

THE ART OF WEREWOLF THE APOCALYPSE



*A Visual Guide to
Werewolf 20th Anniversary Edition*



THE ART OF
WEREWOLF
THE APOCALYPSE



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This book uses the supernatural for settings, characters and themes. All mystical and supernatural elements are fiction and intended for entertainment purposes only. This book contains mature content. Reader discretion is advised.

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Introduction



Werewolf: The Apocalypse was one of the first roleplaying games I ever just sat down to read, cover to cover. It was the game's third edition, which my cousin allowed me to borrow, and it wasn't just the words, the setting, and the powers that grabbed me: It was the art. There were fantastic pieces from artists such as Ron Spencer, Steve Ellis, Andrew Bates, Michael Gaydos, Brian LeBlanc, Melissa Uran, and Tagda Dragoo, among many others. Those pieces burst from the pages, just as Tony DiTerlizzi's work did for me with his work on **Changeling: The Dreaming**, and I realized this game was alive with energy and potential. I wanted to play it, run it, and just study those wonderful pieces of art.

It was a genuine joy for me to have my first published writing assignment in **Book of the Wyrms** for this edition of **Werewolf**. Being able to contribute to one of the earliest games to leave an impact on me as a young roleplayer was superb. What was even better was knowing my words would directly impact the art buy, as the developer would go on to use text from my work to provide notes to the artists we hired for that book. It's always a wonder to see how artists interpret your words into illustrations, photographs, and drawings, and without doubt, is for me one of the most fulfilling parts of working in this industry.

Some readers may not know, but when people such as myself develop books, we have to provide art notes to our art director, who then disseminates them among several artists we commission to complete the pieces. When I was first tasked with doing this, I had no idea whether to be exacting in my art notes (worried that I might stifle an artist's create freedom) or loose (but then find out the artist's work doesn't fit the book). It took practice to get it just right, and all credit goes to the artists in those books' cases for producing art so well-suited to the game, even when the instructions weren't terribly clear.

The art of **Werewolf: The Apocalypse** is truly important to me, as I feel the pieces found throughout the game's existence are among the most evocative and high-quality illustrations you'll find in any tabletop roleplaying game. Many of the greats have worked on these books, and I have no doubt some pieces stick with you, and come to your mind just as you read this line.

This book contains art from a range of **Werewolf** books for the 20th Anniversary line, broken into different chapters based on subject matter. I have personally curated this selection, based on my favorites and pieces that just make me go "wow" whenever I stop to just admire them. In some cases, I've added a little text to explain why this art is important to me, what it's depicting, and in which book the art can be found. I hope you find these notations useful, and enjoy this gorgeous book.

— Matthew Dawkins



- **Introduction** — My praise of the art and detailing the process behind it.
- **The Transformation and Bloody Violence** — Artwork depicting the change from Homid to Lupus and all stages in between, as well as displays of shocking violence against the Garou Nation's enemies.
- **The Defenders of Gaia** — Portraits, profiles, and depictions of werewolves at their most striking.
- **The Wyrms** — A selection of art depicting the worst of Gaia's enemies: the Wyrms' forces. Whether willing servants or unwilling slaves, these creatures are always horrifying to encounter.
- **The Weaver** — Subtle but steadily dominating, the Weaver and its myriad servants are depicted here, from Glass Walkers to Hunter Spiders.
- **The Wyld** — Sometimes unbridled chaos creates; at other times it destroys. The Wyld is possibly the most mysterious part of the Triat, but also one of the most evocative in art.
- **The Umbra** — The world of spirits, fetishes, and Incarnae, pictured in a glorious mix of color and black and white pieces.

Violence right from the start, as a werewolf in Glabro form jams a silver blade through the jaw of a Black Spiral Dancer.

Illustrated by **Ron Spencer.**



Part One: Transformation & Bloody Violence

Werewolf: The Apocalypse is a game of claws, teeth, and blood-starched fur. The characters you play are often whirlwinds of violence who tear through their enemies, all in the name of Gaia and the idea of returning the world to a state of harmony. No doubt this is why so much of the art in **Werewolf** depicts the Garou at their most ferocious, their skin splitting as they transform or their claws drawing blood as they rip a foe in half. These pieces are selected to portray those themes of transformation and bloodshed



Gaia holds every Garou in her hands as Luna watches on, spurring the desire to transform.
Illustrated by **Alex Sheikman**.



