

# 28

//VOL. 1





# 28

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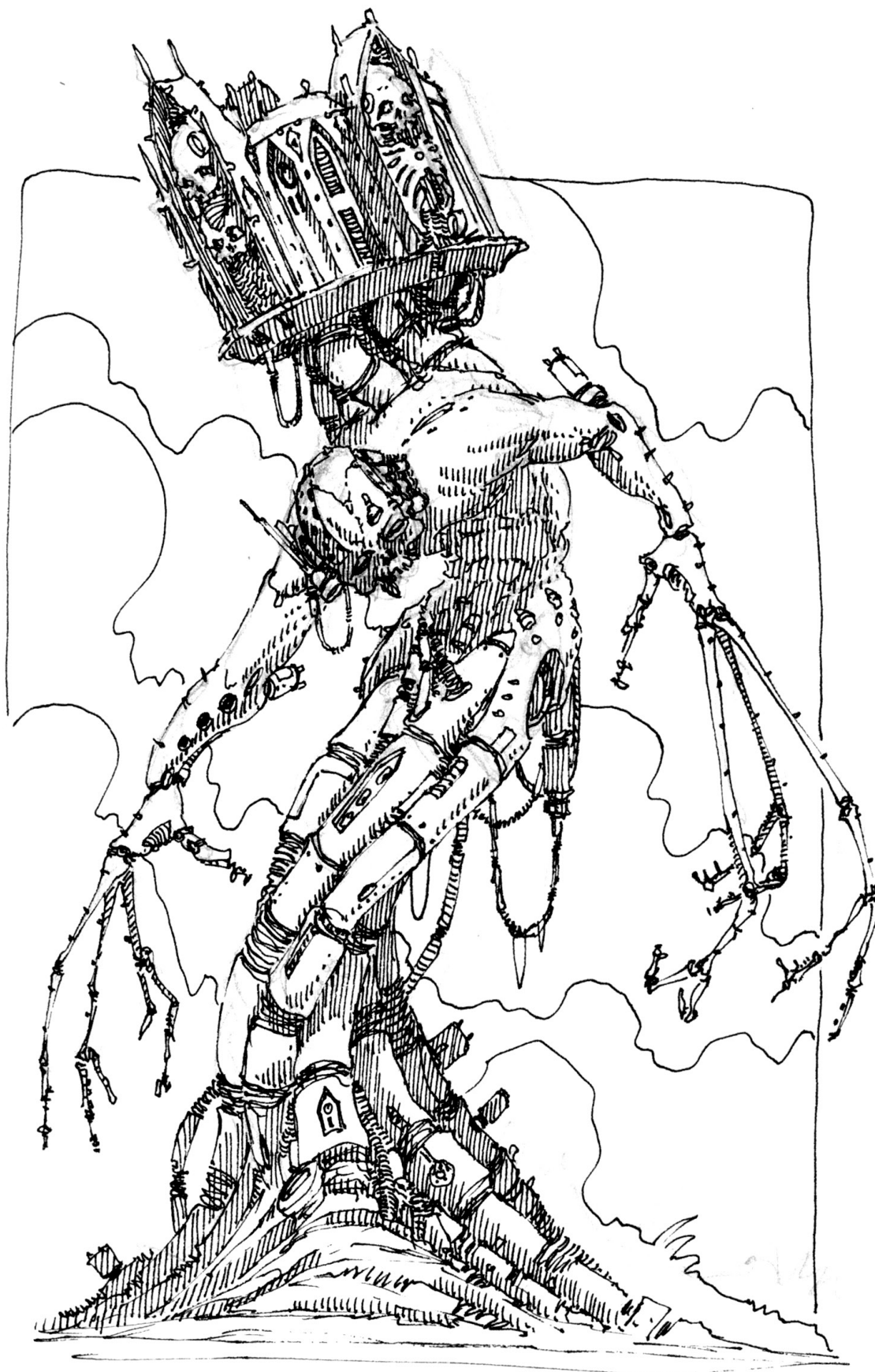
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# TEAM 28

## SALUTATIONS EARTHLINGS!



Welcome to the first volume of 28, a magazine focusing on converting and painting Necromunda, Inquisimunda, INQ28, AoS28 and more from the grim darkness of the far future and the Mortal Realms. I am Volitare-28, servo-skull extraordinaire and editor-in-chief of this new and rather shiny digital publication.

The aim of 28 is to provide articles on many subjects including, but not limited to: converting miniatures, how-to guides, painting/weathering, inspiration, interviews, terrain & scenery building, sculpting tutorials, fiction, gaming scenarios, home-brewed rules and more! We wanted to make a hobby journal to inspire, educate and entertain, sharing both personal insights and practical skills, with a focus on modelling and presentation with a clean, contemporary style.

Beyond all this, the primary objective for 28 is to bring together exciting content, images and tutorials that we think you should see, whether you are an avid converter of your own miniatures or just love to look at cool stuff. Our team wanted to produce a magazine that we thought was missing from the world and that we would enjoy to pick up and read ourselves. We hope you enjoy it too, and look forward to you joining us for Volume Two!

Volitare-28 // Editor





**JAMES SHERRIFF**

A bearded relic from halcyon days of yore, James was recently prodded from decades-long slumber. A pointy stick may have been involved. Now he sculpts miniatures for a living whilst juggling a silly amount of side projects that are in no way time-consuming or distracting. He enjoys breathing.

#brass0\_monkey



**ALEXANDER WINBERG**

Alexander has been involved with the hobby on and off for over 20 years now. In that time he has helped create settings like Outgard and Rhossum Secundus. Outside of the hobby he likes to spend his time running, playing with his children and napping.

#echoesofimperium



**ANA POLANŠČAK**

Ana is a long-time hobbyist focused on creating small, grim, immersive worlds with her never-ending projects. This entails everything from modelling, sculpting, painting, building scenery and gaming paraphernalia, to writing, graphic design and photography. Born, raised and still living in Zagreb, Croatia.

#a\_polanscak



**NICOLAS GRILLET**

Nicolas discovered the Imperium and the World That Was during the Third War for Armageddon. Imagining, building and painting miniatures has since then become an obsession, opening the way to becoming a professional illustrator. He lives in Lausanne, Switzerland, and drinks a lot of tea.

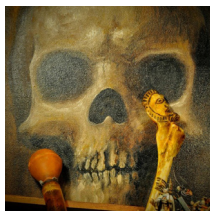
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**VINCE FIORE**

Vince is a relapsing hobby addict returning after a 10 year cleanse. He has been dragged back into the hobby, recruiting the grimmest denizens of hive cities, collecting the untold stories. Enthusiastic model builder and painter, major contributor to the Mare Solum world building project and general forum troll.

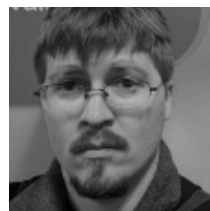
#dark\_tech\_



**KRISTIAN SIMONSEN**

Kristian has been in the hobby for about 25 years, mostly as a modeller and painter. By delving into INQ28, Kristian is discovering storytelling both in miniature and writing. When he is not making miniatures, writing about them or playing with them, Kristian runs, paints in oils, draws and plays the guitar.

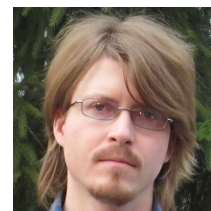
#simonsen.1974



**ERIC WIER**

Eric has been exploring the dark and evocative worlds of 40K for a long time. GorkaMorka was the Games Workshop game that laid the foundations for his fascination with narrative-based skirmish games. An avid writer and assembler of models, he has recently decided he cannot ignore painting forever.

#btwnbolterandme



**GREGORY WIER**

Gregory first found miniature gaming at the tail end of the 2nd edition of Warhammer 40,000, where he and his two brothers quickly became enthralled. As a biologist, he has a keen eye for detail which he uses to impart some realism into a hobby that, it could be argued, is largely devoid of it.

#btwnbolterandme



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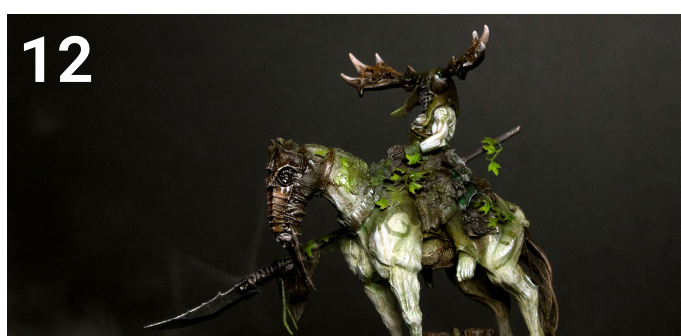
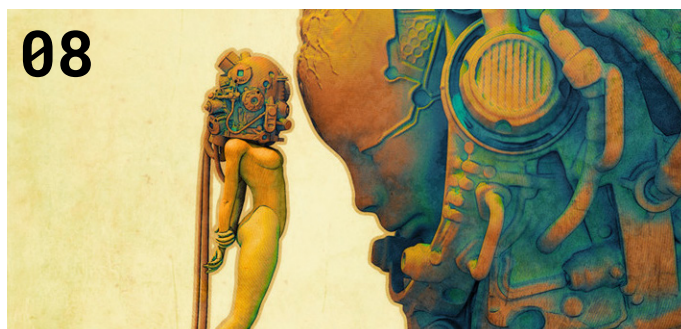
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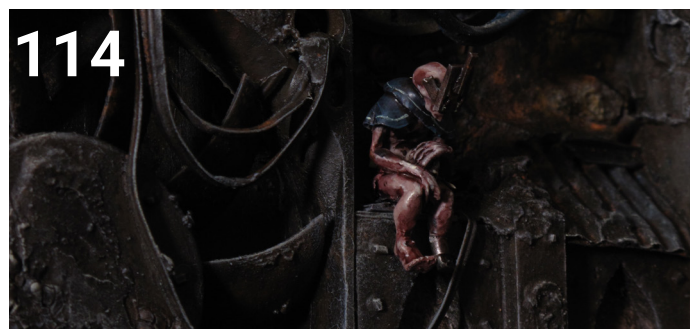
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COVER ARTIST //

# PASCAL BLANCHÉ

**“Always think ahead about the underlying thematics that will give your design even more weight.”**





Cover image *Hypersleep*

**Software:**

3ds Max

ZBrush

Photoshop

After Effects

KeyShot

For our very first issue, we are honoured to have Pascal Blanché's *Hypersleep* artwork gracing the cover. Born in France, Pascal was educated at the Marseille School of Fine Arts. Today, he is senior art director at Ubisoft Montreal, accumulating more than twenty years' experience in all areas of game art development, from conception to production, art direction to pipeline creation.

His artwork is recognisable for its richness and distinctive use of colour, and he is inspired by memories of growing up in the 80s, citing influential artists such as Moebius, Frazetta, Harryhausen and many others. Raised on a diet of *Jason and the Argonauts*, *Star Wars* and *Dark Crystal*, Pascal found he had more of a passion for volume and sculpture than drawing. As a child, he would create his own puppets and painted figurines. 3D digital design was a natural progression for him.

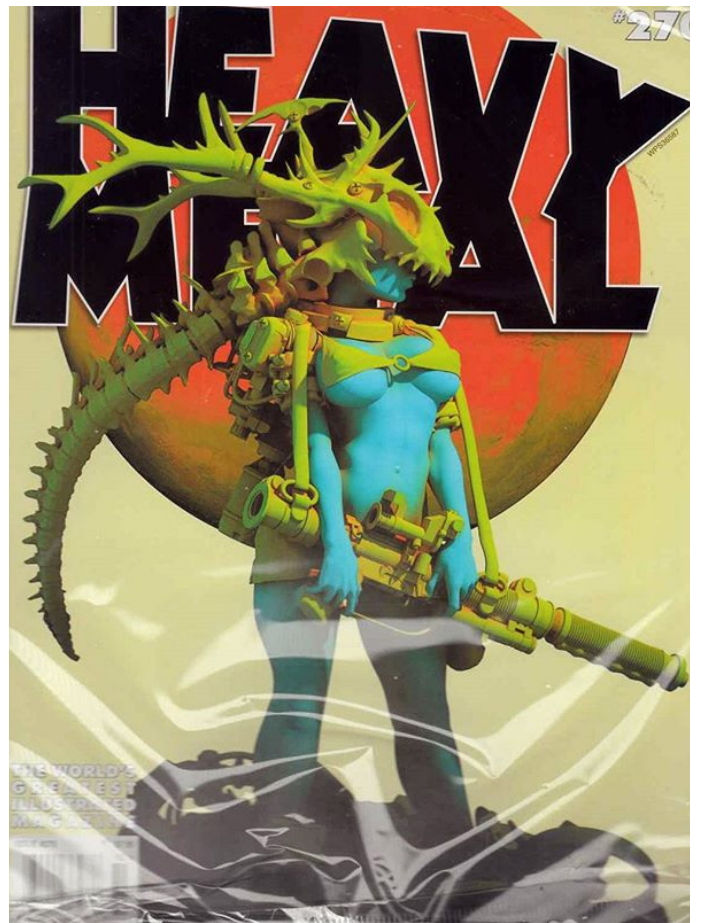
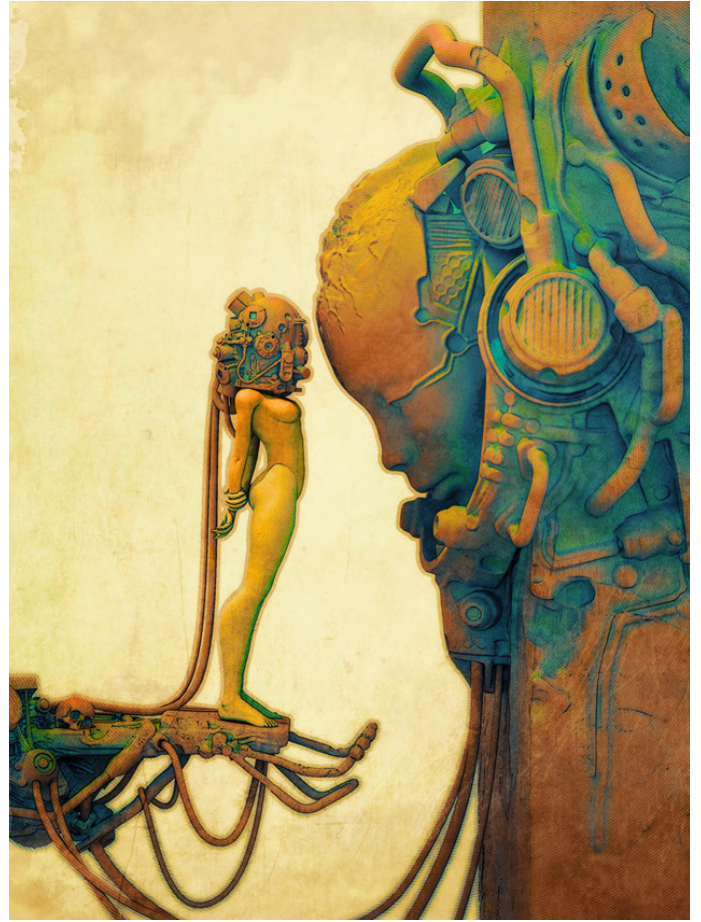
Of his working process, Pascal says: "Always think ahead about the underlying thematic that will give your design even more weight (in this case submarine elements mixed with tomb/sarcophagus vibes)." This approach can equally be applied to the process of creating or converting miniatures.





Sorcerer





SF Lady  
Barbarian

Danu  
Heavy Metal #270 cover



# WHAT IS INQ28?

by Jake Ozga

## WHAT IS INQ28?

Technically, INQ28 is the old Games Workshop game *Inquisitor*, adapted to 28mm scale. Published in 2001, *Inquisitor* was a Specialist Game that used 54mm miniatures. It was pretty unique in that it was essentially non-competitive – it was more about creating a narrative and roleplaying your characters. The rulebook is full of great art and background and, combined with the release of Dan Abnett's *Eisenhorn* books around the same time, it was an evocative setting that really captured the imagination.

Both *Inquisitor* and Abnett's trilogy are still a great way to get started, even today, and you can often find the rulebook on trading groups or online auctions. People play using the same rulebook, but with the measurements reduced, so inches become centimetres (or something similar) and the 54mm models are replaced with conversions made from the standard Games Workshop range.

At its core, INQ28 is about inquisitors and lesser known characters from the Warhammer 40,000 universe and the things they get up to. It's mutants, aliens and heretics, and the men and women who either love that sort of nasty stuff, or want to purge them with purifying fire. It's the gloomy stuff that you read about in Warhammer 40,000 books but don't see on the tabletop. It's an alternative approach to the setting – it's about doing something different, something unusual. Not everyone plays an inquisitor, some people play as chaos cultists, influential Rogue Traders or one of countless other character types.

In contrast to the bombastic themes and concepts of the main Games Workshop ranges, INQ28 is a more subtle part of Warhammer 40,000, where the focus is shifted back to more of a relatable, human perspective, where even a single Astartes is a momentous, game changing figure – as they are in the fiction. Characters in INQ28 are usually navigating their way through a maze of covert operations, sinister alien threats and murderous intrigue, thankful of the rusted autopistol that is their only protection. It's a far cry from terminators riding rocket-powered wolf sleds.

## WHAT IS AOS28?

INQ28 explores the lesser known aspects of the Warhammer 40,000 universe and has been a huge success, inspiring Blanchitsu articles, numerous blogs and countless incredible miniature conversions. INQ28 has become a term that describes not just a particular game, but a whole approach to the hobby: an approach that puts creativity and imagination first.

AoS28 is an attempt to bring that same approach to the Nine Realms. Warhammer: Age of Sigmar has the potential for all sorts of stories, and just because we mainly see the epic, cinematic god-battles in the Games Workshop books doesn't mean there aren't other stories just out of frame, or just off the beaten path. That's not to say your warband can't include a few heroes, just that not every hero has to have a duel with Archaon the Everchosen.

The style of INQ28 and AoS28 can also be applied to other games by Games Workshop. With the release of *Adeptus Titanicus* we are beginning to see hosts of converted titans and knights: this could then be termed AT28. Highly converted Blood Bowl teams could be described as BB28. With Games Workshop rapidly producing new miniatures and games (*Blackstone Fortress*, anyone?) not even the sky will be a limit to the potential of the 28 aesthetic.



**“It’s an alternative approach to the setting – it’s about doing something different, something unusual.”**





# ARCANE REFLECTIONS: WHY 28?

by Wilting Moon

I couldn't have been older than 15 when I first saw some of John Blanche's miniatures whilst flicking through a copy of *White Dwarf*. "Weird", I thought and I flicked on through, looking for the coolest conversions and 'Eavy Metal painting guides.

Years flew by as they do and a classic story unfurled – 'real life' got in the way of the hobby. The beasts of relationships, studies, jobs, money and figuring out who I was all raised their heads and the hours spent as an anxious teenager fiddling with green stuff and removing my fingerprints with superglue became but a distant memory. There are no invulnerable saves against growing up.

However, it was during university that my urges to pick up a drybrush returned, and over the next few years I would experiment with 40k, Blood Bowl, Age of Sigmar and more. *White Dwarfs* started popping through my mailbox again, my years of studying art and literature had improved my creative skills and now I was just a slightly less anxious adult mixing green stuff between an incriminating lack of fingerprinted digits.

As I was scrolling through forums and social media on a painting break I came across a thread discussing "INQ28" with an image of the very same John Blanche miniatures I saw in that old *White Dwarf*. Within this thread I found links to the websites of Iron Sleet and

Ex Profundis, and what I found within was something of a revelation in how I related to the hobby. Small groups of miniatures, expertly crafted, themed and executed – colour palettes limited yet dynamic, humble yet visceral, expressionistic yet also firmly rooted in theme and narrative. Everything – from the grand thematic stylings of particular artists, to comparatively simple stuff like using oil paints, fur and other textures – opened the world of the hobby dramatically for me.

Over the next few months I was drawn to the liberating feel of all things 28 – the campaigns, stories and models – and so I decided to create my own. After experimenting with a couple of warbands for INQ28, my attention drew

*Father of the Eroswamp*  
by Wilting Moon



**“Are we looking  
for something both  
richer and more  
human at the  
same time?”**



inexorably towards the worlds of Age of Sigmar and, after experimenting with a few ideas, I came to creating The Father of the Eroswamp; a creature mostly sculpted from scratch from an idea I had concerning the personal tragedy of a Kharadron Overlord.

After being met with some humbling praise for The Father on social media (and one or two reactions of horror!), I was struck by the sheer passion from the rest of the 28 fans – more so than I had ever felt in the ‘mainstream’ Warhammer properties. This spurred me on to think widely about why we each spend so much time, energy, emotion and money on this hobby, and even more – why this specific scene is so active, talented and unique – the very production of this free webzine being a prime example of this!

Now, I’ve always had a massive interest in philosophy, sociology and psychology – so when I was asked to contribute an article to this mysterious magazine project, I leapt at the opportunity to explore the very ‘uniqueness’ of this hobby. So, with major thanks to the contributors to this magazine and elsewhere, I was able to collect a bunch of simple interview questionnaires on what the ‘28’ hobby means to them before dissecting the responses to get the most poignant themes. For reference, these contributors are:

Eric Wier of *Between the Bolter and Me*, Alexander Winberg of *Echoes of Imperium*, Jake Ozga of *Ex Profundis*, Ana Polanščak of *Gardens of Hecate*, Kristian Simonsen of *Putty & Paint*, Nicolas Grillet of *Nicog.ch*, Marenn Wolff of *Red Wolff Miniature Painting* and Tommy Kristiansen of *Bigbossredskullz*. Throughout this think-piece I will refer to them by their last names.

Here, I’ll be briefly detailing the three main themes:

- i) The Humanity (or lack thereof!)
- ii) The Creative Freedom
- iii) Community and the human behind the hobby – weaving the story of

these themes using quotes from the interviews and my own personal reflections.

But first a disclaimer: I am not trying to sell the merits of 28 without love for more mainstream tabletop gaming, be that Warhammer or otherwise. This article is designed as a reflection on what makes 28 unique within these games, and to provide a space to appreciate the differences and how it resonates with us as hobbyists.

So, without further ado, let’s look at the first theme here – perhaps the most obvious one – content of 28 miniatures.

## THE [IN]HUMANITY OF 28

It only takes a brief glance at the works of any well-known 28 artist to see that there is something extremely unique about what the actual models in 28 are. Beyond the walking demigods of the 41st millennium or the lightning-forged revenants of gold and justice of the Mortal Realms, the 28 aesthetic focusses on the mundane and the human. Wier notes that his introduction to the Inquisitor roleplaying game was “the first time the human element of the setting was revealed”, where the focus was on the “motivations, ambitions and human failings”.

This is best represented in the narrative focus of 28 games – where Wier’s focus has always been on “creating and building interesting and compelling human characters”. Winberg elaborates on this when he says that, at its best, 28 allows you to “cut into the underbelly of the game systems”. Here, Winberg argues that in 28 you can focus on the insane, the degenerate and the desperate parts of these horrific, hopeless and depressing universes, and Grillet concurs with the idea that “28 is about imagining what is outside of the main frame”. I too, would concur. The tragedy of the simple human trying to survive in worlds of gods and superheroes adds a charm both alien in its grandiosity, and utterly relatable in its disparity. What’s more human than feeling

small and searching for meaning? Admittedly, we have no gods of blood reaving for skulls nor ancient celestial master races to contend with. Well, at least that we know of...

Wier also contributes an interesting idea when he mentions that his initial experience with Inquisitor allowed him to view these constructed worlds as being “more nuanced than ultra-evil chaos space marines fighting the ‘good guy’ space marines”. This is a trend common in today’s (arguably) post-modern world. Good guys have dark sides; the bad guys have relatable and vulnerable sides. It’s in our movies, our books, our comics and our real lives. Could 28 be the postmodern response to the metanarrative of ‘good vs. evil’?

Winberg adds to this idea that the hobby reflects our current experience of the world also when he says that in the 28 aesthetic, there is often “no good. Just entropy”, and claims it offers a “disturbing sort of realism”. Simonsen too elaborates on this when he relates it to baroque art, where the focus is upon the workers and the poor rather than the romantic and majestic. Winberg also states that the main distinction of 28 is just a “way of looking at the mainstream”, and focussing on what is appealing.

What is it then that, when faced with these grand stories of the struggles of gods and monsters, we find – and create – novel focus on the pious followers of a unique cult of a few civilians on a backwater planet? On the mystery of interplanetary navigators and the types of mecha-slaves they use for their daily tasks? On a cursed knight wandering the planes of a realm guaranteed to result in his murder? Are we looking for something both richer and more human at the same time? Maybe.

Perhaps we’re looking for something more relatable, or maybe by exploring the ‘ordinary’ in these worlds it makes them more alien and of interest. Perhaps it’s more – or less – complex than that. Either way, there is something unique about 28 that allows us to



even have the conversation and explore these things. With this in mind, let's have a look at the second grand theme that arose: the sheer creative freedom.

### CREATIVE FREEDOM

Without a doubt, the most obvious defining feature of the 28 aesthetic is the visual element. It would also be easy to say that, as Wier puts it, 28 is "anything that echoes John Blanche's frantic and evocative painting style." However, Wier then goes on to say that such a statement is short-sighted, and strips it of its defining feature: creative freedom. This is echoed by Kristiansen, who designated 28 as being about "making whatever the hell you want without any restrictions, beyond that it needs to fit the universe somehow."

Polanšćak embellishes on this sense that the aesthetic holds a fine balance between wilderness and uniformity in 28, when she claims "nobody owns it. There is no manifesto, but there is something holding it all together somehow". Wolff adds to this by acknowledging that some of these darker and stranger aesthetics are prevalent in other intellectual properties, yet they do not go that "last step" to make them unique. Ozga summarises this effectively by claiming that "the only crime is [to be] boring".



This pattern of thinking highlights an interesting dynamic. The '28 approach' is bound only by the absence of boundaries, yet it also holds enough of a common thread to be a community sustaining itself with events, campaigns and magazines. Personally, my understanding of this dynamic is best summarised by Simonsen, who describes 28 as "expressionism in miniature painting". So, what does this mean?

Expressionism, for context, is an approach to art where the reality of a piece's subject matter is fundamentally distorted and influenced by the artist's personal and internal feeling and ideas. In terms of Art History, some claim Expressionism developed as a response to Impressionism – where Impressionism intended to capture external form and nature in all its majesty, Expressionism carried the sole intention of exploring the internal worlds – with strong colours and harsh lines intended to display the visceral, anxious and yearning landscapes of human thought. This perfectly captures the ideas explored in the previous chapter – that the focus of 28 is the messy, human and desperate.

This is expanded upon by Simonsen, arguing that there is a lack of perfectionism allowed by the visceral nature of the 28 aesthetic. Ozga too enforces this when he reveals that "painting every detail doesn't appeal to me, and edge highlighting is a chore – I want to paint in a way I enjoy and I want the results to be striking". Whilst I am hesitant to draw such broad strokes, one could be forgiven in arguing that the aesthetic of 28 'expressionism' could be a response to the bright, majestic 'impressionism' of the 'Eavy Metal or mainstream hobby aesthetic.

But it is not only in the realms of the miniatures themselves that the inherent freedom of 28 takes root – it too can be seen in the incredibly relaxed and non-competitive approach to gameplay. Polanšćak talks about how the end goal in her games are about crafting a "cool story, not winning... You play for your warband to win, because that's what the warband's

narrative wants". Here, Polanšćak explains that the games are much more between the characters on the boards rather than the players.

Wier claims that one of the most asked questions around any large events (Pilgrim, Tor Megiddo etc.) is "what rules are being used?" Rather unique to tabletop gaming, there is a reorientation to the individual characters and stories that takes precedence over the actual rules that govern the game. Wier acknowledges that it "can be hard to leave codexes and rules behind", and Wolff puts it effectively when she says that this "new style" of hobby can be scary.

It wasn't long ago that I was trying to discuss this with someone on a social media thread, who was frustrated that the Tor Megiddo campaign's home-grown 'codex' was light in the way of actual rules, boundaries or guidance. I likened it to the experience of being given a blank piece of paper over a colour-by-numbers. Both hold value; the colour-by-numbers provides structure, relaxation and a sense of catharsis-by-creating without expending too much mental energy. The blank paper however, represents utter freedom in all its dizzying grandeur – the only limit to what you make of it is your imagination, yet it often requires thought, flexibility, energy and planning.

So, if 28 allows a space for this wild freedom in its rules to the point where competitiveness (at least as understood in wargaming scenes) is rendered moot – why, and how, is it that 28 is known equally for its sprawling, international high profile games? Here we will explore the 3rd theme – that of community.

### COMMUNITY: THE HUMAN BEHIND THE HOBBY

Aside from online forums and websites, one of the main platforms for 28 to reach mainstream recognition was through the Blanchitsu articles in White Dwarf, where the magazine would showcase the works of artists around the world inspired by the aesthetics of John Blanche.



These articles would often be themed around the specific international events previously mentioned, such as Pilgrim and Tor Megiddo.

These grand, expansive and thematic games were meticulously co-designed with singular goals in mind – constructing an interesting and meaningful story. This coming together of people for a unified purpose is not alien in the tabletop gaming communities – people do it often for tournaments – yet in this there is a competitive motivation whereas in 28 games there is not. People do it for role-playing games – yet they are often regular and played with people in the area. People do it for socialising in casual games – yet often the focus is on relaxing, having fun in a casual sense.

However, these campaigns can involve people planning for months in advance, co-creating stories and background lore, working tirelessly and pushing creativity within model making, building thematic scenery that only makes sense in the context of a single narrative and ultimately coming together from different countries for something as brief as a single game. I hesitate even to use the word ‘game’. Perhaps ‘event’ is a more apt descriptor.

Simonsen explains this dynamic being a result of the fact that those who play 28 in such a likeminded sense are few and far between. However, he also says that it is more rich than that – there is much value in the “spectacle of preparing for a game for nine months, travelling to a different country [and] making new friends”. He also adds the insight that, once committed to a big international game, one gets “more motivated to do [their] best to make it as good as possible”. Simply put, the quantity of games is forfeited for the quality of a single, sprawling campaign with a bunch of players from around the world.

But what is it that we get from engaging with the hobby in this way? Ozga writes that, “as a natural daydreamer, [he] gets to realise a wealth of stories with miniatures, and show them to interested and invested people”.

He also mentions that this hobby “fills a lot of different requirements – the need to be creative, the need to socialise (to an extent) and the need to imagine stories”.

Wier says something similar when he explains that “engaging with the hobby has always been a good source of personal growth... Superficially [in] learning techniques, but more than anything else it has exposed [him] to many like-minded hobbyists around the world, many of whom have become good friends”. Here lies an interesting idea – not only does the communal focus of the hobby allow us to engage on a visual and cognitive level, but also on a social and personal level.

Winberg too summarises the games he has had a hand in organising have been “by and for a group of friends”. When we think or talk about the hobby, sometimes the personal benefits gets lost, or even avoided. Most of us spend a lot of time and a lot of money on this hobby, so it is clear that it ‘does something’ for us as people, or we ‘get something’ from it.

Here I would like to draw attention briefly to this element. Grillet offers a humbling degree of honesty when he says “The hobby helps me stay creative when I’m not feeling fine. Being creative is usually the way for me to feel OK with myself and my surroundings, but I’m not always happy with what I’m doing. Building miniatures in a set universe is a way for me to keep being creative, but with a reassuring bit knowing that there are not a lot of ways to fail because I mostly [use] pre-existing parts”.

Such honesty is not only shared by Grillet. Kristiansen declares that the hobby for him is “A stress-release, and one of the very few things so consuming that I can filter out all the ‘noise’”, and Winberg that “there is no joy, hope or love in the dark millennium. It makes today more bearable. It can be fun to escape into a nightmare future”.

Mindful of taking this ‘too deep’ (what does that even mean?) I can absolutely relate, in varying

degrees, to these ideas. Whilst everyone’s experiences reading this may differ, life is rife with ups and downs, and can be tough at times. Between social and political tensions out there, personal tensions with work and the regular human stuff around work, relationships and money, a lot of solace can be offered in the creative hobbies. Suspending the ‘real-life’ stuff to submerge into the practice of creating stories, models and coming together with other likeminded people to share these things is an incredibly productive – and healthy – way of finding joy and meaning.

I suppose that’s an adequate note to leave this think-piece on. This magazine is celebrating and promoting all things 28 through tutorials, interviews and loads of really, really cool models. It’s my hope that this article will be another element in this celebration – offering a space to appreciate the interesting dynamics that 28 has, and what makes it unique. Here we discussed three themes from the interviews of eight people, but I have no doubts that there are many other commonalities, ideas and things worth bearing in mind. There are also many other hobbyists I had wished I had reached out to.

However, if anything, my main goal of writing this is to invite appreciation, thought and conversation around the sides of the hobby that aren’t just smashing paint and putty together. What’s that old saying? “The real treasure is the friends we made along the way”? Sort of like that, but with multi-breasted goat demons and hyper violent robots the size of cities.

Smashing paint and putty together is fun too, though.

**Opposite** *AeIves of the Black Sloth Hell Treeman* by Jake Ozga



# BLACK PHALLANX PENAL CRUSADE

**“Until they last breath is taken, or He on Earth Himself grants them salvation, they shall roam the voyde and fight the enemies of man. They shall be given all they need, but only with those equal in damnation may they fill their ranks anew. So states this Writ of Iron. Until Death reclaims!”**

by Christof Keil

At the end of a very productive 2017, one of my favourite blogs, Iron Sleet announced that there would be an invitational project. The task was clear: put together a group of five miniatures that would represent your own vision of a regiment serving during the Crusade to the Thorn Moons. And so it was that the idea for the Black Phallanx was born.

The name actually came later – first there were some basic concepts. I wanted an anachronistic, almost obsolete look, merging high tech with a medieval appearance. It was clear from the start that there would be Empire models involved; Greatswords in particular. Adeptus Mechanicus Skitarii Vanguard helmets would provide the look of sallet helms, with transonic lances for pikes. The project evolved quickly as I thought about how they would fight on a post-apocalyptic, grim dark battlefield full of guns and monsters!

