against the ethereal hosts of Shyish. The Sempiternals are amongst these warriors now revealed openly. They are tested fiercely when a Nighthaunt army led by the treacherous spirit Malendrek descends upon Glymmsforge – a walled city built around the strategically vital Shimmergate portal and garrisoned by the Anvils of the Heldenhammer. When the host of Malendrek pours over the city's threshold at the site he himself had sabotaged as a mortal, they are confronted by a combined force formed from the Hammers of Sigmar and Anvils of the Heldenhammer. Lynus Ghalmorian leads the efforts of his Sempiternals chamber in beating back wave upon wave of Grimghast Reapers assailing the city's eastern ramparts. Together the Stormcasts keep Glymmsforge from being completely overwhelmed, but they are forced to watch helplessly as much of the land around is swamped by the energies of undeath.

DESPERATE MEASURES

Knowing the hour of their duty is upon them, several of the most beleaguered Sacrosanct Chambers resort to increasingly devastating sorceries to hold back the armies of Nagash and the daemon hosts that spill from Chaos territories. Brotherhoods of Sempiternals warriors quest through Stygxx, unleashing magical maelstroms that tap into the endless magic unleashed by the necroquake. One of these incantations is the Wailing Tornado, called forth by Knight-Incantor Wakelin Scintillor. Its violent winds tear apart a vast host of daemons but then continue to rage wildly, and before it can grow too powerful Scintillor sacrifices himself to banish the very spell he had cast.

A STORMVAULT SUNDERED

The forces of undeath assail the city of Lethis as never before, their malice trained on those who would keep captive the unspeakable evils within the Midnight Tomb. The Anvils of the Heldenhammer call for aid, and a fragile alliance is formed with forces including the Kharadron Overlords of Barak-Nar, the Idoneth Deepkin of the Ionrach Enclave, the Greyfyrd Lodge of Fyreslayers, and even the deluded Flesh-eaters of the Abhorrent Ghoul King Maldoros. Lord-Ordinator Clavos Arthreus of the Sempiternals chamber marshals a stalwart defence on the magically shielded ramparts he designed, but Nagash's servants are relentless, and the city's outer fortifications are abandoned. Meanwhile the Sempiternals prepare their own defences, sprinkling blessed starwater along ancient ley lines and forming patterns of warding to agonise any ethereal being that would dare to breach the sanctified gardens. No other Stormhosts can be spared for the city's defence, but Sigmar sends the Celestant-Prime to Lethis, and thousands of Devoted faithful answer the call. The Siege of Sorrow is well underway when treachery is revealed – the Greyfyrd Fyreslayers turn upon the Anvils in

response to debts unpaid to them by the city, and they open the Onyx Gate for the Legion of Grief to sweep through. The forces of Lady Olynder reach the Midnight Tomb to find it fearlessly guarded by the Sempiternals and Grave Brethren, their hammers ablaze with light. Yet an attack by Kurdoss Valentian draws other Anvils warriors to the defence of their Stormkeep, and for all the efforts of Lynus Ghalmorian, the two Sacrosanct Chambers cannot hold. In a desperate last gambit, the Lord-Arcanum arms his brethren and allies with potent relics from the Midnight Tomb itself – including the sword Gheistbane, granted to King Ecraviir of the Idoneth – before leading a forlorn charge into the heart of the enemy. But Ghalmorian is slain, and the Legion of Grief spills into the Stormvault in an unstoppable deluge. Ancient magical horrors are unshackled, including a being of cataclysmic power.

DEBTS TO SETTLE

Sigmar charges his Lord-Arcanums with the task of reclaiming the Shyishan territories lost to the necroquake in an offensive known as the Resurrection Crusade. The Sempiternals join many other Sacrosanct Chambers despatched to hurl back the tide of undeath. Chaos warlords seek advancements of their own, however, including the returned Great Pretender – a delusional Slaaneshi general who clashed with the

Anvils of the Heldenhammer in the aftermath of the Realmgate Wars and has long sought revenge. The Sempiternals confront the dark magic of the Great Pretender's forces, but Ghalmorian then receives an unprecedented plea for aid from King Ecraviir of the Idoneth, who is beset by Lady Olynder's hordes once more on the eastern coast of Bacchanalia. Mindful of his deep debts to Ecraviir, the reformed Ghalmorian reluctantly leaves the battle and goes to Ecraviir's aid with a retinue of mounted Evocators. Lord-Exorcist Heredus Alwyrd is given command against the Great Pretender, and at great cost halts the Slaaneshi host's northward advance towards Lethis.



The Sempiternals were at the forefront of the fighting during the spirit-storm that raged across Shyish following the necroquake. They continue to fight Nagash's forces to this day.





WARSCROLL BATTALIONS

These pages provide additional warscroll battalions, enabling you to field an army of black-clad Sempiternals on the battlefield.

WARSCROLL BATTALION

SEMPITERNALS SACROSANCT CHAMBER



Austere souls all, the Sempiternals Sacrosanct Chamber have pledged to atone for a great failure in their past by any means necessary. Led by the reserved yet formidable Lord-Arcanum Lynus Ghalmorian, these masters of purifying magic channel the power of the Heavens to shatter hostile curses and to cleanse the taint of undeath and corruption from the realms.

ORGANISATION

A Sempiternals Sacrosanct Chamber consists of the following warscroll battalions:

- 1 Sempiternals Grand Convocation
- 3 Sempiternals Hailstorm Batteries
- 3 Sempiternals Cleansing Phalanxes

ABILITIES

Attuned to the Arcane: *The combined magical prowess of the Sempiternals usher new levels of power to every spell channelled through them.*

At the start of your hero phase, you can pick 1 LORD-ARCANUM from this battalion. If you do so, add 9" to the range of any spells successfully cast by that model in that phase.



WARSCROLL BATTALION

SEMPITERNALS GRAND CONVOCATION

ORGANISATION

A Sempiternals Grand Convocation consists of the following units:

- 1 Lynus Ghalmorian
- 1 ANVILS OF THE HELDENHAMMER Lord-Exorcist
- 3 ANVILS OF THE HELDENHAMMER Knights-Incantor

ABILITIES

Thwart the Arcane: *When gathered together, the warrior-mages of the Sempiternals are able to use their eldritch mastery to ward off even the most powerful sorcerers.*

Add 2 to unbinding rolls for WIZARDS from this battalion while they are wholly within 9" of two or more other WIZARDS from the same battalion.

WARSCROLL BATTALION

SEMPITERNALS HAILSTORM BATTERY

ORGANISATION

A Sempiternals Hailstorm Battery consists of the following units:

- 1 ANVILS OF THE HELDENHAMMER Lord-Ordinator
- 1 ANVILS OF THE HELDENHAMMER Castigators unit
- 1 ANVILS OF THE HELDENHAMMER Celestar Ballista

ABILITIES

Deadly Hail: *The many trials endured by the Sempiternals have led their Lord-Ordinator to ensure that every missile is imbued with potent Azyrite magic.*

You can re-roll wound rolls of 1 for attacks made with missile weapons by units from this battalion if they are wholly within 12" of the LORD-ORDINATOR from the same battalion.

WARSCROLL BATTALION

SEMPITERNALS CLEANSING PHALANX

ORGANISATION

A Sempiternals Cleansing Phalanx consists of the following units:

- 2 ANVILS OF THE HELDENHAMMER Evocators units
- 2 ANVILS OF THE HELDENHAMMER Sequitors units

ABILITIES

Weapons Ablaze: *Working in concert, Sacrosanct warriors channel aetheric forces into their blades and mauls to sunder the toughest armour.*

If a unit of EVOCATORS from this battalion successfully casts their Empower spell on a unit of SEQUITORS from the same battalion, and the spell is not unbound, improve the Rend characteristic of weapons used by that SEQUITORS unit by 1 until the start of your next hero phase, in addition to the effects of the spell.

WARSCROLL

LYNUS GHALMORIAN

ON GRYPH-CHARGER



The Lord-Arcanum of the Sempiternals is a master of both aetheric and amethyst magic. Mounted on his Gryph-charger Katafalq he courses into battle, determined to atone for past failures and bring ruin to those who would prey on the innocent.



MELEE WEAPONS	Range	Attacks	To Hit	To Wound	Rend	Damage
Aetherstave	2"	4	3+	3+	-1	D3
Razor Beak and Claws	1"	3	3+	3+	-2	1

DESCRIPTION

Lynus Ghalmorian is a named character that is a single model. He is armed with an Aetherstave.

MOUNT: Lynus' Gryph-charger, Katafalq, attacks with its Razor Beak and Claws.

ABILITIES

Aethereal Strike: *A Gryph-charger's claws are supernaturally sharp, tearing through armour with ease.*

If the unmodified hit roll for an attack made with a Gryph-charger's Razor Beak and Claws is 6, that attack inflicts 1 mortal wound on the target and the attack sequence ends (do not make a wound or save roll).

Cycle of the Storm: *A Lord-Arcanum is capable of capturing the soul-stuff of a fallen Stormcast Eternal, returning it back to the battlefield to continue the fight.*

Once per turn, when a friendly STORMCAST ETERNAL model is slain within 18" of this model, instead of removing the slain model, you can heal 1 wound allocated to it. This model cannot use this ability on itself.

Ride the Winds Aetheric: *Gryph-chargers can move faster than the eye can follow along the winds aetheric, though the shifting of these winds makes such movement perilous at times.*

In your movement phase, this model can Ride the Winds Aetheric instead of moving normally. If it does so, choose the direction in which it will move, and roll 6D6. This model can move up to a number of inches equal to the result in the direction chosen, moving over terrain and other models as if it could fly. It must end the move more than 3" from enemy models – if this is impossible, it cannot move at all. This model cannot charge in a turn in which it Rides the Winds Aetheric.

Spirit Flask: *As a desperate last resort, Lord-Arcanums can smash open one or more of the filled spirit flasks that they carry, causing a deadly explosion of soul energy that engulfs the wizard and anybody that is nearby.*

Once per battle, at the start of the combat phase, you can say that this model will shatter 1, 2 or 3 spirit flasks. If you do so, each unit within 3" of this model suffers 1 mortal wound for each spirit flask that was shattered. Units within 3" with 10 or more models suffer D3 mortal wounds for each spirit flask that was shattered instead. Allocate the mortal wounds to this model last of all, after allocating them to any other units that are affected.

Shield of the Pale Knight: *Embedded with the bones of a long-dead saint, this invictunite relic radiates protective power.*

You can re-roll save rolls of 1 for attacks made with missile weapons that target this model or any friendly ANVILS OF THE HELDENHAMMER units wholly within 12" of this model.

MAGIC

This model is a WIZARD. He can attempt to cast one spell in your hero phase, and attempt to unbind one spell in the enemy hero phase. He knows the Arcane Bolt, Mystic Shield and Amethyst Gale spells. In addition, the Arcane Bolts that this model unleashes are fuelled by Prime Electrids.

Amethyst Gale: *A hurricane of deathly energy rushes from the Lord-Arcanum's aetherstave, tearing through the enemy ranks and leaving them in terrified disarray.*

Amethyst Gale has a casting value of 6. If successfully cast, pick an enemy unit within 12" of the caster that is visible to them. That unit suffers D3 mortal wounds. In addition, until your next hero phase, subtract 1 from hit rolls for attacks made by that unit.

Prime Electrids: *With the power of Azyr crackling through them, Lord-Arcanums can summon lightning as easily as another mortal draws breath.*

If this model successfully casts Arcane Bolt and it is not unbound, then the spell inflicts D3 mortal wounds instead of 1, or D6 mortal wounds instead of D3 if the casting roll was 10+.

COMMAND ABILITIES

Sombre Exemplar: *Ghalmorian is master of the Sempiternals, leading his chamber from the front with a grave-cold devotion to duty.*

You can use this command ability at the start of the combat phase. If you do so, until the end of that phase add 1 to hit rolls for attacks made by friendly ANVILS OF THE HELDENHAMMER units while they are wholly within 12" of this model.

KEYWORDS

ORDER, CELESTIAL, HUMAN, GRYPH-CHARGER, STORMCAST ETERNAL, ANVILS OF THE HELDENHAMMER, SACROSANCT, HERO, WIZARD, LORD-ARCANUM, LYNUS GHALMORIAN



STORMCAST ETERNALS	
WARSCROLL	POINTS
Sempiternal Sacrosanct Chamber	90 pts
Sempiternals Grand Convocation	170 pts
Sempiternals Hailstorm Battery	150 pts
Sempiternals Cleansing Phalanx	170 pts
Lynus Ghalmorian on Gryph Charger	240 pts

ANVILS OF THE HELDENHAMMER

Excited about collecting an Anvils of the Heldenhammer army after reading the Tome Celestial? Of course you are! But how do you paint those black-clad warriors of Sigmar? Studio painter James Perry provides us with a stage-by-stage guide for a Sequitor-Prime.

The first stage when painting this Sequitor was to undercoat it Chaos Black (surprise!). James then basecoated the black armour with Abaddon Black. 'Abaddon Black and Chaos Black are not quite the same,' explains James. 'If you accidentally get another colour on the Chaos Black and correct it with Abaddon Black, you'd notice the difference between the two. It's best to apply a thin coat of Abaddon Black first – that way if you make any mistakes, they're easy to fix.'

James then painted the model in the order shown below. 'I painted each area to completion before moving on to the next section,' says James, 'but you could just as easily basecoat all the areas of the model first, then wash all the similar colours (such as the robes and the helmet plume) at the same time. Also, take your time with the bone-coloured robes. Use a couple of thin layers of paint to build up the colours – don't try and do it in one go, or the paint will end up looking too thick.'



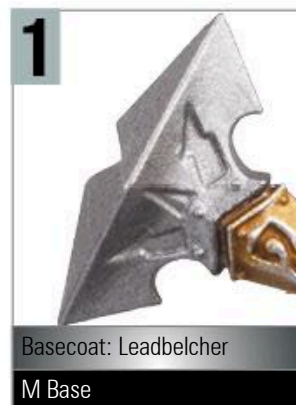
BLACK ARMOUR



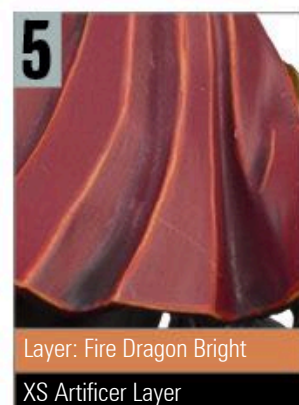
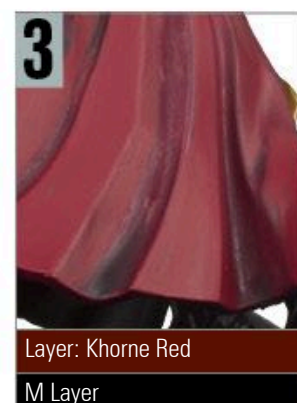
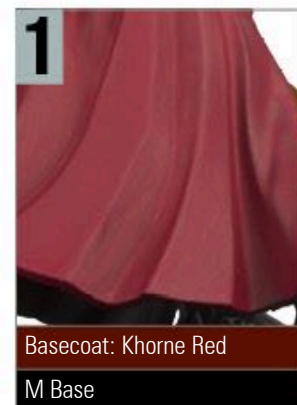
GOLD ARMOUR TRIM



SIGMARITE STEEL

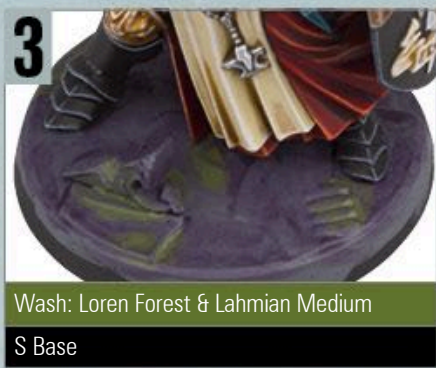
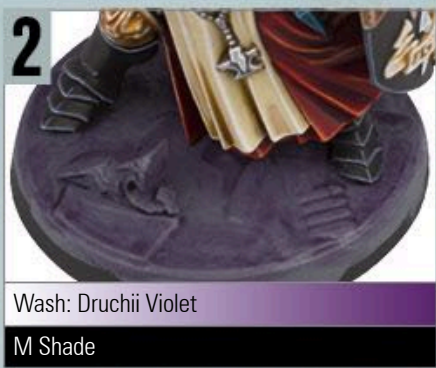


RED ROBES

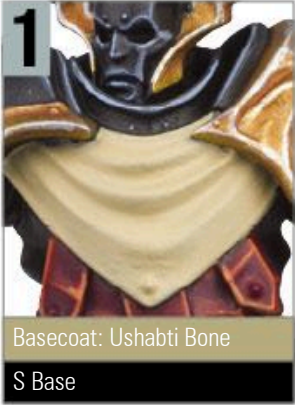


PAINTING THE BASE

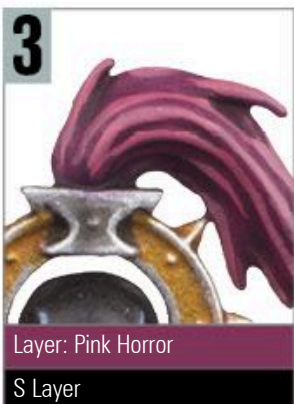
The Anvils of the Heldenhammer have often fought in Shyish, so James painted this Sequitor's base to represent the Realm of Death. 'I used Druchii Violet to give the base a purple tone, just like the amethyst-coloured grave-sand of the realm,' says James. 'I also added a few patches of green to represent the ghostly, ethereal nature of Shyish and the spirits that may dwell beneath the Sequitor's feet.'



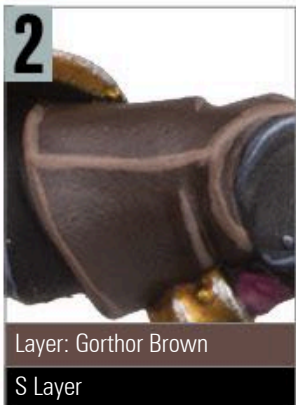
CLOTH



HELMET PLUME



LEATHER GAUNTLETS



MAGICAL VIAL



WHITE DETAILS



WARHAMMER TV PAINTING GUIDES

Do you want darker robes on your own Anvils of the Heldenhammer models? No problem – simply head over to YouTube, look up Warhammer TV, and search for How to Paint: Anvils of the Heldenhammer White Robes.



THEY WHO CLAIM DEATH

You've read the new background for the Sempiternals, seen the new rules, and learned how to paint black and gold armour in Paint Splatter. Now you get to see some of our favourite Anvils of the Heldenhammer from around the studio.

The Anvils of the Heldenhammer are one of the most distinctive of all Sigmar's Stormhosts. Clad in sinister black armour and adorned with symbols of death, they are arguably the grimmest looking of all the Stormcasts. It's perhaps no surprise, then, that several people from around our head office have converted and painted some Anvils of the Heldenhammer for their collections.

All of them have embraced the morbid background of the Anvils, adding skulls to their warriors' equipment and bases and painting their armour with plenty of battle damage to show they've been on crusade for many years. We hope these models will give you some inspiration for painting and converting your own Anvils of the Heldenhammer. If you do, send some pictures of them to team@whitedwarf.co.uk – we would love to see them.

LIBERATORS – BY TOM MOORE

Tom wanted his Liberators to embody the Realm of Death, so he cut the haloes on their heads and placed skulls from the Skulls set in the centre. He also added skulls to their bases to reinforce the idea of them being surrounded by death. Tom painted these Liberators with loads of scratches and dirt on their armour, showing that they've been on campaign in Shyish for many years. The finishing touches were glowing purple eyes and a skull-faced helm for the Liberator-Prime.



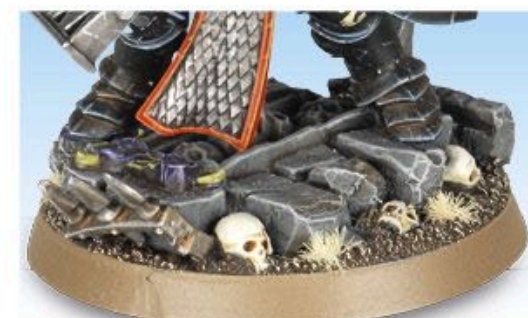
Tom used skulls from the Skulls set and masonry from the Sigmarite Mausoleum to give his models' bases the look of an ancient burial ground or ruined crypt (1-3). The roses are painted in the colour of Shyish.



1



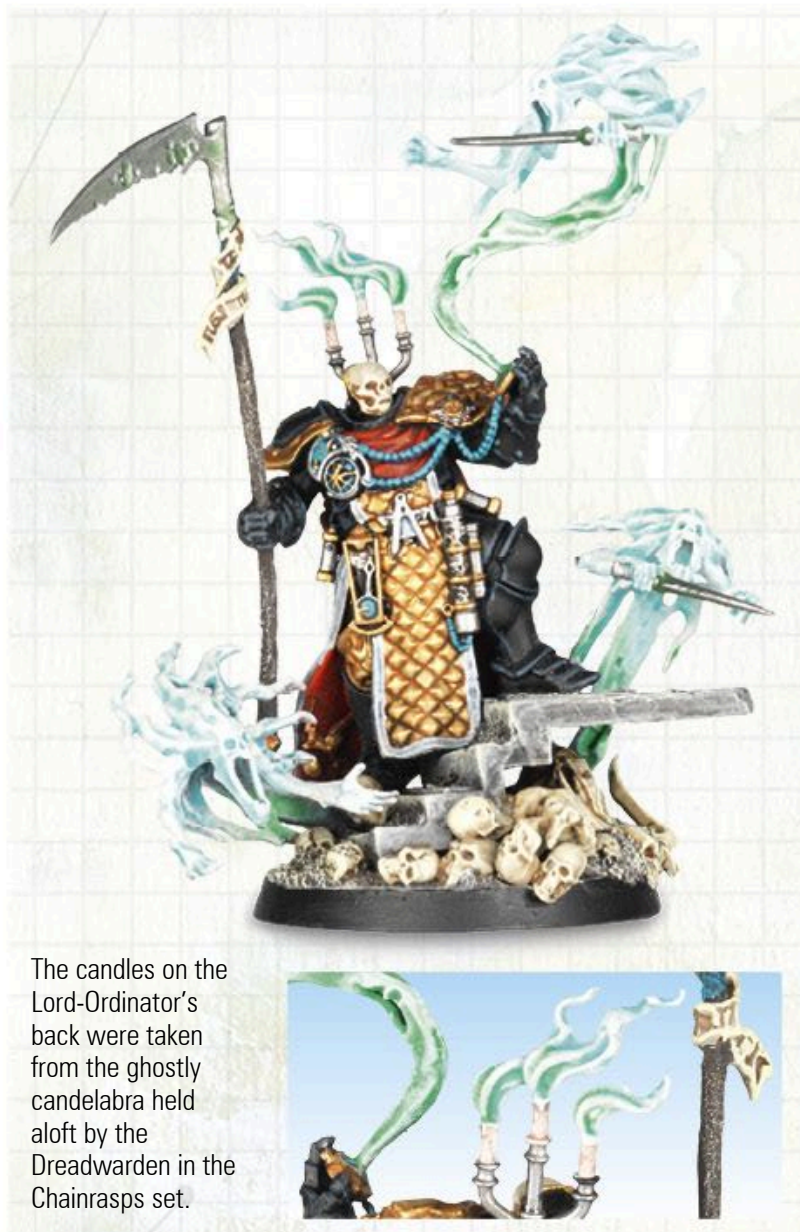
2



3

LORD-ORDINATOR – BY BEN BAILEY

Ben converted this Lord-Ordinator with a trio of Spirit Hosts floating around him to show how he is communing with the spirits of Shyish. To give his character a sinister visage, Ben used the skull helm from a Lord-Relictor and armed him with a scythe from a Cairn Wraith.



The candles on the Lord-Ordinator's back were taken from the ghostly candelabra held aloft by the Dreadwarden in the Chainrasps set.



LORD-ARCANUM – BY MARTYN CASHMORE

Martyn painted Astreia Solbright as a Lord-Arcanum for the Anvils of the Heldenhammer. He used Daemonette Hide and Celestra Grey to paint the Dracoline, applying Druchii Violet to the recesses of its skin to give it a purplish tone (the colour of Shyish). He gave the Lord-Arcanum a white face mask – a symbolic representation of the death that surrounds the Anvils.



Martyn painted the Dracoline's scales black to show the strong bond shared between the rider and her mount. Martyn used bright blues and reds as the spot colours on the model.

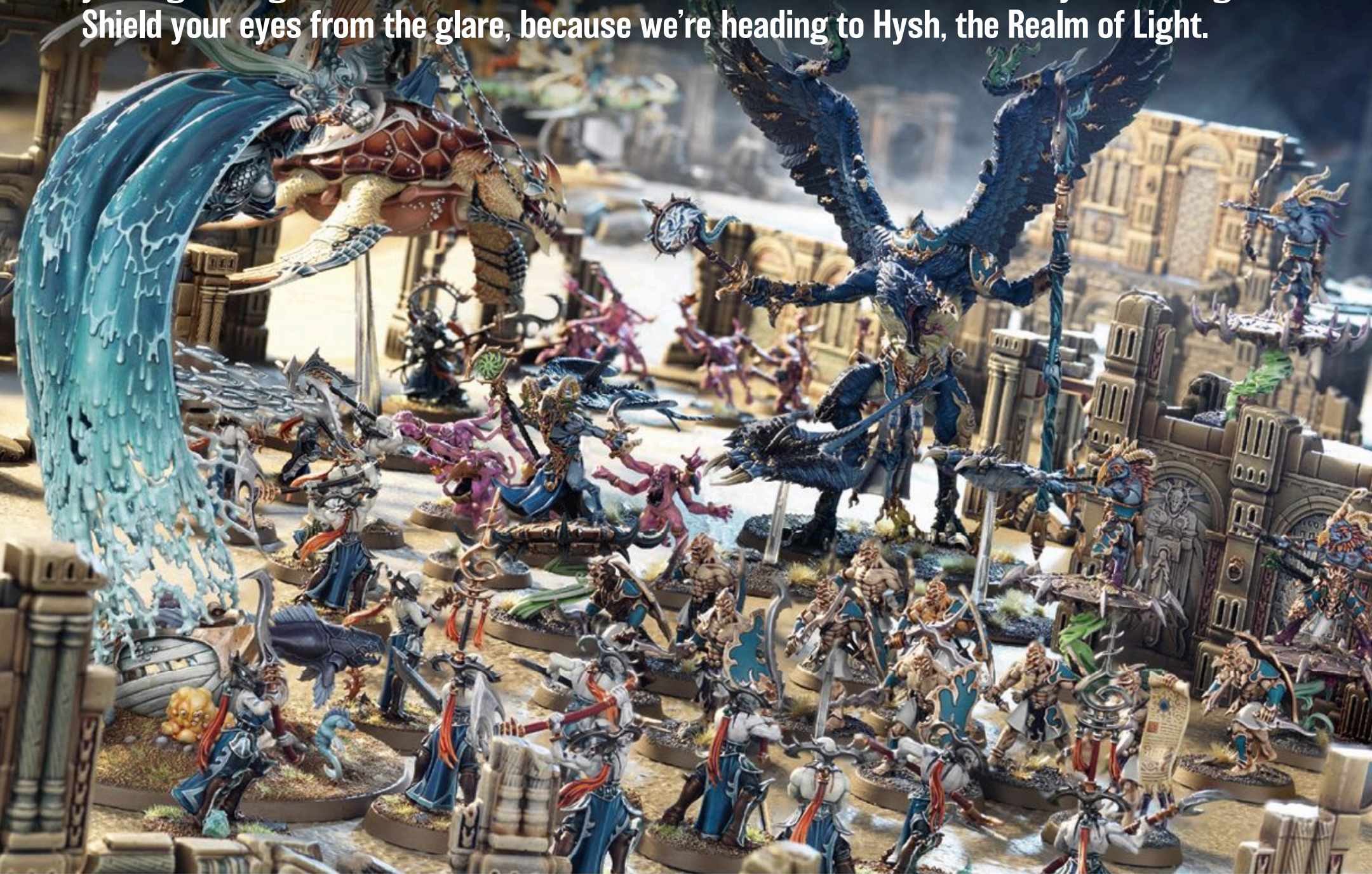
KNIGHT-INCANTOR – BY MARTIN PETERSON

Martin painted this Knight-Incantor for an 'Eavy Metal challenge earlier in the year. He converted the model by swapping its head for that of a Lord-Relictor (1) and adding a skull icon to his chest. Martin also built for it a display base that features rocks being magically pulled out of the ground by the wizard's incantations. When it came to painting his model, Martin wanted the armour to look reflective but also battle-damaged, with loads of little chips and scratches all over it that catch the light. He painted the gemstone on the staff top a deep amethyst purple (2) – a colour closely associated with the Realm of Death.



THE REALM OF LIGHT

Fantastical Realms is an ongoing series of articles showing you how to build and paint your Age of Sigmar armies based around the Mortal Realms in which they live and fight. Shield your eyes from the glare, because we're heading to Hysh, the Realm of Light.



The Realm of Light is aptly named, for its Ten Paradises are bathed in sempiternal light, their multifaceted forms gleaming so bright they illuminate the cosmos. Steeped in pure magic, Hysh is a place of both literal and mental illumination, yet it is also a dangerous place where obsession with perfection and the pursuit of knowledge can lead to very dark paths indeed. The inhabitants of Hysh are among the most enlightened people in the Mortal Realms. Prone to introspection, they are skilful spellcasters and accomplished engineers, their minds immersed in mind-expanding arithmantic lore. By capturing the realm's magical energy in translucent prisms of aetherquartz, Hyshian scholars have greatly increased their intellects, while the realm's warrior classes use these magical crystals to become swifter and more dextrous, their every martial action a blur of deadly light.

THE SERPENT OF LIGHT

The symbol of Hysh little resembles the serpent that it represents. Instead, it appears to show Hysh atop the wheel of magic, suggesting that the realm's magic is the most powerful. Many Hyshians wear this symbol for protection and use serpent imagery on their clothes and wargear.



THROUGH KNOWLEDGE, ENLIGHTENMENT

So what would an army from the Realm of Light look like? Do all the humans who live there wear gleaming white clothes, their skin burnished by the radiant light? Perhaps they wear black robes instead in an attempt to hide from the realm's ever-present light, protecting themselves with shimmering glammers. Are the bones of Deathrattle Skeletons polished to a high sheen, their eye sockets radiating spectral light, or are they scorched black by the brilliance of the realm? Maybe the beasts that dwell in Hysh are blessed with glowing fur and skin, or the Seraphon that fight there radiate pure magical energy. It could be that the Kharadron and the Fyreslayers imbue their weapons and wargear with light magic and Hyshian metals to create powerful blades and war machines that glow with an inner light. There's a lot to consider when creating an army from Hysh.

The look of a realm and the environment your army is fighting in can be great inspiration for how you paint your models. In Hysh, the lands closest to the realmsphere's core are relatively habitable, albeit bathed in perpetual light, while those near the realm's edge are virtually unfathomable. Prismatic pyramids loom in the skies, producing spectrums of light that bathe the lands below in every hue, their luminous beams further refracted by the light-djinns that float like gossamer in the air. Forests of crystalline trees use the light of the realm's moons to grow overnight, trapping unwary travellers in crystal prisons. Mirror-glass lakes reflect not only light, but ideas, thoughts, and dreams, hypnotising and beguiling those who gaze upon them. Shards of light solidify, forming bridges, stairways, and entire cities, yet they disperse as quickly as they coalesce, plunging those who stand upon them to their dooms.

While 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 the Realm of Light. 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

THE INHABITANTS OF HYSH
This Battlemage is just one example of what the inhabitants of Hysh can look like, wearing finely crafted pure-white robes with rich golden threads woven into them. The serpent is a common motif among the people of Hysh (as you can see from this mage's staff, the talisman around his neck, and his ceremonial headdress), as are cut gemstones, reams of scripture-covered vellum, and candles. Vignettes like this are great inspiration for how you can convert and paint the models in your own collection.



THE TOURMALINE SPIRES



THE PENUMBRAL PORTALS



UAIMH, THE FIRST WHIRLWAY



A PLACE OF BLINDING BRILLIANCE

While white, gold, and cyan are the colours most commonly associated with the Realm of Light, the pure white light of Hysh is often dispersed into a full spectrum of colours, from intense reds right through to brooding violets.

PAINTING YOUR ARMIES

How you paint your miniatures is a great way to show what realm they are from. While white is the predominant colour in Hysh, there are plenty of other options when it comes to painting your models.

Let's start with white! You could cloth your Hedonites of Slaanesh or Tzeentch Arcanites in white to indicate the realm they inhabit. Why not apply white tribal markings to the armour and skin of your Ironjawz or Chaos Warriors? Of course, you could go all in with the white paint and make it the primary colour for your army – imagine a fleet of gleaming Kharadron aether-ships or Sylvaneth with white bark like silver birch trees. On the flip side, you could paint your army in dark colours to provide a stark contrast with their surroundings. The Frazzleshun grots live in the Crackenmaw Chasm in Hysh, where the light of the realm cannot reach them. As a result, they are exceptionally pale skinned and wear dark robes to protect themselves from the hated light. Models painted in this way would look fantastic mounted on light coloured bases like the ones shown opposite.

HYSHIAN CRYPT HORROR

A mordant's appearance is often indicative of the land they dwell in, and this Crypt Horror is no exception. His skin has been painted to look almost translucent, as if beams of light can pass through it, while his shoulders and neck have been painted in deep reds and purples to show where the light of Hysh is burning away his tainted skin.



TEMPEST LORDS PROSECUTOR

The Stormcast Eternals of the Tempest Lords hail from the warrior dynasties of Hysh, and they're a great example of an army from the Realm of Light that doesn't wear bright white clothing. Instead, their armour is the colour of roiling thunderclouds, their wings rays of Hyshian light. To add an extra level of detail to this Prosecutor-Prime, white filigree has been added to the model's breastplate and greaves, while the white faceplate on his helm draws your attention to his head. The Prosecutor's right shoulder pad has also been painted to look like white marble, which matches the steps on the model's base.



THE THUNGUR LODGE

The Thungur channel the moonlight of Hysh through crystal lenses, imbuing their ur-gold with light magic. To represent this, thin glazes of blue and yellow were applied to the model's fyresteel axe to give it a crystalline appearance.



HYSHIAN GOR

This Gor is painted in warm tans and browns, with blue used as a cool, complementary spot colour, both in the metal on the model's axe blades and in its glowing eyes. These little touches give the Gor a magical, enlightened look.



CITY OF LÉIRIÚ

This base was painted to represent a city of Hysh, such as Léiriú, the Bright Haven. The base was painted separately from the model that would stand on it, making drybrushing it really quick and easy. The drybrushing also adds an extra level of texture to the base.



TOP TIP

Try swapping the Lothorn Blue in the second stage for other colours to get different crystal effects. Moot Green and Screamer Pink (as shown on the Palisade below) are both great options.



