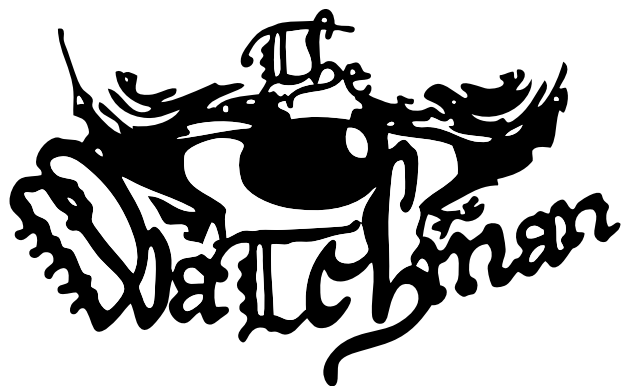




The
Watchman



ISSUE III

Summer 2007

EDITORIAL

Editor

VOLTAIRE

Assistant Editor

HARRY

Proofreading

EVC

Layouts

NINESWORDS

Cover Artwork

'King In The Dark', by HIS MASTER'S VOICE

Contributors

MAD DOC GROTSNIK, FELIX PENIAGUA, THE TAYLORS, NEKNOH, SHADOWSEER CROFTY, HYUN, THE PAINT MONKEY, SURESHOT 05, PSYCHOSIS PC, VAMPIRECOUNTS.NET

Contact

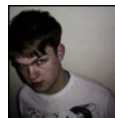
Please send all submissions & correspondence to watchman.magazine@googlemail.com

The Watchman is associated with the following websites and other hobby e-zines



40k, Adeptus Astartes, Battlefleet Gothic, Black Flame, Black Library, the Black Library logo, BL Publishing, Blood Angels, Bloodquest, Blood Bowl, the Blood Bowl logo, The Blood Bowl Spike Device, Cadian, Catachan, Chaos, the Chaos device, the Chaos logo, Citadel, Citadel Device, Cityfight, City of the Damned, Codex, Daemonhunters, Dark Angels, Darkblade, Dark Eldar, Dark Future, Dawn of War, the Double-Headed/Imperial Eagle device, 'Eavy Metal, Eldar, Eldar symbol devices, Epic, Eye of Terror, Fanatic, the Fanatic logo, the Fanatic II logo, Fire Warrior, the Fire Warrior logo, Forge World, Games Workshop, Games Workshop logo, Genestealer, Golden Demon, Gorkamorka, Great Unclean One, GW, GWI, the GWI logo, the Hammer of Sigmar logo, Horned Rat logo, Inferno, Inquisitor, the Inquisitor logo, the Inquisitor device, Inquisitor:Conspiracies, Keeper of Secrets, Khemri, Khorne, the Khorne logo, Kroot, Lord of Change, Marauder, Mordheim, the Mordheim logo, Necromunda, Necromunda stencil logo, Necromunda Plate logo, Necron, Nurgle, the Nurgle logo, Ork, Ork skull devices, Sisters of Battle, Skaven, the Skaven symbol devices, Slaanesh, the Slaanesh logo, Space Hulk, Space Marine, Space Marine chapters, Space Marine chapter logos, Talisman, Tau, the Tau caste designations, Tomb Kings, Trio of Warriors, Twin Tailed Comet Logo, Tyranid, Tyranid, Tzeentch, the Tzeentch logo, Ultramarines, Warhammer, Warhammer Historical, Warhammer Online, Warhammer 40k Device, Warhammer World logo, Warmaster, White Dwarf, the White Dwarf logo, and all associated marks, names, races, race insignia, characters, vehicles, locations, units, illustrations and images from the Blood Bowl game, the Warhammer world, the Warhammer world, and the Warhammer 40,000 universe are either ®, TM and/or © Copyright Games Workshop Ltd 2000-2007, variably registered in the UK and other countries around the world. Used without permission. No challenge to their status intended. All Rights Reserved to their respective owners.

All articles, photographs, and designs contained in this document remain the property and responsibility of their creators. The Watchman takes no responsibility for misuse or illegal reproduction of materials, and will cooperate fully to resolve any issues. This fanzine is not for resale. This fanzine is completely unofficial and in no way endorsed by Games Workshop Limited.



