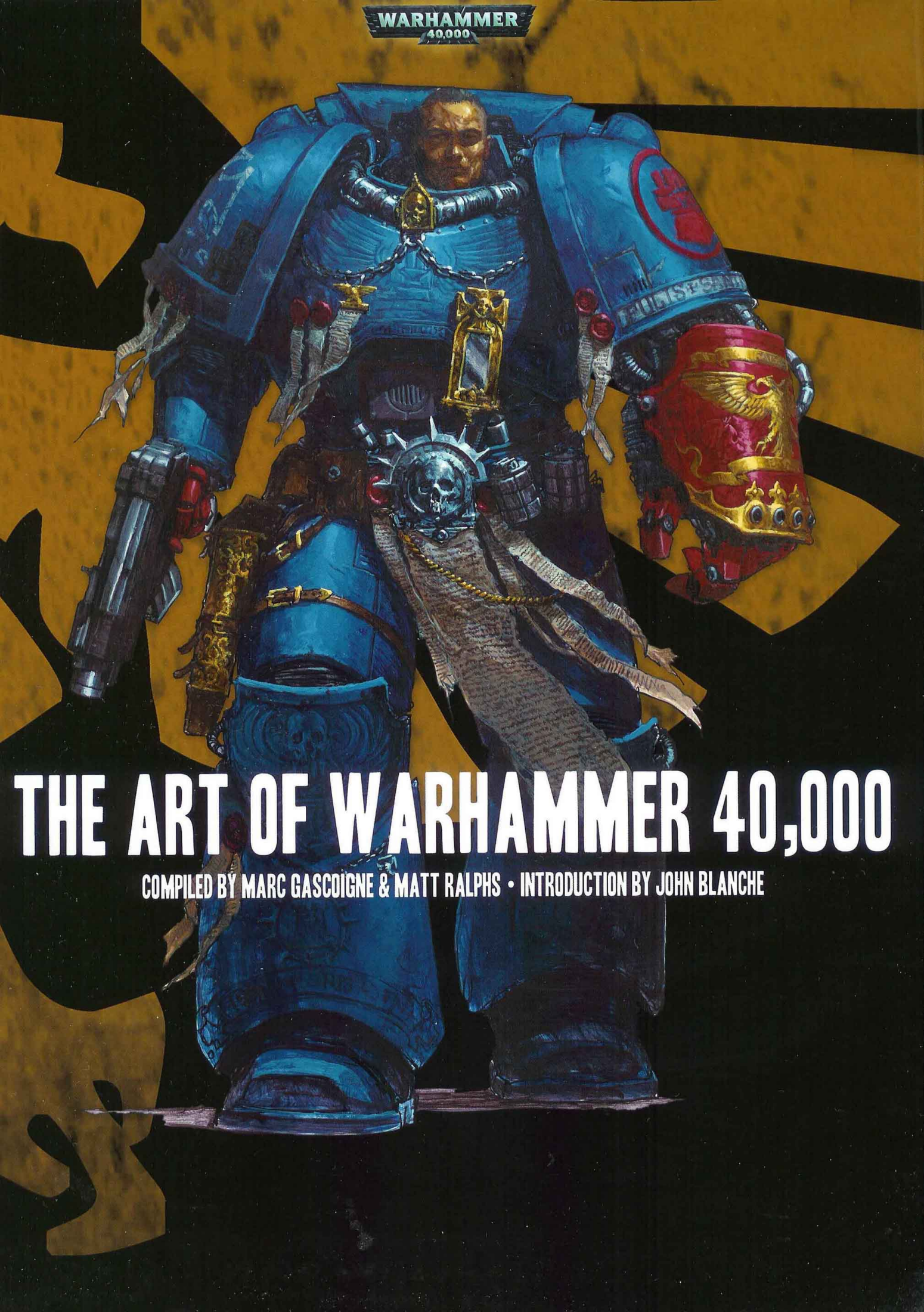
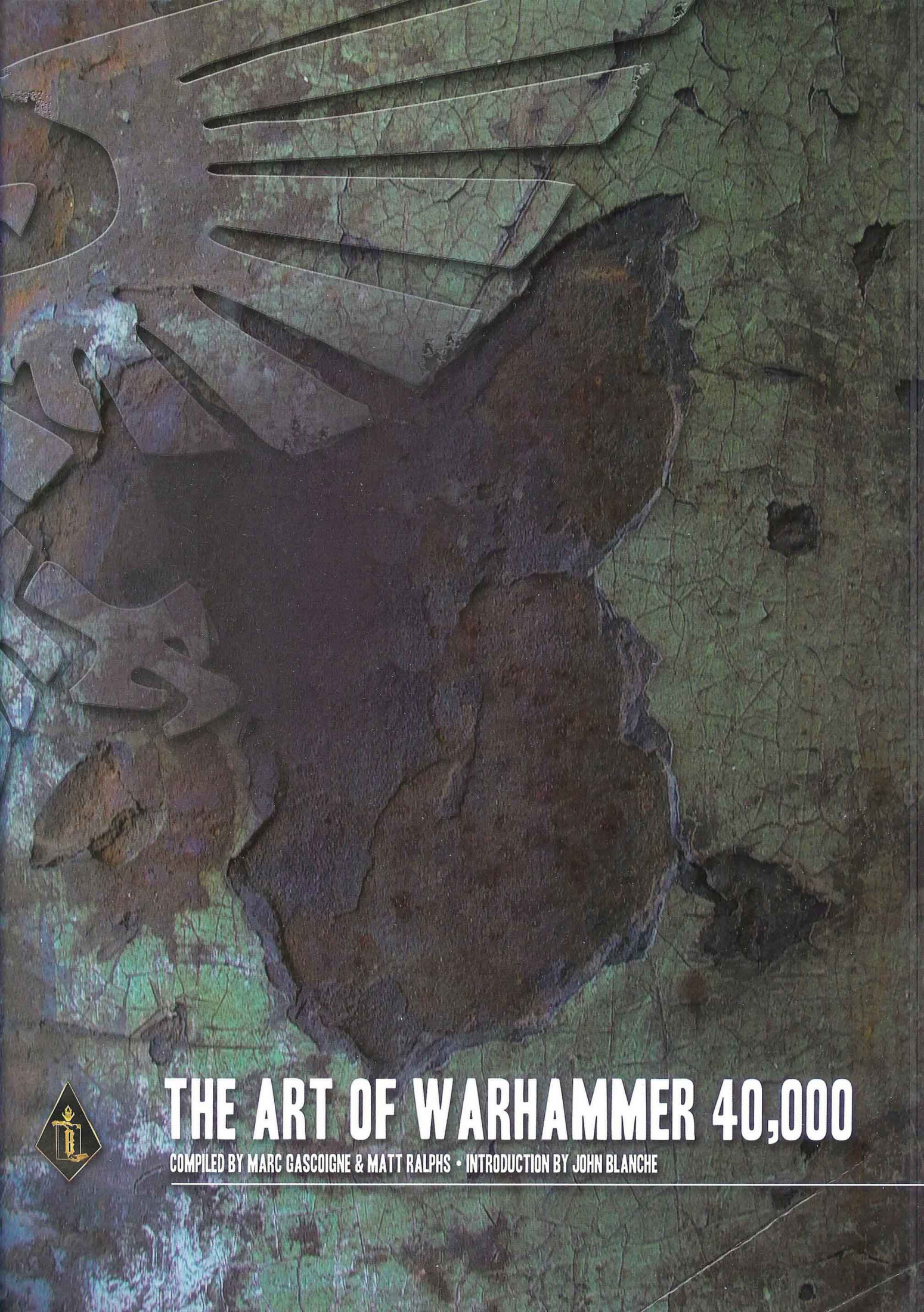
WARHAMMER 40,000



THE ART OF WARHAMMER 40,000

COMPILED BY MARC GASCOIGNE & MATT RALPHS • INTRODUCTION BY JOHN BLANCHE



THE ART OF WARHAMMER 40,000

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Warhammer 40,000 | Karl Kopinski, Stef Kopinski and Will Rees | Warhammer 40,000 Rulebook cover | 2004 ➤

IV

Introduction

When I was three years old, I imagined myself standing at an easel, painting in a white smock and a black beret. I've not done anything other than paint and draw since then. I went through school and then Art College, and came out into a world where there was no science fiction or fantasy art that I could relate to. It was all clean, hi-tech japes with the likes of Dan Dare and Buck Rogers. But in the early 1970s there was an explosion of talent specialising in art I could understand and that excited me: Jim Burns, Ian Miller, Roger Dean and Chris Foss to name a few. Suddenly there was an art movement that inspired me.

At that time I was drawing grim, surreal fantasy and science fiction art for my own pleasure, but I had to earn a living so I worked freelance on lots of projects that bored me to tears. My hobby was toy soldiers, and I desperately wanted to bring art and model making together. I would buy model soldiers and paint them in my own way, so they bore no resemblance to the historical reality. I liked to change and mutate things. In the mid-Seventies, the science fiction and fantasy market took off, and so did the toy soldier industry. This is my time, I thought. I already knew Steve Jackson and Ian Livingstone who had started Games Workshop, Bryan Ansell who was the power behind Citadel Miniatures and Roger Dean who had his own publishing company. Because of these contacts, I always had work and by the Eighties it all came together.

Arch Deaconne | John Blanche | Warhammer 40,000 Rulebook | 2004

Citadel Miniatures took off. I worked freelance for them until it overtook my life. Eventually all my work was for Games Workshop, and I wanted to stop being freelance, which was too much like hard work. I said to Bryan Ansell that I wanted to go full-time, and he agreed. I ended up working in an office in Newark with another artist, Tony Ackland, and with a young Rick Priestley writing rules at his word processor. As the company grew, I took on more responsibility and rather than scribbling pictures in a corner of the office, I ended up commissioning art from freelancers. But it did not stop me from drawing. No one can stop me doing that!

I acquired the grand title of Studio Manager. My job was to commission art for the first edition of Warhammer 40,000. In the early days, Alan Merrett, Rick Priestley and I were keen to supplant Dungeons and Dragons with Warhammer and Warhammer 40,000. We wanted to create a wargame of our own vision that was grittier and more realistic than the American ones, which were very clean-cut.

We also wanted to break down the barriers of what people thought science fiction was. Warhammer 40,000 is not Dan Dare, it is not Star Wars. Although technologically advanced, it is medieval, quasi-religious, superstitious, dark and frankly, bloody nasty. That is what Warhammer 40,000 is. That is why religious motifs play such a big part in the game, because they evoke that sort of society so well. Space Marines are our equivalent of knights in armour, with heraldry to match. They are archaic soldiers, archaic superheroes. What they are not are NATO Special Forces running around with high-tech weaponry. The Imperium is an amalgamation of so many ideas that were floating around, taken from sources like *2000AD*, wonderful

Michael Moorcock novels and real history, all put into a big pot and regurgitated by us.

At first we called on some of the big name fantasy artists around at the time, like Jim Burns, John Sibbick and Les Edwards. Doing so gave Games Workshop a tremendous boost. Over time, though, we became more reliant on a huge freelance community of younger freelance artists, like Will Rees, Kev Walker, Paul Bonner and Adrian Smith, who was a mere teenager when he first started with us. As Games Workshop continued to grow, we built up our own Art Studio of full-time employees. It was, and still is, a wonderful melting pot of ideas and styles, as we work hard to evolve the visual reality of the Warhammer 40,000 universe.

Games Workshop's artists are a group of individuals who have come together and naturally created a house style. They respect each other's skills and love each other's work, and this has caused the creation of a heady Warhammer style that has influenced more artists, writers and miniature designers all over the world. We are more influential than anyone can realistically quantify.

The art the Studio produces can be appreciated in several ways: in its dynamics and graphics, in its relationship with the models and the game, and how it stands as pure art. I am forever optimistic, forever excited about the family of creatives we nurture, who get better every day as they get more and more experience. I find it constantly exciting and I am always enthused. I am here in the middle of it and it is fantastic.

To me, Warhammer 40,000 really exists. It has a history and I am a purveyor of that history. I delve into it and study it and work within it. Thirty years ago that history was not there, and we were just playing with all our ideas and gradually building them up. Now, as well as coming up with new ideas and images, I can refer back to all the material that has come before. The work I do now is developing imagery and themes, taking them to a point where other people can take them and run off with them. I expand on the imagery, with all my knowledge of it from the last thirty years, and I'm never short of material to work with. Every facet of the Warhammer 40,000 universe has an infinite number of images attached to it. I dive into those images and explore their potential.

Maybe a hundred years from now, there'll be an art book that refers to the Games Workshop era, or the Games Workshop style. We have gone past the point where we are just illustrating wargame books, we have an art movement and our work can proudly stand against any era's output. Our art addresses fundamental instincts apparent in men: strength, violence and power. The wargaming hobby has an immense cathartic effect on those who get involved. Our art is pertinent and has more meaning than most contemporary art movements. It will, and should, have its place in history. Games Workshop is a creative tour de force.

The development of the Warhammer 40,000 universe is a journey with no end. It grows and moves at its own pace and I have no clue as to where it is going. I hope to influence its journey as it goes along, but it has no resting place. There are always new influences to absorb and translate into the 40K universe. I can't wait to see what comes next.

John Blanche, Games Workshop Art Director
Nottingham, UK, 2006

Mendicanni | John Blanche | Warhammer 40,000 Rulebook | 2004

Space Marines

Crimson Fists Marine | Karl Kopinski | Warhammer 40,000 4th edition | 2004

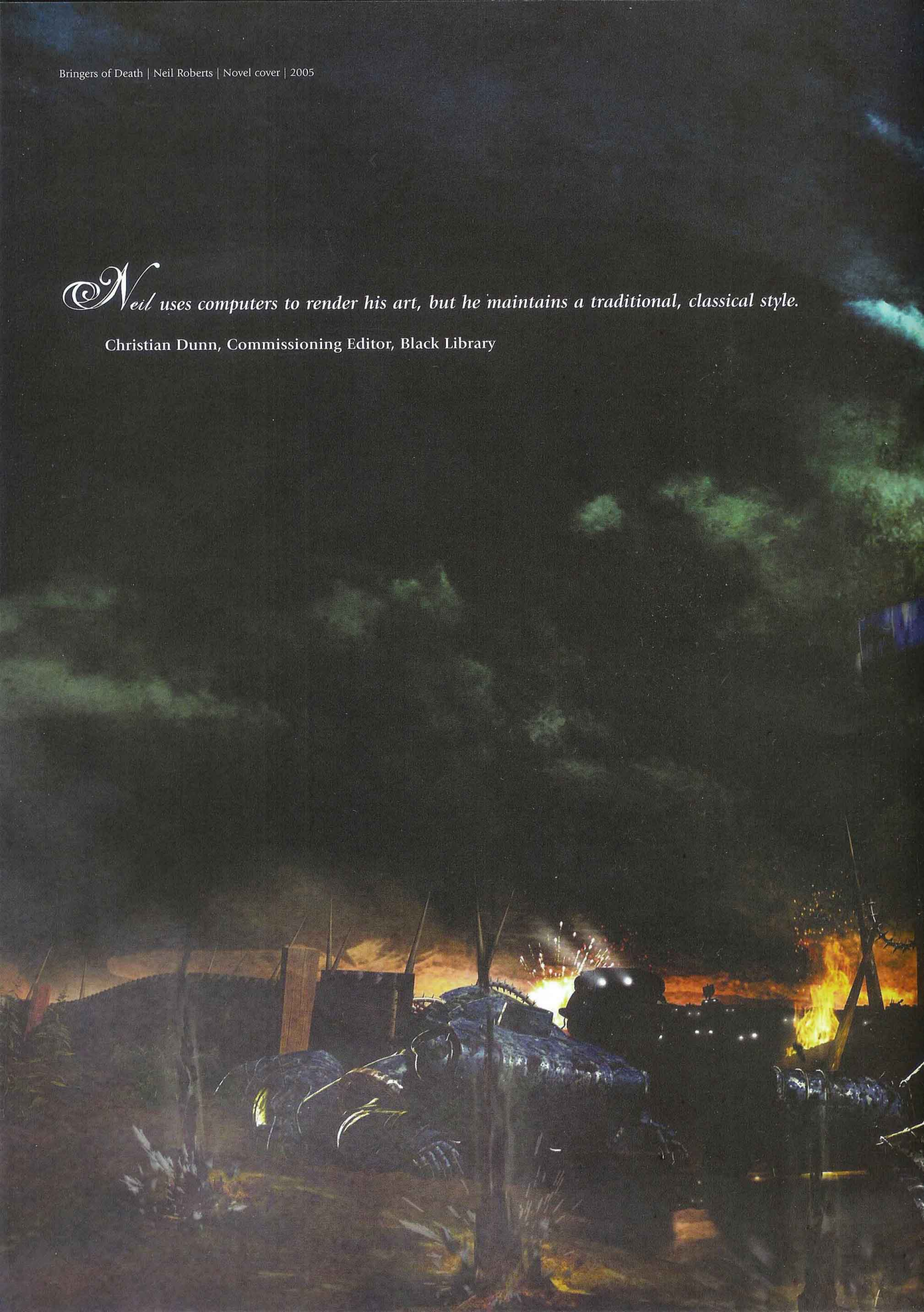
Dead Sky, Black Sun | Clint Langley | Novel cover | 2004

Alex understands how to share ideas, take them away and produce wonderful art. The more he works, the better he gets.

John Blanche, Art Director, Games Workshop

Warriors of Ultramar | Alex Boyd | Novel cover | 2003

Bringers of Death | Neil Roberts | Novel cover | 2005

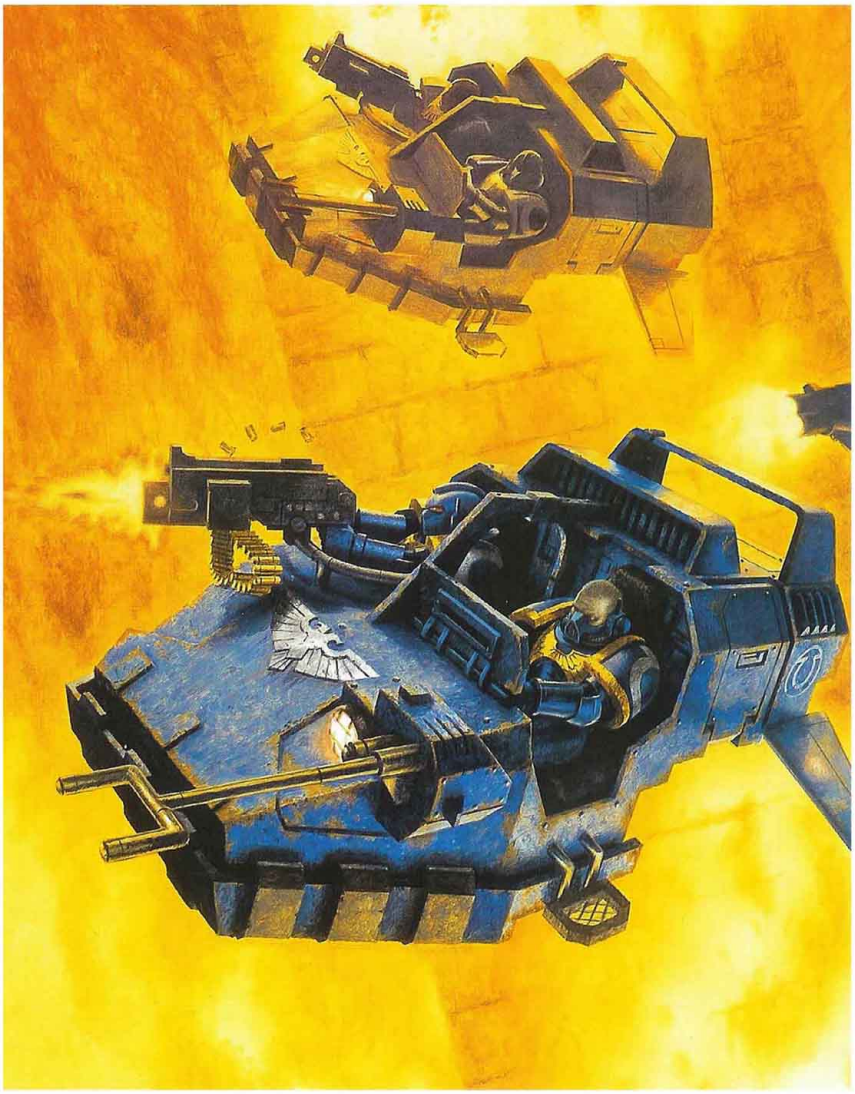


Neil uses computers to render his art, but he maintains a traditional, classical style.

Christian Dunn, Commissioning Editor, Black Library

Ultramarines Biker | Richard Wright | Box cover | 1996

Ultramarines Biker and Sidecar | Richard Wright | Box cover | 1998



Ultramarines Land Speeder | Richard Wright | Box cover | 1998

Ultramarines Dreadnought | Alex Boyd | Box cover | 2000

When an artist 'gets' the Warhammer 40,000 universe, they realise the playground they have is limitless.

Graham McNeill, Games Developer and Black Library Author

Techmarine Arius | John Gravato | Horus Heresy CCG | 2004

Chapter Master Gage | Steve Belledin | Horus Heresy CCG | 2004

Invictus Terminator Squad | Franz Vohwinkel | Horus Heresy CCG | 2004

Lord Macragge, Marneus Calgar | David Gallagher | Warhammer 40,000 4th edition | 2004

The Battle for Macragge | Karl Kopinski | Codex Space Marines cover | 2004

The above picture is a very striking, dynamic piece of art and it presses all my buttons.

John Blanche

Epic 40,000 | John Blanche | Box cover | 1994

Blood Angels Captain | David Gallagher | White Dwarf cover | 1990

Blood Angels | David Gallagher | Warhammer 40,000 Battle Manual cover | 1991

Dave used to draw Christmas cards and he had a portfolio of the most amazing natural history pictures, which I loved. He was also interested in history and model soldiers, so we got him to illustrate covers until he took up a full time position with us and became a mainstay of the art department.

John Blanche

We want the artists to use the universe and layer more onto it, to add another line of bricks to the creation.