The shield wall was the obvious choice for lightly-armoured, fragile humans. Thinking of suitable weapons, I decided upon stubbers or lascarbines, as they seemed appropriate for the look I was going for. And so was born the first battle-trio that would later evolve into the ‘three tenets’ of Black Phallanx warfare: Spear, Shield and Gun.

An officer with a transonic Zweihander and helmet-crest was added, as was a kind of doctor/preacher. In retrospect, around that time I was watching *Flesh and Blood*, so that dirty feel of battle-hardened mercenaries implanted itself quite firmly in my mind. So, the first five dudes were done; mere foot soldiers

of a regiment that would soon be called the Black Phallanx Penal Crusade.

The Evolution of the Phallanx can be broken down into the following steps:

1. Early idea and concept of a single unit of up to five soldiers;
2. Thinking about other troop formations that would be present in an army;
3. Special and named characters that would lead the troops into battle;
4. Organisation of the regiment and the idea of a crusade of its own.

Widening the horizon of the project, going from a small diorama to a fully-fledged army, was quite easy! I was lucky to have so many ideas, and once you have found your theme and two or three kits to use, it’s a piece of cake!

I picked up the ‘three tenets’ thing mentioned before, and built a trio of characters based on the original shield/spear/gun setting, but made them as elite and advanced as possible. I like to compare them to the characters of an RPG, or perhaps the guy from *Edge of Tomorrow*; the guys who live through so many battles and have customised their gear to fit their role perfectly, using out-of-the-box equipment and tinkering with stuff! And so came about the Sable Guard – battle-hardened veterans of the Crusade, leading infantry or acting as shock troops to break enemy lines.

The Sable Guard thus far consists of the Breacher (shield and heavy laser), the Scorchress (gyro-stabilised plasma-culverin)

*Sadly, all my notes on that part of Black Phallanx history were destroyed when my notebook was accidentally washed with my work-clothes... Some hard bangs from the washing machine announced its demise, but I was so preoccupied with painting that I didn't realise what it was until it was too late!*





and the Guardian (gun-spear). As you can see, compared to regular troops, two of them wield more than one aspect of the trinity. A fourth member of the cadre is the Disciple, an Alpha-grade psyker. He may look like Sting in Dune, but in retrospect it was Wystan Frauka, the blank from the Ravenor novels, who was the inspiration for this miniature.

While paint was still wet on the Breacher, it was the time to create a group of characters that would be known as the Iron Circle. Gene-bulked brutes and warriors of legends, they tower over regular humans. Clad in the finest armour and carrying weapons of mass destruction, they could maybe handle an astartes under the right circumstances. Inspiring awe and fear in equal measure, and always last to leave the battlefield, the Iron Circle are glorious and terrifying to behold.

The Sin Eater and the Black Warden represent the higher tier of HQ, akin to company command, but they have plenty in common with a Chapter Master or chaplain. The role of the Black Warden is to lead the troops from the front, to be a bulwark of Imperial might, breaking the foe wherever he arises. He towers over his flock, with wing-like protrusions sprouting from his armour, adding to the angelic picture of death incarnate. He wields a large calibre gun and a warhammer to bring the wrath of the Emperor. He is based on a Stormcast Eternal with lots of parts from Tartaros Terminators to give him extra bulk. The hooded skull-helmet ties him to the chaplain aesthetic. He is leaning forward, leading the attack, while his cape billows in a hot wind of explosions (a big thing of mine is trying to build miniatures whilst picturing them in action). The warden-title hints to the second role he plays, that of a commissar or gaoler.

*The Iron Circle*







**“I always try to capture a certain mood and action in a model: pointing at something, striding along, firing from the hip whilst storming a trench.”**

*The true origins of the Black Phallanx are shrouded in mystery. It is said they are the remnants of a once mighty planetary consortium founded in the time before Old Night. Brought back to the light, they swore fealty to the Emperor and joined Him on His Great Crusade. Leaving behind ravaged planets, they carved a path through the galaxy in enormous shoals of rapacious warships.*

*They swore their Oaths of Consequence at the feet of the Golden Throne; the conditions of their salvation chiselled into void-hardened iron displayed in the Sepulchral Vault on board the Magna Vorago, the last queen-ship of the Crusade. Cast out into the abyss again by the Emperor himself, no mortal shall prevent them fulfilling their oaths.*

A more sinister chap is the Sin-Eater. Even bigger than the Black Warden, he strides into battle unbowed. He looks more like some monstrous creation than something born. Almost floating, huge wings on his back with a mirrored mask hiding his features, he is to me like an Egyptian god of death. He is judge and saviour and either grants you the Emperor's mercy or lifts you up to fight in His name again. He bears the lantern of judgement and his acolyte is ready to present him the sword of justice. He is not really an active combatant, but more like a legend or ghost story for the regular troops. When the Sin-Eater appears on the battlefield you can be sure that things are about to go pear-shaped! He paves the way for the Reclamator (more on him in the far future), judging the fallen Phallanx troops – whether they are fit to fight again or if their duty is ended. Either way, when confronted with him, you're soon in a world of pain! And the last thing you see is either the glint on the edge of his sword, or the blinding flash of his lantern. From there, it is only darkness. So, simply put, he is medic and executioner at the same time.

## STORYTELLING IN MINIATURE

I think it is important to mention that my focus when building a miniature is the story it tells. I always try to capture a certain mood and action in a model: pointing at something, striding along, firing from the hip whilst storming a trench. Usually, I think about certain movie scenes and attempt to emulate as much of the motion and mood as possible in the miniature.

Using archetypal elements is essential! A preacher needs a book, a soldier needs his gun, a medic needs bandages, servitors need a drooling face, shock troops need gasmasks and armour and so on. That's building the base. Next comes adding character!

Initially, I decide upon the status of the model. Are they a fresh-faced recruit or grizzled veteran? High-ranking officer or trusty footslogger? Cold-blooded killer or snivelling coward? This will determine the details and bitz used on a model. Have they modified

their gun, or added or removed parts of their armour? When determining where to add gear, I try to imagine the model either as a character from a movie, with me as writer and director, or even go so far to imagine that I am this character, checking if I could reach the pouches and weapons should I be wearing them.

So, I had created a bunch of special characters worthy of any Inquisitor's retinue that could well be able to go head-to-head with a Space Marine demi-squad. But still, not an army. Getting the original five line troopers to full strength was easy – I just had to copy the concept. I had enough Empire bodies, arms, guns, skitarii weapons and helmets. I started to think of existing Codices, and of course Astra Militarum came to mind at first, then followed by Space Marines (which was the first 40k army I started 20 years ago). I used these two books merely as a guideline, determining what type of troops could be in my crusade. Veterans but not yet Sable Guard. Shock-Troopers as assault, some Heavy Scions for close range fire-support, cavalry on saurian steeds, transports, walkers, flyers, scouts. The list is long and not yet finished.

+++

The first elite unit I came up with where the SHOK-Troopers (Seek-Hit-Overkill). Heavily-armoured, close-range armaments and a kind of grav-chute backpack was the idea. I found the Valkir Heavy Troopers kit from Dreamforge quite inspiring, because they are armoured yet slim. I used the legs and torsos, adding Orlock weaponry because they look very tactical and lots have extended magazines. I stayed with the Skitarii helmets but opted for those with the reinforced visors. Small details like this make a unit unique.

There are lots of helmet variants in the Skitarii kits, using one version for a special unit ties them together yet keeps cohesion with the rest of the force. Plus, there isn't the obvious leader with helmet-crest to get zeroed out by snipers (tactical thinking again). I used the Eisenkern





Valkir bodies for two more units, one being fully-armoured Lasmen, using Scion arms and weaponry along with a MK III Space Marine torso; the second being a command squad using Eisenkern legs, Scion bodies and again Orlock and Scion weaponry. These three units represent the middle ground between regular foot soldiers and Sable Guard.

I've always been a fan of cavalry in 40k. Nothing is more anachronistic than riding on horseback, lances bared, charging a xenos firing-line. It had to be reptilian mounts – I reasoned that they would be better-suited to rough terrain; Dark Aelves Cold Ones being the obvious choice. The riders' legs are a bit small so I went instead with the armoured ones from

the Demigryph Cavalry (combining 40k kits with AoS is always fun) but something wasn't yet right. I gave them the slender DE shields and Skitarii Vanguard helmets with vertical crest, because they looked the most cavalry-like. Luckily, the gryph-hound kit comes with separate heads, and these cold one heads were separate too! The most excellent and sturdy Theroptor-Cavalry were finally born. They are still in development considering weapons and some future shenanigans.

There are many kit-bashes in my development box and, along with new units and characters, the background of the Black Phallanx also evolves; each new unit adding to the flair and fighting style of the crusade. It is still a long

road to walk with many questions to answer.

Who is their leader? What did they do to get reprimanded by the Emperor personally? Where do they operate? Is everything what it seems? What exactly is the Black Phallanx Penal Crusade?

Dark mysteries, with truths hinted at but never fully revealed, have always been my favourite.



**“Out of the darknys they come; mere mortals led by gyant warriors from blackest myth. Their number may not be legion, but each warryor fights to the last. Until Death reclaims!”**





# INSIDE INQ28

by Martin Tingle



**Commissar Molotov, otherwise known as Martin Tingle, was one of the earliest proponents of the term 'INQ28' and helped champion the game across various online forums and at game events. Here he talks about those early days and looks forward to what the future holds.**

Dan Abnett, in the introduction of the seminal Eisenhorn trilogy, writes about how Games Workshop's Inquisitor game was a far cry from the Warhammer 40,000 universe: that rather than the "battlefield... of mud and gas and behemoth engines" it offered a chance to "visit worlds that were not levelled by war, and see how the billions of Imperial citizens lived. And also to find out what evils stalked them, even in the shadows of their own hive cities."

It's an attractive premise.

I missed Rogue Trader, but remember my first introduction to Warhammer 40,000 was the Second Edition boxed set. The universe that it presented was worlds away from my beloved Star Trek. There were no utopias here, no optimism. It was a stunningly bleak universe. Right from the start I was enthralled and engaged – I felt a huge connection to the 40K universe and enjoyed creating stories in the sandbox that it offered.

I always felt more of a connection to what might now be called the 'Specialist Games' – whilst 40K games allowed you to weave glorious galaxy-spanning tales with your heroes who strode between the stars, but at the end of the game your miniatures went back into the

box. 40K games can often lack 'significance' – you push your tactical squad forward, they get killed by grots, you shrug. Never mind that each Space Marine is a legendary hero in his own right, a veteran of a thousand campaigns beneath a hundred different skies. In a 40K tournament, your decisions have very little in the way of long-term ramifications, because your Space Marines come back the next game, hardly the worse for wear.

All of that was different in Necromunda. Following the trials and tribulations of your gang as they struggled for success was an entire paradigm shift from 40K. When your beloved ganger bit the bullet, it hurt – but it added to the verisimilitude, and those would be the memories you talked about years later.

When Inquisitor was released in 2001, it was a world away from anything I'd experienced before. As I said, I had missed Rogue Trader, and was entirely unprepared for this ungainly hybrid of narrative, wargame and roleplaying game. A game that was not about winning or losing, but creating stories. A rulebook filled with evocative art and accompanied by a beautiful line of 54mm miniatures – the range was small, but packed with so much flavour. Characters and character archetypes that have endured for the last decade and helped colour-in the 40K universe.

And the game had a sense of weight that outstripped even Necromunda – rather than playing with a dozen or so hive gangers who might have randomised upgrades, here you could have three or four characters (yes, *characters*) who were designed exactly the way you envisaged them. You could follow them as they leapt through windows, frantically reloaded weapons or fought sword-to-sword atop a hive city. That's something special about Inquisitor – that given the space to be creative, the game becomes a partnership – an imaginative conspiracy – between the GM and the players. A shared creative space where anything can happen and the results are highly unpredictable!

In 2003, the releases of Codex: Daemonhunters and Codex: Witch Hunters gave gamers

miniatures for Inquisitors' retinues, many of which had taken direct influence from Inquisitor and allowed players to inject some of that hallmark Blanchesque gothic weirdness into their armies. On top of this, Mikael Silvano's 2006 Golden Daemon diorama *Rosethorn Now* demonstrated how beautiful and otherworldly Inquisitorial figures could be.

It's perhaps natural that Warhammer 40,000 gamers would try to play the game with 28mm miniatures. When Inquisitor was written, the rules themselves were not bound to a specific scale. Distances were expressed in 'yards' rather than inches or centimetres. It was suggested in the rules that a yard should equal an inch. This in itself made Inquisitor easy to scale up or down (I've witnessed 'INQ8' using Epic miniatures, though I'm yet to see a life-sized game of Inquisitor). By halving the size of the models, you could simply use a 'yard' as a centimetre or (our preferred option) as half an inch. On top of this, reducing the scale of this game meant that it could take place on a single 24" x 24" board, rather than the 4-foot square game that was typical of the time! It was something smaller, more intimate and more special.

However, in the early 2000s, there was a certain degree of scorn heaped upon INQ28 players by the wider Inquisitor community. In Fanatic Online #87, an article entitled "Piercing the Shadows" put forth the viewpoint that "[u]sing 40K models isn't on" and that Inquisitor should only be played with 54mm models. The charge often levelled at 28mm players was that they simply wouldn't be able to resist using models ported straight from their 40K armies, such as Ork Boys and Eldar Exarchs, turning the game into a meatgrinder far from what Inquisitor is intended to be.

Inquisitor as a game is really best suited for those that understand it as a narrative game where the objective is not to smear the other models into a red mist in the first turn. Committed wargamers and storytellers can put the time into converting their models to make them more acceptable.

The Power of "No!" is important here. Inquisitor

is different to 40K and Fantasy in one key aspect. There are no arguments about whether something is beardy, cheesy or the like. That's because of the iron-fisted GM, who can break whatever rules he or she likes, or even invent them on the spot. If an INQ28 (or an INQ54!) player is breaking the spirit of the game, it's the right – and perhaps even the duty – of the GM to clamp down on it.

When I chose to go with 28mm models for my Inquisitor games, it was not because I wanted to use my existing model collection (though some models have made it through) and it was not because of my existing collections of scenery – I just found it fun. It's been challenging to scour the model ranges to find suitable choices that will make characterful models. Or perhaps I should say: "suitable choices that will make models for my characters." Once you play the game, and get involved thinking about characters, scale becomes somewhat irrelevant – the player gets sucked in regardless.

Although my friends and I had played Inquisitor using 28mm miniatures previously – our campaign to determine the future of the world of Nova Castille occupied most of one heady summer – it was 2009 before I created my first INQ28 thread on the Ammobunker forum, which in the years since has become one of the major hubs for what is now the 'INQ28 community.' It was here that I met Steve Day, who was attracted to my ideas and my miniatures, and agreed to paint them. I think in many ways, the painted miniatures helped me to advertise my concepts and spread the ideas of INQ28 to other forums, such as Dakka Dakka, where I met Peter Hudson, who would go on to help me organise many INQ28 events.

Dakka Dakka was also where Mikael Silvano was posting about his "Shaddes Offe Greye" campaign, which in many ways was the birthplace of the Inquisimunda movement (more on the differences between INQ28 and Inquisimunda in another article)!

Moving forward, in 2011 I was invited to Warhammer World to visit John Blanche himself. It was rather surreal, sitting in

Bugman's Bar with a man whose vision had helped define the rich tapestry against which we set our games and our characters. At the time, I had been working with Peter Hudson to create a larger-scale event for INQ28. Inquisitor is hardly the type of game that works for a 'tournament', but I wanted to create a narrative event against which players could set their Inquisitors and create games with meaning.

With this in mind, the foundations were left for the first INQvitational game in June 2012. I created a sandbox called the Dalthus Sector, originally simply the setting for the Castigators, my DIY Space Marines. I created the Howling Stars, a lawless and tempestuous area of space which could house most of the typical Warhammer 40,000 opponents a Space Marine Chapter might need to fight. With the creation of The Higher Call, I created the Dalthus Sector proper, situating it against the Howling Stars. My first INQ28 campaign took place in the Borderworlds, that part of the sector closest to the Howling Stars.

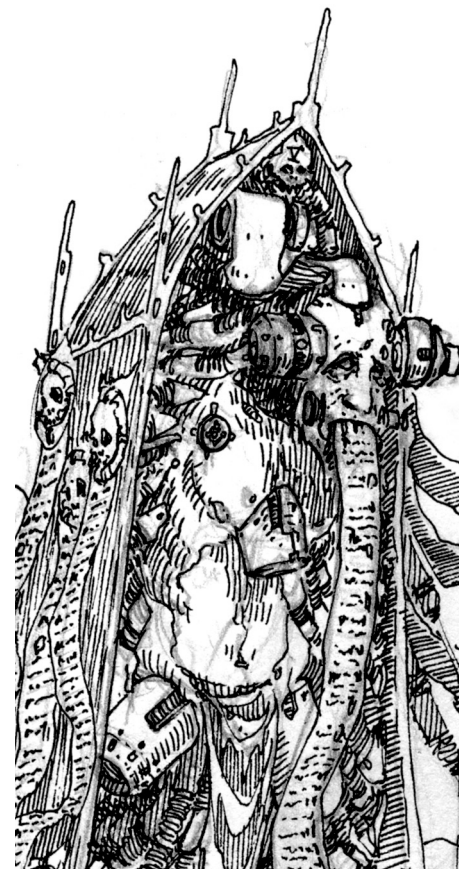
The first INQvitational, "The Helios Succession", centred around the election of an Inquisitor to lead the Helios Cabal, a long-standing yet anachronistic organisation within the Dalthan Conclave. With the suspicious death of Lord Mandread, the Cabal's Master, its future has been cast into doubt. Mandread had not left a successor, and there were many factions within the Conclave who would gladly use the Cabal's resources to further their ends, or to deny their opponents the chance to further theirs.

In the weeks leading up to the Succession, players either nominated themselves for the election or began to campaign for their chosen candidate. A tense "cold war" was unleashed as Inquisitors sought to drum up as much support as possible from their peers, whilst doing what they could to destabilise the campaigns of their rivals.

The experience of near-strangers playing in my sandpit was an interesting one, because I had to surrender a certain degree of control over to other people. But it meant that our figures seemed as though they didn't exist in isolation. Players across the country – and, later, across

Europe – were playing games on worlds within the Dalthus Sector. In the years since, we have run several INQvitionals where the narrative continued and players have woven a web of narrative that has consequence and resonance. INQ28 has come a long way since those original games. The term has been popularised and has come to mean much more than a game system, but rather an artistic movement, spearheaded in many ways by the Blanchitsu articles, the Iron Sleet website and projects such as Pilgrim, to say nothing of the treasure trove that is Instagram. Equally, Games Workshop has acknowledged this growing appetite for games that matter, games with smaller numbers such as Shadow War: Armageddon, Kill-Team and Necromunda: Underhive.

The future seems bright for those of us looking for those games with significance. But the INQ28 community shows what can be done when players take it upon themselves to participate, create and share. The pay-off is great: characters that take on life and energy; exciting events and fantastic memories – and that's the true spirit of gaming, isn't it?





# SHADESPIRE WARBAND



by David Deschenaux

I've found myself completely hooked on Shadespire. It's new, small and easy to play, yet hard to master. Since the numbers in a band are so limited, I wanted to convert each miniature to make them clearly identifiable at a glance. Just because the models are push-fit doesn't mean you can't convert them - cutting the little tab is an easy way to move bits around, just like when changing weapons.

The small number of models also means I can try to push my painting skills further and perhaps even in new directions. But, despite my band only consisting of three miniatures, I did not envisage that it would take me three months to complete the project!

I decided to paint them using a non-metallic metal (NMM) effect. I love this technique, but I can't quite see myself using it on a full-scale army, so a small warband seemed to be the perfect opportunity to try it.

My first victim was Obryn. I quite like the miniature with his stern look and the giant hammer - together these suggest to me that he is not one for joking around. To emphasize this attitude, I chose to cut the parchment flying from the head of the weapon and made him look in the same direction as the head of the hammer (but slightly down) to give him

the impression of a powerful warrior ready to smash the vermin scurrying at his feet.

I chose the cold, subdued colours to keep in line with the blue-green atmosphere you find in almost every piece of artwork in Shadespire, giving the impression of a dark, forbidding environment. To provide some contrast - and make it more interesting - I painted a strong copper and applied some orange rust to break up the armour panels. All the recesses of the blue armour have been glazed with a deep red to give a deeper contrast. I tried to apply textures on the different materials; for the leather, I utilised a stippling method to contrast and complement the smooth blending of the armour to help differentiate them. The weapons were painted jade to make them look like the shadeglass weapons on the cards.

Every part has been weathered to represent the rigour of battle, with scratches and tears. A simple black line underlined with your highlight colour does the trick. With the miniature being quite dark, I chose to paint the pavement in a lighter tone to make them stand out. A few crazy moments with a sponge and my stone floor was done!

I wanted to completely replace the second character, Angharad, as I find her a bit bland

and I was already looking for an excuse to paint Neave Blacktalon. Using her as a base, I cut the arm to reposition the axe and used the original shield on the front hand. The spikes on the collar have been cut and I've also kept the original base.

Female faces are a very good exercise to be gentle with your contrast. I decided to give her red hair to contrast with the armour. One thing often associated with red hair is freckles, and I attempted to represent them on her face, which was quite a challenge at that scale. A little blue makeup to finish her eyes and she was ready for combat!

With two members done, I was left with the leader, Severin Steelheart. The first thing I did was to chop the head off. I wanted a head that was a bit more savage and Viking-looking, similar to Neave. I used a marauder horseman mohawk head and found it was just enough to make him different.

The flesh tone of his face is much darker than Angharad and you can clearly see the difference in contrast. I used some desaturated brown to give this colder effect. A little stubble using a glaze of dark sea blue completes the rugged look.





# IAN MILLER

**IAN MILLER SHOULD** require very little by way of introduction. Artist, illustrator and writer, his works span the decades, from Tolkien to Lovecraft, Fighting Fantasy to Games Workshop. Film, music, graphic novels – Ian has done it all. We are extremely grateful to him for agreeing to an interview for 28 mag. We hope you enjoy this insight into the mind of a legend as much as we did.

**Q. Would you say you always wanted to be an artist or did you have other aspirations growing up?**

A. I don't think I ever thought overly hard about what I wanted to be. I think I was just too busy, bemused even, dealing with the cut and thrust of it all. Growing up, that is. Dream and reality, so called, were all mixed up anyway. Everything was possible, or so it seemed for a very long time. I think I wanted to be a soldier somewhere along the line, like my elder brother; then a railway station, which you might find rather abstract.

Thinking about it all these years on, I suspect that a railway station might have been beyond my intellectual capacity and a mere signal box would have suited me better.

**Q. Your mother was a theatrical milliner for one of the leading costumiers to the film industry and, I believe, encouraged the arts. How big an influence was she on you creatively and artistically?**

A. I suspect my mother pushed me towards the arts. She was so immersed in the theatre

and film work at Simmons in Covent Garden, that every night she would return home to talk about which famous actor or actress she had fitted for a hat or met in passing, and about the projects in hand. Our house was always full of bits and pieces from film and theatre projects, and it all seemed so normal. I don't think I really needed any pushing, I just paddled around in it all.

'Reality' walked hand in hand with dream and fantasy, and bubble gum was made from Everglades swamp water. That was a fact.

**Q. You graduated from the Painting Faculty of St Martin's School of Art in 1970. Many of your artworks involve intricate pieces of architecture – did you receive any formal training in architectural design?**

A. I went to St Martin's to study sculpture originally, and did so for the first year of my degree. In the second year I switched to the painting faculty. I was doing rather more two-dimensional work at that juncture and everybody thought that was perhaps where I belonged. In the late 60s, and despite the official history, so written, St Martin's was rather an easy going hit-and-miss establishment, so it was not a massive upheaval for me on any level (or for anybody else, come to think of it).

Despite the switch, I never lost my love or appreciation of physical three-dimensional structures and shapes, and this perhaps sometimes shows up in my drawings. Over the years, I have been asked many times whether I studied architecture, and often wonder what



*Death on the Reik*







sort of buildings I would have designed if I had. Railway stations spring to mind.

**Q. Can you remember your first art commission? If so, what was it?**

A. My first ever art commission was painting, or should I say *covering*, a minivan in a web and weave of shapes and colours. It took me an entire summer to complete it by hand. The client ran a promotional company and wanted something on the road that looked completely different. It was very 60s. Sadly, I do not have any visual reference for it anymore, which is a shame.

**Q. You painted covers for several 70s editions of HP Lovecraft books, such as *The Case of Charles Dexter Ward* and *At the Mountains of Madness*. How did you get into illustrating book covers?**

A. I graduated in 1970, went home to Cheshire, sat in my parents' garage for three or four months and produced a portfolio of strange landscape images, which I then took back to London and trawled around the agencies

and art directors looking for work. A surprise exhibition at the Greenwich theatre gallery (promoted by an old History of Art lecturer at St Martin's, with the immense help and patronage of Jeff Bodecott, the then art director of the prestigious, and now defunct, *Design* magazine) opened the doors to the world of illustration. Everything, with a few meanders along the way, followed on from there. I just kept chipping away at the face hoping it would all work out somehow.

I was being paid to draw and that, for the moment, seemed enough. I had no clear idea where it would all end. Still haven't. By chance, I met my old head of Painting at St Martin's sometime later, and he told me that he would have done a jig on a Guinness bottle to earn a crust when he graduated, and I took that as some sort of endorsement.

In short, I fell into illustration. Artist Partners, then based in Ham Yard Soho, took me on as one of their artists, and a flow of illustration work followed, including the Lovecraft book covers.

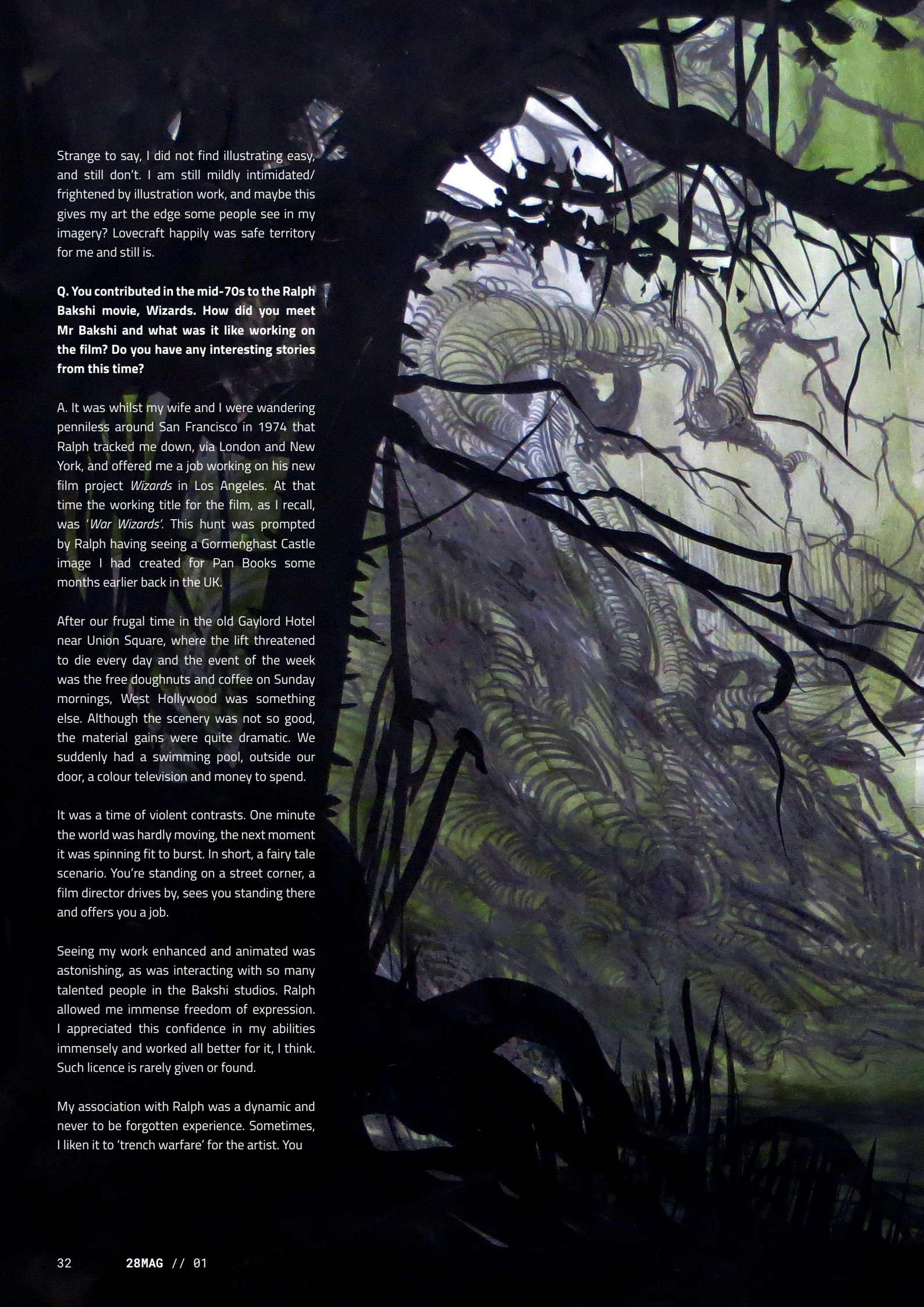
*The Marcher Fortress*  
*Slaves to Darkness*











Strange to say, I did not find illustrating easy, and still don't. I am still mildly intimidated/frightened by illustration work, and maybe this gives my art the edge some people see in my imagery? Lovecraft happily was safe territory for me and still is.

**Q. You contributed in the mid-70s to the Ralph Bakshi movie, *Wizards*. How did you meet Mr Bakshi and what was it like working on the film? Do you have any interesting stories from this time?**

A. It was whilst my wife and I were wandering penniless around San Francisco in 1974 that Ralph tracked me down, via London and New York, and offered me a job working on his new film project *Wizards* in Los Angeles. At that time the working title for the film, as I recall, was '*War Wizards*'. This hunt was prompted by Ralph having seen a Gormenghast Castle image I had created for Pan Books some months earlier back in the UK.

After our frugal time in the old Gaylord Hotel near Union Square, where the lift threatened to die every day and the event of the week was the free doughnuts and coffee on Sunday mornings, West Hollywood was something else. Although the scenery was not so good, the material gains were quite dramatic. We suddenly had a swimming pool, outside our door, a colour television and money to spend.

It was a time of violent contrasts. One minute the world was hardly moving, the next moment it was spinning fit to burst. In short, a fairy tale scenario. You're standing on a street corner, a film director drives by, sees you standing there and offers you a job.

Seeing my work enhanced and animated was astonishing, as was interacting with so many talented people in the Bakshi studios. Ralph allowed me immense freedom of expression. I appreciated this confidence in my abilities immensely and worked all better for it, I think. Such licence is rarely given or found.

My association with Ralph was a dynamic and never to be forgotten experience. Sometimes, I liken it to 'trench warfare' for the artist. You





**“You’re standing on a street corner, a film director drives by, sees you standing there and offers you a job.”**

*Scene from Wizards, 1977*



lived every second of it – whizz bangs, screams and all. It was sometimes exhausting, but it was never, ever boring or middle of the road.

I think he sometimes thought of me as a poisonous hobbit, a creature to be avoided. But I choose to view this as an endearment. That's what poisonous hobbits do.

**Q. When did you first start work for Games Workshop and how did that come about? Did this opportunity come from you first illustrating Fighting Fantasy books by Ian Livingston and Steve Jackson? Or vice-versa?**

A. Early 80's, I think. I did some FF covers for Steve Jackson, but did not really connect with GW until later when Bryan Ansell had taken over. I met Bryan via John Blanche, with whom I had worked on the Tolkien Bestiary by David Day soon after my return home from working in Los Angeles. If my memory serves me correctly, John invited me to a Golden Demon Day in Nottingham. Whilst there, I met Bryan and everything kicked off from there. I got on well with John and Bryan, and illustration work quickly followed. Although I was not a gamer or model painter, the subject matter appealed to me and most of what I did seemed to meet with approval. It was a sweet process. Later on in the association, I became commissioning editor for GW books working out of Brighton. This started well but began to unravel after a year or so. Sweet turned to sour and I parted company with GW. Very much in keeping with the adage, adulterated or otherwise, "all good things must come to an end". I still exchange messages with John and will always think of Bryan as somebody rather special, along with his wife Diane and Tom Kirby, with whom I enjoyed some very amusing conversations.

**Q. Many of our readers will have fond memories of your artwork from Warhammer Fantasy Roleplay, Realm of Chaos and Rogue Trader, to mention but a few. Do you have a favourite project or piece of art that you produced for Games Workshop? If so, why is it your favourite?**

A. I think the Temple of Khorne is my favourite and the only piece from the original GW period



still in my possession.

**Q. You collaborated with John Blanche on Ratspike in the late 80s – How did you two meet? How was it working with him – did you inspire each other? And have you kept in touch?**

A. I think I answered this in a previous question. That said, there was always a strong sympathy and appreciation for each other's work. John has been a stalwart, and constant contributor at GW for as long as I can remember, and

**"I never consciously set out to create a gothic feel, or dwell in the macabre. It just appears to have happened that way."**





perhaps these days he's an institution in his own right.

**Q. Much of your artwork tells a story. Can you explain your creative process?**

A. I absorb as much of the related information as I can by reading or studying visual reference, think about it a lot, wonder if I can actually draw it (my horses always come out looking like sad Alsatian dogs), gulp, push some preliminary drawings about until I get a sense of direction, then jump in with both feet. It's a very intuitive

free fall sort of affair, relying of course on long practiced, hard earned and innate skills to carry me through to the finish. My work is very much mood-driven and, on a good day, this is an immense bonus. On a bad day it is sometimes wretched. Needless to say, I badger on in the hope that the next drawing will be the best ever and the one after that better still. I love story telling, so everything I draw would hum or talk if it could, even the inanimate elements.