Welcome to the new look Watchman. This issue we continue with our 'Armies for All Phases' tactica series, expansion ideas for the new Mighty Empires supplement, and Harry interviews Felix Peniagua and 'Tag Team Taylor'. All this and much more this issue...

Creativity is one of the things that can make all the difference when you undertake a new project. Be it in a social context, or in a Warhammer army, it is undeniable that without creativity, there would be no fun. Creativity leads to better ourselves when making things and to try new things that have never been tried before. Some could say this is the essence of the game of Warhammer. It comes as no surprise, that you will see a lot of different innovative things when you play any of the Warhammer games. This is the beauty of Warhammer; it allows everyone to be creative.

The most obvious outlet for those with a creative disposition is the modelling and painting aspects of Warhammer. For some people (myself included) there is no greater joy than the feeling of accomplishment when a new unit or character has been assembled to be unique yet still fit around an overall theme. Indeed, the theme itself can be vast and as simple or details as you like. The same can be said of painting as people invent ever-more colourful and beautiful masterpieces that shine out in an already jewel filled crown.

How does this relate to The Watchman though?

Well, looking back over the first two issues of The Watchman, there was something a bit lacking in what was being presented to you, the reader. Trying to find this 'something' took quite a long time and the realisation dawned that The Watchman was not being creative enough in what it was

attempting to do. We were simply falling into the pit of becoming samey and only striking a chord that had already been struck before by other people. This issue aims to try and move away from that and more towards the vein of being a magazine for the creative, not just a single aspect of the hobby as the first two watchmen had seemed to be.

In this issue we will begin looking at ways in which we can help you to bring your creativity across better, while demonstrating other peoples. For example, the article written in this issue by Hyun explores the best way to photograph your miniatures to get the maximum effect. Along with this, we have finally gotten together a set of guidelines for making sure that your articles stand the best chance of getting into the fabled pages of The Watchman. Obviously the first step to getting into these pages is to email us at watchman.magazine@gmail.com

Last issue I went into some detail about summer gaming and to honest, I haven't had a summers day to actually test it and now we're heading towards winter again. I'm off to Games Day to rendezvous with the other Watchman staff for the first time ever. If you see us there make sure you say hi! If you don't see us, you'll read about our adventures in our next issue with our extensive Games Day coverage.

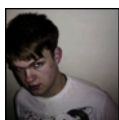
'Til next time!

Voltaire

EDITORIAL
ISSUE III



The Watchman



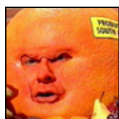
AN ARMY FOR ALL PHASES P.03

This issue, Voltaire turns his attentions to the Tomb Kings of Khemri in our long running series of tactica.



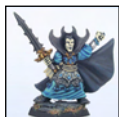
DARKNESS RISING P.14

Voltaire pits the cunning of his beast herd against the undying legions of EvC.



EXPAND AND CONQUER! P.27

With the re-release of Mighty Empires, Mad Doc Grotsnik has some expansion ideas for your games.



CARPE NOCTEM P.35

The results are in from the Carpe Noctem modelling competition over at Vampirecounts.net



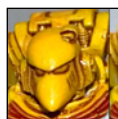
THE FINAL WORD P.45

Various ravings from the Watchman staff.



SHADOW WARRIOR PT. 1 P.07

Shadowseer Crofty pens the first chapter to his Asur saga.



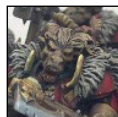
MODEL PHOTOGRAPHER P.21

Ever wanted to take better photos of your miniatures? Hyun from Wee Toy Soldiers shows us how!



BUSHIDO P.29

In this issue's army showcase, we have a look at Mike Beanland's fantastic Nippon Dogs of War.



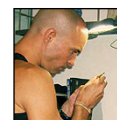
NECRARCHS LAIR P.36

Psychosis PC reveals how to model excellent armoured beastmen using the current plastic Chaos range.



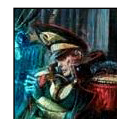
SUBMISSIONS P.46

Want to contribute? Here is how to go about it!



AVATAR OF WAR P.10

In a Watchman exclusive, Harry cornered the talented sculptor Felix Peniagua.



MADNESS ON THE FIELDS! P.23

Sureshot05 gives us Terrain Objectives for Warhammer Fantasy Battle.