Gordon Davidson, Miniatures Manager, Games Workshop

Leonatos | Kev Walker | Warhammer Monthly comic cover | 1999

Blood Angels | John Blanche | Warhammer 40,000 2nd edition box cover | 1993

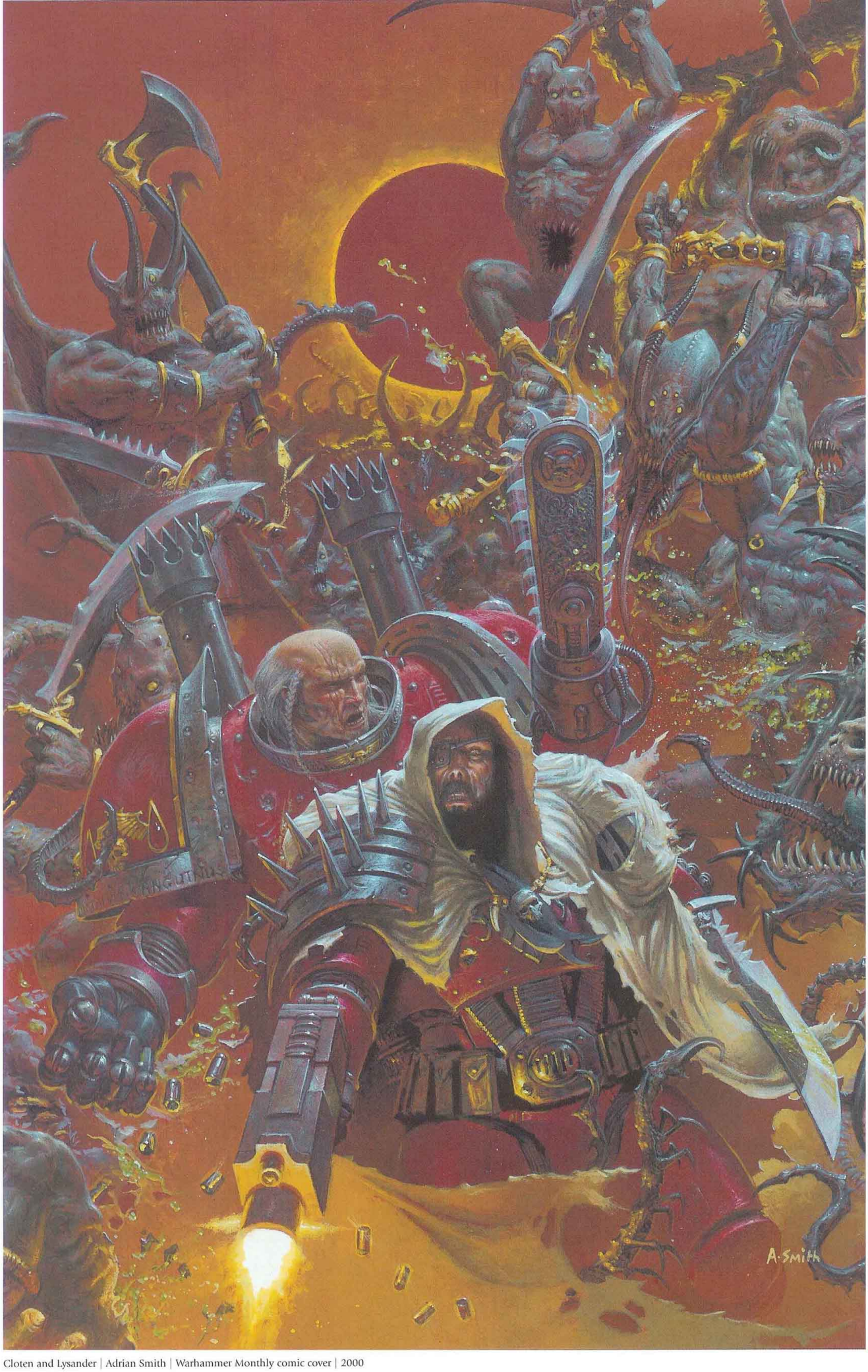
Cloten | Clint Langley | Warhammer Monthly comic cover | 2003

John Blanche taught me that every single model and picture is an opportunity for greatness. Everything needs to be as good as it can be. John treats every painting like that.

Gordon Davidson

Blood Angels: Deus Encarmine | Philip Sibbering | Novel cover | 2004

Blood Angels: Deus Sanguinius | Philip Sibbering | Novel cover | 2005

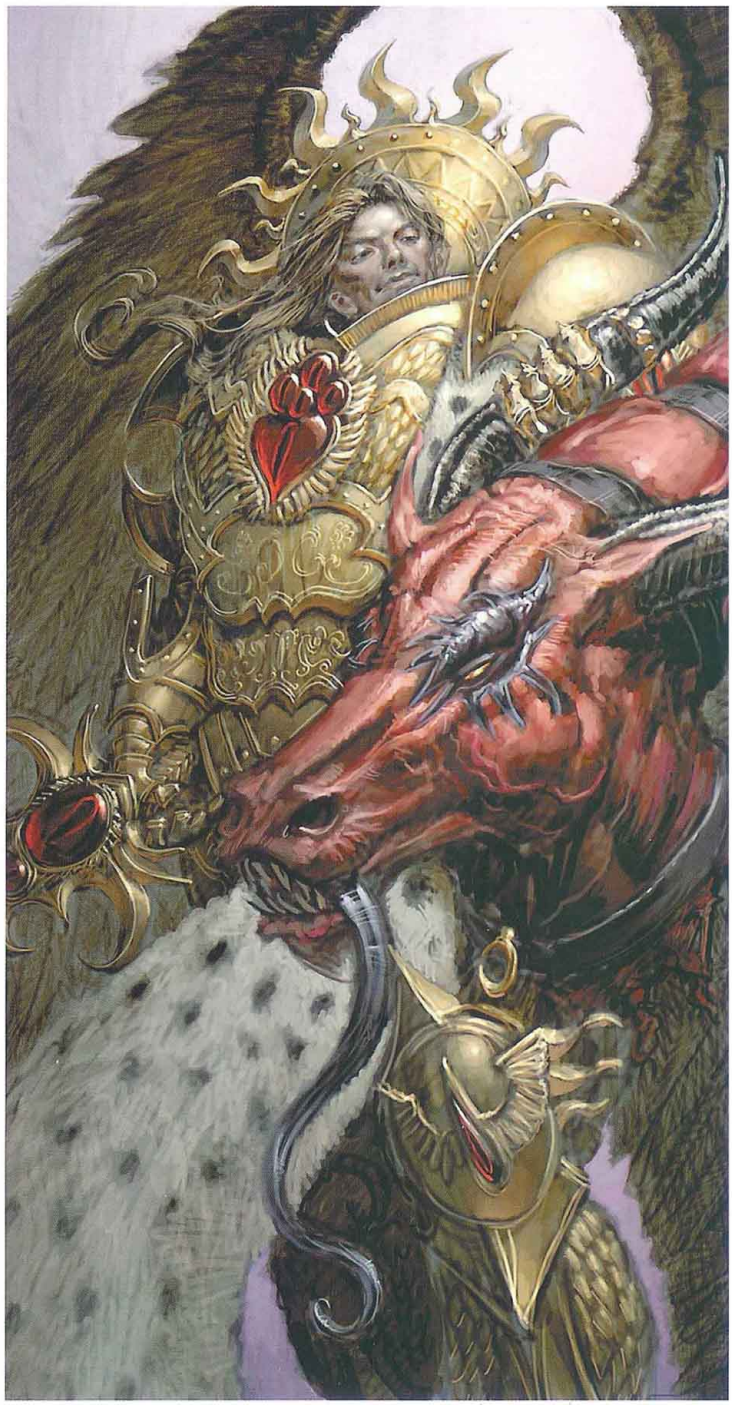


Cloten and Lysander | Adrian Smith | Warhammer Monthly comic cover | 2000

Crucible of War | Adrian Smith | Novel cover | 2003

Blood Angels Assault Squad | Karl Kopinski | White Dwarf | 2002

Solviel Furies | Wayne England | Horus Heresy CCG | 2005



Primarch Sanguinius | David Hudnut | Horus Heresy CCG | 2005

Space Wolf | Paul Dainton | Inferno! magazine cover | 2000

Space Wolf | David Gallagher | Codex Space Wolves cover | 2000

These covers convey the feral nature of the Space Wolves brilliantly.

Gordon Davidson

Wolfblade | Geoff Taylor | Novel cover | 2003

Space Wolf | Geoff Taylor | Novel cover | 2003

Grey Hunter | Geoff Taylor | Novel cover | 2002

Ragnar's Claw | Geoff Taylor | Novel cover | 2004

Space Wolf Veteran | David Gallagher | White Dwarf internal art | 2000

The Warhammer 40,000 cosmos is so rich and baroque, so encrusted with detail and complexity, that you can't help but be pulled in. There's so much to draw upon, because so many fine artists have contributed to the layering of detail over the years. It's immense and sprawling, but every last polished, engraved button and etched hilt matters. It's all so wonderfully grotesque.

Dan Abnett, Black Library author

Sigfasti Seeker Squad | Adrian Smith | Horus Heresy CCG | 2004

Leiknir Wolf Pack | Adrian Smith | Horus Heresy CCG | 2004

Lone Wolf | Karl Richardson | Warhammer Monthly comic cover | 2000

Lone Wolf | Karl Richardson | Warhammer Monthly comic cover | 2002

What I love about the Warhammer 40,000 universe is the lack of sentimentality. It's a harsh, unforgiving, relentless place.

Gordon Davidson

Dark Angels Captain | David Gallagher | White Dwarf internal art | 1998

Angels of Darkness | Clint Langley | Novel cover | 2003

Clint Langley's piece conveys the moodiness of the Dark Angels so well.

Gav Thorpe, Lead Background Designer, Games Workshop

Dark Angels | Jim Burns | Space Marine box cover | 1989

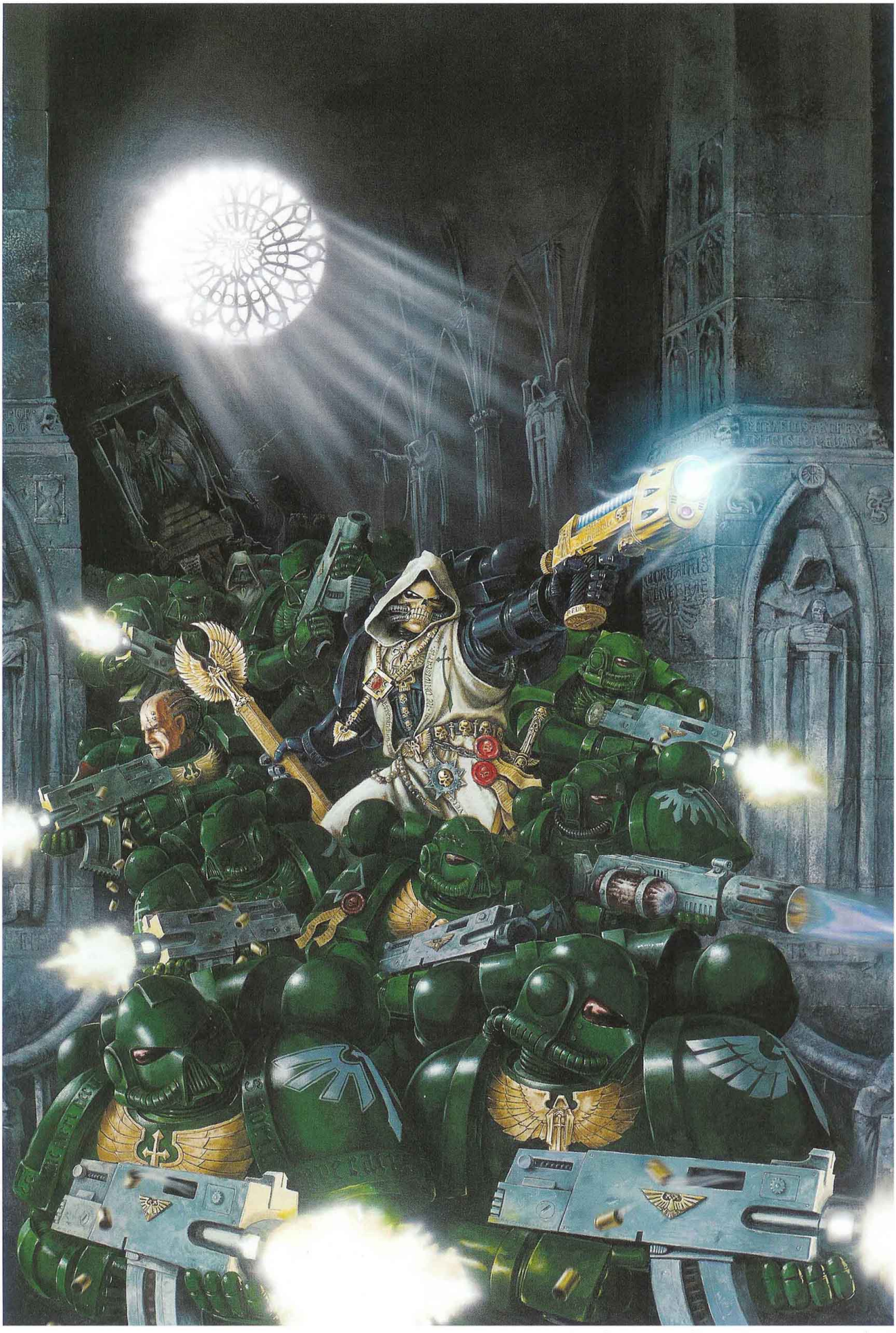
When Jim Burns first did this we put an overlay over it and added the white iconography and numbers. That was stuff John Blanche and I were working on at the time.

Jes Goodwin, Lead Miniatures Designer, Games Workshop

This picture has real presence. Mark was really hitting his stride with this one and the quality is astounding.

Ies Goodwin

Dark Angels Chaplain | Mark Gibbons | White Dwarf cover | 1996



Dark Angels | David Gallagher | Storm of Vengeance campaign pack | 1997

Naaman with Veteran Scouts | John Gravato | Dark Millennium CCG | 2005

Samuel Lexicanum | Torstein Nordstrand | Dark Millennium CCG | 200

Sodiel Deathwing Squad | Kari Christensen | Dark Millennium CCG | 2005

Mantle of the Champion | Sam Wood | Horus Heresy CCG | 2005

Alajos Assault Squad | Michael Phillippi | Horus Heresy CCG | 2005

Sam Wood is absolutely fantastic. He gets the imagery, he's got technique, great attention to detail and he really understands how to compose a painting.

Gordon Davidson

Parasim Landspeeder | Torstein Nordstrand | Dark Millennium CCG | 2005

Dark Angels Biker | David Gallagher | Warhammer 40,000 Vehicle Manual cover | 1992

I use acrylics for my paintings. Within this medium I use whatever technique I can to achieve the right image. This changes from painting to painting. Brushwork, airbrush, impasto, scrapping, scratching, scrawling...

Geoff Taylor, Artist

Dark Millennium | Geoff Taylor | Box cover | 1994

Dark Imperium | Geoff Taylor | Box cover | 1991

Deathwing Terminator | David Gallagher | Computer game box cover | 1993

When Warhammer 40,000 was released in 1987, the public was completely unsuspecting. It had integrity, depth and an authenticity that people latched onto. This was down to the background, presentation and the graphics, which were so characterful. The art was shot through with John Blanche's gothic aesthetic. Rogue Trader *looked fantastic, was filled with radical new gaming concepts and we focussed on the Space Marines which we knew had commercial value. It struck a chord.*

Alan Merrett, Games Workshop Group Intellectual Property Manager

Deathwing Terminators | Fangorn | Deathwing box cover | 1989

Dark Angels Rhino | Adrian Smith | Box cover | 2002

I wanted to show the multitude of characters that accompany the Space Marines to battle: priests, servitors and religious zealots. These characters evoke the medievalism of the universe.

John Blanche

Black Templars | John Blanche | Warhammer 40,000 3rd edition rulebook cover | 1998

Black Templars | Paul Dainton | Codex Black Templars cover | 2005

Last Stand | Kev Walker | Warhammer 40,000 3rd edition | 1998

It is the incredible detail which brings Kev's piece to life. Look at the chipped armour, the blood stains and the strength of the pose. Sometimes the black and white pieces are more evocative than the colour ones.

Jes Goodwin

Iron Hands | Adrian Smith | Novel cover | 2004

Crimson Fists | David Gallagher | Codex Space Marines cover | 1998

The piece on the left is based on the original John Sibbick cover of Rogue Trader. *It personifies battlefield heroics. It has a strong narrative with a last stand of Space Marines fighting to the death, which is what the Space Marines are all about. A lot of people don't notice the three missiles heading right for them. Every one of those characters is going to die!*

John Blanche

Crimson Fists | John Sibbick | Rogue Trader book cover | 1987

Crimson Fists Land Raider | David Gallagher | Box cover | 2000

Dawn of War | Creative Domain | Computer game cover | 2004

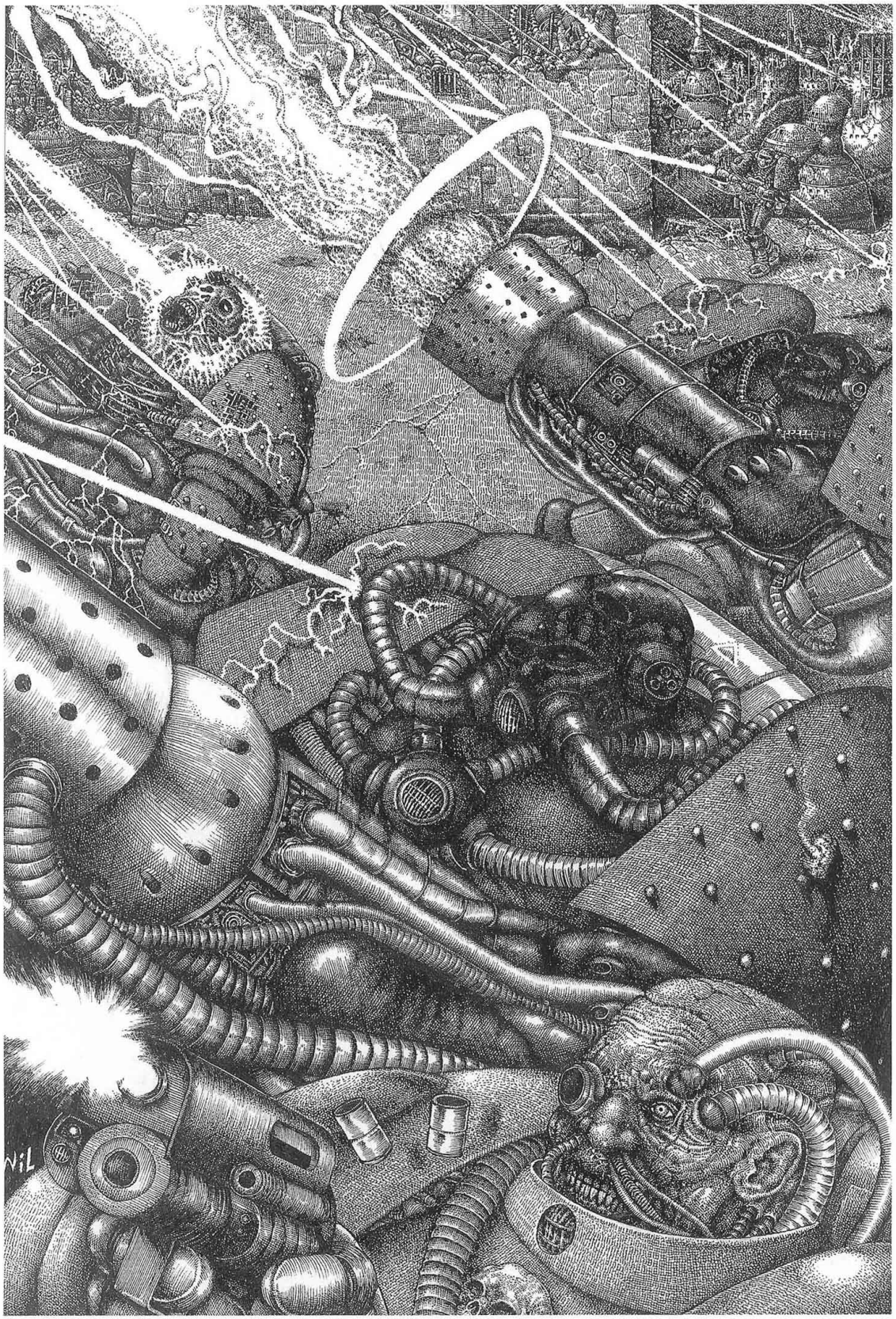
Dawn of War: Ascension | Neil Roberts | Novel cover | 2005

Soul Drinker | Adrian Smith | Novel cover | 2002

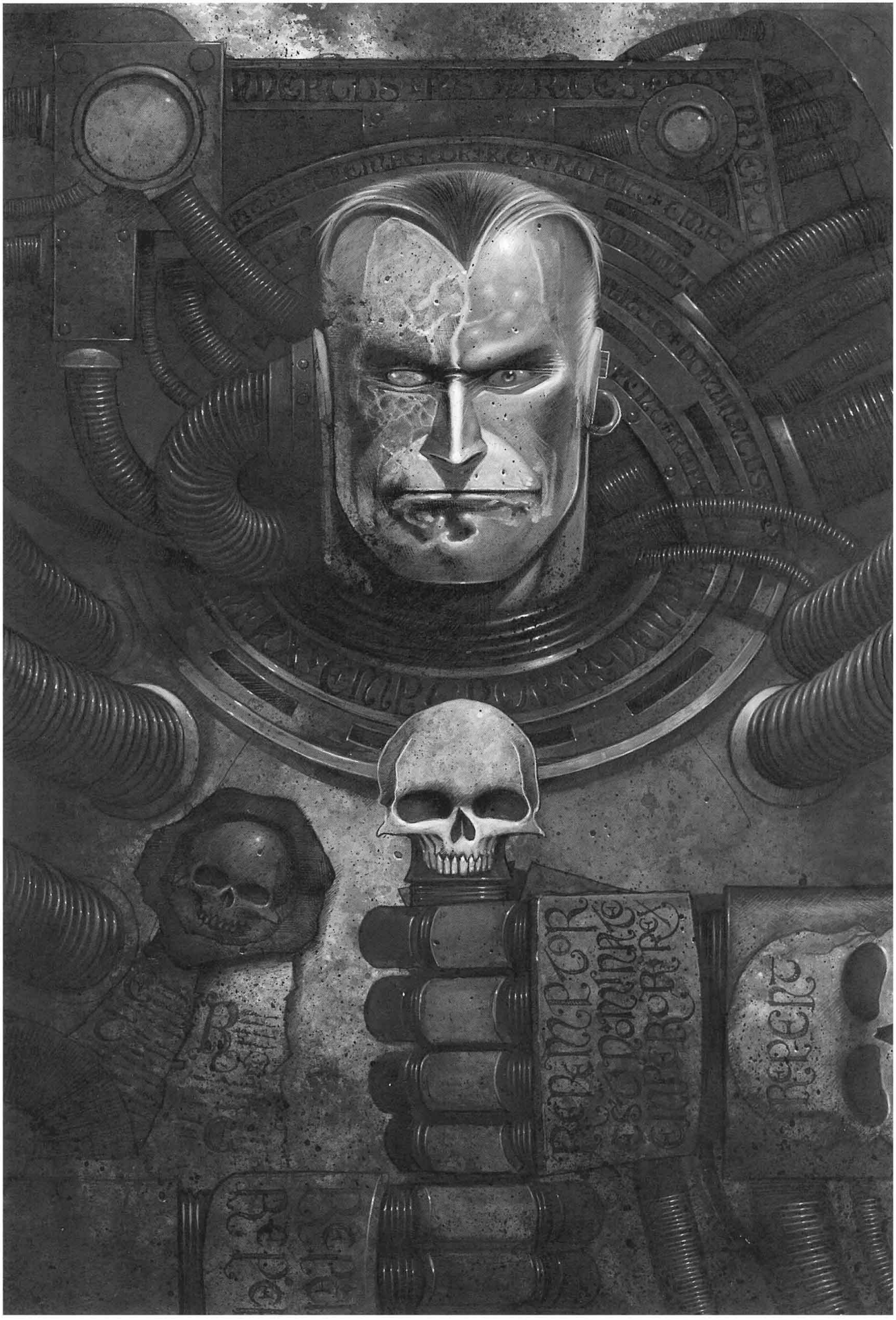
The Bleeding Chalice | Adrian Smith | Novel cover | 2003

Will Rees only did about a dozen illustrations for us, but they have had a huge influence over the years. People still remember them.