**Q. Your style has been called gothic, geometric and even macabre. How did you develop your**





**style and how would you describe your art?**

A. I never consciously set out to create a gothic feel, or dwell in the macabre. It just appears to have happened that way. In truth, I'm often amazed how some people detect a dark underbelly or lurking threat in my work. It might well be down to a sojourn in Manchester as a young child and having to kiss a witch's wart whilst trapped in a childhood nightmare, and the back bedroom of a Moss Side sweet shop run by my aunt. Maybe that whole stay with the greasy gruel and shrivelled sausages is to blame.

It is difficult to describe my art work because I have a very wide remit in the way I make images. People know me for what I call the 'tight pen style', but I often run at walls with charcoal and oil sticks and make a lot of very

different types of marks. Some think I'm having a bad day when I'm doing this, but for me it is all part of pushing back the visual boundaries and finding new terms of visual engagement. Tight begets loose and loose begets tight. That's where the music is.

**Q. There are several themes or ideas you often seem to return to in your work, such as gnarled trees, fish, castles and cityscapes. Can you explain your reasons for doing so?**

A. I don't actually know, if truth be known, nor have I thought about it overly. The word visceral springs to mind when I do however.

The roped bucket is cast into the deep dark well, then hauled up with a slop of fish, dead trees, cityscapes and crumbling bergs.

**“The roped bucket is cast into the deep dark well, then hauled up with a slop of fish, dead trees, cityscapes and crumbling bergs.”**

Juggernaut





*Helm's Deep*  
Character sketches





**“The mist descended and it disappeared forever in the Grimpin Mire.”**

I'm sure I could conjure up all sorts of reasons if I tried, but most would be spurious, I suspect. Reason enough: I enjoy drawing such things for the most part, and people like to buy them. That's the harlot in the market place aspect of the process.

**Q. Are there any current projects you are working on that you can tell us about?**

A. I'm working on a whole batch of things, some for me, some with other people. The project with John is evolving nicely, with him doing most of the work at present creating a set of actual 3D figures based on my character and creature designs. Early days yet, but it is looking really good, and John seems happy

with the way it's going. I think he intends to get other sculptors involved on the project at some point.

I have been cooperating with a band called Transmaniacon, providing a story line and visuals for their next album. It's called Suzie Pellet. They took the story concept and adapted it with lyrics and music in a great free fall fashion. It's grown and huzzah! for that, and the album should be out at year's end.

But for their interest the Suzie Pellet script would be languishing in the archive drawer with all the other mouldering story lines and shadows.

I have a story line of mine own to do called: Sally Peg. I want to approach this in a new way, go to places I haven't been before – terra incognita, no less.

All I need is to take a deep breath, gulp air and run at it. What happens then is anybody's guess. I started turning the Shingle Dance into a graphic novel but sadly lost steam on that one. It's a good story that almost made it to the London stage some years back, then nearly got made into an animated film. The mist descended and it disappeared forever in the Grimpin Mire. Nature of the beast, I suppose.

Something new occurs to me most days, and other people are always suggesting things, so



things are never dull.

**Q. And finally, are there any valuable lessons you have learned during your career? Any words of wisdom for young artists?**

A. Keep doing it, no matter how depressing, frustrating or sometimes even useless it might sometimes seem. Scream, bite the walls, throw yourself onto the floor, then get up and go again. Make a decision: Do I want to follow or lead?

When you have made up your mind, work your proverbial arse off – learn your trade, master your tools. There are no 'instant whip solutions', despite what you might have been told.

One of my painting instructors once said to me: "The artist begins where the technician stops." Think, look and above all feel. Push at the boundaries of expression and remember that the pursuit of excellence is cardinal.

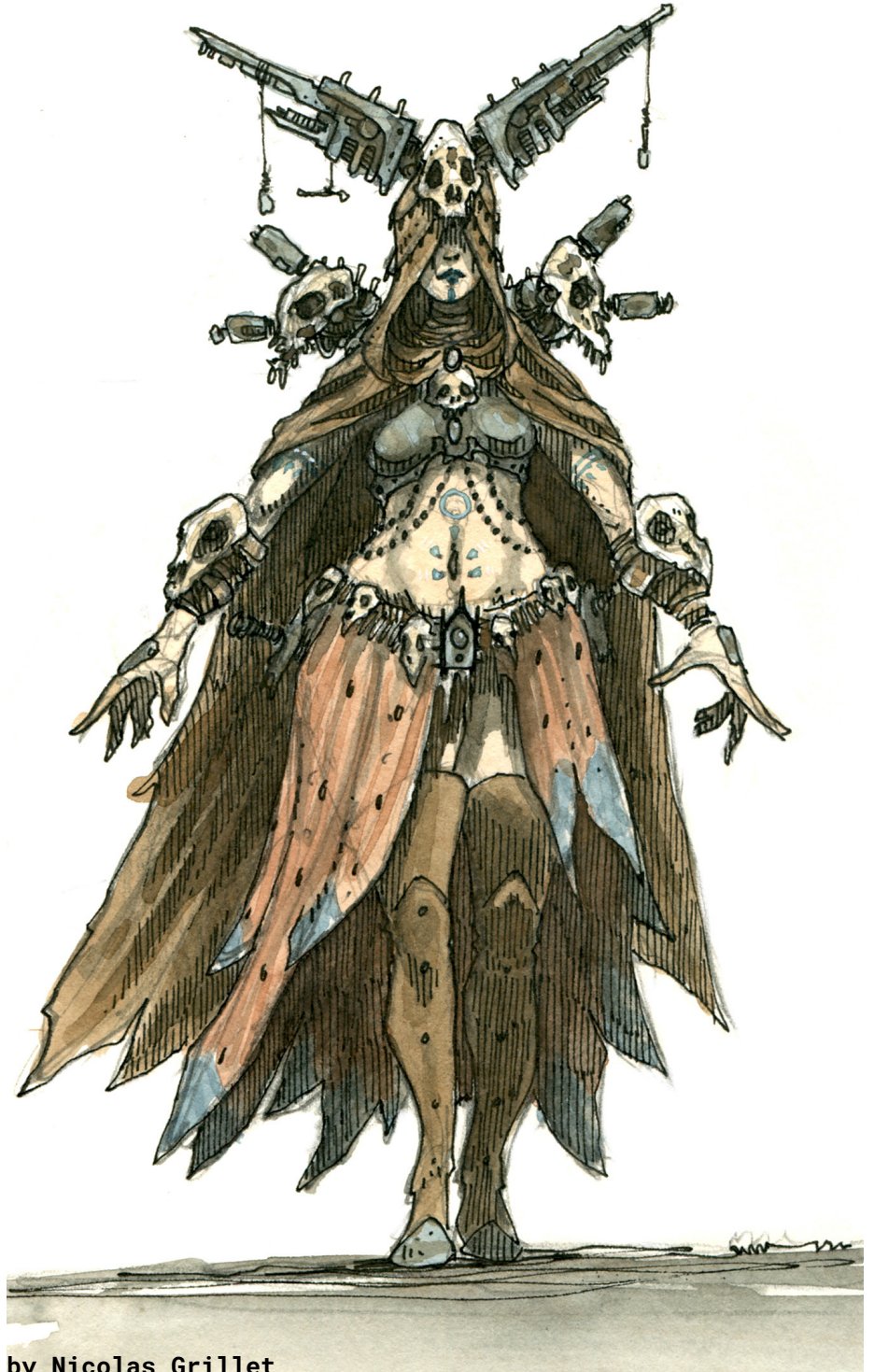




# THE EOLLES GANG







by Nicolas Grillet

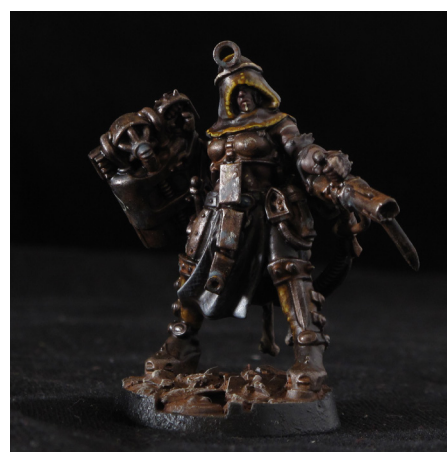
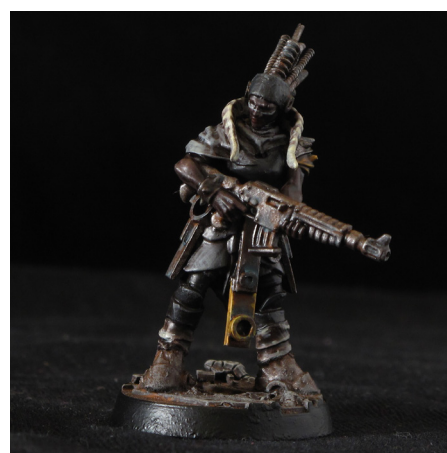
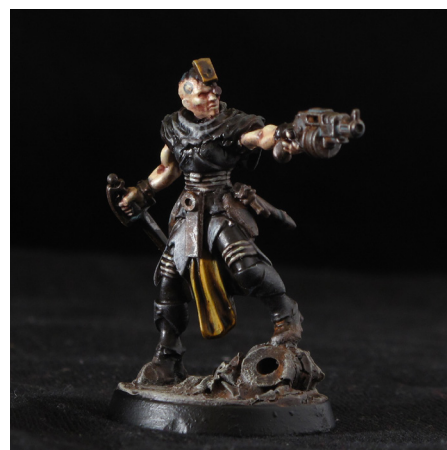
The Eolles are a sorority of underhive gangers living deep within the bowels of the 26th spire of the hive known simply by its initials: I. B. This spire, jutting precariously from a massive cliff overlooking a waste sea, is infamous for the strange events that started to occur after a hivequake that locals refer to as "the Shiver". Pits of altered gravity, sound aberrations, tears in the materium – the very fabric of reality seems to be eroding.

The abnormalities are at their worst in the depths, where whole areas were flooded for

centuries. Now that the level of the waste sea has diminished, strange stories ascend from the belly of the world.

After the disaster, most of the city was deserted. The authorities left behind only a few volunteers in a meagre attempt prevent any possible riots from the survivors not fortunate enough to escape. Left pretty much to themselves, these survivors gathered into communities, each trying their best to survive in their world. Some joined cults venerating deities from the depths, or became corpse



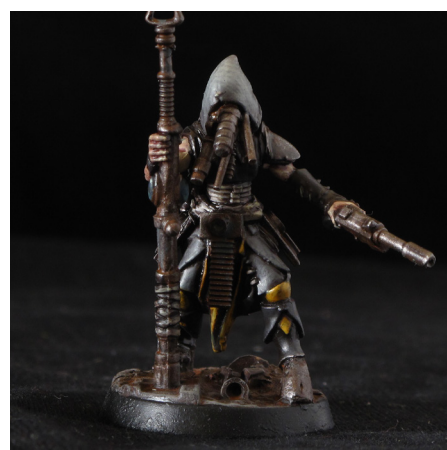


eaters, fully accepting the deformities caused by the post-Shiver events. Others founded armed militias and spread their own strong-armed version of order.

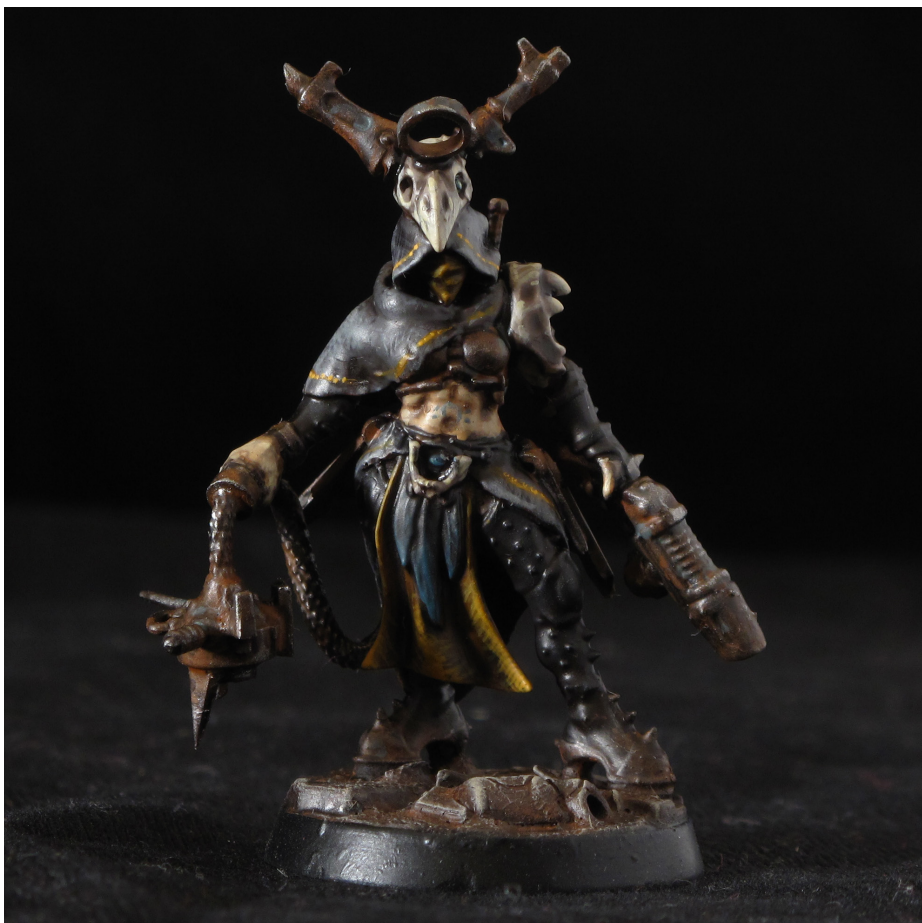
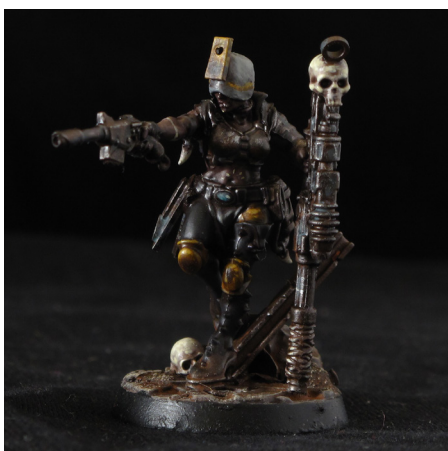
Inside the gigantic aeration system of the spire, protected by huge ventilation blades, warm atmosphere and its general inaccessibility, a town grew. The Ring, named after the circle of walls around it, was first created a short time after the Shiver. With the centuries, what was first a camp became a large community, gathered around a council of ancient caretakers

of the old machinery hidden inside the walls. Believing that the work of the council was of the highest importance, the Eolles sorority swore to protect the town, to hunt any resources that would be necessary for their sacred work, and to fight anyone who threatens to jeopardise the plan.

But recently, the core machinery protecting the town began to fail. What was once a warm and gentle breeze now alternates between piercing cold storms and something far more unsettling: silence, bringing with it the terrors.



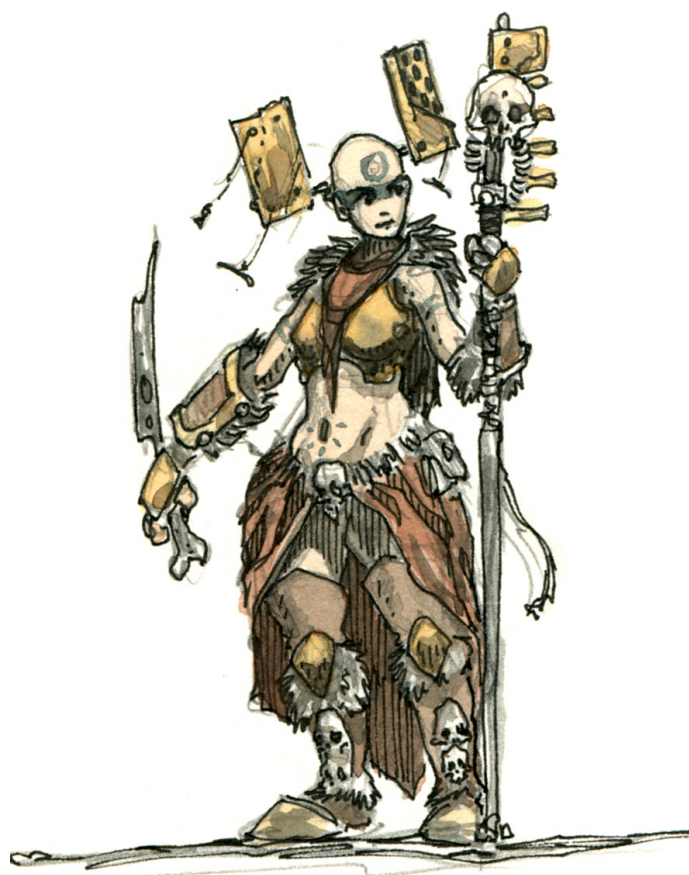






**Sketches**

*Nicolas likes to create concept sketches for his conversions. Here you can see a selection of some of the Eolles characters taken from his sketchbook.*

















# RHOSSUM SECUNDUS

## MACHINARIUM

by Alexander Winberg

*AT HIS FIRST dawn a boy was sold to the Machinarium Clan. For his parents were poor and did not need another mouth to feed. He would later be told that his father cried when he gave away his son. But he would not pay much heed to such tales for they had only birthed him. The Clan was his home and his blood.*

*When the fifth dawn came, a boy was small and could not yet fight with a clan sword. He climbed the great caravan and he clashed with the other children. He was free in his mind and he saw the great sand dunes breathe. Until the wars came and they put him in the cannon machine to fight. They plugged a cable into his head, into his mind. And he was small and scared and the cannon was dark and hot. He loaded the cannon and he killed many men. It was good, for the men they killed were not like his clan. It was the first of the wars that would be his life.*

*Recidivists came to the world in ships that tore through the skies. Like flies they seemed to feast on the red sun that hung like an over ripe fruit. It was the sign of the Great War. They had broken their faith so they came to kill. The clan elders met; they met to discuss and to plan. They stood by their oaths to the hivedwellers and they swore to wage war upon the twisted. It was to be blood and iron and death. It was a boy's fifteenth dawn and he went to war with his Clan. They gave him a name so he would not be forgotten. His name was Glass, and he wore the word zero on his chest.*

*In the 12th year of war, Glass had grown to lead a company; he was kraal of the third company of Clan Machinarium and even the hivedwellers knew his name. His face was marked with the honours he had brought his clan. To the war he had lost two sisters and three brothers. But he had found his love, a man called Thorn. They fought and bled and loved together. It was the longest dawn of them all. Even when he was old, he would still shudder when he remembered that dawn.*

*Peace did not come until Glass had seen 43 dawns. It was no true peace, but it was an ending. They destroyed the last recidivist stronghold and salted the grounds. They spilt the blood and swore nothing would grow upon such waste. The clans spat on their dead foes and they shrugged and went back to their way of life. The trade wars began anew. Glass had lost an arm, steel and wood was used to give him a new one. Thorn lost his eyes and became dark and distressed. But they were there for each other. It was a good dawn.*

*89 dawns had Glass seen when he assumed command of the clan. His face was now covered with clan tattoos and his hair was braided as is the right of the lord. Shattering Glass, he took the new name Alchemical Fast. The caravan grew great and he would never touch the sands again. Slaves walked behind him, and the warriors painted themselves red so that the Emperor would see them. It was a dawn that brought new burdens.*

*162 dawns had come and gone now. Alchemical Fast is still strong in arm, both are now made of steel and wood and little remains of the flesh he was born into. Tattoos cover him and a black mark is etched onto his chest to remind him of Thorn. His caravan is strong but the wind is cold now. The sands are not red and orange and full of life. They are bleak and grey. Did the recidivists steal the hearth of the sand oceans? Life is fading, even the hivedwellers feel it. The colossi still roam Rhossum Secundus but their age is dying. Memories haunt him. He wishes he could rest – it is not yet time. He needs to feel the heat of war once more.*

*The sun sets.*

**'They plugged a cable into his head, into his mind. And he was small and scared and the cannon was dark and hot.'**

Ahab8, Admiral of the Rhossum  
Whaler Fleet  
by John Blanche



R



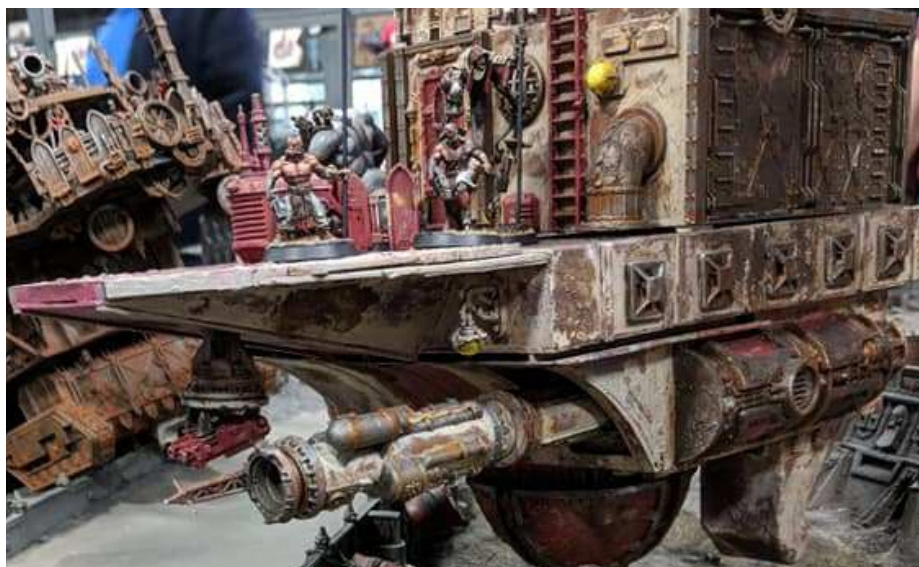
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# RHOSSUM SECUNDUS //

WARHAMMER WORLD

JUNE 2018



**'They destroyed the last  
recidivist stronghold and  
salted the grounds. They  
spilt the blood and swore  
nothing would grow upon  
such waste.'**

Top *The Rotburg*  
Bottom *The Paras*





Top left Clash of the Colossi  
Top right View from the bridge  
Bottom Skirmish in the shadow  
of monsters



# CONSTRUCTING THE COLOSSI

by Alexander Winberg

The concept of Rhossum Secundus evolved from the Tor Megiddo game that was played in Helsinki in 2017. We wanted to expand upon the theme of enormous machines in the INQ28 style. It was something new and unseen; huge land ships known as colossi, waging war upon the desiccated remains of a dying Imperial world. As is so often the case, we took a lot of inspiration from John Blanche's work. Having some sort of reference to start from helps tie the setting together and makes the theme stronger.

I wanted to create a machine that was well-used; old, rusty and almost broken. But it should still have an aura of strength and might, fading though it might be. For Tor Megiddo, Alexander Lunde had created a Tor – a walking oil distillery. I studied it meticulously when I was planning my own walker. Machines are not my strong point since I have a hard time understanding how they work, and I wanted the eventual piece to look at least a little bit like it could potentially be a working piece of engineering.

Movies and pictures, both by Games Workshop and by other artists, also helped a lot. I looked at pictures of old warships and took inspiration from the way the great ships of the late 18th century worked, as well as the hierarchy aboard.

When it was time to start building the colossus, I had a clear plan of what I wanted to achieve and the look I was after. For materials, I mostly used Games Workshop's excellent Sector Mechanicus terrain kits. I had a lot of material left after Tor Megiddo and they had the right sort of look for this project. But those kits alone would not be enough, so I introduced

textured plasticard and random bits and pieces I had stored. The STC Ryza Ruins and the new Necromunda bulkheads came in handy and provided much needed support and stability. I avoided adding too many details to the pieces; a few small touches were added, but I mainly focused on keeping it free of clutter, since I anticipated that it would probably be boarded by enemy warbands during the game.

We had discussed the different ways such a colossus might move around and, while I contemplated legs and some form of flying, in the end I opted for tracks. The Chimera tracks were perfect – small enough to give the colossus an almost comical look, and handy enough to move around on a gaming table.

When I was finally ready to paint the machine, I chose to start with a selection of spray paints. I suppose you could use an airbrush for a similar result, however using spray cans was easy and effective. I first sprayed the machine black, ensuring every surface was covered. When the black was dry, I sprayed brown and grey in random directions, taking care to not make the paint look too uniform. When the spray was drying, but still wet, I added a layer of metal and then a few final layers of brown and grey again. This formed the base. Later, I dry brushed the whole piece in metal and added a few layers of washes. These were mostly different nuances of heavily watered down brown.

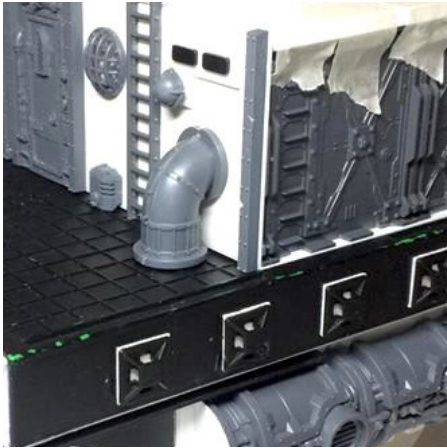
The whole colossus took around two weeks to build and paint, albeit spread out over a period of six months. It was now ready to take to the dusty plains of Rhossum Secundus!

- 01 *The initial pile of bits*
- 02-03 *Adding details to the plasticard hull*
- 04 *Creating height through different deck levels*
- 05 *Detail of the wheelhouse*
- 06-09 *Decking*





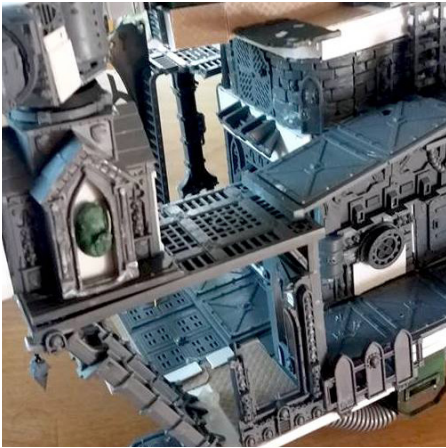
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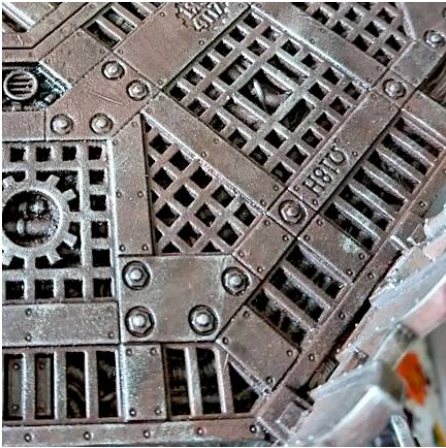
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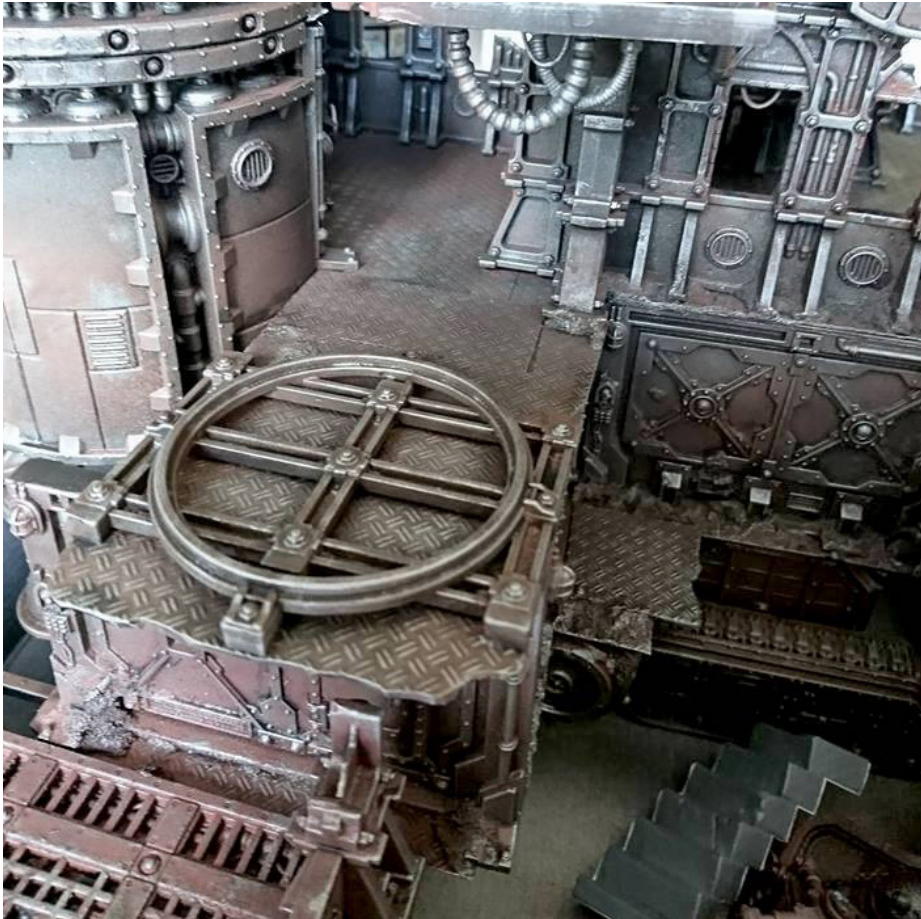
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08



INQ28 // RHOSUM SECUNDUS

# THE ROTBURG





by Alexander Lunde

The idea behind my colossi, The Rotburg, evolved and changed quite a bit over time. In the beginning, I wanted to make a walking shanty town, but that would be a gaming table all to itself, so I reluctantly downsized my idea. But, as I am slowly building a Shrine World setting for my Inquisimunda terrain, I thought that a walking church would be awesome instead! Over time the project evolved again, taking on more of a nautical bent, with the colossi now beginning to resemble ships and whalers, so the walking aspect of my church was abandoned. Lucky for me, since making great big legs is rather difficult!

Building The Rotburg was a slow journey. For bigger projects such as this, I always find it most difficult in the beginning. After a few pieces are put together and I get a general shape, things become much easier. My colossi began life as a flat platform with a huge open window section from the Sanctum Imperialis, with a Basilisk cannon on rails. As I wanted to make an ancient machine/building, I incorporated different materials and features including stone work and shrines.

I also wanted to make it playable so that minis could move around easily. I even made hinges for the large back door so that my trolls could surge out to repel invaders! For gaming purposes and to fit the class (we had different classes depending on how big they were), I added some more heavy guns in the form of a magnetised, swivelling gun tower and a harpoon.

With all the basics done, I could now start the best bit and add all the details. Small things that tell a story, like spare harpoons, a leaking oil barrel and a tiny portrait of the vessel's

erstwhile captain. I also added fluttering pennants from thin metal foil to capture speed and movement.

Before painting I added a lot of weathering, mainly using crackle paint and super glue with baking powder for rusty areas. Painting The Rotburg was done mainly using an airbrush, keeping the colours matt grey and brown with some green shading. As I wanted the focal point to be the front window arch, I used white and bronze to make it stand out. After lots of chipping and powders it was finally complete the night before the game!

As I had mostly concentrated on building The Rotburg, my warband was created almost as an afterthought. I toyed with various ideas before deciding upon what I wanted in the shape of truly huge miniatures, heavily inspired by the work of weirdingsway. I simply started with smaller bits, cutting up torsos and backpacks and other knick-knacks to create unique minis. My personal favourite is the Sage; an old crone with a miniature version of The Rotburg upon her back.

To make them stand out, I painted them with light colours; a mix of white and light blue, to match the pennants flying from the top of the colossi.



01



02



03

01 Harpoon launcher  
02 Deck details  
03 Some of the crew



INQ28 // RHOSSUM SECUNDUS

# CULT OF THE RED SUN





## by Alexander Alcazar

When I was asked to participate in The Colossi of Rhossum Secundus, I didn't quite know what I was getting myself into! I had dabbled in INQ28 previously, but never managed to complete an entire warband. This time, the challenge not only included building a huge vehicle as my warband's means of transportation through the harsh deserts of Rhossum Secundus, but also to create something that could withstand the scrutiny of people I admired greatly; people who would bring their own wonderfully painted and converted models. Naturally, my concerns on this last point were unfounded, as all the participants were incredibly friendly, humble people whom you would never have guessed are some of the best in the world at their craft.

In building my warband, I started coming up with wild ideas that ended up being too ambitious to work out, given my glacial pace of building and painting. Desert tribes using scavenged Tau technology was one such idea that I hope to revisit at a later date. In the end, I settled for a sun-worshipping doomsday cult; more specifically, the Cult of the Red Sun. The cult believes that the sun will soon turn red and destroy all life on the planet, and they will stop at nothing to spread their (obviously heretical) message.

I chose the Age of Sigmar Kairic Acolytes as the base models for my warband, as they look suitably cult-like with their bare chests and simple skirts. Although I'm not sure a bare chest is sensible desert attire... In any case, the conversions I did on these models were, for the most part, quite subtle. After removing the Tzeentch imagery and aesthetic tells, they all got head swaps as I felt that rebreathers

would be essential in the harsh climate they were living in. They also got new weapons, for example a very long pike made from brass rod (for poking at the crew of ships who get too close) or a rope with a hook, for boarding enemy ships. The rope was made by twisting two strips of thin brass wire very tightly using a power drill. One of them got a bionic leg which I think looks quite cool and, obviously, completely impractical.

My favourite model in the warband is without a doubt the troll. The base model is the Goblin King from the Hobbit starter box, although there isn't very much left of him. He's got a new arm holding an impressive weapon that is essentially a heavy bolter stuck on top of a frag cannon with a custom magazine. The other arm has been replaced by a huge sword, and his robotic head is created from a Space Marine Rhino gunner torso turned on its side. He's got quite a bit of green stuff on him as well to blend all these pieces together. I'm really pleased with the final look of this model, and the parts I chose, combined with the sparse paint job, really accentuates his simple and brutish nature.