ABYSS PT. 1 P.33

A seemingly innocent scrap of parchment hides a sinister secret in this tale by Neknoh.



TAG TEAM TAYLOR P.39

In our second interview this issue, Harry interrogates the award winning couple Andy and Nicola Taylor.



This issue, in the third part of our ongoing 'Army for All Phases' series, Chief Overlord Voltaire mutters various incantations before turning his beady eye to the Undead of Khemri; Immortal legions who lie in the deserts of Khemri in the far south...

The forces of Khemri envision the tacticians dream with how much they can mould themselves to the vision of having an army for all phases. They are one of only a few armies that can simply pick a phase and dominate it by being relentless. This, however, can lead to problems when people do not get a balance and find themselves lacking in one department where they could have easily compensated.

Any Khemri player worth hit bones will tell you that the greatest weakness of the Tomb Kings is that they have to rely on their characters a lot more than other generals. Indeed, this can be said for any undead. The limit of four slots and the 2250 limit mean that it probably best to pick characters before picking the rest of the force on the rest of the force on this occasion

TOMB KING OR HIGH PRIEST THEN?

The decision between a Tomb King and a High Liche Priest is the one that is going to craft the army the most. The Tomb Kings are one of the few forces where the choice of Lord can actually be difficult because of this single factor. The Tomb King is the better fighter where the extra incantations of the High Liche Priest mean that you'll be more manoeuvrable but lack a real wallop when facing off against the armies which have the ability to simply outfight the Tomb Kings. In this instance, the Tomb King is what is required.

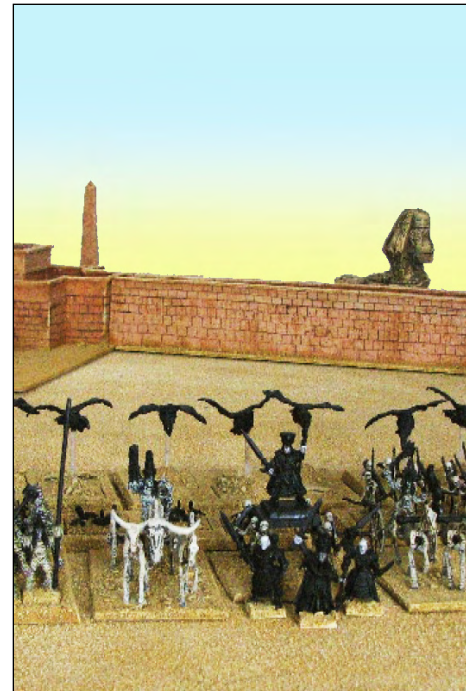
As well as being a fighter, the choice of having chariots as core leaves the option of having more of the real beasts in the

army. Equipping the King is another important decision and thinking about whether or not to put him in a chariot can be another factor in determining the overall pace of your army. In this case, though, we have gone with the King on foot to act as an anchor for the fighting core of our force. His incantations for fighting or firing arrows means he will do well helping the fighting. As well as that, the thought of being suddenly blown to his feet by a strength 7 attack (which almost any army can throw out these days) and trudging round all game is a disaster waiting to happen.

With this being the case, putting him on foot removes potential heartache later in the game. As it so happens, there is a piece of magical equipment for a Tomb King on foot that bolsters the ideal of having a fighting anchor for the force perfectly; *The Destroyer of Eternities*. This weapon allows the King to make two automatic strength 7 attacks on any enemies in base contact him, making him ideal for dealing with any chariots or other heavy cavalry who come thinking they can pick on his unit easily.

There are many other great items for a Tomb Kings, but the Destroyer supplements the King and his purpose perfectly on this occasion. For protection, the King has been given the *Collar of Shapesh*, light armour and a shield. This gives him a pair of 4+ saves as well as providing a little bit of extra protection against incoming missile fire.

Now that the King is sorted, we can move onto our next compulsory character choice,



Above: Try modelling your Liche Priest or Hierophant on a palanquin. Having your own servants carry you makes you feel self important.