Jes Goodwin



Space Marines | Will Rees | Rogue Trader | 1987



Space Marine Captain | Wayne England | Warhammer 40,000 3rd edition | 1998

The Emperor versus Horus | Adrian Smith | Horus Heresy CCG | 2004

Custodian Command Squad | Adrian Smith | Horus Heresy CCG | 2004

Custodian Terminator Squad | Sam Wood | Horus Heresy CCG | 2004

Sisters of Silence | Steve Belledin | Horus Heresy CCG | 2004

Sisters of Silence Assault Squad | Sam Wood | Horus Heresy CCG | 2004

Melaena Verthand Sisters of Silence | Sam Wood | Horus Heresy CCG | 2004

John's work is the biggest defining factor of the Warhammer 40,000 universe. A lot of talented people have contributed to the look of the game, but it is John's vision that took it to the next level.

Steve Horvath, CEO, Sabertooth Games

Primarch Jaghatai Khan | John Blanche | Horus Heresy CCG | 2004

Primarch Rogal Dorn | John Blanche | Horus Heresy CCG | 2004

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Horus Rising | Neil Roberts | Novel cover | 2006

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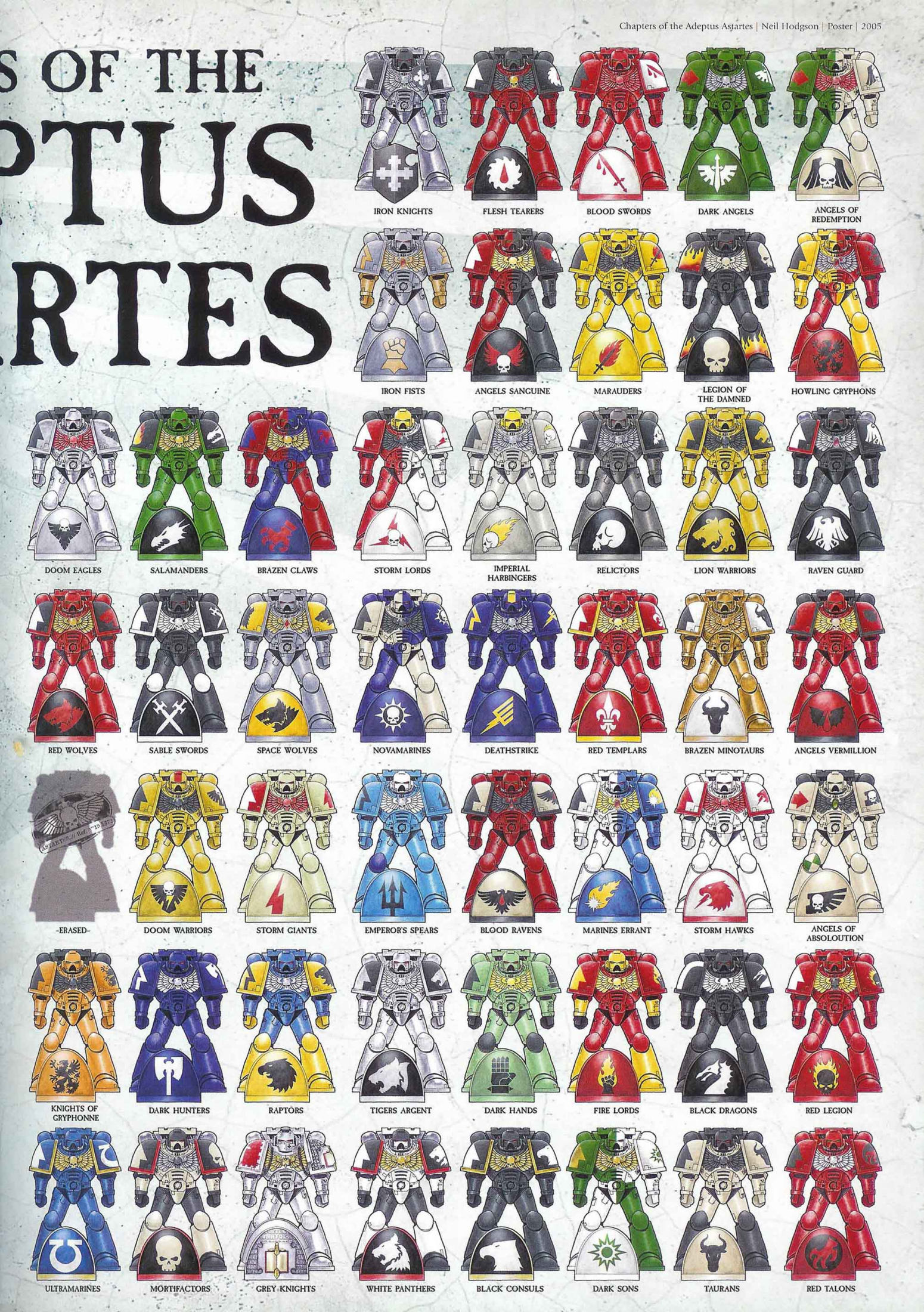
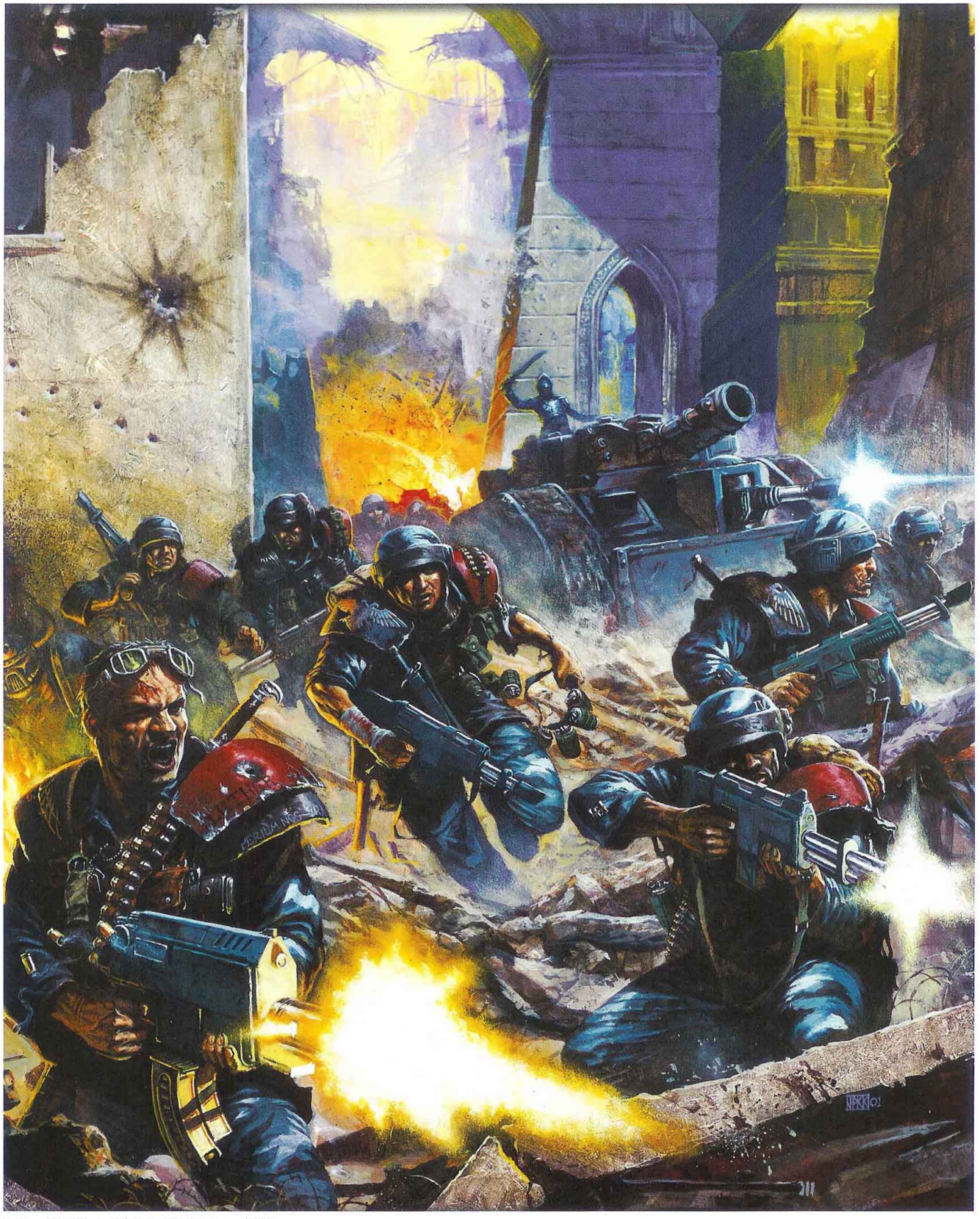


Imperial Guard

Imperial Guard | Karl Kopinski | Codex Imperial Guard | 2003



Cadians | Karl Kopinski | Codex Cityfight cover | 2001

My main aim is to do things and show things that they cannot do with the miniatures. I try to breathe life into them, and it's in the faces that you can really put some character into each piece.

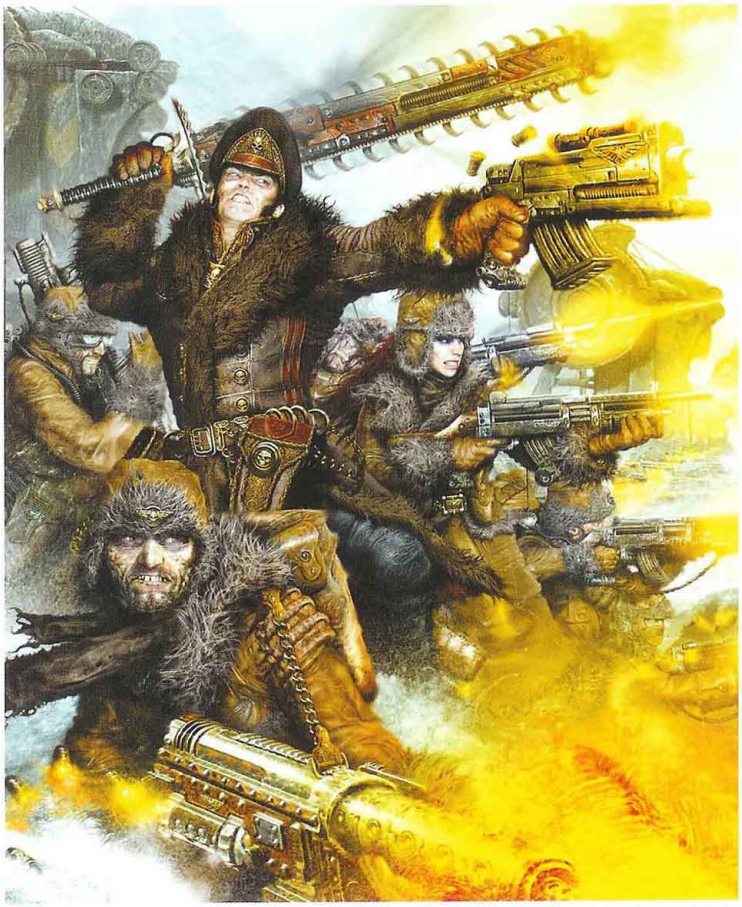
Karl Kopinski, Artist, Games Workshop Studio

Catachans | Karl Kopinski | Codex Catachans cover | 2000

For the Emperor | Clint Langley | Novel cover | 2003

As soon as I saw the cover of For the Emperor *I knew that Clint had got Commissar Cain absolutely right. Clint has a real gift for depicting facial expressions and body language, which mirror the internal life of the characters he portrays. I think he's really nailed Cain's personal charm in the way he composes his paintings. He also has a fantastic eye for the small details that bring a scene to life.*

Sandy Mitchell, Black Library Author



Caves of Ice | Clint Langley | Novel cover | 2004

The Traitor's Hand | Clint Langley | Novel cover | 2005

Cadians | Karl Kopinski | Codex Imperial Guard cover | 2003

Over time, the imagery laid down by John Blanche has soaked into the other Studio artists. It's like a vintage wine, with its own potency, flavour and character.

Phil Kelly, Games Developer, Games Workshop

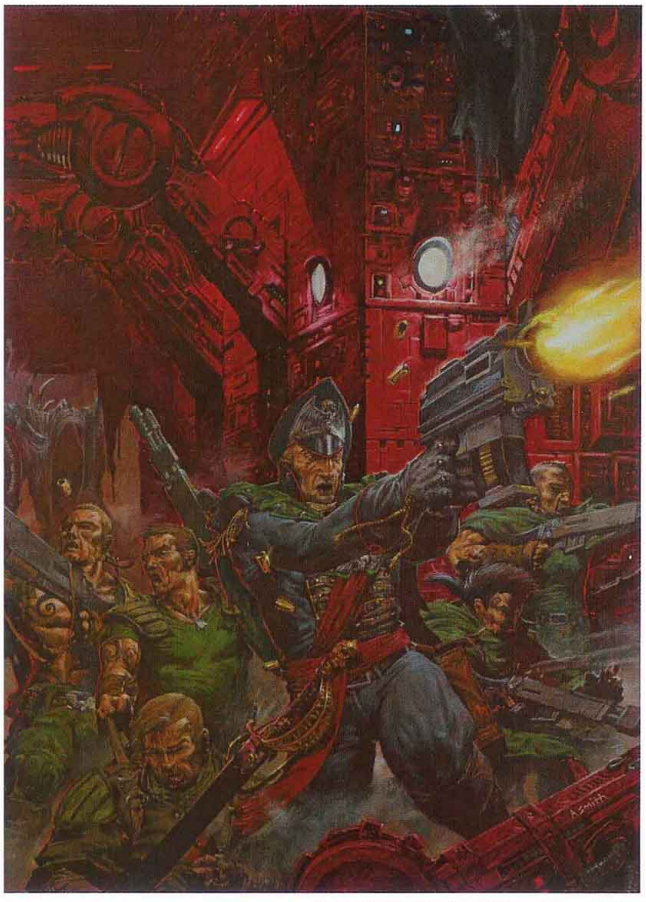
Cadian Imperial Guard | David Gallagher | Codex Imperial Guard | 1999

Adrian Smith's Gaunt's Ghosts covers are dirty, robust and aggressive in the best possible way. There's a casual, weary determination and defiance in the way the characters are posed, almost like they're real wartime snapshots rather than glossy cover images. It's that gritty, murky naturalism I love particularly: the characters, hard-faced and strung-out, glare out at us from an encroaching darkness. You can hear the barrage starting.

Dan Abnett

Ghostmaker | Adrian Smith | Novel cover | 2000

Straight Silver | Adrian Smith | Novel cover | 2003



Necropolis | Adrian Smith | Novel cover | 2003

Honour Guard | Adrian Smith | Novel cover | 2003

Steel Legions | Adrian Smith | The Battle for Armageddon background book | 2003

Crusade for Armageddon | Adrian Smith | Novel cover | 2003

The artists feed off what the miniatures designers produce and vice versa. The best artwork has ended up in the model soldiers and the best model soldiers have ended up in the artwork.

Gordon Davidson

Imperial Guard | Alex Boyd | White Dwarf | 2003

Steel Legion trooper | David Gallagher | White Dwarf | 2003

Alex, Karl, Dave and Paul are really pushing Warhammer 40,000 ahead with their artwork. It's awesome. Because they've been working together for so long, they influence and bounce off each other a lot. They've generated a house style.

Anthony Reynolds, Visual Design Manager, Games Workshop

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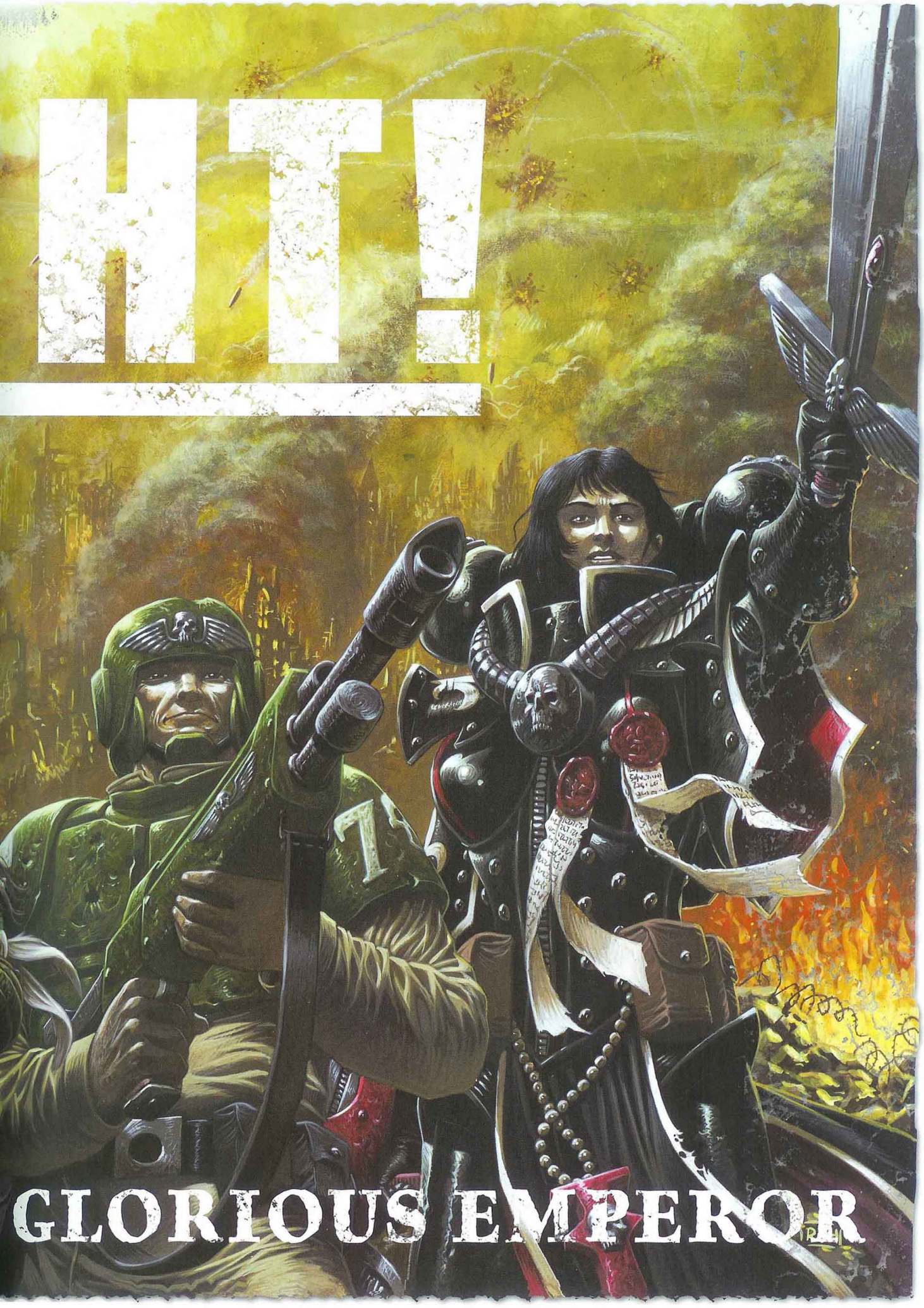


Fight! | Ralph Horsley | The 13th Black Crusade background book | 2004

Catachans Heavy Weapons | Karl Kopinski | Box cover | 2003

The Warhammer 40,000 universe is gothic, epic, brutal, desperate and stagnant. There's a sense of decay, that mankind has created this immense culture that he really cannot hold onto and preserve. Cosmic horror and entropy are creeping in from all sides. Night is falling, and only the reflected glow of flames from polished Astartes armour lights the way.

Dan Abnett

Catachans Heavy Weapons | Karl Kopinski | Box cover | 2003

Imperial Army Discipline Master | John Blanche | Horus Heresy CCG | 2004

Battle for Tyrok Fields | Paul Dainton | Codex Imperial Guard | 2003

The Inquisition

Inquisitor Eisenhorn | Clint Langley | Novel cover | 2004

When I wrote Warhammer 40,000, *I wanted to create the antithesis of glossy, clean, science fiction shows like* Star Trek *and* Buck Rogers. *That was actually quite shocking at the time. It struck a dark chord that disturbed a lot of the older gamers, but the younger kids really picked up on it.*

Rick Priestley, Games Workshop Group Development Director

Witch Hunter Tyrus | Karl and Stefan Kopinski | Inquisitor Rulebook cover | 2001

Inquisitor | Kev Walker | Inferno! magazine | 1997

Daemon Hunter | Paul Dainton | Daemonhunters Codex cover | 2003

I particularly like Paul's work. It's impressionistic and powerful with an amazing dark, gritty quality. Superb.

John Gravato, Artist

Witch Hunter | Paul Dainton | Witch Hunters Codex cover | 2003

Inquisitor Hand | Kev Walker | Daemonifuge comic cover | 2000

Inquisitor Ascendant | Adrian Smith | Warhammer Monthly comic cover | 2001

Look at that neck! It looks like he could headbutt a dreadnought and not feel it!

Jes Goodwin

Inquisitor Tannenberg | John Blanche | Inquisitor rulebook | 2001

Like all my pictures, the character has an implied story. I leave it to others to work it out.

John Blanche

This picture paints a thousand words. The detail on and around the character gives away clues as to who he is.