THE REVELATION DESERT

Armageddon Dust was used to create the texture on this desert-style base. It was then sprayed with Wraithbone to get the pale colour. The Contrast paint in stage three was diluted with Contrast Medium (in a roughly 3:1 mix) to ensure it didn't make the base too dark.



TOP TIP

We undercoated the Barbed Bracken on the sprue with Grey Seer, then applied two Contrast paints to get the desired effect. The plant was then clipped out and stuck down with Super Glue.



THE PRISMATIC PALISADE

The Prismatic Palisade is a great example of a Hyshian spell. After undercoating the Palisade Corax White, the wall was washed with a mix of Casandora Yellow and Lahmian Medium. The tips of the crystals were then sprayed Corax White again to create the gradient effect. The colours on the tips of the crystals were also made more translucent by mixing them with Lahmian Medium.



CONVERTING YOUR MODELS

There aren't many Citadel Miniatures specifically from the Realm of Light, but that doesn't mean you can't make some of your own! Here are a few examples of how you can convert your Hyshian models.

This month's conversion section features a couple of character models and a unit of Stormcast Eternals, all of them great examples of how you can convert and paint your miniatures to show that they have come from (or are fighting in) the Realm of Light.

First up is Dan's Ogroid Thaumaturge. Throughout the Fantastical Realms series, Dan has converted several heroes inspired by the spells and artefacts of power presented in *Malign Sorcery*, and his Ogroid Thaumaturge is no exception. This character carries the Luminary Rod – an artefact of Hysh – and Dan has painted his model using a pastel colour palette to fit the realm he lives in.

BIT OF THE MONTH

Snake! The bejewelled serpent-shaped staff top from the Battle Wizards set is the perfect conversion piece for Hyshian models. Sssssss!



Martyn Cashmore was also inspired by the content of *Malign Sorcery* and gave his aelven Loremaster an Exorcising Beam (one of the spells of Hysh) and a Crystalline Blade, not to mention a suitably bright colour scheme. Meanwhile, Mark Bedford's conversions were inspired by the terrain of Hysh. Rather than convert his unit of Evocators, Mark constructed new bases for them, building impressive stairways and fallen ruins for them to stand on. He then painted them in Hyshian colours. Creating bases like this is a great way to show what realm your warriors are fighting in. In fact, Mark enjoyed making them so much he even built a terrain piece to go with them, which you can see over the page.

OGROID THAUMATURGE – BY DAN HARDEN

Dan wanted his Ogroid Thaumaturge to look like he has become one with the land he lives in, sprouting crystal shards from his back to match those growing out of the ground. First, Dan cut off the Ogroid's crest of hair and replaced it with a ridge of crystals made from spare bits of sprue (see below). He also gave the beastie a Luminary Rod – one of the Hyshian artefacts

of power presented in *Malign Sorcery*. To make the rod into some kind of techno-arcane piece of wargear, Dan cut the skull off the end of the Ogroid's staff and replaced it with spare pieces from the Luminark of Hysh. When it came to painting, Dan wanted the Ogroid to have a really pale, almost translucent appearance, so he undercoated the model with Corax White, then painted its skin with Blue Horror and White Scar.

Below: The people of Hysh are enlightened when it comes to both knowledge and technology, which is why Dan converted his Ogroid to have a metal arm. He envisages it as a half-scientific, half-magical gauntlet. The claw is a spare part from the Saurus Oldblood on Carnosaur kit.



MAKING CRYSTALS

Inspired by the crystal bases on the models on page 42, Dan added a few crystals to his own model, too (and the Ogroid itself, of course). After asking the studio army painters how they made them, he then built a few of his own.



LOREMASTER – BY MARTYN CASHMORE

Martyn made a few minor alterations to his Loremaster to show that he's from the Realm of Light. First, he remodelled the globe of energy in the model's left hand into a beam of light, which he made from a piece of metal rod covered in Green Stuff. He also swapped the Loremaster's sword for a piece of clear plastic that he carved to look jagged and rough like it was a living crystal blade. Martyn painted his Loremaster in 'pure' colours of blue, green, and white.



STORMCAST ETERNALS EVOCATORS – BY MARK BEDFORD

Mark built most of his Evocators straight out of the box, but he converted their bases using parts from the Baleful Realmgate and Enduring Stormvault scenery kits. The glowing blue orbs are actually marbles that Mark glued into place with epoxy resin. When it came to painting, Mark sprayed his Evocators with Retributor Armour and used the Soulstone Blue technical paint to give their shoulder pads a lacquered appearance.



HYSHIAN STORMVAULT

So you've built and painted some models for the Realm of Light. But what about some scenery to go with them? Forge World designer Mark Bedford explains how he created this Hyshian Stormvault.

Mark: The new scenery kits for Warhammer Age of Sigmar are really nice pieces, and I thought it would be cool to explore how they could be combined. I've seen some of the artwork in *Forbidden Power* and loved the idea of mounting some kind of orrery on top of a Stormvault to represent the magical machinery that keeps it hidden.

The conversion is actually pretty simple – it's a Penumbra Engine sitting on top of a Sigmarite Dais. Rather than glue the engine with the outer ring horizontal, though, I stuck it down at an angle to make it look as though the engine is active and rotating. I also replaced the burning braziers

with marbles. I felt they fitted the feel of the realm better – kind of like crystal balls or seeing stones. When it came to painting the Penumbra Engine, I used the same gold colours as my Stormcast Eternals: Retributor Armour, a drybrush of Stormhost Silver, and a heavy wash of Seraphim Sepia. It's simple, but effective. The colours for the Stormvault itself can be seen over to the right. The finishing touch to the piece was a layer of gold leaf on the symbols on top of the Stormvault. I painted them with a patchy layer of adhesive, applied the gold leaf, then brushed away the bits that didn't stick with an old brush to make it look weathered and worn.



PAINTING THE STORMVAULT

Mark: After undercoating the scenery, I sprayed it with both Wraithbone and Grey Seer to start creating the marble texture. I then used an airbrush to apply thin streaks of Terminatus Stone and The Fang, creating lines across the scenery just like you find in a piece of marble. I then airbrushed the whole piece with Ulthuan Grey to tie the colours together and weathered it with a wash of Zandri Dust.

MARBLE STORMVAULT

Undercoat: Chaos Black

Basecoat: Wraithbone

Basecoat: Grey Seer

Airbrush: Terminatus Stone

Airbrush: The Fang

Airbrush: Ulthuan Grey

Wash: Zandri Dust & Lahmian Medium



WARHAMMER 40,000

® In the grim darkness of the far future, there is only war! This month in the Warhammer 40,000 section, we're joined by four warlords, a host of super-heavy vehicles, and a massive Battle Report.





A TALE OF FOUR WARLORDS
Our four Warlords continue their quest to dominate the world of Vigilus. Yet someone's plans have changed – turn to page 54 to find out more.



THE SIEGE OF CAHIM II
Warhammer 40,000: Apocalypse is out, and what better way to celebrate than with a huge battle? See the game in all its glory on page 74.



ECHOES FROM THE WARP



JAMES GALLAGHER

This month, Robin Cruddace has been dragged into the Immaterium after rolling a double 6 and suffering Perils of the Warp. While he battles his way back into realspace, fellow games developer James Gallagher steps up to talk about narrative battles and how a compelling story can add an extra dimension to your Warhammer 40,000 battles.

Below: The Space Marines, Astra Militarum, and Adeptus Mechanicus take on the Orks in a huge battle for the future of Vigilus. Hobbyists like us dream of cinematic battles like this, but putting the idea into practice takes a little planning to achieve.

One of the questions we get asked regularly is about how to add narrative to games in an easy way. This is actually a difficult question to answer, because truthfully, narrative gaming encompasses a vast range of different approaches. Some people would tell you that simply naming their units and ensuring the correct squad markings is playing narratively, whereas others would insist that to have a truly narrative experience, you need to concoct a story-driven asymmetrical mission, complete with unusual rules designed to provide endless entertaining anecdotes. The truth is that both of these approaches are narrative. If you were to talk to a large group of Warhammer 40,000 players, many of them wouldn't describe

themselves as narrative gamers. But a lot of those gamers will have large collections of miniatures painted to a theme, usually that of a specific faction such as a Space Marine Chapter or Aeldari craftworld. These players will also often be well-versed in the lore and background of these factions and how they fight. And when those players bring this army to the table for a game against another army, across a battlefield strewn with terrain from the Warhammer 40,000 setting, I'd wager that many of these players are playing out a story, even if they aren't communicating that with their opponent.

IN THE TRENCHES WITH THE TROOPS

The truth is that the Warhammer 40,000 setting and stories are so vast, fantastical, and evocative that it's almost impossible not to be absorbed into them when you play. For many, this imagery is the very reason they became involved in the hobby in the first place, and the ability to collect, paint, and fight with mighty armies over a variety of alien battlefields is a great pull for many a hobbyist, young and old. Warhammer 40,000 has a rich history of artwork, photography, and stories, all of which ensures that at the very least, when you play a game, a part of your mind is seeing your army in these environments as the battle



Echoes from the Warp is a regular column about the rules, tactics, and ongoing development of Warhammer 40,000. This month, regular writer Robin Cruddace has handed over the reins to James Gallagher so he can talk about narrative gaming.

unfolds. As you roll the dice, those results aren't just numbers, they are explosive-tipped armour piercing rounds penetrating the flimsy armour of the enemy. When you make a successful charge, you aren't just pushing a miniature across the tabletop, your warriors bellow a warcry and throw themselves, blades first, into their mortal foes.

FROM IMAGINATION TO REALITY

So how do you translate this imagery to the tabletop and forge a narrative of your own? For many, simply fighting battles with their miniatures is a satisfying level of immersion. But what about if you want to delve deeper? Where is the best place to begin? In my experience in talking to hobbyists at events and online, this is the biggest stumbling block to creating a deeper narrative experience. A lot of players, faced with this obstacle, will default to a matched play game, which offers a balanced gaming experience with a minimum of fuss. Creating a deeper narrative experience does require a little more work on the part of the players, but with a bit of cooperation, this doesn't have to be overwhelming.

One simple way to add a little narrative to your games is to use some of the concepts and ideas provided in our rules and campaign books. I like to look at the Warhammer 40,000 campaign books we have written, such as the Imperium Nihilus series, as collections of modules. Each section of additional rules, be it battlezones, warzones, or any of the other features of these books can be used on their own or in combination with others to suit how complex you want your game to be. If you own either of the Vigilus campaign books, next time you play a matched play game using an Eternal War or Maelstrom of War mission, why not try using one of the battlezones as well? (Battlezone: Field of Nightmares from Vigilus Ablaze is my current favourite.) I think you would be surprised how adding something as simple as this provides a new and unique tactical experience, and an extra element of storytelling, without adding much complexity to the game.

INSPIRATION CAN BE FOUND IN THE MOST LIKELY PLACES

The next step along the narrative road is concocting you own battlezone-type effects. The easiest way to do this is to look at your battlefield and apply a new rule to some or all of the terrain features. A simple way to come up with narrative ideas for your terrain features is to take inspiration from popular culture such as film and TV. Does your battlefield have a lot of ruined

buildings? If so, perhaps you can take influence from action or war films set within a hellish urban environment, such as *Enemy at the Gates* or *Stalingrad*. In these films, the embattled forces have to contend not only with enemy forces, but also the dangerous and unstable environment around them. To represent this, you could introduce a rule whereby at a certain point in each turn, you roll a D6 for units which have come under fire while in ruins, with certain results meaning that pieces of rubble crash down on units taking cover in that building.

If your battlefield has a lot of wooded areas, perhaps these are home to a dangerous creature in the same vein as films such as *Predator*. If an infantry unit comes too close to a wood terrain feature, perhaps they will be attacked and one of their models may be dragged away by the beast, never to be seen again. These kinds of rules are easy to implement, but add an extra layer of texture to the game which helps immerse the players and ramp up the tension their warriors must surely be feeling in these deadly environments. Once you have got the hang of this idea you can take it further. Instead of simply adding one new rule, perhaps add a few, or create a mission of your own. Perhaps an

Below: The background and rules presented in *Vigilus Defiant* and *Vigilus Ablaze* are set on just one world, yet they could easily keep you and your gaming group hobbying for years, if not decades. You could set entire campaigns around the contents of these source books.





Above: Every battle could be the precursor or successor to another great game. These Ultramarines might prevail against Haarken Worldclaimer, leading to a follow-up mission where he's trying to escape their vengeance. Perhaps the Black Legion Raptors win, leading to a Kill Team game behind enemy lines ...

embattled Astra Militarum force must hold a strategically important bridge from a force of traitor Space Marines, or a small Aeldari force must break through enemy lines to assassinate an important enemy commander.

Narratives aren't always limited to single games, either. If you have a regular opponent, you can add a layer of narrative to your games by ensuring that each game has an impact on the next. If a player wins one mission, perhaps they can maintain the momentum their forces have gathered by playing as the attacker in the next game as the defender tries desperately to retreat. If your Warlord is slain during a battle, perhaps they are unable to fight in your next battle while they recover. If you played The Relic Eternal War mission found in the *Warhammer 40,000 Rulebook*, perhaps the winner of that game could take an additional relic in their next game as their army brings this powerful artefact to the field of war. All of these ideas lend a sense of progression and storyline to your games.

AN ESCALATION OF IDEAS

A continuous narrative doesn't have to be restricted to a single games system, either. Age of Sigmar games developer Sam Pearson and I have been playing a series of games using our armies from the A Tale of Warlords series found in the

hallowed pages of this very magazine. After our initial Kill Team game, in which my Chaos Terminators narrowly failed to kill his nefarious Biophagus Dr. Onderghast, we have been devising follow-up missions to tell the next part of this story. Next up is a Space Hulk-style game using the cramped tunnel boards from the Kill Team: Arena set, alongside the cult ambush markers that are included with *Codex: Genestealer Cults*.

The premise is that after the battle in the Sector Munitorium, my Black Legion forces have descended into the depths of the city in pursuit of the nefarious doctor. The enemy combatants will only show up as blips on their scanners until I can draw line of sight to them, at which point I'll discover whether that model is a relatively unthreatening Neophyte Hybrid, or a deadly Genestealer! The outcome of this mission will then dictate the type of game we play next. Will the Black Legion launch an all-out assault to try and crush the cult, or will the cult be using Dr. Onderghast as a distraction, drawing in the Black Legion's best troops whilst they launch a daring attack of their own? At this stage, and with more models available, we can move on to some Warhammer 40,000 games, even if on a relatively small scale, before the conflict escalates. Neither of us knows where this journey will take us, but by working together and both throwing ideas into the



mix, we are generating some evocative stories for our armies that will inform what models we add and even how we paint any new models we add.

ALL'S NOT FAIR IN LOVE AND WAR

Another stumbling block people find with narrative games is the notion of fairness. Some players will be put off by the idea of playing a game in which their chance of winning isn't equal to that of their opponent, which can be the perception of some missions in which both players have different objectives. I would argue that the best narrative games aren't completely fair at all, and as long as both players still have a chance to win, this shouldn't affect how you construct the narrative of your game. Everybody loves an underdog, completing their objectives against the odds, or a vastly outnumbered force slaying as many of their enemy as possible before they are overwhelmed. If you and your opponent come up with a new mission that you think might be unbalanced in favour of one of the players, why not play it twice, switching roles after the first game? That way, both players get a chance to have the advantage and to be the underdog. You can even compare your performances afterwards to see who rose to the challenge most successfully. One of the rewarding aspects of narrative gaming is the anecdotes and conversations it generates. These conversations are often where ideas for follow-up games come

from, and I would encourage players to discuss their favourite moments from any game they play with their opponent, whether it was an open play game or even a competitive game at a tournament or event.

Ultimately, adding narrative to your games is about cooperation between you and your opponents, and is made easier if both players are equally engaged in making the game more evocative. Narrative gaming isn't appropriate for every game (I'd probably avoid suggesting narrative aspects to your opponent before a game on the top table at a tournament!), but in a club setting or with a group of regular players, why not give it a try? The important thing is to find the level of narrative your gaming group enjoys. For some groups, this will be only a small amount, whilst others will dive in headfirst and create all manner of new missions, campaigns, rules, and even new units and characters for their games.

I hope this has given you some ideas about how to add narrative to your games, or encouraged you to try out some of the narrative missions and rules on offer in our various supplements. If you see me at Warhammer Fest or another event, why not let me know what narrative aspects you've been adding to your games? Who knows, perhaps we can inspire each other to try something new!

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.

THE WARLORDS OF VIGILUS

On the Imperial world of Vigilus, four warlords are gathering their armies for battle. Some have already engaged in light skirmishes, while others bide their time, amassing their troops for a greater conflict. This is A Tale of Four Warlords!



The Vigilus Warlords are back, and they've brought reinforcements! Over the last couple of months, they have been hard at work building and painting new units and scenery for their armies in preparation for the conquest of Vigilus. Of course, they're never going to be able to take over the whole planet, but every tyrant (or benevolent ruler, depending on your point of view) has to start somewhere.

Defending the Imperium's interests on Vigilus is James Karch, who has been working on a Raven Guard force inspired by the stealthy-looking Vanguard Space Marines in the Shadowspear boxed set. Attempting to conquer the planet are Sam Pearson and the Cult of the Four-armed Emperor, James Gallagher (known as Chaos James for the purposes of clarity) and his Black Legion army, and Mark Bedford with his army of Ork Speed Freaks. That was, until an unexpected development occurred ...

So what are you waiting for? Turn the page and see what our four warlords have been up to for the last few months – the world of Vigilus is about to get very dangerous indeed.



SAM PEARSON

Sam has had a busy few months working on different studio projects (you should see what he's got planned for +REDACTED+), but he managed to find some time to work on his Genestealer Cults

force for A Tale of Four Warlords. As with previous months, Sam has managed to paint a few new units for his army (including three new heroes) and some scenery to go with them. Turn to page 56 to see what he's painted so far.



JAMES GALLAGHER

Things have been suspiciously quiet in the Chaos camp this month, with only a few Chaos Space Marines joining the ranks of James' Black Legion army. But there is a reason for this, as he's

also been working on some very large models to add to his collection. You can see some of them on page 58, and a few more in our Apocalypse Battle Report on page 74. It looks like the forces of Chaos have got things covered!



MARK BEDFORD

Speaking of Chaos, something very peculiar has happened to Mark's army. Where before he was collecting Orks, now he has a burgeoning Death Guard army! This is a first for A Tale of Four

Warlords – no one has swapped armies before. The Inquisition was notified, an Assassin was dispatched, and a Munitorum clean-up crew was put on standby, but apparently it's all above board. Mark explains all on the next page.



JAMES KARCH

He's not quite pale enough to be a Son of Corax, but James Karch has shown his dedication to the Chapter by painting a veritable host of new miniatures for his army. Having got his hands on the

contents of the Shadowspear boxed set, James set to work on painting all the models in it. But that's not all – like Chaos James, loyalist James has also been working on something big. Bask in its majesty on page 63.



GREENER ON THE OTHER SIDE?

Mark: Sometimes the hobby butterfly strikes and there is just nothing you can do about it but give in. I was enjoying working on my Orks, but while I was painting them I just couldn't stop thinking about how cool the Death Guard models are. The Chaos release in March didn't help either – there was Chaos everywhere! The dark forces of Chaos had been seductively whispering in my mind, and I was powerless to their influence! And so I was compelled to switch armies in *A Tale of Four Warlords*. Hopefully you'll enjoy seeing my Death Guard army grow as much as you were enjoying my Orks. Ideally more so!



SAM PEARSON | GENESTEALER CULTS

FOUR-ARMED IS FOREWARNED

Every good uprising needs a leader, and this month Sam has painted three of them to add to his army, plus a unit of drill-happy Acolytes. The voice of the Four-armed Emperor tells all.

Sam already had an army of Genestealer Cultists before starting this challenge, but the release of all the new kits earlier in the year encouraged him to paint a whole lot more of them.

‘I love creating stories around my army’s heroes, so I was really keen to paint some of the new Genestealer Cults character models,’ says Sam. ‘This month I painted the Locus, Magus, and the Kelermorph, along with a unit of Hybrid Acolytes. Last month I blitzed through my models to get them painted for the deadline and I reckon I missed a few highlights here and there. This time I’ve painted fewer models, but I’ve really given my all when it comes to the painting. It does mean I’ll have to go back to my other models to get them to the same standard, but that’s all part of collecting an army.’

‘Next up, a few more Acolytes to bulk out my units (and ensure all the cultists with mining equipment don’t get killed too quickly) and an Achilles Ridgerunner. Maybe three of them if I have the time! James Gallagher and I are also thinking about creating a Kill Team mission with blip counters. I’ll let you know how we get on.’



BARRELS OF FUN!

‘I’ve found painting scenery to be a nice aside to the main challenge, so this month I’ve painted a Galvanic Servohauler and a few more barrels to sit alongside my force,’ says Sam. ‘I’m using the same industrial yellow colour palette as the cultists’ wargear to help tie everything together, like they’ve liberated all the work gear from a mining complex.’

The latest additions to Sam’s force. ‘I armed four of the Acolytes in this new unit with drills and cutters,’ says Sam. ‘I reckon they will be pretty devastating in combat.’



A TALE OF FOUR WARLORDS

Sam's cult forces have been growing steadily over the last few months. Even excluding his original army, his collection is one of the largest in this challenge so far.



JAMES GALLAGHER | BLACK LEGION

FROM SHAME AND SHADOW RECAST ...

... In black and gold reborn! With the release of loads of new Chaos Space Marine models as well as Codex: Chaos Knights, James' army has significantly increased in size. The warmaster tells all.

James has worked tirelessly on his Black Legion army over the last couple of months, completing two new units and three War Dog Chaos Knights.

'For this month's instalment, I've finished a unit of Black Legion Chaos Space Marines and a Rhino to carry them into battle, giving me a much-needed Troops choice for my army,' says James. 'I actually have several other units underway, too, including the Obliterators from the Shadowspear boxed set. I just need to put the finished touches to them, but I get distracted so easily! This month, it was by Chaos Knights.'

'Interestingly, I originally planned to build my army for matched play games, but the more I paint, the more I'm enjoying creating a narrative for my force. An example is the unit Champion in the Chaos Space Marines squad – I painted his chainaxe red to suggest that he'd liberated it from a Khorne Berzerker he'd killed in combat.'

APOCALYPSE!

While James has been working on several Chaos Space Marines units for A Tale of Four Warlords, he has also been painting Chaos Knights for the release of Warhammer 40,000: Apocalypse. He even got to take part in this month's Battle Report, in which he used six Chaos Knights – four War Dogs, a Knight Tyrant, and a Knight Despoiler. We're not going to tell you how his Knights got on in the game, but suffice it to say Chaos did ensue when they met the forces of the Imperium in battle.



James' army is the smallest of the four warlords, but the addition of ten Chaos Space Marines, a Rhino, and three War Dogs from House Lucaris has bolstered its strength considerably.



A TALE OF FOUR WARLORDS

LET SLIP THE DOGS OF WAR!

'The Knights of House Lucaris are one of the most infamous Iconoclast Houses, and occasional allies of the Black Legion,' says James. 'I painted a Knight Armiger Freeblade a few months ago (now a Dreadblade heretic), but decided to paint the other three Armigers I have as Chaos War Dogs using the colours shown below and the transfers from the new Chaos Knight kit. I've even given my Knights names – in the picture below you can see Barroth in the Knight suit *Darkhammer*, Zeraph piloting *Truthseeker* (who you can also see to the left), and Eliseth in *Savage Hunter*.'

GOLD

Basecoat: Retributor Armour

Wash: Agrax Earthshade & Agrax Earthshade Gloss

Drybrush: Liberator Gold

Drybrush: Stormhost Silver

METAL

Basecoat: Leadbelcher

Wash: Nuln Oil & Nuln Oil Gloss

Wash with 5:1 mix of Lahmian Medium & Agrax Earthshade

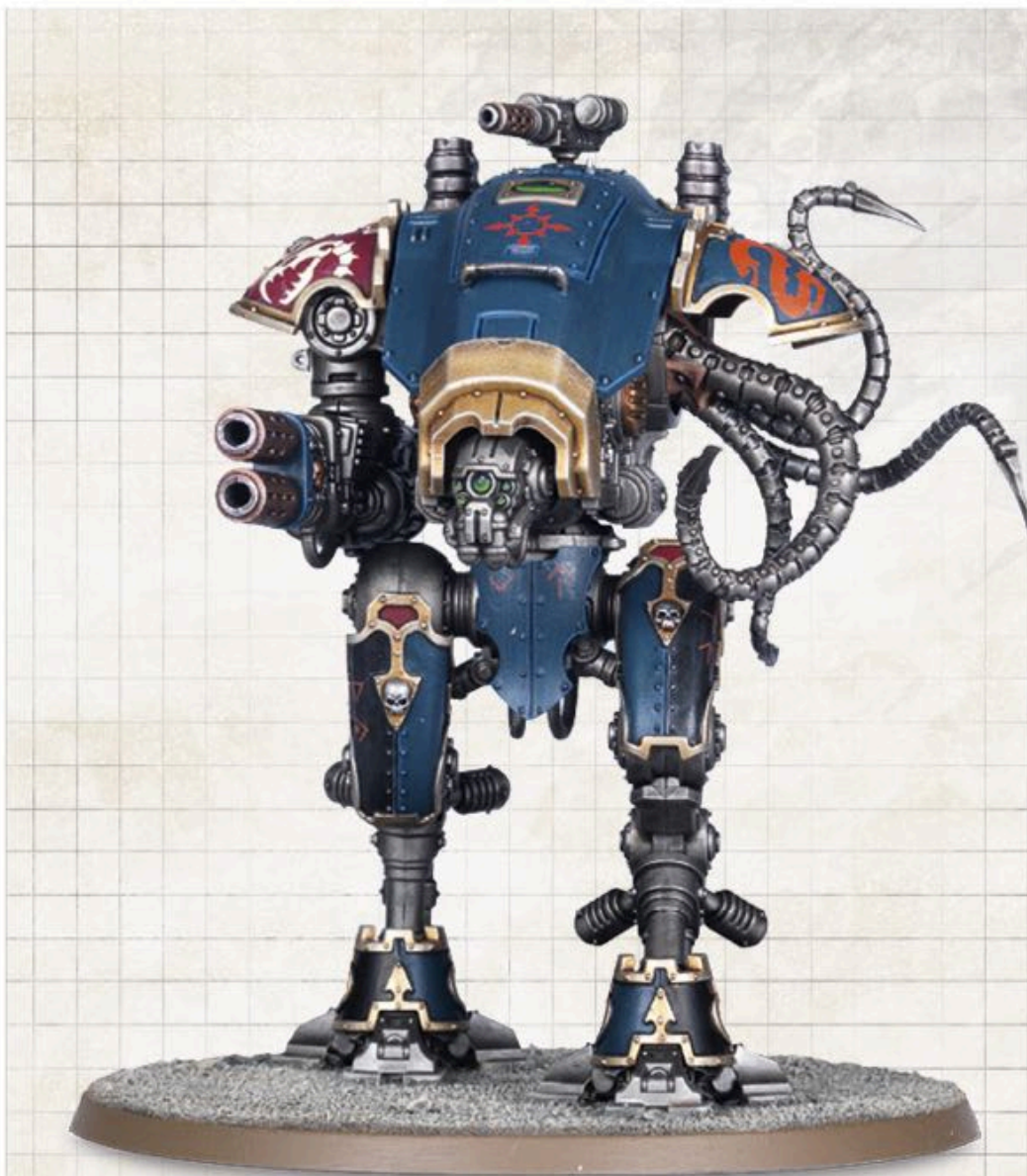
Drybrush: Stormhost Silver

BLUE ARMOUR

Basecoat: Stegadon Scale Green

Wash: Nuln Oil

Layer: Alaitoc Blue



MARK BEDFORD | DEATH GUARD

WAAAG—*COUGH COUGH COUGH* ... DEATH GUARD!

He's gone from fast-moving Orks to slow-moving Death Guard, but there is still a hint of green in Mark Bedford's army. We asked him to tell us all about his new project.

Mark has always liked the white and green colour scheme of the Death Guard from the time of the Great Crusade, and that was the main source of inspiration for his new army of Plague Marines.

'The white and green armour of the Death Guard is the perfect canvas over which to apply lots of weathering, which I'm a big fan of,' says Mark. 'Ironically, the first models I actually painted for this challenge weren't Death Guard at all, but the Nightmare Hulks from Kill Team: Rogue Trader. I had a few ideas for painting putrid flesh that I wanted to try out on them – basically, applying a Shade paint, then a second and a third while the first one was still wet to get a mottled effect on the skin. I then used the same techniques on my Poxwalkers and Plague Marines. My goal is to try and paint one of each Death Guard unit available, culminating in Mortarion at the end of the challenge. Next up, though, I'm going to try and get some vehicles painted.'

PAINTING DEATH GUARD

When painting his Death Guard, Mark starts by spraying his models with Chaos Black, followed by a second undercoat of Corax White sprayed onto them from above. He then follows the stages shown below.

BASECOATS

Undercoat: Chaos Black

Undercoat: Corax White

Basecoat: Elysian Green

Basecoat: Runelord Brass

SKIN

Wash: Biel-Tan Green & Lahmian Medium

Wash: Seraphim Sepia & Lahmian Medium

Wash: Druchii Violet & Lahmian Medium

WEATHERING

Wash: Nuln Oil & Lahmian Medium

Wash: Seraphim Sepia & Lahmian Medium

Technical: Typhus Corrosion

Technical: Nurgle's Rot



It's fair to say that Mark is pretty quick with a paintbrush, having painted all these Death Guard models over the last month and a half. He's got plenty more on the way, too!



A TALE OF FOUR WARLORDS

TEN MILLENNIA OF CORRUPTION

'The great thing about white armour is that it's the perfect canvas for some proper dirty weathering,' says Mark eagerly. 'After applying all the basecoat colours (white, brass, and

green), I washed the whole model with a mix of Nuln Oil, Seraphim Sepia, and Lahmian Medium to give them a drab, filthy look. I then used a sponge to apply patches of Typhus Corrosion to both the models and their bases.'

MARK'S CHALLENGE

Mark: James Karch and I have been talking about building a Kill Team board to play a game over. It was originally going to be a desert outpost, but now that I've switched armies, we thought it would be cool to build a 3D version of a starship (like the *Truehawk* in *Rogue Trader*) or an underground bunker. So that's my challenge this month – to build yourself a battlefield (or even just some scenery) for your armies to fight over!



JAMES KARCH | RAVEN GUARD

WALK SOFTLY AND CARRY A BIG GUN

The Raven Guard have deployed to the world of Vigilus in force, with a third of a company of battle-brothers ready to take to the field. They've even got some big guns to back them up.



James has painted like a man possessed over the last couple of months, finishing off all the models in the Shadowspear boxed set. What a trooper!

'That was my whole goal for this deadline – to get all the Vanguard Space Marines finished,' says James. 'I've got quite a sizeable force now, with four (potentially five) Troops choices, so I'm definitely ready for some games now. My favourite things that I've painted are the camouflage capes on my Librarian and Eliminators. I basecoated them with Tau Sept Ochre and used similar colours to the bases of my models (greys and browns) for the camo patterns. I think the dusty colours contrast really well with the glossy black armour. I also converted a few of the Infiltrators from the Shadowspear boxed set – you get a few repeated poses in the set, so I swapped some arms around to ensure that each of them looks unique. Next up, something super secretive!'

THE BANNER OF STEALTH

James: Because all my Raven Guard wear Phobos-pattern power armour, I really wanted to convert an Ancient to join them in battle. I used the body, right arm, and backpack of the Helix Adept from the Shadowspear boxed set and repositioned his left arm to hold the banner from the Dark Imperium boxed set. The plan is to paint him next and enter him – along with the Captain, Librarian, and Lieutenant – into the Golden Demon painting competition at Warhammer Fest. Wish me luck!



BRING OUT THE BIG GUNS

'I also painted a Repulsor Executioner,' says James. 'I didn't plan to, but after painting so many infantry models it was a welcome change of scale and pace. I painted the turret Ulthuan Grey, then shaded the recesses with Drakenhof Nightshade before highlighting the edges of the armour panels with White Scar.'



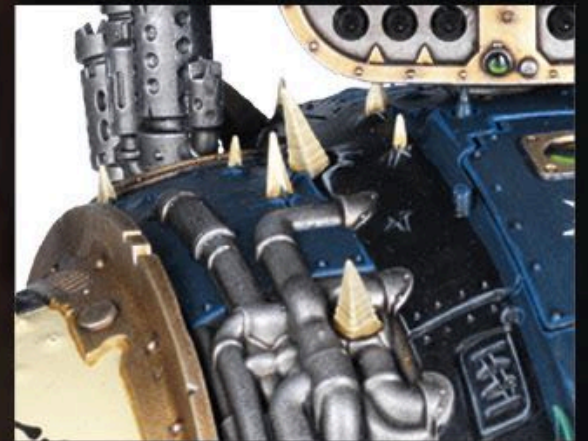
James' Raven Guard are from the 3rd Company, as shown by the red company markings. He also painted the tank's lenses and grenades red to match the company colours, and the turret gunner wears the red armour of a tech-adept.

THE FALLEN LORDS OF WAR

To celebrate the release of Codex: Chaos Knights and the Knight Desecrator kit, we asked several members of the studio to show us how they'd converted and painted their Chaos Knights. Here are a few of our favourites. Enjoy, heretics!

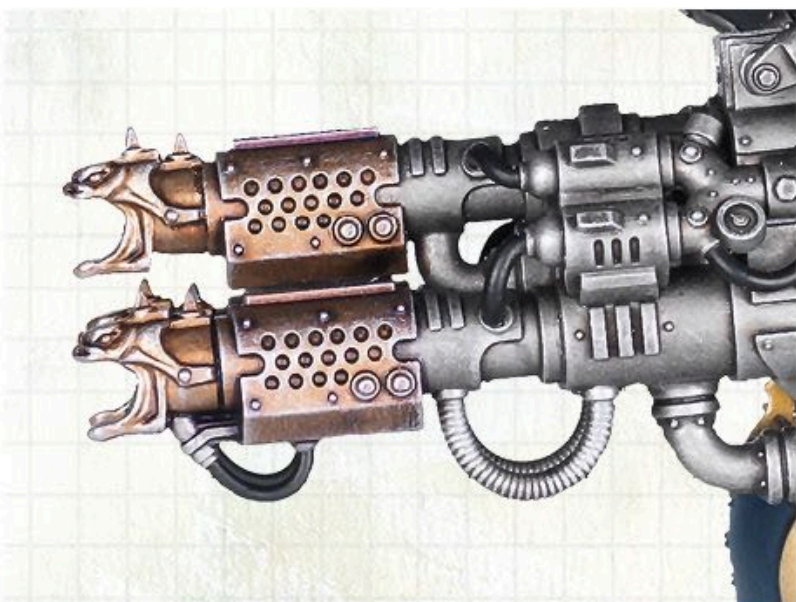
ZAR OBEDON, KNIGHT DESPOILER OF HOUSE LUCARIS
— BY JAMES GALLAGHER

James' Knight Despoiler is converted from the Knight Desecrator, but with two avenger gatling cannon arms and a stormspear rocket pod taken from the loyalist Knight Warden kit. To Chaosify the guns, James added spikes to the barrels of the gatling cannons and replaced the heavy flamer nozzles with shorter, more evil looking ones. The decal on the hanging banner is from the Forge World Sons of Horus transfer sheet.