The cult leader, Kyros III, Oracle of the Dry Sea, has obviously meddled in tech-heresy, with his mechanical serpentine body and multiple bionic limbs. The build is basically a Necron Wraith with a Tech-Priest Dominus body, two cobbled-together servo-arms carrying flamers and a few other bits and bobs. The servo-arms are magnetized to allow him, or rather his accompanying rack-servant, to switch weapons quickly in the midst of battle should the need arise. Sadly, I didn't have time to build

either the rack-servant nor any other servo-arms, but perhaps in the future...

I realize I haven't yet mentioned my ship, *The Paras*. Essentially, this huge boat is a combination of scrap (mostly spare parts from IKEA stuff), GW terrain kits and plasticard. Lots of plasticard. I imagine it to be some sort of cargo hauler that the Cult has commandeered from a local trader. Painting it was quite interesting, as I used the salt chipping technique for only the second time ever, as well as lots of oil washes and stippling of browns and metals. I'm reasonably happy with the outcome, seeing as it was done in a near-panic only days before I had to fly out to England!

As you can tell, I had no master plan as I set out to create my warband. Most things happened as they did because of circumstances, time constraints and blind luck rummaging through my bits box. I can't even remember what came first – the backstory or the models! Creating a warband for INQ28 is always a fluid process, and there are no rules to tell you what it should look like or how you should build it. That's the beauty of this sub-genre of ours, and I'm happy to have been part of an event of this scale, even if my wife was perhaps not, at least not during the last few days with the deadline looming. I hope to see more collaborative projects of this nature from entirely new groups of creators inspired, like I was, by the work of the brilliant people who came before them.





# THE FORSAKEN ONE

by Joakim Gross

**Shambling from the abysses of Joakim Gross's mind comes the Forsaken One. You should probably run. It appears to be hungry.**

I knew I wanted something large and terrifying with elements of gore. Basically, I usually just go through bits, unused kits and abandoned builds lying around at home and wait for something to take shape in my head. I must admit, in this case there wasn't really any particular story or imagery that I was considering (knowingly, at least).

I wanted to convey a sense of terror, but also to have a bizarre feeling in the composition; a feeling of unfathomable forces at work in the world that shaped this creature. The combination of a giant humanoid body paired with an oversized tentacle (with a fang-filled maw!) in lieu of a head worked well for this, I think.

The arms and chains were posed up last and I realized I wanted to give it a sense of consciousness that isn't there in an all-out monster in full attack. The deranged consciousness of what remains of the original mind is still present in the dark corners of the creature's being. This is intended to be conveyed by the constraining motion of the arms pulling together the stitched-up mouth with the chains while in mid-stride.

## Converting and painting

The bulk of the model is the Giant kit from Games Workshop; there is a Glotkin arm tentacle, green stuff to keep it all looking like one thing and some jeweller's chain. The base

is made of bark, Milliput and typical basing materials like pigments and washes, as well as grass and flower tufts.

The colour scheme is inspired by sketch-style painting and I wanted to have a scheme that allowed me to predominantly work with dry-brushing and washing. I like the contrasts and the quite colourful hues of purple, green and yellow which can be echoed in the "natural" bases I'm going for in the scheme.

## What is it?

The wastelands where this creature roams are beautiful in the harsh, but often colourful, growth which has reclaimed the area. The inhabitants are mostly left alone, since the lands are ravished by fickle eddies of magic which have slowly but horribly mutated the ones left.

No one knows who or what this monster once was. Driven by a deranged, ceaseless hunger for flesh, it is forced to forever hunt for new victims. These are often found in and around battles that take place on the fringes of the wasteland. Eye witnesses who have survived an encounter with it report a beast in maddening conflict and pain, as if the endless need for flesh has been forced upon some small part that remains of its original being. The creature, however, will never stop – for this is the Forsaken One.



Photos by Josefin Cowie





**"I wanted to convey a sense of terror, but also to have a bizarre feeling in the composition; a feeling of unfathomable forces at work in the world that shaped this creature."**



# A WAR FORGOTTEN



by Almir Hodo

The Age of Unification. The emergence of the Emperor. Not an era of Space Marines, but one of wastelanders, geno-regiments and Thunder Warriors. Beneath the baking sun, upon sickly orange dunes and within dilapidated mega cities, mankind tears into itself in the throes of post-nuclear immolation. The 41st millennium is clearly gothic and baroque in nature, the Great Crusade and the Horus Heresy more Greco-Roman and grand in design, but the Unification Wars are classic atomic post-apocalypse.

The whole of Warhammer 40,000 was born from an eclectic mix of sci-fi and fantasy. We find clear traces of *Dune*, *Judge Dredd*, *Star Wars* and more at its core. As such, it seems only natural to take the old and create something new from it. The starting point here, as so often in thematic miniature work, is John Blanche's concept art. His visceral style and choice of colours radiate a certain heat that I can only describe as nuclear.

Pre-Imperial Terra is a more classical image of post-apocalyptic humanity. Think of *Mad Max* or *Fallout*. The dystopian vibe arises from the struggle for survival and societal reconstruction in what amounts to a deathworld, whereas the struggle of the Great Crusade and the 41st millennium is one of usually bigger, farther reaching events and conflicts, both physically and morally. What *Fallout* and *Mad Max* visually have in common is painfully apparent: the atomic wasteland. Grand landscapes of orange, sepia and gunmetal sprinkled with teal that serve as a backdrop for ragtag armies of raiders, survivors and visionary, if maniacal,



**‘Those who cannot remember the past are condemned to repeat it.’**

— George Santayana, 1905

warlords waging battle upon each other. Very Blanchian images.

Much like with the rest of the Inquisimunda movement, this allows for a near infinite amount of customization and creation, but one focused on mankind and its past, or what little survives of it, and a potentially brighter future carved from blood and iron. Come to think of it, *Fallout: New Vegas* could very well serve as a template for one of the many, many conflicts that must have happened before the Emperor’s emergence and during his conquest of Sol. It is a setting I like to borrow from, as it tends to go into very fine detail about the many different ways of survival in spite of nuclear holocaust. We see what potentially happened to the Mojave and Washington DC after the warheads hit, but what of Russia, Switzerland, the two poles or the Balkans? How would the Institute react to the Emperor’s conquest? Would the Brotherhood of Steel be just another regiment of the Old One Hundred?

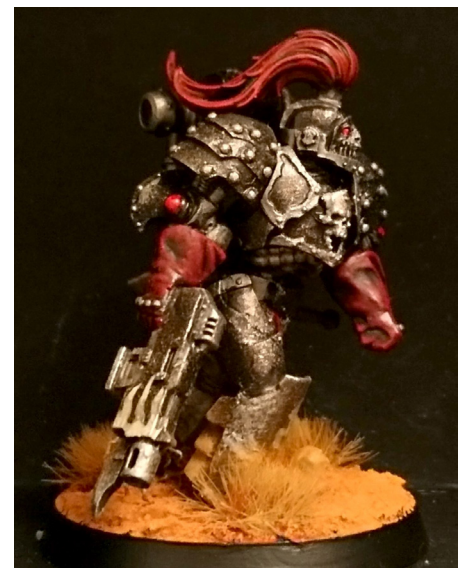
We get few but precious details from the Horus Heresy series and from Forge World’s Black Books about this period. We are left free to imagine the cradle of mankind and fill it with images, cultures, empires and settlements of our own design; more so than in different periods of Imperial history. One must also consider that the Imperium is not an established empire and macro-identity at this point. Instead, the Emperor, lord of raptor and lightning, is one of many warlords, albeit one determined to see his vision rise above all else. Thus, we come full circle to Blanche’s art, for that is what I imagine the Emperor’s forces

looked like during this period, particularly those he devised himself; barbaric, eclectic, somewhere between Rembrandt, Giger and even *Fallout*, and yet with a hint of hope and the potential for refinement.

From this vision, I have created the Bellator Tonitru, the Thunder Warrior that you see here. For what is a Thunder Warrior if not an unrefined Space Marine? Nameless, faceless; for he is just a weapon. His armour is experimental, simple, functional – yet the many layers create an impression of complexity. Clearly inspired by Blanche’s depiction of a Thunder Warrior, this miniature is a mixture of many different kits, too many to list here, tied together by a rough, stippled paintjob and restricted palette. Much like in Blanche’s art, *Fallout: New Vegas* and *Mad Max*, there are no cold colours here, but instead copper, warm iron, orange, red and cream dominate the scene.

Both the miniature and initial artwork draw very clear parallels to the Space Marine, what with Vulkan’s power pack, shins and ubiquitous shoulder pads, but the smaller details reveal a more feral nature. Chains, lightning iconography, furs, crudely layered plate and the snarling, half-crocodilian-half-hyena mask, clearly set the Thunder Warrior apart from his future iteration.

His is one of but many tales hidden somewhere between forgotten, falsified and misremembered. A tool most instrumental and yet discarded with little remorse. But what else is there to do, once a tool has outlived its purpose?





THE

LEGEND





*Legen Battletome cover art  
by Albrecht Dürer*

**LIST OF CONTRIBUTORS**  
*[in alphabetical order]*

Helge Wilhelm Dahl  
Mikkel Engh  
Rebecca Karlsson  
Witold Krawczyk  
Tommy Hovind Kristiansen  
Goran Krunic  
Vladimir Matić-Kuriljov  
Saul Painter  
Marko Paunović  
Filip Petersson  
Ana Polanščak  
Ivan Polanščak  
Tomislav Rac  
Alexander Winberg

by Ana Polanščak

## INTRODUCTION

Legen was a collaborative Dark Age of Sigmar project by an international group of friends in 2018. The main event was a multiplayer game, held at UMS Agram in Zagreb in July. During the preceding months, the contributors built their warbands, the board and scenery, as well as writing their rules and backstory specifically for Legen.

For me, events like this are so appealing because they combine all the different facets I love in the hobby. It's not the first large event game of this sort I've attended, but it's the first I hosted myself. What I primarily want to do in this article is to share my process of thinking up and organizing the event, because my experiences might be useful to others who would like to attempt something similar.

## THE SETTING

The story of Legen takes place in the Isles of Brume, my own dark little corner within the wider Age of Sigmar setting. From the start, I envisioned it as an isolated group of islands in a perilous, fog-covered sea somewhere in Ulgu, the Realm of Shadows. On the Isles of Brume, people live in numerous small countries – many of them just a single fortified town with villages that feed it. The rest is wilderness, full of mysteries and dangers of all sorts. This was deliberate. I never wanted it to have a fixed map, so new content can be added whenever necessary.

The Realm of Shadows was my choice because I can see geography changing and distorting there, which allows for even more freedom in

that sense. The multitude of little realms on the Isles offer opportunity for me, or anyone else, to create their own new factions, that may or may not encounter each other in space and time. The concept of Realmgates offers the opportunity to have guest appearances from factions that come from other Realms, too. But it remains a smaller, more contained setting. Perfect for the 'little' stories I prefer to tell; those that don't involve armies of thousands of characterless celestial demigods fighting seas of Daemons with the fate of the universe at stake. The Isles seemed like a fine place to do this!

## THE BASE CONCEPT

It had to be something broad and simple, a strong theme and framework that would bind everything together but allow for enough freedom of expression to the contributors. The unnerving image of a mob of giants marching across a peaceful rural landscape has haunted me for a while (I think *Attack on Titan* had something to do with that). And I've always been fond of knights. A lot can be done with knights in fantasy, design-wise.

So, I put these together to form the basis: a battle of knights versus giants. Each player would make their knight, hailing from any Brumean realm. The knight could have a small retinue of followers. Optionally, the player could contribute with a Gargant or two for the knights to fight. I was certain the participants would come up with magnificent individual interpretations. They did not disappoint.

Now, if there was going to be a battle, I wanted





a good reason why. A fight feels much more significant and engaging if there is background to the conflict. 'Giants are evil and knights are good' just doesn't cut it in my book. It is not just that I can't make myself go back to thinking of the world (ours or any other one) in such a painfully simplified way. It's also that a Gargant is not a mindless monster incapable of thought – he/she is a character. Characters don't usually do things for no reason. The Gargants needed some sort of motivation to launch their joint attack on the Brumean realms. So, I came up with some history...

## THE LORE OF LEGEN

In our story, a herd of Gargants is making its way across Erebos, the largest of the Isles, growing in numbers and leaving a trail of destruction in its wake. They have been rallied by a charismatic leader on a mission of restoring the long-gone greatness of Legen, their fabled ancient kingdom. All that is left from it now are old tales and an abandoned cyclopean ruin in the north of Erebos. Legen-King, the ruler of

the Gargants at the time of their downfall, was slain by heroes of old. His colossal body was cut into pieces and scattered across the Isles, out of fear of him returning someday. Over the centuries, the Gargants degenerated into lone wandering monstrosities. Many have forgotten their people's stories.

A short time before the events of the game, a Gargant named Nerod happened to find the still-rotting head of Legen-King. The head spoke to him: it gave him a quest. The head said that the time for restoration of Legen had come – the King must be made whole again and Gargants must rule Erebos once more.

And so it came to pass that Nerod set off southward, to seek the King's hands and feet, heart and intestines, muscle, blood and bone. And he preaches to every giant and giantess he meets of his sacred quest and restoration of Legen's might. Many join the Legen-King's Prophet. The Gargants are marching south... Who will stand against them?

**“The story of Legen takes place in the Isles of Brume, my own dark little corner within the larger Age of Sigmar setting.”**

Some knights will! Why? Well, this part I left to each individual participant. It was their job to decide just why their knight opted to join this battle. Were they sent by their ruler? Driven forth by their own lust for glory? Or something else? There was plenty of scope for creativity.

## CONTRIBUTORS & HOW TO FIND THEM

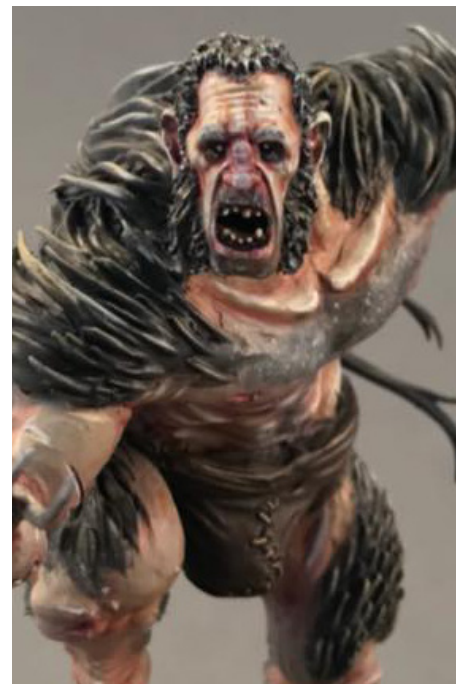
Now that I had the outline (and a nifty logo!) I could pitch the event to potential participants. From the get-go, Legen was meant to be an invitation-only kind of thing. This may seem very exclusive, but there are good reasons why I chose to do that – and why other, similar events do the same.







*The Gargant herd descends upon the village of Dol*





- 1 Sir Nikosh, the Knight Transcendent by Witold Krawczyk
- 2 Pegarius Bardas, Champion of No by Rebecca Krohn Karlsson
- 3 The Jackalope Knight of Nevergreen by Filip Petersson
- 4 Demihippogryph Knight by Mikkel Engh
- 5 Unnamed Knight by Helge Wilhelm Dahl
- 6 Sir Tanasian, Baron of Ivona by Vladimir Matić-Kuriljov
- 7 Don Manos, the Left-Handed Knight by Ivan Polanščak
- 8 Sir Pelial of Turm, Death Knight of Vvolos by Ana Polanščak



This kind of project demands a lot of effort and hard work from the organiser. Months of preparation. The aim is for the end result to be spectacular – in scope and execution – and for that to happen a high level of commitment is demanded from the other participants as well. Therefore, I invited the people I knew, either personally or by reputation, who would be ready to get duly invested in the project.

Another factor is the way the game was to be played. The rules are secondary to visuals and narrative, and the players were free to create the rules for their own warbands within very loose guidelines. I sought to invite people who can be trusted not to abuse that. It takes just one person refusing to cooperate to ruin the experience for everyone, and people are travelling a long way for that single game.

I sent out my invitations many months in advance, so everyone would have time to decide if they could come, to build their models and make other preparations. Of course, not everyone accepted the invitation, and not everyone who did was able to make it to the game. Some who couldn't still participated by sending their models.

### BRIEFING AND ART DIRECTION

Once I had my group of invitees, I began

sharing more information with them. What I loved about Tor Megiddo, an INQ28 event in Helsinki in which I took part last year, was how well all the warbands and the table fit together visually. I wanted to have this coherence in Legen, too. A part of the briefing, along with descriptions of the setting and backstory, were select pieces of artwork that I used to convey the aimed atmosphere and visuals for the project. This helps put everyone on the same page even before any models and scenery are created. Later, as things progress, people can build off each other's work. But at the very start it's good to have such a visual aid. I'm happy to say it worked like a charm. There were also some written guidelines, for example:

*"The Knight ought to be on top of some sort of mount – a horse, a boar, a mechanical steed, a griffin, some unique, strange creature... it could even be a centaur Knight. As long as it is something that moves at roughly horse speed and is of reasonable size. You are encouraged to invent your Knight's distinct heraldry and background for her/him and whichever kingdom/city on the Isles they came from. Beastmen, Seraphon, Ogors and Stormcast Eternals are excluded as options due to specificities of the setting"*

The way I see it, you are aiming to achieve a sweet spot between two extremes. Being too

**Opposite** A few select pages from the Legen Battletome. If you were wondering what the symbol in the Legen logo represents, it's a combination of the Glagolitic letter 'L' with Nerod's horns. Nerod is the leader of the Gargants and the character responsible for getting the whole story into motion.





## THE RULES

The number of Gargants should approximately match the number of Knights in the game.

Gargants come in different sizes of huge. For the game, all Gargants use the same warscroll,

based on **Aleguzzler Gargant**. The starting number of wounds, which in turn determines their starting strength and length of stride, should reflect the model's size and strength. Most Gargants will have 12 wounds, but some that are smaller might start with fewer than that. Nerod, the Gargant warband's

leader, differs from a basic Bru-mean Gargant in that he has the Obsessed special rule and starts with 16 wounds. Warscrolls for **Brumean Gargant** and **Nerod, Prophet of the Legen King** are included at the end of this section.

## GARGANT PROTOCOLS

The Gargant warband's behaviour on the battlefield is programmed, so they do not require a player to make decisions for them. They just need someone to roll the dice and move the models, which can be done by any player or spectator.

### 1. Hero Phase

### 2. Movement Phase

Gargants move in random order. A Gargant will run if there are no enemy models within 12", otherwise it makes a normal move towards the nearest enemy or neutral model.

### 3. Shooting Phase

Gargants attack with missile weapons, if they have any. They will attack the nearest Knight within range. If there are no Knights in range, the target is the nearest enemy model in range and line of sight.

### 4. Charge Phase

If there is a visible enemy model within 12" from a Gargant, the Gargant will attempt a charge. If

there are multiple visible enemy models within 12", the target of the charge is randomly determined from among the visible enemy models within 12".

### 5. Combat Phase

Gargants will choose to use all their attacks in combat. If there are multiple possible targets, the target for each attack is randomly determined from among them.

Immediately before a Gargant makes its attacks in the combat phase, pick a neutral model within 1" if there are any, and then roll a die. On 3+ the model is grabbed and devoured by the Gargant. The neutral model is treated as being slain.

### 6. Battleshock Phase

A special battleshock test must be taken if any Gargants have

been slain that turn. Roll a die for each Gargant and add the number of Gargant models that were slain that turn. If the total exceeds the model's Bravery characteristic, that model must flee. Check the HOUSE RULES section for rules on fleeing models.

## THE BATTLEPLAN

### OBJECTIVES

In the game, a handful of knights arrives just as Nerod and his Gargants attack the small village of Dol, and a bloody skirmish ensues. The main goal for the Knights is to defeat them – kill them, or drive them away. Slaying Nerod especially would likely stop the Gargant incursion from continuing, so he is the primary target. Each Knight probably has her or his own little agenda, and that is up to the Knight's player. There are neutral models on the board, representing villagers of

Dol and their livestock, so these can be utilized as secondary objectives by the players. Same with the scenery: some Knights might not be so noble and would perhaps want to loot the houses, for example.

### SETUP

Table size is 4'x6'. Scenery and neutral models are placed before the game. The village, the windmill and neutral models must not start in anyone's territory. Gargants and player Warbands deploy as presented on the map be-

low. Each player is assigned their territory randomly.

### VICTORY

The game ends when either all Knights or all Gargants are slain of fleeing.



## BRUMEAN GARGANT



WEAPONS	Range	Attacks	To Hit	To Wound	Brav	Damage
Massive Club	3"	1	4+	3+	1	1
Earthen	1"	1	4+	3+	3	*
Mighty Kick	2"	1	3+	3+	-2	D3

Current Wounds	DAMAGE TABLE		
	Move	Massive Club	Earthen
10+	8"	3D6	D6
8-9	6"	2D6	D6
5-7	5"	2D6	D3
3-4	4"	D6	D3
1-2	3"	D6	1

### ABILITIES

**Timber!** If a Brumean Gargant is slain, roll a scatter die. The roll decides in which direction the Gargant falls. Place the Gargant on its side in the direction in which it falls – any model (friend or foe) it lands on suffers D3 mortal wounds. Remove the Gargant after resolving any damage caused by its falling body.

**Stagger:** If the Gargant rolls a double when making a charge roll, it immediately falls over instead of making the charge move. Determine the direction the Gargant falls and the damage it causes as if it had been slain (see Timber!), but instead of removing the Gargant after resolving the damage caused by its falling body, stand the model back up again as the Gargant regains its feet!





prescriptive results in participants feeling too constrained, whilst being too permissive might lead to an overall incoherent result.

## ORGANISATION

This is the less enjoyable part, but vital for any event to function. Legen needed a venue, naturally. Fortunately, I'm a member of UMS Agram, an association of miniature collectors, modellers and tabletop wargamers from Zagreb. I approached the Association and Legen was included as one of the events of Agram Arena Summer, an annual event that consists of several international gaming tournaments and a painting competition. They even helped with sorting out accommodation for the participants, in addition to funds and

work on the board for the game, so thanks UMS Agram!

Apart from the venue, I needed a gaming board and scenery for Legen. My colleagues from the association, Marko Paunović and Goran Krunic, helped me a great deal with the scratch-built 4' x 6' board.

Throughout the months before the game, I endeavoured to make a number of scenery pieces, including a village and a windmill, to serve as terrain for the game. There were some pieces from my existing collection that I could use, such as forests and rocks, but I definitely wanted most of the scenery to be custom-made for Legen. I opted for a village as the

**“The players can see before them the peasants of Dol and their homes, that will be killed and destroyed should their Knights fail to stop the Gargants.”**





*One of the more surprising moments – Sir Tanasian, the largest and most intimidating of the Knight models, did not survive his encounter with the Moss Giant. However, it was his remorse over killing the knight that made the Gargant switch sides and abandon Nerod's cause.*

battlefield because it's much more dramatic than an uninhabited spot of land. The players can see before them the peasants of Dol and their homes, that will be killed and destroyed should their Knights fail to stop the Gargants.

## THE RULES

I went for Warhammer: Age of Sigmar as the rules system for the game due to its simplicity and familiarity. However, since Legen was a skirmish with an expected eight to ten players (we ended up having nine), and AoS is clearly not intended for this particular format of play, some house rules were necessary to ensure a better gaming experience. We changed the way combat happens and introduced the possibility for models to flee and rally etc. The

Gargants were designed to need no player to make decisions for them, with their actions programmed in advance. My brother and I put together a PDF booklet that includes these house rules, sample warscrolls for the Knights and Gargants, and the Battleplan so all the players could use it as a resource before and during the game.

## SO, HOW DID IT GO IN THE END?

It went really well! There were nine players present in total, with eight knights among them – so I assigned my own warband to one of the knight-less players and took up the task of moving the Gargants around. The battle had a satisfying ending, with the ultimate goal of having all the Gargants dead or driven away

achieved. Half of the knights lost their lives to secure this victory, so it obviously wasn't too easy for them. It could have gone either way. Seeing all the warbands and giants together on the board was truly wonderful.

Some of the folks from abroad arrived in Zagreb days before the game, so we had a chance to hang out quite a lot. It was a very pleasant experience and the stress of organizing was well worth it. I don't think I'll be hosting anything of this size anytime soon, but this approach is well applicable to projects smaller in scope. The key, really, is in finding the people who can and will work together to bring their vision into reality. Even if you have just one other person, a lot can be achieved.



# NURGLE GOODNESS



by Nicolas Evans

For my warband I wanted to recreate a classic Nurgle look. I've always loved Nurgle as a faction, the way they walk the line between death and life, entropy and growth, joy and horror. They have all the qualities that truly bring home how utterly horrific the Warhammer worlds can be.

This project was stimulated by the launch of the 8th edition of Warhammer 40,000. I saw the poxwalkers in the Dark Imperium box and knew I could make something out of them to fit my image of Nurgle in the mortal realms. The sculpts themselves are so characterful that I had very little work to do.

The project started with a test model: the poxwalker brandishing a rusted flamberge. I quickly developed the idea of a free guild unit turned to rot, still wielding their weapons and clad in their old uniforms, now marching beneath the banner of the Lord of Plagues. That simple conversion set the tone for the rest of the warband in terms of style and technique. I used weapon swaps to reinforce the soldiers' origins, and simple paintjobs with washes and inks to add depth and a variety of tones to the infected skin of the models, whilst avoiding the usual greens and yellows more commonly associated with Nurgle's forces. I wanted these chaps to seem much more human – and all the more horrifying for it.

A few common themes tie all the models

together. The red and white stripes on the uniforms hint at the origins of these grinning wretches, whilst chequered patterns on swords, axes and banners reinforce that these rusted weapons were once well-maintained. The bases were the final feature to tie the models together. I wanted something simple and organic that would add a sense of decay to the overall figure, without distracting from the miniature itself. To achieve this, I went with a mossy, almost bog-like undergrowth, complete with dried roots.

To finish the small unit, I had the idea to add a chaos spawn. Rather than a Nurgle-themed spawn, I endeavoured to create something that added a splash of warmer colour to the whole unit. The result was Das Grendel, a bloody-handed half-mutant with a hideously distended maw and bulging eyes. I wanted to convey a sense of animalistic frenzy as this creature went through the mutation process, in real contrast to the complacent joy of his Nurgle brethren.

I'm quite pleased with the end result. I set out for a classic Nurgle look with a contemporary, darker vibe. I like to think that I have managed to achieve something close to that.







# HAZMAT

*HAZMAT is our gallery of wonderfully painted and converted miniatures. Feast your eyes on these lovelies!*

## BROTHER KARDUS

by Axsel Olsson

**++Clean-up duty after battle on a long-lost forge world++**

I was heavily inspired by 'Eavy Metal studio painter Max Faleij's Primaris that he did for the White Dwarf challenge last year. For me, the Iron Hands can be cruel and very grim dark. That's why I wanted Brother Kardus to look the part.

To make the black armour more interesting, I shaded some blue in spots where there would be light. To blend it, I went back with more black and shaded over the transitions. The small shield on his left shoulder pad was a great way of getting some extra colour on him and, at the same time, show his ties to Mars.

I wanted the base to look like he is stomping through an incredibly toxic, forbidding environment. After it was done, I stuck him on the base and shaded some of the main colour from the base on to his feet, to make it look like he has been trudging through the dirt for some time. To my eyes, the pose makes him look like he's surveying an area, ready to execute any enemy survivors!





# NURGLE'S GARDEN

by Frankie Duberry



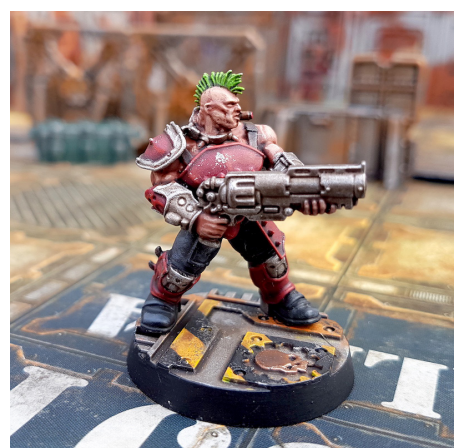
Photos © Alexander Stevenson





# THE IRON GOLEMS

by Chris Whitehouse





# WITCH HUNTERS

by Michal Kucharski

I have always been a big fan of the Middle Ages, with an emphasis on the dirt, stench and specific character of this era. The influence of faith on the people's way of thinking and behaviour at that dark time is not without significance for me, as I could reflect it in my Witch Hunters band.

I don't really like to convert classic metal models if the project does not require it. For this reason, I opted for the models' original look, focusing instead on colours and bases.

I decided to paint the models in dark colours, using a lot of brown and the Non-Metallic Metal (NMM) method to add more artistry. The whole is completed by the "baptism" of each model and giving a name at the end. I think that it gives a nice effect and allows for a deeper relationship with the miniatures.

## Witch Hunter General

The leader of my band is Johann. To represent him I chose the Dogs of War Witch Hunter General miniature from what was, in my opinion, the golden age of Warhammer Fantasy Battle. The first two designs perfectly represent the climate of the grim and dark Mordheim. Johann is the quintessence of how the Witch Hunter is often presented – pistols with silver bullets and a wide brim black hat.

## Priest

William is Johann's trusty companion in his fight against evil and heresy. I like this model very much and it was added to the band in what to me felt like a natural way.

## Flagellants

For this project, I decided to use the flagellant miniature from the 6th edition of the Warhammer Fantasy Battle Empire model series. It is an excellent miniature with lots of details, as well as a general air of madness!

## Zealots

These are more classic models with exceptional beauty and character – the fish and hand puppet are wonderful! As a lover of the Middle Ages, with its omnipresent death and sorrowful sins, I added to my Zealots' tablets two of the seven deadly sins (for which they will probably repent alongside the Witch Hunters).

## Warhounds

Tyr and Loki are two excellent designs of war dogs from Otherworld Miniatures. They immediately stole my heart and I added them to the band instead of the original models that were dedicated designs.

I don't treat my Witch Hunter band as a finished project. There are still a few gorgeous miniatures that I would like to add as well... After all, there are five more deadly sins which must be repented!





# STORYTELLING IN MINIATURE

by Kristian Simonsen



I'll begin by telling you a little about my personal approach to miniature building and painting, from which I devised some widely applicable principles for storytelling in miniature.

I always ask myself the 'hows' and 'whys' before making a model. I mostly make miniatures as parts of a larger whole, be it a game or a specific army with its own theme. All parts of a story. So, the miniature will often have to fit in with a story that is already there or, in some instances, will be the starting point of a narrative that will encompass several more figures – they are cogs and gears in a bigger machine, so to speak. I have two different kinds of stories that I work with: the internal, that are specific to the character itself, and the external, that are more about the setting and how it affects the character. There are often examples of both present in my figures.

## INTERNAL STORIES

When I start building, I choose my bits and donor figure carefully; I go for items that resonate with the story I want to create. At this point, this story does not have to be more than a character, a certain person I want to create, or even just an action or a mood. As I go along I start asking myself questions like: "Who is he?", "Where is he?", "Why is he there?", "What is he doing (and why is he doing it)?", "What drives him?"

The possibilities are endless. As the answers start to emerge, I get a framework for the character as well as for the miniature itself. I take notes to remember the story and its particular details. When choosing new bits to





add to the figure, I ask myself what they are and why he would use that particular item.

It also works the other way around; the story can easily inform my choice of bits. If, for instance, my character is from a certain background, he might carry specific equipment or weaponry that reflects that background. Take my young inquisitor, Marcel de la Torres, for example. He carries a shock maul; a typical Arbites weapon. Marcel was Arbites before he got recruited to the Inquisition. Nobody gets born as inquisitors; they must first prove themselves in other lines of work, and from there they might be recruited as helpers of the Inquisition.

Marcel was a cunning investigator and, at some point, he got to work with the Inquisition. The Arch-Interrogator himself, Dominic Cisnerro, took an interest in him and recruited Marcel into his ranks, training him to be an inquisitor. Being a new inquisitor, Marcel the experienced investigator is now in way over his head. In

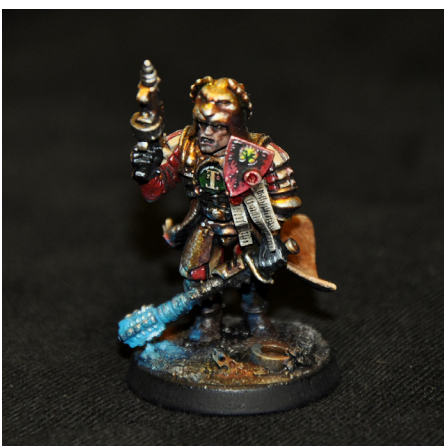
that way, the miniature feeds the story and the story feeds the miniature.

Some years ago, I had a moment of realisation when it dawned on me that this was how I made my miniatures. I had been doing so for quite some time without being aware of it. I was working on this Chaos Spawn for Warhammer Fantasy, making up his story as I went along. He used to be a mighty Chaos Warrior, a champion of Khorne, no less. As the stories go in *The World That Was*, his mutations became impractical. Instead of becoming more powerful, he became less powerful, ultimately being reduced to a Spawn of Chaos. This nameless Chaos Champion once bragged about his formidable strength and prowess in battle, claiming that he could best any man even with his right hand tied behind his back. Thus Khorne took his right arm and 'gifted' him with an extra left one. He was also 'blessed' with stupidity, as a fitting punishment.

He was eventually captured and sold as a slave

to Stromboli the Circus Master. So, the former Chaos Warrior would be held in a cage and displayed in Stromboli's travelling freak show. Whenever the Circus Master and his entourage would come to a new town or village, the Spawn would be paraded through the streets with an advertisement board nailed to the stump of his right shoulder, proclaiming that Stromboli's travelling freak show and menagerie was in town. One day, the poor old spawn broke free of his shackles and rampaged through the streets of a remote town, killing Stromboli and his helpers, who had tormented him for years. This is also the starting point for a story not yet told...