Gav Thorpe

Inquisitor Gründvald | David Gallagher | Inquis Exterminatus art book | 2001

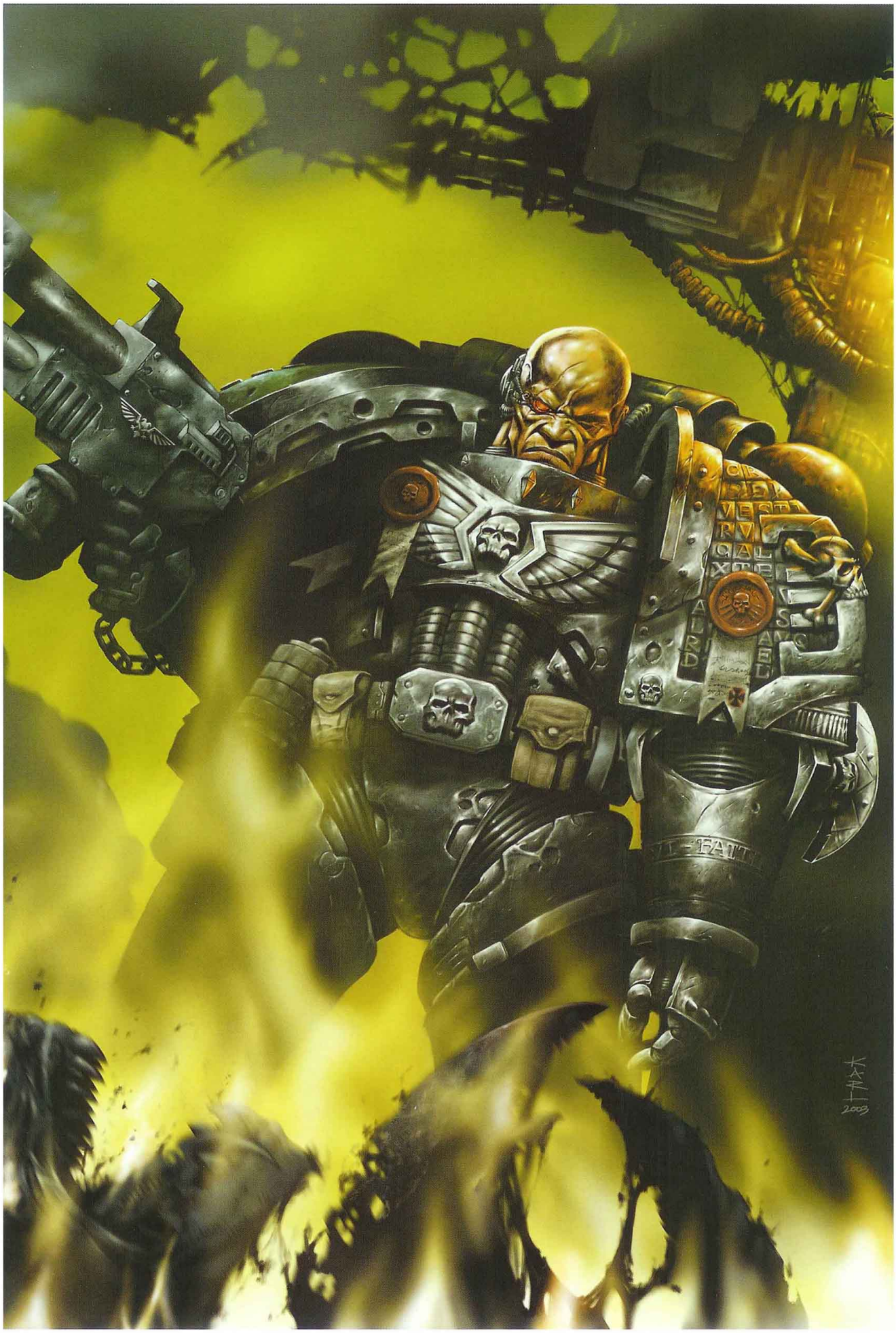
Inquisitors | John Blanche | Inquisitor Sketchbook | 2001

Radical Inquisitor | John Blanche | Inquisitor Sketchbook | 2001

For me, John Blanche will always be the master. His extraordinary, grotesque vision informs everything we do.

Dan Abnett

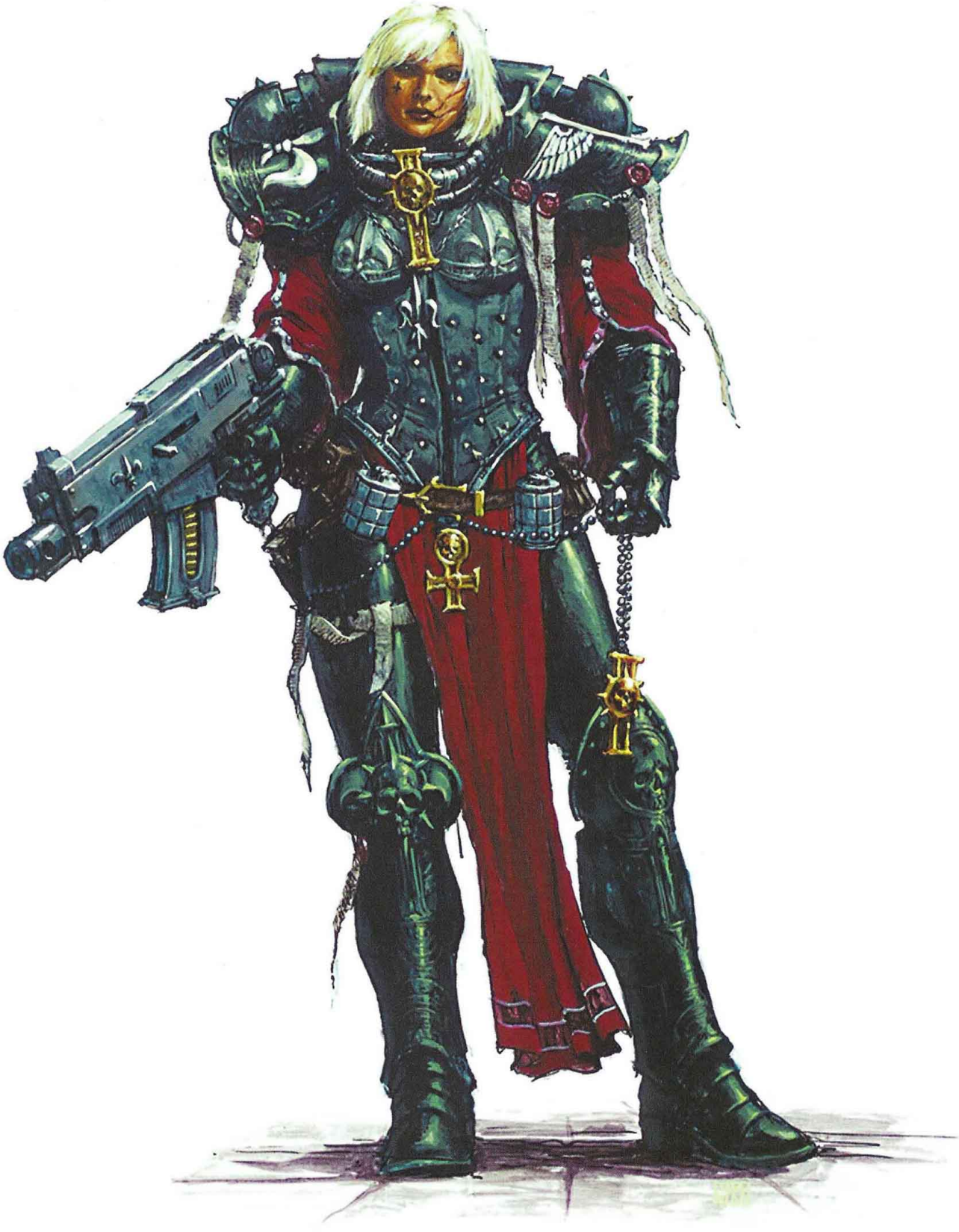
Draco | Clint Langley | Novel cover | 2002



Deathwatch | Karl Richardson | Warhammer Monthly comic cover | 2003

We did not want these pictures to be just of people shooting guns and shouting. They are character studies.

Karl Kopinski



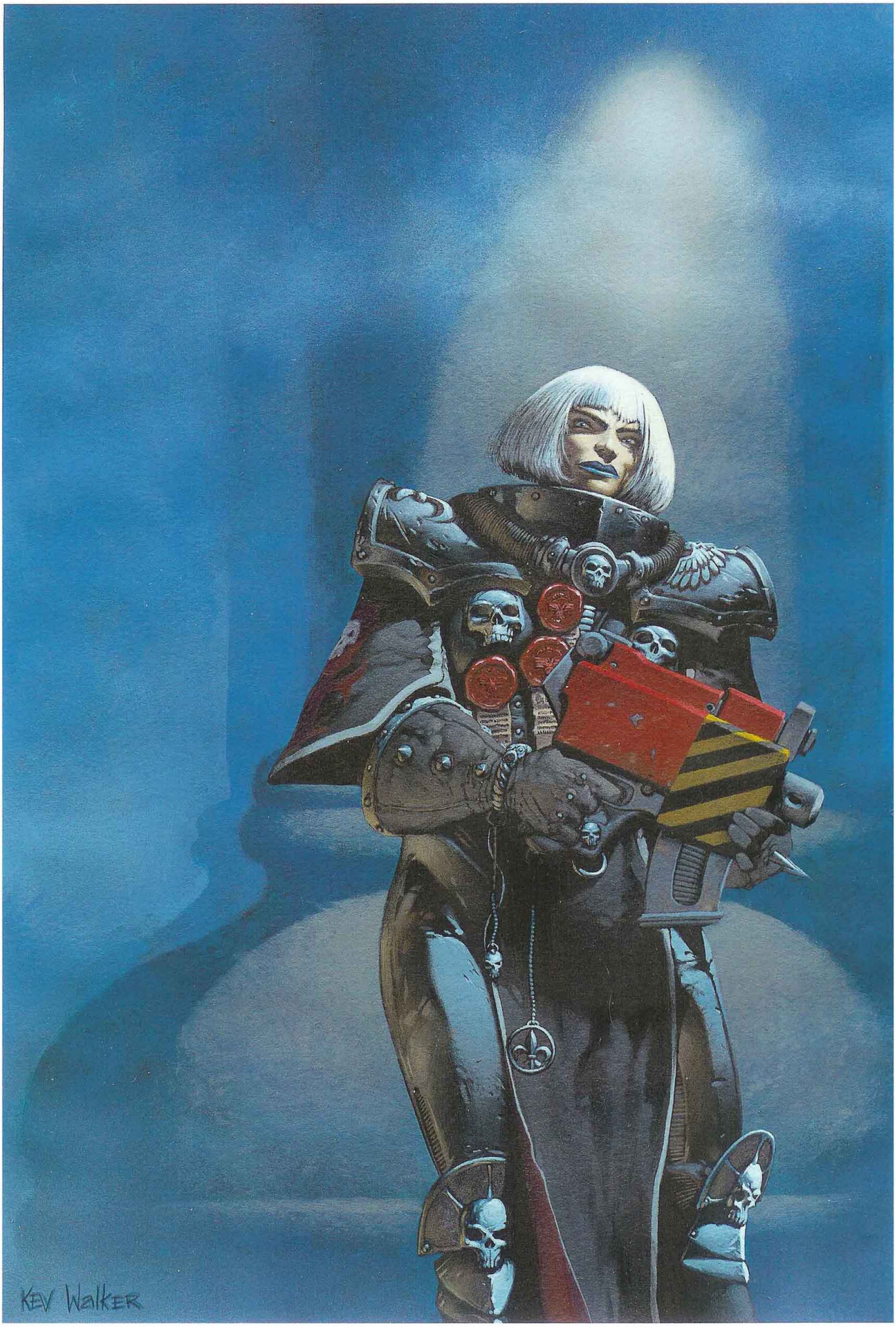
Sister Severine | Karl Kopinski | Warhammer 40,000 4th edition | 2004

Sister of Battle | John Blanche | Codex Sisters of Battle cover | 1997

I wanted to show a Warhammer 40,000 *crusade and the madness of the Imperium, represented by the characters behind the Sister of Battle. It took three months to paint and was very self-indulgent. It's my homage to Rembrandt and there's even one of his subjects in there.*

John Blanche

Ephrael Stern | Scott Johnson | Warhammer Monthly comic cover | 2004



Ephrael Stern | Kev Walker | Warhammer Monthly comic cover | 1998

Sister of the Apocalypse | John Blanche | Inquisitor Sketchbook | 2001

Sister of Silence | John Blanche | Horus Heresy CCG | 2004

I get inspiration from so many things: films, going on walks and watching the sunset, anything. Every day is a voyage of discovery.

John Blanche

This picture was a real bolt out of the blue. Alan Merrett came up with the name and John did the rest.

Jes Goodwin

Daemon-Host | John Blanche | Inquisitor Sketchbook | 2001

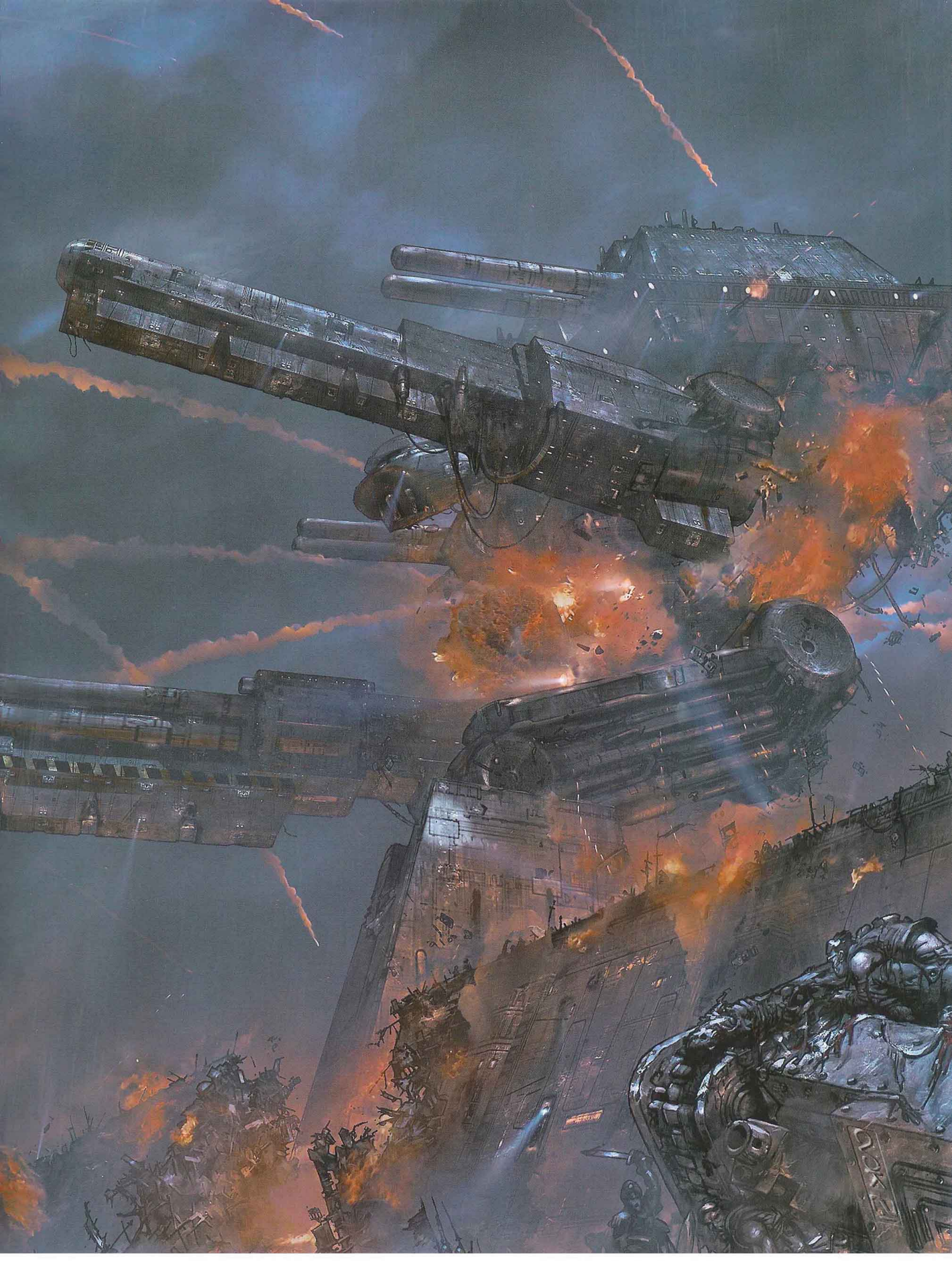
Skitarii | John Blanche | Warhammer 40,000 4th edition | 2004

The Emperor | John Blanche | Warhammer 40,000 3rd edition | 1998

Alpha-Theta II Annihilator Squad | Wayne Reynolds | Horus Heresy CCG | 2004

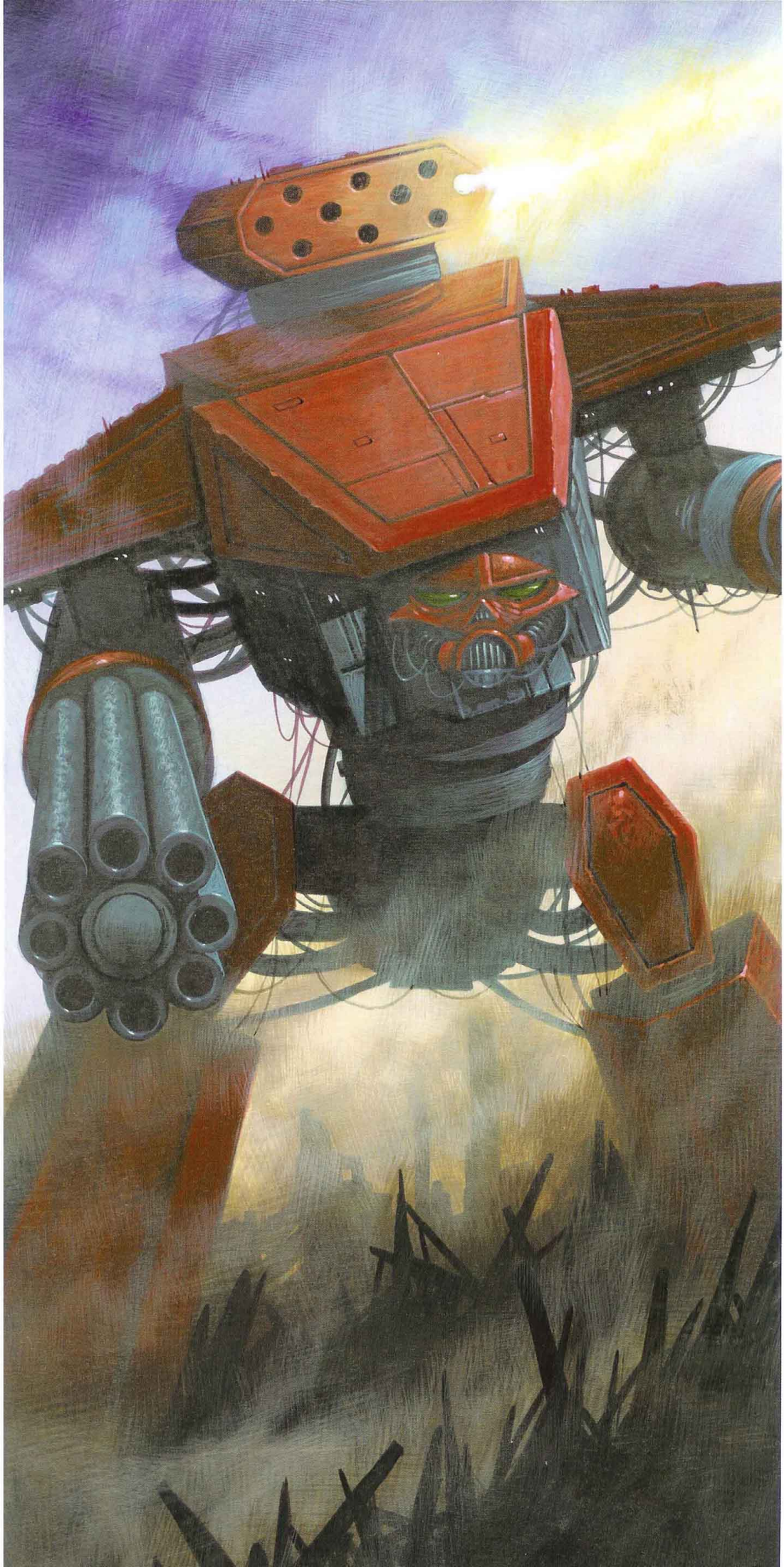
Sibilans Machinator Squad | Franz Vohwinkel | Horus Heresy CCG | 2004