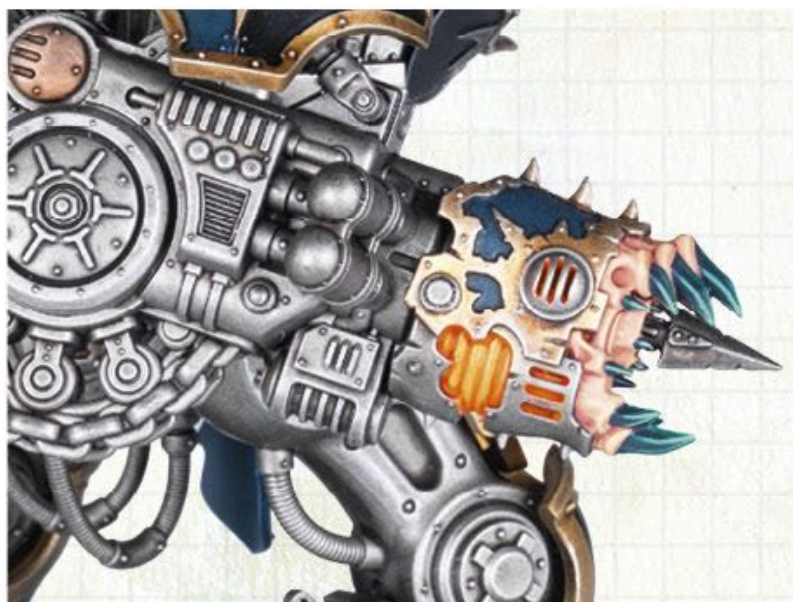


LORD ACHERUS, KNIGHT TYRANT OF HOUSE LUCARIS — BY JAMES GALLAGHER

James also converted a Knight Tyrant from the Knight Valiant kit. To add an air of menace to the Knight, he swapped the faceplate for one of the spares in the Knight Desecrator kit and replaced the ends of all the gun barrels with gargoyles-like heads.



1



2

James added new gun barrels to the conflagration cannon **(1)** – these were taken from the ‘spiky bits sprue’ that comes in the Chaos Land Raider kit. James also replaced the barrel of the thundercoil harpoon with the head from the Forgefiend kit **(2)**. He then stuck a spike – also from the spiky bits sprue – into its mouth to represent the harpoon.

THE PALLID KNIGHT OF HOUSE BLISTERBORN — BY NYLE AJINA

Nyle's Knight is dedicated to Nurgle and features many symbols of the Plague God. The icon on his carapace comes from the Plaguebearers kit, as do the heads on his shield. The hanging death's heads are from the Plague Drones kit and the rocket pod is from the Knight Warden.



The Plaguebearer heads pushing through his tilting plate **(1)** show how the Pallid Knight has become corrupted by Nurgle.

The tongue protruding from the Knight suit's head **(2)** comes from a Putrid Blightking's belly (of course!), while the tentacles **(3)** are from the Chaos Spawn. As it turns out, they fit perfectly in the sockets designed for the spikes that come with the kit.



1



2



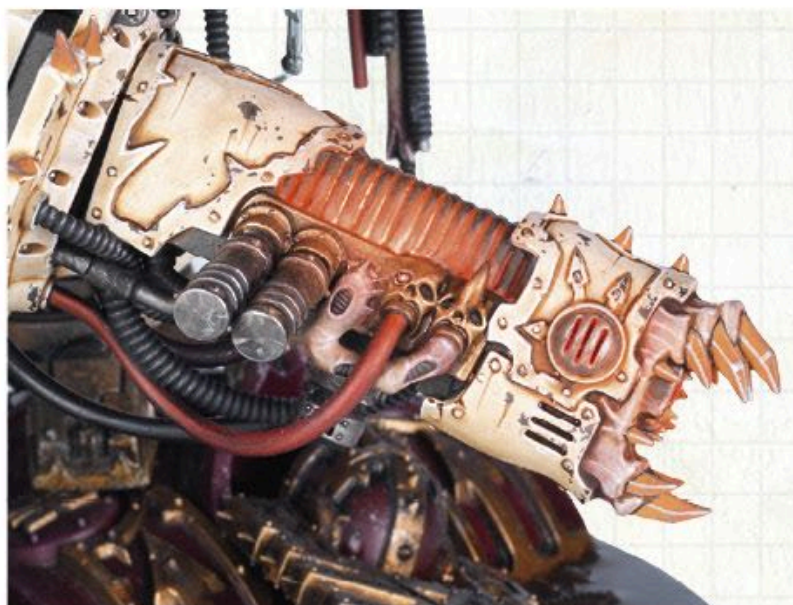
3

FAMINUS OF THE DEATHBRINGERS — BY MAXIME PASTOUREL

Maxime wanted his Chaos Knight to look like it is in a state of decay and disrepair. He rotated the torso forwards to make it look hunched over and added chainmail and hanging cables to give the impression that it is falling apart. Its head is converted from a Foetid Bloat-drone.



1



2

Maxime made loads of little changes to his Knight, adding fuel cells and power sources to show where the Knight suit has been jury-rigged. He even swapped the Adeptus Mechanicus symbol for a Nurgle one (1). Maxime also converted the Knight's gun using a Forgefiend's ectoplasma cannon with extra tubes, pipes, and canisters grafted onto it (2).

FOR THE EMPEROR

The Emperor protects. For the Rymorian Irregulars of the Astra Militarum, that faith shields them from the terrors of trench warfare against endless hordes of Tyranids. They find their faith rewarded in this story by Callum Davis.

Not much was left of the trooper. His body slumped in the muddy slit trench. His face had been bitten off, leaving parts of his brain exposed. One ear hung from the side of his head by scraps of skin. Ruddy-brown guts pooled in his lap where he had been practically cut in two. His left arm had been ripped off at the elbow, with a ragged shard of splintered bone left poking out of the stump. His right leg had been hacked off, and bits of it lay next to its dead owner. The mud had turned black with blood.

The stench of decomposing flesh was so thick Kaydn was sure he could chew on it.

He stared. He wondered if he would ever get used to seeing things like that tattered corpse as he muttered a prayer to the Emperor for the Rymorian Irregular's unfortunate soul.

He heard the squelching of muddy footsteps behind him. They stopped next to him.

'Nice of third platoon to leave their mess for us,' said Barreth, wrinkling her nose.

More squelching. A man joined them.

'They had to get out of here quickly. And so do we. Get moving.' It was Sergeant Atticas. He turned and walked away, Barreth following.

Kaydn lingered. He felt nausea rise. He checked to see that his comrades weren't looking and wretched up watery vomit where he stood. He wretched again. This time, nothing came out. There wasn't anything left to heave up. He wiped his mouth on the sleeve of his fatigues, which were damp with rain and crusted with layers of filth.

The weight of heavy bolter ammunition belts cut deeply into the back of his neck as he turned to join the rest of his platoon. His feet chafed in boots a size too small, the blisters agitated by the filthy water he had spent the last months walking, running, sleeping, and fighting in. The cold wind bit at his face and hands, and his lasgun felt as heavy as a Leman Russ cannon.

It didn't take him long to catch up. Those at the rear trudged, heads bowed, out of breath. Kohren was at the back, sinking into the slick mud with every step. Kaydn never envied the cumbersome weight the flamer-wielding soldier bore. They slogged on for maybe an hour. To his left and right were the soldiers of his platoon, perhaps forty altogether. He had never seen it at full strength. Apparently there had been a hundred at the outset of this war. When he joined, there had been no more than seventy. Even these numbers were misleading. Of the original hundred soldiers, no more than seven still fought. Some squad positions had been replaced more than five times.

Grey skies were above them, marred with alien colours, sickly yellows mingled with putrid greens.



'Spores', the company intelligence officer had told them, when they still had an intelligence officer.

They walked among scattered bare trees, their foliage ripped from them by combat. Their branches were buffeted and battered by the winds, the wood groaning and creaking as if in pain. When the gales died down a little, the trees' moans were replaced by the thump of distant gunfire. Never on Rymoria were the guns silent. The troopers weaved their way through minefields marked by engineers, the last soldiers in the ragged march ordered to collect the signs. No one knew if the Tyranids could understand them or not, so they didn't take any chances. Besides, the firewood was useful. There were no more humans following behind them, so there was no risk. No one asked what would happen if they ever came back to reclaim this land. No one thought that was really possible.

Slowly, the trees they walked by became greener. Kaydn couldn't help but notice that these sentinels looked almost as weary as he felt.

Up ahead he saw a settlement. The grey of the prefabricated architecture matched that of the dank sky. The place looked abandoned. Flakboard patched broken windows. Imperial eagles bolted to the walls rusted away. Acting Lieutenant Deron, leading the platoon, halted in front of it.

Please, let this mean a break, Kaydn thought. He stopped when he reached the platoon's commander, letting the butt of his lasgun hit the floor unceremoniously. Barreth and Sergeant Atticas joined him.

'This is Polperro,' Deron declared once enough of the platoon had gathered. They were a bedraggled bunch. All were ashen-faced, their hair matted. The men among them were unshaven. Weary eyes ringed with black looked over their surroundings with fear or resignation. Uniforms that had once been a proud green had been reduced to a pallid brown. Some of the troopers had managed to get hold of winter-weather gear, though most hadn't. More than one Irregular had lost their helmets along the way. One had even lost their lasgun.

'They evacuated this place yesterday. Now we're digging in. Just like last time, and the other time, and the other time, we dig in, hold until the next place is cleared out of people, then get out.'

'How long?' asked one trooper. He was new. Kaydn didn't know his name. He didn't bother to learn them anymore. More than one veteran shook their head at the young trooper's question.

'As long as it takes,' said Deron.

'Will we get reinforcements?' asked the same trooper.

Many of the soldiers burst out laughing. Kaydn found it hard to suppress a sardonic smile.

'Why, yes!' one of the soldiers replied. 'In fact, I've heard that ten thousand Space Marines are coming down just to help us!'

'I've heard they'll dig your hole if you ask nicely,' another added. More laughter.

'Someone told me they'd even wipe your ar—'

'That's enough,' said Deron. 'Trooper Damiran. If you haven't worked it out by now, we're on our own here.' The young trooper's face went deep red.

'First and third platoons have been merged. They're to our rear. I want defence lines outside the village. Get to it – or the swarm'll have you before breakfast.'

The soldiers dispersed. A murmur of chatter rose.

'I haven't had breakfast for two months,' Kohren said.

Night had fallen just as they finished digging. It was a time to hate and to enjoy. The spores that polluted the sky were invisible, which was one thing. Even better, they blocked out the stars. The Star Poisoning had happened only months before the Tyranid invasion, and ever since then, to look upon the night sky was to invite sickness. For some, it had invited insanity. And the darkness invited more frequent Tyranid attacks.

Kaydn, Barreth, Atticas, Kohren, and Damiran shared a trench. It was deep enough to conceal them all when they sat down, but it had partially filled with water, which went up past Kaydn's ankles. They all sat in it without complaint. Many were too experienced and worn down to care, Damiran probably too afraid to comment on the conditions following the rebuke he'd received earlier in the day. The noise of the gunfire rumbled on in the distance.

'Remember how this works, Damiran,' said Sergeant Atticas. 'When they come, the heavy bolter doesn't stop firing. Ever. If the gunner gets killed, the loader replaces them. Then someone else becomes the loader. And so on. The flamer opens up during the reload to keep them off our backs. Flamer is always the last trooper on the gun. Do you understand?'

Damiran hesitated, his eyes widening. 'Yes, Sergeant.'

'And don't forget, if we're told to pull back, the gun has to go with us. No abandoning it, no excuses. Without it, we're all dead. If you run without the gun or the ammo, I'll shoot you myself. Understand? I don't want to anger its machine spirit. It's done us good so far, so we owe it enough to not just leave it to the mud and the swarm.'

Damiran nodded.

'Good. If we all follow the rules, Emperor willing, we'll make it through. I'll take first watch. All of you get to sleep. Now.'

Kaydn didn't need much encouragement. He held his lasgun to his chest with its arming rune primed and machine spirit roused, his arms wrapped around it. He wondered how Atticas could keep faith that they might survive amongst all the death.



Kaydn woke upon the crump of an explosion nearby. In less than a second he was up, aiming his lasgun over the parapet of the squad's slit trench. The others had all done the same.

'What was that?' asked Damiran.

'Tyranids probably hit the mines,' said Barreth.

'Good job we took those signs down,' said Kohren. Kaydn couldn't tell if he was serious or not.

'They're close,' Kaydn said.

'The man's right,' said Atticas. 'No more watches, everyone awake. Stand by.'

They stood by for three more hours. The night had been punctuated by flares sent up by the platoon's only remaining mortar. Deron obviously didn't want them caught in the dark. Even so, Kaydn kept feeling his eyes droop. Much of the squad were slumped back in the trench, with Damiran keeping watch on the line.

'What's taking them so long?' asked Kohren.

'Don't tempt them,' said Kaydn. 'They can take as long as they like.'

'Yeah, the longer we leave it, the more time the Space Marines get,' added Barreth. All of them, even Damiran, laughed at that. For a few precious seconds, part of the tension wore off. *Please, God-Emperor, let her be right. Let them come and save us,* Kaydn prayed silently.

Another flare went up, its soft light bathing them all. The soldiers looked up as it drifted overhead, its movements in the wind strangely captivating.

'Sergeant?' asked Damiran from his vantage point, breaking the moment. 'I think they're here!'

'What do you mean?' said Atticas, getting up to look over the parapet. He had barely lifted his head over it before he cursed and grabbed hold of the heavy bolter. He started to fire, sending rapid bursts of rounds into the trees.

'On your feet, now! Fire! Kill them all! For the Emperor!'

Kaydn scrambled up, lasgun in hand. By now the platoon's other guns had opened up. As he looked over the parapet, he could see the xenos rushing towards him. Their red eyes glowed in the light from the flares. They moved incredibly quickly, leaping and bounding with long legs ending in hoofed feet. Green chitinous armour plating protected yellow skin. Their mouths were filled with razor-sharp teeth. Each arm ended in a scythe-like talon as long as Kaydn's legs. Similar monsters ran with them, but carried what looked like twisted living firearms. The xenos beasts looked like they were fused to their weapons.

Disgusting, Kaydn thought.

He raised his lasgun and opened fire at the onrushing monsters, intoning the third prayer of aiming as he did so.

'Lo, though I stand in the sight of the Emperor's foes ...'

Beads of red light zipped across the open field before him, striking the leading enemies.

'... I shall fear not the xenos scourge, for my lasgun's aim is true ...'

Across their line, dozens of Irregulars were doing exactly the same thing.

'... and by the grace of the Emperor and the Omnissiah, its wrath is mighty.'

He didn't let up, firing, reloading, and firing. To pause meant death, to hesitate meant death. Despite the draining exhaustion he had felt for months, when battle arrived, hard-won experience and learning kicked in. Kaydn's reloads were quick and clean.

The deafening sound of chugging heavy bolters and cracking lasguns filled the air, mingling with Tyranid death screams. The burnt metal smell of spent rounds and laspacks filled his nostrils, and the fumes of both made his eyes water. His hands finally felt warm as his lasgun heated up from the relentless fire. He was aware of little more than Atticas on the heavy bolter to his right and Barreth firing to his left.



Kaydn dared to let himself think that they might win this, that they might drive off the Tyranids. As he fired his lasgun, he felt burning righteousness killing the xenos. *Die*, he thought, over and over.

When Atticas reloaded and the roaring heat of Kohren's flamer washed over him for the first time, Kaydn knew they were losing. The Tyranids were gaining ground. The dancing light of the burning promethium gave the attacking hordes the appearance of Daemons, monsters from the depths of the twisted hell-realms of Imperial scripture come to slay the living. The whoosh of erupting flames was pierced by the hideous screams of the aliens in their death agonies. This was the most terrifying part. He had seen burning Tyranids run straight into trenches filled with soldiers after being set alight, flailing and slashing and biting. But he had seen others felled by troopers who stood firm. Though so much of his person wanted to run, he simply could not. He could not abandon the others. He knew running meant losing. And all knew losing meant death.

Emperor, by your strength keep me true.

The heavy bolter roared into life again. He saw the bolts rip apart the Tyranids, explosive rounds tearing off limbs and heads and reducing the beasts to showers of mangled body parts. Despite all the death they inflicted, though, the xenos were numerous and single-minded enough to return fire. He heard wet detonation as the terrifying beetles and larvae the Tyranids used for ammunition impacted against the parapet. He looked down quickly, seeing the foul creatures wriggle in their death throes.

The fire stopped abruptly. Kaydn turned to see Atticas writhing on the ground. He ripped off his uniform, his face contorting in horror and pain. Kaydn saw a lump darting around under his skin, and the appalling entrance wound where the grub bored through. 'Get it out of me! Get it out of me!' the sergeant screamed.

The heavy-bolter fire renewed. Someone else was on it. Kaydn got to his knees to help Atticas. He drew his bayonet. 'I've got you, Sergeant,' he said. He knelt on the man's knees to pin him down. 'You've got to keep still.' The sergeant was taking rapid, shallow breaths. As Atticas gritted his teeth, Kaydn saw they were pink with blood. He looked back to the creature moving beneath the sergeant's skin. He would have to cut the thing out. He tried to grab the beetle, but no matter what he tried, he couldn't. It always wriggled free, inducing even louder screams from Atticas. 'Come on!' Kaydn shouted. His attempts grew ever more desperate. Finally, Atticas started heaving and coughing blood. He stopped abruptly with a final rasp. He was dead. Kaydn stared, distraught at his own failure to do anything. He jumped when Barreth dropped on top of Atticas' body, already dead. He saw an ugly wound where a beetle had bored through the side of her neck and an unnatural lump the same size as the one that had plagued Atticas' last moments throbbing at the top of her head.



'Get firing, for Throne's sake!' Kaydn heard Kohren yell at him. Hands shaking, he picked up his lasgun. He stood and looked over the parapet. The pile of corpses was so deep it was slowing the Tyranids down, just enough to stop the Irregulars from being overrun. He started firing. This time he just felt numb, impending doom so close he was almost unmoved by it. *Just make it quick, don't let it be like Atticas*, was all he prayed to the Emperor now. The Tyranids continued to make up ground. Their dead meant nothing to them. Their wounded were trampled. They were unstoppable, inexorable.

Kaydn's lasgun clicked. He was out. It's machine spirit's wrath was spent. That was it. He let it fall to the ground and it splashed in the trench's tepid water, now thick with Atticas and Barreth's blood. The nearest Tyranid was so close he could see the insatiable hunger in its eyes. He watched it leap, maw open, claws outstretched. Its single purpose was to kill him, and there was nothing he could do. He clutched his bayonet tightly in his hand but knew he was helpless. He felt a heavy object land on his feet. It was Kohren, his face invisible beneath a pile of writhing, carnivorous worms. Kaydn saw many of the parasites fall into his comrade's mouth as he screamed. Terrified, hopeless, Kaydn closed his eyes as he began to weep.

He felt a warm shower soak his fatigues and splatter his face. He opened his eyes. The Tyranid was dead, its body cratered with huge, grisly wounds. He heard loud roars, similar to their own heavy bolters, but from a totally different direction. He saw more of the xenos killed in the same way. Their bodies were totally obliterated. No lasgun could do that. By now the battlefield was covered in thick smoke. Fire ceased along the line. There was no enemy left to fire at. Kaydn and Damiran stood up.

Out of the smoke marched a warrior. No, an angel. Over seven feet tall, fully armoured. More of its fellows marched with it, every heavy step crushing dead and dying aliens beneath them with gratifying crunches. They were the Emperor's might made manifest. They were glorious. Kaydn got out of the trench and walked towards them as if in a trance. *The Emperor heard me!* He felt a smile cross his face. He looked back at his comrades and saw they were smiling, too. Along the line, the survivors of his platoon emerged to greet their saviours. Soldiers laughed and embraced, stunned that they still lived despite all the horror they had experienced. The Emperor had delivered them from the xenos horror.

Kaydn dropped to a knee before the first angel he reached, laying his bayonet on the floor before it. He gazed in wonder at the armour plate, glorious in its scaled pattern and its blend of azure and

emerald hues. The chains they wore surely represented an Imperium safely bound and secured by her protectors. The three-headed serpent upon each shoulder guard made him think of the ferocity with which the Imperium's defenders would fight. To look upon the Space Marine made Kaydn feel vaguely as if he looked up at the poisoned stars, but that must surely be the stench of the dead, which lay piled in droves around him. The angels had clearly traversed the stars to reach them – Kaydn thought it likely that the feeling lingered on those heroic and selfless enough to travel through them.

'Praise the Emperor,' he said. 'For he protects. Thank you, mighty, great angels. You are the answer to our prayers.'

The angel picked up Kaydn's bayonet and beckoned him to rise. Kaydn stood. The angel handed it to him, grip first.

'For the Emperor,' it said, the metallic voice through the vox grille sounding almost amused, clearly taking joy in Kaydn's humility. 'Join us.'

Kaydn took the weapon, hands shaking in pride and wonder.

'For the Emperor.'



THE SIEGE OF CAHIM II



The remote forge world of Cahim II has been under siege for months, with traitor Astartes and teeming hordes of Daemons fighting Skitarii defenders in protracted trench warfare for precious inches of soil. A nearby Astra Militarum garrison has reinforced the Cult Mechanicus soldiers there, and a Raptors strike cruiser has lent the strength of the Adeptus Astartes to the defence. So far, the Chaos Space Marines have not resorted to heavy orbital bombardment, so it is believed that they intend to capture the planet intact for some unknown purpose. Whatever it is, it must be of grave importance, for the dark powers have committed untold resources to the capture of this planet, and Magnus the Red and Mortarion themselves now lead the assault. And so the scene is set for a battle of monstrous proportions. But who will prevail – the noble defenders of the Imperium, or the servants of the Dark Gods?

APOCALYPTIC ASSAULT

The mission for this Battle Report is simple. At the end of each turn, the team that controls the most objective markers scores 1 victory point. If both teams control the same number of objective markers, the Defenders score the point. The game goes on until the fifth turn is completed, or until one army is annihilated. The team with the most victory points at the end of the game is the winner.

ASSEMBLE THE TROOPS!

Excited for the opportunity to play a massive battle, *White Dwarf*'s Matt and Dan each rallied a team to fight for Cahim II. Matt mustered a Chaos army of Thousand Sons, Death Guard, and Chaos Knights with the help of studio chums Jes Bickham and James Gallagher. Dan built an Imperial defence force with the help of fellow Imperialists Joel Martin and Jon Flindall. Joel's Adeptus Mechanicus collection forms the core of the army, with Jon's Raptors and Dan's Astra Militarum armour bulking out the defence force.

Their armies rallied and their Command Asset decks built, the teams are ready for battle. Will the forge world's defences hold, or will the inscrutable goals of the Dark Gods be achieved? Which *White Dwarf* team member will lead their side to victory and all the bragging rights that come with it?

APOCALYPSE BATTLE REPORT

The combined armies of the Imperium stand toe to toe against the forces of Chaos in this month's colossal Apocalypse Battle Report. Can the Adeptus Astartes, Adeptus Mechanicus, and Astra Militarum survive the onslaught of two Daemon Primarchs and their legions?



APOCALYPSE NOW!

In Apocalypse, players issue secret orders to each of their Detachments. The orders dictate what actions each Detachment can take in the Action phase. Advance allows the Detachment to Move and then Shoot or Fight in combat. Aimed Fire allows the Detachment to Shoot with a bonus, or Fight with a penalty. Assault allows the Detachment to Move at double speed and Fight. Orders are revealed and players alternate activating single Detachments. In team games like this one, each side activates a number of Detachments equal to the number of players on the team before alternating. Only after all Detachments have activated is damage resolved. That means each unit that started the turn will get to act, and exactly how much firepower it will take to bring down a unit can be quite uncertain!



THE TRIUMVIRATE OF CHAOS



MATT, JES,
AND JAMES

Intent on world domination, *White Dwarf* designer Matt Hutson leads Warhammer Age of Sigmar team manager Jes Bickham, and Warhammer 40,000 rules writer James Gallagher to battle. What dastardly plans do Team Chaos have up their sleeves?

Matt: Our plan revolves around survivability, serious close-quarters damage output, and long-ranged firepower. Jes' Death Guard fulfil the role of survivability perfectly and should be able to soak up a lot of damage while dishing out a fair amount in return with Command Assets such as Plague Wind and Nurgle's Rot. We're going to aim his trio of Great Unclean Ones right at the heart of the enemy army as one big, stinking distraction.

My Thousand Sons will provide the firepower. My Daemon engines, Land Raider, and Sorcerers have pretty good shooting attacks, especially

when boosted by the Death to the False Emperor card. To maximise our units' potential, Jes and I have also combined several units from our armies into Detachments. Magnus, Mortarion, and a Lord of Skulls form a Super-heavy Detachment, and we've made our three Heldrakes into an Air Wing to optimise their attacks. We do actually have one more Supreme Command Detachment than we're allowed, but the Imperials said they're okay with that – this is Apocalypse, after all!

James' role in our team is twofold. His Knight Tyrant will lead an assault on one of the objectives alongside the War Dogs armed with reaper chain-cleavers while the Knight Despoiler and the autocannon-armed War Dogs hold back and pour firepower into anything we need to put extra blast markers on. The Trail of Destruction and Hungry for Battle Command Assets should see them cause a fair amount of damage.



LEGIONES DAEMONICA SUPREME
COMMAND

Rotigus (Warmaster)	15
Great Unclean One	14
Great Unclean One	14

THOUSAND SONS SUPREME COMMAND

Ahriman on Disc of Tzeentch	9
Exalted Sorcerer on Disc of Tzeentch	8
Sorcerer in Terminator Armour	6
5 Scarab Occult Terminators	14

DEATH GUARD OUTRIDER

HQ	
Typhus	10
Lord of Contagion	7

Troops	
8 Plague Marines	7

Elites	
3 Deathshroud Terminators	12
5 Blightlord Terminators	13

Fast Attack	
Foetid Bloat-drone	9
Foetid Bloat-drone	9
Foetid Bloat-drone	9

Heavy Support	
Defiler	11

THOUSAND SONS BATTALION

HQ	
Exalted Sorcerer	6
Exalted Sorcerer	6

Troops	
10 Rubric Marines with soulreaper cannon	10
10 Rubric Marines with soulreaper cannon	10
10 Rubric Marines	9
30 Chaos Cultists with heavy stubber	10

Elites	
Helbrute	7

Heavy Support	
Chaos Land Raider	13
Forgefiend with hades autocannons	7

Dedicated Transports	
Chaos Rhino	5
Chaos Rhino	5

SUPER-HEAVY	
Magnus the Red	23
Mortarion	19
Khorne Lord of Skulls	28

SUPER-HEAVY	
Knight Tyrant	30
War Dog	9
War Dog	9

SUPER-HEAVY	
Knight Despoiler	25
War Dog	9
War Dog	9

AIR WING	
Heldrake	10
Heldrake with baleflamer	11
Heldrake with baleflamer	11

TOTAL	448
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COMMAND
ASSETS

In Apocalypse, each player (or team of players) creates a deck of thirty Command Asset cards before the battle. There are 300 Command Asset cards in the Apocalypse boxed set, including faction-specific ones, so there are plenty to choose from. Command Assets take the form of orbital barrages and laser attacks, vox-net disruption, psychic powers, minefields, and, of course, Look Out, Sir!

THE COMBINED ARMS OF THE IMPERIUM



DAN, JOEL,
AND JON

Defending the world of Cahim II from the forces of Chaos are studio editor Jon Flindall, graphic designer Joel Martin, and our very own writer Dan Harden. As the team's commander, Dan explains their army choices and proposed battle plan.

Dan: For our combined army, we wanted to include units from the three primary wings of the Imperium – the Adeptus Astartes (Jon), Adeptus Mechanicus (Joel), and Astra Militarum (me). Jon will be taking on the role of objective grabber and strike force in our army. Primaris Space Marines are particularly resilient and should be able to sustain a fair amount of damage as they march into the jaws of the Chaos army. Using Command Assets such as Armour of Contempt, Miraculous Escape, Go to Ground, and Medicae Supplies should keep them in the game longer than the Chaos team anticipate.

Joel will be holding the main battle line. With eighteen Kastelan Robots in three big units, he should be able to advance slowly and keep the enemy away from our objectives while threatening theirs. The Command Assets Chant of the Remorseless Fist, Benediction of the Omnissiah, and Firestorm Protocols (for his House Vulker Knights) should enable Joel to lay down a pretty withering hail of short-ranged firepower.

Meanwhile, it falls to me to provide the big guns – six Leman Russ battle tanks and two Super-heavies in the shape of a Baneblade and a Shadowsword. While Jon takes the objectives and Joel holds the line, I'll add weight of firepower to their advance and take on high-threat targets (like Chaos Knights and Primarchs). The Command Assets Born Soldiers and Overlapping Fields of Fire should stand me in good stead when it comes to long-ranged annihilation.



ADEPTUS MECHANICUS SPEARHEAD

HQ
Belisarius Cawl (Warmaster) 10
Engineer 5

Elites
Datasmith 5
Datasmith 5

Heavy Support
6 Kastelan Robots 21
6 Kastelan Robots 21
6 Kastelan Robots 21

ADEPTUS MECHANICUS BATTALION

HQ
Tech-Priest Dominus 7
Tech-Priest Dominus 7

Troops
10 Skitarii Rangers 8
10 Skitarii Vanguard 8
10 Skitarii Vanguard 8

Heavy Support
Onager Dunecrawler 8

Onager Dunecrawler
Onager Dunecrawler

RAPTORS BATTALION

HQ
Primaris Captain
Primaris Librarian

Troops
5 Intercessor Squad
5 Intercessor Squad
5 Intercessor Squad

Elites
3 Aggressor Squad
Redemptor Dreadnought
5 Reiver Squad
5 Reiver Squad

Heavy Support
5 Hellblaster Squad
Hunter

Dedicated Transports
Repulsor

ASTRA MILITARUM SPEARHEAD

HQ
Tank Commander 14

Heavy Support
5 Leman Russ 12
3 Leman Russ 12
Leman Russ Eradicator 12
Leman Russ Executioner 12
Leman Russ Punisher 13

SUPER-HEAVY
Knight Castellan 30
Armiger Warglaive 9
Armiger Warglaive 9

SUPER-HEAVY AUXILIARY
Knight Preceptor 26

SUPER-HEAVY AUXILIARY
Baneblade 31

SUPER-HEAVY AUXILIARY
Shadowsword 28

TOTAL 446

ME FIRST?

The order in which you activate your detachments is crucial in Apocalypse. You won't get to kill the enemy before they attack – that's not how Apocalypse works – but you might be able to get a Detachment into (or out of) firing range, or onto an objective before the enemy moves or shoots. Assets such as Enemy Vox-net Subverted and Seize the Initiative are very handy when it comes to outfoxing your opponent.

TURN ONE: FAST ADVANCE, SLOW DEATH

In which the Legions of Chaos race across the battlefield to get to grips with their hated enemies, only to find themselves staring down the barrels of some very large guns.

BIG ONES, SMALL ONES

When a unit is wounded, it takes a small blast marker if it doesn't already have one, or otherwise replaces a small blast marker with a large blast marker. When resolving damage, saves against small blasts are taken on a D12 (easy) while saves against large blasts are taken on a D6 (not so easy!).



From their positions around the Adeptus Mechanicus mining facility, the Imperial defenders watched the forces of Chaos advance on their positions. Orbital barrages rained down on the Space Marines defending the eastern flank as Helderkes swooped low over their heads to attack the Astra Militarum tanks towards the rear of the army. Death Guard reinforcements teleported into battle to hold the trenches to the west, while their Daemonkin trudged slowly up the centre of the battlefield. Belisarius Cawl responded in kind, ordering his phalanx of Kastelan Robots to advance upon the centre of the battlefield, the Knight Preceptor moving up alongside them followed by two squadrons of Leman Russ battle tanks.

The Knight Tyrant was the first unit to fire, pouring all of its guns into the Knight Castellan standing opposite it. The

House Vulker Knight was engulfed in smoke and debris but stood defiant, retaliating against the traitor Knight. The Death Guard exchanged shots with the Skitarii and the nearby Baneblade, but the Heretic Astartes were firmly entrenched and suffered no damage from the Imperial shooting.

To the east, the Daemon Primarchs were far less fortunate. The Raptors and Knight Preceptor fired every shot they could into Magnus the Red, while the Leman Russ Tank Company and the Shadowword brought their guns to bear on Mortarion. Incredibly, the Primarch of the Death Guard survived the onslaught, but the lord of the Thousand Sons was less fortunate and detonated in a blast of warp energy. The Imperials had definitely caused more casualties, but the forces of Chaos had gained a lot of ground.



'Dan's only taken Aimed Fire counters - he just picked them up right in front of me!' - Matt commenting on Dan's tactics.

APOCALYPSE BATTLE REPORT



The Heldrakes race across the battlefield to attack the Shadowsword **(1)**. They barely damage the tank, which kills one of them in return and cripples Mortarion **(2)** to boot.

The Blightlord Terminators and Lord of Contagion teleport into the trenches on the western board edge, contesting the objective **(3)**.

The Imperial team calls an Orbital Barrage on the Thousand Sons defending objective 3 **(4)**. The Kastelan Robots **(5)** fire into them, too, obliterating a unit of Rubric Marines and inflicting casualties amongst the Cultists.

Magnus the Red **(6)** is shot at by the entire Raptors strike force and the Knight Preceptor **(7)**. Despite Matt using a Miraculous Escape asset, Magnus is blasted to pieces. In return, James targets the Knight Preceptor with his Knight Despoiler, critically damaging it.

'I could shoot the Knight, but I really want to shoot Mortarion **(8)**.' Dan and Joel debate the merits of what to kill. Dan wins the debate and aims his Shadowsword and Leman Russes **(9)** at Mortarion. Despite taking seven large blast markers, Mortarion somehow survives!

Rotigus and the Great Unclean Ones charge towards the Imperial lines, soaking up enemy firepower like sponges **(10)**.

Team Chaos play the Capture and Control asset on Objective 2 **(11)**, claiming it even if they have no units nearby.

VICTORY POINTS

0-1



TURN TWO: BANISHED TO THE WARP

Wherein machines meet Daemons in epic combat, casualties begin to pile up amidst hotly contested objectives, and finely crafted plans begin to unravel.

The forces of Chaos tightened their grip on their territorial advantage, with the three Great Unclean Ones and Mortarion smashing into the Imperial line to hold back the Kastelan Robots, while to the west, the Death Guard marched into the trenches and drove back the Skitarii with weight of fire, their cyborg bodies littering the ashen hills. To the east, the Heldrakes flew onto the mining complex to harass the Raptors, preventing the Space Marines from advancing into the trenches where the objectives lay. The Thousand Sons slowly advanced to take the nearby objective instead, further consolidating the traitors' positions.