One of the most evocative half-page pieces in the game, as we see all five forms of the werewolf illustrated above by **Ron Spencer**. Crunching down on a distressed fomori, this werewolf is likely to harbor a horrible taste in their mouth for a little while after. Illustrated below by **Jeff Rebner**.





This piece depicts three magnificent forms of Garou, from Homid to Crinos to Lupus. Illustrated above by **Steve Ellis**.
This could be a last stand, but the werewolf isn't going out without removing some heads from necks.
Illustrated below by **Richard Kane Ferguson**.



The Picts made for a terrifying foe against the Romans, not least due to the White Howlers' support.

Illustrated by **Brian Leblanc**.



The Garou surveys the scene, perhaps finding this body for the first time, maybe revisiting the site of their own kill. Illustrated here by **Drew Tucker**.

Sometimes the strength of a monster is needed before the dexterity of a human can be applied. Illustrated by **Andrew Bates**.





When werewolf fights werewolf to the death, one must hope that at least one is in service to the Wyrn. Too many of Gaia's champions are already dead. Illustrated by **Marco Mazzoni**



Werewolves are capable of more than just running face-first at the enemy. Illustrated here by **Andrew Bates**.



The wolf must hunt. Illustrated by Chris Bivins.



One werewolf has fallen in battle to another, but it often takes more than a single blow, even one through the chest, to fell a Garou. Illustrated here by Joshua Gabriel Timbrook.



The calm before the storm, as a few of our protagonists spy on a shady deal. Are they there as backup for one of the groups or planning on ambushing one side or the other?

Illustrated by **Ron Spencer**.

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Part Two: The Defenders of Gaia

Gaia's champions come in many forms. Some are born Homid, others Lupus, and rarer, those werewolves known as metis, born to a union of two Garou. Each werewolf belongs to a tribe — a family of werewolves bearing the same lineage and totem — and each is dedicated to one of Luna's Auspices. These art pieces depict an array of werewolves, profiled to depict one of those markers: breed, tribe, and Auspice.

This piece depicts the howl of a pristine werewolf. I like to think that with the gentle leaves around them, the wolf is making a cry of elation.
Illustrated to the right by **Steve Prescott**.



Black Fury in Crinos form and
Bone Gnawer in Glabro form.
Illustrated by **Steve Prescott**.



Child of Gaia (below left) in Lupus form, **Fianna (right)**
in Crinos form, **Get of Fenris (left)** in Crinos form,
and **Glass Walker (below center)** in Homid Form.
Illustrated by **Steve Prescott.**



Silver Fang (left) in Crinos form,
Shadowlord (right) in Crinos form,
and a **Red Talon (Below)** in Hispo form.
Illustrated by **Steve Prescott**.



Wendigo (below left) in Glabro form,
Uktena (below center) in Homid fom,
Stargazer (upper right) in Lupus form, and
Silent Strider (below right) in Crinos form.
Illustrated by **Steve Prescott**.



White Howlers (left) in Crinos form,
Croatan (below) in Homid form,
and **Bunyip (right)** in Glabro form.
Illustrated by **Steve Prescott**.





The different Auspices are represented in this piece, with Ragabash and Theurge on the left, the Ahroun and Galliard on the right, and the Philodox rightly in the center. Illustrated above by **Steve Ellis**.



A Theurge studies texts in Crinos form. Probably a hindrance, but don't tell a Garou they're in the wrong. Illustrated to the left by **Steve Prescott**.



A werewolf in Homid form utilizes the Gift known as City Running. Illustrated above by **Brian Leblanc**.
A Wendigo stands strong, bearing the Blood of the North. Illustrated below by **Richard Kane Ferguson**.





White Howlers on the move, before their tragic fall. Illustratee above by **Brian Leblanc**.
Garou of all ages can take up the fight against the Wyrms. Illustrated below by **John Bridges**.





Samuel Haight is definitely no defender of Gaia, but likewise, he's no servant to the Wyrms, Weaver, or Wyld. This Skin Dancer is always in it for himself, doing whatever brings him the most power.

Illustrated above by **James Denton** and on the following page by **Andrew Trabbold**.

Even werewolves need a brief beer break, once in a while. Just don't try the stuff from King Breweries and Distilleries. I hear it tastes foul.

Illustrated by **Brian Leblanc**.





A chaotic clash between the Garou, Black Spiral Dancers, a Pentex First Team, and a plethora of Banes and fomori. The Apocalypse has arrived.

Illustrated by **Ron Spencer**.