This character is going to be the crux of our plans as he needs to remain safe while still being able to use his incantations in all the right places. To further this end I have gone for what a lot of people see as the compulsory piece of equipment for a Hierophant; *The Cloak of Dunes*. While mounting the character may improve his armour and give the character some mobility, the Cloak provides a flying move and when combined with the character full 360 degree line of sight, will provide adequate protection from enemy charges. Under the 7th edition rules, you have to be careful to not put him too close to the enemies ranged fast cavalry or flyers. These will mess up the Hierophant in

no time and prove to be the undoing of your army.

As well as this, when the possibility of a two front conflict appears (which is entirely possible with the speed of the Tomb Kings), the flying ability assures that the Hierophant can be in the right place at the right time to lend his magical support. To supplement the Hierophants Cloak, the *Hieratic Jar* has been taken. Providing an extra incantation may not sound like much, but sometimes, a game can be brought down to getting a charge in with a unit and with Tomb Kings, the best way to do that is obviously with the magic phase. The *Hieratic Jar* can make all the difference at just the right moment.

As with a lot of forces, a second magician of some description can make the difference between dominating the magic phase and being wasted by it. This makes a second Liche Priest and exceptionally appealing option with the Tomb Kings guaranteed magic. As there is no need to supplement his casting power, the defensive side of magic can be looked at. When it comes to magic defence, there is not much better than the obligatory duo of scrolls. To balance this out and to begin what is going to be a firebase for the Tomb Kings, the Liche Priest is going to be given the fear inducing *Casket of Souls*.

The Casket comes under some scrutiny as the worst of three excellent rare choices in the Tomb Kings army. The reasoning behind taking a casket is to further supplement an offensive and supportive magic phase. The casket being able to have all enemies at -1 to cast can be the hairline difference between success and defeat in a magic phase, especially on higher level spells. Sometimes, the psychological impact of the

AN ARMY FOR ALL PHASES

THE TOMB KINGS OF KHEMRI



casket means that your enemy tries their best to attack it or dodge out of its line of sight to prevent the *Light of Death* claiming some of their expensive units. This is especially true when facing off against armies with elite units such as Chaos or High Elves. While the light may not affect every unit, when it does affect one, it is going to cause maximum disruption and help towards getting the points cost back. As well as this, the two Tomb Guard can help to protect the Liche Priest and insure his survival.

Having looked at the anchoring Tomb King, the versatile Hierophant and the offensive Liche Priest, we are left with a hole in the characters. While another priest might be a good choice for continuing the offensive magic phase, something is needed to supplement the lightning strike in the forces.

This is where the chariot riding Tomb Prince comes into the equation. While not quite the superb fighter that the King is, the Tomb Prince lends a little bit

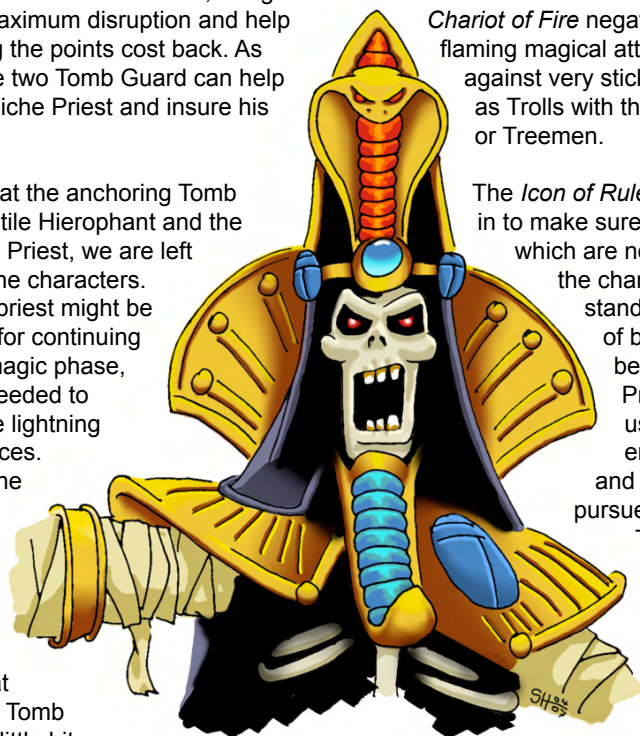
of extra punch to units which would otherwise be fragile. The foremost of these in the Tomb Kings army are chariots. Their impact may not be as devastating as other armies chariots, but the fact they are fast cavalry and can move and fire their bows makes them one of the most versatile units in the game. What they lack on the charge they make up for in support. Now, to guarantee that the chariots

do their job properly, the Prince will accompany them and have some chariot based items which help out accordingly. In this instance, the *Chariot of Fire* and the *Icon of Rulership* have been chosen. The chariots greatest problem can be units with ward saves or unaffected by their attacks such as Ethereal Undead or Daemons. The *Chariot of Fire* negates this with its flaming magical attacks and helps against very sticky units with such as Trolls with their regeneration or Treemen.