Imperius Dictatio | Mark Harrison | Warhammer Monthly comic cover | 2000

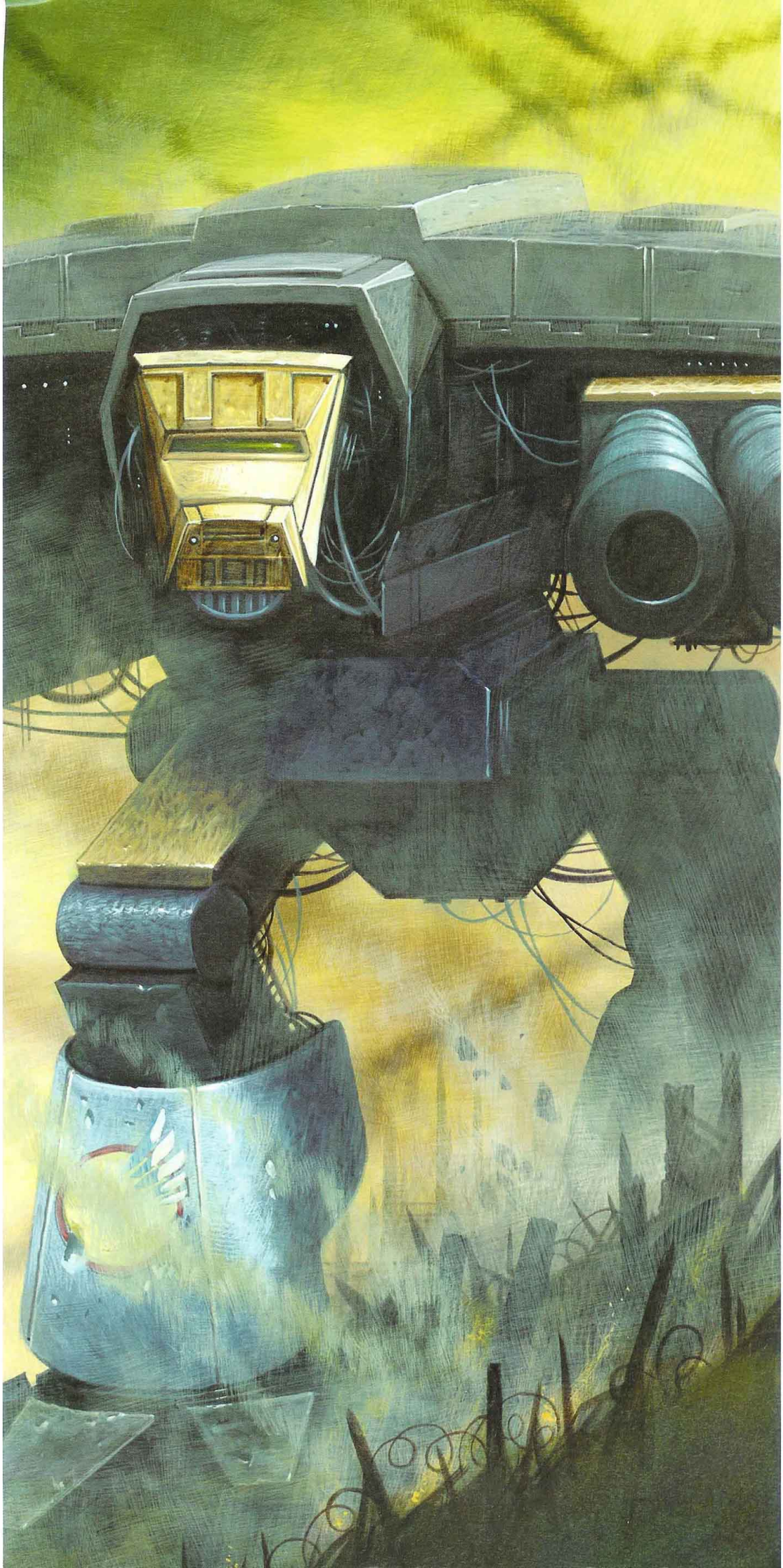


Titan | Mark Harrison | Warhammer Monthly comic cover | 2000

Imperial Titans | Karl and Stefan Kopinski | Epic Armageddon rulebook | 2003



Reaver Titan
Wayne England
Horus Heresy CCG
2004

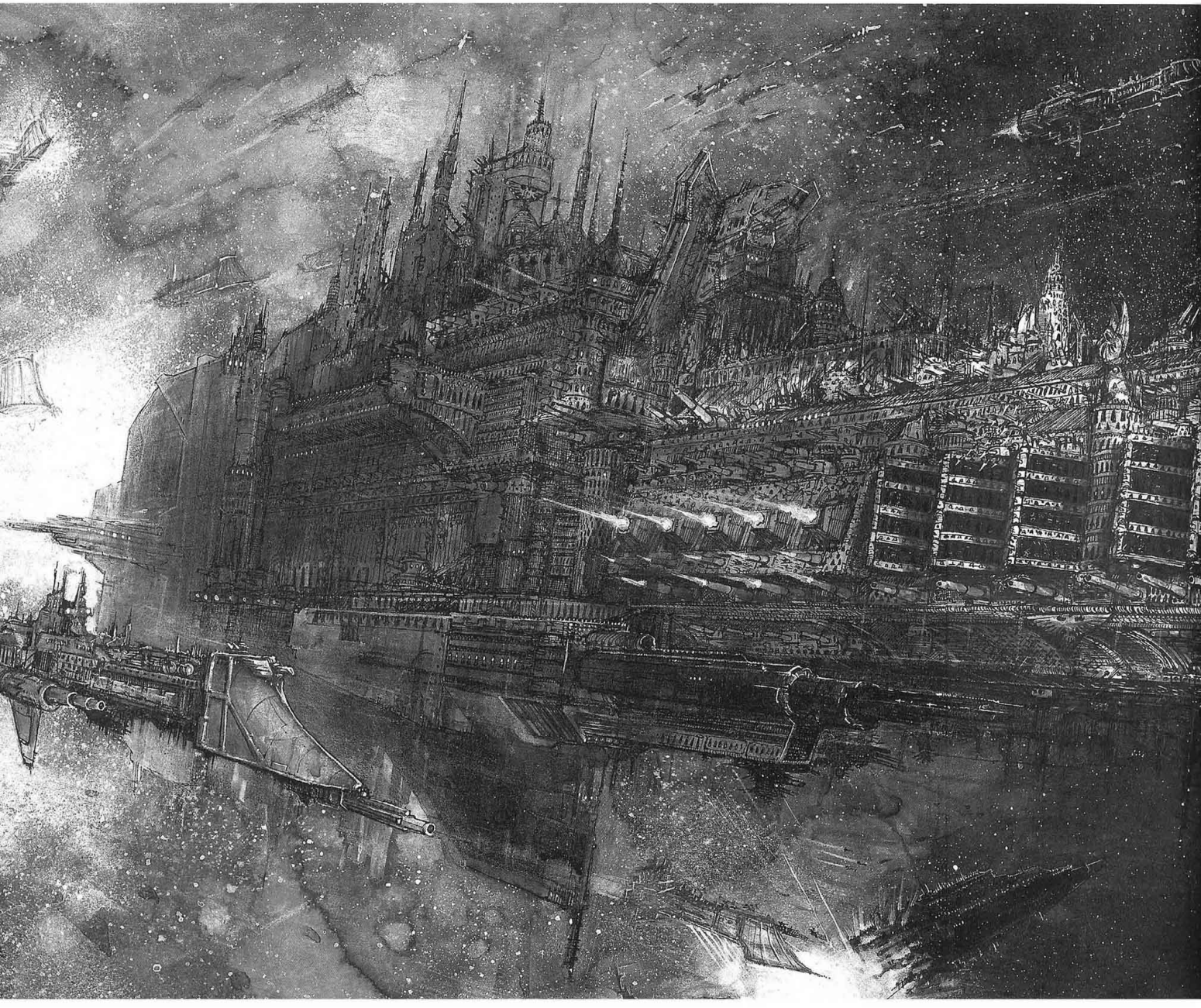


Warhound Titan
Wayne England
Horus Heresy CCG
2004

Imperius Dictatio | Kev Walker | Warhammer Monthly comic cover | 1999

Priest of Mars Koriel Zeth | John Blanche | Horus Heresy CCG | 2004

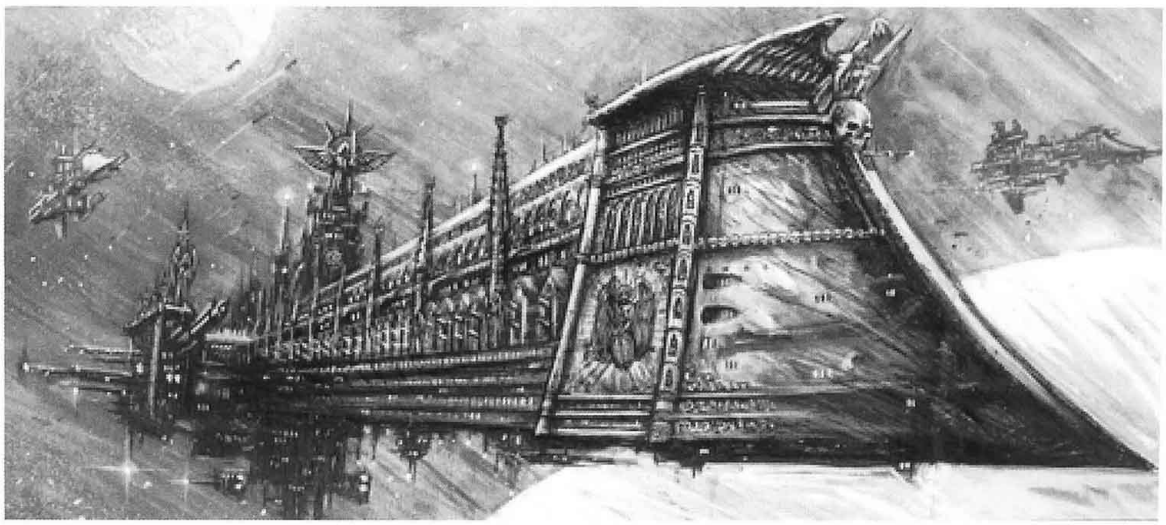
Battlefleet Gothic | John Blanche | Battlefleet Gothic box cover | 1999



Visionary is an overly used term, but it is absolutely true when it comes to John. His work has a raw primal element to it that is all too rare.

Steve Horvath

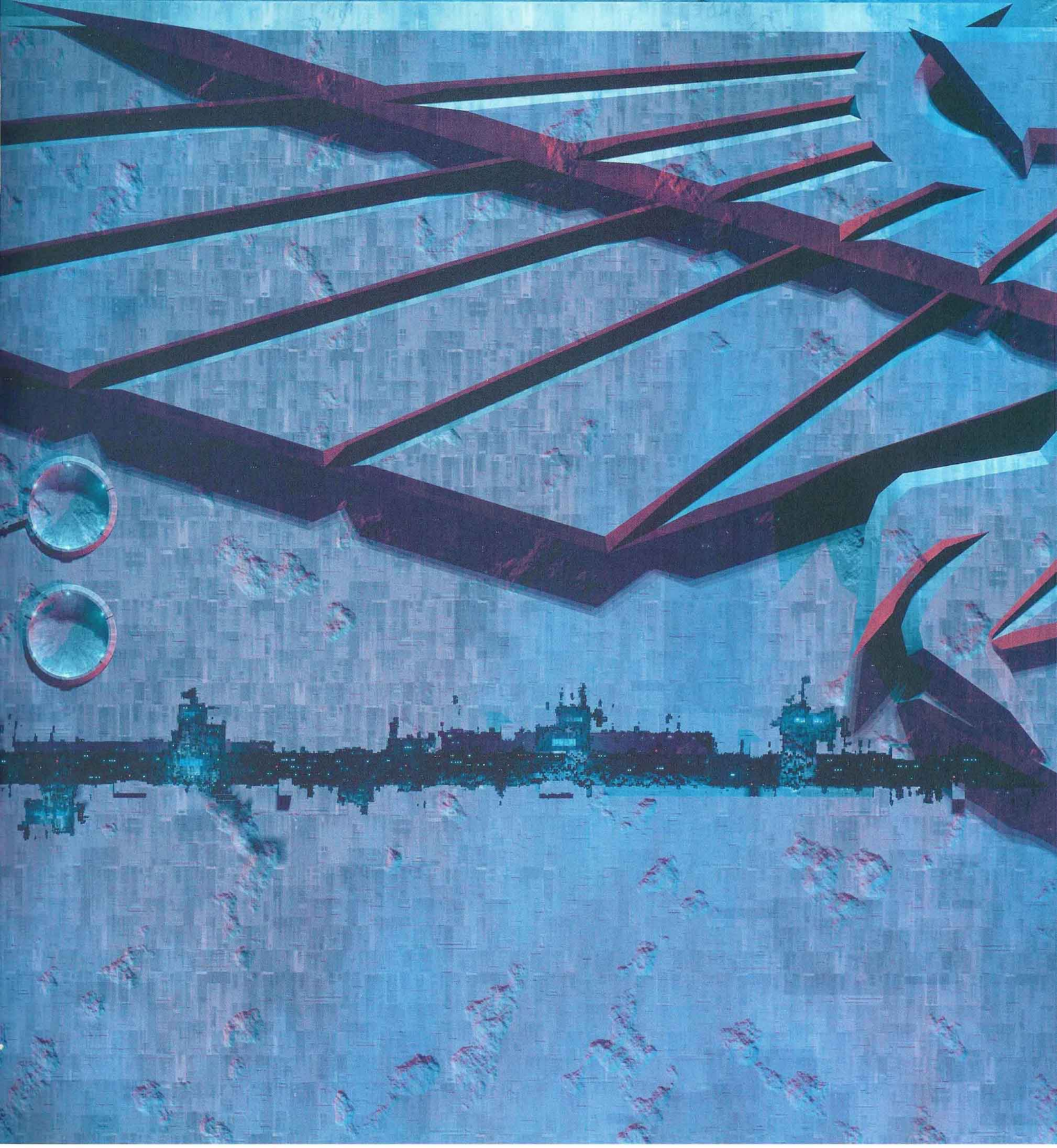
The Divine Right | John Blanche | Battlefleet Gothic rulebook | 1999



Imperial Cruiser | John Blanche | Battlefleet Gothic rulebook | 1999

The Warhammer 40,000 universe is all about the decay of splendor.

Gav Thorpe

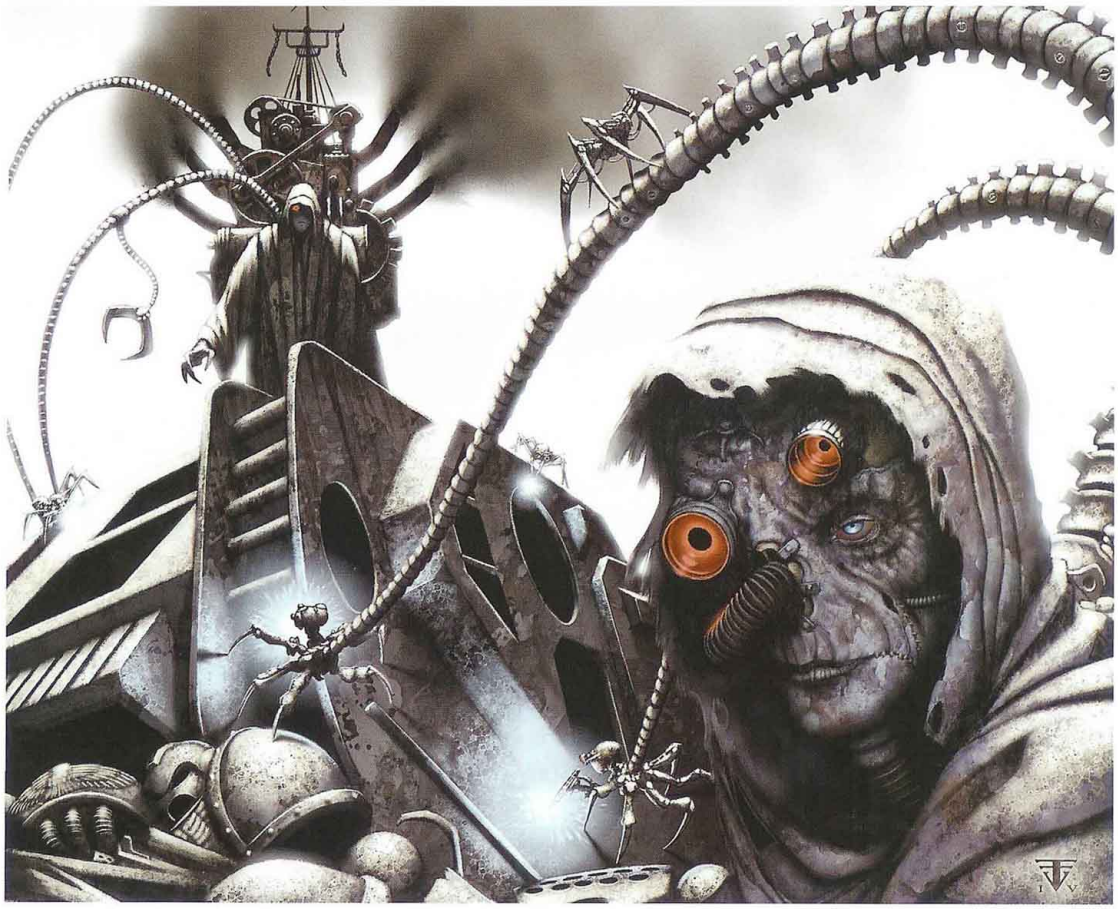


Battlefleet Gothic | Richard Wright | Battlefleet Gothic rulebook cover | 1999

Imperial Noble | John Blanche | Inquisitor Sketchbook | 2001

John's stuff is so dark, evocative and layered with detail. He's a true innovator and inventor. His vision drives what the Studio artists produce and the miniatures we make.

Gordon Davidson



Urtzi Malevolus Despoiler Squad | Hugh Jamieson | Horus Heresy CCG | 2004

Adeptus Mechanicus | John Blanche | Rogue Trader | 1987

Crossfire | Clint Langley | Novel cover | 2002

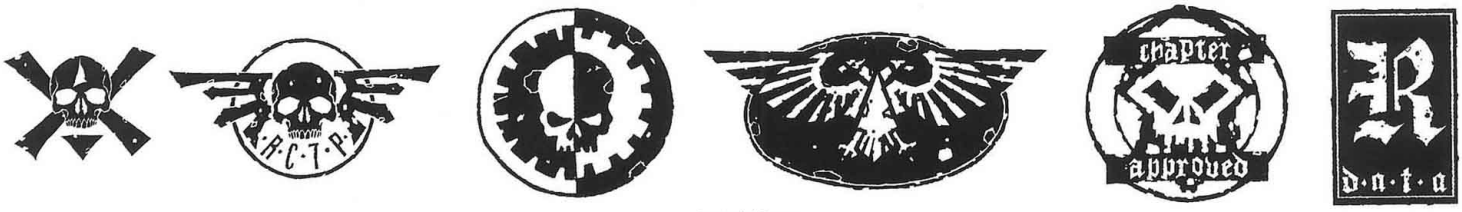
Blind | Clint Langley | Novel cover | 2006

Clint Langley captures strong, interesting characters. You want to know their stories, which is perfect for a novel cover.

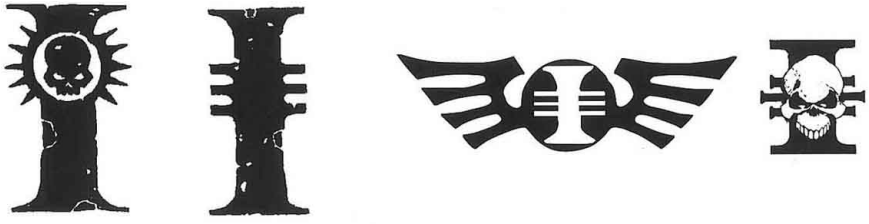
Christian Dunn

Iconography

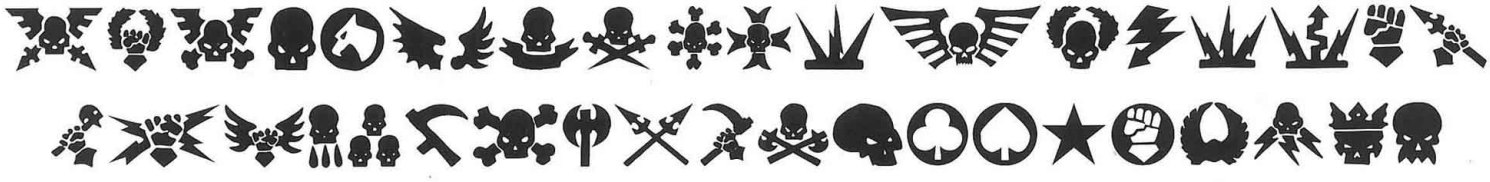
Warhammer 40,000 numbers



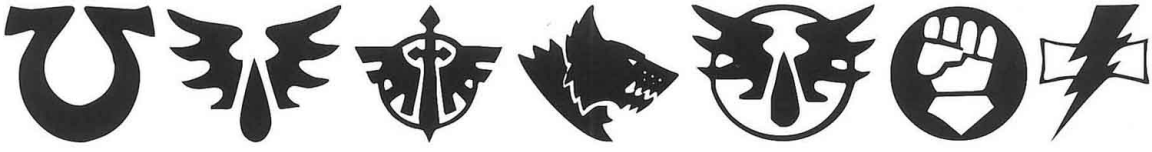
Imperial Icons

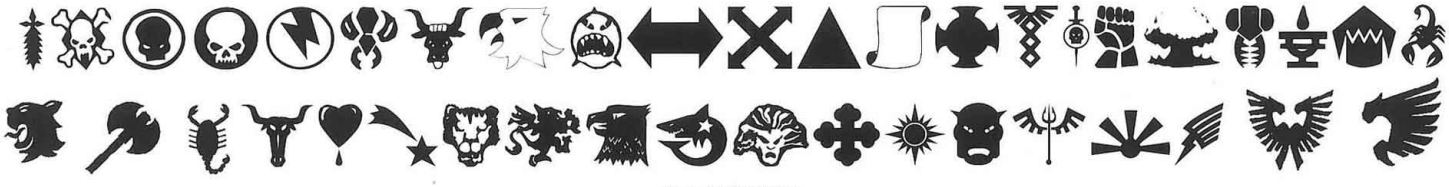


Inquisition Icons

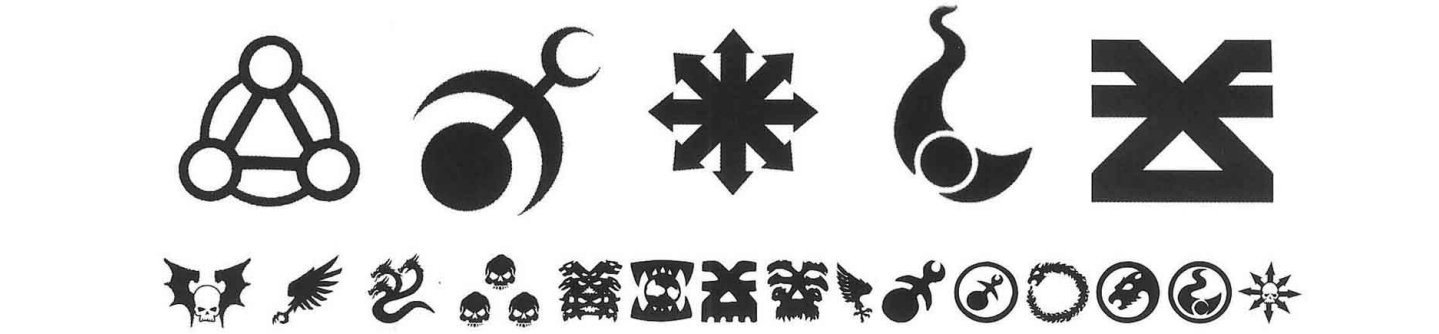


Imperial Guard Icons





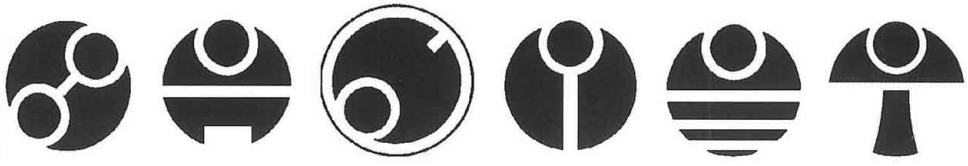
Space Marine Icons



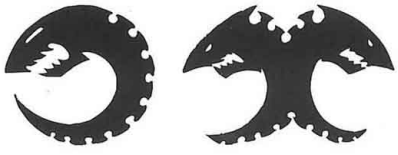
Chaos and Chaos Space Marine Icons

Eldar Icons

Ork Icons



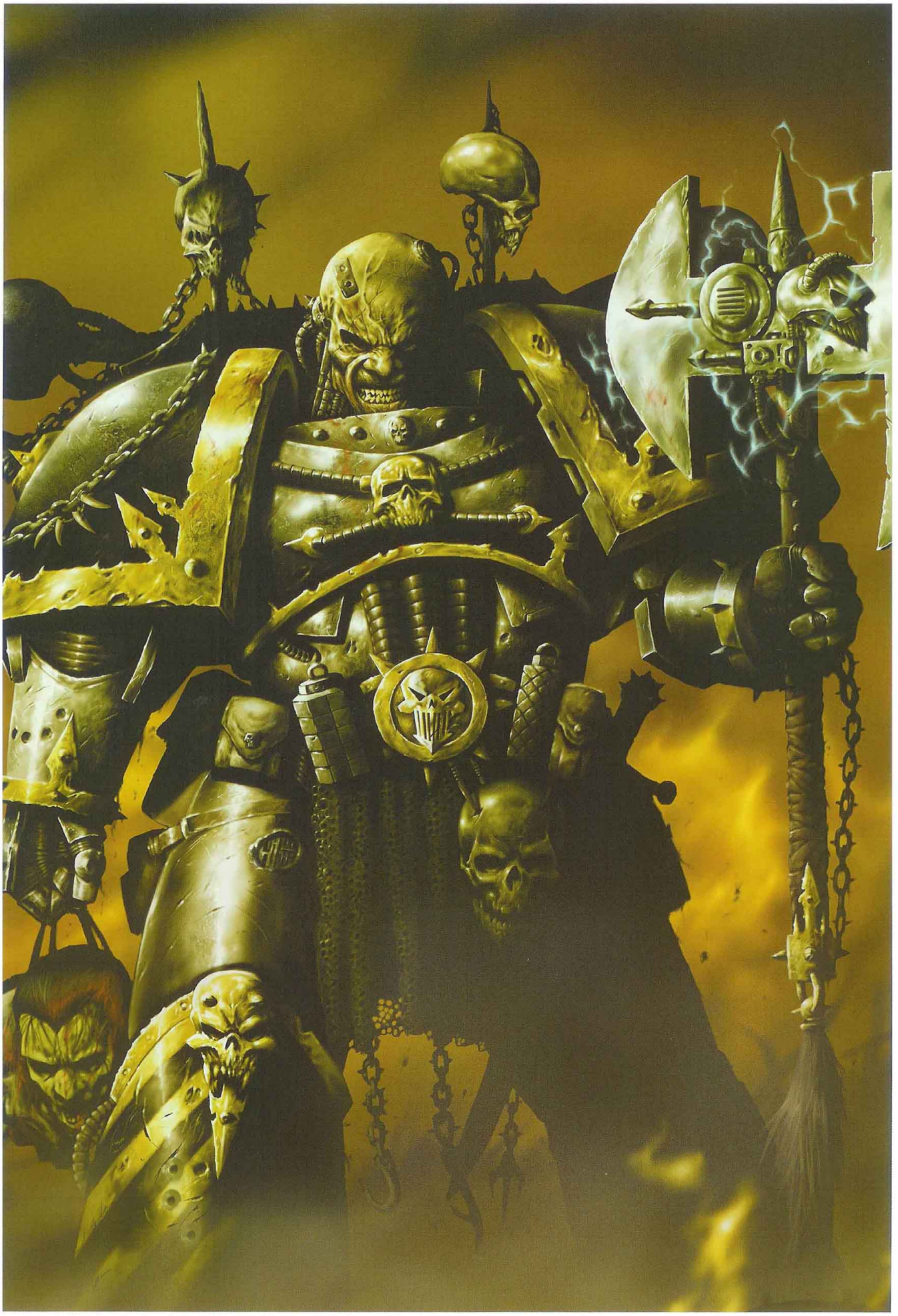
Tau Icons



Tyranid Icons

Chaos Space Marines

Word Bearer | Karl Kopinski | Warhammer 40,000 4th edition | 2004



Iron Warrior | Karl Richardson | The Sabbat Worlds Crusade background book | 2005

The art helps tabletop wargamers get into the universe and understand what it is.