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Part Three: The Wurm

Garou may argue over the threat the Weaver and the Wyld pose to the world if taken out of balance, but the one thing they all agree on is the pernicious, invasive threat the Wurm poses at this time. If any of the Triat are destined to bring about the Apocalypse, the Wurm and its multitude of servants — some willing, others less aware or in control of the destruction they cause — is most likely to herald the end. The art in this chapter depicts a panoply of the Wurm's minions.



Black Spiral Dancer in Crinos form.

*Illustrated by **Ron Spencer**.*

Ron Spencer 12



One of the ghastly fomori, equipped with an armored hide, bestial mutations, and alien intelligence. Illustrated above by **Jeff Rebner**. The Garou's foes back away in fear as it howls for its pack, which is sure to be close behind. Illustrated below by **Brian Leblanc**.





Not all servants of the Wyrms are inclined to knock on your door. Illustrated above by **Brian Leblanc**.
The monstrous Nexus Crawler ranks as one of the most terrible of Gaia's enemies.
Illustrated below by **Richard Thomas**.

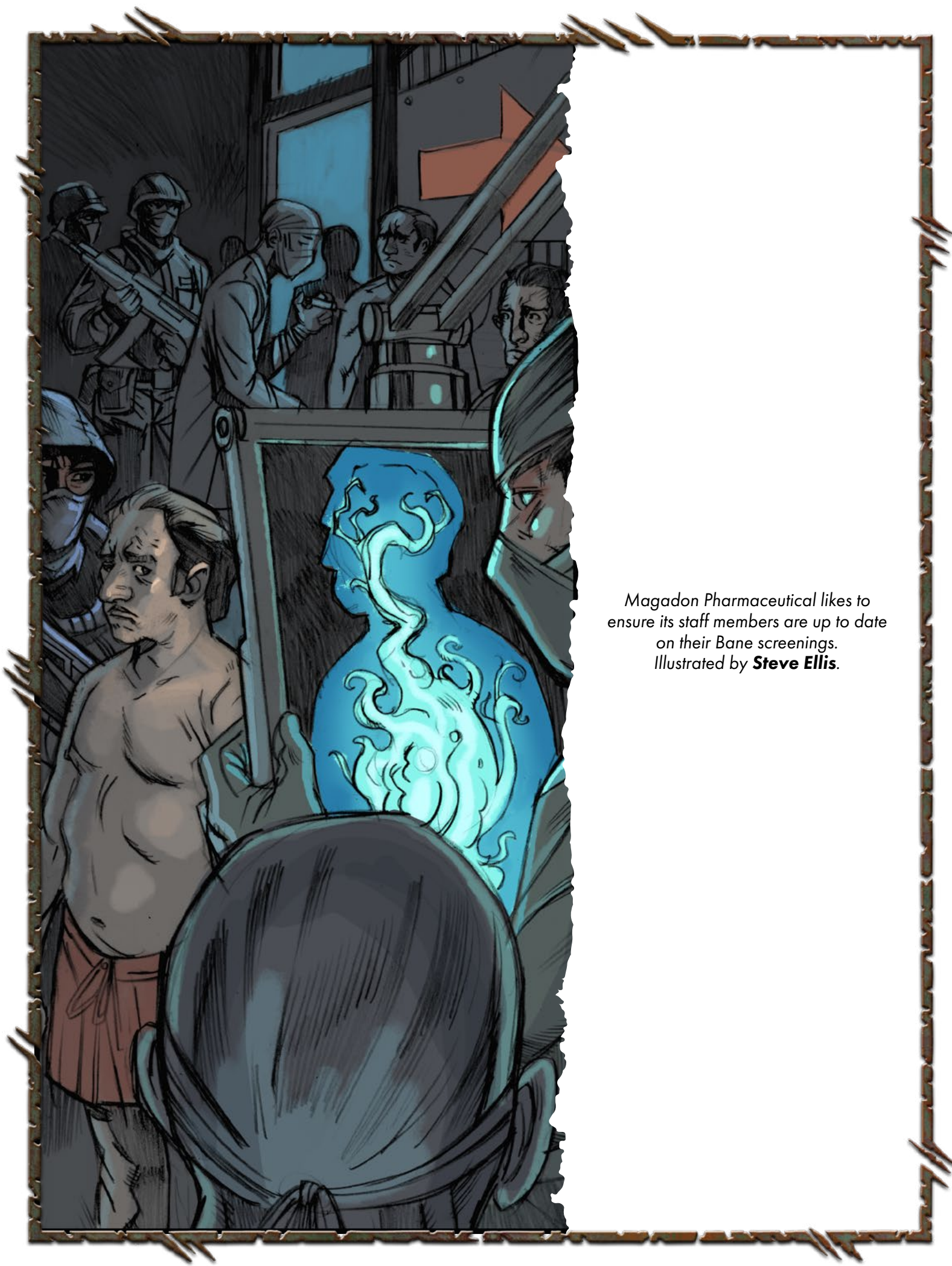




It appears this Pentex First Team has just completed a successful mission against a pack and its kin. Illustrated by **Steve Ellis**.