Despite being pinned back, the Imperial guns continued to punish the Daemons and traitors unabated. The Knight Tyrant took heavy fire from the Knight Castellan but managed to remain standing as it strode into the trenches, while the

BEWARE THE BLAST ZONE

When Super-heavy units are destroyed, there's a chance they will explode or otherwise collapse in such a manner that they crush infantry and vehicles around them. The controlling player rolls a D12 before removing a Super-heavy unit from the battlefield. On a roll of 10+, units within 6" of the destroyed unit take a blast marker. Other Super-heavy units are immune to damage from these explosions.

Death Guard came under fire from the Onager Dunecrawlers and Baneblade. The Shadowsword, now free from the attention of the Heldrakes, targeted Mortarion along with the Leman Russ tank squadrons and finally dispatched the plague-wreathed Primarch. In return, the Kastelan Robots and nearly every unit of Space Marines took casualties from enemy fire, orbital bombardments, and laserburns.

The Knight Preceptor and Lord of Skulls crashed into each other, both war machines inflicting critical damage upon each other as shots from the Space Marines smashed into the Khorne Daemon-engine and fire from the Thousand Sons hammered the loyalist Knight. Neither survived the engagement, their huge forms smashing into the dust of Cahim II. The Imperials were holding their line, but the forces of Chaos were inexorably seizing the objectives from them.



'Mortarion is invincible!' - Jes, after the Daemon Primarch shrugged off incredible damage in turn one.



APOCALYPSE BATTLE REPORT



Jes plays Seize the Initiative on his Death Guard (1), enabling them to move before the Skitarii detachment and take objective 6. They slaughter the Skitarii at the same time.

Mortarion and the Great Unclean Ones smash into the Kastelan Robots (2), laying down a torrent of blast markers. The Kastelans retaliate and place four blasts on Rotigus. Joel plays Armour of Contempt on the robots to keep them in the battle.

In return, Mortarion is hit not only by the robots in combat, but shot by the Leman Russes (3) and Shadowword (4), too (he's a super-heavy target, so he can be shot even if he's in combat). The Primarch takes a total of fourteen blasts and explodes, but incredibly causes no lasting damage.

The Helderakes fly onto the mining complex and assault the Raptors (5), preventing them advancing. The Space Marines also take fire from the Knight Despoiler and his War Dogs (6). The Captain and a unit of Intercessors are slain.

The Khorne Lord of Skulls and the Knight Preceptor go toe-to-toe, each sustaining lethal damage (7).

The Knight Tyrant (8) and the Knight Castellan (9) trade shots. The Tyrant is critically damaged in the engagement. The Deathshroud and the Tech-Priest Dominus are among the collateral damage.

The Thousand Sons advance on objective 1 (10).



VICTORY POINTS

1-1

TURN THREE: DESPERATE TIMES, DESPERATE MEASURES

In which the forces of Chaos continue to press home their assault, the armies of the Imperium make some desperate moves, and priority targets survive against the odds.

SLAY THE WARLORDS

Apocalypse Detachments are led by a Commander, which becomes a Warlord if it is a Character. One Warlord in the army becomes the Warmaster.

In this mission, slaying Warlords gives players an advantage. Each team generates one Command Asset card for each Warlord slain. Slaying the Warmaster generates D3 Command Asset cards instead.

The battle descended into mayhem as the Thousand Sons scryed the future for an inkling of their enemy's plans. Well-planned orders were changed to account for enemy actions, then subverted in turn by vox-nets on both sides, leaving units confused and out of position.

The Raptors, in a desperate gamble to take the objective in the trenches, raced towards the Thousand Sons, who despite their careful scrying were unable to move due to their battalion's scrambled communications. The Helderakes took advantage of the Thousand Sons' prescience, however, to swoop down and intercept the Raptors' movements, wiping out the Aggressors as they advanced. Nearby, the Imperial tanks fired a continuous torrent of battle cannon rounds into the Thousands Sons, while behind them the Shadowsword engaged

the Knight Despoiler and his War Dogs. The Chaos Knights ignored the super-heavy tank, concentrating their firepower on the advancing Space Marines and killing all who dared approach the objective.

Across the battlefield, the Foetid Bloat-drones continued to press forward amid the ceaseless barrage from the Onager Dunecrawlers and the Imperial Knights, while the Knight Tyrant and War Dogs strode over the trenches to put even more pressure on the Imperial line. Two Leman Russes were diverted to lend their support to capturing the objective and block the advance of the Great Unclean Ones, who finally destroyed one of the units of Kastelan Robots thanks to some timely sorcery from the Thousands Sons Supreme Command Detachment. Four objectives now lay firmly in Chaos hands ...



'Shooting from miles away is a coward's game. We need a close-combat fight.' - James, laying down a challenge to Joel.

APOCALYPSE BATTLE REPORT



Jon's Raptors are issued the Assault order, aggressively pressing forward to objective 1. The Heldrakes harry their every move, blasting the Aggressors to death **(1)**.

The Kastelan Robots **(2)** continue to be a thorn in the enemy's side, blasting a unit of Rubric Marines apart at range **(3)** and further wounding the Great Unclean Ones **(4)** in combat.

The Knight Castellan **(5)** fires on the Knight Tyrant but incredibly misses every single shot, much to the Imperial team's dismay. The Chaos Knight and his War Dogs move to hold the trenches **(6)**.

The Baneblade **(7)**, however, cripples the Knight Tyrant **(8)** and slays the Blightlord Terminators **(9)**, but draws the attention of the Foetid Bloat-drones **(10)**. The Knight Tyrant is also hit by an Orbital Barrage and a Laserburn, but refuses to die.

'Death Hex? What about Death Hex? We could play Death Hex ...' Matt and James debate whether to play Death Hex on the Kastelan Robots **(11)**. They do so, sealing the doom of the robots in their fight against the Great Unclean Ones. Six robots down, twelve to go.

The Thousand Sons Helbrute **(12)** is destroyed by the Leman Russ tanks **(13)**, while the Shadowsword **(14)** inflicts damage on the Knight Despoiler **(15)**. The Chaos Knight responds by shredding the Reivers **(16)** that had reached objective 1.



VICTORY POINTS

2-1

TURN FOUR: CATASTROPHIC MELTDOWN

Desperate battles are fought over critical objectives as the Imperial guns punish the Chaos forces. But is it too little, too late for the combined armies of the Imperium?

Having seen a gap in the enemy lines, a unit of Reivers arrived on the western edge of the battlefield to claim the objective near the landing pad. Ahri man raced back to confront them, but the Reivers proved surprisingly resilient. Nevertheless, the Thousand Sons recovered the objective. Nearby, the now severely depleted Death Guard forces continued to put pressure on the Imperials, with the Knight Tyrant leading the charge against the Knight Castellan, closely pursued by a Great Unclean One and Rotigus. The western end of the battlefield became a killing ground as both War Dogs, both Armigers, the Knight Tyrant, a Leman Russ Eradicator, and Rotigus were wiped out in the ensuing firestorm, leaving Typhus alone to hold the trenches.

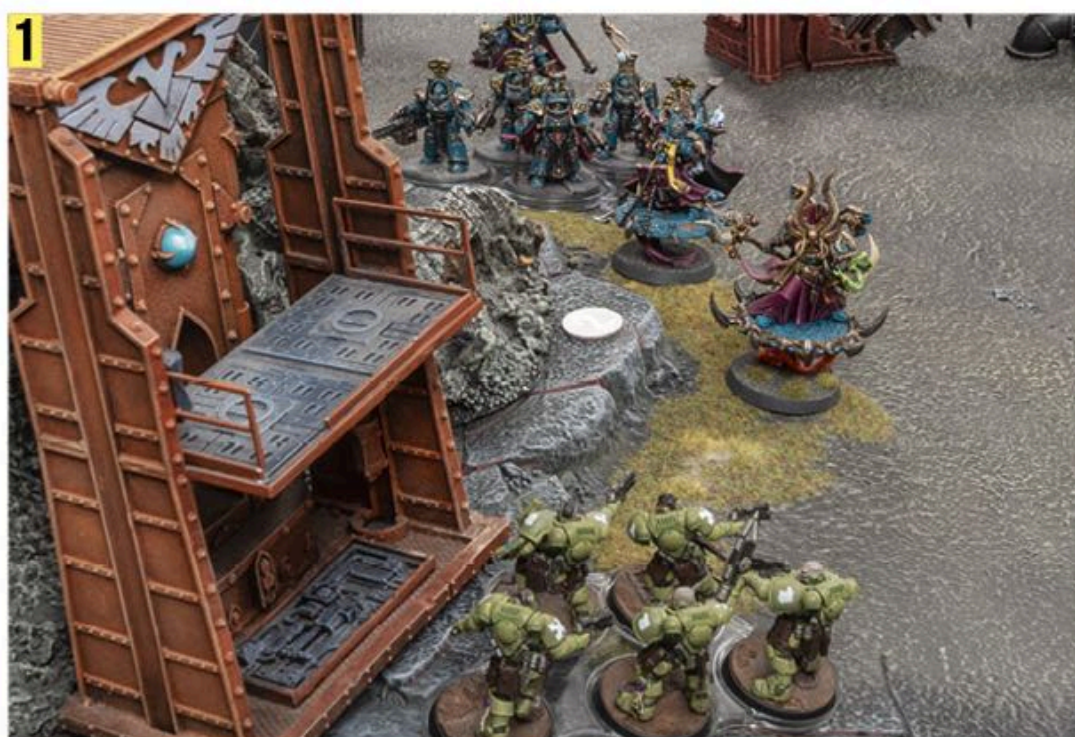
In the centre of the battlefield, the Kastelan Robots continued to hold the line against the

UNFAZED

The Damage phase is resolved after the Action phase, which has massive implications for capturing objectives. First, it's hard to be certain whether blast markers will result in enough damage to destroy units holding objectives. Second, units positioned around objectives don't get removed from the table until after all movement has occurred, meaning that ground can't be seized until the following turn.

Great Unclean One bearing down upon them, neither side willing to give ground. Nearby, the Leman Russ battle tanks continued to pour firepower into the Thousand Sons holding the objective in the crater, while the Raptors advanced into the trenches to hold them. The Chaos Knights and Thousand Sons were quick to counter their advance, however, destroying the Reivers nearest to the objective and harrying their advance with Heldrakes and War Dogs.

With the Knight Despoiler bearing down on the objective, the Shadowword made it a priority target and blasted it from the battlefield as it advanced. But it was too little, too late – the Thousand Sons held the objective in the eastern trenches, while against the odds the Death Guard held the one to the west. With the key objectives in enemy hands, only the total annihilation of the Chaos army could save Cahim II now.



APOCALYPSE BATTLE REPORT



The Reinforcements Command Asset allows Jon to deploy a unit of Reivers near objective 2 **(1)**. The Thousand Sons Supreme Command Detachment races back to intercept them and secure the objective, but lose the Scarab Occult Terminators in the process.

Joel plays Trophy Kill on the Knight Tyrant **(2)**, which is finally floored by the firepower of the Baneblade **(3)** and the Knight Armigers' reaper chain-cleavers. Before the Chaos Knight dies, it inflicts enough damage on the two Armigers to kill both of them. It also explodes, damaging everything nearby.

The Raptors desperately fight to take objective 1, killing off the Rubric Marines closest to it, but the War Dogs advance, wipe out the nearest Reivers, and reclaim the objective for the forces of Chaos **(4)**.

The Astra Militarum battle tanks **(5)** take down the Forgefiend, while the Shadowsword **(6)** obliterates the Knight Despoiler using the Born Soldiers asset.

Having breached the line of Kastelan Robots **(7)**, the Great Unclean Ones find themselves unable to charge the Knight Castellan due to the presence of one of the Leman Russ tank squadrons **(8)**. Rotigus is slain by the Knight and tanks, but the Daemon crushes the Leman Russ Eradicator before it can reverse out of the way.

The other Kastelan Robots continue to hold the line **(9)**.



'I'll park a tank in front. Actually, I probably won't.' - Dan, second-guessing his offer to shield the Knight Castellan.

VICTORY POINTS

3-1

TURN FIVE: FOR HONOUR, FOR THE EMPEROR!

With their backs to the wall, the Imperial defence force must deal as much damage as possible to the armies of Chaos. If they can wipe them out, they can still secure victory ...

DIVERGENT DATASHEETS

Warhammer 40,000: Apocalypse is such a different experience from Warhammer 40,000 that it requires a new set of datasheets for all the models. These datasheets – and there are hundreds of them – are all available to download for free on the Warhammer Community site. Head there now to check them out:

warhammer-community.com

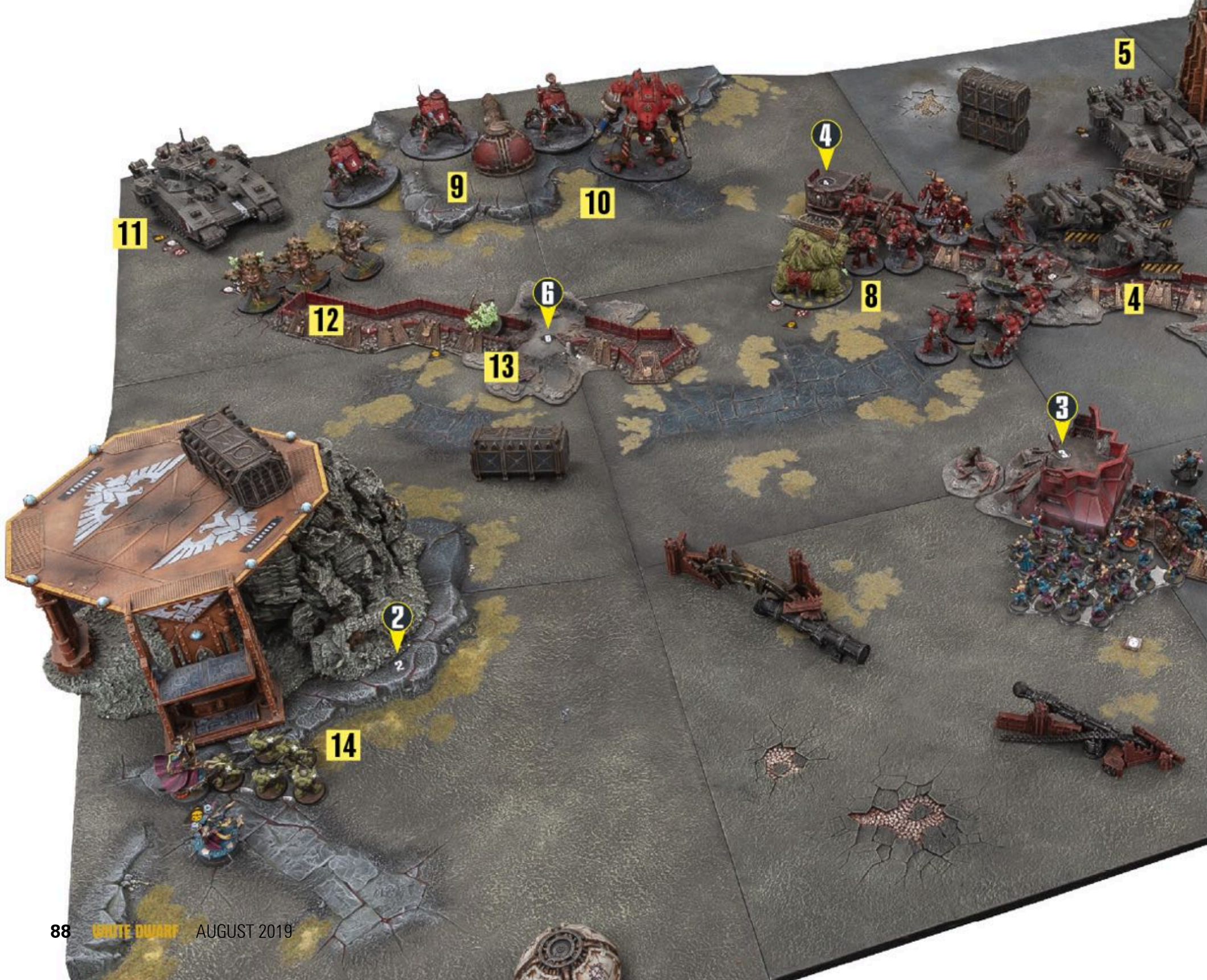
Unwilling to surrender despite the forces of Chaos dominating the battlefield, the Imperial army pulled out all the stops to try to annihilate their foes.

To the west, the Death Guard bore the brunt of the Imperial firepower – the Defiler was torn asunder by the Onager Dunecrawlers while the Foetid Bloat-drones were pulverised by the Baneblade. Somehow, despite enemy fire smashing the trench around him to pieces, Typhus survived the barrage of firepower, leaving him alone against overwhelming odds. Nearby, a second Great Unclean One fell to the Kastelan Robots, who continued their implacable assault on the third Daemon of Nurgle, but didn't quite banish it back to the Warp.

Seeing the deaths of their fellow heretics, the Thousand Sons consolidated their position,

moving away from the Raptors in order to make a killing ground between the two forces. The Raptors suffered terrible casualties in the firefight, losing most of their infantry and the Redeptor Dreadnought to the Heretic Astartes. The Imperial tank company returned fire and badly damaged the Chaos Land Raider but were unable to clear the Rubric Marines and Cultists from their defensive positions. The Shadowword annihilated one of the War Dogs near the objective, allowing the Raptors to claim it, the Emperor's soldiers finally seizing the ground they had fought so hard for.

But it was a hollow victory. The forces of Chaos had held too many key strategic objectives for too long, the ground around them now tainted and corrupted by their presence. The Imperial forces continued to fight on, but the fate of the forge world was sealed. Chaos had come to Cahim II.



APOCALYPSE BATTLE REPORT



Despite horrendous losses, the Imperial army still boasts an impressive amount of firepower going into the last turn. Sensibly, Matt chooses to consolidate back with his Thousand Sons (1) to put as many of the Raptors' guns out of range as possible.

The Land Raider (2) obliterates the Redemptor Dreadnought (3) but is then almost destroyed in turn by the Leman Russ battle tanks (4). The Shadowsword (5) accounts for one of the War Dogs (6) and a Chaos Sorcerer, while the Raptors try (and fail) to kill either of the Heldrakes (7) that soar away to claim objective 5.

The Kastelan Robots and Great Unclean Ones (8) continue their fight in the centre of the battlefield. One of the Greater Daemons finally succumbs to its wounds.

The Onager Duncrawlers (9) and Knight Castellan (10) finally blow up the Defiler that had stubbornly repaired itself every turn of the battle.

The Baneblade (11) wipes out the Foetid Bloat-Drones (12) that had been trying to melt it, but fails to kill Typhus (13), who continues to hold the trench line.

Ahriman and one of his Sorcerous acolytes battle the Reivers for control of objective 2 (14). Neither side causes any damage to the other, and, because they have more units (two compared to one), the Thousand Sons claim the objective.



VICTORY POINTS

3-2

THE APOCALYPTIC AFTERMATH

A few hours, many Super-heavy explosions, and countless biscuits later, the forces of Chaos finally defeated their Imperial rivals. We asked our six generals for their thoughts on the game.

‘Seeing everyone’s models lined up ready for battle was awesome, and it provided some great narrative moments.’ – Joel

‘I think we made better use of some of the more devious assets to gain the upper hand in the middle of the game.’ – James



CHAOS UNDIVIDED

Matt: Victory to Chaos! It looked a little hairy for us at the start when Magnus got blown up, then Mortarion and the Lord of Skulls the following turn, but we pushed forwards more than the Imperials and pinned them in their half of the board. It was more an exercise of containment and damage management after that because we held more of the objectives than they did.

James: Yeah, it was great fun – appropriately carnage-filled, with lots of apocalyptic explosions, while the use of Command Assets meant we could be sneaky and tactical at the same time. Fiddling with the Imperials’ Command Assets deck was really funny, and I think we made better use of some of the more devious assets to gain the upper hand in the middle of the game.

Jes: Having been involved in the design and playtesting of Apocalypse, it was really heartening to see a lot of the things we wanted for the game come through for everyone: the sheer joy of pushing huge armies around, the conspiratorial cahoots of mulling over which Command Assets to deploy when, being able to play an Apocalypse game in a few hours, and being able to use everything before it gets blown away thanks to resolving damage at the end of the turn. James and Matt proved to be particularly dastardly fellow warlords, and I was pleasantly surprised at how well our armies complemented each other, both in the game and visually.

James: I was really pleased with my Knight Tyrant’s performance – he made a lot of saves and just kept on fighting, stumbling through the trenches under a sustained barrage from the Baneblade and Joel’s cowardly Knight Castellan who refused to come and fight honourably.

Matt: An honourable mention goes to the Helderakes, I feel. They didn’t kill much, but they really got in the way!

EXACTING A HEAVY TOLL

Dan: We may have lost the battle, but that was a brilliant game. The new edition of Apocalypse is just as visually stunning as its predecessors, albeit faster to play and even more dynamic. I was really excited to use my armoured company, and they certainly didn’t let me down – the Shadowword in particular proved to be a real terror throughout the game.

Joel: It really was an incredible spectacle, wasn’t it? Seeing everyone’s models lined up ready for battle was awesome, and it provided some great narrative moments – Super-heavies battering each other from a distance, huge melees, stuff exploding!

Jon: It was really cool taking my Warhammer 40,000 army and using it as an Apocalypse Detachment. I was worried that infantry wouldn’t have a role to play, but they were tenacious and nearly got to objective 1. Sadly, Matt’s Thousand Sons held them off just long enough. Also, the Helderakes! They were the most annoying unit in the game, and they made a total mockery of my orders. The Chaos generals used them very well to hamper our advance.

Dan: Well, we tried our best, but we just couldn’t wrestle the objectives from Team Chaos. Jes’ Death Guard were immovable in defence on the western objective, and Matt’s Thousand Sons prevented us from taking and holding the eastern one. I think them playing the Capture and Control Command Asset at the start of the game was crucial to their success.

Joel: Perhaps we didn’t make the most of our Command Assets. That moment when I fired the Knight Castellan at the Knight Tyrant and missed with everything might well have cost us the game. If we’d used Trophy Kill then, I probably would have killed it, and we might have been able to take the objective from the Death Guard. Ah well!

MATT'S HIGHLIGHT OF THE GAME

He only lasted a turn, but I really enjoyed using Magnus. His Gaze of Magnus ability put a lot of blast markers on Jon's Knight, and it was incredible how much firepower he took in return. Dan knew how dangerous Magnus was from a small practice game we'd played, so I fully expected him to get shot a lot! To cap things off, he exploded in a storm of magic. Poor Magnus.



DAN'S HIGHLIGHT OF THE GAME

For me, it was the moment that James realised how much damage the Shadowsword could inflict on a target with its volcano cannon, followed soon after by his look of relief when he realised it wasn't aimed at one of his units. The Shadowsword did later take out James' Knight Despoiler, though, which was very satisfying.



JES'S HIGHLIGHT OF THE GAME

While Mortarion eventually bought the farm, the turn in which he shrugged off an ungodly amount of blast markers (the first turn of the game as it turns out) was joyous. Poor old Magnus didn't fare quite so well, much to Mortarion's satisfaction. Also, a special mention to the Blightlord Terminators who just wouldn't die – well done, lads!



JOEL'S HIGHLIGHT OF THE GAME

I thought it was particularly fun when all the Kastelan Robots fired at Rotigus using the Wrath of Mars Command Asset card, turning him into a gooey puddle. Wrath of Mars also helped the robots dish out a lot of blast tokens on Rotigus, who was proving difficult to remove. This card tipped the balance and overwhelmed the Daemon.



JAMES'S HIGHLIGHT OF THE GAME

The Defiler only taking a single damage marker each turn, and then healing it at the start of the next was definitely amusing (if only for the frustration of our opponents!). I also really enjoyed seeing Mortarion, Magnus the Red, and the Lord of Skulls all smashing into the enemy in one go, even if they all died pretty quick once they got up close.



JON'S HIGHLIGHT OF THE GAME

It has to be the fight between the Knight Preceptor and the Lord of Skulls. Both of them had taken quite a few wounds by that point and by the end of the action phase they'd accumulated about seven blast markers each. We knew they were both going down, but would they explode? Sadly, they didn't – but it was a tense moment when the dice were rolled.



NEMENDGHAST FORCE

A vital industrial world in the Vigilus System, Nemendghast has become a battleground between the forces of Chaos and those of the Imperium. This incredible battlefield represents just one of Nemendghast's many Chaos-tainted forge complexes.

WARHAMMER WORLD

The Warhammer World studio team – led by James Karch from our Warlords of Vigilus series – created the incredible dioramas that you can see in the Warhammer World exhibition centre. Nemendghast will be joining those dioramas in Warhammer World soon, so you can see it yourself. For more information, visit:

warhammerworld.games-workshop.com

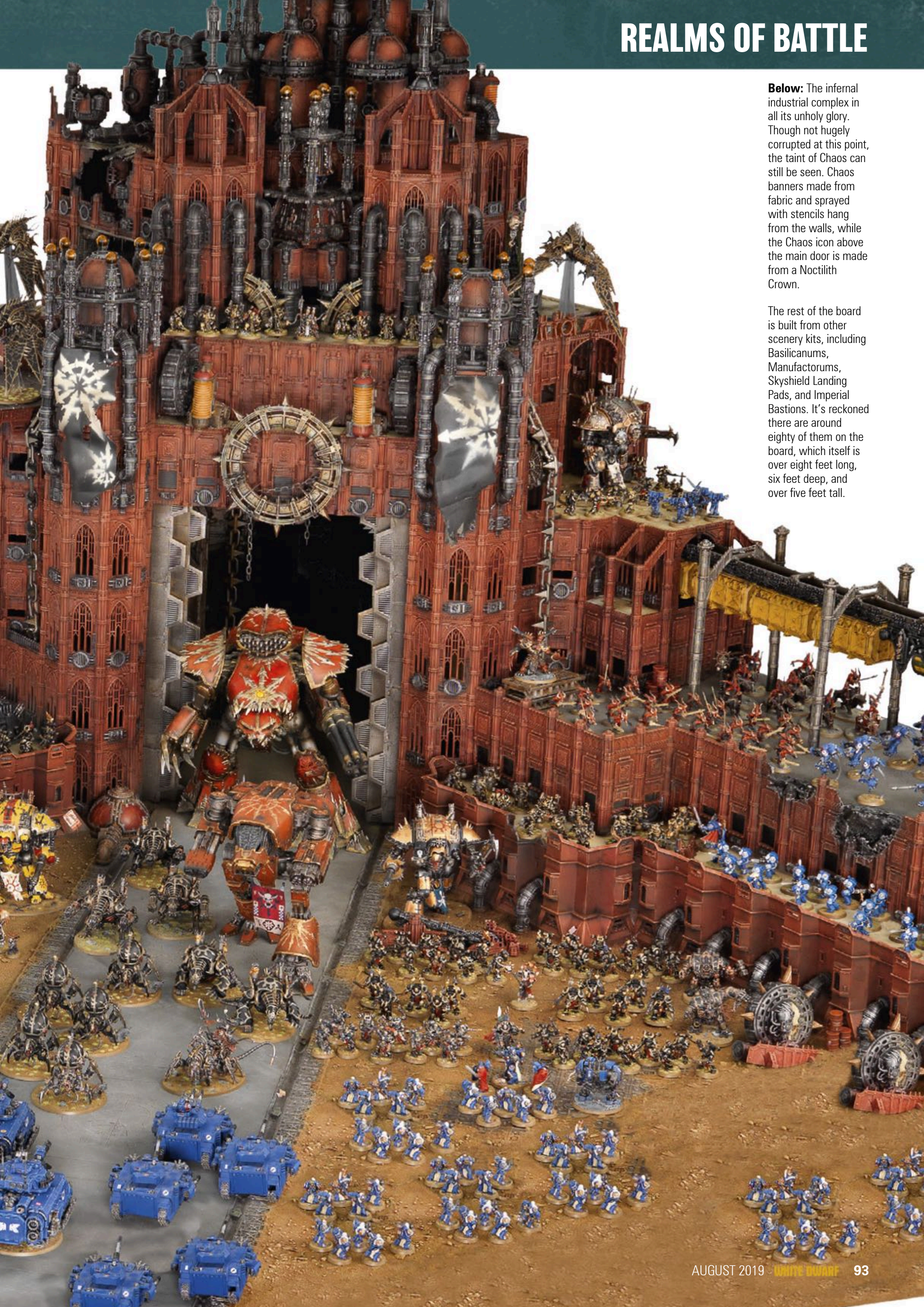
Nemendghast was once an industrial world, the planet's surface covered in vast manufacturums that churn out tools, machinery, weapons, and wargear for the wider Imperium. During the war for the Vigilus System, Nemendghast was claimed by the forces of Chaos and its manufactories put to a far darker use, supplying ammunition, weapons, and infernal war machines for the Chaos legions. This battlefield represents one such corrupted industrial complex, and over the next few pages, we'll tell you more about how it was built and painted. Harvey Snape from the Warhammer World studio team tells all.

'The whole aim of the project was to create a huge and imposing battlefield that would make a fitting backdrop for a massive game of Warhammer 40,000,' says Harvey. 'We knew it had to dwarf the models around it – that it had to make even Titans and Imperial Knights look small by comparison.'



Below: The infernal industrial complex in all its unholy glory. Though not hugely corrupted at this point, the taint of Chaos can still be seen. Chaos banners made from fabric and sprayed with stencils hang from the walls, while the Chaos icon above the main door is made from a Noctilith Crown.

The rest of the board is built from other scenery kits, including Basilicanums, Manufactorums, Skyshield Landing Pads, and Imperial Bastions. It's reckoned there are around eighty of them on the board, which itself is over eight feet long, six feet deep, and over five feet tall.



The main gate features two towers built from Basilicanum wall sections with plasma conduit pipes coming out of the air vents to give them a more industrial feel. Rather than build square towers, the Warhammer World team made them octagonal, fitting the wall sections into the supporting pillars at 45° angles instead of 90°. The gate doors and their interlocking teeth are made from pieces of bastion flooring.



BUILDING AND PAINTING THE BOARD

During the board's construction, we were lucky enough to get a sneaky peek behind the scenes at it being built and painted. Here you can see the hanging conveyor that transports raw materials to the manufactorum and one of the large bastions that makes up part of the defences. 'The track for the conveyor (1) was built using the mounting rail from the Tectonic Fragdrill set, with the trucks for the containers coming from the same set,' says Harvey. 'The finished conveyor (2) features a train built from a Tectonic Fragdrill mounted on the chassis of a Servohauler crane. The extra-large bastion was converted from four Imperial Bastion kits (3), with sheets of plastic card (the white bits) used to fill the gaps between the walls. We used spare bits of plastic sprue to strengthen the floor.' The finished bastion (4) was painted using the colours to the right.