Graham McNeill

Storm of Iron | Clint Langley | Novel cover | 2002

Chaos Marine | Adrian Smith | Inferno! magazine cover | 2000

Disciples of Kor Phaeron | John Gravato | Horus Heresy CCG | 2004

Scrodha Immolation Squad | John Gravato | Horus Heresy CCG | 2004

The thing about Sam is that he understands the Warhammer 40,000 universe. He's a huge fan and knows it better than just about anyone outside of Games Workshop. The excitement and energy Sam's put into this painting went far beyond the call of duty. Sam's style brings an epic grandeur to the Warhammer 40,000 universe; the Space Marines come across as powerful gods of war. His pieces have eloquence with an edge.

Steve Horvath

Blades of the Traitor | Sam Wood | Horus Heresy CCG | 2005

Black Cardinal Kor Phaeron | John Gravato | Horus Heresy CCG | 2005

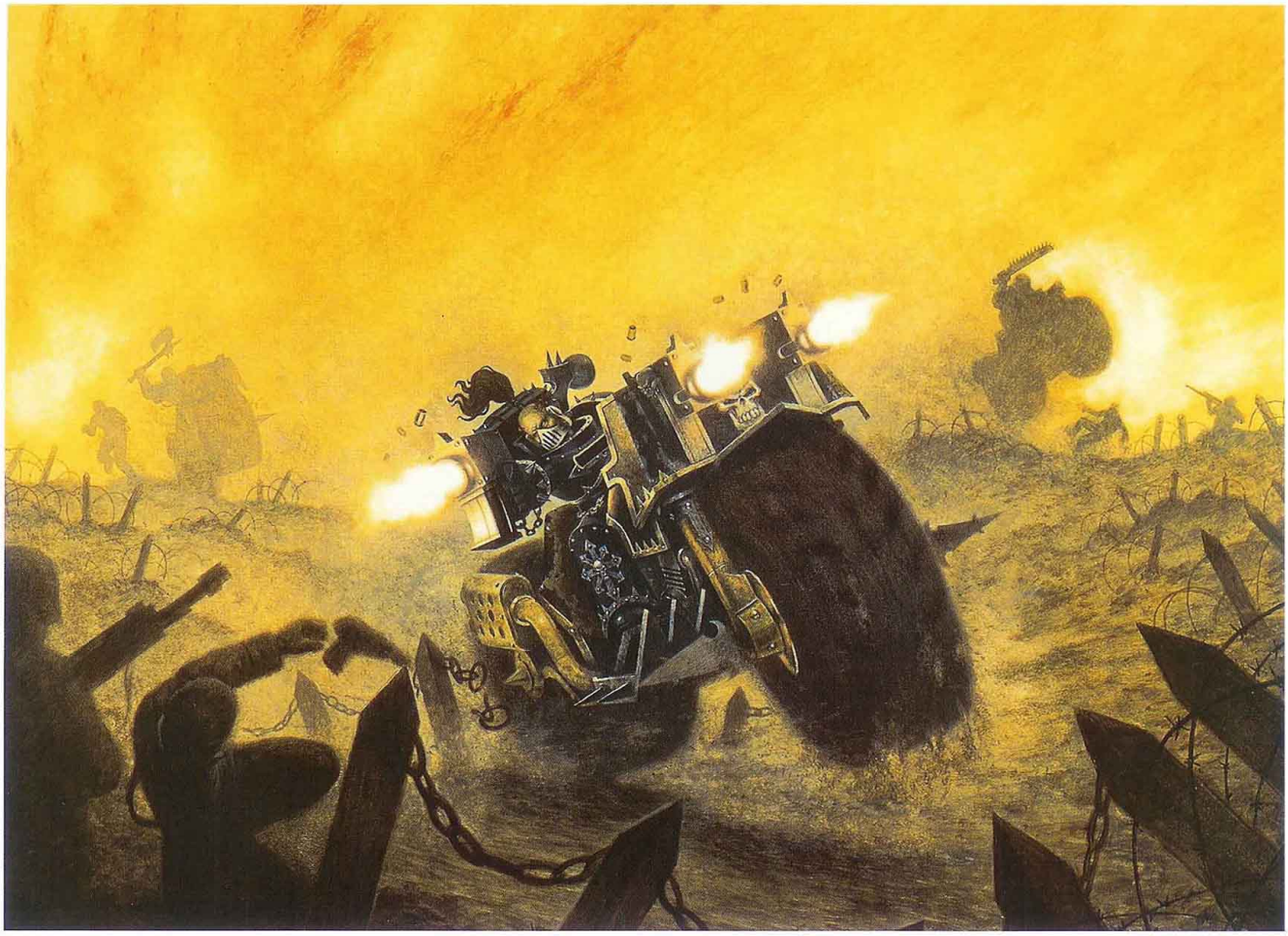
The purpose of a cover is to make people pick it up. This picture by Kev Walker does just that.

Gordon Davidson

Khârn the Betrayer | Kev Walker | Inferno! cover | 1997

Chaos Defiler | Alex Boyd | Box cover | 2003

Chaos Land Raider | David Gallagher | Box cover | 2000



Chaos Space Marine Biker | Richard Wright | Box cover | 2004

Chaos Rhino | Paul Dainton | Box cover | 2002

Abaddon the Despoiler | David Gallagher | Codex Chaos cover | 1996

Abaddon the Despoiler | Karl Kopinski | Codex Eye of Terror cover | 2003

We wanted something like a comic book cover, with Abaddon holding the world in his hand and crushing it and the legions of doom marching out to destroy everything. It said everything about the campaign.

Gordon Davidson

Tzeentch Marine | Adrian Smith | Inferno! magazine cover | 2002

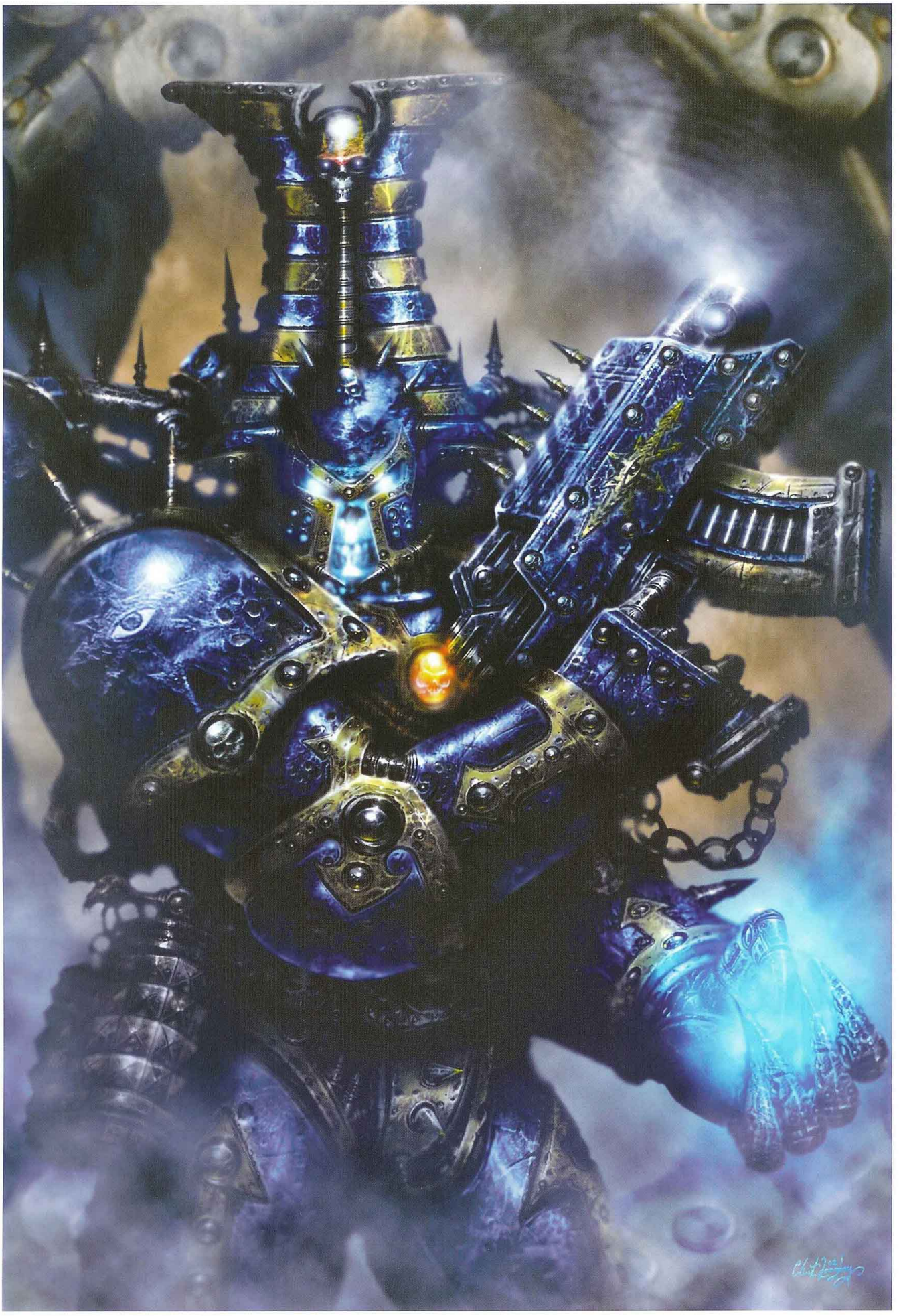
Nurgle Marine | Adrian Smith | Inferno! magazine cover | 2002

Khorne Marine | Adrian Smith | Inferno! magazine cover | 2002

Slaanesh Marine | Adrian Smith | Inferno! magazine cover | 2002

Kthelmir, Supplicor of Chaos Undivided | Adrian Smith | Codex Chaos Space Marines | 2002

Plague Marines | Adrian Smith | White Dwarf | 2002



Chaos Child | Clint Langley | Novel cover | 2002

Chaos Raptor | Clint Langley | Inferno! magazine cover | 2002

Dark Chaplain Erebus | Franz Vohwinkel | Horus Heresy CCG | 2005

My work area is a messy affair. Most of my furniture is made of boxes, but all you really need is an easel, a chair, and a good light source. Working from home, away from the Games Workshop Studio, I tend to have printouts of the work the other guys are doing, stuck all around the walls. The floor is covered with books and other reference material that I have found in magazines and from the local library. This all gets tidied up at the end of a project and then the mess starts all over again.

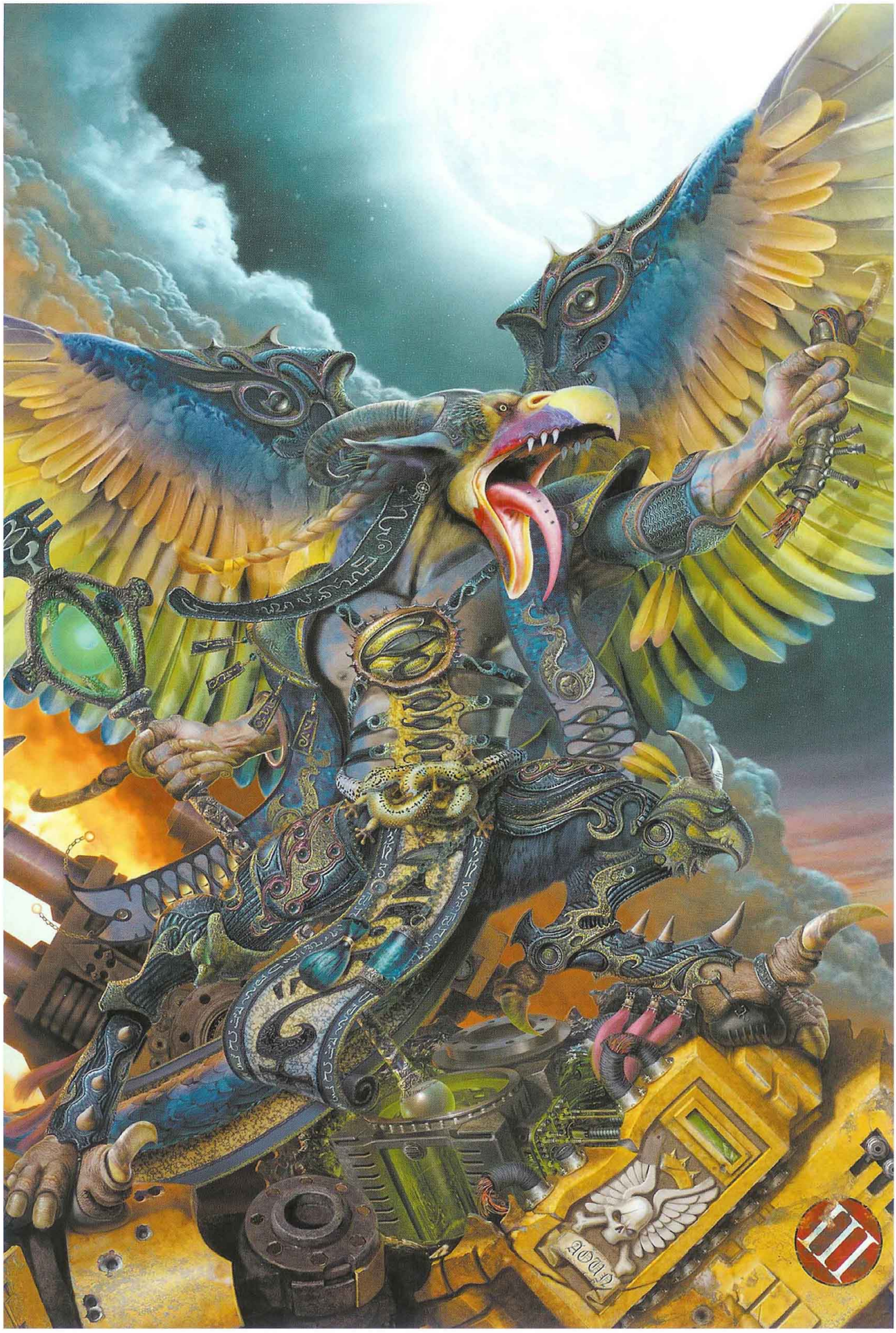
Alex Boyd, Games Workshop Studio Artist

Khorne Berserkers | Alex Boyd | Box cover | 2002

Daemons and Servants of Chaos

Daemon World | Adrian Smith | Novel cover | 2003

Greater Daemon of Nurgle | Wayne England | Codex Chaos | 1996



Tzeentch Daemon | Philip Sibbering | Inferno! magazine cover | 2004

Daemon Prince Dhar'leth | Karl Kopinski | Codex Chaos Space Marines | 2002

Abomination of Tzeentch | John Blanche | Horus Heresy CCG | 2004

Chaos is the big enemy. The threat within the Imperium. It is the darker side of humanity.

Alan Merrett

Nurgle Cultist | John Blanche | Warhammer 40,000 4th edition | 2004

Khorne Daemon | John Blanche | Warhammer 40,000 4th edition | 2004

Harriers of Signus Prime | John Gravato | Horus Heresy CCG | 2005

Ravagers | John Gravato | Horus Heresy CCG | 2005

Daemonic Dark Priest | John Gravato | Horus Heresy CCG | 2004

John's style screams with the action and violence that is the Warhammer 40,000 universe.

Steve Horvath

Dark Mechanicus Tech-Adept Lukaz Chrom | John Blanche | Horus Heresy CCG | 2005

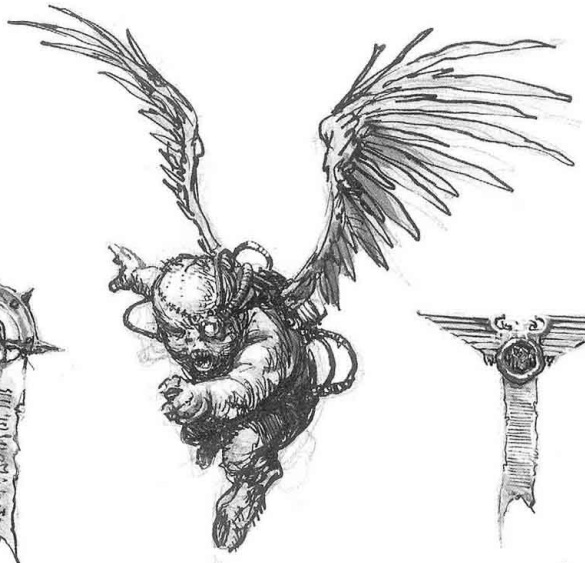
Bloodthirster | Dan Wheaton | Horus Heresy CCG | 2005

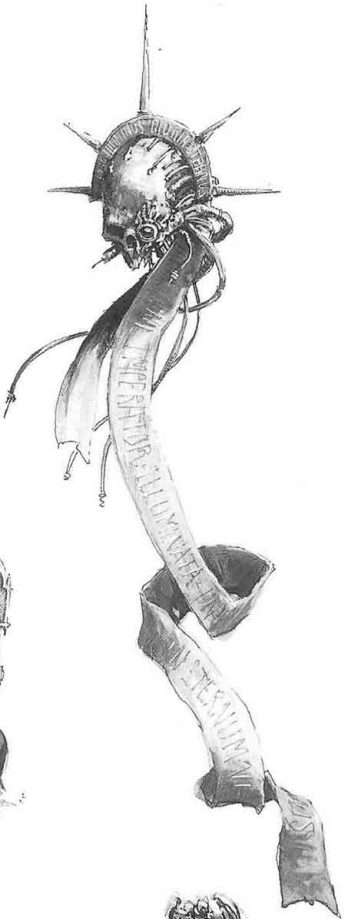
Slaanesh Spawn of Chaos | Michael Phillippi | Horus Heresy CCG | 2004

Anakwanar Magister Sek | Dave Kendall | The Sabbat Worlds Crusade background book | 2005

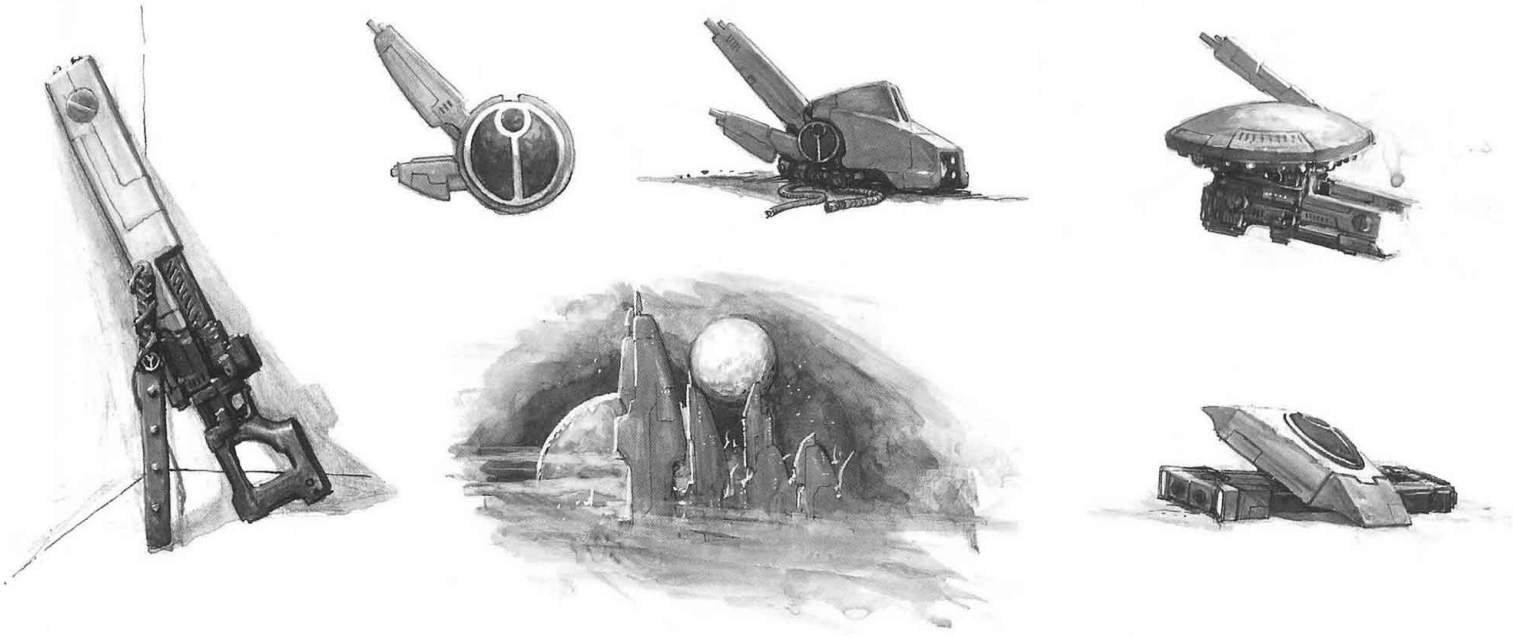
Grey Knights versus Daemons | Paul Jeacock | Codex Daemonhunters | 2004