This Magadon doctor seems inclined to give his patients more than just a couple of pills to ingest. Illustrated by **Steve Ellis**.



Magadon Pharmaceutical likes to ensure its staff members are up to date on their Bane screenings.
Illustrated by **Steve Ellis**.



*A family in service to the Wyrms is a satisfied family. Illustrated by **Steve Ellis**.*

MAGADON

Magadon—Building a better you.



Tellus wants you to play their video games until you know the meaning of the term "Game Over."
Illustrated above by **Steve Ellis**. Even in places that seem in harmony with nature,
the Wyrms can invade the local flora and fauna. Illustrated by **John Bridges**.





The Wyrm has many servants, and few of them are pretty to look at.

Illustrated by **Brian Leblanc**.
LEBLANC
2014



Whatever aspect of the Wyrm these spiny tendrils belong to, all but the Black Spiral Dancers are likely to want it destroyed.

Illustrated by **Drew Tucker**.



Biological Warfare: a game by Tellus, a subsidiary of the Wyrms enterprise known as Pentex. Illustrated above by **Borja Puig Linares**. At Black Dog Game Factory, you deliver your drafts on time or you get the blade. Illustrated below by **Tomek Tworek**.







PENTEX

The Pentex Board of Directors, from left to right: Chase Lamont, Harold Zettler, Adrian Newberry, Andre Baptiste, Kathryn Mollett, Kiro Yamazaki, Francesco, Peter Culliford, Ursula Crane, Benjamin Rushing, and Franklin Rubin. Illustrated above by **Tomek Tworek**. Some humans turn to worship the Wyrms for quick rewards, building cults devoted to corruption and entropy. Illustrated to the left by **Eric Lofgren**.



White Howlers and Grondr both fell to the Wurm, with Black Spiral Dancers and Skull Pigs now in their place. Illustrated above by **Brian Leblanc**. Zhyzhak, the champion of the Black Spiral Dancers, determined to bring in the Apocalypse and end this pathetic world. Illustrated below by **Andrew Trabbold**.





The Black Spiral Dancers howl and cavort around a gnashing pit, one of their number taking the plunge into Malfeas. Illustrated above by **Jeff Holt**. One of the Wyrms' heavy hitters, the Halassh, intimidates other Wyrms-born creatures. These spirits of corrosives burn through lives with no mercy. Illustrated below by **Andrew Trabbold**.





How far the Grondr have fallen to become these Skull Pigs. Illustrated above by **Jeff Holt**. The Yeren are among Pentex' newest creations: lab-grown, shapeshifting, homicidal apes. Illustrated below by **James Denton**.





Even Gurahl are not immune to the Wurm's insidious poisons in Chernobyl. Illustrated above by **Tyler Windham**.
Toxic disasters act as vital brewing grounds for the Wurm's spawn. Illustrated below by **Doug Stambaugh**.





Turning the herd's constructs against them, this werewolf impales her foes with hundreds of shards of glass.

Illustrated by **Ron Spencer.**

RON SPENCER 12

Part Four: The Weaver

The advance of technology, industry, and human expansion took the Garou by surprise, even with many werewolves living in the midst of human society. The Garou Nation describes the encroachment of humankind's influence over nature, the calcification of the Gauntlet separating our world from that of the spirits, and the erosion of belief and wonder as the Weaver's expanding web. The Weaver is one of the forces of the Triat, often symbolized as a great, unstoppable spider. These pieces depict her minions and influence at work.

A Hunter Spider, blistering with weaponry and an intent to serve the Weaver until destruction and reformation.

*Illustrated by **Jeff Holt**.*





A mixture of Weaver and Wurm influences here, as a wolf looks upon a heavily industrialized city, bearing all the hallmarks of the Weaver's growth, but with the Pentex brand Tellus on one of the skyscrapers. Illustrated above by **Steve Prescott**. Some of the Weaver's servants are of the mind that to build the perfect web for their mistress, they must eradicate the current, flawed one. Illustrated below by **Chris Bivins**.