RED WALLS

Undercoat: Chaos Black

Airbrush: Khorne Red Air

Wash: Agrax Earthshade

Drybrush: Jokaero Orange

Drybrush: Ushabti Bone

FLOORS

Undercoat: Wraithbone

Wash: Seraphim Sepia

Drybrush: Ushabti Bone

PIPES

Undercoat: Chaos Black

Drybrush: Leadbelcher

Wash: Nuln Oil

Drybrush: Ironbreaker

ROAD

Basecoat: Mechanicus Standard Grey

Wash: Agrax Earthshade

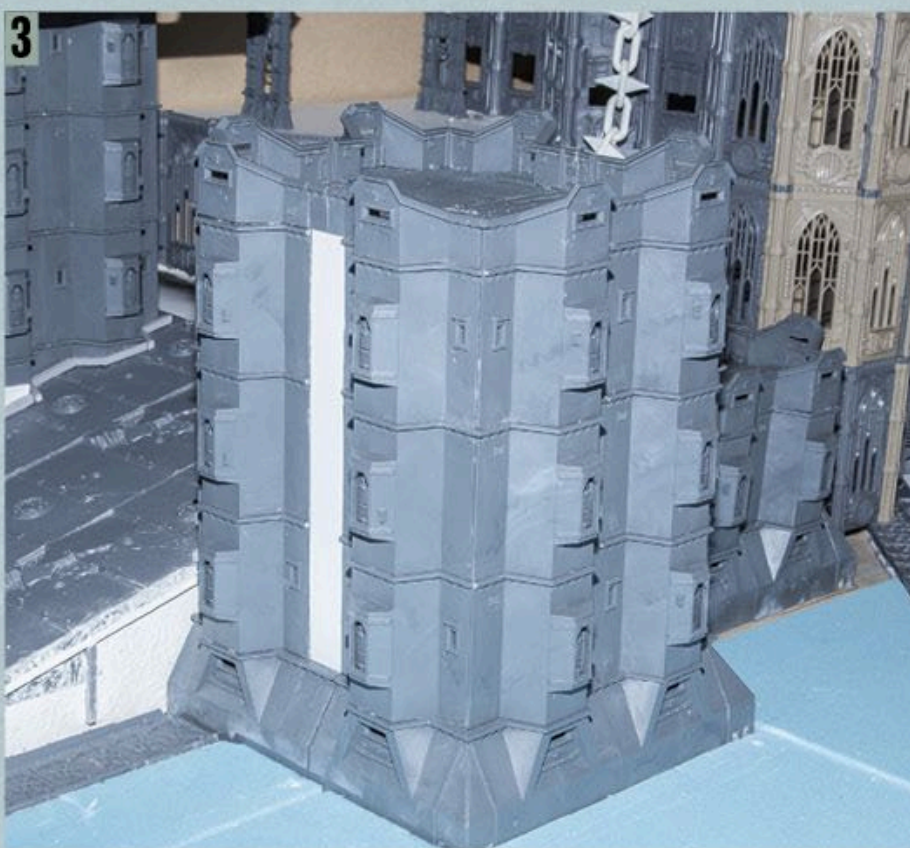
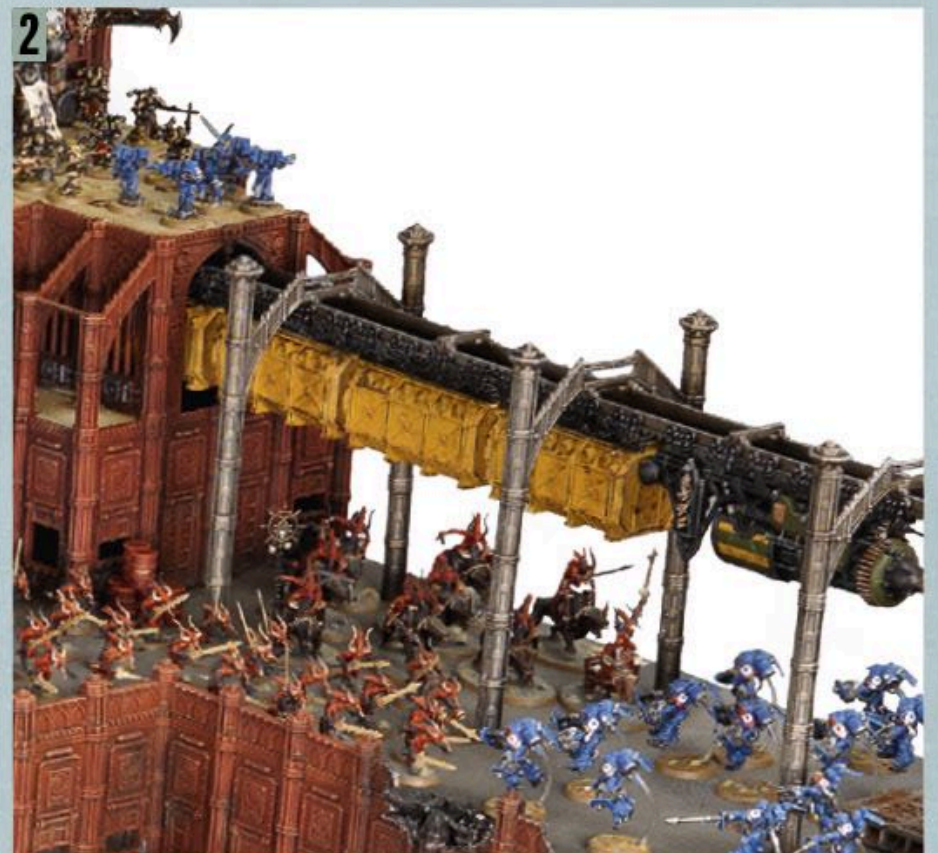
Drybrush: Administratum Grey

DIRT

Basecoat: Mournfang Brown

Drybrush: Balor Brown

Drybrush: Ushabti Bone

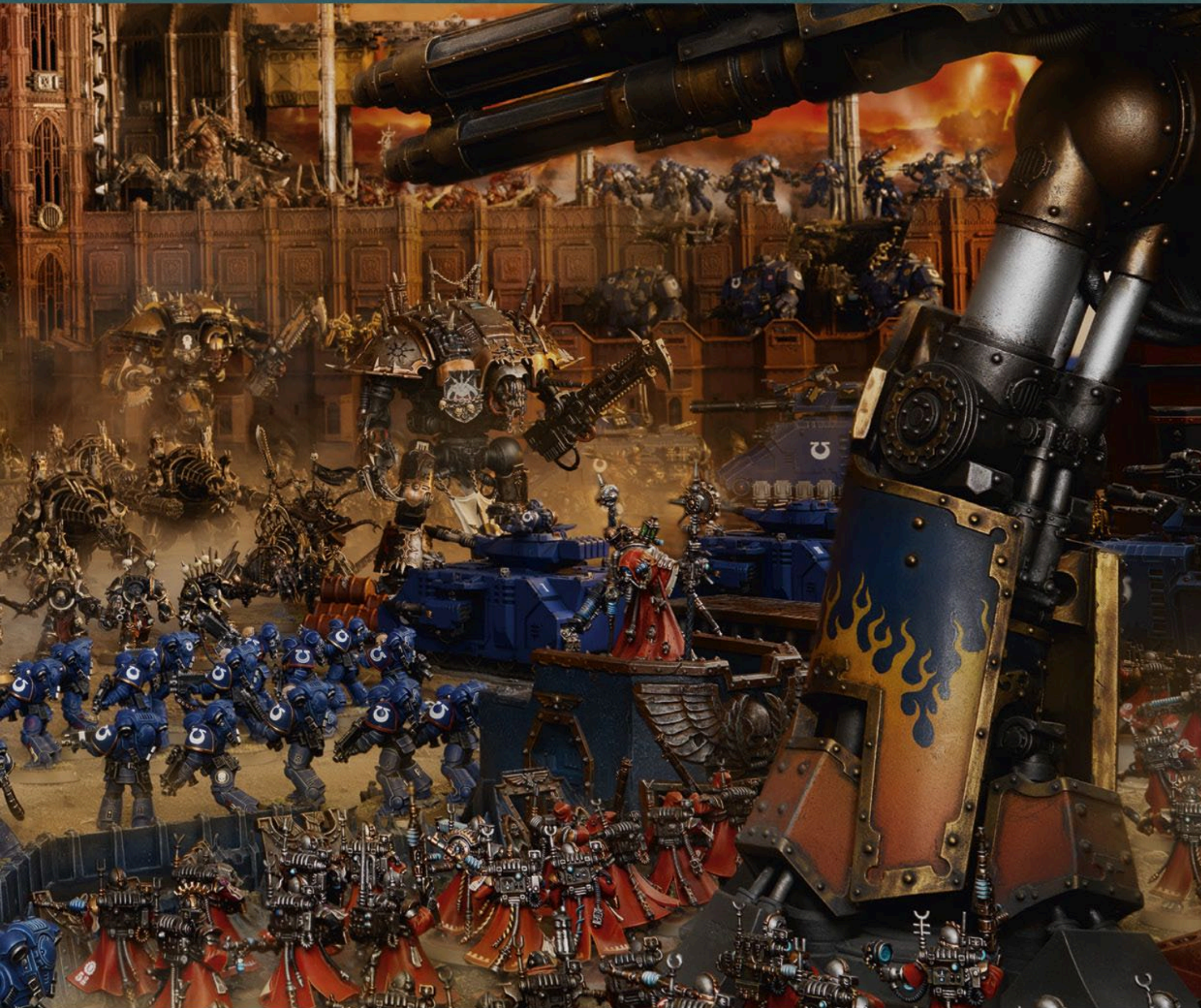




Above: The walls of the Chaos-tainted forge serve as a cinematic backdrop to this epic battle between the Ultramarines and their Adeptus Mechanicus allies, and the forces of Chaos.

Right: Far above the battlefield, an Ultramarines Assault Squad attempts to gain entry to the forge (situated above the conveyor rails), only to find themselves confronted by a unit of Havocs and a Chaos Knight. Fighting over a battlefield on multiple levels like this can really add to the narrative of a game.





‘Our starting point for the project was the Sector Mechanicus and Sector Imperialis buildings, particularly the Derelict Factorum set,’ continues Harvey. ‘We used Basilicanum walls for the main structure of the manufactorum – especially for the entrance and the spires that contain the Void Shield Generators, which we felt needed to look more grand than the rest of the building. After all, the Adeptus Mechanicus do love to make a statement! We used Thermic Plasma Conduits to help break up the lines of the Sector Imperialis walls, with pipes running in through the windows to make it look more industrial.’

‘The walls around the Manufactorum are primarily made from two kits – the Imperial Bastion and the Derelict Factorum. The lower walls are made from Bastion wall sections all lines up next to each other and mounted onto roof insulation foam for stability. We used a Citadel Saw to cut

DID YOU KNOW?

The Sector Mechanicus and Sector Imperialis building ranges are all fully compatible with each other. All the wall sections and metal support legs are 5" tall, and all the floor tiles are the same size, so you can easily combine the kits together to create unique (not to mention very large) buildings. The plasma conduits are also compatible with both kits, fitting neatly into air vents and fan outlets on both ranges of scenery.

chunks out of the walls to create battle damage and Fine Detail Cutters to distress the edges of these ruined sections. The upper walls were then built out of Derelict Factorum wall sections – they have the perfect aesthetic for a forge factory with blast shutter windows and Mechanicus markings all over them.

‘Other details on the board include the landing platform to the left of the main entrance, which has been corrupted into a Helderake roost. We used cut-up sections of the Sector Imperialis game board for the walls, then used the spare road sections to create the ramp on the far left of the main entrance. Again, Plasma Conduits help link the different buildings together like arteries, suggesting that power, fuel, or something more warp tainted is running between them all – that the manufactorum is a living, breathing place that is still very much functional.’

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 last year we gave the 2017 Golden Demon winners a special challenge – to paint a unique entry based around the four Grand Alliances in Warhammer Age of Sigmar. We had such a positive response that this year

we asked the 2018 winners if they would also like to take on the Golden Demon Winners Challenge. Thirty-five of them accepted our invitation, and over the next few months, we'll be showing off their entries and announcing the challenge winner. But what of the rules? Simple: their entry had to fit on a 60mm round base, to a theme set by the *White Dwarf* team. This year's theme is 'The Witch' for Warhammer 40,000. Prepare to be awed!

THE RESURRECTION – PATRIC SAND

'This is my version of the Necron Cryptek, a different kind of psyker compared to the ones who gain their power from the warp,' says Patric. 'The Cryptek uses science and high technology to manifest his powers, which less enlightened races might see as sorcerous, therefore making him a witch in their eyes. The story is that he's travelling across a wasteland resurrecting fallen Necron Warriors after a battle against the T'au.'

'A lot of the inspiration for this project came from 'Eavy Metal painter Max Faleij and miniatures designer Maxime Pastourel. A few years ago, Max created a piece featuring a T'au Commander – the base was a woodland scene that featured fallen Necron Warriors, which inspired the mood and theme for my piece. My colour scheme is heavily influenced by Maxime's Order of the Twisted Tree (*shown in last month's Deathworld Jungles article*. – Ed).'

'I wanted my colour scheme to have a monochrome palette featuring several hues of green (pastel green body, glowing green weaponry, dark green armour panels, and green moss on the base),' says Patric. 'Plus natural tones like white, brown, black, and even quite a neutral metal (1).' The Cryptek's faceplate, is painted white to help make it the focal point of the model.

'This was a truly fun project for me, in which the challenge was to stay with one main colour, but still have complementary elements such as the bronze cape (2) to create an interesting piece.'



1



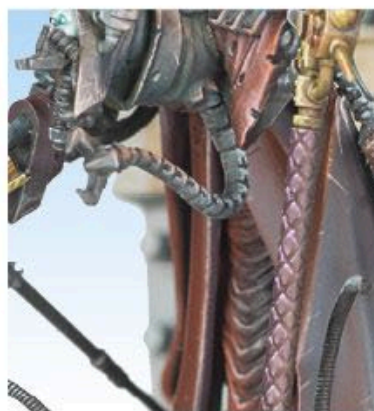
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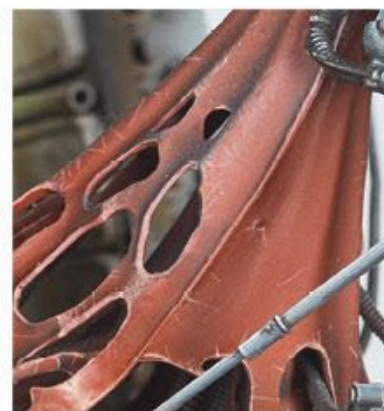


MAGOS EXPLORATOR KOLGRIM – PHILIP PRYCE

‘During the exploration of a drifting vessel, Explorator Kolgrim came across an ancient tome containing arcane secrets,’ says Philip. ‘Exposure to them corrupted her protocols, imbuing her with sorcerous power. Kolgrim was subsequently sealed in a containment unit and buried deep below the surface of Mars – my entry shows her escaping from her prison. I built the containment unit out of an Alchomite Stack, using modelling clay and bits of plastic to build the interior. I used weathering powders and hairspray to give it a heavily weathered, chipped appearance. Kolgrim herself was converted from a combination of Tech-Priest models, Lady Olynder, and the Gaunt Summoner, along with a few other random bits such as skulls, guitar strings, and Green Stuff thrown in. I also rebuilt the Tech-Priest Dominus’ head with a Daemonette face and a new mask to add some femininity to the model.’



1



2



3



4

Kolgrim’s robes were painted with an airbrushed basecoat of Khorne Red and highlighted Mephiston Red, with Kislev Flesh and Ushabti Bone mixed in for further highlights (1-2). The shading was achieved with deep blues and greens to provide contrast and add more intensity to the reds. A heavy application of weathering powders (3) achieved the dusty Martian effect.

To add additional narrative to the piece, James added scattered pages of the ancient book (written in binary) around the opened container (4).

BOUND TIL DEATH – AKSEL OLSSON

'My entry illustrates an Inquisitor of the Ordo Hereticus forcing his bound psyker to sniff out heretics,' says Aksel. 'I love the grim, dark lore of bound psykers in Warhammer 40,000 – theirs is a life of hopelessness and never-ending pain. I wanted to portray that when I heard of the theme for this challenge. This is the first time I've made a diorama, so I started by drawing a bunch of sketches to see how the finished thing might look. This was time

well-spent, as the final result evolved with each new sketch I made. I heavily converted both of the miniatures in this piece to get my final vision. I love converting and kitbashing parts from different sets together to create something personal for my armies, and this challenge was no different. The psyker is based on the levitating Haemonculus model with some Flagellant bits and lots of Green Stuff, while the Inquisitor is based on the Primaris Chaplain with the reliquary from a Lord-Relictor.'



1



2



3

'I wanted the Inquisitor to look really fanatical and superstitious,' says Aksel. 'He carries icons, wards, charms (1), parchments, and a big standard carrying the bones of a dead saint. I used neutral colours on both models, but warmer tones on the Inquisitor and colder tones on the psyker (2). There's also quite a bit of blue shading all over the diorama to make the scene feel cold. The psyker has a grey flesh tone to make him feel old and sick. The Inquisitor is younger, so he has a warmer flesh tone, but he's still got a lot of wrinkles and dark purple tones around his eyes (3). His face was by far the most fun part of this entry to paint!'



THE FIRSTBORN – SIMON ELSÉN

'This project was a journey on my path of exploring the art of Blanchitsu,' says Simon. 'This style is completely new to me, and I loved learning new techniques and trying out new colour palettes – I was extremely lucky to be able to chat to John Blanche about his work throughout the project.'

'My piece represents The Firstborn, a psychic abomination that takes the form of an inky black creature

with stinging red eyes. It resembles a newborn child but with a hideous and deformed head of an old man with razor-sharp teeth. Now, an Inquisitor safeguards the creature, its power contained within an hourglass and a sealed chest carried by the Inquisitor's servants. I used the Lady Olynder model for the Inquisitor and her servants, but converted her with legs from a Sydonian Dragoon. The Firstborn is a converted brain rat from the Skaven Stormfiends set with the head from a Flagellant.'



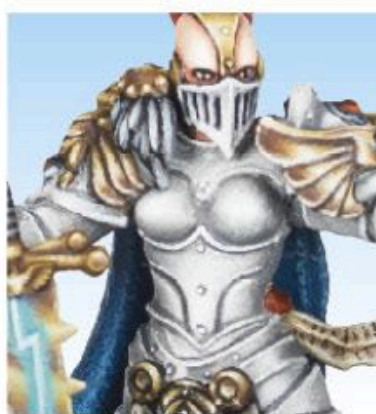
Having spoken to John Blanche about his painting style, Simon used the same colour palette and techniques on his entry (1). 'I undercoated the model with Corax White, then used a lot of Seraphim Sepia to shade it,' says Simon. 'Next, the secret: the highlights are applied using a mix of White Scar, Seraphim Sepia, and really dirty painting water! A few areas were sponged with Typhus Corrosion (2).

Arguably one of the most unusual components Simon used was an amputated leg stump from the Sydonian Dragoon's servitor – it is now the Inquisitor's hat (3)!

YOUR SHIP AWAITS – LEE BATES

'I thought most people would pick a scene depicting a powerful psyker, so I tried to think a little outside the box as I knew this competition would be a tough one,' says Lee. 'My entry shows a Sister of Silence finally running down an unsanctioned psyker whose powers have gone out of control. Naturally, his next stop is one of the dreaded Black Ships.

'I wanted the figures to contrast one another to make the scene stand out – to show the purity and resplendence of the Sisterhood compared to the shabby, grim reality of an average citizen toiling in the darkness of an Imperial world. I tried out some stippling – a lot of tiny dots – on the sister's cloak and tabard to add a rich texture next to her shiny plate armour. On the psyker I added coarse lines to his drab clothes to make them look used, cheap and rough.'



1



2



3

'I used Mechanicus Standard Grey as the basecoat for the Sister's armour, adding Abaddon Black for the shading and White Scar for the highlights (1).'

'The base was made by rolling out Green Stuff, letting it dry, then cutting it up into cobbles. I either stuck them down or mounted them on paperclips (2) to show the psyker's raw power going haywire,' says Lee.

The psyker's power starts leeching out of his eyes, his mouth wide open in a silent scream (3).





THE CHAMBERS MILITANT – DEAN LECOO

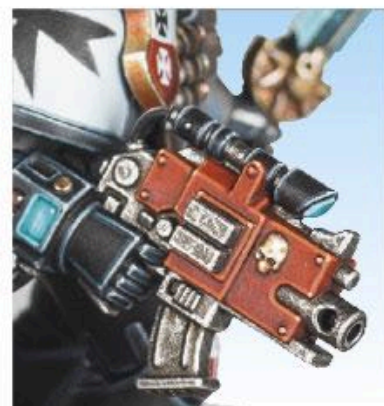
'I wanted to create a symbolic piece featuring the three militant arms of the Inquisitorial Ordos,' says Dean. 'They share an overarching narrative – the destruction of the Imperium's enemies – which can often include witches and Daemons. I placed the Grey Knight and Deathwatch Marine at the front of the piece to show that Space Marines are on the front lines of the Inquisition's wars, whereas the Sister of Battle is behind them fighting the heresy that springs up from within the Imperium. Due to having three different subjects and a fairly busy base, I didn't want the colour palette to be too overwhelming, so I stuck with a few colours – red, black, and silver – that could appear on all three models. The power swords and some minor details are a bright, strong blue that acts as a spot colour for the models. Making sure everything was consistent across the whole project was a real challenge!'



1



2



3

Dean broke up the ruined aquila from the Honoured Imperium set to form the main part of the base (1). 'I made sure that the skulls and discarded helmets near each miniature reflected the threats they counter,' explains Dean.

Dean used red in the heraldry of the Grey Knight (2) and red for the squad markings, heraldry, and bolter (3) of the Deathwatch Marine to tie them visually to the red-armoured Sister of Battle. He painted their blades a bright cyan, with either an impressive lightning or crystalline effect.

ITS VOICE IS DEATH! – DAVE GENT

'I'm currently working on a Legion of the Damned army whose colour scheme I thought would work well with the theme of a Librarian Dreadnought,' says Dave. 'I like the contrast between the dark armour, the vibrant orange rust, and the pale green glow, and I used this challenge to really push myself in developing this colour scheme. The model is a Death Guard Dreadnought with a force weapon from the Furioso Dreadnought. I posed it striding forwards, arm raised, as though it was casting a psychic power.'

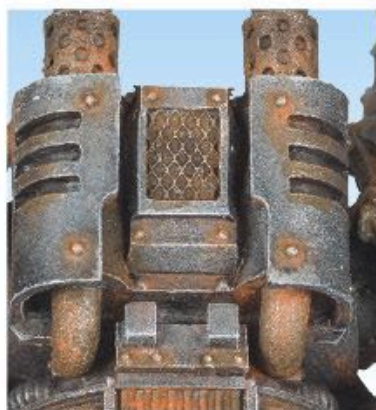
'For the rust, I've been playing around with weathering powders, textures, and different silvers in a mission to find a technique that looks realistic. In the real world, I specialise in looking after rusty bridges, but scaling rust to a miniature can be quite tough. It's difficult to make it look realistic and match people's expectations.'



1



2



3



4

'For the rust, I started with two coats of Typhus Corrosion to get a good amount of texture (1-2),' says Dave. 'Then I stippled on some Forge World Orange Rust weathering powder to contrast with the dark armour. Next I drybrushed it with Leadbelcher, removing a lot of the weathering powder, but leaving plenty of it trapped in the Typhus Corrosion. I used Mechanicus Standard Grey for the armour (3-4), with several layers of Nuln Oil mixed with Drakenhof Nightshade to shade it and Celestra Grey for the highlights.'



SHATTERED MINDS – LANCE ALLEN

'For this challenge, I painted a couple of Deathwatch Marines who are investigating a Blackstone Fortress when they encounter the Changeling. I wanted to portray a chase, with the Deathwatch racing after the Changeling, the Daemon creating a floating pathway out of blackstone to try and make its escape. Or is it trying to escape? Perhaps it's luring them in ...

'I used some tried and tested painting and modelling techniques on this entry, plus a few new ones, too. I started work on it around the time that Blackstone Fortress was released, and the bases the 'Eavy Metal team painted were mesmerising – I knew I wanted to achieve the same effect on my diorama. I painted the shatter lines on first with Eshin Grey, using the same blues and purples as the Changeling's robes to create the effect of reflective blackstone.'



1



2



3

The Deathwatch Marine (1) is looking right at the Changeling, showing the close interaction between the two characters.

'The Changeling's cloak is predominantly Macragge Blue, with a hint of Sotek Green (2),' says Lance. 'I shaded it with Xereus Purple and highlighted it by adding Deepkin Flesh to the base mix. I painted the Changeling's skin red (3) to contrast with the blue and purple cloaks. The red is a 1:1 mix of Abaddon Black and Khorne Red, highlighted up to Evil Sunz Scarlet with lots of very thin glazes.'





REFUGE OF THE WYRD AND WONDERFUL – PETE ALLISON

'When people mention witches in the 41st Millennium, my mind always goes back to gaming with Necromunda Wyrd,' says Pete. 'My goal was to tell the story of an uphive noble who's collected a motley crew of reprobates around him and descended into the underhive to escape the local Enforcers. The Wyrd (in the centre of the piece) is wearing fine clothes and an exotic fur pelt, whilst his gang wear drab, dirty colours. When it came to painting, I used

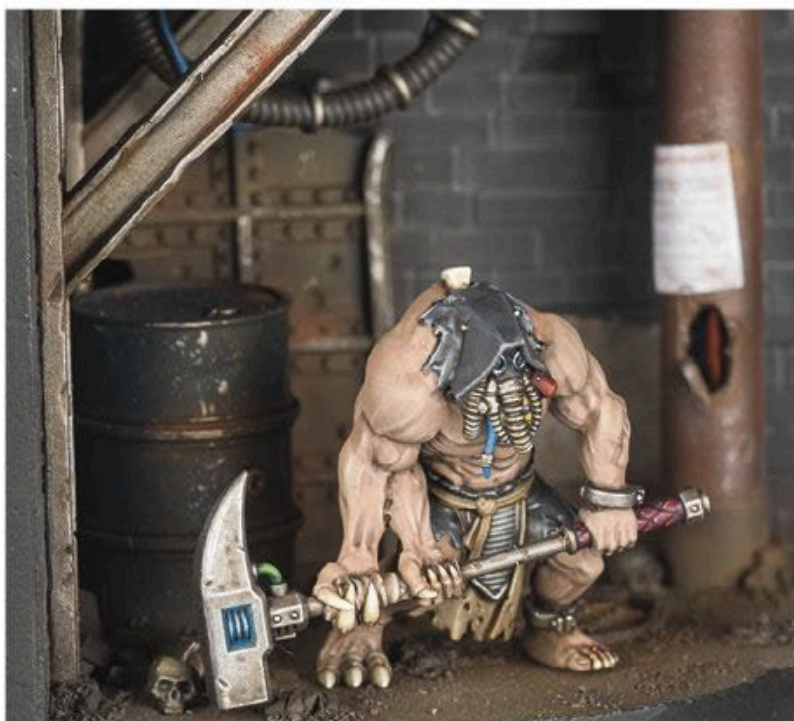
as many textures as I could, from cloth and leather to metalwork, bricks, and paper. I used applications of gloss, satin, and matte varnishes combined with weathering powders and paint for things like rust streaks. Working on a display piece means you can break the "less is more" rule you'd normally use when painting a model. Things like weathering pigments naturally reduce highlights and any subtle blends, but they're an ideal way of toning down some elements to keep the focus on the miniatures.'



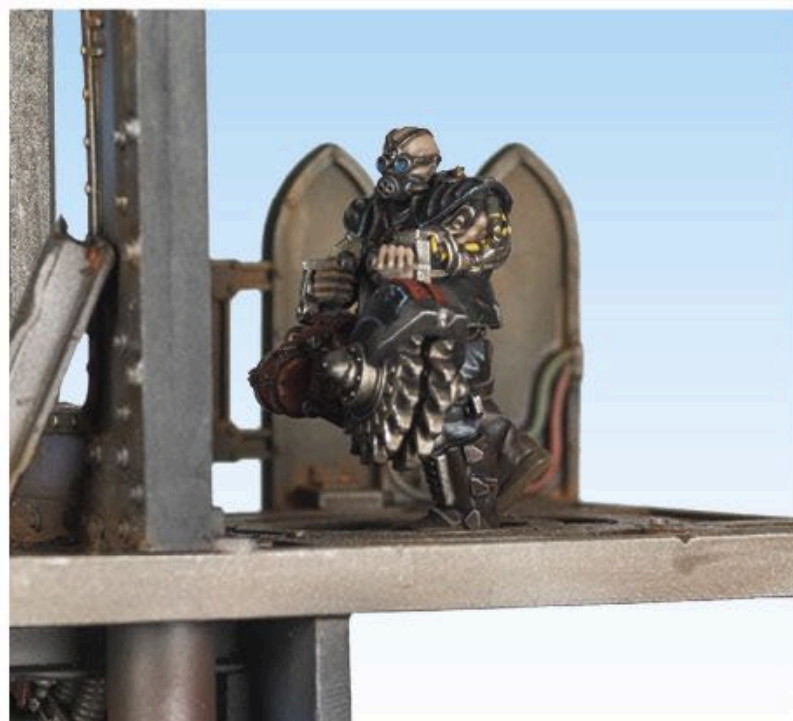
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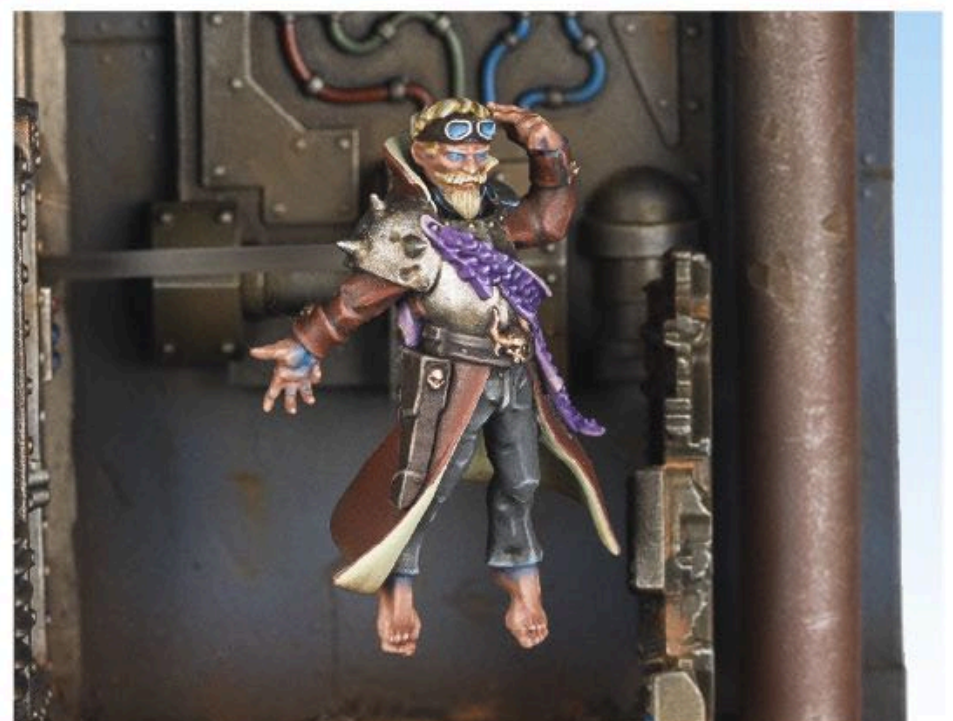
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4



5



6

'The structure is made from XPVC, Warhammer 40,000 buildings, and several Necromunda doors and bulkheads (1-2),' says Pete.

'I wanted to pay homage to the dioramas of old, which contained hidden details and nods to the past alongside newer models. So there's a rat from the original Warhammer Quest on there (3), along with newer Genestealer Cult and Orlock models (4).

The wanted posters (5) were printed out on a colour printer and glued to the walls using PVA glue mixed with Seraphim Sepia.

The floating Wyrd – converted from a Blackstone Fortress Rogue Psyker (6) – is a trick of the eye. He's actually got a big hole in his back and is suspended on a piece of clear plastic rod. The naturally shiny rod received a 1:1 coat of Air Caste Thinner and Lahmian Medium, which gave it a satin finish so it's less visible.'

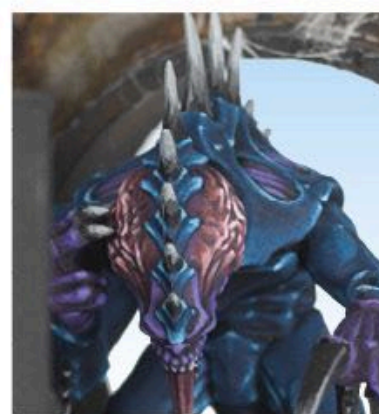
A DEADLY KISS – GUIDO GUNTHER

'My entry depicts a Genestealer Magus presenting a victim to his Patriarch – the victim is in the telekinetic grasp of the Magus, while the Patriarch lurks above them ready to deliver the Genestealer's kiss. Because of the size limitations of the challenge, that was not a straightforward task – I expanded the scene outwards from the base, allowing me to create the interior of a ventilation duct.

'The environment had to be very rusty, as the hideouts of the Genestealer Cults are rarely in well-maintained areas. I basecoated the scenery with Leadbelcher spray followed by a wash of Nuln Oil. After that I used Typhus Corrosion to create a rough surface to work on, followed by drybrushed layers of Ryza Rust topped with a few hints of yellow to create variation. I used several pictures of rusty metal constructs as reference.'



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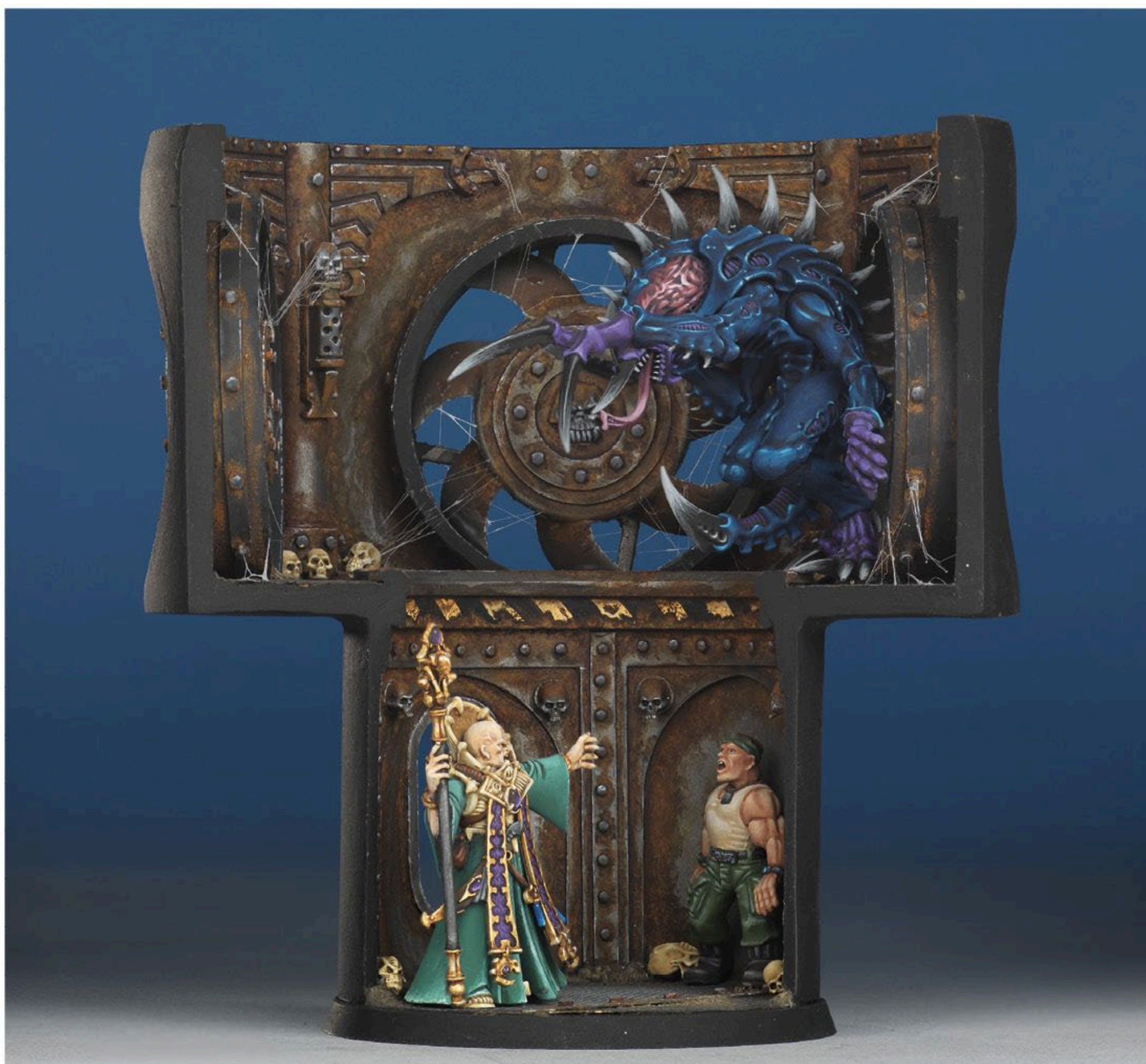
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'The cobwebs (1) are made from strands of drawn-out paper glue,' says Guido.

'When painting the Patriarch (2), I started with a basecoat of Kantor Blue followed by a wash of Nuln Oil. I then applied lots of thin layers, working through Kantor Blue, Alaitoc Blue, Calgar Blue, Teclis Blue, Lothorn Blue, and finally White Scar.'

Guido used a Catachan to represent the Cult's latest victim (3).