When I worked on this figure and the story began to unfold, it just kept getting better and better – I realised there must be some kind of a method here. It also dawned on me that this was more-or-less what I had always been doing, but finally putting it into words and deliberately doing it this way meant a lot. Becoming aware of what I was doing was a



**Opposite** *The Hermit of Axxos*  
**Above** *They Came From the Swamps of Axxos*  
**Left** *Father Dominic Cisnerro, Arch-Interrogator of the Ordo Malleus and Marcel De la Torres*





big turning point in my hobby life. Letting the story inform my building and painting made for a much more enjoyable experience, as well as an immensely satisfying end result. In the same way, the miniature itself fed the story, resonating and allowing for the two to grow together. I tend to use this process to some extent every time I make a figure nowadays. As I mentioned earlier, it doesn't have to be any great and epic story every time; just a small explanation of who it is and why. I find it does wonders for my figures.

**“The Hermit became the cause of the swamp so to speak: the marshes affected him, a tree grew through his ancient mechanical body. He started his life as a tech priest with virtually no organic parts; the swamp turned him into this ancient, wrinkled, rotten and very organic creature.”**

## EXTERNAL STORIES

The environment in which a miniature resides, as well as any game setting or backstory, are all great influences in the storytelling as well. Every time you use a particular setting or scenario that the figure will be used for, it naturally inspires the storytelling. All you need to do is implement the setting or background in the figure. This gives a natural springboard for the story. My Hermit from the Swamps of Axxos is a good example of this.

The setting was there – a weird, spooky swampland. I required someone to interact with my players and guide them to the centre of the swamps, so I created this ancient being that was steeped in the history of the marshlands. The resonance started to happen all by itself. The Hermit became the cause of the swamp so to speak: the marshes affected him, a tree grew through his ancient mechanical body, etc. He started his life as a tech priest with virtually no organic parts; the swamp turned him into this ancient, wrinkled, rotten and very organic creature.

In creating the Hermit, I also came up with the central backstory of the game, such as how the swamps grew around the site of a huge space ship manufactory. The workers betrayed the tech priest, the factory had to close and

the whole planet of Alfa Secundus fell on bad times. People forgot about the factory and the tech priest over the millennia. As time went by, nature took control; trees grew, coolant water flooded the place, the machines rusted away, and the Swamps of Axxos came to be. In this way, the setting worked very well to define how the miniature was going to look and, in turn, the miniature helped develop the setting.

We can also have stories interlocking with each other through the miniatures. I do this all the time. When we play different scenarios and participate in different games, then why not let one story flow into another? For instance, my two pit fighters from Tor Megiddo, Kull the Unwashed and Khorgor the Bloody, were originally made for the Swamps of Axxos game, but at the time I did not have time to paint them. As I needed some fighters of this exact type for my Tor Megiddo warband, I naturally turned to these. They sort of migrated from one game and its setting to another.

But, instead of altering them to fit the other game, I kept them as they were and just changed their swamp bases to desert bases. Then I wrote a story as a bridge between the two, explaining how the two pit slaves escaped from the fighting pits of Mondus Centurium, hijacked a void craft and made their way off





world. In the end, they crashed on Tor Megiddo and joined the ranks of the Scrap Queen. There is no doubt that the new setting and story of these two figures informed how I painted them and, at the same time, they helped create their own backstory, as well as make the Tor Megiddo background a little richer.

Hive city Mondus Centurium upon Alfa Secundus is my own INQ28 gaming world. Every time I make new games I incorporate it somehow. It was the scene of the Doctor Epsilon 1110101 in the Hunt for the Doctor; it is where we find the Swamps of Axxos. In that game, we already have escaped pit slaves, so it was very natural for me to incorporate these to connect with Tor Megiddo.

In the background storytelling for my warband for Lesotho 212, I made the link yet again, though more subtly this time. I had one of my warriors come from Mondus Centurium originally, before settling down to a civilian life as a worker in the Lesotho complex. I also made another link as I placed my trusty old Inquisitor Dominic Cisnerro in the background, sending Marcel De la Torres in to investigate what was going on in the complex. I even had Epsilon 1110101 provide the tainted virus for Doctor Death and his experiments.

That is pure background storytelling, making use of existing miniatures; in this instance it is the other way around. I find that the more I make different things interact with each other, the more I get a real diversity to my gaming universes. In the Lesotho game, most of us tied our miniatures to the terrain pieces themselves by adding details of orange or white, which is also a great way to incorporate a miniature in a certain story. So, everything would match and all the miniatures were somehow tied to the game board.

So, there we have it: many ways to tell stories with miniatures, and some of my thoughts on the matter. These stories can be incorporated in myriad ways and don't have to be grand or complicated, it is merely a question of asking the 'whys' and 'hows' and then answering them. It is also a matter of letting the miniature feed the story and, in turn, letting the story feed the miniature. It is a great way to add depth to miniatures and games in which we use them. I am sure many people centre their minis around storytelling, at least on a subconscious level. However, becoming aware of this and working with it deliberately has made a huge difference to me.

**Opposite** *Kull the Unwashed and Khorgor the Bloody*

**Top left** *The Scrap Queen, Leader of the Lost Boys*

**Above** *Vengeance breaks out of the lab*  
**Left** *Things get weird in Mordheim when the Triskelion rolls into town!*



# OBLIQUE ATTRIBUTES



*Dawnbringer*



by Isaac Tobin

There are tonnes of conversion guides online, but almost all of them focus on the technical aspects of the process. How to glue things, what type of putty to use, where to cut a specific bit to recreate someone else's model. That's useful, but it's only one part of converting miniatures. There aren't a lot of resources when it comes to the creative side of converting – guides on how to go about actually deciding what bits to combine, what types of models to make. You can't really teach someone how to be creative, but you can definitely provide frameworks that encourage them to think about things in new ways.

How best to prompt creativity? Philip K. Dick would use the I Ching to randomly make plot decisions for him. William S. Burroughs cut his typed pages up and put them back together in new combinations. And Brian Eno and Peter Schmidt created a deck of cards called *Oblique Strategies*, a set of instructions and questions to randomly consult when you hit a creative roadblock. Eno, along with many other musicians and artists, turned to these cards for inspiration (as an example, Bowie's Berlin trilogy was produced by Eno using the deck). You can find an online version of the cards at: [stoney.sb.org/eno/oblique](http://stoney.sb.org/eno/oblique)

Over the page you will see my take on the genre, a means of introducing even more chance into the conversion process. Wargamers are no strangers to the power of the randomly drawn card, or the random roll on a table. So, it only seemed natural to write a D66 table of conversion prompts.

Use this table however you see fit. I don't actually consult tables like this when converting, but I do think in much the same way, and often turn to these sorts of strategies. You may roll as many times as you like, at any stage in your project. Some results may make more sense at the start of a conversion, or in the middle of one, so feel free to interpret the results as liberally as you like. The goal is to use these to challenge your assumptions, to surprise yourself and to discover new combinations of bits that no one has ever put together before.



The Doctor

**“The goal is to use these to challenge your assumptions, to surprise yourself and to discover new combinations of bits that no one has ever put together before.”**



# OBLIQUE ATTRIBUTES

Roll D66 and consult the table below for conversion prompts.



**11** Take two conversions that you are currently working on and cut each of them in half (or even better, into thirds). Pick your favourite elements from each model and combine them into a single new model.

**12** Gather together your favourite bits, the coolest pieces you've been hoarding for special projects (the awesome head you've been saving, the neat little ornament, the fancy armour part you bought a kit just to get). Use up as many of those bits as you can on a single model.

**13** Go through old sprues and find all the boring bits you never removed from them. The parts you didn't want, the awkward legs, the boring weapon, the head with a goofy expression. Now make the coolest model you can from those rejects.

**14** Build a model with a head that is entirely made up of non-head bits.

**15** Turn your model's head upside down. Alter as needed to make sense. This may work better with a helmeted head.

**16** Take two of your favourite heads. Cut each in half and splice them together.

**21** Slice your model's torso in half from neck to groin and either widen the torso with plastic card spacers, or shave off a sizeable amount of plastic, resulting in a much narrower torso.



**22** Slice your model's legs into three pieces; cut at mid-thigh and mid-calf. Add space between the parts using pinned wire or chunks of plasticard and put the new, much longer legs back together. Or, do the opposite and make the legs much shorter.

**23** Turn the torso of your model upside down. Reattach limbs in a way that seems natural.

**24** Turn the torso of your model around, so the back is now the front. Reattach limbs in a way that seems natural.

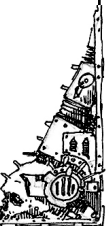
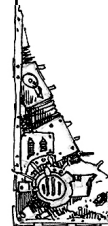
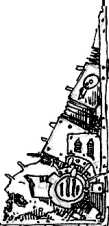
**25** Change where the head of your model attaches to the torso.

**26** Build a large model (a big ogre-type, a large robot etc.) using only regular, human-sized parts.

**31** There are certain base models that are very popular for conversions - the Nurgle champion, the floating Wraith etc. Do lots of research and look at every conversion others have made from those base models. Now try your best to do something nobody has ever done with that model.

**32** Pick D6 of the most popular conversion models and combine one element of each of them into something brand new.

**33** Some models are very unpopular, and rarely used as sources for conversion. Find something ugly, overlooked, or forgotten and transform it into something amazing.







**34** Most often conversions are made of plastic or resin bits glued together, with gaps filled and detail added with putty. Do the opposite: sculpt the bulk of the model, but fill gaps and add detail with plastic bits.

**35** Bits collage: make a miniature from only tiny little pieces cut from other conversions or models; no single piece should be larger than 1/10 of the entire figure.

**36** Perfect efficiency kitbash: pick two models, cut them up into as many components as you dare and then mix them together to create two new models, using up every bit from both sources.

**41** If you're working with Citadel miniatures, try to build a model that diverges from the Citadel aesthetic completely. If you're not working with Citadel miniatures, do the reverse.

**42** Consider proportion.

**43** Make everything much more or much less symmetrical.

**44** Roll a D6. On 1-3: make one part of your model much larger, on 4-6: make one part of you model much smaller.

**45** Remove almost all surface details on your model; scrape them away with the side of your knife, sand them smooth. Leave only a few details, choosing them very carefully.



**46** You probably have a few different unrelated projects, or project ideas. Pick two completely different projects and mix them together, making a model that completely combines them.

**51** Embrace the pathetic.

**52** Turn a sci-fi model into a fantasy one (or vice versa).

**53** Make a model that conveys regret.

**54** Make a model that makes you uncomfortable.

**55** Make a model that you think people (this could be friends or gamers in your group) will either love or hate.

**56** Get rid of your favourite part of the model (save it for another use, or obliterate it completely).

**61** What would your favourite converter do? Do your best to emulate their style (a master study), without copying any specific conversion. Credit your inspiration when sharing the resulting model.

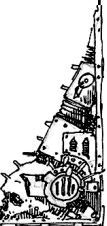
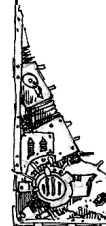
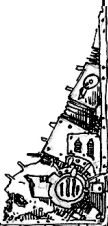
**62** What to increase/reduce?\*

**63** Only one element of each kind.\*

**64** Emphasise differences.\*

**65** Is there something missing?\*

**66** Roll D6 times on this chart, ignoring further rolls of 66.



*\*Results taken directly from Eno and Schmidt's Oblique Strategies*



# RUNNING DOGS

by Benjamin Wakefield

*The requisitioned hauler Brunhilde droned through the sulphurous smog, her scanner beam sweeping the jaundiced gloom for signs of their quarry. Within her hold, Tempestor Theophilus von Molkten was again assured in his decision to turn down the sleek shuttles afforded his rank, electing instead to be conveyed in this squat civilion vessel. Hunt after hunt had proved that, for the people he sought, her rusted bulk was indistinguishable from the swarm of freighters that day and night shunted between the hive's countless spires.*

*As the search approached its third hour, a flicker from the console alerted the crew that they were reaching their targets. Von Molkten reached into his tunic and withdrew a small sealed scroll. It had been entrusted to him that morning, on the deck of an immense black starship that hung unseen above the planet. It had not been the first time he had stood in that ship's yawning vestibule, waiting and wondering which hooded*

*figure would be bringing him details of his next assignment. That morning, it had been someone he had never seen before, whose quiet steps he heard echoing off the flagstones. She had introduced herself as Inquisitor Severine, as she handed von Molkten his orders.*

*Adjusting his epaulettes, von Molkten now stood, taking in the faces of his crew. Fifteen men from fifteen worlds, sharing only scars, mechanical implants and a grim disposition. Each had been commended for displays of discretion and ruthless efficiency, and so they had been pulled from whatever unit they had fought in and sworn to a new, more dreadful service.*

*One by one, the sitting men looked up at their captain. Last to turn was Bullen Gyr, whose misshapen form squatted behind the others. He was still fumbling to strap a breaching drill upon his enormous fist. Gyr may have been a dumb brute, but von Molkten knew some mutants had their uses. Brunhilde's crew were on the*

*trail of prey who knew they were being hunted, and those men were no doubt skulking behind bulkheads buried in the bowels of the hive, laying traps and stockpiling weapons. But against Bullen Gyr's unnatural strength, no amount steel or lead would save them.*

*With a flick of his signet ring, van Molkten broke the Death's Head seal upon the scroll. As he unfurled the parchment he began to recite the list of names inscribed upon it. Each name was followed by identifying details of caste, appearance and last known location, along with Imperial Subject Identification. The crew adhered to this litany in stony silence, fixing every detail in their memories.*

*Nineteen names, and the list was over. The men nodded and stood with weapons loaded. Brunhilde juddered as her thrusters rotated for landfall. As the freighter began to make her descent, a wave of nausea crept into von Molkten's stomach. For just a moment, a thought*





swam up to him quite unbidden. These were not the names of traitors or witches; they were the names of loyal citizens, hapless pawns in a game between rival factions of the Inquisition, factions these people did not even know existed.

Mastering his doubt, the Tempestor bit his tongue in disgust at his moment of faithless suspicion. His mind reached back to the moment when the scroll had passed from glove to glove, recalling the words Inquisitor Severine had whispered. He cleared his throat and relayed their final orders.

*'No witnesses. No hesitation.'*

+++

The Scions and Tempestor Prime were also born from HATE's generous bits, swaps and sales page, where I got hold of a grab bag from some of Games Workshop's recent human kits and some fantastically characterful Forge

World heads. I put them together as a team of special operatives, based on my vision of classic 40K inquisitorial Storm Troopers, but geared up to slice through heavy infantry in 8th edition. However, the Titan Princeps is such a glorious model, that he didn't need any converting. Speaking of Forge World's wonderful sculpts, seeing people's Mare Solum nautical monstrosities put me in mind to beef up this strike force with a pack of 30K ogryns.

I tied them all together with a warmish neutral palette of rust, burgundy and beige, built up with layers of Earthshade washes and dry brushing. Together, *Brunhilde*, the ogryns and the scions make up a surgical strike force that provides some much needed threat range for my 40K Ministorum army. I look forward to bringing some of them to smaller scale roleplay and skirmish games in the future!



Above Cockpit of the Brunhilde  
Below Von Molkten's Tempestor Scions





# JOHN WIGLEY



**JOHN WIGLEY STARTED** at Games Workshop in the late 90s and worked there for five years as an artist, illustrating characters for both the Warhammer Fantasy and Warhammer 40,000 settings. Some of his most well-known (and well-loved) work can be seen within the Mordheim and Battlefleet Gothic books.

We spoke with John and he was kind enough to answer a few questions about his time there.

**Q. Did you always aspired to be an illustrator?**

A. No, I didn't! I was a fairly latecomer to it. I actually used to buy and sell antiques, and I also had a clothes store. Then I got into Games Workshop and that seemed to trigger something in me – a desire to become a GW artist. It took a little while to get there, but I did eventually.

**Q. Did you study art and what was your first job?**

A. No, I'm totally self-taught!

**Q. You worked in a GW store before joining the art team. What was it that drew you to Warhammer?**

A. Yes, that's right. I worked in the Coventry store. Well, like everyone else who gets into Warhammer it's the figures, background and glorious artwork!

**Q. You worked on a lot of different projects in the Warhammer Studio. Any favourites?**

A. There were a lot of very enjoyable projects I worked on during my time at GW. Battlefleet Gothic was really fun, especially doing all the crew portraits. But by far the most fun I had was with Mordheim. That setting just came together so well and the artists were given a lot of freedom.

**Q. How did the inspiration flow in the Studio? How much was directed and how much freedom were you given?**

A. Most of the inspiration for any project would start with John Blanche. Once the project had started the artists were given a fair amount of freedom, but you would be given a list of art that needed doing for specific pages, troop types etc.

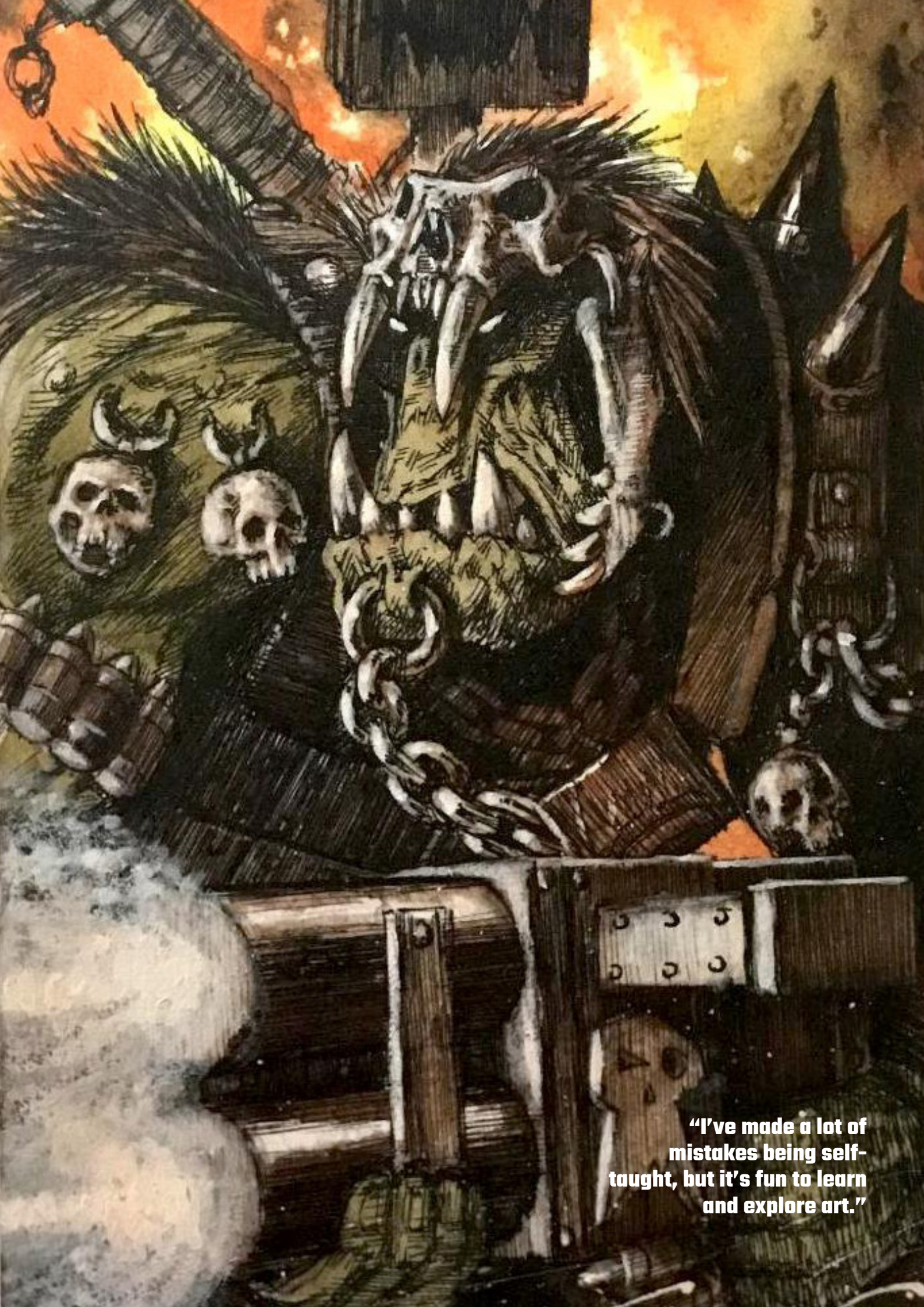
**Q. What are your main inspirations and are there certain themes you like to return to?**

A. I don't have any main inspirations apart from the amazing artists I've worked with in the past like Karl Kopinski, Paul Dainton, John Blanche and Alex Boyd. It's impossible to work alongside artists like that without getting inspired.

**Q. How much do you research for your art? Do you have a certain way you like to learn and develop?**

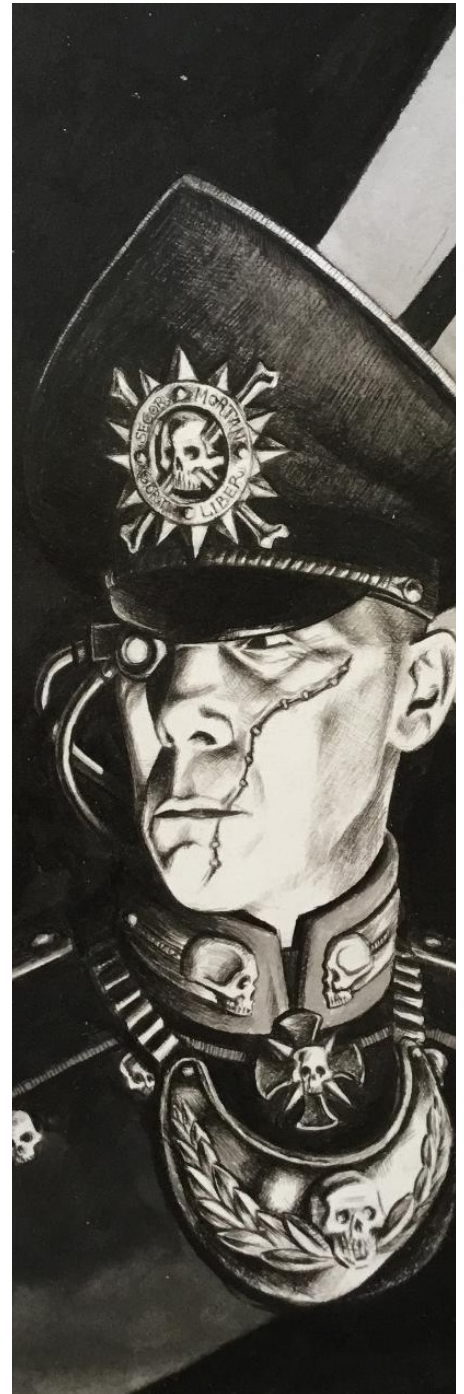
A. Depends on the job in hand. To be honest, I don't do a lot of research – most of what I do is fantasy or sci-fi, and I learn by just doing it. I've made a lot of mistakes being self-taught, but it's fun to learn and explore art.





**"I've made a lot of mistakes being self-taught, but it's fun to learn and explore art."**





**Q. What kind of tools, media, materials do you use? Any favourites?**

A. When I started at Games Workshop it was all traditional art, no digital at all. When I left GW, I worked for Rockstar Games and I went digital. After leaving Rockstar, I stuck with digital for ten years, but now I've gone back to traditional. I don't enjoy digital anymore, much happier with traditional!

**Q. What are you working on now and can you tell us more about it?**

A. Mostly working on my own stuff, trying to get back into traditional art. It takes time to get back into it after so many years away from it as

a digital artist.

**Q. And finally, can you give any advice to aspiring artists, especially those who would like to work with fantasy/sci-fi styles?**

A. I think the most important advice for any young artist, especially self-taught artists, is to study anatomy. It's so important as it's your building block. Practice it every day!

*Battlefleet Gothic interior  
rulebook art*





Top Mordheim rulebook art  
Middle Ork Nob  
Left Space Marine Chaplain



# THE ROAD





Dust and ash lay thick upon the road, borne upon forlorn winds from acrid pyres made up of countless burning bodies, farms and villages. No field was untouched by flame and distant infernos cast the choking gloam in a blood red hue, whilst a desolate moon, pale as a cadaver, hung in the darkening sky.

A lone rider travelled upon this road, his shadowy helm nodding in rhythm with the beat of heavy hooves, long white hair flailing in the wind. The beast snorted as the cloying muck sucked at it, continuing its slow but relentless progress towards a destination unseen and unknown.

The rider had been watching life bleed from this realm for many days now, finding nothing but corpses and the restless dead along this lonely road. Rotting, bloated carrion was everywhere to be seen, and even the ravens of the battlefields had died feasting upon the remains of their meals; their bodies now stiff, dull eyes staring into a pitiless sky.

He approached a crossroads where stood a cluster of creaking gallows, upon which the remains of men and women swung in the cold wind. A dozen empty eye sockets stared down at him. Some groaned as he passed, reaching out with clawing hands, dripping maggots as they swayed like rotting fruit. He paid them no heed.

It was another league before he heard a new sound above the dismal wind. He lifted his gaze from the back of his destrier's matted mane and gazed up the road ahead. Through the haze a mournful rabble approached. There must have been three score and they were a pitiful sight indeed. Clad in rags, many bearing grievous injuries, they shuffled along the road, dragging creaking carts loaded with what remained of their worldly possessions. War-weary men, women and children, fleeing their homes, all hope lost.

As they approached, the first few noticed the rider and they faltered in their advance. However, they did not stop, merely parted in the middle so that their group could flow around the rider like a sluggish, corpse-choked river oozing around a solitary rock. Some were silent, others sobbed or muttered under their breath. There was no hope in their eyes, just fear and contempt. His horse whinnied, nodding its head and scraping its hooves in the dirt.

A priest, keeping a safe distance behind his wretched flock, pointed and called out something unintelligible, making warding signs with his one remaining hand. An old man, bloody rags wrapped around his head, cackled and shrieked, his daughter attempting to silence him as she ushered him past, risking but one panicked glance at the rider. A sobbing widow hurled a stone at him and it rang upon his helm, a dull sound that seemed to be sucked from the air by the remorseless wind. He continued to ride, ignoring them all.

As an overladen cart carrying boxes, sacks and several inert bodies veered out of his path, he saw a small girl standing in his way, a cloth-wrapped bundle at her feet. Covered in filthy, sodden rags, she stared with unabashed intensity at the rider, causing him to tug at his reigns. The mare snorted, steam jetting from flared nostrils. The rider peered down at her and a gauntlet reached up to lift the visor of his helmet. She blinked once and stared into bottomless orbits.

'You are not afraid of me.' His voice rumbled like distant thunder. The girl stood her ground, wiping soot from her nose with the back of a grimy sleeve. She was regarding him intently. Eyes seemingly wiser beyond her meagre years traced the outlines of the sigils upon his black plate and barding, before resting upon the great warhammer strapped across his back. Finally, her gaze returned to his.

'You're not like them,' she said. 'You're different.'

The rider rasped a dry, sonorous chuckle. It sounded like bones rattling between grave stones. 'I am, am I? And who or rather, I suspect, *what* might you be comparing me with?'

The girl cocked her head and pointed a small hand back in the direction she had come. 'The ones who fight the Diseased Ones. The Dead Kings. You look like one of them.'

'Aye, but I am not like them.'

'You ride towards the war, not away from it. Why?'

'You are bold, child.'

'Are you on a quest?'

The rider felt phantom muscles forming a smile, although the gesture could not reach his face. 'You ask many questions for a little orphan who should, by all accounts, be terrified of me.'

The girl's fists clenched at her sides. 'I am not an orphan.'

'Then how come I can see no mother, no father pulling you away from me?'

She scowled at him. Jaw set, she seemed to decide upon a different tack. 'My mistress might help you. She was very clever.'

'Was?'

The girl looked down at the dirt. The last of the rabble hobbled past. 'Yes, well, she is dead now.' She looked back at him. 'But she has books! Lots of books. And things that can see other places! She keeps – kept – those in the cellar. Maybe they didn't get burnt.' She trailed off. 'Maybe.'

The rider pressed his heels into the flanks of his destrier.

'Wait! You won't find it. I can show you.'

He glanced down at her as he went past. 'I think not. You should remain with your people. At least there is a small chance that you will live a few days longer. I can only guarantee your doom.'

She watched as he rode away down the road, the mighty warhorse's hooves kicking up dust that was drawn into vortices by the howling wind and scattered across the fields of dried blood.

Then she picked up her bundle and began to follow him.



# THE KNIGHT OF WOE

## Sculpting Tutorial: Part One

by James Sherriff

Art by Leonid Enin



Welcome to the first in a series of sculpting tutorials that are to feature in future volumes of 28. In Part One of this tutorial, James will go through the initial stages of sculpting a humanoid miniature, from posing the armature to forming the underlying musculature.

I have always been drawn towards anti-hero characters (I can almost certainly blame a teenage diet of Elric stories for this!), especially those with an interesting or unusual back story. For the Knight of Woe, I wanted to see what might happen if a Stormcast Eternal was defeated by a powerful necromancer but, before his soul could return to Azyr, the tricky evil-doer managed to trap his soul within his armour in a state that was neither life nor undeath. His soul would be denied Sigmar and Nagash - something the necromancer no doubt found highly amusing.

For this part of the tutorial, we will start at the beginning (usually a good place to start): making and posing the armature. If you read my little piece of fiction on the previous page, you will notice that the Knight of Woe is

mounted. For this tutorial I decided to sculpt him on foot in a neutral, non-action pose. I may do a mounted version in a future tutorial.

We begin with some lengths of wire. I use 0.8mm copper wire which is often used by jewellers. It is malleable enough to be posed easily, whilst also retaining just enough rigidity to form a good armature.

I am sculpting a 32mm 'scale' character but, as a former Stormcast, he is going to be about 35mm to the eye socket. The legs are about 18mm, the body 11mm and the 'neck' (which also incorporates the height of the skull) is roughly 7mm.

Getting the proportions - and the pose - of the armature right is arguably the most important stage of any sculpt. You might be the best sculptor in the world, but if those legs are too short or the body too long, it just won't look right, no matter how amazing the detail is. Like most sculptors, I spend a lot of time studying anatomy. For anyone wanting to give sculpting a go, I thoroughly recommend you do, too. The internet is, of course, an excellent resource for anatomy drawings and photographs.

First cut two pieces of wire - one long piece (around 250mm) and one short (about 30mm). Bend the long piece in half and place the short piece between the 'legs' of the longer wire, roughly half way [01].

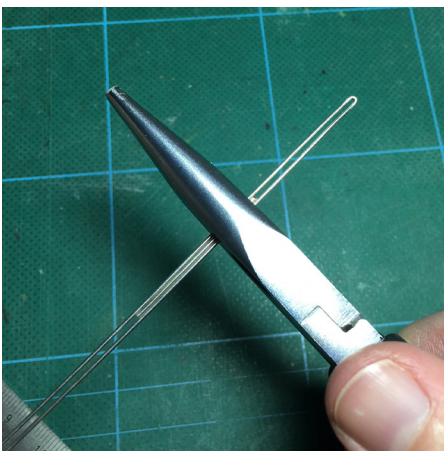
Next, take your pliers and, with a good grip holding the pieces of wire firmly together so that they do not move [02], begin twisting the outer pieces of wire as shown [03]. We are making the spine or body of the miniature here, and should make around 13 twists in order to

### ++ TOOLS & MATERIALS ++

- + Pointed dental tool
- + Clay shaper, chisel tip
- + Clay shaper, pointed tip
- + Needle, attached to old paint brush handle
- + Scalpel
- + Pliers
- + Cutters
- + 0.8mm copper wire
- + Bottle cork
- + Epoxy putty (Green Stuff or ProCreate)
- + Polymer clay (Fimo Pro or Super Sculpey Firm)
- + Plasticard



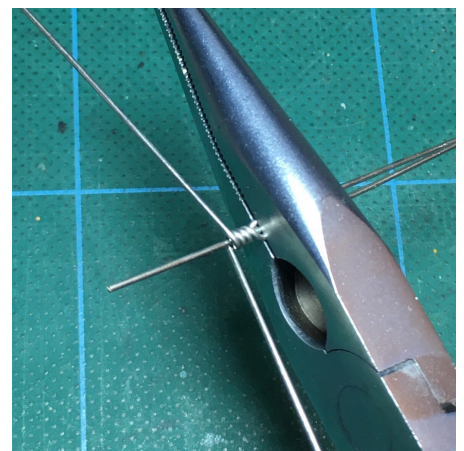
**“Getting the proportions - and the pose - of the armature right is arguably the most important stage of any sculpt.”**



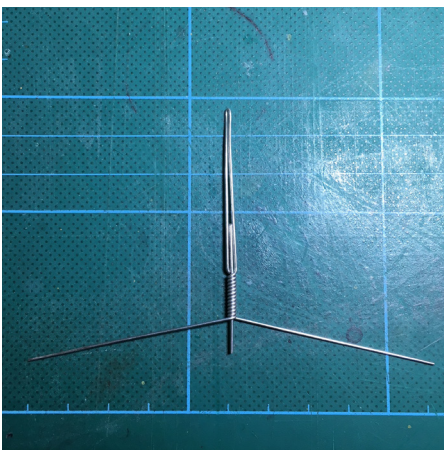
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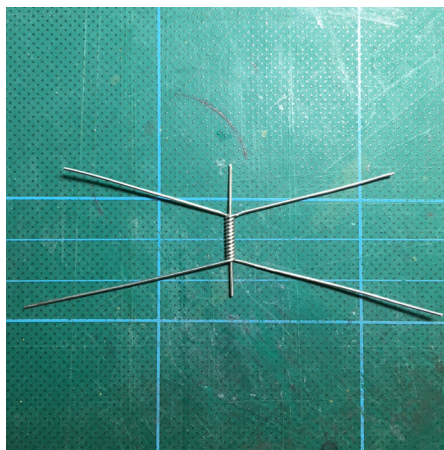
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06

make the torso the desired length. For a regular human you might only make 10 or 11 twists, but since our Knight is a fallen Stormcast, he needs to be a bit bigger. Measure the torso to ensure that it is the size that you want, in this case 11mm.