In Shanghai, werewolves might find themselves fighting the Weaver's children more than those of the Wyrms. Illustrated by **Brian Leblanc**.



A werewolf climbs up the side of a building in Glabro form. Illustrated by **Leif Jones**.

LEIF JONES

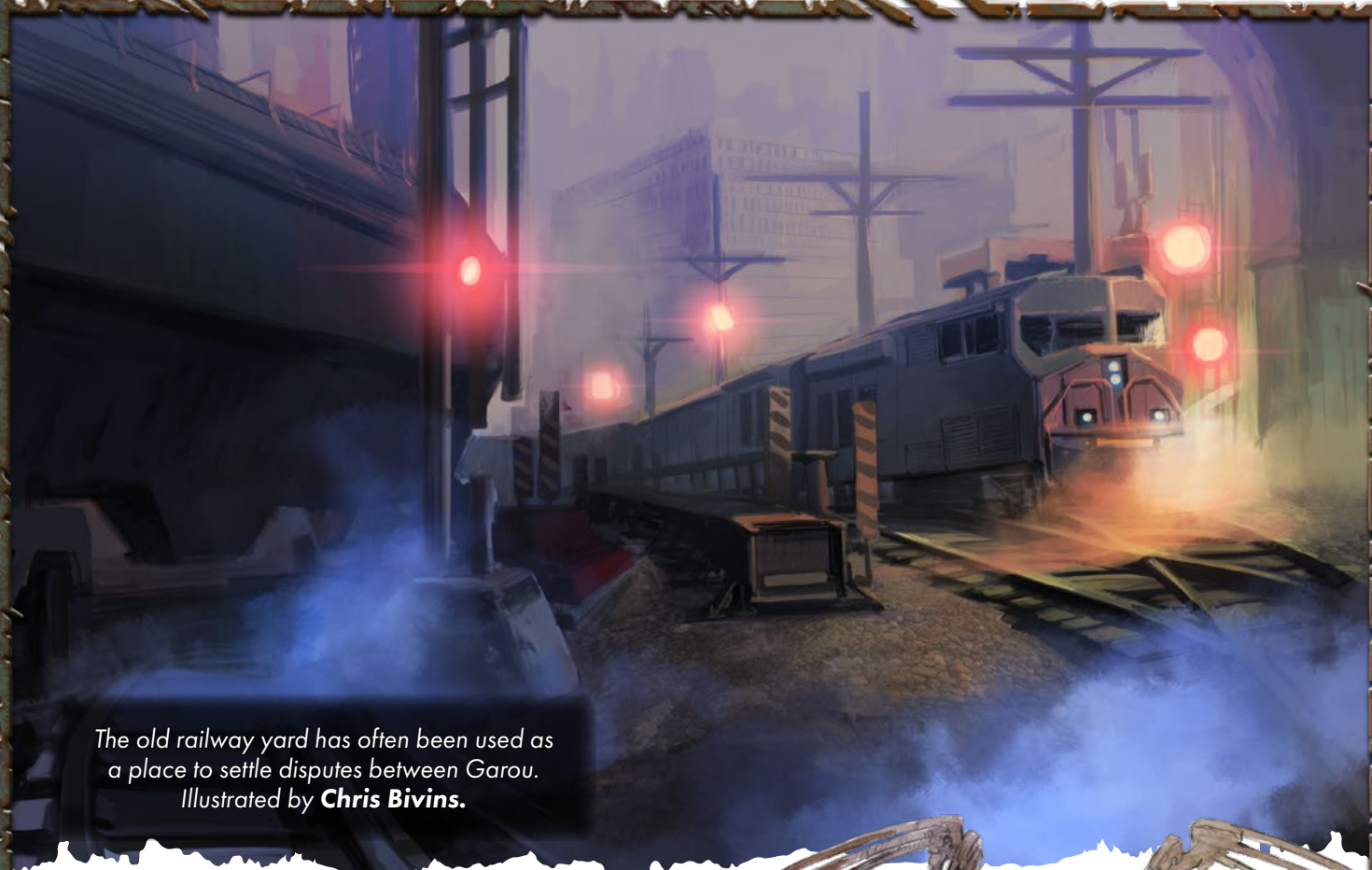
Glass Walkers excel at tapping into technology with their Gifts. Illustrated by **John Bridges**.



BRIDGES

How many must die before the Weaver is satisfied with her construct?
Illustrated by **Andrew Trabbold**.