Spot Illustrations

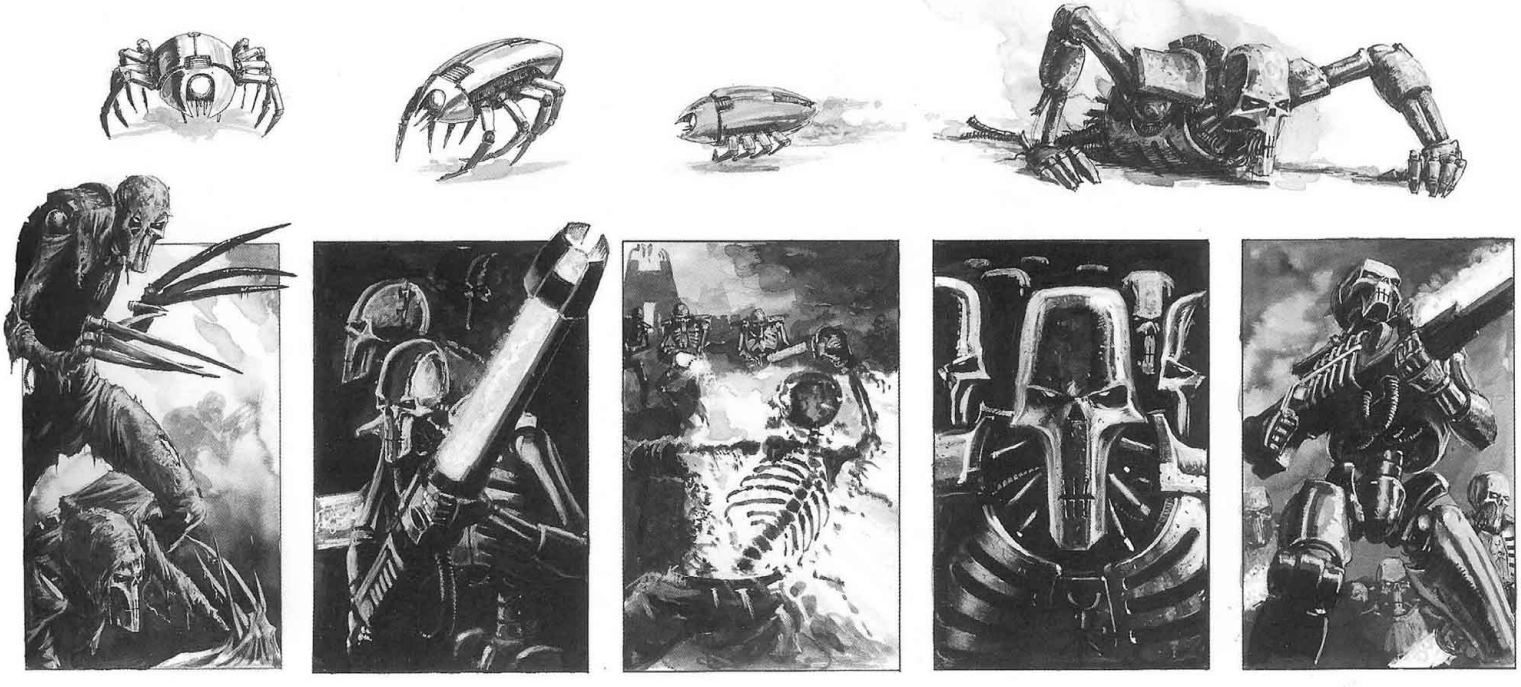




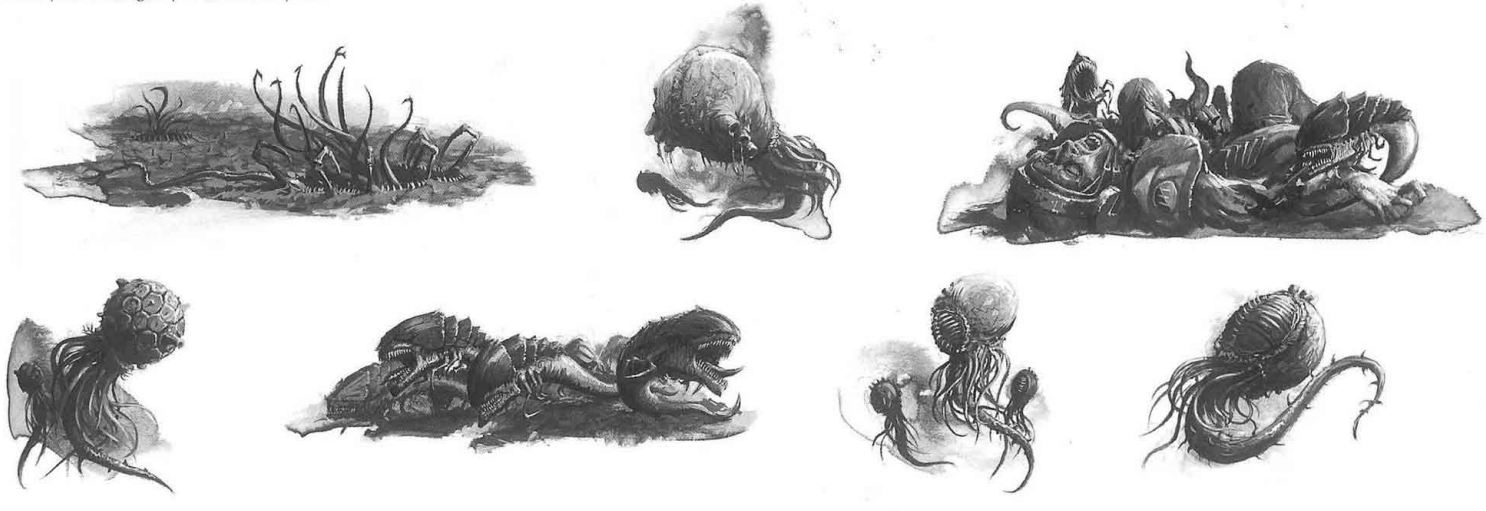
Imperium | Karl Kopinski and David Gallagher | Warhammer 40,000 4th edition rulebook | 2004



Tau | Karl Kopinski | Codex Tau Empire | 2005

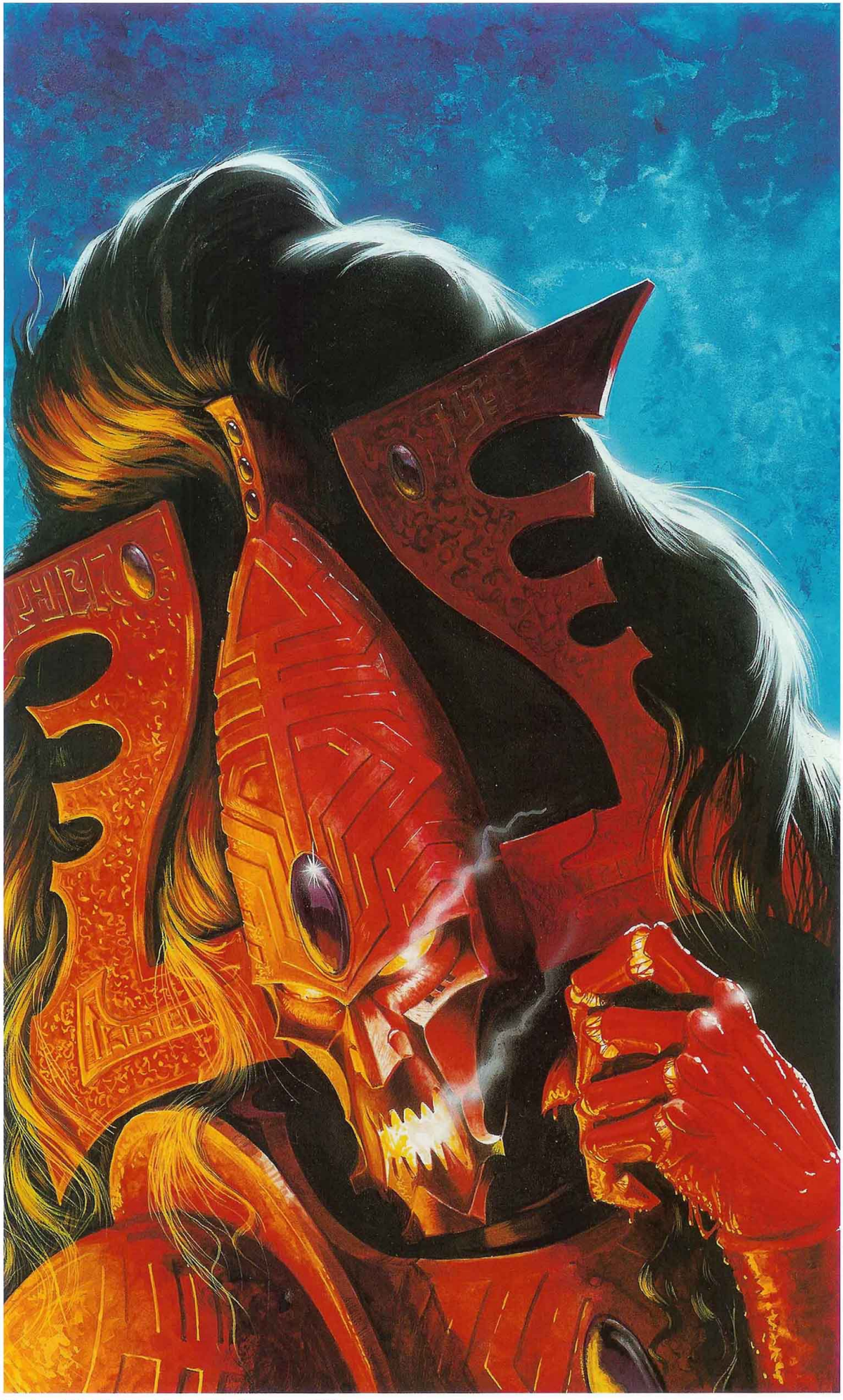


Necrons | David Gallagher | Codex Necron | 2002

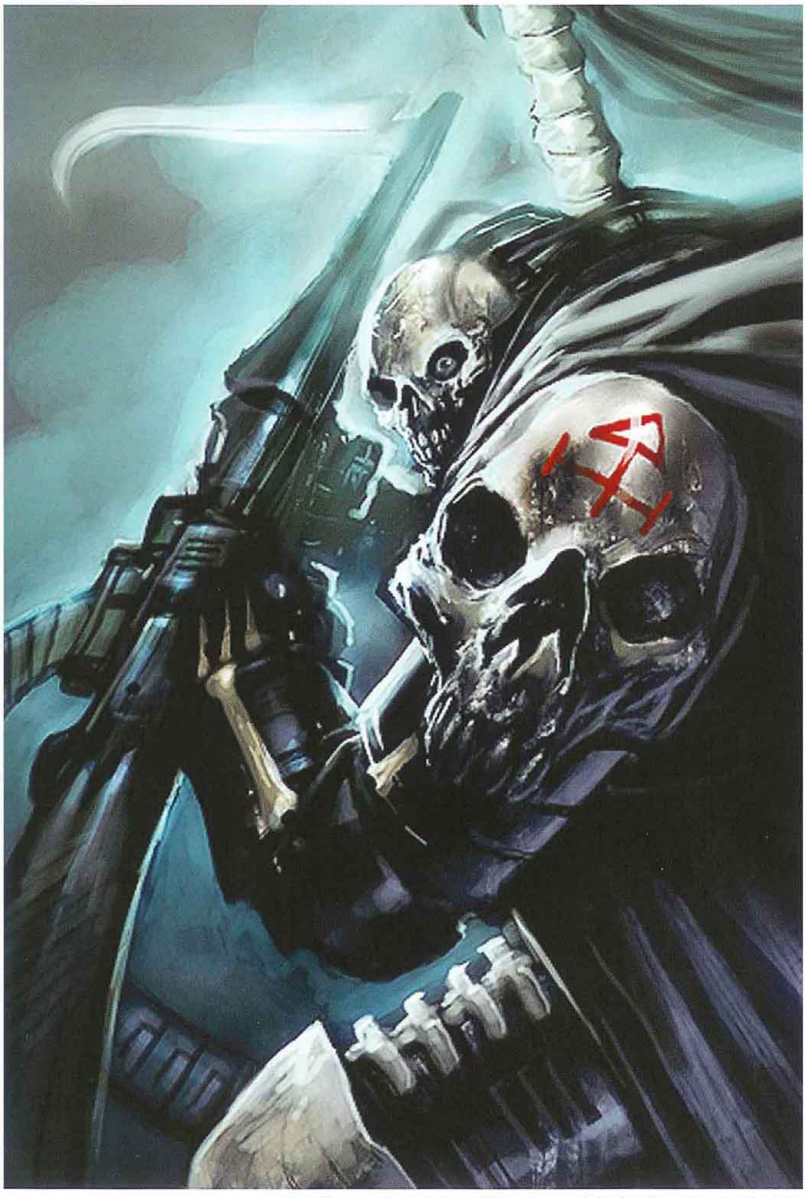


Tyranids | Alex Boyd | Codex Tyranid | 2005

Eldar Warlock | Paul Dainton | Warhammer 40,000 4th edition | 2004



Eldar Avatar | David Gallagher | Codex Craftworld Eldar cover | 2000



Dark Reapers Phoenix Lord | John Gravato | Dark Millennium CCG | 2005

Fire Dragons Exarch | John Gravato | Dark Millennium CCG | 2005

Warp Spiders Exarch | Paul Carrick | Dark Millennium CCG | 2005

Phoenix Lord | John Gravato | Dark Millennium CCG | 2005

Guardian Defenders | John Gravato | Dark Millennium CCG | 2005

I try to get strange compositions and body poses to portray emotion in my characters. Sometimes I can't give them an expression because they wear headgear. Exaggerated poses can convey just as much and sometimes more about the character's mood than a facial expression.

John Gravato

Striking Scorpions | Wayne England | Dark Millennium CCG | 2005

Harlequin | Clint Langley | Novel cover | 2002

Eldar Jetbike | Richard Wright | Box cover | 2001

Eldar Falcon | Richard Wright | Box cover | 2001

Eldar | Geoff Taylor | Codex Eldar | 1999

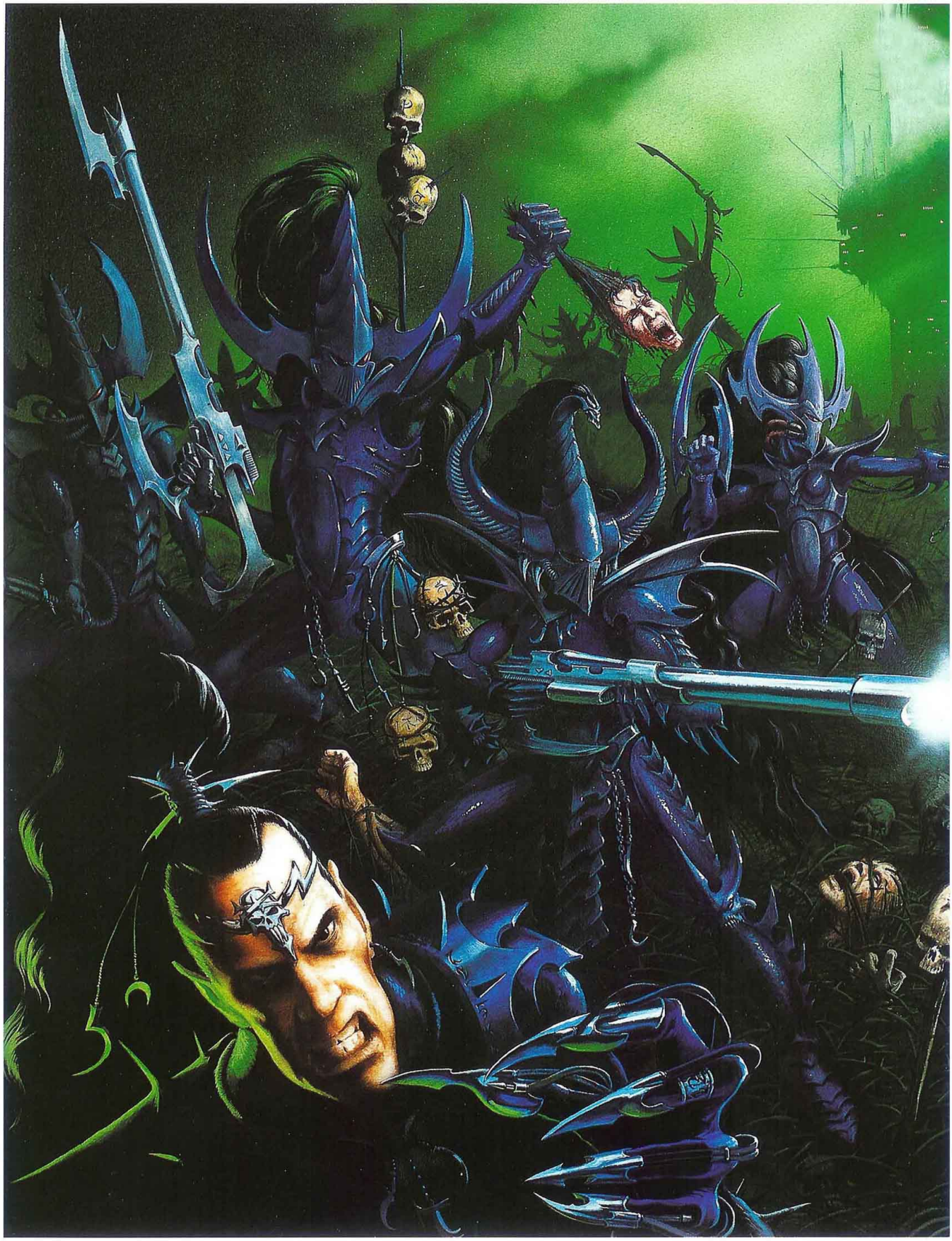
The Warhammer 40,000 universe evolves with every artist's contribution as they bring to it their own individual style.

Geoff Taylor

Dark Eldar Khalistas | Karl Kopinski | Warhammer 40,000 4th edition | 2004

Dark Eldar Raider | Richard Wright | Box cover | 2001

Dark Eldar Reaver | Richard Wright | Box cover | 2001



Dark Eldar | David Gallagher | Codex Dark Eldar cover | 1998

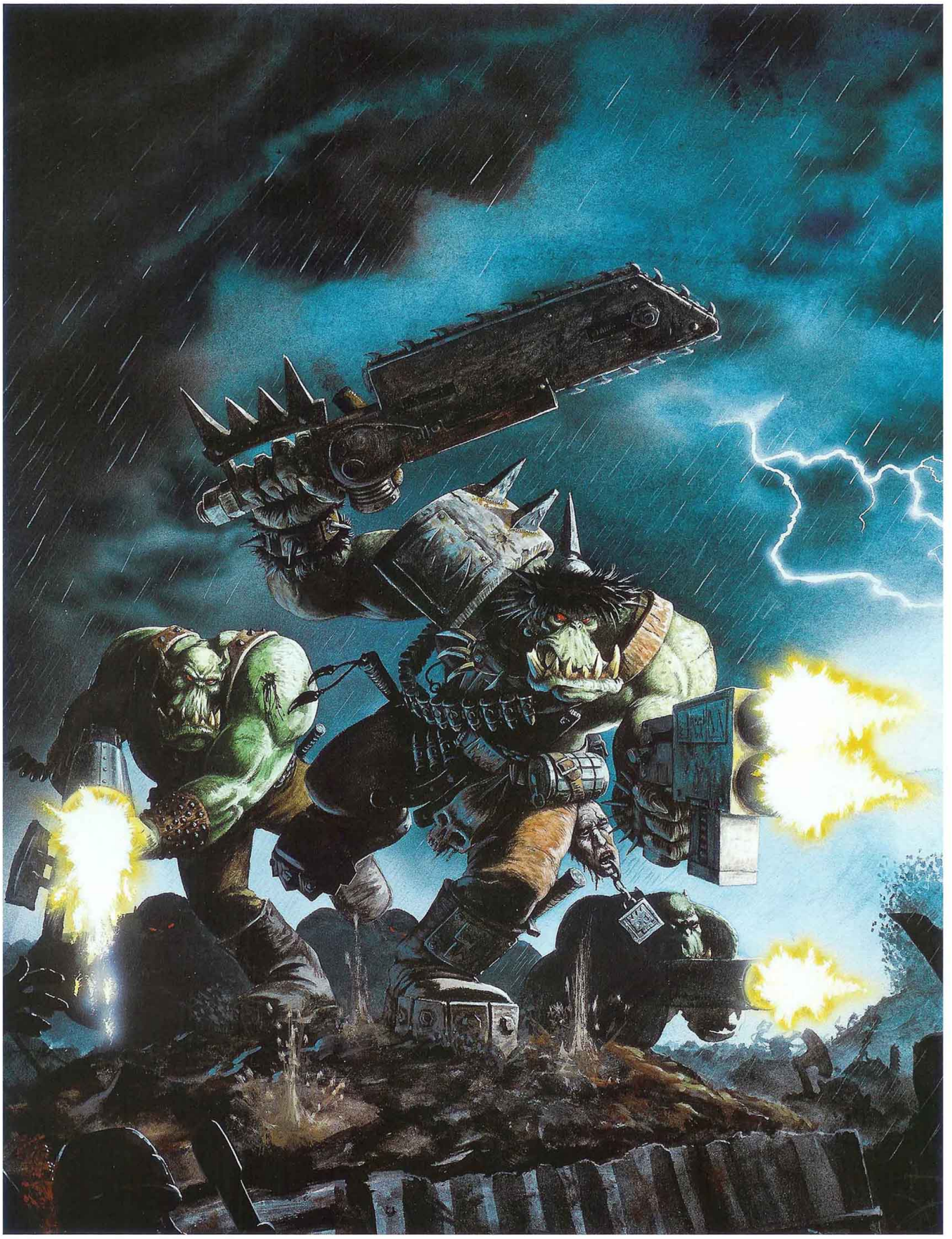
I try to make artists come to the Warhammer 40,000 universe, live in it, respond to it, then draw it. I do this by showing them sketches and pictures, to spark their imaginations.