Image [04] shows what your armature should look like at this stage. Now we need to take our clippers and snip the loop at the top, splaying the arms and legs as shown in image [05]. You can see that the central piece of wire - the spine - sticks out at both ends of the twisted

torso section. Using your clippers, simply snip one of these ends off. The remaining piece forms the neck and head.

Once you have snipped this extraneous piece off, it is time to start bending the wire to form a proper human-shaped armature. The neck, arms and legs are a tad long for our requirements, but you can snip those to size once we have formed the necessary joints - shoulder, elbow, wrist, hip, knee and ankle. Oh, and we also fold a small loop to form a rudimentary skull. Note that we leave an extra

10-15mm coming out from the feet. This is important, as these bits will be stuck into the cork to hold the armature firmly in place [06].

Now that we have our wire skeleton we can think about adding three basic core elements: a skull, rib cage and pelvis. It is useful to add these now, before posing, as we use these elements to attach individual strips of muscle to.

The skull, rib cage and pelvis need only form the basic shapes of these parts of the skeleton,



since they will be covered by multiple layers of putty or clay. When I sculpt the basic skull shape, I make it flat in the vertical plane, when looked at from the front, but a vaguely correct head shape from the side. You can see this stage in images [07] and [08]. The second image also shows the curvature of the spine. This stage is done in an epoxy putty (I use ProCreate, but Green Stuff is just as good), since we want the skull, ribs and pelvis to cure before moving on to the next stage.

I wanted to give my knight a kind of neutral, yet 'passive aggressive' pose. I wanted it to look like he is facing off against some arch enemy, warily regarding his foe from cold eye sockets, before he leaps into action with his hammer. As such, I opted for a fairly neutral stance, feet planted apart, shoulders back but head and chin pointing down towards the chest [09 & 10]. The piece of wire in his right hand is a placeholder for the warhammer I will give him, to give me an idea of what he will look like.

Once I am happy with the pose, I begin laying down strips of underlying muscles. Using an epoxy putty, I start with the feet, working my way up the legs, stomach, chest and back, placing the muscle groups. I then lay strips of polymer clay (Fimo, in this instance) over the putty. It is important to do this before the putty has cured, since we need that tackiness for the Fimo to adhere to the surface. Polymer clays don't like sticking to anything that isn't polymer clay, which is why an epoxy putty forms the core of the mini, binding the clay to the armature [11 & 12].

Since the Knight will be wearing full battle plate, it is not necessary to detail the anatomy or to have a completely clean, smooth surface.

We do, however, need to make sure that the anatomy is proportionally correct, as it will still translate through the armour. At this scale, if something is a millimetre too long, short or thick, it usually stands out like a sore - and proportionally incorrect - thumb.

Using Fimo, I work up from the feet again, laying down more putty as required, pushing, pulling and smoothing it to get the correct shapes. I mainly use a metal dentists tool for this, since you can pull the Fimo around with less friction than if you used a rubber tipped clay shaper. I do use the clay shapers as well, but mainly the round, pointed tip, which I use to roll over larger areas to get the right curves. As you can see in the final images of this part of the tutorial [13-15], the essential anatomy of the torso and legs is there. It is not perfect, but for this sculpt it does not need to be.

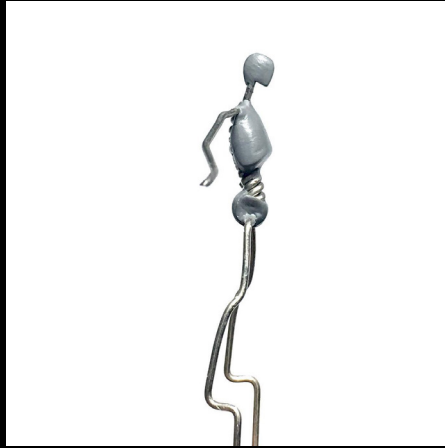
It is worth pointing out that I have not done the head or arms yet, but there are reasons for this. The arms are yet to be posed in order for me to be able to better sculpt the torso. If the arms were already posed, it would be a lot more difficult to get into certain areas of the body, since the arms would be obstructing the tools. The head remains like this until the body and arms are finished, since it gives me something to put my index finger on for a better, more comfortable grip when sculpting certain areas. Also, since I use a polymer clay which remains soft until baked, I don't risk accidentally destroying a face that took a couple of hours to sculpt with a rogue finger!

Well, that's it for Part One of this sculpting tutorial. In Part Two I will show you how I sculpt all the juicy details - armour, head and weapon. I will see you for that in volume two!





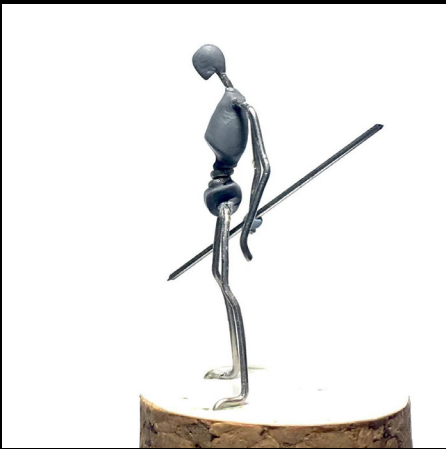
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# ARCADIA

## Necromunda Display Tutorial

by Jonathan Hartman

Back in January 2018, I visited Warhammer World in Nottingham, along with several other Blanchitsu-oriented hobbyists including Isaac Tobin aka weirdingsway. Isaac had graciously agreed to build some amazing Tech gangers for me and I thought this would be a fun opportunity to build a display for them, as well as to share a few techniques in a step-by-step tutorial.

I went to my local art supply store and picked up an inexpensive wood frame [01]. At 6" x 12" it would be a decent size; large enough to display ten miniatures, but also small enough to fit in a bookcase. I thought it would be more interesting if I turned it upside down, as the recessed part of the frame could be used for visual effects like exposed pipes and wires. I used a variety of styrene tubes (Plastrukt or Evergreen) to build a pipe T-section, then added a GW bit to make it look a little more technical, as well as some tin thread to represent exposed wires. The important part is that it looks relatively "busy" [02].

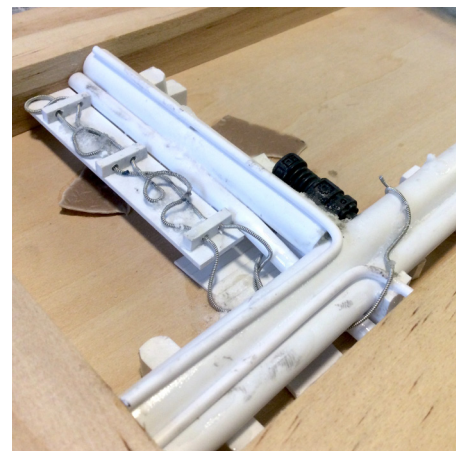
I also built a recessed channel with the goal of creating a water effect later. I sealed up the channel and textured it using AK Interactive Terrains Concrete medium [03]. I then took a piece of 6" x 12" plasticard and cut out exposed areas for the pipes and the channel [04].

I cut another piece of thick plasticard to create a back wall for the diorama and glued it to the wood frame with Liquid Nails and a little superglue. I've found that this combination is extremely durable, especially for gaming terrain that gets a lot of use.

Over the years, I've collected a large amount of random plastic junk; anything that looks



01



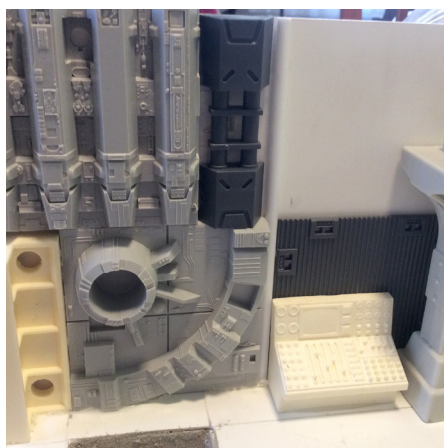
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**“Looking at the real world, you start to notice that there’s an astonishing amount of wires and pipes everywhere.”**

interesting, including model kits, model railroad pieces, textured plastic card, 3D print elements from various online sources etc.

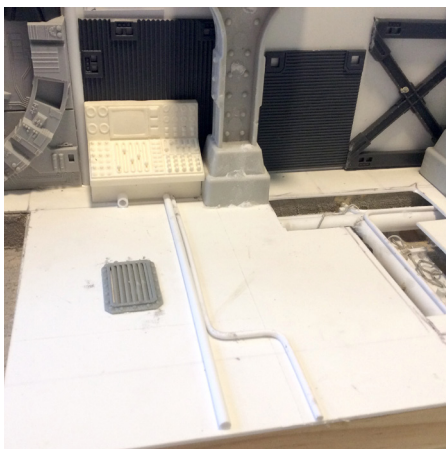
I tend to keep them all in one large container, which I use when building these types of projects. I had a rummage, looking for elements that would fit the wall and look somewhat technical or industrial. I find that it’s useful to pull out a bunch of pieces and start laying them out, seeing what fits and what looks good together. I’ll experiment with different combinations before committing and gluing them in place [05].

I used plastic glue to mount the plastic elements onto the backing wall, working through piece by piece to find an aesthetically pleasing layout. I found a railroad truss support and thought it would be visually interesting to push out into the front of the diorama, as well as possibly build a second floor for miniatures [06]. After some cutting and dry-fitting, these were pinned and glued into place to ensure they wouldn’t come loose.

Some plastic styrene tubing was added on the ground for visual interest, as well as to suggest that the resin computer console was connected to the greater ‘world’ and did something useful [07]. I also added a resin drainage vent. Some more details added to the rear wall, including a wall air vent and some more pipes made from bent plastic tubing [08].

At this point the display was coming together and felt ‘industrial’ with a variety of textures and elements. In my experience, these tend to tie together once painted. I cut out a partial ruined floor from plastic sheet styrene, textured it with the AK Concrete medium and added a few additional bits, as well as ruined pipes and supports underneath, to suggest there had once been a complete platform. I also started adding decorative elements such as a resin barrel and a lighting fixture on one of the support columns [09]. Since this is a Necromunda themed display, it of course needed some obligatory skulls [10].

Looking at the real world, you start to notice that there’s an astonishing amount of wires and pipes everywhere. I decided to add some more of those elements. I drilled holes into the support columns and wove in thick electrical wire. This type of household wire is cheap and



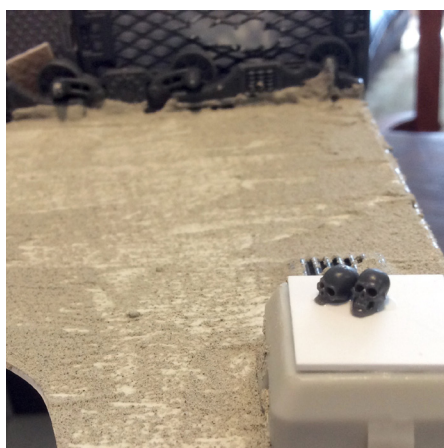
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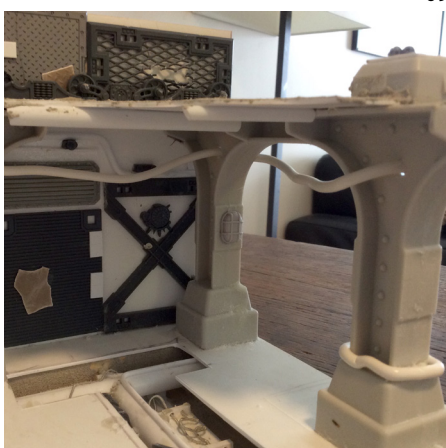
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can be picked up at any hardware or DIY store. It has the advantage of looking authentic and can easily be bent to shape. I secured it with Liquid Nails at the base of the front column [11]. I added a similar wire on the upper left portion of the rear wall, to break up the blocky shapes there [12]. I also added a loose exposed wire on the upper floor [13].

I primed the entire diorama with grey primer, then a second pass with a rusty brown/red spray. This was to create a corroded basecoat in case it was ever chipped or exposed [14 & 15].

I airbrushed the supports with Vallejo Russian Uniform [16] and the concrete with a combination of Vallejo Dark Sea Grey & Pale Blue Grey [17]. After the columns dried I painted on some Vallejo Crackle Medium.

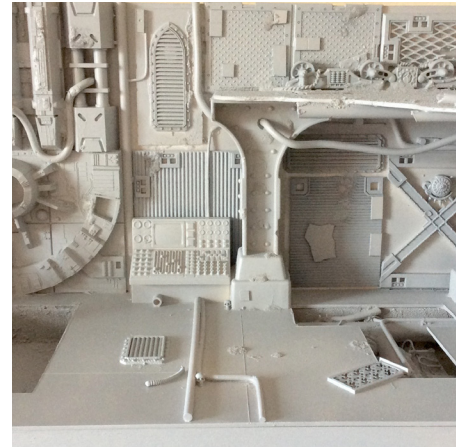
I masked off a hazard stripe area by the water pool and airbrushed a bright yellow, then used a quick stripe stencil to airbrush a black/grey mix for the chevrons [18 & 19]. I then used a piece of foam to distress the stripes with a medium grey, to give the impression of paint wear.

Time for rust! I painted the exposed pipes with Modelmates Rust Paint. It's helpful to vary how much water is used with this product; more water turns it yellow/orange from a dark red/orange base. Flicking a brush with fresh water can create a nice speckle effect. After it dried, I lightly dry-brushed Vallejo Oily Steel on pipe sections for metallic contrast [20].

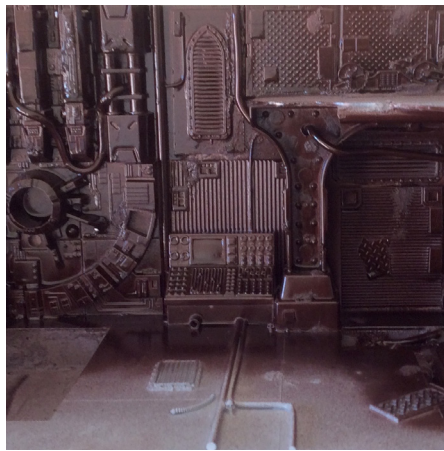
I airbrushed the entire rear wall with Vallejo Model Air Aged White, occasionally leaving areas with slightly less coverage [21]. While the white coat dried, I began chipping and



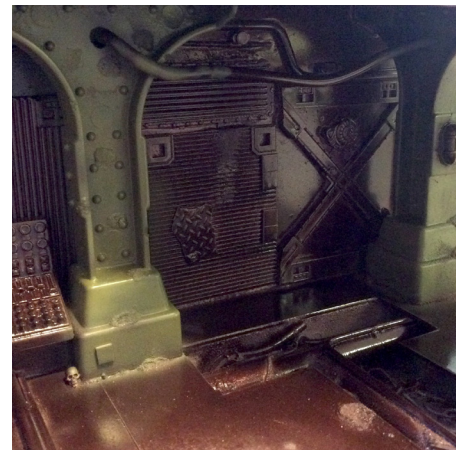
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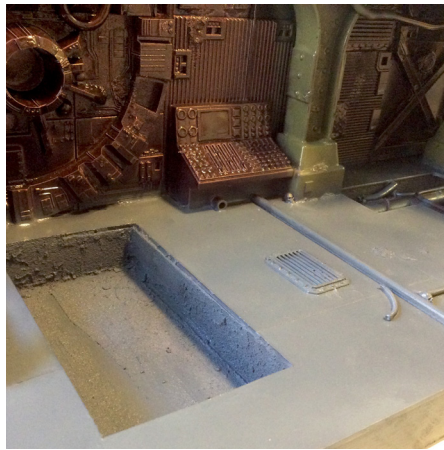
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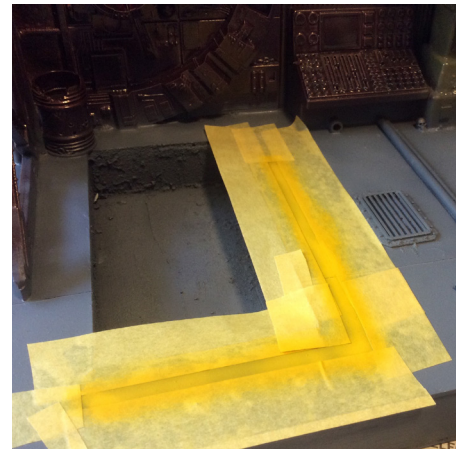
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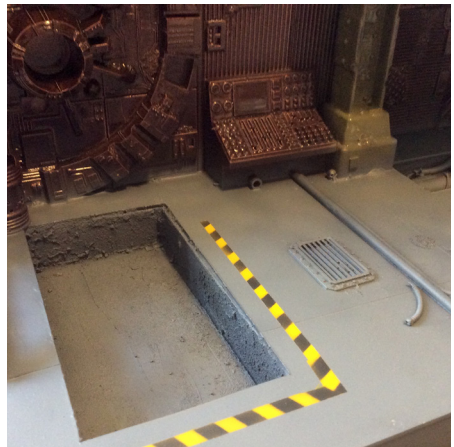
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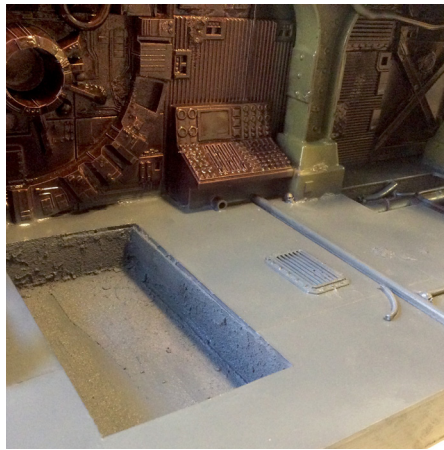


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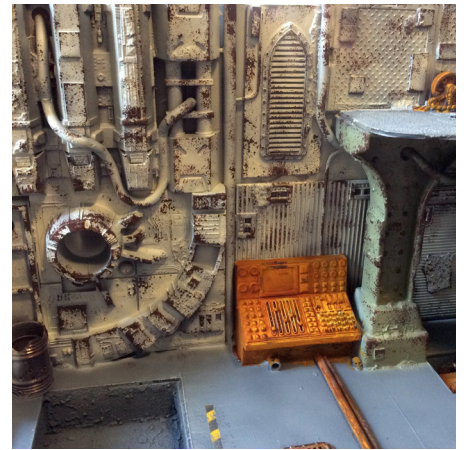




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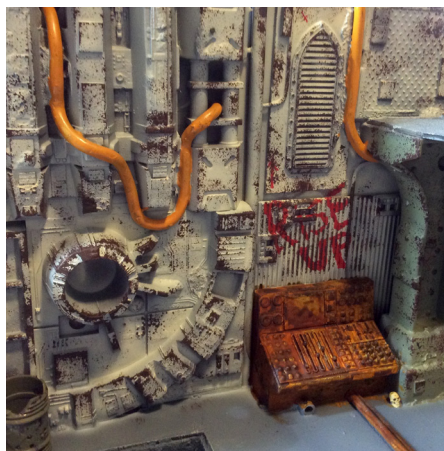
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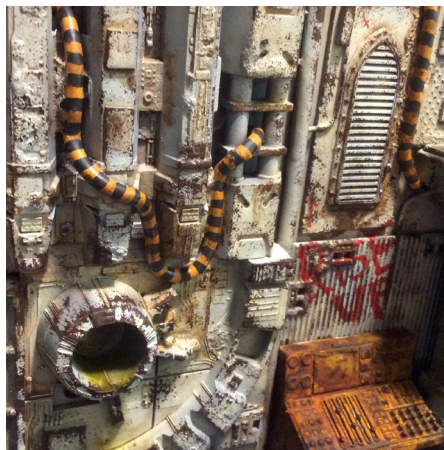
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distressing the columns by lightly foam painting a dark red/brown mixed paint [22]. By this point the crackle medium was starting to break up the industrial green columns. However, they also ended up cracking down to the original white plastic underneath the primer. I decided to add more paint chipping, as well as occasional splashes of Modelmates rust, to cover these whenever they 'over-chipped' [27].

Once the white coat was dry I used the same sponge/foam paint technique and heavily painted chipping effects. I wanted the paint to look extremely worn and old [23 & 24]. I painted some rough, sloppy graffiti as well [25]. The larger pipes/wires were painted in contrasting yellow for hazard safety stripes, and then in dark grey around the column supports [26].

Time for oil washes! I typically use inexpensive oil paints, like the Utrecht or Blick brands. I washed the white panels with thinned-down Raw Umber and white spirit. I also added slime effects with a dark green oil paint, albeit less thinned [28 & 29].

To create the effect of assorted oil spills, I flicked splashes of dark brown and black oil paint washes (with white spirit) across the concrete floor. This is best done over successive layers, allowing some stains and spills to dry before adding more [30 & 31]. Once the oil washes dried, I added some Secret Weapon Green Earth pigment in the corners, near the walls – anywhere where dirt/grime/sewage might accumulate over time in this industrial environment. I typically paint some clear pigment fixer or binder, then apply the pigments with an old brush. I also added additional trash and detritus. For the paper



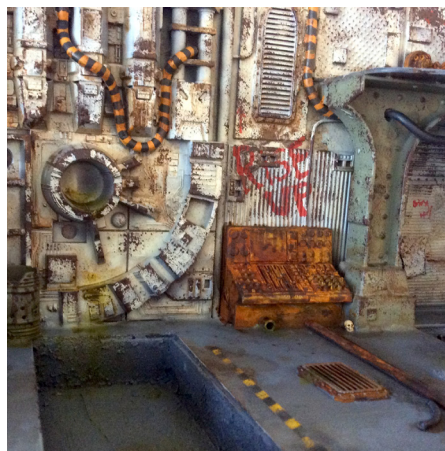
**“To simulate broken glass, I cut up a piece of clear plastic from a food container and super-glued the chips around the diorama.”**

trash, I simply cut up actual newspaper, which I then affixed to the floor with watered-down white glue. It helps to bunch them up, even tear at them with a pair of tweezers. To age them, sometimes I'll add a light GW Sepia wash on them once they are completely dry [32].

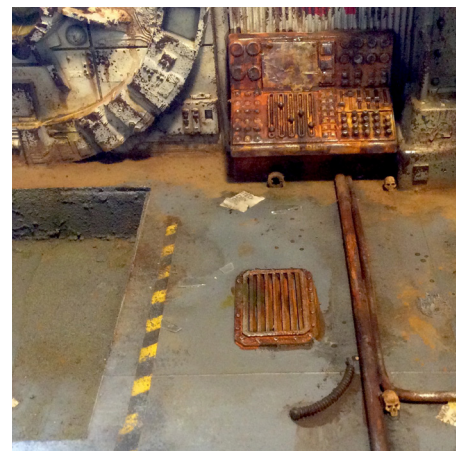
To simulate broken glass, I cut up a piece of clear plastic from a food container and super-glued the chips around the diorama [33 & 34]. Happy with the overall paintjob, I decided it was time to work on the water effects for the piece. I wanted to create a waterfall effect into the basin. I'd read about this on railway modelling forums, but this is my first time experimenting with this technique.

I bought some inexpensive clear caulk compound used for bathtubs and showers. Using a caulking gun, I spread out the caulk on a piece of non-stick baking paper, then used a sculpting tool and popsicle stick to spread the caulk out and create the sense of motion or rapid water. I made half a dozen of these, just in case, so I'd have options later as to which looked best [35]. I set them aside to dry overnight.

While I waited on the waterfall, I went back to the diorama and touched up spots here and there. I also painted all the skulls with Bleached Bone and GW Sepia and Agrax Earthshade washes. I also painted the barrel a bright orange, then lightly dot painted a white stripe to imply some chipping. Once dry, I washed it a few times with GW Agrax shade as well. I painted the knobs and levers on the console a variety of black, red and grey colours to make it feel a bit more realistic. I also added some broken and chipped plastic to the screen area [36]. Once complete, I sealed the entire display



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with Testor's Dullcote matt varnish.

My waterfalls were dry the next morning, so I found my favourite and glued it into the pipe. I also added a small piece of clear plastic behind the waterfall for a bit of support. I kept the waterfall a little longer, as I wanted to wait until I poured the final water in the basin to determine the ultimate length.

I found that I wanted more visual movement in the waterfall, as well as needed to disguise the join where it was glued. So, I painted on

some Liquitex Gloss Gel medium [37]. Once dry, it looked quite reflective, shiny and bubbly. I used Envirotex "Pour-On", a two-part high gloss resin sold in the US for bar- or table tops. I mixed the resin and added GW washes to tint it a sickly green/yellow. After waiting a few minutes, I poured the resin in the basin and let it dry overnight. Once dry, I added more Liquitex Gloss Gel medium to blend the waterfall in, creating froth and bubbles [38].

And there you have it! I hope you find some of these techniques useful in your model making.

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# DAMASKUS ORE



by Dan Morison

## Inquisitor Damaskus Ore

Liberator of the Crained Peaks, Guilt-Maiden of the Vodum Stars, Bane of the Living-River Cabal and Xanthite Legate, Inquisitor Damaskus Ore's accolades are many. Yet, despite her zeal and illustrious career, destiny has marked her out for a very different fate. Within her lies a soul that shines so brightly, it is anathema to the denizens of the warp. Born on a death world that had been slipping slowly into the immaterium for generations, Damaskus Ore's entire early life was a fight against chaos in those murky swamps, and she was one of the few survivors deemed 'untouched' by the Inquisitorial Fleet which came to obliterate her star-system.

Whether a quirk of evolution, an inevitable mutation from her chaos-tainted home world, or maybe a more divine provenance, it matters not to those members of her order who now hunt her. Faction rivalry is but a thin veil to disguise an eagerness to dissect and study her natural resilience to the powers of Chaos. Inquisitor Ore's extensive study of the fell

powers has driven her inevitably into the ranks of the Xanthite Faction, where she continues her quest to turn Chaos against itself with possessed weaponry and a daemonic host.

## Battle-Brother Grave Vektor, Exorcist Chapter

A veteran of the third war for Armageddon, Vektor found his way into the service of Damaskus Ore after the purge of the Mercy Rings around Helix-Six-Five. Intent on studying Inquisitor Ore's natural abhorrent effect on daemons, Brother Vektor acts as watcher and protector, defending her against her would-be persecutors and hoping one day to pass her secrets onto his own legion, to better their costly recruitment process.

## Vigil, Mechanicum Thallax Warden

From the secret Mechanicum forges that specialise in daemon-hunting automata, Vigil stands watch over the many possessed artefacts and hosts that Inquisitor Ore has at her disposal. Many a malefic entity has met its end on the brink of escape, caught under its green, eternal gaze, severed between the

clawed null-pincer or mercilessly gunned down by psy-cannon fire.

## Librarius Servitor DES#INQ28

The many malefic tomes and grimoires that Inquisitor Ore has 'acquired' over her long career reside in a walking, caged gibbet. The servitor is completely clockwork, rendering it incorruptible. Psycho-active bars and charmed locks keep the aggressive literature contained, although that doesn't stop them from hurling themselves, gibbering and screeching, against the bars of their prison.

## Culexus Assassin Aridus

It's almost unheard of for an agent of the Officio Assassinorum to come under the permanent employ of an Inquisitor, especially one from the Culexus temple. Aridus was due to be terminated in the unlikely event he survived his mission on Cognigus Major as part of the many culls of his kind. Happenstance brought Aridus into the path of Inquisitor Ore, who in turn stayed the executioner's hand. After all, is not inquisitorial service a death sentence in itself?



# BASING TUTORIAL



by Alasdair Hutchinson

## Framing your Miniature: Basing

We've all heard the maxim: A miniature is made by bases and faces. I'm here to talk about the former (which is probably for the best, as painting faces tends to leave me frustrated). I find basing models one of the most enjoyable parts of the hobby: the feeling of completing a well-painted miniature by placing it in the incredibly evocative, wild environs of the Warhammer universes is very exciting. In this article, I will be describing some of the key tenets of basing, some of my favourite materials and basing supplies, as well as some tutorials you may want to try out yourself.

## Choosing the right base

I find there are two aspects to bear in mind when choosing how to base your miniature. The first is the atmosphere and environment you want to capture. This can be as basic or as wild as your imagination allows; from the living forests of Ghyrn to the corroded walkways of a long-abandoned Imperial mining planet. Is your character from a specific planet or realm, or fighting a particular campaign that you want to represent? What might that place look like? Codexes and Battletomes will have all manner of battlescapes depicted and are an obvious but great source of inspiration. Maybe you are stimulated by other science fiction and fantasy works – perhaps the rolling dunes of Arrakis, or the mossy mausoleums that typify the Lovecraft mythos are something you want to capture.

The second, much harder consideration, is this – from a compositional perspective, what will look good with my miniature? On the one hand, you want your base to stand out, but at the

same time you do not want it to overwhelm or distract from the figure. It is important to bear in mind that the base should be the frame of the miniature. In practice, this means that if you have a dark miniature, you may want to resort to a light-coloured base, or vice-versa, so that the model does not look washed out. Similarly, if your colour scheme is full of metallics and bright, clean cloth, consider a more subdued and dusty base to complement the effect.

On the other hand, a base that complements the style of a miniature can be incredibly aesthetically pleasing. Basing is not an exact science – often, creating sample bases will help you decide what looks the best for your particular figure. There is nothing worse than painting a miniature really well and then messing up the base.

## A word on pre-cast bases

These sorts of things have been available for years and Citadel have recently started producing their own. I find resin and plastic-cast bases a bit hit or miss, and will avoid them if I think I can do a better job myself. The exception to this is often industrial bases (as you will see later in this article). The last thing you want is for your miniature to look uninspired, and the base is no exception. If you are going to use a pre-cast base, the key is to customise it how you can with little bits of detail, just to add some flair.

## Painting the rim of your base

What colour you choose to paint the base rim is pretty much a matter of taste. It is convention to paint a flat, solid colour. My personal





preference is matte or semi-gloss black. However, some people like khaki, brown, grey or even green if you are really old-school!

### Favourite materials

You may already be familiar with the basics: sand, flock, tufts, slate, cork etc. In this section, I want to bring to your attention some fantastic basing materials that you might not know about yet.



### Dry Pigments

Dry pigments – or ‘weathering powders’ – are incredible when it comes to realistic dirt and dust. Apply them with a spatula or old brush and seal with isopropyl alcohol, and you can achieve a truly convincing effect. I love dry pigments for rust and dust. Forge World sell these, but also check out Secret Weapon and AK interactive.



### Driftwood and Tree Bark fragments

Using wood to make rocks – who would’ve thought it? Funnily enough, the texture of old bits of wood is perfect for stone and rock on your miniatures. Pick it up at the beach or forest, clean it, dry it, seal it with a few layers of thinned PVA, and it will drybrush up a treat.

### Crushed glass

Combine with water effects liquid to create unique-looking, slushy snow. **WARNING:** Inhaling crushed glass is incredibly bad for you, so always use with a dust mask in a suitable area.



### Dead heather and tea leaves

Sprigs of actual organics can really help sell your scene. I find heather is fantastic for creating strange looking saplings and dead trees, and chopped up tea leaves are great for fallen leaves.



### Watch parts and microbeads

You can buy cheap tubs of these on eBay and they are wonderful for all your sci-fi needs. The little cogs can help create that perfect scrapyards feel, and microbeads can be used for all manner of things from rivets to bubbles in goo.

### Images

[top to bottom]:

Dry pigments

Driftwood

Crushed glass

Dried heather & tea leaves

Watch parts & microbeads



## TUTORIAL: SNOWY ROCK FORMATION

(beginner)

1. The basis for this one will be a chunk of driftwood. I have cleaned this piece and sealed it already with a few layers of thin PVA. I simply sawed it off in a manner I liked and superglued it to the base.
2. Prime the base black, then add some texture. I chose Stirland Battlemire from Citadel.
3. I then progressively drybrushed the rock with brown going up to grey. Use a circular 'scumbling' motion to catch all the edges.
4. Next, apply some Citadel Valhallan Blizzard with a small applicator or spatula. You can be as heavy or light as you like. I chose to recreate the look of heavy snowfall that is just starting to melt.
5. Then, add spots of water effects and some crushed glass to add a bit of interest to the snow. I got both of these from Secret Weapon.
6. Finish base with a sprig of heather or two and paint the rim.



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# TUTORIAL: DESERT WASTELAND

[intermediate]

1. Start off with a healthy selection of textures. Use a mix of various technical paints and sand. I used Agrellan Earth and Stirland Battlemire from Citadel, as well as a variety of different grades of sand and slate fragments. Add some cogs and industrial debris for extra interest.
2. Prime your base grey and basecoat all the earth in a dark sandy tone.
3. Paint the cogs in metallic tones and give them a quick wash/drybrush for some simple depth. Don't worry too much about making them look fantastic. Seal the base with a satin or gloss varnish.
4. Using an old brush, apply pigment. I started with Dark Yellow Ochre from Vallejo. Manipulate the pigment with a brush until it has settled in an aesthetically pleasing manner.
5. Using a pipette, saturate the entire base with isopropyl alcohol, trying not to disturb the position of the pigment. This will take about an hour to set and seal the pigment to the base, but can be accelerated with a hairdryer.
6. Repeat the previous two steps with a variety of pigments until you are happy, sealing every layer each time. I used a mix of Dark Yellow Ochre, Light Yellow Ochre and Desert Dust from Vallejo. Bear in mind that the pigment when fully dry will be much lighter than it appears while first setting. Experiment with multiple layers of different tones of pigment to create some interesting effects.
7. Finish off your base with some yellow/brown tufts and a black rim.