The old railway yard has often been used as a place to settle disputes between Garou.
Illustrated by **Chris Bivins.**



Some of the Weaver's spirits are mind warping in their composition.
Illustrated by **Jeff Holt.**

Even amid the destruction of battle and the Wyrms' toxic weapons, the Wyld finds the strength to grow something new. Illustrated by **Ron Spencer**.



RON SPENCER 12

Part Five: The Wyld

The most mysterious part of the Triat, the Wyld represents a combination of unbridled creation and destruction. The Wyld spawns creatures, spirits, and objects of wonder, at the same time weakening the Gauntlet between worlds, allowing spirits to cross freely. It empowers the mystical elements of the universe, not all of which are kind. The Wyld is chaos, nature, and the elements raging without human interference. This art represents some of the Wyld's chaotic sprawl.



*The Gridlock Beetle serves Gaia in subtle, but maddening ways. Most assume this spirit to be in service to the Weaver, but it is not. Illustrated by **Jeff Holt**.*



Here we see a Garou in Homid form, manipulating the spirits of the Wyld, perhaps in the Umbra, maybe in our more mundane reality. A call to war from a Theurge summoning a host of devastating nature spirits in his wake.

Illustrated by **Richard Kane Ferguson**.



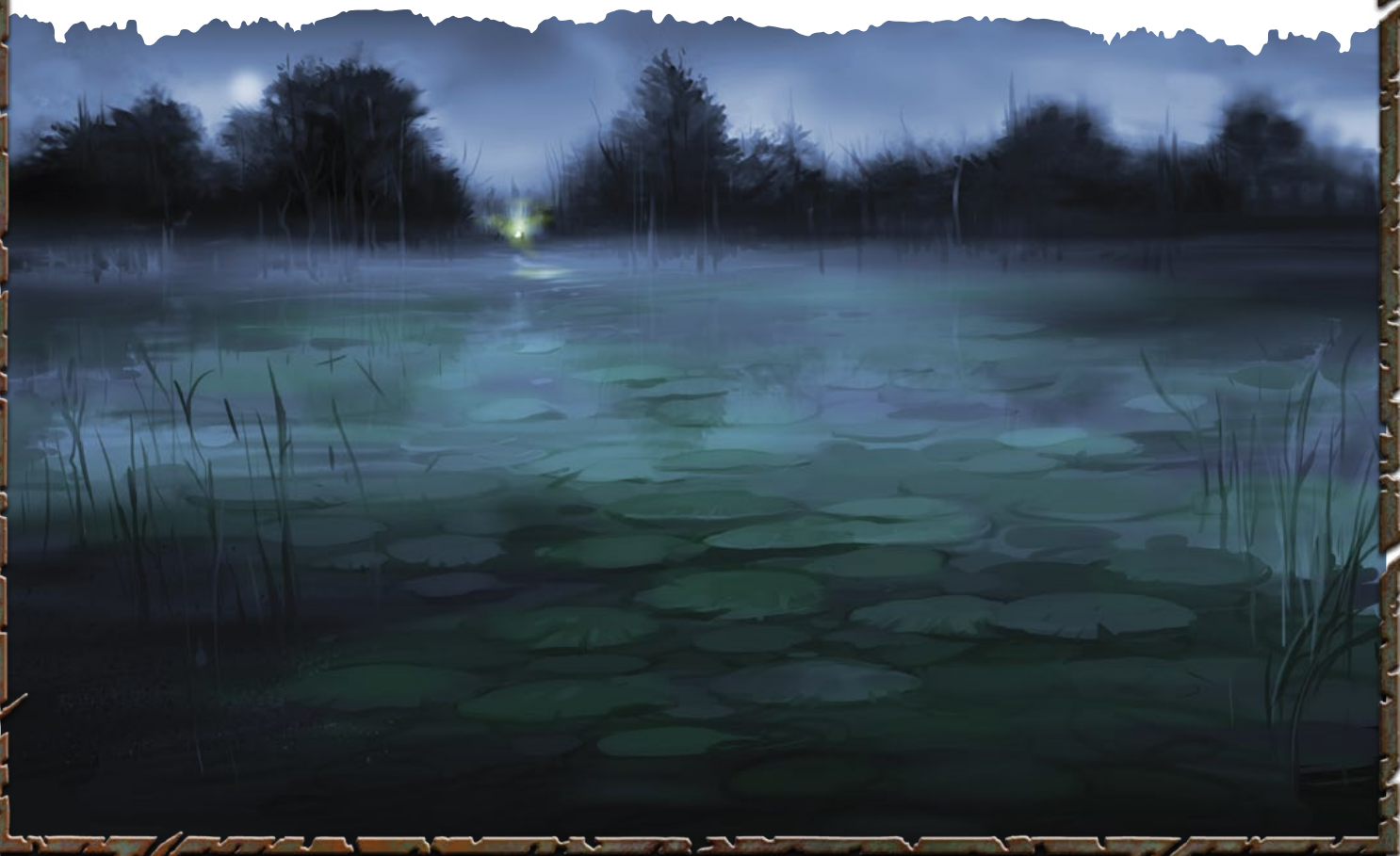
This piece depicts a werewolf afflicted with a terrible condition, possibly the Red Talon Gift Scabwalker Curse. Illustrated by **John Cobb**.