The *Icon of Rulership* was added in to make sure that the units which are not destroyed by the chariots initial charge stand a better chance of being outnumbered by the Tomb Princes unit. This usually means the enemy will break and the chariots can pursue accordingly.

The Princes own incantations also mean that the unit can fire on the move or get those precious extra attacks in which can make all the difference

in a tricky situation. To further bolster these attacks, a flail has been chosen for the Prince because of his attacks to actually add to his own complement. This should make facing the Princes unit even more of a struggle and more likely to break a unit on the charge. To further protect the Prince, Light armour and a shield have been chosen, giving him a decent armour save.



Above: Harry's Tomb Kiings are about to unleash Operation: Desert Storm a pack of tomb raiders.

LEGIONS, ARISE!

Moving on from the characters, the core section of the army obviously needs to be filled next. Gazing through our characters, we have essentially already picked a core unit in the chariots that will accompany the Prince. Three chariots with full command ensure maximum potential combat resolution against the enemy and provide a hefty six guaranteed impact hits on the enemy. Couple this with missile fire and their extreme manoeuvrability, and you are onto a winner. Now, to keep up with this unit, a duplicate if the unit has been selected to bulk out the lightning strike element of the force and ensure that the enemy has to

think about how to manage the rapid threat to his forces. This lightning flank will catch the enemy off guard and should be able to outmanoeuvre any other unit in the game while still being durable (and unbreakable – the obvious advantage of being Undead).

The next unit on our agenda is one which will be met with some scrutiny as it is not usual for Tomb Kings – Heavy Horsemen. The Heavy Horsemen have one of the most misleading unit names in the game of Warhammer as they are anything but 'heavy'. This, however, should not lead to someone being put off taking them. The unit itself is faster than a unit of Skeleton Warriors

AN ARMY FOR ALL PHASES

THE TOMB KINGS OF KHEMRI



Illustration: Sherman0815

which essentially costs the same as it while the Horsemen have better speed and better a armour save. That being said, the command group for the Heavy Horsemen does cost more than Skeleton Warriors so has been mitigated in this instance as we have gone for two units of six horsemen. The purpose of the horsemen in this instance is to hit smaller units and to provide extra punch and bodies for the impact the chariots are going to be making on the enemy. Their role can be turned to the offensive if needs be, but it is best to keep them out of a prolonged combat against anything but small units such as fast cavalry. As well as this, these units fill in our full quotient for core choices.

...AND THE SKIES RAIN WITH FIRE!

Moving away from the lightning strike and retuning to the firing base, it is immediately apparent that there is nothing to actually shoot with. This makes the next choice easy as we take a Screaming Skull Catapult and fill in our second rare choice. The Screaming Skull Catapult has several obvious advantages over the other catapults in the game because of its flaming and magical attacks. These attacks happen to cause panic tests too and a small upgrade known as *Skulls of the Foe* mean any unit hit by the catapult is going to be taking their panic tests at -1.

This is only the tip of the iceberg though the Tomb King magic phase and the ability to 'fire' before the shooting phase essentially gives a player a free guess before taking the actual shot in the shooting phase. When your enemy realises this, they will probably be even keener to stop it from firing. To maximise this effect, it is best to deploy the Screaming Skull Catapult with the *Casket of Souls*.



Above: Harry's Tomb King army has some pretty original onversions. Check out this cavalry!

To finalise the static firing element of the force, a small unit of ten archers has been chosen. These archers fulfil the duel purpose of fire support and a tar pit or 'bunker' which the enemy has to fight past to get to the juicy core of the catapult and Liche Priest. This is made all the more hard by the Liche Priest being able to continually re-raise the unit in the magic phase. This should come second to their initial role of raining down the arrows of the asp on the enemy. Hitting on a guaranteed 5+ means that even if your enemy is far away and the unit has moved, they still stand an equal chance of hitting their foe. It's a fair trade off for the fact they are skeletons with a ballistic skill of 2. These are probably best used to shoot small units or lone characters which have thus far managed to evade your chariots and heavy horsemen. Again, the unit can potentially fire twice if the Liche Priest uses his incantation on them instead of the Screaming Skull Catapult. Having got a firing base and a lightning strike, its best that the anchor of the force comes next!