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## TUTORIAL: INDUSTRIAL HIVE

[advanced]

1. You can construct your own bases for this if you like, but I used a Citadel Sector Mechanicus base as a jumping point. I spruced it up a bit by adding some pipes, etched brass detailing and rivets using microbeads. Then prime the base grey.
2. Next, paint the main flat areas a rusty brown, stippling on darker browns in patches to create some variation. Don't worry about being precise at this stage.
3. Spray the entire base with a healthy coat of hairspray – any cheap hairspray from the supermarket will do. Beforehand, I covered all the recess details I was going to paint differently with blu-tac. Leave the base to dry for 20 mins.
4. Once the hairspray has dried, airbrush the base the colour you would like the deck plating to be. I chose a sky blue but choose whatever colour you like! It is necessary to use an airbrush for this stage as a normal brush will disturb the hairspray layer.
5. Now, take an old brush (the old GW stippling brush, or another short bristled old brush is perfect), dip it in clean water and start chipping away the top layer to reveal the brown underneath. Note that the more water you apply, the more easily it will chip away the top layer. You can go as limited or as far as you would like. At this stage, I also base-coated the metallic elements brass and shaded them, before sealing the entire base with satin varnish again. This locks in the paint and stops it flaking any further.
6. I added a final brown wash just to redefine the panels. To finish the weathering, I used some brown pigment mixed with water and some Citadel Typhus Corrosion to add grime to the brass, as well as sparingly applying small chips using a light silver colour. When doing this, think carefully about which surfaces are most likely to chip (raised edges, walkways etc.).
7. You could paint the rim and leave it here, but I also decided to add some brown tufts to emphasise the long-abandoned look.



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# WEATHERING

## Tutorial

by Vince Fiore

### TEXTURIZE YOUR SURFACE

A well-textured surface is key to creating a convincing weathered armour plate. Covering areas in super glue and dabbing with a paper towel or napkin dries and creates a great rough texture. In areas of extreme rusting, I typically sprinkle baking soda or coffee grounds. Marring/scouring the surface with a sharp blade can also help to create convincing bullet marks and scratches [01].

### PRIMING YOUR SURFACE

Begin by priming the surface: I use Army Painter Grey as my primer coat. Next, create a light zenith highlight using a white spray primer. Finally, spray over everything with a coat of Mourmfang Brown, or any suitable brown spray.

### RUSTING YOUR BASE LAYER

In order to create the most convincing chipping effect, you will need to rust your entire surface. I use many different rust colours to create my rust layer. For this tutorial, I used a combination of Vallejo Black Wash, Vallejo Rust Wash, Vallejo Antique Rust powder, Vallejo Light Earth powder and Humbrol Dark Earth powder. Start by dampening your surface, then adding watered down splotches of black ink to areas you would like to be dark. Using a larger texturing brush [02], begin generously applying weathering powders.

I like to create a paste-like texture. Try and create a nicely splotched surface; note that rust and grime is never uniform! Use a paper towel to blend any areas that are too intense and allow your surface to dry [03].

*Note: You may notice that my work area tends to get messy. For me, this is all part of the process. Don't worry too much about keeping everything*

*tidy. The aim is to replicate these rough, gritty, natural surfaces, and the process should reflect just that.*

### MASKING

This is the step that will protect your rusted surface. Using a masking fluid (I have had great results using Winsor and Newton Colourless Art Masking Fluid [04]) I apply copious applications to the areas we want to remain rusted.

Everything else will be covered with the intended "painted" metal. Generally, I like to pay special attention to the edges and some smaller middle areas, to create the most realistic rusting 'patterns'. Edges of real metal surfaces tend to peel – when this paint chips/peels, oxidation takes place on the exposed raw metal. I try to recreate this as much as possible [05].

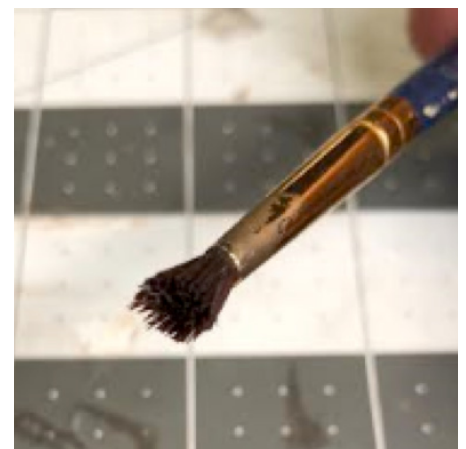
Note that areas I chose to mask are also the areas in which I applied superglue textures from Step 1. Using a torn piece of sponge, or asymmetrical applicator, make sure that you apply generous amounts of masking fluid. You want the fluid to show up white and dry as a tacky/semi see-through consistency. Be careful not to touch these areas, since the drying masking fluid can be sticky and will easily come off your hands – removing the protection from your precious rust! During this step, I also like to add splotches of Agrellan Earth or another suitable crackling medium. Adding Agrellan Earth to edges of rusted areas, or large blank surfaces provides great texture to the piece. Before proceeding, ensure that all applications from this step are dry! I like to use a hot hairdryer to speed up this process [06].

### BASE LAYER

Once all masking and texturing is dry, spray



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your surface with a light coat of primer. Spray again using your desired metal colour. I have had success using Citadel, Army Painter and Krylon Colour Master Paints. In this tutorial, I use Krylon Colour Master Avocado Satin.

### CHIPPING AND WASHES

Chipping and washing are some of the final steps to creating realistic weathering. This step also produces a bi-product that I typically refer to as "dirty paint water/wash" [07] It is incredibly useful; I tend to save this wash as it functions for a great preliminary wash when creating grimy textures for large surfaces. This wash is a combination of Sepharim Sepia, Vallejo Black Wash, a brown colour (here I use Vallejo Smoke), a tinge of green (Vallejo Green) and water.

Completely cover the surface with this wash and scrub with an old toothbrush (focus scrubbing toward the edges for a more realistic look). While your chipped surface is still damp, apply black ink to the edges of the chips to create depth. For added realism, stipple the lower edges of the chipped areas with rust washes and weathering powders [08].

To create rust streaks simply use a paper towel and gently drag straight downward.

### FINALISE YOUR SURFACE

Once your surface has reached your desired level of grime and rust, allow it to dry. Once completely dried, spray it with a fixative – I use Krylon Matte spray. For walls, include small posters for added character. Simply print off small sized images using regular computer paper, dip these in some dirty paint water with a few drops of PVA Glue, weather as desired and tack on with a drop of super glue [09].



# A STUDY IN SCALE

by The Brothers Wier

The Warhammer 40,000 setting is defined by unimaginable hardships and suffering. It is self-described to contain “an eternity of carnage and slaughter, and the laughter of thirsting gods.” The setting is filled with all manner of larger-than-life characters, such as god-like Adeptus Astartes and noisome daemons of the Ruinous Powers, but what we think truly gives the setting gravitas is the human element woven throughout. Our only real emotional connection to the universe comes from the regular men and women who struggle to survive in the hostile galaxy. Without these humans, there would be no subtlety or nuance, only caricatured paragons of good (noble Ultramarines, resplendent in their blue armour) and evil (vile World Eaters dripping in gore and yearning to butcher all that lives).

The importance of such emotional depth is shown in many of the Black Library’s best novels; it is not the many heretics that Gregor Eisenhorn guns down that draws the reader in, but instead his ideological struggles and the fine, and often subjective, line between puritanism and radicalism. Despite the importance of a human connection to anchor us to the setting, the Warhammer 40,000 model range does not contain many “regular” humans. Instead, it is dominated with power armoured super-humans and cold, unknowable alien races. The most relatable faction is the Imperial Guard (Astra Militarum), since it is comprised of unenhanced homo sapiens, yet its model range is limited, for all intents and purposes, to Cadian Shock troops. And while these models are nice, they only show a small facet of humanity in the 41st millennium. With this in mind, we decided to convert our own, supplementing and expanding Games Workshop’s Imperial Guard range.

## DESIGN, PLANNING & GOALS

In the lore, the Imperial Guard forces are as varied as the planets that inhabit the Imperium,

each with their own distinctive combat styles and battle-garb. In reality, due to the models Games Workshop produces, they are essentially Cadian Shock troops. Recently, conversion opportunities for creating more varied Guard have increased with the Genestealer Cultists, Imperial Scions and Skitarii, but even these are so visually distinctive that it is hard to create something that truly has its own identity. With this in mind, we wanted to create some Imperial Guard that were a little more grounded in reality. We wanted to do this in a few ways:

1. Replace the bulky breastplates, rubberised mining suits and heavy starched robes common on 40k models with more functional combat fatigues, complete with lots of webbing, straps and pouches allowing them to go into combat prepared;
2. Create believable weapons for the soldiers; ones that have stocks, sights and ejection ports, while ensuring that they are appropriately scaled, lest they take the focus away from the actual soldier; and
3. Ensure that the models allow for creating both male and female soldiers without resorting to over-sexualisation; after all, the Imperium needs as many bodies as possible to sacrifice upon the anvil of war!

Some might argue that realism and Warhammer 40k are not synonymous, that the entire setting is one of impossibilities, filled with monstrous daemons, chitinous aliens and unimaginably large spacecraft. While there is some truth to this, I contend that a fantasy setting does not automatically preclude sensibility and fully-realised and considered worlds. There are a wealth of Black Library novels that go to great lengths to create believable worlds and settings, ones that you could actually imagine living in.

Dan Abnett’s Gaunt’s Ghosts series is an excellent example of this. The series follows

the exploits of the Tanith First and Only Imperial Guard, describing not only their combat actions, but also life in the Imperium. In combat, they employ men and women, all clothed in practical fatigues, carrying more than just their lasrifle, but also ammunition, grenades, knives, sidearms and other supplies.

Despite what some of Games Workshop’s models might suggest, soldiers do not need to be restricted to men wearing heavy anachronistic breastplates, carrying rifles so large that they would struggle to hold them, let alone shoot them. In fact, I would argue many of the over-the-top visual elements (oversized weapons, short non-existent abdomens and squatting, legs spread, poses) take away more than realism, but also strip away the oppressive and serious atmosphere the setting is supposed to evoke. It is hard to take a model seriously when its anatomy is so distorted, and its weapons so large, that it looks like a caricature. What about the boltgun’s design is so recognizable and iconic? Is it the size? No, it is the weapon’s boxy frame, extended magazine and short-muzzle. If GW chose to scale down their boltgun sculpts, no one would second guess what they represented.

## SCULPTING & CONVERTING

When considering what models to base the conversions on, we quickly decided on Forge World’s Elysian Drop Troops (now sadly discontinued). The choice was a simple one because, along with the Death Korp range, the Elysians are Games Workshop’s best proportioned Imperial Guard, a fact that is particularly evident looking at their smaller hands and feet. In terms of scale, the Elysians are also significantly smaller than the plastic Cadians and Tempestus Scions, making them look much more to scale when standing alongside traditional or Primaris Space Marines. Additionally, the weapons used by the Elysians are smaller and more compact



01 A standard Elysian next to one of our converted Imperial Guard

02 The modified torso and legs next to the original Elysian Drop Troops components

03 A mock-up of what one of the guard might look like, assembled from many of the converted pieces

04 Painted Imperial Guard

05 Mare Solum mercenary



01



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than the standard GW weapons, and are even equipped with stocks.

**Uniform**

The most extensive work was done on the models’ torsos – removing the armoured breastplates and rebreathers, to sculpt cloth fatigues and nylon straps. Similar work was done on the legs, removing the armoured knee pads and adding straps for thigh holsters and other equipment. Additional details were added to the boots of the models, including modifying the soles.

Some of the torsos were sculpted specifically to be female, while others were left more ambiguous. This distinction is subtle and could easily be missed, particularly if viewed from across the table during a game. This was done very intentionally, as the soldier’s sex is not something that would likely be accentuated in a warzone.

Although we wanted to leave the choice of heads for the models flexible, allowing us the freedom to swap them with Games Workshop’s many different kits to create new models, we still converted some to go specifically with the guard. For them, we created a series of gas masks from the Sicarian Ruststalkers. Most of the serious bionics on the Sicarian heads were removed and replaced with simple lenses. We had been hopeful that the newly released Necromunda Escher models would provide good female heads for the models, but their scale was not compatible. To circumvent this, the esteemed Polysmith, an accomplished 3D designer and sculptor (you can view his stellar work on Instagram @thepolysmith), created a remarkable series of female heads to go with the models.

**Weapons**

For the weapons (rifles, pistols), we had a series of goals that we wanted to achieve

for each design. The most important was to dramatically scale them down in size from their GW counterparts. The second was making sure each was equipped with front and rear sights (a detail which is questionably absent on nearly every miniature GW has produced). Finally, depending on the weapon, we wanted to include relevant details such as a stock, ejection port, charging handle, rail and magazine.

First, we created a new pattern of lasgun, based on the bullpup design of the standard Elysian lasgun. To make it, we cut the top half of the rifles off and replaced the barrels. We also added a rail to the top, by carefully cutting one from a Primaris Space Marine bolt rifle. Using the same Elysian lasrifle as a base, we also converted a semi-automatic shotgun, using brass tubing for the barrel and other details.

This project was our first experience using brass tubing for converting models; we were impressed with its versatility (it is wonderful for reproducing gun barrels). In addition to making these, we designed a light machine gun, taking visual cues from the M1918 Browning Automatic Rifle (BAR). It was converted from a Death Korp Grenadier rifle and brass tubing.

Most of the weapons that we created look very functional and spartan, and would look at home in most modern or science fiction settings; both features we were aiming for, so as not to distract the viewer from the soldiers themselves. Despite this, we still wanted to create one of Games Workshops more imaginative and distinctive weapons, the plasma rifle. Like the lasrifles, the plasma rifle was created from a trimmed down Elysian lasrifle, with the stock reshaped and the lasgun magazine removed. The distinctive plasma coiling was created with a piece of coiled wire and the muzzle shroud from the barrel of a Chaos Cultist autopistol.

**BUILDING MODELS WITH THE CONVERTED IMPERIAL GUARD**

Having converted all the pieces, we were finally able to build some models with the parts. For our initial venture, we converted two groups of Imperial Guard, the first to be used in an urban warzone and the second set as Spireguard to defend Iron Sleet’s Thorn Moons. We also used them to create a more divergent model, a jetpack-wearing mercenary for the Mare Solum event, who has a very distinctive deep-sea diver aesthetic.

After spending a few months sculpting and converting, it was really satisfying to see things come together, allowing us to explore some of the human elements of the 41st millennium. The Imperial Guard have always been one of our favourite factions in Warhammer 40,000. While not as flashy or exciting as some of the other armies, like the superhuman Space Marines or horrific Tyranids, they have the benefit of being human. As a result, they give us a glimpse into what it might be like to live in the dystopian 41st millennium, and become emotionally invested in the setting. We are excited to continue to use these models to build an Imperial Guard army, as well as convert new models!

**Opposite**

- 01 *The Spire Guard advance under cover of armour*
- 02 *A size comparison showing our guardsmen next to regular Games Workshop miniatures*
- 03 *An array of weapons, showing the brass tubing and the smaller plasma rifle*





01



02

**“...they give us a glimpse into what it might be like to live in the dystopian 41st millennium, and become emotionally invested in the setting.”**



03



# THE BOX

Tutorial





by Nicolas Grillet

I really enjoy making various boxes for storing and transporting my miniatures. Here I have written a step-by-step guide on how I went about making one of them.

This box was found in a second hand shop. It originally contained some rather famous tea bags [00].

The first thing to do, after removing the wooden dividers inside the box, is to measure the box itself, including the inside of the lid.

I knew I wanted the scenery inside the box to have three floors: the ground floor and two smaller platforms for the first and second floors, with ladders to allow for vertical movement [01]. So, I began by dividing the box into three equal storeys and started building the walls. The main material is architect's cardboard that you can find in any good art supply shop.

The measurements for the walls are taken from the Sector Imperialis kits by Games Workshop. Basically, a window starts at 1.5cm from the floor and ends at 1cm from the ceiling. And, since I'm way too enthusiastic to start the things to make a good design drawing, I actually messed up some of the windows. But the good thing with making messy, gritty things is that mistakes end up hidden beneath the dirt. The thing I failed to plan was to consider the thickness of the floor, because I wanted to hide magnets inside it, so I could glue metal under the base on the minis, instead of doing the opposite. That way, the bases of the minis won't attract the other bases.

When the basic shapes are done, without gluing anything yet, I can start to be creative with the shapes and the number of windows, plus the reinforcements of the walls, the alcoves and doors [02 & 03]. Again, not everything is planned right from the beginning and just evolves during the making. I like it this way, but it is probably the reason why I take so much time doing things like this!

Once I'm happy with the shapes, I glue everything inside the box [04 & 05] (hoping that it will fit!) and begin adding wires, tubes, rivets, a servitor and various other details here and there [06 - 09]. I forgot to plan the shapes of the doors, so I devised some kind of hydraulic mechanism that I imagine would be



00



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in the ground when the door opens. I painted the top of the box before gluing anything inside because I knew I wanted to have a lot of wires inside, and it would have been tricky to reach the hidden areas with a brush after adding those.

When the detailing is done, I start the really fun part: making a mess! I used plaster for filling the holes in the walls. I add a bit of sand to add more texture in it, and apply it here and there on the walls, ceiling and floor using a palette knife. When the plaster is dry, I add baking soda to add a second layer of textures [10 - 13].

Next step is to start painting. I make a first coat of black with a brush and add a final layer of textures with Agrellan Earth. I apply a black coat before the Agrellan Earth to ensure that the black paint doesn't fill the small textured cracks that I like. I also glued the skulls on at this point. Once it's fully dry, I add a layer of dark brown [14 & 15].

I tried to challenge myself by adding more colours than what I usually would, and put some blue, green and yellow here and there [16 & 17]. Now I have reached what I like to call the "infamous ugly phase"; when I'm usually thinking that all of this was a terrible mistake, that I'm wasting a lot of time and probably my life doing useless things. But after the crisis, when I've realised that actually this is really good fun and who cares what anyone else thinks, I get stuck into the second best part of the project: the washes.

I make my own washes, mixing black and dark brown with water and a bit of PVA glue. The glue adds a nice thickness to the wash, and becomes transparent once dried. It also helps the wash to not simply run down the mini, but to stay evenly in the little nooks and crannies. Certainly pretty close to the official washes, I like to think.

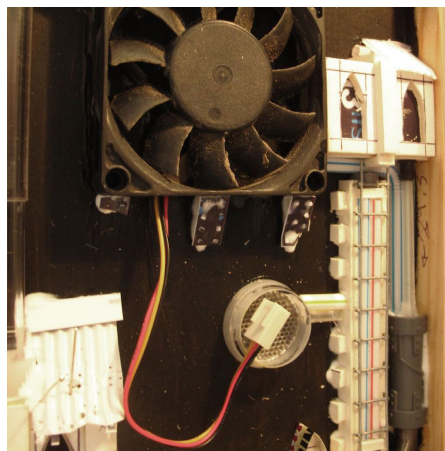
By this point, the bright colours are muted, everything is messy but I'm a lot more happy about what I'm doing [19]. I make another sparse wash of the same colours mixed with bright orange pigments to add rust here and there, and an even more sparing wash of Nihilakh Oxide. Then it's just a matter of details. I dry brush the whole scenery with a light grey and then an off-white.



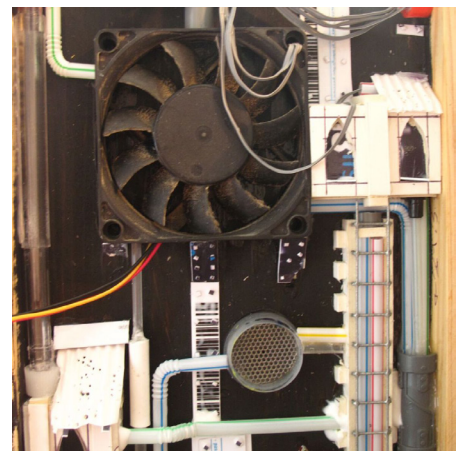
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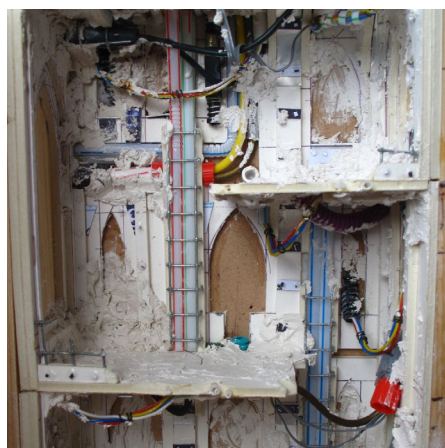
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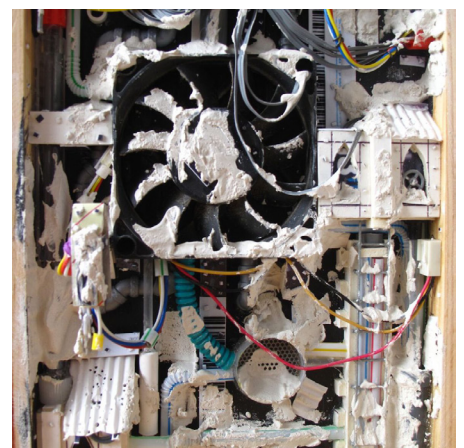
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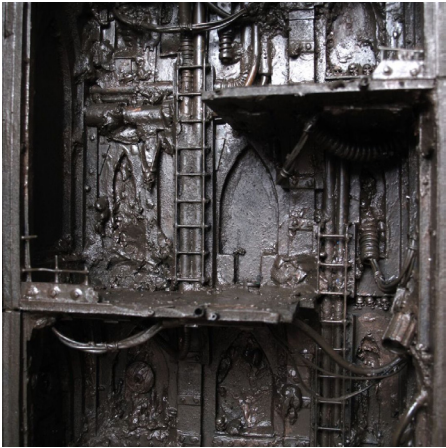




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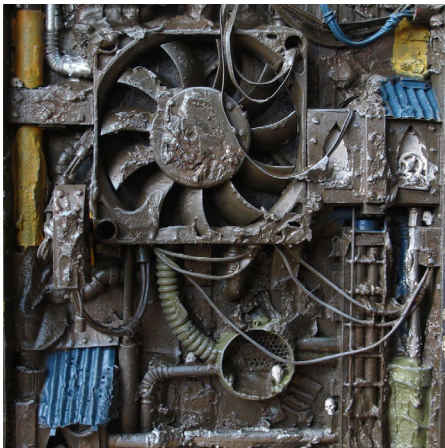
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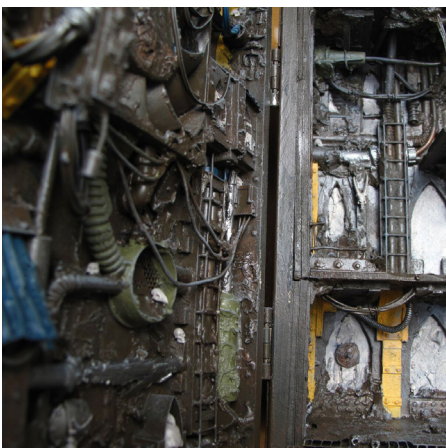
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Part of the details include the purity seals, a fresco I wanted to add in a big window, a wall servitor and a weird kid giving a sense of twisted life to the place. The purity seals are strips cut from a tin can, folded and stamped with a mould made from a plastic purity seal.

**Fresco**

The fresco was a first for me. On a light colour base, using the same textures of baking soda and Agrellan Earth, I sketched the shape of a draped silhouette with a dark brown, and alternate between applying light and shadows to flesh out the silhouette.

**The Watcher**

The kid was mostly sculpted on ghouls legs and using a plastic skull for the head. The mask is plasticard.

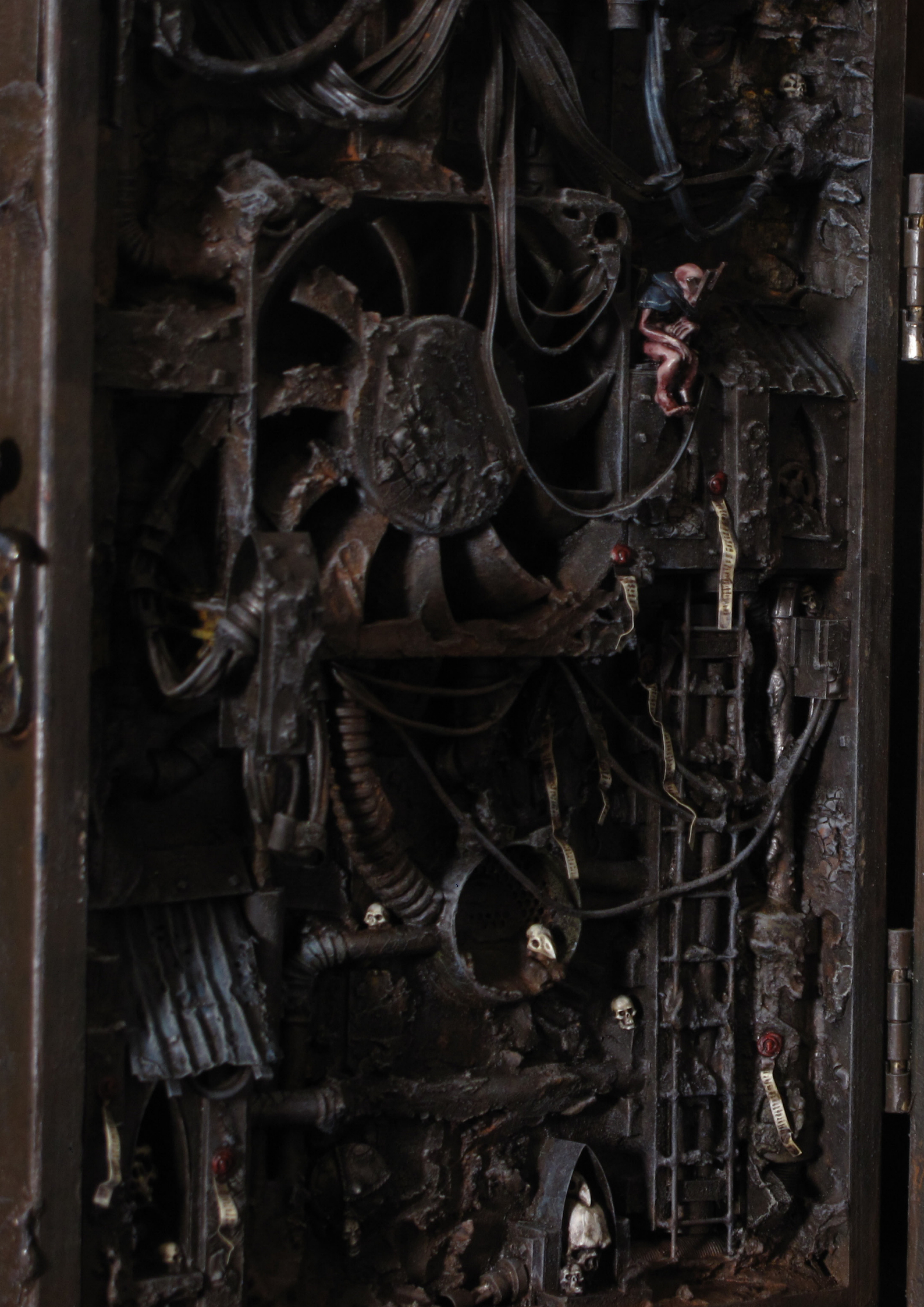


Fresco detail



The Watcher











# HOUSE MERKAVAH

by Filip Petersson



Deep down in the catacombs of Occidari Primus, the knight-titans of hallowed House Merkavah reside. An ancient, largely forgotten house, Merkavah's origins have been lost to the sands of time. Pilgrims venture far and wide into the subterranean mausoleum-complexes to lay eyes upon the machines, though many lose their way in those labyrinthine halls, joining the countless departed.

Though the titans are old and dilapidated, veiled in dust and gossamer, to stand in the presence of one is considered a great honour throughout the ossuary world of Occidari. Skulls and bones of passed loved ones litter the crevices of their hulls; wax and parchment affixed to their anointed weaponry. These knights are walking shrines; metal tombs wrought around the seats of their mummified pilots. Only in times of great need do the Sacristans of Merkavah reignite the pulse of these angel-machines, breathing life into the archaic cogitators to do war in the name of the Ecclesiarchy and the God-Emperor.

+++

When conceptualizing my knight house, I really wanted to capture a feeling of sorrow and dilapidated beauty; intricate gothic works of art, now covered in dust and decay. In a way mirroring the Imperium in which they reside. I had this idea of giant cherubic titans roaming vast graveyards, with servo-skulls and pilgrims flocking around them.

For someone who hasn't made a lot of vehicles in the past, knights are an amazing place to start. A knight is a big canvas to work on, both literally and figuratively.

**“Beneath us they slumber. Giants of iron and steel. Their porcelain features are a testament to all that is holy. Guardians of the living and the dead. Pay thine respects, for these blessed engines are the aegis standing between us and the horrors of the void!”**

Top Closeup of Knight Merkavah



Below Sacristan, Space Marine from the Eternal Procession chapter and Armiger  
Bottom The Knights of House Merkavah ready to march to war





# IMPERIAL FISTS: WRATH UNPLUGGED





by Lassi Salminen

My Space Marine force is effectively an evolving study of the Phalanx and its denizens; from post-human god-warriors to the lowliest vat-born critters and the gothic, decaying ambience of the behemoth itself. The Phalanx offers a multitude of possibilities to expand the army from being purely Astartes to a force that includes an extravaganza of bizarre creations. It has many of the characteristics that always interest me in 40K: it's a man-made (or is it?) behemoth, with deep bowels housing anything you can possibly imagine; winding passageways and colossal gothic corridors. Housing its own human genera, bio-mechanical fusions of man and machine and massive cathedrals, it is at the same time an Adeptus Astartes fortress-monastery. The Phalanx as a subject matter presents countless opportunities. The sky is the limit.

I wanted to portray the army as a Gestalt entity, despite including myriad different units. The colour scheme is relatively limited, shifting the focus from individual units to the army as







a whole. I have seen my fair share of candy yellow Imperial Fists, so I chose a hue that, to my eyes, better resembles their state in the 41st millennium: a grimdark depiction of one of the classic chapters.

The colour is more commonly known as 'dunkelgelb' and comes from a historical World War II line of paints by AK Interactive. To complement the yellow, I chose a grim purplish hue as the secondary colour, in addition to black and grey for the rest of the palette. The bases were airbrushed with a brown, dusty primer paint, chosen to support the yellow.

Weathering played a big part in the painting process. To further emphasize their battle-worn state, the armour was heavily chipped, almost to a point where it is too much. Then it was worn out and weathered even more with acrylic washes, oil filters and enamel streaking.

These Imperial Fists Astartes are a celebration of the new well-scaled and dynamic Primaris Marines. I mixed backpacks, shoulder pads, helmets and whatnot from the older kits to achieve an older, more gothic look.

I went even further with the heirloom armour aesthetic on the Veteran squad, in an attempt to distinguish them from the Tactical squad.

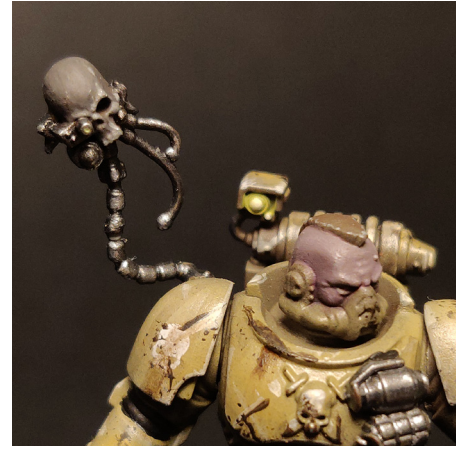
The force leader is based on the superb old GW artwork with an Imperial Fist and an Imperial ambassador in negotiations with the T'au.

The new Reiver models proved to be a perfect starting point for the scout-neophyte cadre of the army. The death's head rebreathers and helmets from the same kit were spot on to display Imperial Fists' affection for scrimshawing their brethren's bones. You can also see evidence of this in the bones hanging on their armour with other relics. The same theme is carried even further on the relic-adorned Chaplain, who was based on the Stormcast Eternal shrine bearer.

The Reclusium-Engines resemble actual pieces – reliquaries – of the Phalanx, housing the bony husks of dead heroes. Warriors long lost, bones scrimshawed and entombed within and upon an automaton-shrine that disengages itself from the gothic walls of the vast starship as the war-code starts flowing from doctrina wafers. In these, the connection to the Phalanx is literal, since the backs of the engines are riddled with connector ports and terminals. At their feet, you can see the output of malfunctioning and decayed cherubim vat-cloning systems: now wingless, vile creatures that focus on stealing and burrowing in the vast war-temples. The Engines are probably

**Above left**  
Primaris  
Lieutenant  
**Above right**  
Reclusium-Engine  
**Opposite page**  
A selection of  
detail shots,  
including  
the Sector-  
Administrator,  
Chaplain and  
servitors

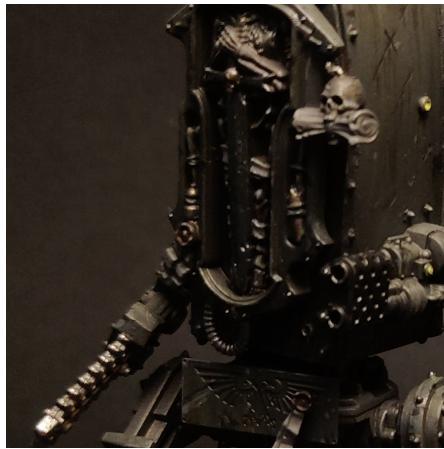




my favourite units of the force and they were an absolute joy to build. The shrine part was scratch-built from milliput and plasticard. The rest is from GW bits; the legs, for example, being from an Astra Militarum Sentinel.

The Reliquary-Servitors continue the theme of non-Astartes units being an actual part of the vessel. They are plugged-in via their mechadendrite limbs into sockets within the cavernous halls of the Phalanx, acting as functioning parts of the ship. As they receive the noospheric calls to battle, they eject themselves and join the procession of war, embedded vox-casters blasting battle hymns and flail-arms thrashing. The Sector Administrator goads them to war, leading the way with its lantern held aloft. The servitor models are based on the old but incredibly dynamic Crypt Ghouls models, and have sculpted mechadendrites and various mechanical pieces.