What great spirit or constructed totem holds the decapitated head of a metis Garou?
Illustrated by **Richard Kane Ferguson**.



The howling coils of serpentine wind in this illustration might emanate from the Gifts of the Uktena or Wendigo. Illustrated above by **Drew Tucker**. In even the calmest of natural places, the Wyld and Wyrms vie for control. Here, in the swamp, the Wyrms den known as La Bête Noire sits in the center, slowly festering. Illustrated below by **Andrew Trabbold**.





Australia was peaceful, intact, and a pure territory of dreams in Great Bunyip's claws, until the rest of the world invaded. Illustrated above by **William O'Brien**. There are few elements on this Earth as untamable as the water, and few animals as mysterious as those that inhabit it. Illustrated below by **Chris Bivins**.





An Uktena harnesses the power of her totem and her connection to the Umbra's forces to constrict an escaped Bane.
Illustrated by **Ron Spencer**.

RON SPENCER 12

Part Six: The Umbra

Our world is a place of grandeur, dreams, and wonder, but the Umbra possesses those traits in spades, acting as a potent lure for Theurges and other mystically inclined werewolves. The world of spirits, phantom realities, and dreamlike planes, the Umbra possesses countless layers and realms waiting to be explored, or – if a Garou is mercenary or callous – exploited. This chapter contains art depicting powers pulled from the Umbra and explorations within its vast, oftentimes alien landscape.

A fetish of bone, wrought with ornate craftsmanship.
Illustrated by **Jeff Holt**.





A Theurge holds a staff aloft and surveys the Umbra stretching out before them, with werewolves in the distance traversing a Moon Bridge. Perhaps the same Theurge from earlier, now with an army of werewolf spirits at his back.
Illustrated by **Richard Kane Ferguson**.





A nature spirit stands naked, werewolves and other mythical beasts in worship around her.
Illustrated above by **Richard Kane Ferguson**. Even cities leave spirits behind, as reflections in the Penumbra.
Illustrated below by **Drew Tucker**.