NONE SHALL PASS!

The Tomb King has already been designated the role of being the centre of the anchor with his already superior fighting abilities. To not provide him with an adequate unit to lead in this instance is beyond ridiculous. Once again, the argument between a unit of Skeleton Warriors or something else appears. This time however, the unit in question is Tomb Guard. The trade off is an

extra point of strength, toughness and initiative, well as *Killing Blow*

for four points per model, they do, however, only have the same save of the Skeleton Warriors (if the skellies have light armour). A bigger unit of Skeleton Warriors may be better in some peoples eyes, but with the amount of units which have their saves negated by magical attacks and the possibility of *Killing Blow* on an enemy character, it becomes almost irresistible to choose the Tomb Guard over the Skeleton Warriors. As well as that, it seems more fitting to have the general of the army leading his best warriors out of the tombs onto the field of battle.

The unit has been given full command and the *Banner of the Undying Legion*. This makes the unit a real tar-pit and insures that the unit appears again, even if shot. As a side effect of this unit being able to resurrect, the Tomb King always has somewhere to direct his *Collar of Shapesh* should he get into a tricky fight. The Kings 'My Will be Done' is also put to better effect with this

unit as there are even more chances of the Tomb Guard getting that prestigious Killing Blow.

A unit of Tomb Guard on its own would be another ridiculous choice to make, so the unit has been given some 'backup' in the form of a unit of the terrifying Ushabti.

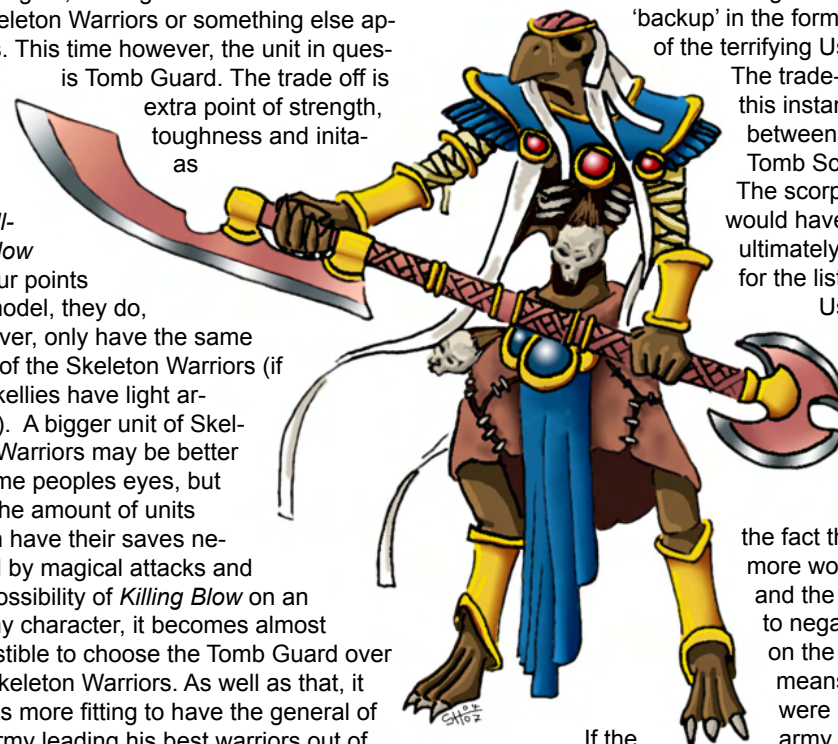
The trade-off in this instance was between a pair of Tomb Scorpions. The scorpions would have been ultimately cheaper for the list, but the Ushabti's

superior leadership and strength,

the fact they have more wounds and the ability to negate ranks on the charge means they were chosen. army starts to some reason,

If the crumble for they will be one of the few units to be overly phased by this.