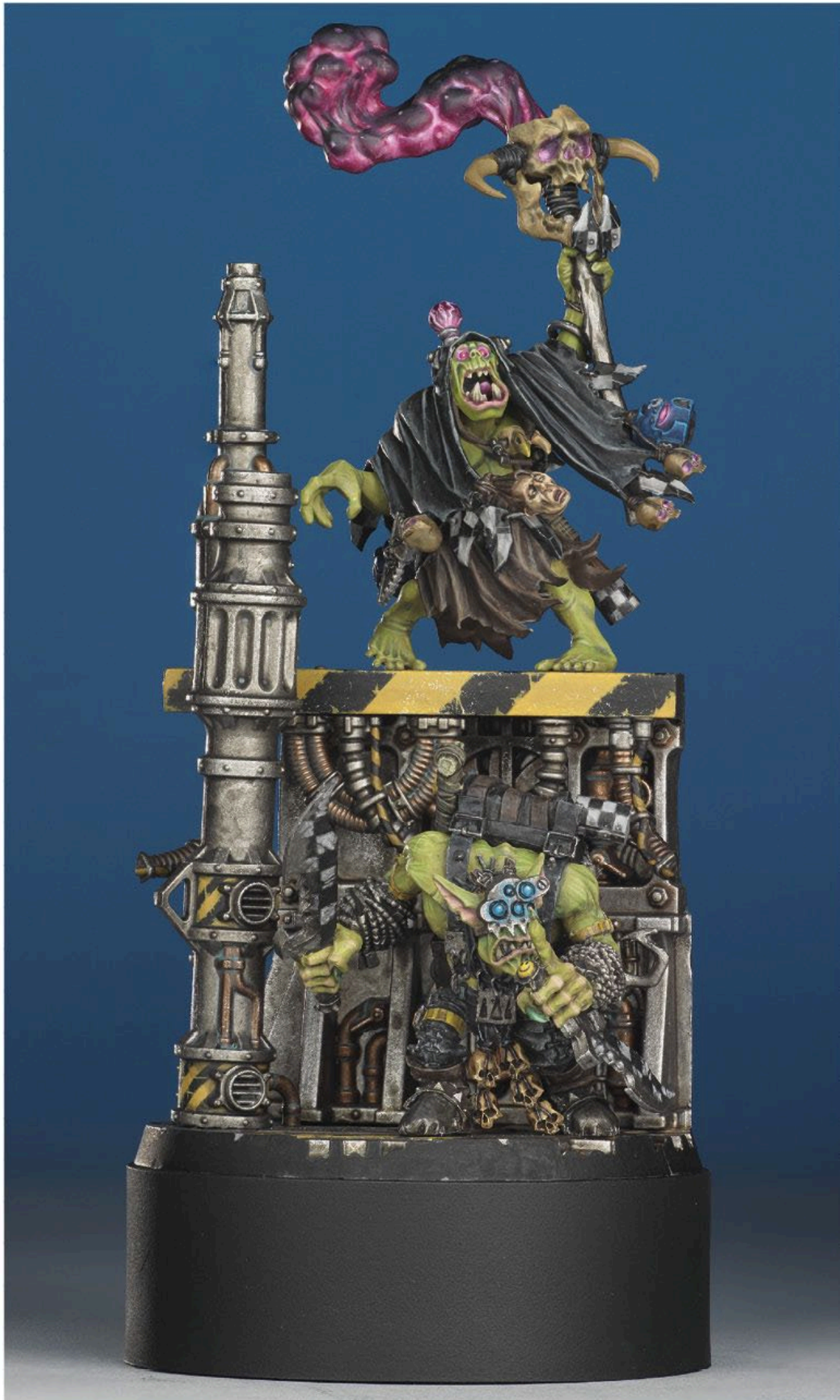
The Magus' opulent green robes (4) contrast with the filthy ducts around him.



UNDER COVER OF DARKNESS – RICHARD FRANCE

‘Snikrot and the Weirdnob Shaman are, in my opinion, two of the most characterful miniatures Games Workshop has ever released,’ says Richard. ‘They ooze individuality, and the models naturally tell their own story. As a pair, however, I envisaged the shaman (suitably converted to bring him into the 41st Millennium from the Age of Sigmar) casting his Waaagh! magic to obscure Snikrot’s imminent incursion into enemy territory.’

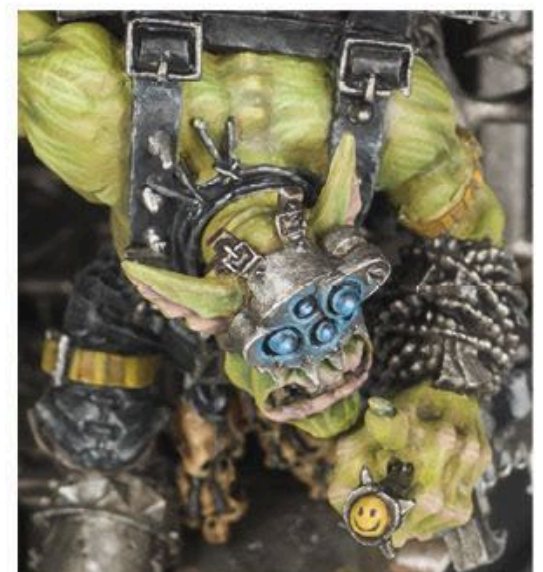
‘This is the first time I’ve attempted object source lighting, and my highlight of this project was painting the smoke rising from the shaman’s staff – it was satisfying and frustrating in equal measure! I used neon pink paint to help create the effect of it glowing from within, and I could have worked on it for an age, but having committed all of my hobby time to the project for almost three months, I just had to say “enough”. It was hard work, but I loved the challenge from start to finish.’



1



2



3

‘It took a lot of work to cut and file pieces from the Sector Mechanicus set to mirror the curvature of the base (1),’ says Richard. ‘I kept the scenery paint scheme neutral – lots of Nuln Oil washes, stippled beaten metal, and chipped hazard stripes were the order of the day.’

Richard removed the Age of Sigmar references from the Shaman, replacing his trinkets with Space Marine helmets (2).

For the Orks’ skin, he chose a natural, muted colour palette, using Rhinox Hide to shade the skin and Rakarth Flesh to highlight it (3).

MALEVOLENT AWAKENING – JAMES OTERO

'I wanted to create something that summed up the insidious nature of Chaos and sorcery,' says James. 'I was reading *Mark of Calth* and *Know No Fear* at the time, which inspired me to create a Word Bearer summoning some Bloodletters. I wanted the Bloodletters to look like they had just been summoned around the Sorcerer and were already seeking their prey. With the Sorcerer, I wanted him to not only look like he's summoning, but also to have this arrogant appearance and air of authority about him.'

'When it came to painting, I've always tried to paint as cleanly as possible, using a wide range of contrast by pushing the highlights, blends, and shadows. I used the challenge as an experiment for new techniques such as the green marble altar, the freehand Khorne symbol on the banner, and the flaming swords on the Bloodletters.'



'I used an old Chaos Warriors head (1) to help give the Sorcerer the look of a Daemon,' says James. 'I glazed reds and purples onto his face to make him look even more unnatural. For the base, I used the skull altar from the Hero Bases kit, as I wanted the Sorcerer elevated above the Bloodletters and surrounded by the skulls he used for his summoning ritual (2).

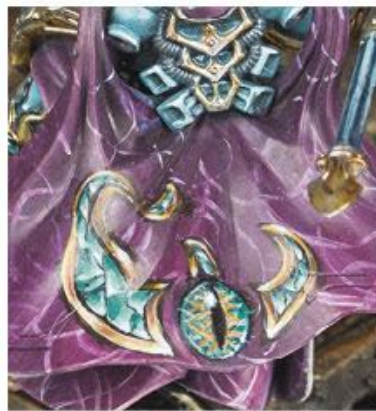
James' freehand banner shows the symbol of Khorne (3). Note how he has applied scratches and lines to the banner to show how weathered and worn it is.



REBUKE THE WITCH – VINCENT VENTURELLA

'I have always loved the Sisters of Battle models and Saint Celestine in particular. I also really like the Exalted Sorcerers from the Thousand Sons range,' says Vincent. 'They are all in action poses that makes them look as if they are summoning the foul magic of the warp, and I thought it would be cool to have them face off against the true and righteous faith of the Emperor made manifest – in this case, Celestine.'

'I wanted Celestine to be flying, so I modelled her being zapped by one of the Sorcerers, his psychic bolts holding her aloft. I also wanted to make sure there was something interesting to discover on my diorama no matter the viewing angle (see right). I was very happy with the final piece as it shows that the sorcerous magic of Tzeentch's foul servants is no match for the purity and faith represented by Celestine.'



1



2



3



4

Vincent painted intricate freehand designs onto several of his models, including this symbol of Tzeentch (1).

While one Sorcerer casts a spell at Celestine, the Living Saint immolates a second Sorcerer with her fiery blade (2). The third Sorcerer lies dead at Celestine's feet (3), his body transformed into psychic dove-spirits.

Vincent painted a pattern of cloth with gold fleur-de-lys onto Celestine's cape, mimicking the colour of her armour and the iconography on it (4).



BLOOD HUNT



The Untamed Beasts have journeyed from distant lands to reach their destination, called to battle by the Eater of Worlds. Yet others have also been summoned, and only the strongest can survive in this short story by Nick Horth.

It was raining hot blood again. Zemkwan felt the stuff drying on her skin. She stuck out a tongue, tasting warm copper. Ahead, Itung was snarling and pawing at the earth in mounting frustration. The prowler was losing the scent, his usually faultless sense of smell thrown off by the stench of the gory downpour staining the ground a muddy crimson.

'Ease now,' said Zemkwan, approaching and running a calloused hand through the creature's matting fur. Itung tensed, his muscled flank turning taught as toughened leather, but he stilled his pacing. Had any but a Beastspeaker dared to touch him so, they would already be dead. As she closed her eyes, she felt the rocktusk's fury and yearning hunger. Her mouth filled with saliva, and she bared her teeth and hissed.

'Soon you will feel the enemy's flesh between your teeth, kana,' the Beastspeaker said. 'Look to the horizon.'

The hunting cat followed her gaze and bared its fangs as it loosed a hungry snarl. Ahead, the ashen wastes rose into a series of bluffs, bathed in orange by the glow of receding daylight. The largest was a low, flat-topped hill, upon which were arranged several stone pillars in a rough semi-circle. These structures were crudely organic in shape, but the placement of them looked deliberate. Silhouettes were moving amongst the crown of rocky pillars. She saw perhaps a dozen, maybe more.

'Prey,' hissed Zemkwan. She smiled through her crimson mask.

The Hunang, they called themselves – raiders who dwelt in the wilds beyond the slum-city of Carngrad, the largest settlement in the Bloodwind Spoil. The Untamed Beasts had tracked them far across the barrens, through hail and fire and storms of lurid magic. Her people sought a worthy sacrifice to announce themselves at the feet of the

Eater of Worlds. Perhaps that would not be the Hunang, but they would serve well enough as offerings for now.

Zemkwan heard movement behind her, and Itung gave a low growl. She recognised the heavy footfall of Tenax. He was trying as best he could to make his way softly, but he was a big man, and stealth was not his greatest strength. As the Heart-eater of her pack, he had many other strengths. His word and his axe had led them on this great bloodhunt, from the Jagged Savannah to the pulsing heart of Fio, from the ice-straits of the Silver Skein, across the Sea of Screaming Souls.

Zemkwan could still hear the call of drums beating in her mind. She had thought the sound might fade once they reached this strange land, the very maw of the Devourer of Existence. If anything, the throbbing pain had intensified. Only when her blade was deep in the flesh of her prey did it relent, if only for a moment. The Eater of Worlds had called them here, across a vast and impossible distance, and now they had to prove that they were worthy of joining his Endless Hunt.

It had been such a long journey already. And yet it had only begun.

'What do you see, Beastspeaker?' Tenax said, kneeling at her side. Even the Heart-eater took care with his words when he addressed Zemkwan, for Beastspeaker was a role bestowed by powers beyond any mortal. Only a scant few could read the spirits of the predators they consumed; only a handful could divine the will of the Devourer and converse with the beasts of the wild in their own tongue.

'They make their camp up there,' she said, pointing to the crowned hill. 'Perhaps it is a holy place. Perhaps they gather for war.'

Tenax spat. He hefted his bone axe. The weapon was nearly as tall as Zemkwan and had been crafted from the jaw of a karrakor. The creature's

fangs were still embedded in their sockets on the killing edge of the weapon, sharp and hard enough to shatter a man's head to splinters in a single blow.

'This blood rain is a fine omen,' the Heart-eater said. 'The Eater of Worlds shall witness our offering. We shall hang the flayed skins of our kills from those pillars and leave the rest for the crows.'

Tenax stood and raised his axe. From the long grass a dozen figures emerged, draped in furs and leather, their tanned flesh as weathered and scarred as the clothes they wore. The crimson downpour splattered across axes and blades of sharpened bone and poured down lean and hungry faces.

A shadow fell across the land. As one, the Untamed Beasts raised their eyes to the sky and saw thick, black storm clouds sweep across the plains, converging on the hilltop with its stony crown of pillars. All hint of daylight was swallowed up by the encroaching darkness, and as they watched, the surging maelstrom seemed to form the shapes of snapping maws, of writhing, animal shapes.



'The Eater of Worlds is watching,' Tenax said. 'Leave none alive.'

The sentries were drunk, the night was rapidly darkening, and the rain masked Dominar Gramscha's approach. By the time he was in the midst of them, it was already too late. His spinecrusher maul did its work, folding the first warrior in two with a sound like a splitting tree trunk. The man's companion gave a shriek of alarm as he tumbled backwards, dropping his axe. Gramscha kicked the weapon away and stomped his foot down on the fallen tribesman's throat, pinning him fast. The third of the sentries he ignored. A wet crunch signalled that Drillmaster Orska had dealt with that threat.

Gramscha peered up at the hilltop, where the pillars loomed. He could hear raucous laughter and the sound of drums. The foe had not heard a thing.

He studied the man squirming beneath his foot and could not help but sneer. He was thin and scrawny, his face pockmarked and his teeth rotten shards of brown and black. The image of a fang-mawed toad was inked upon his

brow, and over his chain hauberk he wore segmented plates of a chitinous green material.

'Pathetic,' said Orska, approaching and picking flesh from the chain of her flail. Where the Hunang warrior's armour was ragged and threadbare, the Drillmaster's – like Gramscha's own – was of fine make. The segmented iron plates shifted as she walked, making a sound like a blade drawn from its sheath. Her grilled helm masked the Drillmaster's face, but Gramscha knew the heartless warrior well enough to suspect that she wore a satisfied smile upon her face. Orska loved to use her whip upon the flesh of those she deemed weak – it was why she was such an excellent and feared taskmaster in the Iron Legion.

'We were told that the Hunang controlled all lands beyond the Fangs,' she said to Gramscha's captive, 'and that even the Talons of Carngrad dare not send their slave-caravans within a league of Hag's Crown. Is this all we can expect from your wretched kind?'



'Three sentries, drunk on grog, their weapons stowed,' Gramscha said, shaking his head. 'Complacent. Unforgivable. Were you part of the Legion, we would lash the skin from your back and salt the wounds before we split your skull.'

'The Iron Golems do not tolerate failure,' said Orska.

The man hissed and spat a mouthful of black phlegm, which splattered across the Drillmaster's crimson battle-plate. Orska snorted in amusement, then drew her foot back and slammed it into the Hunang's jaw, splintering his teeth. He groaned, blood pouring from slit lips.

Gramscha leaned down and gazed into the man's bloodshot eyes.

'How many?' he asked, pointing to the heights of the bluff, where the glow of campfires was beginning to light the darkening sky.

'The Black Toad take you,' hissed their prisoner, his words twisted by his shattered jaw.

Gramscha swung his maul, ending the Hunang's life in a splatter of bone and brains.

'Well,' said Orska. 'So much for interrogation.'

'If the rest are as weak as that one, their numbers do not matter. Summon the cohort.'

'Hold,' said Orska, raising a hand.

Gramscha heard it, too. The sounds of debauchery and drunkenness had ceased, and in their place he heard fearful shouts and the sound of steel clashing. Then, above it all, he heard howls split the air – not sounds made by humans, but the frenzied screeching of beasts.



Zemkwan screamed with the excitement of the imminent kill. The Untamed Beasts charged into the heart of the enemy camp, where their prey were sprawled around thick furs and cooking pits, surrounded by broken bottles and picked-clean bones. The Hunang had erected hide tents between the towering pillars to protect themselves from the bloody downpour, and in the centre of the hilltop clearing was a circle pit of fire.

'Feed the Devourer!' Tenax was screaming as he hacked his axe into the back of a prone warrior again and again. 'Kill them all!'

Plains-runners raced amongst the tents and hide rugs, hacking at the faces of surprised warriors, bearing them down and ripping at their flesh with claw-like fingernails. Mek'tor the Heartpiercer sighted and hurled his harpoon, which speared through the chest of one foe and slammed into the man behind, knocking both from their feet.

Several Hunang scrambled for blades and shields, but the Untamed Beasts struck with the spirit of the navrakh hound – swift and merciless, and straight for the throat.

Zemkwan kicked a rising man in the face and lashed out her whip to tear the face from another. Then she leapt upon the one she had struck, whose arms scrabbled desperately to fend her off. She was the stronger, wiry and deadly as a hookbeak. She sank her teeth into his throat and felt blood bubble in her mouth as her filed fangs ripped open a vein. Zemkwan tore a chunk of flesh free as she rose from the dying man, but she did not deign to devour it, instead spitting it to the ground. These were weak foes to be caught so unaware, and their flesh would grant no blessings.

The Beastspeaker sent her whip lashing out, and it closed around the throat of another fleeing warrior. She pulled hard and her prey toppled, kicking and thrashing helplessly. The Beastspeaker did not bother to finish the kill. She flicked her wrist, tugging the whip free. The man struggled to his knees, just in time for Itung to bound from the shadows and pounce upon him in a blur of slashing talons. There was a very brief, very pained scream, and then the crunch of shattering bone.

The rocktusk was rather less picky about his meals.

'Feed well, kana,' Zemkwan muttered, wiping blood from her brow and taking a moment to survey the slaughter. The crown of the mountain was thick with corpses. Pooling lakes of blood spread across the stony ground, reflecting the flickering torchlight. Those few Hunang that survived were already scattering in disarray, retreating towards the pillars on the far side of the clearing. There had been no time for the Untamed Beasts to circle around and cut off the enemy's escape, but it did not matter. No foe would outrun them, for they had been born amidst the murder-fields of the Jagged Savannah and chased the hookbeak packs across the endless veld.

'Flee!' Zemkwan roared, raising her bloodstained arms to the sky and howling her exultation to the gods. 'Flee and we shall find you in the darkness!'

But the Hunang skidded to a halt as they reached the stones. At first, Zemkwan thought that they meant to rally, to counter-charge the Untamed Beasts and drive the intruders from their territory.

Then she saw the figures moving to encircle their prey – pale-skinned, heavily armoured warriors marching out of the night, trapping the Hunang in the ruins of their camp.



'Brace!' Gramscha shouted, and the Iron Golems set their feet and readied shields and war clubs. The Hunang racing towards them and away from whatever had attacked their camp faltered only for a moment, then continued their desperate flight towards the Dominar and his warriors. They had clearly decided that they would rather break through this wall of metal than attempt to face whatever had put them to flight. That was intriguing.

Gramscha was only too eager to take advantage of their foolishness. Signifer Gadav slammed his iron standard down, and the Golems formed around it, meeting the Hunang's charge.

'For the Legion and the High Overlord!' Gadav boomed, his voice echoing across the clearing.

The Legionnaires accepted the strikes of the onrushing marauders upon their iron battle-plate and returned the favour in kind, each swing of their

mauls and warclubs shattering bones and crushing ribcages. Gramscha whirled his spinecrusher overhead and sent it around in a wide arc, smashing two foes from their feet in a spray of blood, sending their broken bodies slamming against the nearest pillar.

He heard a wordless, wet roar and saw Norog charge into the fray. The ogor breacher was a battering ram of bloody iron, his hands forged into pulverising weapons – his left, a spiked ball bigger than Gramscha's head, his right an immense hammer. As the Dominar watched, the breacher slammed these two weapons together, crushing to pulp the unfortunate Hunang that had stepped in the way. Drool seeped in great rivulets through the grilled helm that the ogor wore.

Norog was hungry. He was always hungry, of course, but it had been a long march, and Gramscha would ensure that his breacher feasted well this night.

Methodically, relentlessly, the Iron Golems butchered the enemy. Soon, the sound of metal crushing bone and meat ceased, and silence fell across the hilltop. Gramscha looked across the clearing, and past the still-smouldering campfire he saw eyes gleaming in the darkness, and lithe, shadowy figures lingering on the edge of his vision.

'Reform,' he ordered, and the Golems obeyed instantly, rushing to his side.



The watching shapes crept into view, moving with the slow, sinuous grace of hunting cats. Indeed, they looked more beasts than men; the gore-rain had stained their furs and tanned flesh red, and their thin, powerful frames were bedecked with trophies, claws, and bones of every description. Whereas Gramscha's Legionnaires were clad in heavy iron, these ones wore little armour beyond a smattering of bone and hide. Some wore hoods of leather, others horned helms.

'Savages,' sneered Drillmaster Orska. 'Does this place have no end of them?'

Yet as the strange warriors moved closer, eyes sparkling in the light of the fires, Gramscha saw lethal grace in their poise and predatory cunning in their gaze.



Zemkwan snarled as she watched the iron warriors filter through the pillars and enter the clearing. They had slaughtered the last of the Hunang with almost contemptuous ease. Now it was only they and the Untamed Beasts that remained, and there was no thought of parley nor bargaining from either side.

That was not the way of things, not in these wilds. This would end in joyous slaughter, and either the

Beastspeaker would live and peel the skin from her victims, or she would die and know utter oblivion in the maw of the Devourer.

She studied the metal brutes, who moved with a slow but steady purpose. These ones were no ragged killers; they wore armour forged in a blacksmith's fire and marched in ordered ranks like soldiers of the wretched God-King. They carried the taint of civilisation, of order, into this holy land. Her blood boiled with rage to see it.

The two packs circled one another, weapons held tightly in anticipation of the bloodshed that was coming. The night was silent, save for the crackling of the dying fires. Suddenly, the clearing was bathed in glaring light. Zemkwan snarled as she raised an arm to shield her eyes.

The clouds had parted, burned away by fire from across the horizon. Yet it was no sun that shone down across the hilltop. In the distance rose the blade-like profile of the Tower of Oblivion. The lair of the Eater of Worlds.

The Varanspire.

It was a sword thrust into the earth. It was the fang of the Devourer of Existence itself, piercing the fabric of the realms. It was impossibly, unimaginably vast. Even from this distance, it towered far above their heads. Its spiked walls rose to the clouds, and beyond that reached bladed towers, winged shapes cavorting about their bladed parapets. And even further above,



the skies boiled with terrible energies, a maelstrom of sickening, churning light, spilling trails of fire to rain down upon the land. Zemkwan could see images blurring across her vision as she looked upon the flame-wreathed skies. She saw pulsing gateways leading to a thousand agonising hellscapes, all flickering with murderous, all-devouring hunger.

It was this crown of fire that had burned away the darkness from afar, fell light spilling across the plains to wreath the hilltop in its infernal glare.

'A sign,' the Beastspeaker screamed. 'He is watching! The Eater of Worlds has his eye upon us. This night the Untamed Beasts shall earn their place in the Last Hunt!'



'It is a sign!' roared Orska. 'The Iron Legion has been marked for glory! Look to the skies if you doubt it. We shall be granted our place at the side of the Everchosen. We shall forge weapons that will sunder the realms themselves.'

Gramscha could not take his eyes away from the roiling sky. Within its ever-twisting depths, images formed. They showed him glimpses of wars fought in years past and those still to come. He saw

himself as a youngling in the Iron Legion, in the Crater Wars against the orruks, and in the dark times when the sun drake Axranathos had shattered his chains and the Iron Golems had spent thousands of lives in warriors, slaves, and battle-thralls in order to bind him once more. Yet he also saw battles he did not recognise. In these, he marched at the head not of a single cohort, but of a vast, conquering army, all clad in the red plate of the Iron Legion, crushing the lands of the Sigmarites into ash and rubble.

It was all the Dominar could do to tear his eyes away from the tantalising images. He grasped his spinecrusher maul in two hands as he turned to the bestial warriors who dared challenge his glorious destiny.

'Our fate awaits, warriors of the Iron Legion!' he bellowed. 'And we buy it with the death of our enemies. We create war!'

'We create war!' his soldiers repeated, screaming the words at the top of their lungs.

Still roaring their battle cries, the Iron Golems charged across the clearing. Their foes rushed to meet them.

And overhead the thunder rolled, like the laughter of watching gods.



GLORY POINTS



DAVE SANDERS

Dave Sanders is the lead rules writer for Warhammer Underworlds, though he's had a hand in the design of many other games over the last few years. Recently, however, Dave has retreated to the topmost room in his lightning-wreathed tower to ponder the mysteries of magic. Apparently he likes his staffs crooked and his hats pointy.

For this month's Glory Points article, I'm going to be looking at magic in Warhammer Underworlds – who can use it, what it lets them do, and how to get the most out of it in your games.

WIZARDS ONLY

The most important thing to note about magic in Warhammer Underworlds is that it's only available to wizards (fighters with the  symbol on their fighter card). If you don't have at least one wizard in your warband, you won't be able to cast any spells, so you shouldn't include any gambit spells (cards with the  symbol) or any upgrades that are restricted to wizards in your deck. There are six warbands that include at least one wizard: Stormsire's Cursebreakers, the Thorns of the Briar Queen, Zarbag's Gitz, the Eyes of the Nine, the Godsworn Hunt, and Ylthari's Guardians. This article will be most useful to you if you play with (or plan to play with) at least one of these warbands (though for other players, it's important to know your enemy ...).

SORCEROUS SORTS

If you have one or more wizards in your warband, then I have good news! You can use gambit spells and wizard-restricted upgrades to your heart's content. However, to get the most out of your

magical maestro, it's important to understand what role they fit into.

There are three broad roles, which I define as:

- Support
- Powerhouse
- Arcane Warrior

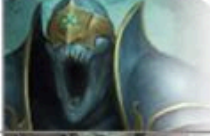
Support wizards are those who have a wizard level of 1 (as shown on their fighter card) and no spell Attack action on their fighter card. These wizards are best used to complement your strategy, rather than to define it. With only one magic dice for most of their casting attempts, they will not be able to cast the more powerful spells, and they can't cast many spells with great reliability.

Powerhouse wizards are those who have a wizard level of 2 or more and no spell Attack action on their fighter card. These wizards can support your strategy or, with a bit of careful preparation, be central to your strategy. They can have a go at casting any spell in the game and will quite reliably cast less powerful spells. However, they lack punch compared to arcane warriors.

Arcane warriors are wizards who have one or more spell Attack actions on their fighter card (irrespective of their wizard level, although at the moment all arcane warriors have a wizard level of 2 or more). These wizards can be used more aggressively, wielding their magical Attack actions at range. Arcane warriors are very flexible – depending on their level, they can also fulfil the role of a support wizard or a powerhouse. Their magic can be almost an incidental bonus to your warband, or a key aspect in your strategy.

You'll find a chart below that features all the wizards currently available, showing you how they fit into these roles.

*Note that as Theddra gains a wizard level when she becomes Inspired, she starts each game as a support wizard but can become a powerhouse wizard as the game goes on.

SUPPORT	POWERHOUSE	ARCANE WARRIOR
 Ammis Dawnguard	 Briar Queen	 Averon Stormsire
 Rastus the Charmed	 Zarbag	 Vortemis the All-seeing
 Theddra Skull-scryer*	 Theddra Inspired*	 Ylthari

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's talking about wizards and magic.



IT'S A KIND OF MAGIC

We've covered the different kinds of wizards in the game. Let's look now at the different kinds of spell they can cast. With the right spell, you can do just about anything in Warhammer Underworlds. Each spell can be broadly categorised as one of the following:

- Damage
- Healing
- Buff/Debuff
- Attack action
- Miscellaneous

Damage (1,2)

Perhaps the most exciting and popular spells, damage spells give you a way to damage enemy fighters without making an Attack action (meaning they get no defence roll). The ability to fire off a few of these spells in a single power step is part of what makes wizards so appealing, not to mention deadly.

Healing (3,4)

There are many spells that allow a wizard to heal a friendly fighter (or themselves), increasing the longevity of your warband when a single Healing Potion just won't do.

Buff/Debuff

A buff spell is a spell that augments a friendly fighter in some way, usually by modifying their characteristics (or the characteristics of their Attack actions). A debuff is a spell that hampers an enemy fighter in some way. Unlike many other spells, these ones tend to persist, meaning they stick around for longer than the next activation (making them very powerful if you cast them at the right moment). Depending on how it is used, Sphere of Chamon (5) can be a buff or a debuff!

Attack action (6)

Most of the spell Actions that are found on fighter cards and upgrades are spell Attack actions. These work just like other Attack actions, except only a wizard can use them and you'll roll magic dice when making these Attack actions. They are quite rare though, so not all wizards will have access to one of these spells.

Miscellaneous (7,8,9,10)

Okay, this last category is cheating a bit. However, outside of the main categories I've listed here, there really are a lot of different spells that let you do a lot of different things. Whatever your strategy, the likelihood is that there's a spell out there that can help you achieve it.





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SPELL IT OUT

Each spell, however it is categorised, has to be cast to do anything. With the exception of spell Attack actions – where you need to roll more successes than your opponent – each spell has a casting value that you have to match or beat to cast it. The more powerful the spell is, the more difficult it is to cast, which is represented by the different symbols and the number of those symbols in the casting cost.

If a spell is not particularly powerful, it tends to have a casting cost of . As is found on three faces of the magic dice, and another of the faces is which is always a success, a level 1 wizard has a 2/3 chance of casting one of these spells with their single magic dice – pretty good odds! The odds are even better for a level 2 wizard, as they simply need to roll at least one or between their two dice (8/9 chance). Spells that are a little more powerful will have a casting cost of which is the symbol found on the remaining two faces of the magic dice.

A powerful spell will require two symbols to cast it. Without a trick or two, that makes these spells impossible for a level 1 wizard to cast. Even a level 2 wizard may struggle to cast these spells reliably, unless you build your deck to support them to do this. However, these powerful spells can be real game changers (11).

Whenever you're considering including a spell in your deck, make sure you've worked out how likely it is you'll be able to cast it. You may

decide that some spells are not worth the risk and that you prefer to use that space in your deck for a more reliable card.

WHAT'S YOUR PLAN?

Okay, so we've covered types of wizards and spells, but what do you actually want to do with them? Regular readers of this column will know this is something that I bang on about a bit, but it's always worth repeating. The best way to meet with success in Warhammer Underworlds is to come up with a plan, build decks that support that plan, and then stick to the plan when you play.

When looking at magic, this means working out what your wizard can do with the spells you have available as well as whether that supports a strategy that focuses on your wizard or whether your wizard is going to be playing a supporting role in a wider strategy.

BEST SUPPORTING FIGHTER

Support wizards, as the name suggests, are more likely to fit into this latter role. With their single magic dice they're not going to be casting earth-shattering spells, so what you're more likely to find are a few one or perhaps one spells that help you to achieve your game plan. Some good examples of these easy-to-cast but useful spells are Abasoth's Unmaking (12), which can remove an objective hex from the game, Abasoth's Withering (13), which makes even the toughest fighter easier to defeat, and Imbue with Life (14), which can make an objective scamper towards your fighters.



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The key is picking spells that will help you win the game. Imbue with Life belongs in a deck that wants to hold objectives or deny them to the opponent, while Abasoth's Withering supports an aggressive strategy. I'd recommend only including those spells that are definitely going to help you achieve your goals. You may find it helpful to focus on one category of spell, such as damage spells or buffs. This will increase the reliability of your wizard, as they will have a clear role and a number of opportunities to fulfil that role. It can be really tempting to include a lot of spells, but bear in mind that each one is effectively restricted to your wizard, and if you lose your wizard those cards become useless. Similarly, it can be tempting to include cards that will make your wizard more reliable – such as Well of Power (15) – but when your wizard only has a supporting role, you'll often find that there are more valuable cards to include in your deck.

I'VE GOT THE POWER

Powerhouses can allow you to cast powerful spells to support your strategy and all but guarantee that your lesser spells are cast successfully. You can use them in the same way as support wizards, though you'll find you have many more options. Spells like Rend the Earth (16) and Sorcerous Riposte (17) become viable, making the wizard a dangerous prospect for your opponent.

You can instead build a strategy around your wizard, usually one that focuses on the objectives that reward you for casting spells. Sorcerous Scouring (18) is a handy objective you can score immediately if you have damage spells, and Magical Storm (19) is a solid two-point objective for a warband that is attempting to cast as many spells as possible. If you're going down this route, healing and buff spells provide some of your best options, as you'll find that you can cast them regardless of what your opponent is doing. Damage and debuff spells are often reliant on having enemies near to your wizard, which is not something you can rely on (or necessarily want). It will almost certainly be worth including a spell Attack action upgrade as well, if you have one available.

You'll also want to look at cards that can increase the likelihood of this strategy working. Cards that let you draw cards are useful, as they increase the chance of you having a spell in your hand when you want it. Duel of Wits (20), Improvisation (21), and Bag of Tricks (22) are all worthy inclusions. There are also a number of cards that make your spellcasting more reliable. While these risk taking up valuable space in a deck not dedicated to magic, when your plan is to cast as many spells as possible, these are worth considering. Blessing of Vytrix (23) is a powerful upgrade as it guarantees a  in each casting roll, and Well of Power can take your powerhouse to a whole new level.

ALL MAGIC, ALL THE TIME

Arcane warriors can support your strategy in the same way as support wizards, and their in-built spell Attack action means that they are well suited to a warband that means to inflict some damage. If they are level 2 wizards, they are also suitable to take a leading role in the same way as powerhouses and can excel in this role.

The fact that these fighters have a spell Attack action on their fighter cards means that regardless of the cards you draw, you always have a spell available to you. This makes arcane warriors the best choice if you want to score Magical Storm and, even better, Magical Mastery. Although you can focus on healing and buffs in the same way as for a powerhouse, I'd recommend having a go at seeing just how lethal you can make your wizard and going for an aggressive strategy with lots of damage spells. Include cards that can increase the damage of your spells, such as Damning Pact (24), and cards that grant extra dice to your Attack actions, like Potion of Rage (25).

END PHASE

That brings us to the end of this magical primer. I hope it's given you some ideas about how to use magic and wizards in your warbands, both in supporting and starring roles. There are loads of great spells that I've not had room to mention here; check them out on [deckbuilder.warhammerunderworlds.com](https://www.deckbuilder.warhammerunderworlds.com) to see what nefarious schemes you can come up with.

TELL US YOUR THOUGHTS

As ever, do write in if you have any suggestions or something that you'd like to read about. You can contact me by email at: whunderworlds@gwplc.com.

or by sending a letter to Dave Sanders, Books and Box Games, Games Workshop, Willow Road, Nottingham, NG7 2WS.

I may not be able to reply directly, but you might see your suggestion or question in a column in a future issue.



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PRECIPICE AWAITS

The port city of Precipice is a lawless conglomeration of starships and space stations - a dangerous place where even more dangerous people gather to prepare their expeditions into the Blackstone Fortress. Both great treasures and great peril await brave explorers.



PRECIPICE

Precipice is a hulking conglomeration of galactic flotsam and jetsam. When unlucky or foolish explorers go missing in the Blackstone Fortress, their ships are often forcibly boarded, dismantled, and amalgamated into the port-city, creating more space into which the opportunistic residents create ramshackle trading areas, sleazy gambling dens, or vulgarly appointed watering holes. With little effort, or by pure misfortune, one can turn a corner from a relatively populous area and end up in a shadowy back alley filled with those who have been driven insane by their ventures into the Blackstone Fortress. Canny explorers will have opportunity aplenty aboard the station to discover hidden trinkets or black market deals in the shadow of the Blackstone Fortress, yet they will need to have their wits about them – Precipice is far from safe ...

For the explorers to visit Precipice itself, follow the rules presented below.

RETURNING TO PRECIPICE

Use the normal rules when returning to Precipice (page 4 of the Precipice booklet) with the following addition.