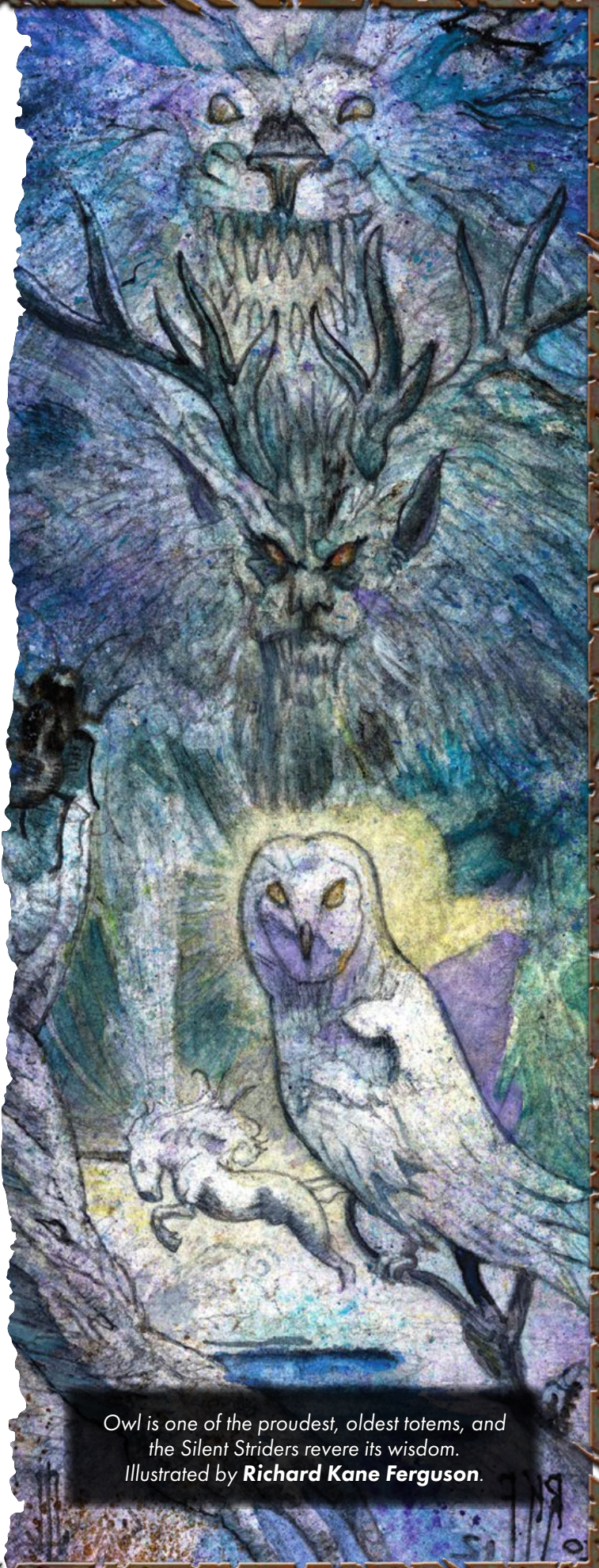


A howling, growling, wailing Bane, waiting to infest the body of some poor innocent. Illustrated above by **John Cobb**. In the CyberRealm, the Umbra turns bizarre and terrifying for any Garou unfamiliar with the Weaver's experiments. Illustrated below by **Ron Spencer**.





The Umbra is sometimes a place
of great natural beauty.
Illustrated by **Richard Kane Ferguson**.



Owl is one of the proudest, oldest totems, and
the Silent Striders revere its wisdom.
Illustrated by **Richard Kane Ferguson**.



The Many-Faced God of Time looks upon one of its worshipers. Illustrated above by **Brian Leblanc**.
The Umbra is a place of dreams, and spirits can take on many forms. Illustrated below by **Jeff Holt**.





The Minotaur spirit has been besieged by the Wyrms for many years, and is in serious danger of falling to its tendrils. Tick is not a spirit with whom anyone chooses to engage. Illustrated by **James Denton**.



Sometimes people accidentally wander into the Umbra, and find themselves spat out in foreign locations and times. Illustrated by **Steve Ellis**.



Werewolves can warp the world, with the correct Gifts and Rites. Illustrated above by **Chris Bivins**.
The Umbra contains infinite possibilities of realities, where ancient beings still live and Gaia still holds a hope of triumph. Illustrated below by **Brian Leblanc**.





The Uktena claim one of the few Incarnae left on Earth is imprisoned beneath Yellowstone Lake. Illustrated above by **Jeff Holt**. The Penumbra is separated from our world by just a thin mesh of webbing, known as the Gauntlet. Illustrated below by **Brian Leblanc**.



The Umbra's great reaches entice many
a Garou into exploration.
Illustrated by **Richard Kane Ferguson**.

Obscenity is one of the Wyrms's most
revolting Banes, rarely found beyond the
Umbra. Illustrated by **Jeff Holt**.





In the Near Umbra, physicality starts to take a distorted turn. Illustrated above by **Doug Stambaugh**. Some buildings blossom with radiance and presence in our world and the Umbra. Illustrated below by **Brian Leblanc**.





The Deep Umbra is a true place of dreams and nightmares come to life. Illustrated above by **Chris Bivins**.
The Atrocity Realm lives up to its name. Illustrated below by **Andrew Trabbold**.



Violence is an art form, if it's practiced, perfected, and put on display. That's what we tell ourselves when we cut servants of the Wyrms into slices. We celebrate their destruction, but how that destruction is delivered is the art.

Shifting from Lupus to Homid and everywhere in between: That's art, too. The stretch of skin, crack of bone, and pop of ligament. Art can be shocking, terrifying, gratifying, euphoric, and transforming, for Gaia is all these things and more.

We are one with the world, the Umbra, and all the Gifts the spirits, Gaia, the Wyld, and even the Weaver bestow upon us. They are a part of us. We are a tapestry, a collage, a piecemeal portrait of fragments, colors, and bloody shades.

We're a savage kind of art form, but our lives are still art.

And, like the best art, our lives are precious, rare, and might change the world.

All you have to do is act as an audience to our display. Allow us to show you our art.

– “Swampy” Fischer, Bone Gnawer Galliard