Totting up our unit costs so far, we have reached the grand total of 2178 points. This leaves us room for another small unit. The choice here was a very simple one as there needed to be something that would be able to help out the Liche Priest who would be flying round.



AN ARMY FOR ALL PHASES

THE TOMB KINGS OF KHEMRI



Illustration: Sherman0815

UNLEASHING THE LEGIONS: THE TOMB KINGS ORDER OF BATTLE...

MOVEMENT

Chariots
Horsemen
Carrion

SHOOTING

Screaming Skull Catapult
Archers
Chariots

MAGIC

All characters
Tomb Guard
Banner
Casket of Souls

COMBAT

Tomb King
Chariots
Tomb Guard
Ushabti

The unit of three Carrion have the dual purpose of being durable war machine hunters. This will, in turn provide yet more targets for any enemy shooting which will have to deal with the lightning strike and not be directing their fire at the rather expensive anchor in our force. The 2 wounds each carrion have also mean that they are going to be able to withstand a bit more shooting from other units than a weaker flyer.

Now, looking over this force once more a few things have become apparent. This list can easily compete in any phase of the game quite easily. This means that the enemy is going to be getting quite a headache because of how relentless the force can be. There are a lot of things to worry about and only a few turns to really deal with it. This force is going to hit hard in some places and seem quite fragile in others. Do not let this deter you though. Despite everything, you are fighting with a force of unbreakable Fear causers. This force has tried to make the most of some of the Tomb Kings greatest strengths:



Fear and their Magic. Fear is the obvious advantage of the Tomb Kings and this force tries to make sure that whenever a charge is made, there will be another unit nearby to support and lend the extra bodies necessary for an auto-break. While this may not be the case against other fear causers, the army also has enough fast moving units to be able to stack the combat resolution against the enemy and make sure that you are going to break them on the charge instead of your units crumbling to combat resolution.

I hope that's demonstrated the ways in which a Tomb Kings army can participate in all the phases!

Until next time,

Voltaire

VOLTAIRES UNDYING LEGION

2250 POINTS WARHAMMER LIST

CHARACTERS

Tomb King at 276 points

*Destroyer of Eternities, Collar of Shapesh
Light Armour, Shield*

Hierophant at 160 points

Cloak of Dunes, Hieratic Jar

Liche Priest at 325 points

2 x Dispel Scrolls, Casket of Souls

Tomb Prince at 194 points

*Icon of Rulership, Chariot of Fire
Chariot Light Armour, Shield*

CORE CHOICES

3 x Chariots at 170 points

Full command

3 x Chariots at 170 points

Full command

6 x Heavy Horsemen at 96 points

CORE CHOICES CONTINUED

6 x Heavy Horsemen at 96 points

10 Archers at 80 points

20 Tomb Guard at 295 points

*Full Command, Banner of the Undying
Legion*

SPECIAL CHOICES

3 x Ushabti at 195 points

3 x Carrion at 72 points

RARE CHOICES

Screaming Skull Catapult at 110 points

Skulls of the Foe

TOTAL POINTS: 2250

POWER DICE TOTAL: NOT APPLICABLE

DISPEL DICE TOTAL: 4

(And two additional dispel scrolls)

AN ARMY FOR ALL PHASES

THE TOMB KINGS OF KHEMRI



Shadow Warrior

Part 1

Druchii

The sign of the Broken Bow, showing a painting of two halves of a recurve bow still held together by the bowstring, swung slightly, creaking in the breeze. Hanging from it by his neck was the naked corpse of a man, his pallid flesh covered in burn marks and blood from his many open wounds. Beneath was lain a woman's corpse, clad in the same way, but only bleeding from a single throat wound.

"Foul Druchii," cursed Ralthemar as he peered around the tavern wall from the shadows. He could hear the Dark Kin within the tavern, laughter amongst screams of agony. They were making sport of the local humans. The rest of the town was empty but for corpses. The raiding party had taken the townsfolk by surprise. Most had been slaughtered before they realised what foe attacked them, their throats pierced by Druchii bolts.

The Druchii would pay for their decadent ways, in blood.

The lone Shadow Warrior turned back, looking for where he could get a handhold on the wall. An upstairs window was above him, and quickly he slung his longbow over his back and leapt, catching the ledge and pulling himself up. Drawing one of his twin curved ithilmar daggers, he swiftly cut through the damp, rotting wooden shutters, ducking and clambering through the window.