Instead of visiting a spacecraft and making use of its facilities, an explorer can visit Precipice itself. To do this, that explorer must pick one of the four following locations within Precipice to visit and roll the Blackstone dice on the corresponding chart to see what befalls their explorer during their stay. In all cases, any wound counters applied to explorers as a result of visiting Precipice itself will remain on their explorer cards for their next expedition. If an explorer is taken out of action, do not make a recovery roll for them (they do not die) but keep their wound counters as described above. If an explorer is placed into a stasis vault after visiting Precipice, place their wound counters (with the current side facing up) into the stasis vault with them. It is also possible for an explorer to gain inspiration points whilst visiting Precipice. An explorer keeps any inspiration points gained this way for their next expedition. If they are placed into a stasis chamber, place their inspiration point counters into the stasis chamber with them with the relevant side face-up.



THE SHADOWS

Not every foray into the Blackstone Fortress results in success and glory. Some parties are lost to the denizens of the fortress, never to be seen again, yet other explorers return alone. Though these escapees may have found rich rewards amongst the fortress' chambers, they have often paid a far higher cost, their grip on sanity irrevocably eroded by their experiences. Some of these individuals are lucid enough to strike deals with – others cannot escape the delusion that they still walk the echoing halls of the Blackstone Fortress, and will lash out at any who approach them.

To visit the shadows, roll the Blackstone dice and apply the result from the table below. You can re-roll the dice if the explorer visiting the shadows is Janus Draik, UR-025, Dahyak Grekh, or Pious Vorne.

THE SHADOWS EVENT TABLE	
ROLL	EVENT
1	Murdered!: Make a defence roll for the explorer. If the defence roll is failed, the explorer is killed in the same manner as if they had failed a recovery roll.
2-5	Mugged: The explorer must discard one archeotech card and suffers one grievous wound. If they cannot discard one archeotech card, the explorer suffers two grievous wounds instead.
6-10	Failed Attack: The explorer suffers one wound and draws one discovery card.
11-15	Deranged Bargain: The explorer draws one discovery card.
16-19	Rare Find: The explorer draws three discovery cards, then returns two of those cards to the discovery deck and shuffles it.
20	Diamond in the Rough: The explorer draws two discovery cards.

THE HELMSMAN

Aside from the Blackstone Fortress itself, there is nowhere in the uncharted void more dangerous than the tavern known as the Helmsman. Though a meeting place for the inhabitants of Precipice, explorers would be foolish to assume that the Helmsman is a refined area in which to relax with a glass of fine amasec. Every explorer that sets foot here had better get their business done, and quickly, before they are eyed up as an easy mark.

To visit the Helmsman, roll the Blackstone dice and apply the result from the table below. You can re-roll the dice if the explorer visiting the Helmsman is Janus Draik, Taddeus the Purifier, Espern Locarno, or Amallyn Shadowguide.

THE HELMSMAN EVENT TABLE	
ROLL	EVENT
1	Caught in your Cups: Make a vitality roll. If the vitality roll is failed, the explorer is killed in the same manner as if they had failed a recovery roll.
2-5	Bar Brawl: The explorer suffers one wound.
6-10	Swindled: The explorer must discard one archeotech card. If they cannot, there is no effect.
11-15	Shady Deal: The explorer can discard one archeotech card. If they do, they receive one clue card from the discovery deck. If there are no clue cards in the discovery deck, the explorer receives one inspiration point instead.
16-19	Challenged to a Duel: Make a weapon action for the explorer at any range. If the attack roll results in a success or critical success, the explorer draws cards from the discovery deck until they draw an archeotech card. They keep that card and return the other cards to the discovery deck, and then shuffle that deck. They also receive one clue card from the discovery deck. If there are no clue cards in the discovery deck, the explorer receives one inspiration point instead. If the roll results in a failure the explorer suffers one grievous wound. Keep taking weapon actions as described above until the explorer receives one clue card (or one inspiration point) or is out of action.
20	Right Time, Right Place: The explorer receives two clue cards from the discovery deck. If there are no clue cards in the discovery deck, the explorer receives two inspiration points instead. If there is only one clue card in the discovery deck, the explorer receives one inspiration point in addition to the clue card.

THE TRADING POST

Though nothing as formal as a true trading post exists on Precipice, plenty of souls pawn what wares they have brought with them in order to obtain the ancient and arcane artefacts that are extracted from the Blackstone Fortress. Anything and everything can be found at the hawkers' stalls – including cheap knock-offs, glamorous yet utterly useless trinkets and a healthy dose of half-truths and outright lies. For all the traders' faults, though, they offer a chance for a canny explorer with a keen eye for quality to trade their archeotech for an item of real value.

When an explorer visits the Trading Post, choose three spacecraft, shuffle each of their sets of resource cards separately, then deal one card from each set in front of the Precipice board – these items are available to purchase for the explorer that is currently visiting the Trading Post in the same manner as visiting a spacecraft. Treat these cards as if their value is two lower than what is printed on the cards (so 6 becomes 4, 4 becomes 2 and so on), to a minimum of 1. The visiting explorer can only purchase one of these resource cards. If they purchase a resource card, discard the other two resource cards, then roll the Blackstone dice and apply the result from the table below. You can re-roll the dice if the explorer visiting the Trading Post is Janus Draik or Rein and Raus.

THE TRADING POST EVENT TABLE	
ROLL	EVENT
1-5	A Bad Deal Gone Wrong: The item is worthless – a cheap knock-off of the real deal. Discard the resource card.
6-15	The Real Deal: The item is the genuine article. The explorer keeps the resource card.
16-20	Prime Quality: The explorer has found something truly special. The first time in the next expedition that the resource card would be discarded or exhausted, it is not.

In addition, if the explorer is a Rogue Trader, they can discard one of their resource cards and draw cards from the discovery deck until they draw an archeotech card. They keep that card and return all other cards they drew to the bottom of the discovery deck.

THE GAMBLING DEN

Rigged tables, marked cards and loaded dice await every explorer that dares to set foot in one of the gambling dens that have sprung up along Precipice's corridors. Only the daring and the foolhardy enter the gambling dens with any intention of making gains, for just as death lurks around every corner in this part of the galaxy, one other fact is ironclad – the house always wins.

When an explorer visits the Gambling Den, they must decide what they are willing to gamble with from their store of archeotech. To do so they can pick up to three archeotech cards to gamble with. These cards are their stake. Once they have done this, roll the Blackstone dice and apply the results from the table below.

THE GAMBLING DEN EVENT TABLE	
ROLL	EVENT
1	You Callin' Me a Cheat?: The explorer must make an agility roll. If that agility roll is failed, the explorer is killed in the same manner as if they had failed a recovery roll. .
2-5	Bad Luck: The explorer discards their stake.
6-10	The House Always Wins: The explorer must discard one randomly selected archeotech card from their stake. They keep the remaining cards.
11-15	Broke Even: The explorer draws a number of discovery cards equal to the number of cards in their stake. Then they discard the same number of cards from their stake and/or the cards they just drew. They keep the remaining cards.
16-19	Up on their Luck: The explorer draws a number of discovery cards equal to the number of cards in their stake. They discard 1 of those cards and keep the remaining cards. They are also chased out of the den by the furious owners and suffer 1 wound.
20	The Emperor's Own Luck: The explorer draws and keeps a number of discovery cards equal to the number of cards in their stake. They also suffer 1 grievous wound as they are accused of cheating and dealt with accordingly.



OBJECT SOURCE LIGHTING

The 'Eavy Metal team are rated among the greatest miniatures painters in the world, which makes them ideal tutors for a painting masterclass. Max Faleij joins us to talk about object source lighting and shows you how to apply the effect to your miniatures.



MAX FALEIJ

This is the third 'Eavy Metal Masterclass that Max has created for *White Dwarf*. Having recently co-hosted a seminar on object source lighting alongside fellow painter Aidan Daly, Max was the ideal choice for this feature.

Object source lighting – it's a phrase that many painters fling around quite casually. But what does it actually mean, and how do you actually do it? Whether you're new to painting Citadel Miniatures or a painting veteran of many years, you've almost certainly seen object source lighting applied to a miniature – there are several examples below if you haven't – and the effects can be really impressive. Object source lighting is often considered to be one of the hardest miniatures-painting techniques to master, but once you know the theory behind it, and with a little practice, you'll be painting lighting effects on your miniatures in no time.

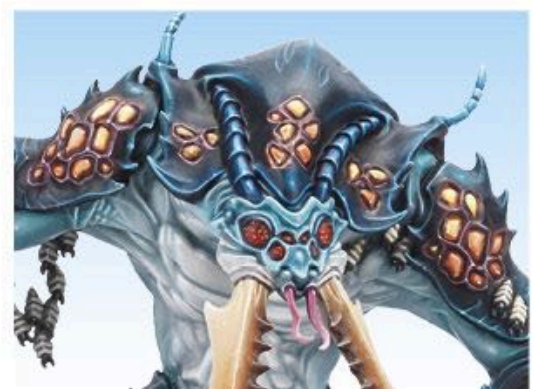
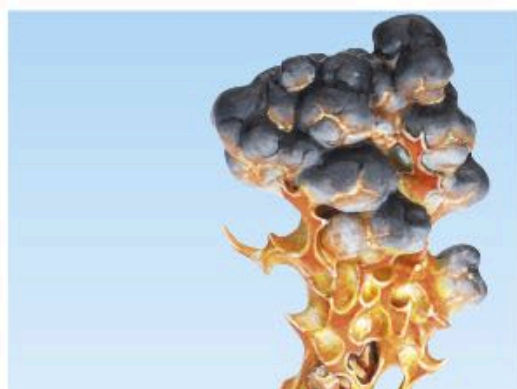
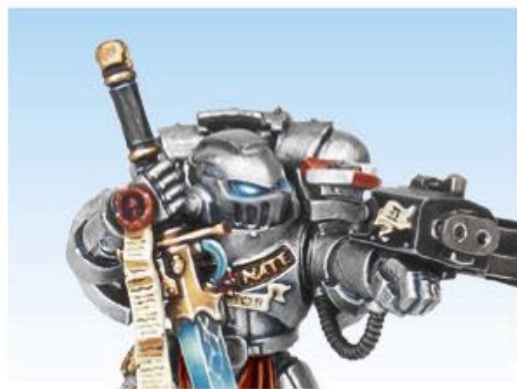
'A well-executed light effect can add an extra level of interest and storytelling to your models,' says Max. 'Lights are a great way to show that a piece of equipment is activated, while glowing plasma coils show that a dangerous weapon is ready to be fired. Incinerators with flames coming out of the nozzle or sorcerous warfire tell you

that something is happening on or around the character you're looking at – that they are in the middle of casting a devastating spell or about to immolate a heretic. Object source lighting can look especially effective when used on dioramas such as those entered into Golden Demon, as they help to set the model (or models) in the scene, the light sources on the miniatures illuminating the scenery around them and vice versa. They're also perfect for adding that extra little touch to a character model like an army commander, a monster, or a magical being.

'The goal of this article is to provide you with an insight into the theory behind object source lighting and to provide you with a couple of stage-by-stage guides on how you can apply it to the miniatures in your collection. The first example is relatively simple to follow – it just requires a steady hand – while the second is a little more in-depth. But before we pick up our brushes, we need to understand the theory behind object source lighting.'

'EAVY METAL

Since the early days of Games Workshop, the 'Eavy Metal team have been at the forefront of miniatures painting, developing new techniques and colour schemes that can be seen on countless miniatures. So great is their influence that many hobbyists see their work as the pinnacle of miniatures painting and seek to emulate their style on their own models. Of course, painting this way requires a great deal of practice, time, and dedication, and it's not going to be to everyone's taste or skill level – it would certainly take a long time to paint a whole army the 'Eavy Metal way!



THE THEORY BEHIND OBJECT SOURCE LIGHTING

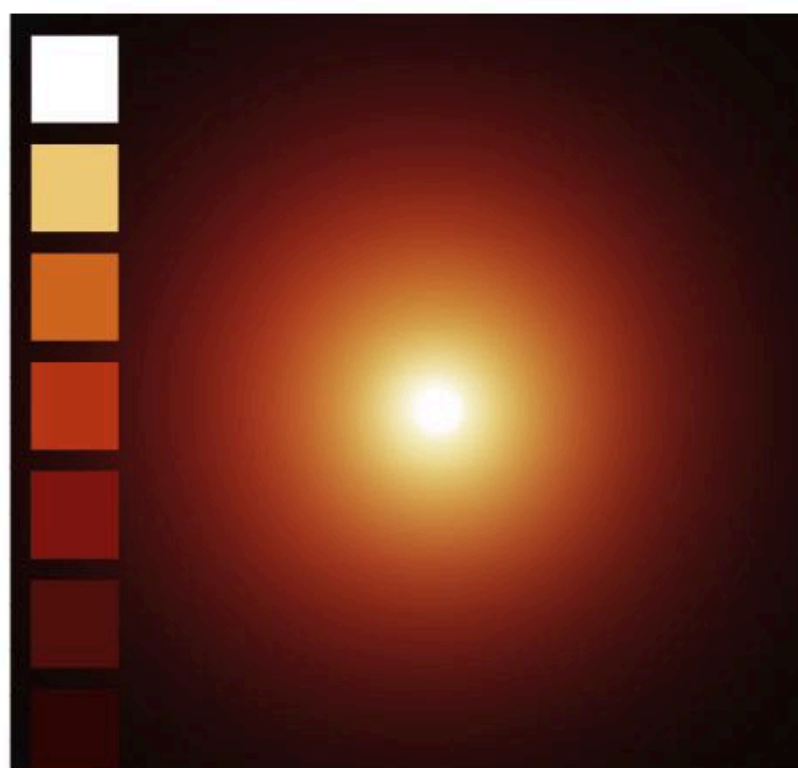
'Before you apply any paint to your miniatures, there are two key points that you need to consider,' continues Max.

1. What is the light source?

2. What colour does the light need to be to complement the surrounding colours, or to describe a specific type of light source?

'The first question is pretty simple to answer – we're looking for lights, flames, runes, plasma coils, glowing eyes, magical creatures – anything that could be used to create a lighting effect on a miniature. The second question requires a little more knowledge on colour theory and how colours interact with each other. As an easy example, you wouldn't want to give a model wearing red armour a red light, as the lighting effect just wouldn't show up against the armour.

'Whenever you attempt to paint object source lighting, you are essentially trying to trick the eye into thinking that something is actually glowing on the model. There are a lot of factors that all need to work simultaneously for this illusion to be convincing, but first we need to understand the ins and outs of how light works to replicate it effectively. The best way to do this is to study real light sources and observe how and where the light shifts in both colour and brightness. You'll quickly notice that different types of light sources (such as a flame compared to a neon light) will emit different types of cast light at different intensities. There are, however, some universal pointers that will help you get a realistic light effect.'



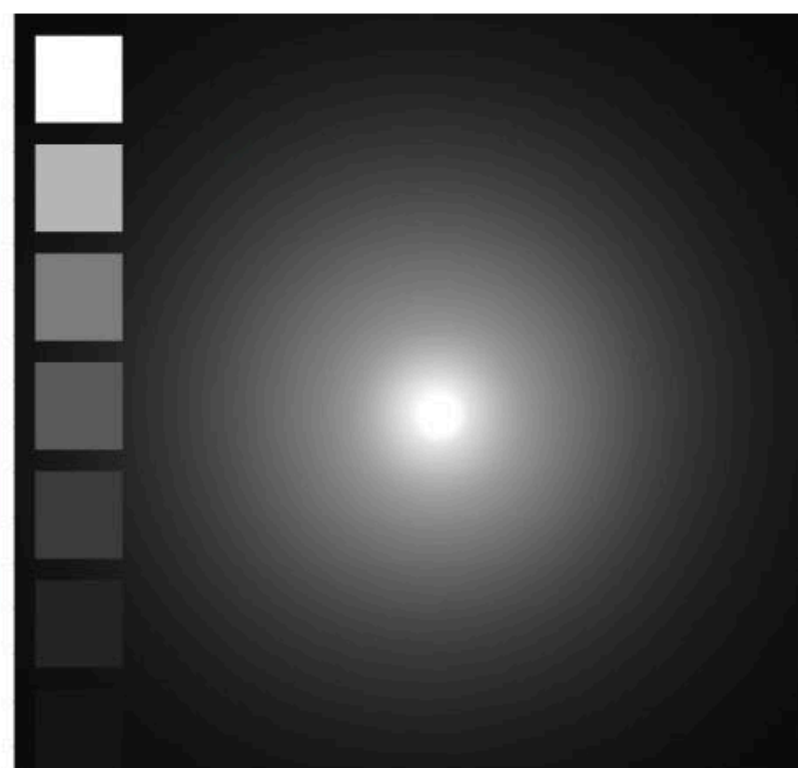
LIGHT EXAMPLE 1

This image shows a red light source and the halo of light that shines around it. As you can see, the brightness of the halo is not as intense as the light source. It has also shifted in tone, the red becoming cooler (tending towards blue rather than yellow) the further it gets away from the source.

TEN RULES OF OBJECT SOURCE LIGHTING

1. The source of light should always be the brightest point of the effect.
2. A halo of light will often surround the light source.
3. Areas affected by the light source should be brighter than the areas of the model that the light can't reach, but never as bright or brighter than the source.
4. The light moves out in straight lines from the source.
5. The light diminishes with distance from the source.
6. Materials reflect light differently (armour compared to cloth, for example).
7. Most of the colour emanating from a coloured light source is visible in the light surrounding the source rather than in the source itself.
8. The hue of the light from a coloured light source will often shift with distance.
9. The position of the light source will determine both the direction of the cast light and the direction of any shadows the light creates.
10. Objects partially covering the light source will become backlit and will normally appear silhouetted as dark shapes against the source.

Many of these points can be explained with the diagrams below.



LIGHT EXAMPLE 2

This image shows exactly the same light source, but with all the colour removed. You can no longer see the tonal shift in colour, but the light values are much clearer. The light source is clearly (and always should be) the brightest point, with the light levels decreasing the further they are from the source.

TOP TIP

Be clever about the colour choices of the surrounding areas, as certain colours will help make the lighting effect more believable than others. Choosing darker colours for the areas directly surrounding the light source will give you a lot of breadth in contrast to work with.



I CAN SEE THE LIGHT!

There are two ways in which light can be seen on a model – a halo of light and a cast light.

Halos of light appear around a light source, illuminating the immediate area and diminishing as they get further away from the source (examples to the left).



A cast light is one that is still emitted from the source, but falls on a part of the model that is more distant. The Dark Apostle is a great example of this – the flames dripping from his book illuminating the left-hand side of the model. Here you can see the effect on his elbow and shoulder pad.



PUTTING THEORY INTO PRACTICE – A HALO OF LIGHT

Max uses a Chaos Terminator helmet (more specifically, his evil glowing eyes) as an example of how to put the theory of object source lighting into practice.

'Most people have a spare Space Marine helmet lying around somewhere, and they are a great component to practise object source lighting on,' says Max. 'The eye socket is recessed with a lens inside it, so you should be able to make a clear distinction between the light sources (the lenses) and the area around it (the socket) where the lighting effect will appear. You can also paint the lenses any colour you like, which means you can complement the colour of your model's armour.'

'I chose to paint this Chaos Space Marine Terminator helmet in the colours of the Black Legion, as the black armour will really help maximise the contrast between light and dark. And it will make it easier for you to see the halo of light, of course!'

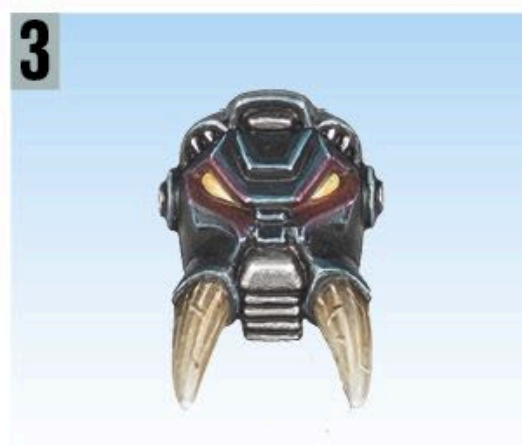
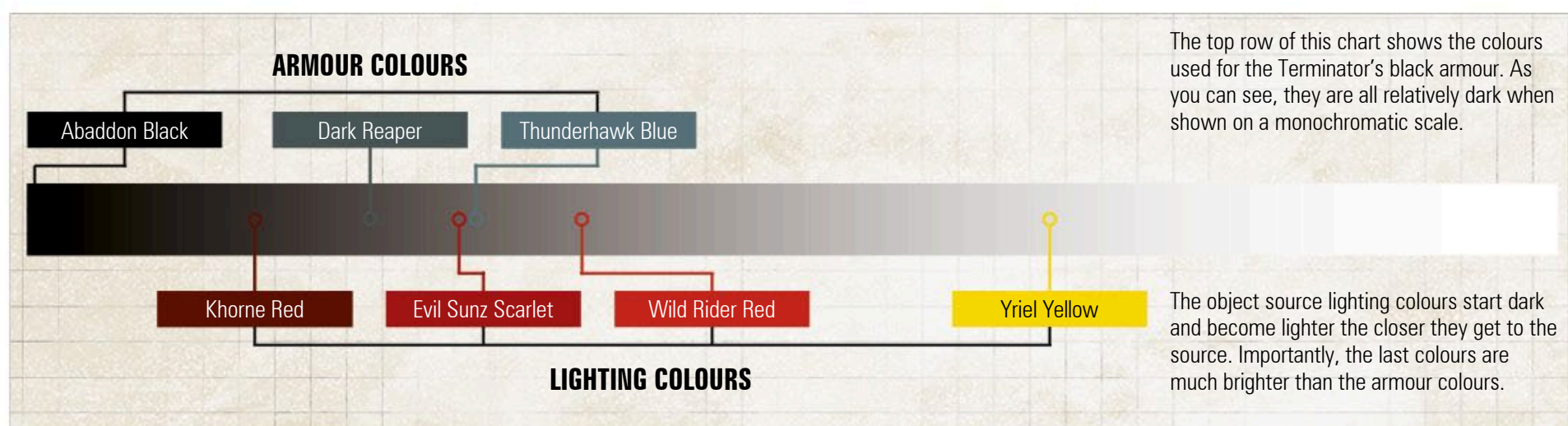
'It will also be easier to show how the light source colour and the armour colour interact with each other compared to, say, a red light over blue armour.'



'The first thing you need to do before you apply your object source lighting is paint the rest of the model, including all your regular edge highlights,' says Max. 'This is important because these highlights represent natural light falling on the subject. These highlights will affect the realism of your object source lighting, if only subtly, so it's important to get them right first. I then painted the eye lenses with a couple of thin layers of White Scar (1) to maximise the contrast between the light eyes and the dark armour.'

GLAZES

Glazes are translucent layers of paint that can be used to alter the tone of a colour. You could, for example, apply a strong red glaze (such as Mephiston Red) over pink to make it more vibrant or blend several layers of colour together. Glazes can be made using virtually any Citadel paint, though Layer paints give the best results. Simply mix your chosen colour with water (or Lahmian Medium if you live in a hard-water area) until it reaches the desired translucency and apply it neatly in thin coats to the area you're working on.



'Paint the eye lenses with a 1:1 glaze of Yriel Yellow and Troll Slayer Orange thinned down with water (2),' says Max. 'Remember, it's a glaze, not a wash – you don't need much paint on your brush.'

'Next, start mapping out the furthest reaches of the lighting effect using a thin glaze of watered down Khorne Red (3). Remember, light travels in straight lines, so it will extend to the hard edges of the cheeks and the brow, but should never go any further. We use Khorne Red for this stage because it is quite a blue red, showing how the hue has shifted as it moves away from the light source. The next glaze – this time of Evil Sunz Scarlet – should be applied closer to the light source (but not over it), leaving Khorne Red at the outer edges (4). Think of it kind of like eye shadow and you can't go far wrong! The last stage is a glaze of Wild Rider Red, which is applied around the lenses (like eyeliner), but still leaving the darker red glazes visible (5). Remember the lenses should be the brightest part of the effect.'



PUTTING THEORY INTO PRACTICE – CAST LIGHT

For this example on cast lighting effects, Max built and painted a Gloomspite Gitz Shaman with a lantern. He then set about making it glow.

'The goal with this section of the masterclass is to show how a light source – in addition to having a halo around itself – can cast a light on other areas of a miniature,' says Max. 'A cast lighting effect follows the same rules as those of a halo (the effect diminishes with distance from the source, the light can't go around corners and so on), though there may be empty space between the light source and the surfaces it's illuminating.'

'For this stage-by-stage guide, I converted a Gloomspite Gitz Shaman out of a Boggleye and gave him a lantern (among other conversions – I just couldn't help myself!). The positioning of the lantern enables me to create a cast light effect on several areas of the model, including its robes, its face, and the metal buckle around its waist, demonstrating how the light will fall and how it will appear on different materials and colours. To help me get the effect right, I took a picture of the model after I'd finished building it. I then made the picture monochrome so I'm only looking at it in light levels and not colours, opened it in Photoshop, and roughly marked out where I wanted the glow from the lantern to fall.'



THE BASE COLOURS

Max painted this model in three sub-assemblies: the grot, its base, and the top of its staff. You can see the complete miniature over the page. The Shaman's black robes are painted with Abaddon Black blended up to Eshin Grey. The purple robes are basecoated with a 1:1 mix of Khorne Red and Incubi Darkness, blended up to Screamer Pink, then Screamer Pink and Ushabti Bone. The Shaman's skin is painted Nurgling Green, shaded with a watered-down 2:1 mix of Caliban Green and Rhinox Hide, and highlighted with Krieg Khaki.



PAINTING THE LIGHT SOURCE

'The first stage was to paint the lantern glass with a couple of thin layers of White Scar (1),' says Max. 'The next stage was applying the colour to the lantern (2). Flames are not particularly intense light sources (unlike those in the Terminator's helmet lenses), which is why I decided to paint the lantern brighter at the bottom (where the candle is) and darker at the top. Essentially, the light has already lost some of its intensity by the time it reaches the top of the lantern. First I glazed the light source with Yriel Yellow, then a 1:1 mix of Yriel Yellow and Troll Slayer Orange towards the top of the lantern. The last stage was a thin glaze of Troll Slayer Orange around the very top of the lantern.'

TOP TIP

When working on a miniature, it's good to get into the habit of holding it at arm's length every once in a while. This will help you get a better overall view of the model, rather than a tightly focused view of the area you're working on. This is important with a halo of light because it will help you appreciate how big the halo is and how much of an impact it is having on the overall look of the model. For cast light, getting an overview of your whole model is even more important, because the light effect may appear on several parts of it.

POWERFUL WEAPONS

Some pieces of wargear like power swords are perfect candidates for object source lighting. With power swords, you can paint the blade normally, then apply a halo of light around the energy node near the hilt using the same techniques in this article.



Chaos blades – such as Haarken Worldclaimer's spear – often feature Daemonic runes that glow evilly. Why not try a lighting effect on them, too?



A QUESTION OF SCALE

It's all well and good working with eye lenses and lanterns, but what if you're painting a light effect for something that's really big like a Knight Castellan's plasma decimator? 'You need to scale up the glow, then!' says Max. 'The halo of light around the plasma coils will still only affect the immediate area around the gun casing, but the cast light (if you want it reflecting off the Knight's torso, for example) will have a bigger radius.'



3



4



5



6



PAINTING THE LIGHT EFFECT

'At this stage, I started mapping out the lighting effect on the model (3),' continues Max. 'I applied a glaze of Steel Legion Drab and Khorne Red in a 1:1 mix to the black robes around the Shaman's right knee and to the points I'd identified on the black-and-white printout. This stage can be really rough – the key factors are making sure you only paint the cast light onto areas where the light can reach and that the band of colour is wide enough for lighter colours to fit between it and the light source. With that in mind, I applied the cast light effect to the purple robes with a 1:1 glaze of Evil Sunz Scarlet and Balor Brown and to the side of the Shaman's face with a 1:1:2 glaze of Yriel Yellow, Troll Slayer Orange, and Nurgling Green.'

Note: You'll notice that the colours picked for the cast light are all different. This is because the hues and textures of the materials they are being cast on are also different. The common element is a hint of yellow (in varying shades) to help convey the warm tones of the light source.

'Having established the cast light radius on the model, I could then focus all my attention within that area,' says Max. 'I applied another glaze to the black robes – this time in a smaller area closer to the light source – using the previous cast light colour mix with a splash of Yriel Yellow and Troll Slayer Orange added in. I added Troll Slayer Orange to the mix I applied to the purple robes, and I added Yriel Yellow, Troll Slayer Orange, and White Scar to the mix for the grot's skin (4).

Top tip: Only add a small amount of Yriel Yellow and Troll Slayer Orange to the glazes to begin with. You can add more to each successive glaze, making the area brighter, but smaller, as you get closer to the light source.

'At this stage I applied a very thin glaze (virtually tinted water) of 1:1 Khorne Red and Abaddon Black to the black robes to blend all the colours together (5),' says Max. 'I also applied an edge highlight of Troll Slayer Orange to the purple robes and a glaze of Loren Forest to the Shaman's face to help blend the colours together and make the effect a little more subtle. Lastly, I applied a glaze of Khorne Red to the metal frame of the lantern to create a halo of light.

'The last stage was painting the metal icon and the Shaman's belt (6),' says Max. Metal reflects light differently, so instead of smooth fades like on the cloth, there are sharp reflections that will be brighter than the cloth around them. The icon was glazed with Evil Sunz Scarlet, and the edge closest to the lantern was highlighted with a 1:1 mix of Troll Slayer Orange and Yriel Yellow. The rope was glazed with a 1:1 mix of Steel Legion Drab and Khorne Red and highlighted with Yriel Yellow, Troll Slayer Orange, and Karak Stone (1:1:1). Ushabti Bone was added to the mix for the final glaze.'



THE FINISHING TOUCHES

'Once you've applied all your lighting effects, it's likely that you'll want to go in and make a few subtle changes to balance out some of the colours, making them either lighter or darker (remember the earlier tip about holding the model at arm's length to get a feel for the overall composition). At this stage, I slightly increased the intensity of the lighting effect around the model's purple hood and toned down the black robes furthest from the light source.

I also added in a few regular highlights – as in highlights cast by a sun or another light source that isn't the lantern – to the black robes. You can see them most clearly above his left foot. For these highlights I added Dark Reaper to the original Eshin Grey, then a 1:1 mix of Dark Reaper and Deepkin Flesh with a little Celestra Grey added in for the final edge highlight. The important point here is to ensure these highlights don't overshadow the effect from the lantern. The top of the staff was painted using the same colours as the black robes.

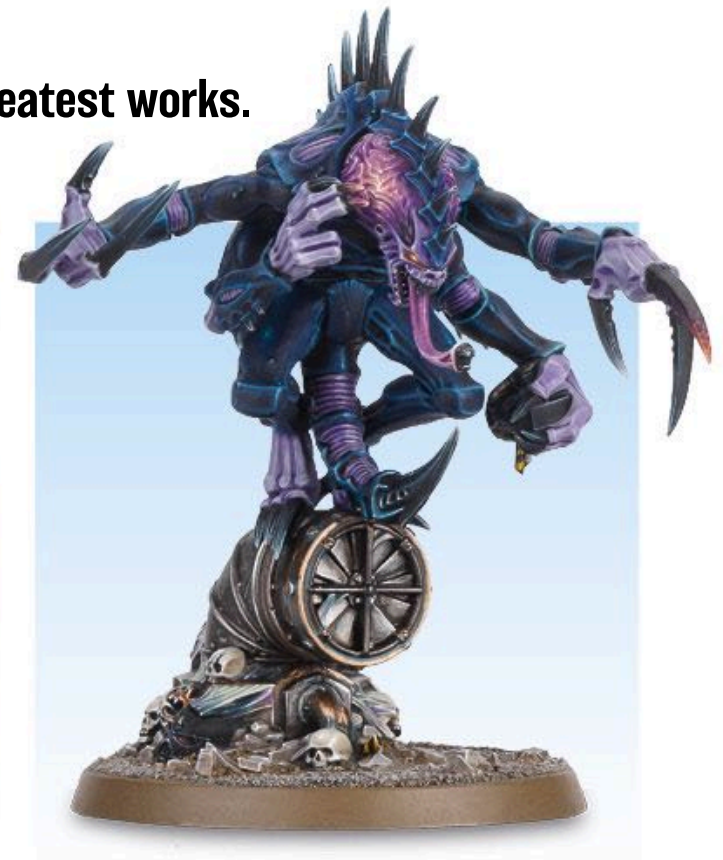
PSYCHEDELIC SHROOMS

Max also made the mushrooms on the model into a light source. 'I painted them Deepkin Flesh, then blended up to Sotek Green and Kantor Blue,' says Max. 'For the glow, I added Sotek Green to the robe highlight mix and applied it as a thin glaze. I added progressively more White Scar to the mix the closer the glow got to the mushrooms.



AN ILLUMINATING GALLERY OF EXCELLENCE

The 'Eavy Metal team use object source lighting on many of their greatest works. Here is just a small selection of their inspirational models.



BLOOD BOWL XVIII GRAND FINAL

The history of Blood Bowl is filled with heroes and villains, showdowns between bitter rivals, and unforgettable moments. In Classic Plays we look at some of these great Blood Bowl games, and give you the tools you need to recreate them on the tabletop.

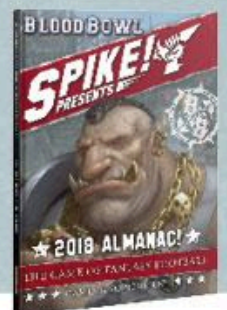


There are few trophies as coveted by teams and coaches as the world famous Blood Bowl. Over the years, players, stars, and even a few presumptuous cheerleaders have beaten, bashed, or bribed anything and anyone in their way in an attempt to get their hands on it. The Chaos All-Stars famously lifted the trophy in 2467 after eating their opponents, while the Orcland Raiders have claimed the Blood Bowl trophy no fewer than three times over the years. Despite all this, only one team has ever managed to win the Blood Bowl cup two years running – the notorious Skavenblight Scramblers, and the tale of how they did so remains one of Blood Bowl's enduring 'Classic Plays'.

This article includes new background on the fateful match that pitched the Skavenblight Scramblers against the Orcs of the Gouged Eye at

NEW TEAMS, PLEASE!

Don't fancy playing this Classic Play with the Skavenblight Scramblers? Why not try out the Doom Lords or the Bright Crusaders? You can find their team rosters in the two Blood Bowl Almanacs available from the Games Workshop website.



the culmination of the 2478 season. It also features new rules – the Classic Play – so that you can recreate the Grand Final in the comfort of your own stadium.

New rules include the infamous sloping pitch (the Skaven coach Vytik the Many Headed denies having anything to do with this), bottomless pits opening up and swallowing unwary players (also denied), and allegations of warpstone doping (Vytik offered no comment).

Over the page, you'll also find complete team rosters for both the Skavenblight Scramblers and the Gouged Eye that played in the Blood Bowl XVIII Grand Final. As you'll soon see, these are both extremely experienced teams – many of the Orcs have the Block skill, while several of the Skaven have grown extra arms. Why not give this Classic Play a go and let us know how you got on?