For those considering if this is an army that is meant to be played with, the answer is a resounding yes! List-wise, this is an Adeptus Astartes and Adeptus Ministorum joint force. The marines use Primaris rules, the Reclusiam-Engines are counts-as Penitent Engines, the Reliquary-Servitors are Arco-Flagellants, and so forth.



So, what's up next? The army is missing a critical element in the form of regular humans to huddle in between the post-human warriors. The splendid Necromunda Cawdor miniatures will do the job in all their raggedness, as housecarls for the god-men. I would also like to add an Astartes vehicle or a Dreadnought someday, as I would love to see the drab yellow on a larger surface and go crazy with weathering techniques. And, of course, I will be constructing more dwellers of the Phalanx as I continue to explore its titanic interior.





# THE STORY OF MY WARBAND

by **Stephane Giraud**

It all started with Codex: Witch Hunters. I had been looking for something: the dark side of a 'realistic' Inquisition that would satisfy my fascination with this terrifying faction. I finally found it in this Warhammer 40,000 Codex.

In addition to the illustrations inside, I discovered some extraordinary and fascinating miniature concepts. Karamazov and the Penitent Engines were just two examples. At the time, I was already what could be called a 'crazy converter', doing my best to customise my army. But I still had to think hard to find solutions to some unique problems posed by these characters. Yet everything was there before my eyes, either in the Codex or in the main 40K rulebook, including extraordinary illustrations by John Blanche, Alex Boyd, Adrian Smith and the Kopinski brothers.

Inquisitor Karamazov comes directly from page three of this first version of Codex: Witch Hunters. It shows a meeting with a Lord at the top of a balcony, surrounded by servants and counsellors. That's my Karamazov, I thought! I used a lot of pieces from my bitz box to pull this off, including the foot of an AT-AT as the base. The legs are those of Arachne. The result is very different from the classic Karamazov but still recognisable, I hope.

For the Penitent Engines, I found my inspiration in an illustration by Alex Boyd called *The Kingdom of Terra*. There is a walker on the left, and I reproduced it as best I could. I wanted to give the piece a tortured air, since I was desperate to stick as closely as possible to the concept of penitence.

My second machine is copied directly from a concept sketch by John Blanche. I used the body of a Space Marine for the Inquisitor, for its fierce dynamics. The cockpit is an amalgamation of three dorsal reactors from Chaos Raptors.

The Land Raider Ministorum is also based on an illustration, that of a cathedral of the Imperium at the beginning of Codex: Imperial Guard. I used a whole kit of ruins of cathedrals I had lying around, as well as an Inquisitor miniature to make the Emperor's statue.

The Relic Walker is another story: a tribute to H.R. Giger and his famous Space Jockey, the enigmatic pilot of the ship in Alien. I created it with a lot of bits, including a Nemesis and a Canon from a Baneblade, the body of a Talos and various Tyranid bits. I remember this period well because I was waiting ardently for the cinematic release of Prometheus, the prequel to Alien, at the time.

A few years went by and then I discovered online forums that had begun with a new approach to the game. It was called "Inquisimunda". This is exactly the vision I had of gaming in the Warhammer 40,000 universe. I purchased some classic Games Workshop miniatures, even though Inquisitors at the time – whilst being suitably stylized and well-designed – were cast in metal and therefore difficult to convert. I spent weeks grinding them without knowing where I was going.

One day I had the outrageous idea of sticking an old wizard on a big mutant which resulted in Grandpa on Uncle Bob. The parasol was





**“The acolytes were made by putting together various remaining bits. The one with an exploded head lay around for the best part of a decade before finding his place under the hammer!”**











Above *Woman with a Parasol* by Monet  
 Left *Duchess of Terra*

made of plastic rod and a disposable tissue! It is, I think, my best figurine in 28mm scale. The acolytes were made by putting together various remaining bits. The one with an exploded head lay around for the best part of a decade before finding his place under the hammer! His brain was sculpted using green stuff.

The centrepiece of my squad is undoubtedly the Running Man walker. I wanted to reproduce the scene of a pilgrim carried in the air by cherubs (from Alex Boyd's *Kingdom of Terra*). The mechanic under the machine is there, too. It took more than six months to design it, especially trying to find a stable but ultra-dynamic pose. I lost count of the number of times everything collapsed and I had to start all over again! The bridge bales are very effective and scale to form kinds of nacelles or gear sectors. The arms are those of a Nemesis.

Finally, after a very long period of hesitation, I designed the Duchess of Terra. I was seduced more than a bit by the Magos kit; I absolutely had to convert it! But in an original way, if possible. I had this idea from looking at a painting by Monet, *Woman with a Parasol*. I knew that I was capable of making a parasol after my creation of Grandpa, so I went along with this theme. But I had a lot more trouble achieving it as its proportions and overall shape posed a lot of problems. I think I just about managed to do pull it off.

This is the story of my warband, spread over at least ten years. It is the result of various inspirations, but always with the aim of being playable and in the spirit of the game.



# SAMAEEL THE QUENCHLESS

by Simon Andrews







*When he first arrived at the smouldering ruins of Mordheim, Melchior Goethe – scribe, archivist and chronicler of forgotten lore – had repeated to himself in guarded whispers that he was there simply to confirm the facts of a rumour he had found replicated across several centuries-old manuscripts.*

*The sources seemed to agree that, following the discovery that the earthly remains of Samael the Quenchless could not be unmade by fire, force or any ritual known to the priesthood of Morr, the profane relics of that fabled butcher were sealed by order of the Elders of Mordheim in a vault deep beneath the city's catacombs. This seal was wrought in secret by the unsanctioned sorceries of a small cabal of savants, tolerated in the city only for the necessity of their dark industry.*

*However, if these spells could be unpicked, as one of the scrolls of flaking vellum implied, could not the rewards of a grateful patron, thirsting madly for freedom and revenge over countless generations, be of far greater value than the esteem of Melchior's colleagues at the library in Altdorf?*

It won't come as much of a surprise to anyone familiar with older Games Workshop miniatures that this project started with a conversion based on Heinrich Kemmler, the Lichemaster. About the time I was working on him, some friends suggested getting a few games of Mordheim going and this warband sort of grew from there. I gave my newly-created necromancer a new identity, since Kemmler wouldn't fit in the setting, before moving on to creating his vampiric master: Samael the Quenchless.

I wanted to find a style for my vampire that struck a balance between the classic stately elegance of a B movie count and something more monstrous, like Dracula's final form in the 1992 Gary Oldman movie (or the vampires from Buffy, I suppose). It took me forever to realise the Chaos Sorcerer Lord was already almost perfect, and so he required very little conversion work – he even has the same face. Painting Samael, I had two main objectives:

1. An overall dark tone but with some bright, bold-enough contrasts so that he wouldn't fade into the background on the table, and

2. Try out *Blood for the Blood God* for the first time.

That eventually set the visual style for the rest of the warband: high contrasts and blood.

I'd never really made much of a project of basing before, and I thought it would give the warband some nice cohesion to tie all the minis together with a 'decayed streets' theme. I used carved-up PVC signage board for the paving, coffee stirrers for the wooden planks and green stuff for the gutter sludge.

Usually, by the time I complete a painting project, I'm already sick to death of it, but this time I ploughed right into converting a representation of the Dramatis Persona Simius Gantt for Samael to enlist right after I finished, so I suppose I must have had a measure of fun working on these guys!



# THE ABYSS WALKERS

by Tyler Bonoan

## BACKGROUND

The Abyss Walkers are a deep-sea salvage and repair outfit hailing from the world of Mare Solum. Their base of operations is located on a small crescent-shaped island known as Scarab Bay. The moniker was given to the island due to its infamy for shipwrecks and the salvagers that follow in their wake. It is said that the throngs of salvagers resemble swarms of scarabs feasting upon fresh carrion.

The abundance of shipwrecks is a result of the island's unusual topographical makeup. Scarab Bay is surrounded by sharp, jagged rocks that lurk just beneath the surface of the tides, with the only safe passage to port being on the concave side of the island, watched over by the Lighthouse. However, during the regular storms it is often noted that the Lighthouse goes dark. The following dawn, the Abyss Walkers are always the first ones salvaging the latest wrecks.

## THE CREW OF THE NADIR

**Kvala, Captain:** Although she has only recently been granted the honour of captaining her own ship, Kvala already displays a natural expertise in commanding such a large scrapping barge, efficiently leading her small crew in bringing in vast amounts of scrap and priceless archaeotech from salvaged wrecks for the Abyss Walkers. With such prowess, Kvala and *The Nadir* are infamous for their success in harpooning and commandeering other scrapping ships and sky-trawlers that stray too far into Abyss Walker territory.

**Kovu, First Mate:** Kvala's older brother. One of the elder and most experienced members of the Abyss Walkers outfit, Kovu had earned the highest privilege that could be bestowed upon

an Abyss Walker: being permanently sealed inside a rare deep-sea diving suit. Unlike the more common suits that the Abyss Walkers wear, these ancient deep-sea diving suits allow a diver to descend to some of the deepest parts of Mare Solum's seas. The archaeotech used to produce these suits have long been lost to the millennia. As such, it is seen as the highest honour to be gifted one to wear. However, due to having lost the technology to repair and produce them, the only way to ensure that they will work underneath the surface is to hermetically seal the diver inside the suit, welding all parts closed. Every Abyss Walker gifted one of these rare suits accepts this fate, knowing that they will be sealed inside their eventual tomb, inevitably meeting their end someday at the bottom of the Abyss.

**Joras, Dive Language Interpreter:** Due to the recycled oxygen and other chemicals that they breathe in from their sealed diving suits, all Abyss Walkers' vocal cords eventually atrophy to the point of being unable to verbally communicate. In response, they have evolved an extensive sign language system based on diving hand signals. This allows them to communicate to each other while underwater as well as topside. Newcomers to the outfit who have not yet earned their diving helmets (the final step in becoming a full member of the Abyss Walkers) are trained in this sign language by older initiates as a final requirement of earning their own helmets. As such, new initiates act as dive language interpreters between the Abyss Walkers and other individuals of Mare Solum.

**Theros, First Guard of The Hermit:** Theros was the first member of the Abyss Walkers to strike a deal with The Hermit: the enigmatic,

**Opposite**  
Top *The Abyss Walkers*  
Left *Captain Kvala*  
Right *First Mate Kovu*





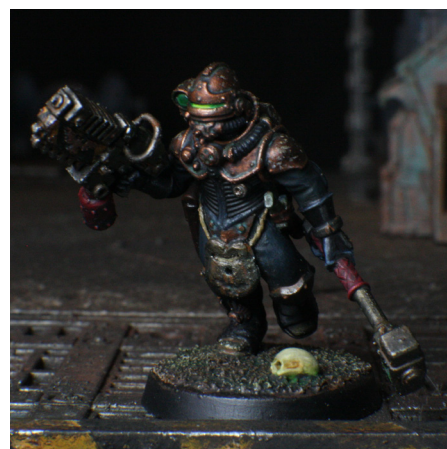
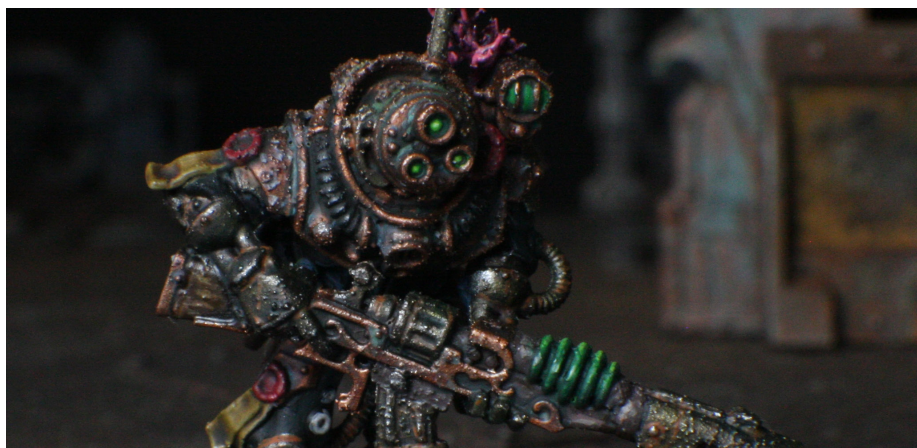


sovereign ruler of The Lighthouse that guides safe passage into Scarab Bay. In exchange for supplies and protection, The Hermit allows the Abyss Walkers control over The Lighthouse, turning a blind eye when its guiding illumination falls dark during the tumultuous storms that routinely affect the small island.

**Iszara:** Not much is known about Iszara beyond the fact that she had suffered a catastrophic suit failure during a routine salvage dive; explosive decompression allowing the full wrath of the depths to swallow her soul in an instant. Her remains were taken to a rogue Imperial Navy corpsman along with a hefty chunk of credits and archaeotech. She returned days later, completely silent beyond the sound of her whirring servos and rare bursts of static machine code.

**“Tin Man”, Heavy Support Automata:** Gifted from one of the anonymous traders that the Abyss Walkers sell their rarest salvage to, the heavy support automata act as both menial salvage haulers as well as protectors from Mare Solum’s aquatic wildlife and rival crews that may try to attack them during salvage dives. While not officially acknowledged, there have been whispers that some automata have mysteriously walked off into the black void underwater of their own accord, never to return.

**Rex, Salvage Engineer:** An expert mechanic, Rex oversees repairs to “The Nadir” as well as advising Kvala as to what wrecks are worth salvaging. He possesses an uncanny knack of knowing the location of wrecks that contain rare salvage, many times these being wrecks that had seemed to be fully picked apart by other scrapping outfits. However, Rex never explains how he knows or acquires this information, and with how accurate his advising leads to valuable salvage, Kvala never presses the issue.



Top Iszara, entombed within her dive suit  
Left Joras, dive interpreter  
Right Rex, salvage engineer



## BUILDING PROCESS

For the Abyss Walkers, I imagined them to be salvage divers that spend much of their time under water scrapping shipwrecks around Mare Solum. With this in mind, I went about sourcing bits that I felt effectively portrayed this aesthetic. Most of the models are built using a combination of Genestealer Cult Neophyte Hybrids as well as Skitarii Rangers, with some Astra Militarum bits such as pouches, holsters and sheathed knives. Since they would be fully enclosed within a diving suit, I made sure to select bits that were fully clothed, avoiding bits such as arms that either showed ungloved hands or arms. The one exception to this was Joras. I wanted to visually show that he was different from the rest of the group, a new initiate that has not proved himself just yet. With his job as a "dive language" interpreter, I wanted to model him showing what his role was in the crew. This led me to modelling him without a helmet or weapon in hand, opting instead to convert his arms and ungloved hands to give the impression that he was actively "translating" between another party's spoken word and the mute Abyss Walker diving language.

Theros and Rex were two of the first Abyss Walkers that I built and painted. They were my proof of concept for the entire crew; seeing how I could blend together bionic/mechanical bits of the Skitarii with the suit elements of the Neophytes.

Iszara was a chance to branch out a bit, style and technique wise. Since she suffered implosive decompression, I definitely wanted her to look more mechanical than the other members of the crew. I used a Skitarii scanner bit turned around for her head and, keeping with the theme of her being mechanical, made sure that her arms and legs were suitably robotic. When it came to painting, Iszara was the point that I branched out and tried incorporating

more texture into the models I was building. Before base-coating, I liberally applied a layer of Typhus Corrosion to the metal parts of her suit, limbs and weapon. I imagined that since she was more mechanical, she would be able to stay underwater for longer periods of time when compared to the others, leading to any metal on her to be vastly more corroded. I also used part of a model railroad shrubbery soaked in watered-down PVA glue to represent coral growth on her shoulder, tying her into the theme of spending a lot of time at the bottom of the sea.

I took these techniques further with the "Tin Man" automata. I knew from the start I wanted to include some type of heavy muscle for the Abyss Walkers and briefly had plans to use Forgeworld's beautiful Solar Auxilia Ogryns as a base model. However, I eventually decided to use the Kastelan Robots, as I wanted heavy support that looked like they could help haul heavy salvage out from the depths as well as protect other divers from all the hostile wildlife that exists deep within the oceans of Mare Solum. The first thing I did was reposition the hands of the Kastelan to be able to grip, using wire threaded through the digits of the model's fingers to let them bend inwards realistically.

I then made a harpoon cannon out of bits from the GSC Rock Grinder, Kastelan Robots, styrene tubing and a mean-looking harpoon tip from the Kharadon Overlords Arkanaut Ironclad. I also replaced the Kastelan head with a head that I felt better portrayed the Abyss Walker's deep sea diving aesthetic, harkening back to the looks of old-school diving helmets complete with rivets and a porthole visor. I used a layer of Typhus Corrosion again to make the metal look suitably corroded, then used AK Interactive Slimy Dark Green and white spirit to give the effect of algae build up and streaking. Some more coral growth and a few green stuff barnacles lends more proof that the Automata

has spent a lot of time fully submerged.

When I saw some of the Forgeworld Solar Auxilia sculpts, I knew that they would be perfect for my version of a more ancient/rare type of diving suit. For Kovu, I had decided that I would use the sculpt of the Solar Auxilia Flamer section that was carrying its flamer. I loved the sense of weight the sculpt portrayed, with the model leaning slightly off balance while walking to compensate for the weight of their weapon. Since I felt the sculpt was perfect already, I kept the conversions minimal and focused on tying the model in with the rest of the Abyss Walkers. I replaced the flamer with an Orlock harpoon gun and used a Cadian respirator to help break up with welding-helmet silhouette of the original head.

*The Nadir* is my take on one of the many salvage sky-ships that exist on Mare Solum. Playability is a big thing for me, so I wanted to make sure that it was big enough to be able to have models on it that could continue combat after boarding. The majority of the ship was built out of foam board and plasticard, using some Games Workshop terrain for detailing, such as a Taurox cab for the ship's wheelhouse and two Sector Mechanicus Silos as the rear thrusters. To keep with the scrapping and salvage theme, I included a crane on deck to bring salvage aboard as well as a small dozer underneath the wheelhouse to help push salvage off when unloading.



# THE PALE THRONG

**‘Humanity has reached a dead end! It no longer has the means to sustain itself in the stars. Blind to its own limitations, it kills the children that hold the key to its future. We are those children. And the future is ours!’**

—Broadcast to Loyalist relief forces by the rebels during the Tranch War

by Anders de Geer

The Pale Throng are a Mutant Cult and anti-Imperial warband active in the Calixis Sector. Considered to be one of the most dangerous and destabilising elements in the region, their goal is to liberate mutants from the shackles of Imperial oppression, whilst visiting bloody vengeance upon their overlords.

Beyond their mutant liberation platform, they maintain that abhumans and psykers are superior to normal humans and, in fact, represent the future of mankind. Whilst they are no Chaos Cult, they are prone to manipulation from external forces, opening the possibility to being used as a tool in a Chaos plot.

They do not act subtly or through conspiracy. Rather, they are a hyper-violent band of hideously deformed killers and rogue psykers whose trademark is destruction and the atrocities wrought against any non-mutants left trembling in their wake.

I found the idea of an abhuman uprising in the 41st millennium quite inspiring, and it gave me the opportunity to convert some subtle mutations. I wanted these characters

to look like outcast criminals and mutants - a ragtag, anti-humanity army, rather than simply another Chaos Cult).

When I started the gang, I did not have any specific game system in mind, but as the project evolved I prepared them for Kill Team. In fact, I enjoy this faction so much, I might even go for a full 40k army in the future!

The Pale Throng are led by Commander Ludger Herrer; a somewhat deranged individual, prone to psychotic episodes. He mercilessly leads his warriors into battle, demanding that no quarter is asked for and none is given. Veteran Sergeant Hector “Sid” Sumpf relays his commander’s orders without question, and enjoys nothing more than leading the charge against the Imperial persecutors.

**Opposite, clockwise from top left**  
Davy “Stalker”  
Simons, Amir  
“Wolfman” Maddox,  
Gus “Legs” Rintz,  
Sgt. Ashmarr Dank

**Top right** Ludger  
Herrer, Commander  
of the Pale Throng

**Bottom** The Pale  
Throng, led by  
Veteran Sergeant  
Hector “Sid” Sumpf







# INQUISITORIAL WARBAND

by Matt Byrne



This is the warband of Inquisitor Udo Motya, a follower of the Redactionist school of thought, a radical offshoot of the Amalathians. This faction is so obsessed with maintaining stability in the Imperium, that they ruthlessly suppress any information they believe might jeopardise that, all the while collecting and collating the very same data for their own ambiguous use.

Inquisitor Motya is notoriously secretive, hiding his identity behind an ancient golden mask and heavy black robes, ensuring that even his closest acolytes have never seen his face or heard his true voice. He wears the symbol of his order sparingly. Instead he adorns himself with all manner of strange and arcane runes and markings, lending himself the air of a cult magister as much as that of an Inquisitor – a quirk that has not gone unnoticed by his peers in the Ordo Hereticus.

For the most part, Motya remains in the shadows, content to operate through a small group of trusted agents and a wider network of spies and informers. Chief among these agents is Amon Vuk, a former inquisitorial storm

trooper and Udo's Interrogator. Often referred to as "The Wolf at the Door," Vuk is an expert in asymmetrical warfare and infiltration, and coordinates operations on the ground for his master, months or years ahead of his arrival.

Udo has entered into a pact with a strange death cult known as the Umbra Manus and can call upon the skills of the terrifying pariah-assassin known as Null. When not actively pursuing targets, Null acts as Udo's bodyguard, shielding him from the attentions of enemy psykers. Although the price paid for such services is known only by Inquisitor Motya himself, it must be high. Too high, if the whispers are to be believed.

The most recent and unlikely addition to Udo Motya's inner circle is the twisted Yorg, who entered his service by accident on the mining world Aphra Sela. Good-hearted and extremely loyal, Yorg is surprisingly cunning and capable of gaining access to places a non-mutant would draw unwanted attention.

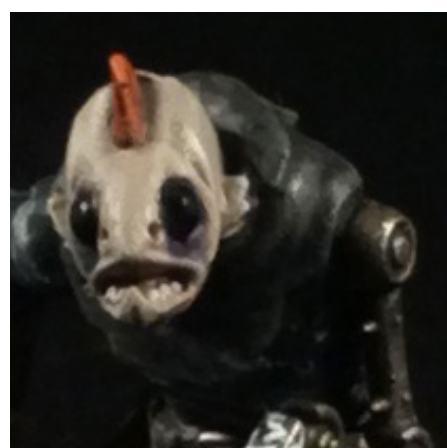
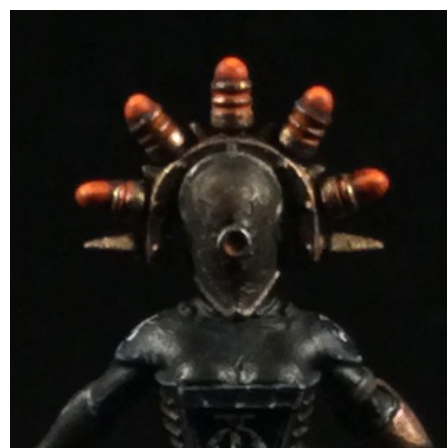
For me, INQ28 is primarily about inquisitors and the characters they interact with. As a result,

my main inspiration remains the Inquisitor rulebook. When building this warband, I really wanted to play up the "War in the Shadows" theme that runs through the whole book and make a group of mysterious individuals whose allegiance isn't immediately clear. I pictured an inquisitor who could hide himself beneath a hood and pass largely unnoticed through the underhive. To this end, I avoided flashy armour and large weapons – these guys probably wouldn't last very long on a 40K battlefield but it's the last place they'd end up.

The colour scheme was inspired by the work of Picta Mortis and Jeff Vader. I have always found painting black quite difficult and wanted to challenge myself. I chose orange and white spot colours to provide contrast – the little white symbols on the models are transfers from the Adeptus Mechanicus Skitarii set.

I have a few more models planned for this warband: a flock of servo skulls to reinforce the theme of secrecy and surveillance, and a huge flamer-wielding brute named Pyre – Inquisitor Motya's weapon of last resort.





Left *Inquisitor Udo Motya*  
Top *The Pariah Assassin, Null*  
Middle *Amon Vuk, "The Wolf at the Door"*  
Bottom *Yorg*



# CAYN'S PENITENTS



by Christian Burger

Cayn's Penitents are the guard of the far-off wasteland planet Carth. The whole planet is one inhospitable desert without any water supplies on the surface. The inhabitants of the planet live in a feudal society divided into two classes: the noblemen and the serfs.

All serfs work for their feudal lord, mainly to pump water from underground and to deliver it to the fortified cities of the aristocracy. The serfs live around these cities in shanty towns up to the knees in the dry dust of Carth. Sickness, crime, servitude and the struggle for survival dominate their lives.

Everyone convicted for a misdeed, for disobedience as well as all suspects of heresy, are handed over to Lord Sinclair Cayn, the Lord Commander of the planet's guard known as Cayn's Penitents. Assisted by the Ordo Hereticus, the convicts are brutally purified and brought to heel. They then fight for the Imperium of Man until death claims them.

Members of the nobility only serve as officers in the guard of Carth. Cayn's Penitents, amounting to several million troops in total, are

often provided to the Inquisition for precarious operations with low survivability projections.

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Initially, the concept of the army was the idea of a scavenging Mad Max style wastelander warband with endless possibilities to build unique characters. The heavily rusted armour is an element remaining from that stage.

But then I discovered the INQ28 community. I was amazed by the creations of my fellow hobbyists and by the grim and dirty painting style. I remembered that the thing I always loved about 40K was the techno-mediaeval, gothic grimdark vibe.

I've seen wonderful conversions which really nailed this unique style that's iconic for 40K. So, I felt the need to push my wastelanders into this direction and the rough concept of Cayn's Penitents was born.

Opposite top left *Lord Commander Sinclair Cayn*

Opposite top right *Infantry*

Opposite bottom [left to right] *Sir Randall, Lord Cayn, Sir Barrick*







# CREDITS

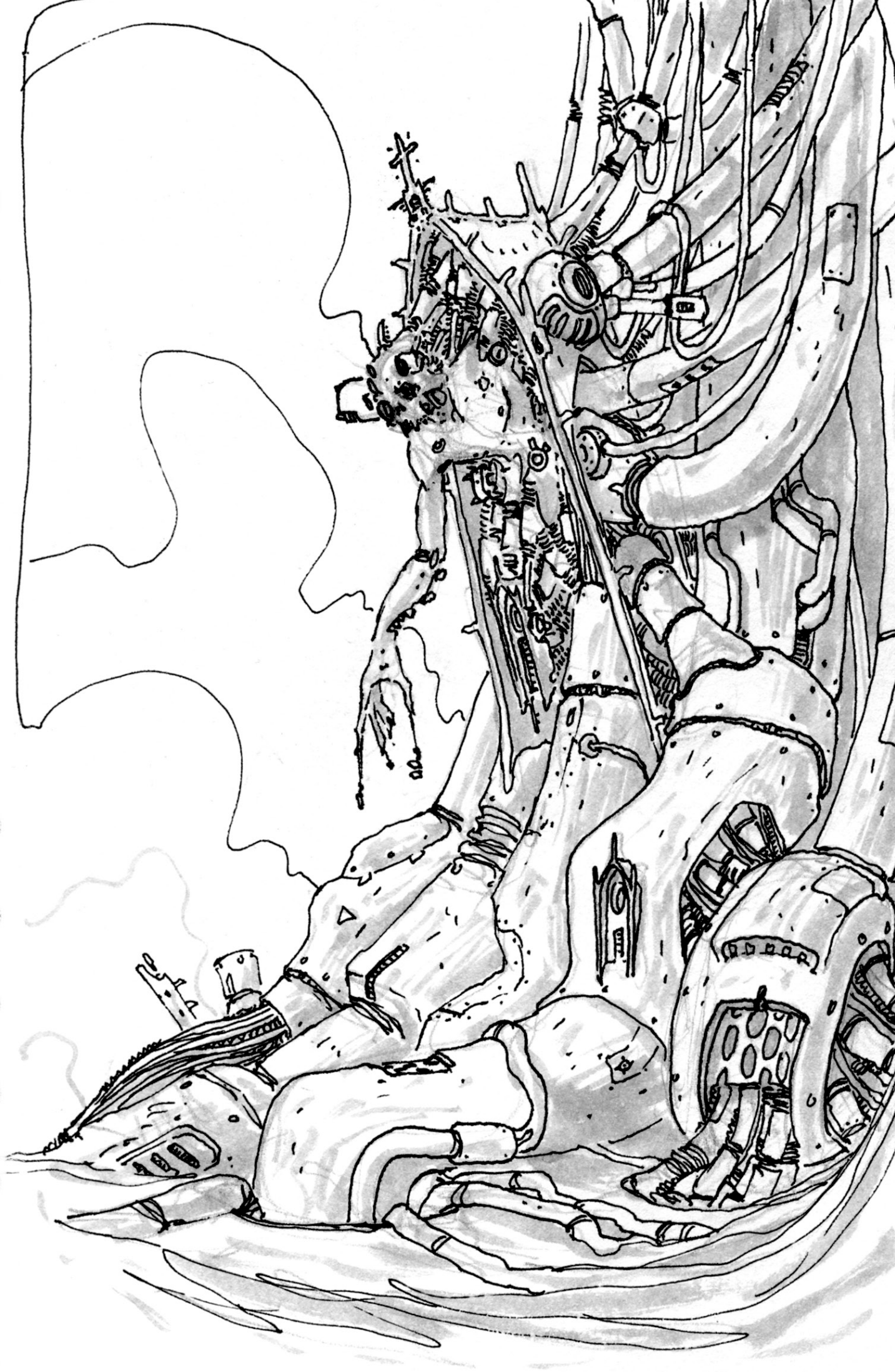
Well, I very much hope that you enjoyed the first volume of 28! Phew - a lot of blood, sweat and tears [the flesh is weak] went into this magazine. I would like to say that the bondsmen and servitors will be getting some well-earned rest, but that is not the case - we're straight into working on the next volume! No peace for the indentured. Or the lobotomised...

All that remains for me is to say a really big thank you to all our contributors. Without you, this magazine would simply not exist. You are all distinctly splendid biological lifeforms.

**Volitare-28 // Editor**

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<b>Benjamin Wakefield</b>	<a href="https://www.instagram.com/atelierdesnerds/">https://www.instagram.com/atelierdesnerds/</a>
<b>Christian Burger</b>	<a href="https://www.instagram.com/le_bourgeoisee/">https://www.instagram.com/le_bourgeoisee/</a>
<b>Christof Keil</b>	<a href="https://www.instagram.com/k03rnl/">https://www.instagram.com/k03rnl/</a>
<b>Chris Whitehouse</b>	<a href="https://www.instagram.com/whitey161/">https://www.instagram.com/whitey161/</a>
<b>Dan Morison</b>	<a href="https://www.instagram.com/dark_mechanic/">https://www.instagram.com/dark_mechanic/</a>
<b>David Descheneux</b>	<a href="https://www.instagram.com/anamnesis_studio/">https://www.instagram.com/anamnesis_studio/</a>
<b>Filip Petersson</b>	<a href="https://www.instagram.com/fgsfd/">https://www.instagram.com/fgsfd/</a>
<b>Frankie Duberry</b>	<a href="https://www.instagram.com/nerd_princess/">https://www.instagram.com/nerd_princess/</a>
<b>Ian Miller</b>	<a href="http://www.ian-miller.org">http://www.ian-miller.org</a>
<b>Isaac Tobin</b>	<a href="https://www.instagram.com/weirdingsway/">https://www.instagram.com/weirdingsway/</a>
<b>Jake Ozga</b>	<a href="https://www.instagram.com/exprofundis/">https://www.instagram.com/exprofundis/</a>
<b>James Sherriff</b>	<a href="https://www.instagram.com/brass0_0monkey/">https://www.instagram.com/brass0_0monkey/</a>
<b>Joakim Gross</b>	<a href="https://www.instagram.com/jogrminiatures/">https://www.instagram.com/jogrminiatures/</a>
<b>John Wigley</b>	<a href="https://www.instagram.com/jgwigley/">https://www.instagram.com/jgwigley/</a>
<b>Jonathan Hartman</b>	<a href="https://www.instagram.com/shibboleth02/">https://www.instagram.com/shibboleth02/</a>
<b>Kristian Simonsen</b>	<a href="https://secretsofthevoid.wordpress.com">https://secretsofthevoid.wordpress.com</a>
<b>Lassi Salminen</b>	<a href="https://www.instagram.com/accipiternidum/">https://www.instagram.com/accipiternidum/</a>
<b>Martin Tingle</b>	<a href="https://www.instagram.com/commissarmolotov/">https://www.instagram.com/commissarmolotov/</a>
<b>Matt Byrne</b>	<a href="https://www.instagram.com/exanimusminis/">https://www.instagram.com/exanimusminis/</a>
<b>Michał Kucharski</b>	<a href="https://www.instagram.com/dwarf_crypt/">https://www.instagram.com/dwarf_crypt/</a>
<b>Nicolas Evans</b>	<a href="https://www.instagram.com/nic_the_evans/">https://www.instagram.com/nic_the_evans/</a>
<b>Nicolas Grillet</b>	<a href="http://www.nicog.ch">http://www.nicog.ch</a>
<b>Pascal Blanché</b>	<a href="https://www.instagram.com/pascalblanche/">https://www.instagram.com/pascalblanche/</a>
<b>Simon Andrews</b>	<a href="https://www.instagram.com/sahobbyminis/">https://www.instagram.com/sahobbyminis/</a>
<b>Stephane Giraud</b>	+++MISSING FROM ADMINISTRATUM ARCHIVES+++
<b>Tyler Bonoan</b>	<a href="https://www.instagram.com/rougefalcon5/">https://www.instagram.com/rougefalcon5/</a>
<b>Vince Michael</b>	<a href="https://www.instagram.com/dark_tech/">https://www.instagram.com/dark_tech/</a>
<b>Wier bros.</b>	<a href="https://betweenthebolterandme.blogspot.com">https://betweenthebolterandme.blogspot.com</a>
<b>Wilting Moon</b>	+++MISSING FROM ADMINISTRATUM ARCHIVES+++









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