John Blanche

Skarboy of the Goff Clan | Alex Boyd | Warhammer 40,000 4th edition | 2004

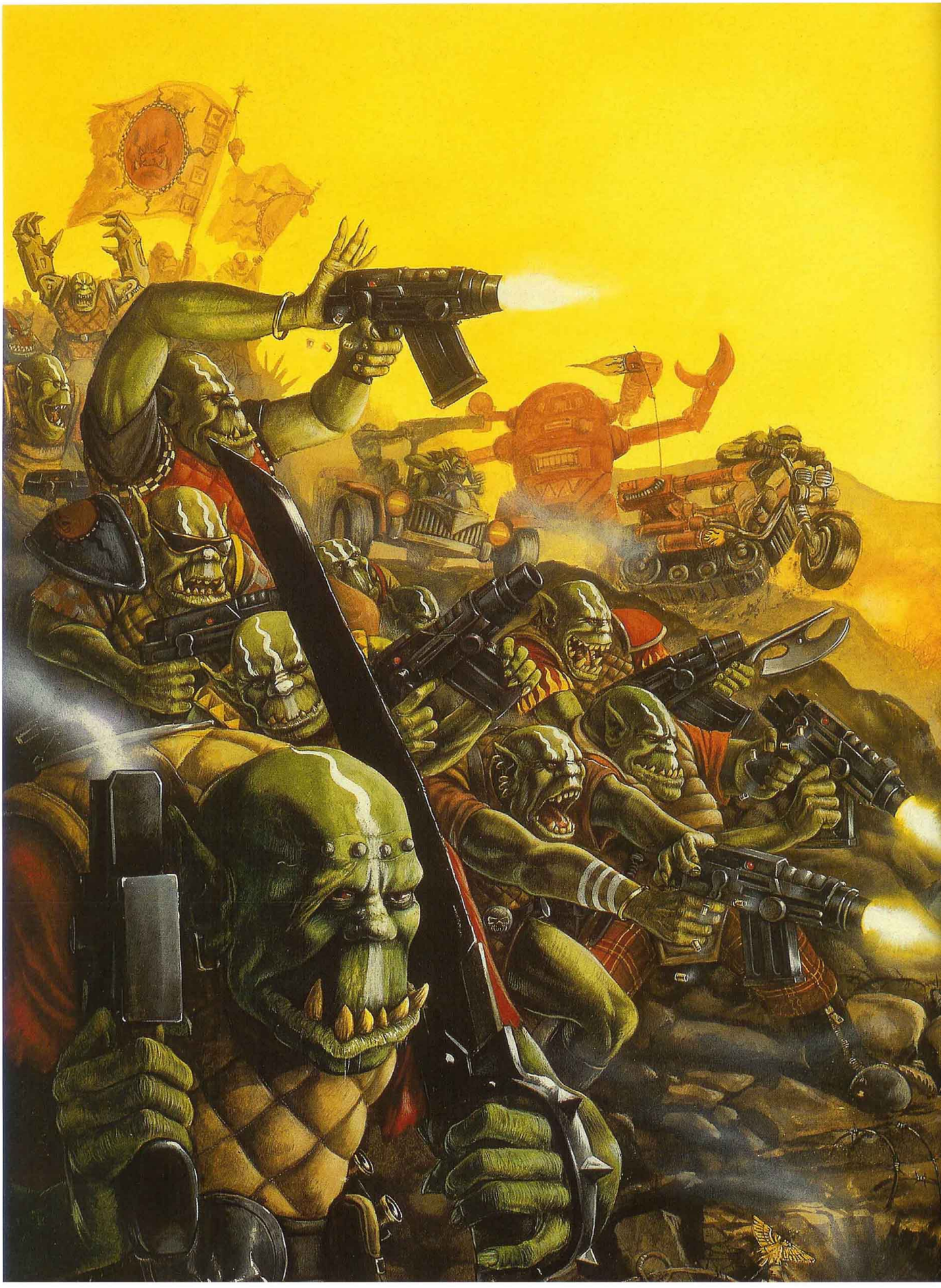
A lot of artists can paint good pictures; Dave knows how to paint a good cover.

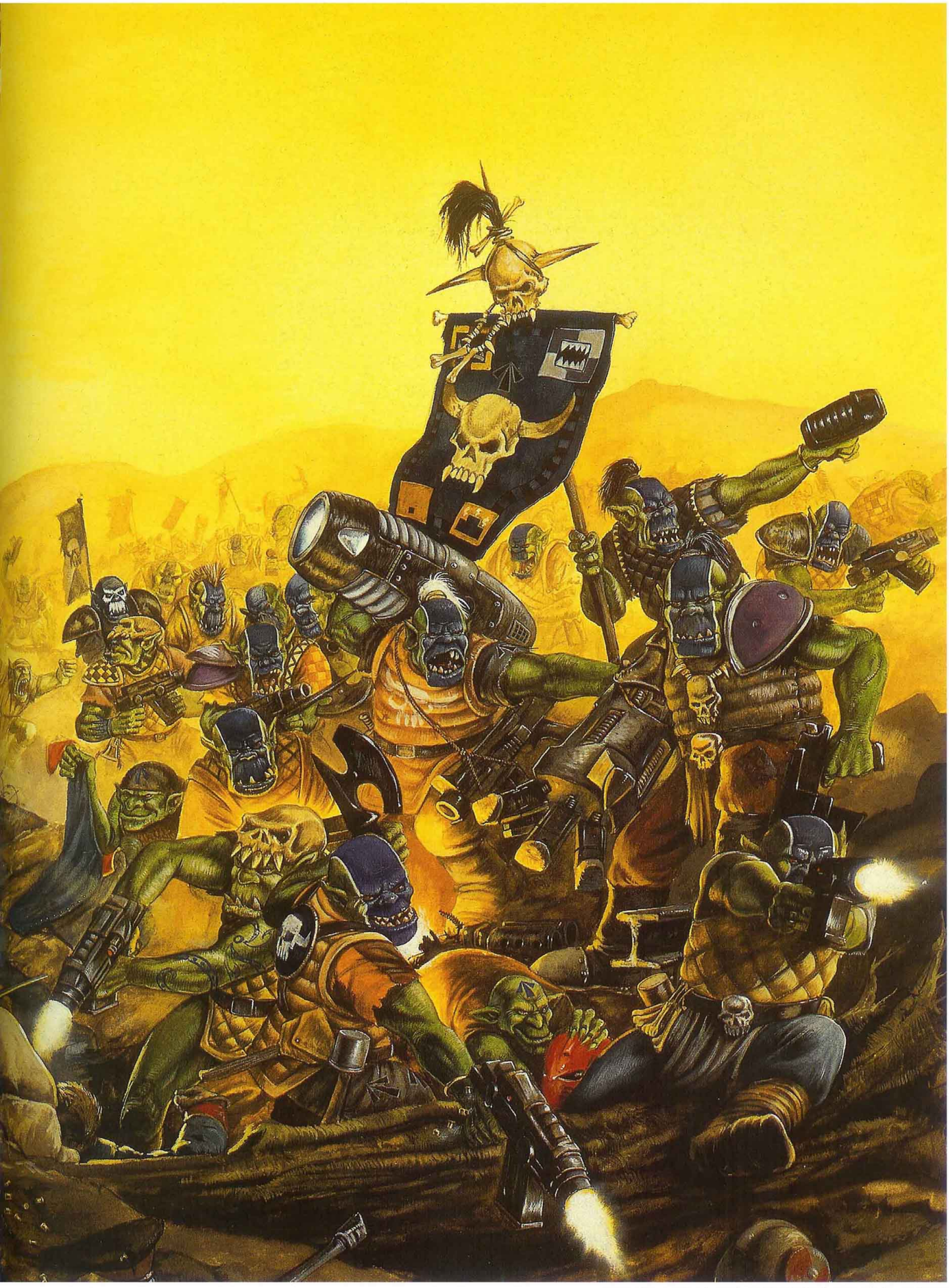
John Blanche



Orks | David Gallagher | Codex Orks cover | 1999

Ghazghkull Battles Yarrick | David Gallagher | Codex Armageddon cover | 2000





Death Skulls and Evil Sunz | David Gallagher | Space Orks box set | 1986

You can hold the picture up ten feet away and it stands out, or you can look at it close up and see all the extra detail.

Anthony Reynolds

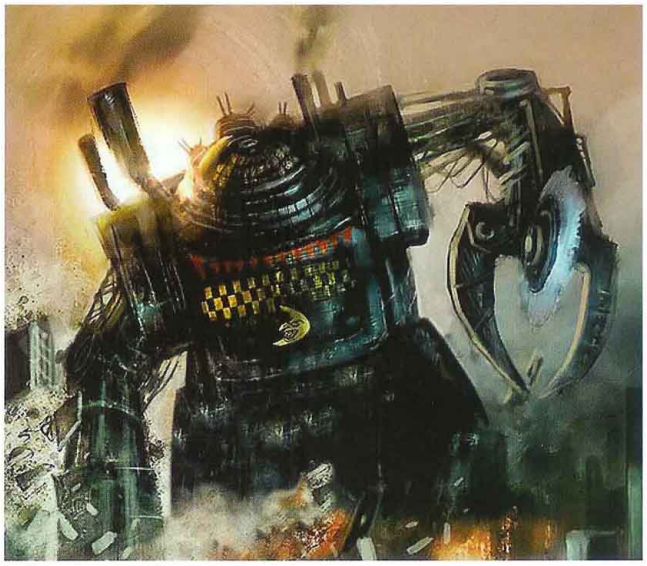
Space Orks | John Blanche | Epic 40,000 Battles Book cover | 1997

The orks represent the ever-present threat of alien invasion. They are the barbarians to the Imperium's Rome. They can never be beaten, merely staved off at huge cost. For as long as humans have been around, so have orks, and they don't like each other.

Alan Merrett

Ork in Mega Armour | David Gallagher | White Dwarf | 1999

Warboss Rotgrub | Wayne England | Dark Millennium CCG | 2005



Garzulk's Gargant | John Gravato | Dark Millennium CCG | 2005

Orks | Wayne England | Dark Millennium CCG | 2005

Freebooter Orks | Paul Bonner | Freebooterz Rulebook cover | 1992

When Adrian worked at the Studio I had to try and keep up with him. His work is so good and he is a fast worker. He was great to learn from. His work is quite loose, but also crisp, highly rendered and finely painted.

Karl Kopinski

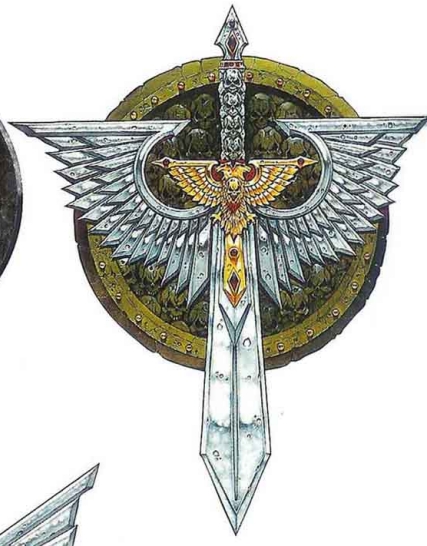
Ork Warboss | Adrian Smith | Inferno! magazine cover | 2003

Icons

Blood Angels

Ultramarines

Black Templars



Dark Angels Space Marine

Space Marines

Space Wolves

Ravenwing

Iyanden Eldar

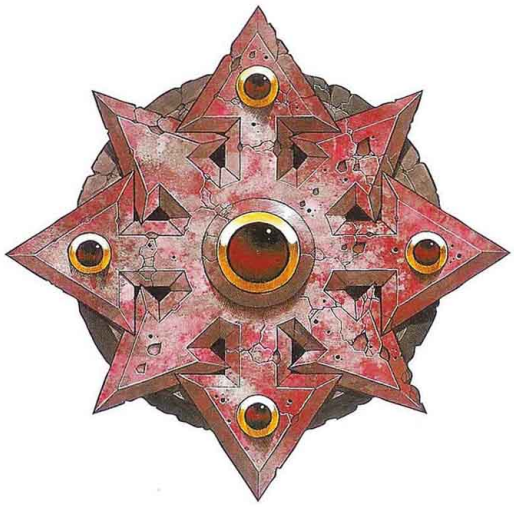
Alaitoc Eldar

Ulthwé Eldar

Saim-hann Eldar

Biel-tan Eldar

Tyranid Initiative



Chaos Initiative

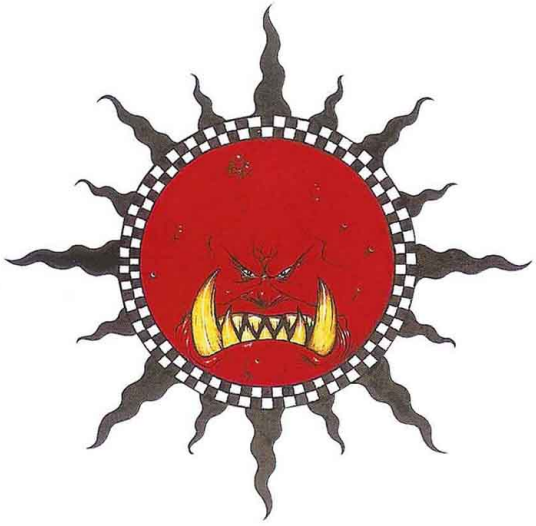
Ork Initiative

Eldar Initiative

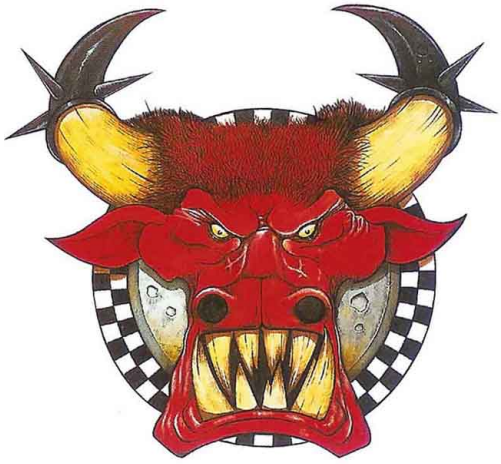
Imperial Initiative

Adeptus Mechanicus Initiative

Ork Bad Moons Clan



Ork Evil Suns Clan



Ork Goffs Clan

Ork Snake Bite Clan

Ork Blood Axes Clan

Fire Warrior Loresh | Paul Dainton | Warhammer 40,000 4th edition | 2004

The Tau are the opposite of the Imperium in terms of style and feel. They are the technologically advanced alien race.

Alan Merrett

Tau Fire Warriors | Adrian Smith | Codex Tau cover | 2001

Fire Warrior | Karl and Stefan Kopinski | Computer game cover | 2003

Tau Fire Warrior | Philip Sibbering | Inferno! magazine cover | 2004

Tau Devilfish | Karl Kopinski | Box cover | 2001

When an artist works within the constraints of the Warhammer 40,000 universe, but adds something new, that's when it feeds back into the melting pot.

Phil Kelly

Tau Hammerhead | David Gallagher | Box cover | 2001

Tau | Karl Kopinski | Codex Tau Empire cover | 2006

Tau Fire Warrior | Adrian Smith | Codex Tau | 2001

Tau Pathfinder | Adrian Smith | Codex Tau | 2001

Kroot | Mark Gibbons | Codex Tau Empire | 2006

Vespid | Mark Gibbons | Codex Tau Empire | 2006

Tau Fire Warriors | Adrian Smith | Box cover | 2001

Kroot Carnivore Squad | Karl Kopinski | Box cover | 2001

Tau Crisis Suit | Karl Kopinski | Box cover | 2001

The evolution of Games Workshop's imagery and the art is getting better and better. Simple as that.

Graham McNeill

Tyranid Warrior | Adrian Smith | Warhammer 40,000 4th edition | 2004

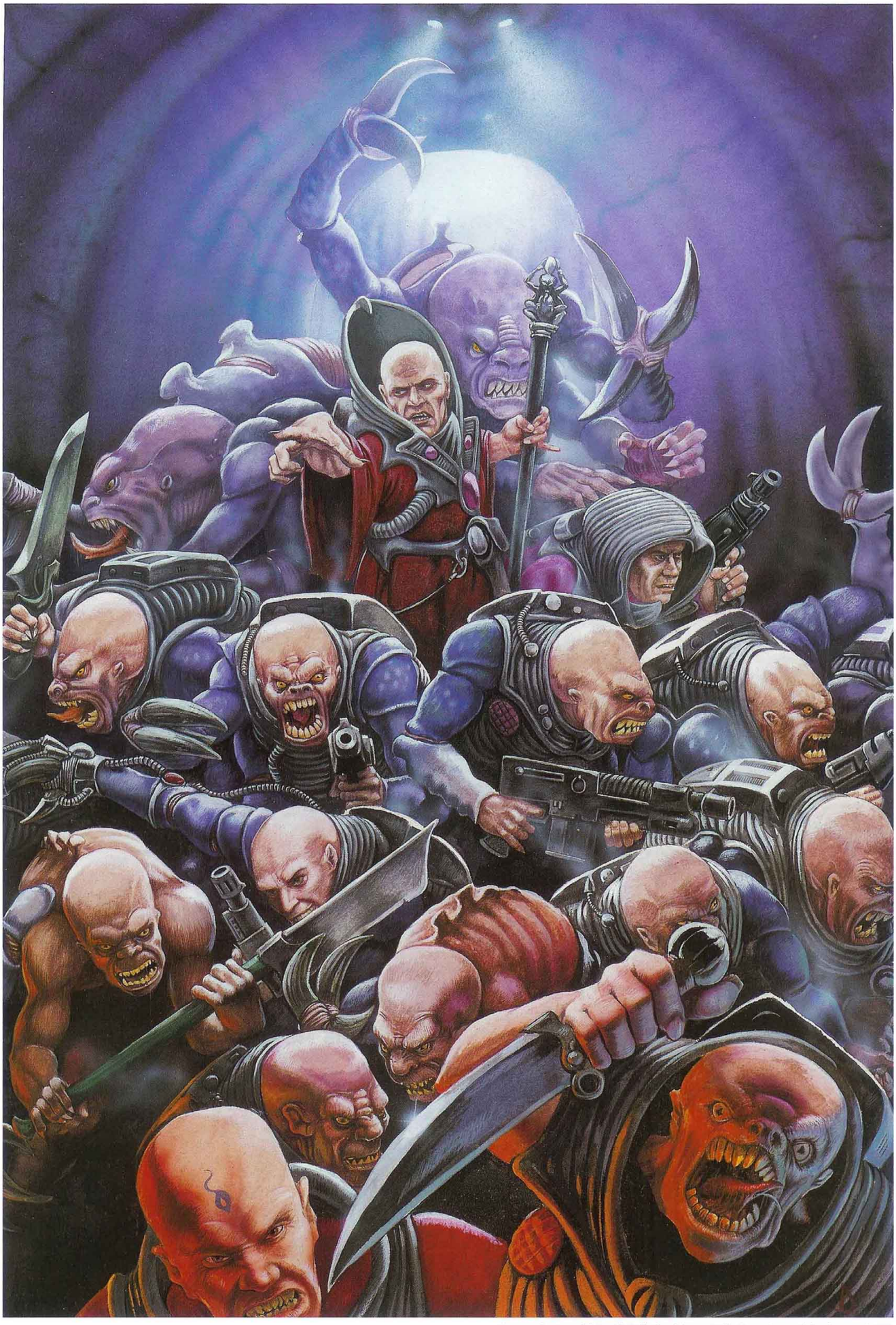
Tyranids | David Gallagher | Codex Tyranids cover | 1995

Tyranid Warrior and Brood | Adrian Smith | Codex Tyranids cover | 2001

Our art should open a window into the Warhammer 40,000 universe and bring it to life.

John Blanche

Carnifex | Alex Boyd | Codex Tyranids cover | 2005

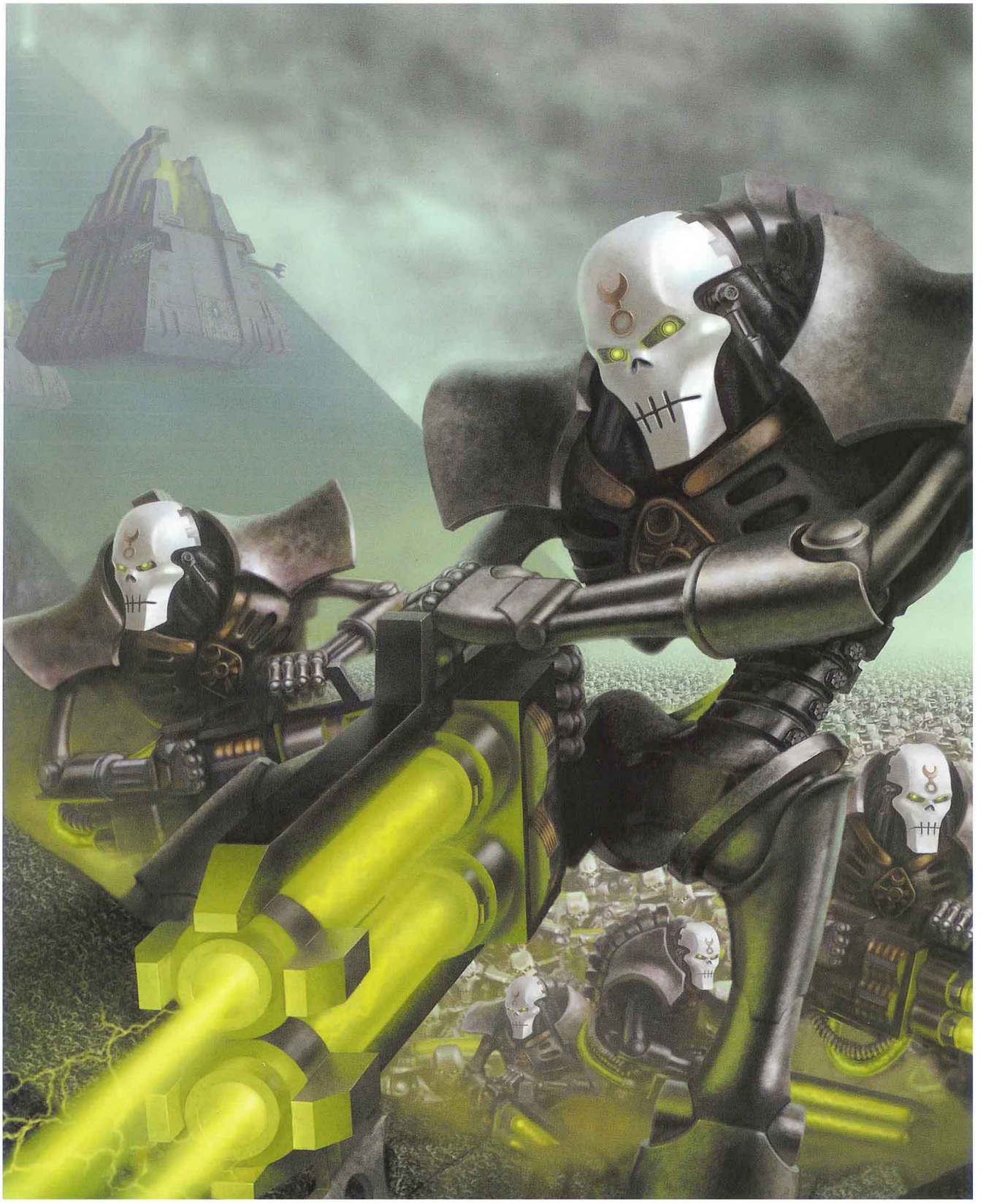


Genestealer Brood | David Gallagher | Space Hulk Campaigns rulebook cover | 1991

Necron Warrior | Alex Boyd | Warhammer 40,000 4th edition | 2004

The art should be faithful to the miniatures, but adding an element of realism and consistency. Artists used to paint versions of the miniatures, but now we ask them to be more illustrative and realistic.

Jes Goodwin



Necron Warriors | Philip Sibbering | Inferno! magazine cover | 2004

Necron Monolith | Karl Kopinski | Box cover | 2002

Necron Destroyer | Adrian Smith | Box cover | 2002

The C'tan Unleashed | Paul Dainton | Codex Necrons | 2002

The benchmark set by our Studio artists is so high that they don't do average art. Every piece is great.

Gav Thorpe

Necron Warrior | Karl Kopinski | Codex Necrons cover | 2002

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