It all began during the 2477 NAF season, when the Skavenblight Scramblers rose from relative mid-table mediocrity to become real contenders for the championship. One of the more unremarkable teams of the NFC (New World Football Conference), their coach was Vytik the Many Headed, an exile from the Skavenblight swamp leagues who had been driven out under allegations of warpstone doping (Vytik often tried to claim he and his players had never touched the stuff, though his three heads could seldom keep their stories straight). When the Scramblers made the finals against the Middenheim Marauders it came as a bit of a surprise – not least to the Marauders, who suddenly found themselves beset by a host of ‘misfortunes’ ranging from rat-infested dugouts and food poisoning to several brazen assassination attempts. Before the game, when asked about these occurrences, the Marauders’ Half-Orc Team Captain, Uthar Hagg, said to reporters, ‘I’m not saying it’s Skaven ... but Skaven.’ When the Scramblers beat the Marauders 3–1, their rivals started taking a lot more interest in the Skaven team, and the stage was set for Blood Bowl XVIII.

The 2478 Season kicked off with a bang – quite literally, as a halftime show by the Nuln Artillerymen’s Cannon and Percussion Band levelled the Cannoneers’ home stadium. Oddly, unlike the previous season, the Skavenblight Scramblers were not doing nearly as well as expected. They seemed disinterested – like a team with other things on their minds – and barely looked fit to qualify for the next round. Their players displayed a noted lack of dirty tricks. In one match between the Scramblers and the Spiderwood Sneakers, the Goblins actually quit the field in the second half after the Skaven failed to foul any of their players or even bribe (or assassinate) the ref, claiming, ‘Well if theyz not going to play dirty, watz the point!’ Adding to suspicions was the fact that famed Scramblers players like Glart Smashrip and Rasta Tailspike were often absent, and when they did show up, they tended to wear big hats and baggy cloaks. Despite these oddities, the Scramblers’ quality eventually shone through, and they made it comfortably into the play-off season and eventually to the final. There they would face off against the Gouged Eye, which had risen to the top of the AFC (Auld World Football Conference) in the traditional fashion – on the mangled remains of their opponents.

Right from the start of Blood Bowl XVIII, officials could tell something was not quite right at the Emperor Ludwig The Fat Memorial Stadium. A few of the bolder NAF officials tried to convince their fellows the pitch should be tested for fairness (after a groundskeeper tripped and didn’t stop rolling until he reached the Gouged Eye End Zone). They were, however, shouted down by most of their colleagues – the ones in the fancy new coats and very expensive boots.

When asked by reporters if he was concerned about the condition of the stadium, Gort Severlimb, the Gouged Eye’s head coach, said, ‘My boys like fighting uphill – it makes it harder for other team to run away!’ These were sentiments echoed by the Orc team’s star player Varag Ghou-Chewer, who made a show of placing a large wager on how many casualties the Skaven team would suffer – making sure the Scramblers’ dugout had a good view of the board showing their odds of survival. By contrast the Skaven were being far more secretive and retired to their dugout early to ‘prepare’, though nearby fans swore they could hear digging.

The first half of the game kicked off with an all-out assault by the Scramblers, their more nimble players darting around the slower Orcs. Their push was aided by the fact that each time someone fumbled the ball it started rolling toward the Orc End Zone – often with a gaggle of players all rushing after it. Within the first

minutes of the game Qhuart Brittlefang, the Scramblers’ fastest Gutter Runner, had scored, accompanied by much adulation from the crowd. Then things started to go wrong for the Skaven. As the two teams once more gathered on the line of scrimmage, Varag immediately singled out Brittlefang for some special attention. They say the sound of the Skaven runner’s legs being methodically broken could be heard all the way at the back of the bleachers, and the stadium echoed to the sound of five thousand fans all wincing as one. Suddenly the sloped pitch was working against the Skaven, just as Gort had predicted. Terrified Skaven linemen struggled to escape the meaty fists of the Orcs. While the Skaven strained to keep their players alive, the Gouged Eye managed to smash their way into the lead. They scored one touchdown when their Troll, Snazguz Irongut, made an inspired throw with team Goblin Garg Worm-face – Garg then managing to spike the ball in the Skaven End Zone before collapsing under the weight of his fractured body. The second was by Varag himself, several Skaven linemen giving the Orc a wide berth as he barrelled up the pitch with the ball. The first half came to an end with the Gouged Eye in the lead with 2 points to the Scramblers’ 1, along with a good number of Skaven players relegated to the casualty box.

A suitably lively halftime show then ensued, seeing a pitched battle between the WAAAGHS (the wives and girlfriends of the Gouged Eye players) and the Ratters (the Scramblers’ own cheer squad), an outbreak of food poisoning at the Nurgle’s Garden Salad Bar, and even a gun battle in the hitching yard, between stadium security and the Nuln Artillerymen’s Cannon and Percussion Band, who thought they were going to play and tried to fight their way onto the pitch.

The start of the second half looked grim for the Scramblers, with many of their players down and Varag having doubled down on his bet to clear the pitch of Skaven. Things looked set to continue much as they had in the first half when Varag Ghou-Chewer and the Orc blitzer Eruk OGREhack brought down the Scramblers’ Rat Ogre Skruck Headsquelcher, luring the massive rat to the edge of the pitch and hurling him into the crowd (after the game, numerous vendors were seen selling genuine Skruck wallets).

Then, all of a sudden, Orc players started to disappear. Bolg Stonemangle was bearing down on a Skaven runner when the pitch seemed to simply swallow him up. This was followed shortly after by Eruk disappearing into the earth as he tried to foul a downed Scrambler lineman. All over the pitch, pits were opening up beneath the Orcs (and the odd Skaven). At first, play almost came to a halt as players on both sides paused to see just what they were standing on, but the crowd – along with the cheer squads and both coaches – started pelting the players with rubbish, forcing them to play on. Soon players were leaping gaps, using other players as living bridges over gaping pits, and shoving each other into the sinkholes. The game had changed from one of brute strength and bloody-mindedness to one of speed and dexterity, a game the Skaven excelled at. In short order Krekrul the Snatcher evened the score between the two teams, followed soon after by a touchdown by the pungent Skaven lineman Skrag T. Unclean. When time was called, both teams had only a handful of players left, but the Scramblers had won their second consecutive Blood Bowl cup. Varag won the Blood Bowl XVIII award for the appalling number of casualties he had inflicted (though not as many as he would have liked), and he vowed to settle the score next season. Meanwhile, the Skaven fled through underground tunnels with their trophy – which is probably just as well given the large mob of Orcs waiting outside the stadium to ‘have a word with them’.

MATCH SPECIAL RULES

When recreating this famous game, no rolls are made on the Weather table. Instead, the weather will be Nice throughout the match, exactly as it was on the day historically.

Additionally, no rolls are made on the Kick-Off table. Instead, the following special rules apply for the duration of the game.

Sloped Pitch: The 2478 Blood Bowl final is well known for allegations of pitch tampering by the Skavenblight Scramblers, allegations the Skaven team firmly denies. Those who watched the match speak of a pronounced slope in the pitch towards the Gouged Eye End Zone.

Whenever a ball would bounce, do not use the scatter template. Instead, place the throw-in template with the Blood Bowl logo centred on the last square the ball was in and the 3-4 pointed towards the Gouged Eye End Zone. Roll a D6 to determine where the ball bounces to. This is done for each square a ball would bounce, moving the throw-in template onto each new square.

Bottomless Shafts: During the course of the game, the surface of the pitch became filled with holes as players fell down concealed shafts dug beneath the pitch. As the game progressed, these shafts claimed an increasing number of players as the ground became more and more unstable.

During the first half of the game, each time a player makes a Going for It attempt during their action, roll a D6 after the action is

resolved. On the roll of a 1, the player falls down a bottomless shaft. A player that falls down a bottomless shaft is treated as if they had been pushed into the crowd.

During the second half, the pitch becomes increasingly unstable and the chance of falling down a shaft is greater. In addition to the above, at the start of every drive, after set up but before the kick-off, both coaches roll a D6 for each opposing player on the pitch. On a 6, the player falls down a bottomless shaft. A player that falls down a bottomless shaft is treated as if they had been pushed into the crowd.

Special Play Cards: To represent historic events that occurred during the game, both coaches start the game with the following Special Player Cards. The Gouged Eye coach has the Lock-step (Benefits of Training), Get 'Em Lads (Miscellaneous Mayhem), and Iron Man (Miscellaneous Mayhem) cards*. The Skavenblight Scrambler coach has the Musk of Fear (Miscellaneous Mayhem), Warpstone Dust (Miscellaneous Mayhem), and Undermining (Dirty Tricks) cards*. These cards can be played as normal during the match.

**If these cards are not available, both coaches may draw cards instead. The Gouged Eye coach may randomly draw two cards from the Miscellaneous Mayhem deck and one card from the Benefits of Training deck. The Skavenblight Scramblers coach may randomly draw two cards from the Miscellaneous Mayhem deck and one card from the Dirty Tricks deck. After drawing cards, each coach may discard one and draw a replacement card from the same deck, should they wish.*



	NAME	POSITION	MA	ST	AG	AV	SKILLS
1	GRUK HALFTOAD	BLITZER	7	3	3	9	BLOCK, SPRINT, SURE FEET
2	ERUK OGREHACK	BLITZER	6	3	3	9	BLOCK, GUARD
3	NARZ BACKSNAPPER	BLITZER	6	3	3	9	BLOCK, TACKLE
4	VARAG GHOUL-CHEWER	BLACK ORC	6	4	3	9	BLOCK, MIGHTY BLOW, THICK SKULL, FAN FAVOURITE
5	LIRFLICK SKULLHACK	BLACK ORC	4	4	2	9	BLOCK, FRENZY
6	BOLG STONEMANGLE	BLACK ORC	4	4	2	9	BLOCK
7	HARG VAINSLAYER	THROWER	5	3	3	8	NERVES OF STEEL
8	GORT SKULLHACK	LINEMAN	5	3	3	9	BLOCK, MIGHTY BLOW
9	KRUG PAINSPEAR	LINEMAN	5	3	3	9	TACKLE
10	YUGHURT GUTTEARER	LINEMAN	5	3	3	9	BLOCK
11	ORAG RENDCRUSHER	LINEMAN	5	3	3	9	GUARD
12	GARG WORM-FACE	GOBLIN	6	2	4	7	DODGE, RIGHT STUFF, STUNTY
13	SNAZGUZ IRONGUT	TROLL	4	5	1	9	DODGE
	GOUGED EYE		5	ASSISTANT COACHES			4 RE-ROLLS
	ORC TEAM		7	CHEERLEADERS			6 FAN FACTOR
	HEAD COACH GORT SEVERLIMB		1	APOTHECARIES			TOTAL COST OF TEAM 1,890,000 GP

	NAME	POSITION	MA	ST	AG	AV	SKILLS
1	VRUHRT SHADOWGRIP	BLITZER	7	3	3	8	STRIP BALL
2	THREETCH THREE-EYE	BLITZER	7	3	3	8	GUARD
3	QHUART BRITTLEFANG	GUTTER RUNNER	10	2	4	7	SPRINT, JUMP UP
4	KREKRUL THE SNATCHER	GUTTER RUNNER	9	2	4	7	STRIP BALL
5	FORNT QUICKFOOT	GUTTER RUNNER	10	2	4	7	SURE FEET
6	RASTA TAILSPIKE	CATCHER	8	3	3	7	CATCH, EXTRA ARMS
7	TARSH SUREHANDS	THROWER	7	3	3	7	SURE HANDS, EXTRA ARMS, TWO HEADS
8	SHISK FOUR-ARMS	THROWER	7	3	3	7	EXTRA ARMS
9	BREET BRAINGULPER	LINEMAN	7	3	3	7	DIRTY PLAYER
10	SKRAG T. UNCLEAN	LINEMAN	7	3	3	7	DISTURBING PRESENCE
11	GLART SMASHRIP	BLOCKER	5	4	2	8	BLOCK, CLAW, GRAB, JUGGERNAUT, STAND FIRM
12	RUT SKITTERCLANK	LINEMAN	7	3	3	7	
13	SKRUCK HEADSQUELCHER	RAT OGRE	6	5	2	8	GUARD
	SKAVENBLIGHT SCRAMBLERS		3	ASSISTANT COACHES			5 RE-ROLLS
	SKAVEN TEAM		3	CHEERLEADERS			6 FAN FACTOR
	HEAD COACH VYTIK THE MANY HEADED		1	APOTHECARIES			TOTAL COST OF TEAM 2,000,000 GP

INSIDE THE STUDIO

The studio has been a hive of hobby activity as always this month. First was the culmination of the studio-wide Warhammer Underworlds tournament (won by someone called Phil Kelly apparently). Then was the super-heavy painting challenge, some of the entries for which you can see over the page, with a special bonus model on page 144. Miniatures designers Maxime Pastourel and Maxime Corbeil wowed us with their latest projects, while Dan (and several other members of the studio) attended a Warhammer 40,000 doubles event. Lastly, Mad-mek (and occasional background writer) Andy Clark has completed a couple of Big Meks for his ever-growing Deathskulls army. See you all next month!



PLAGUE TEAM GELLERPOX

Miniatures designer Maxime Pastourel has been playing a lot of Kill Team recently and decided to create a warband using the miniatures from the Kill Team: Rogue Trader boxed set. 'Their skin tones were inspired by different diseases,' explains Maxime. 'I painted the three Plaguebearers like they were the embodiment of bruises – all purple and damaged.' The biggest of the three Plaguebearers is converted from a Putrid Blightking.



THE NAMELESS

Meanwhile, Maxime Corbeil has been taking part in John Blanche's Necromunda campaign with his Delaque gang. 'I wanted to create a high contrast between their pale skin and black coats,' says Maxime, 'so I painted their skin with Cadian Fleshtone and Deepkin Flesh and used a lot of drybrushing and washes to build up the texture on their coats. I also applied a wash of Nihilakh Oxide around their jaw lines as though were being lit from below.'



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: Necromunda, Kill Team, a super-heavy painting challenge, and one final Knight ...

THERE AIN'T NO PARTY LIKE A BIG MEK PARTY

Andy Clark recently finished painting two Big Mekks for his Deathskulls Orks army. 'I needed a little Mek support in the Vigilus campaign we were playing in the studio,' says Andy. 'I've always wanted a Mek with a shokk attack gun, so I converted one (his head is from the Wazbom Blastajet) for my army and painted the snot-tube with a little object source lighting to show that it uses warp technology. The Big Mek in mega armour is to provide protection for all my Boyz with his kustom force field.'



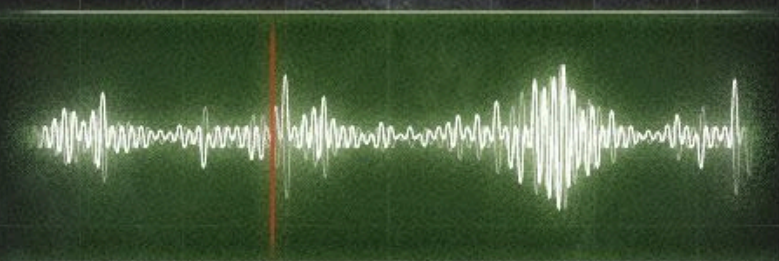
DOUBLE TROUBLE

At the time this issue was written, Dan had just taken part in a Warhammer 40,000 Doubles Tournament at Warhammer World along with five members of his regular gaming group. Facing Astra Militarum, Imperial Knights, Deathwatch, Orks, Space Wolves, Thousand Sons, Sisters of Battle, and Chaos Space Marines over the course of two days, Dan and his teammate Luke may have only won one out of their five games, but they still had a great time. Dan even painted some new Drones and a Fireblade especially for the event.



VOX CHATTER

With a lot of chat about narrative gaming and theming your armies in this issue, the staff talk about inspiration.



Lyle: Back in the US, my friends and I had a Horus Heresy campaign going that we created a whole world for. We frequently went back to the setting when playing our games, basing missions on places we'd created or coming up with new plot lines for the games we were going to play next. The Astra Militarum units I'm painting at the moment are going to be stationed on the same planet, just 10,000 years later.

Matt: I'm inspired by the worlds that our armies fight over, and I often theme my armies around warzones and realms. In Warhammer 40,000, several of my armies are based around the Third War for Armageddon, including my Blood Angels, Black Templars, and Steel Legion. In Warhammer Age of Sigmar, all my armies (except my Sylvaneth) come from the Realm of Shadow, and they all share similar colour schemes and basing styles to show they're from the same place. Malign Sorcery was especially useful when it came to getting ideas for weapons and spells.

Dan: I'm often inspired by the artwork in our codexes and battletomes. My Astra Militarum army – the Athonian Tunnel Rats – was inspired by just two pieces of artwork that have been featured in Astra Militarum codexes over the years. They helped me decide how to convert and paint my models and have given me plenty of ideas for creating stories behind my army. My regiment's tanks, for example, all have 'Stygies' written on the turret because that's where they were manufactured. By sheer coincidence, Stygian Skitarii wear red and black – the same colours as the Tunnel Rats!

ASTRA MILITARUM BANEBLADE – BY ANDREW HORSLEY

Aside from a base of Nurglings, this is actually the first model that Andy had ever painted. Impressive, eh? He wanted his Baneblade to look realistic, so he watched loads of painting tutorials online and looked at pictures of real-life military vehicles to get a feel for how to apply the weathering. In the end he settled on a hairspray weathering technique, which has given his tank a really grungy appearance.



ORK BATTLE FORTRESS – BY ALEX BOYD

Alex's Battle Fortress is based on the Stormlord kit, but turned back to front! The place where the engine normally sits is now a disembarkation ramp for the Orks inside, and the extra barrels of fuel have been replaced with skorchas turrets. Alex used spare pieces of Ork Trukks and Battlewagons to create the armoured troop compartment, plus a couple of old tank traps for the spiked rams on the front.

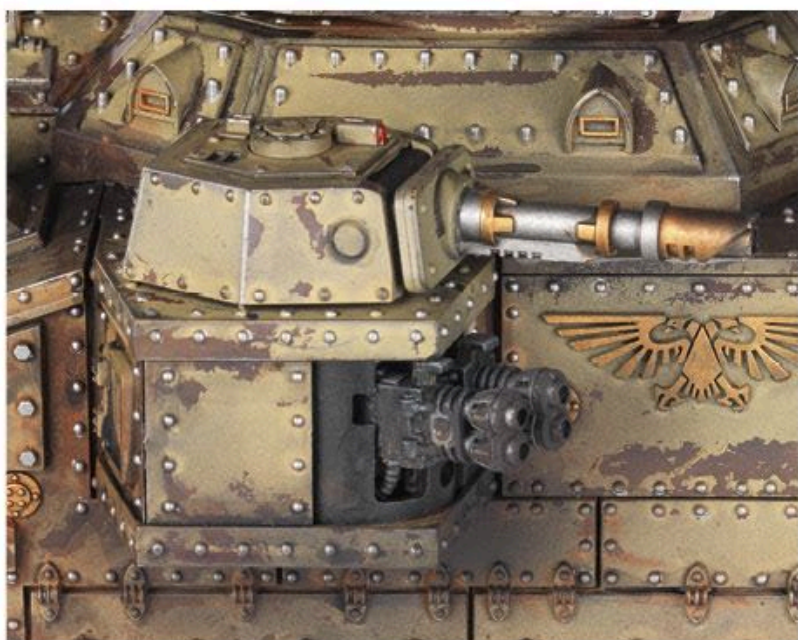




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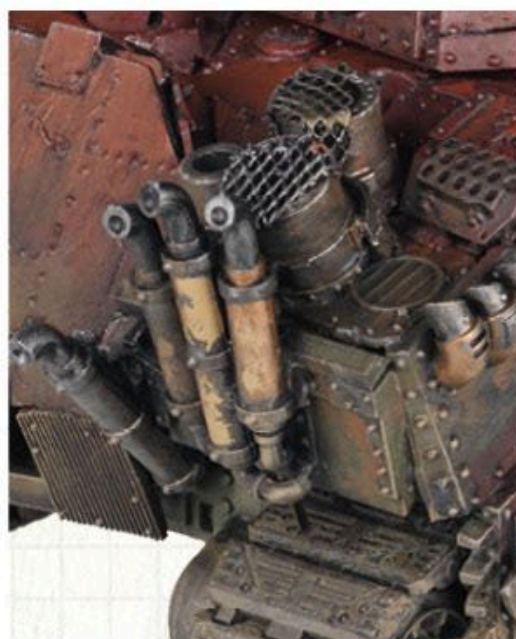
After a Chaos Black undercoat, Andy airbrushed the model with Rhinox Hide, Doombull Brown, Abaddon Black, and Mephiston Red to give it a patchy look. He then sprayed it with hairspray. After that, he sprayed the Baneblade with Zandri Dust and then used a warm brush to wipe away some of the paint to create the rust effect **(1-3)**.

The mud **(4)** is a mix of Astrogranite and Armageddon Dust. Andy used Dark Earth weathering powder from Forge World to add depth to the mud and 'Ardcoat to make it look wet.

'Even though this was one of my first models, the great thing about a beaten up tank is you can try things and make mistakes, and there's plenty of opportunities to "fix" things with more weathering and damage,' says Andy. Great advice!



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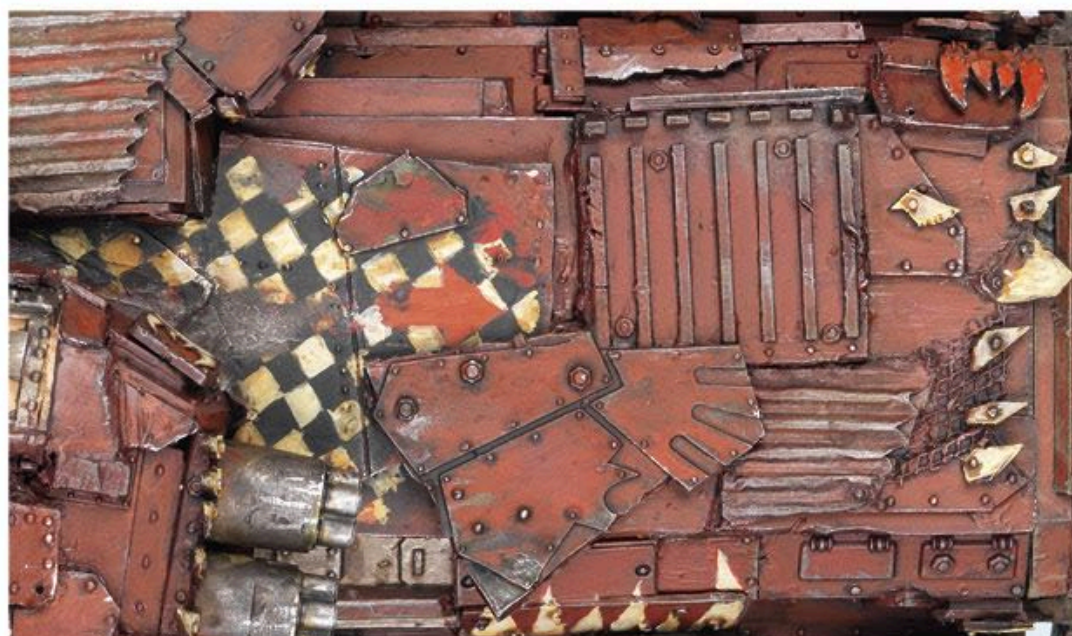
Alex constructed the front ramp so that it can be raised and lowered **(5)**.

The exhausts **(6)** are taken from the Stormlord kit and Sector Mechanicus scenery pieces.

To help break up the lines of the Stormlord's chassis, Alex placed the turrets and sponsons wherever he felt like it **(7)**, giving the Battle Fortress a cobbled-together feel.



7



8

When it came to painting his creation, Alex basecoated it with a mix of Warplock Bronze and Leadbelcher, then washed it all with Agrax Earthshade. He then painted the panels Khorne Red followed by a mix of Wazdakka Red, Evil Sunz Scarlet, and Doombull Brown. Ironbreaker was used for the paint chips. Copious washes of Seraphim Sepia give it an oily look **(8)**.

CRAFTWORLD AELDARI WRAITHKNIGHT – BY KEN FUNG

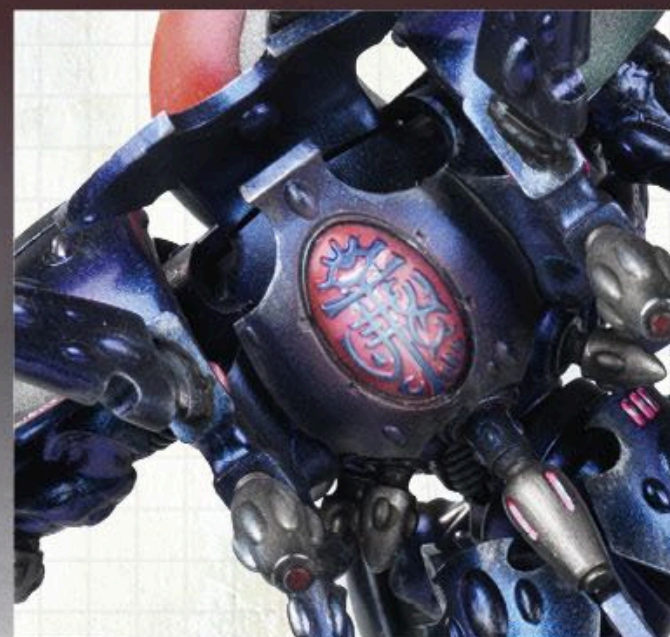
This Aeldari Wraithknight was heavily converted by Ken so that it is leaping into battle. He started by removing all the fitting pegs on the arms, body, and legs, enabling him to completely repose the model. Ken then took his conversion work a stage further, cutting the chest plate into three sections to give it more movement and resculpting the right shoulder so he could reposition the arm holding the ghostglaive.

Ken's metallic colour scheme was inspired by one of the Aeldari Wraithknights featured in the Dawn of War III computer game. He used metallic pigments to get the shiny effect on the armour and pink hues for all the energy effects **(1)**, the glowing rune on the back **(2)**, and the Wraithknight's head. On the topic of the model's head, Ken made it slightly larger by cutting it in half vertically and sculpting in a new section in the middle!

The model's display base is made from wood with a piece of flooring from a Sector Mechanicus building mounted on top.



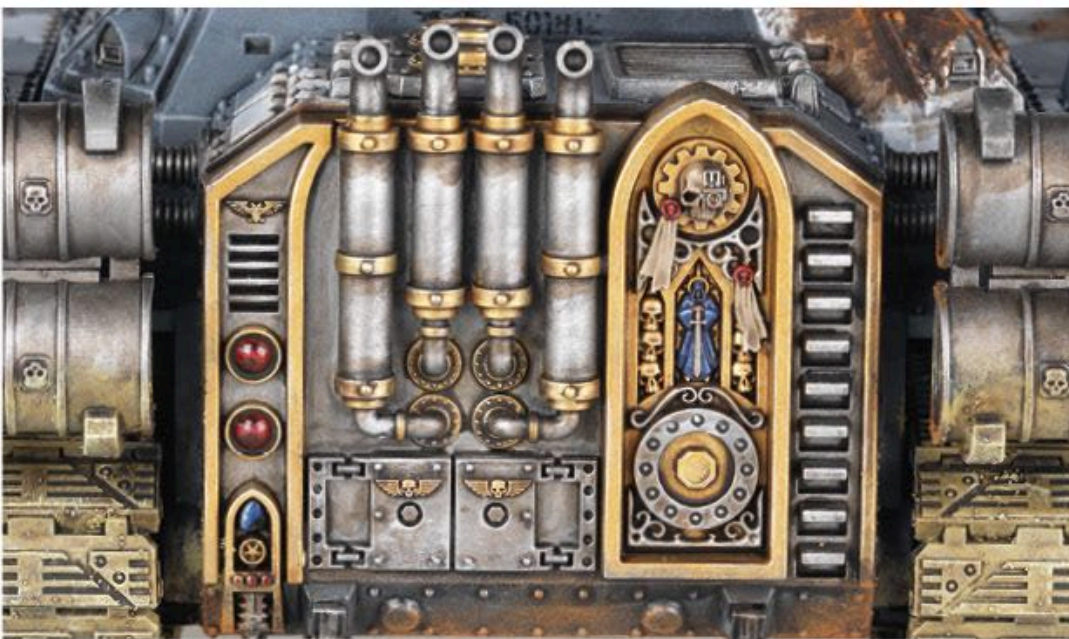
1



2

ASTRA MILITARUM BANEBLADE — BY PAUL FOULKES

Paul wanted to create a tank for a city environment, so he painted his Baneblade in urban camouflage. He started by spraying the tank Mechanicus Standard Grey, then used masking tape to stencil out a camouflage pattern on the hull. Once he was happy with the pattern, Paul painted the stencilled areas with Celestra Grey. He then unmasked the tank, masked off new areas, and painted them Eshin Grey.



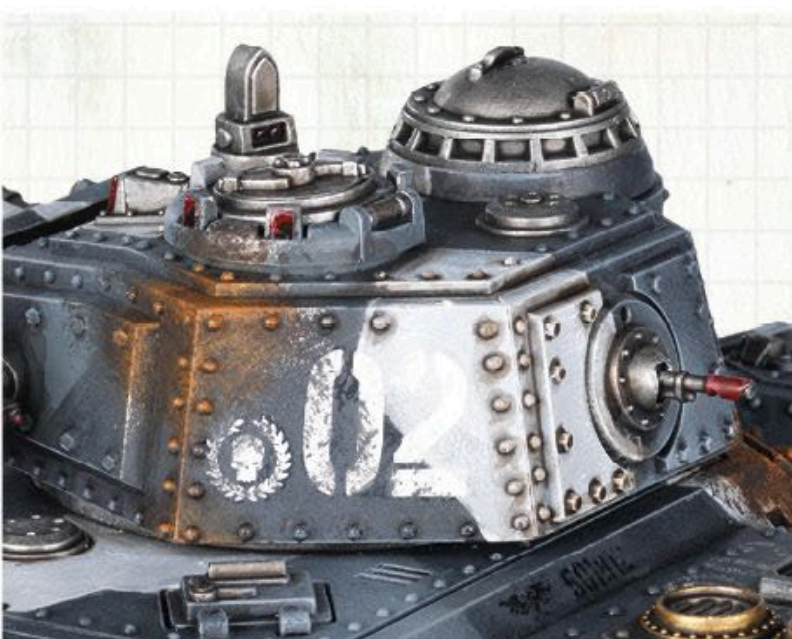
1



2

Most of Paul's tank is covered in patches of rust, but the engine block (1) is kept in pristine condition. Clearly, the tank commander knows the value of a well-maintained engine.

The Baneblade kit comes with a tank commander (2). Paul painted him in the same grey fatigues as his tank, but with a swanky blue hat.



3



4

After establishing his camouflage pattern, Paul drybrushed highlights onto the Baneblade then applied all the transfers (3).

Because Paul often plays against Nurgle armies, he wanted his tank to look rusty as if the baleful influence of Nurgle had begun to corrode it. To achieve this effect, he painted on patches of Typhus Corrosion followed by Ryza Rust to give it a weathered appearance (4).

KNIGHT PRECEPTOR TELEMACHUS – BY JON FLINDALL

We featured Jon's Knight in this month's Apocalypse Battle Report, but here you get to see it in all its glory. Jon painted it as a vassal of Forge World Deimos, adapting several of the transfers in the Knight Preceptor kit to create his own house heraldry. The base colour for the armour is Incubi Darkness with highlights of Kabalite Green and Sybarite Green.

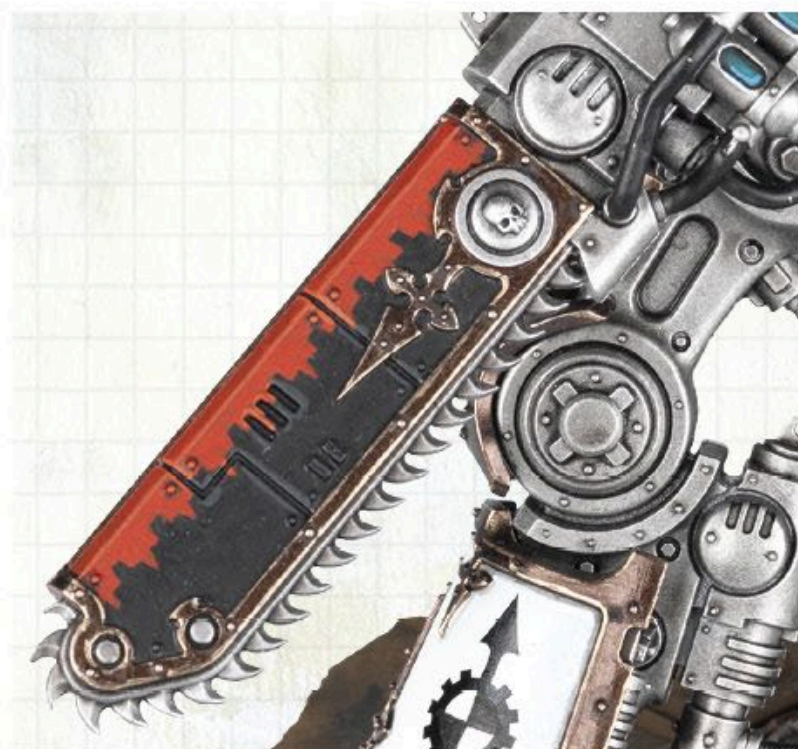


John used the heraldry guide in *Codex: Imperial Knights* to make sure he got all his colours and transfers in the right place (1). Like most hobbyists, he painted his Knight in sub-assemblies, enabling him to paint the armour panels separately from the metal skeleton.

Jon painted a cog pattern onto the back of the reaper chainblade (2), showing the Knight's links to the Adeptus Mechanicus.



1



2

KNIGHT CASTELLAN OF HOUSE VULKER – BY JOEL MARTIN

Joel painted his Knight Castellan in the colours of House Vulker so it would match his Martian Adeptus Mechanicus army. He painted the armour panels separately to the chassis, spraying them Mephiston Red and Mechanicus Standard Grey before weathering them with Agrax Earthshade and Mournfang Brown mixed with Lahmian Medium.



1



2

Joel picked House Vulker because the white-and-red heraldry **(1)** matches the colours of his Skitarii. To make sure the lines were straight, he drew them in with a pencil first, then filled in the gaps with Mephiston Red and White Scar.

For the brass-coloured metalwork around the reactors **(2)**, Joel used a basecoat of Balthasar Gold, followed by a wash of Agrax Earthshade and edge highlights of Stormhost Silver.

MARTYN'S LAST BIG HURRAH

Sad news, everyone! Martyn, our esteemed photographer, is moving on to pastures new in the Warhammer 40,000 team. No longer will his photos grace the pages of *White Dwarf*, but you'll no doubt see a lot of his work in upcoming Warhammer 40,000 products, such as Codex: **<Redacted>**. His witty banter will be sorely missed in our team.

To celebrate Martyn's time in *White Dwarf*, we've dedicated the last page of the magazine to his latest project – a Knight Castellan from House Cadmus – which he painted for the studio super-heavy challenge.



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