He looked around to find himself in a dark bedchamber, most likely that of the tavern's landlord. The head of a four-poster bed was

against the left hand wall, with a wardrobe and a chest of drawers opposite. Dark stains, their colour masked by the shadows, covered the bedspread and floor. The Landlord must have been attacked while he slept. It was most likely he that hung with the sign.

The shadows seemed welcoming to Ralthemar, for he had made them his home and became one with them in lost Nagarythe. The war of shadows had been long and hard for Ralthemar and his kin, and in spite of the remaining warriors of Nagarythe's continued allegiance to the Phoenix King, the other sons and daughters of Ulthuan had never accepted them. Most of the Shadow Elves of Nagarythe formed warbands, usually bound by blood, but Ralthemar travelled alone. His entire family had been slaughtered in the war of shadows, including his wife and newborn son. Their faces as his palace burned around them remained forever etched on his eyelids, despite the passing of six thousand years.

Beautiful Yanalasse, her usually smiling face fearful and screaming, the flickering light shining on her silver-blond hair, trying to carry young Ciryar, crying louder than Yanalasse was screaming, towards the main doors. He remembered the feeling of helplessness that filled his heart as he saw them, separated from them by the flames and timbers falling from the ceiling. He had tried to reach them, his leather sandals bursting aflame and burning his feet as he ran through the blaze to aid them. He still bore the burns on his feet and ankles from that day. In his ears still echoed his shout as

an ithilmar chest from the room above fell on Yanalasse, pinning her to the floor and dooming her and Ciryar to an agonising death in the flames as the entire first floor fell with it, stopping Ralthemar from reaching them. He could still feel the hot tears running down his face as he turned back and fled the palace, swearing vengeance on his family's killers.

Since then he had battled in the shadows, striking swiftly from them and retreating into them before the Druchii could react and face him, every drop of blood which escaped the Dark Elves by his hand spilled in the names of Yanalasse and Ciryar. And tonight, more blood would be spilt in their names, more vengeance wreaked for them.

Stalking through the shadows like a daemon, he crept down the stairs. The bar door was ajar. He fitted an arrow onto his bow, peering into the bar.



Kalahk laughed heartily as he watched the hooks stolen from the town's butcher being dragged through the human's flesh, tearing meat from the bones, staining the wooden floor with fresh blood. The aroma of blood and wet flesh filled Kalahk's nostrils, the sound of the man screaming rang in his ears, the taste of the man's fear on his tongue. He felt truly alive, which was more than could be said for the night's earlier entertainment.

The Corsair cared not about his master's mission, for what he and his men were to do was simpler. Raid and make sport of the humans as they would do any other raiding season, draw the Empire's armies away from his master's destination. A sound from the bar door distracted Kalahk from the

entertainment, and he looked to see an arrow strike the rope from which a chandelier was suspended, before sticking in the room's wall. No man could shoot like that, he thought as the chandelier fell, setting the ale and blood covered table below it alight.

"Asur!" He called to his soldiers.



As the flames spread from the table, Ralthemar loosed another arrow, the shaft punching through the nearest Druchii's throat. They had all drawn their swords now, and were heading his way. Tossing his bow aside, he unsheathed his twin daggers, and walked forward to face his foes. Hearing a scream, he turned to see a female Druchii trying desperately to remove her burning cloak as the bar set alight, a tongue of flame catching her.

Yanalasse had screamed as the raging inferno licked her dress, her scream waking the sleeping Ciryar as she cradled him in her arms.

Light flashed before Ralthemar's eyes as he sliced his gleaming dagger through the throat of the first Druchii, his other blade stabbing through the eye of an Elf trying to slip past him and gut him from behind. One came at him from either side, the sword of one denting his helm as he dived left, hamstringing one attacker before hurling a dagger into the stomach of the second. The Dark Elf doubled over with pain as he tried to free the blade from his gut, while Ralthemar cut the throat of the other. Screaming an ancient battlecry of lost Nagarythe, Ralthemar leapt onto the wounded Druchii, pulling one dagger free as he swiftly slaughtered his foe with the other. Sweating from the heat, he stood to see the



raven hair of the burning woman catch alight as she managed to remove her cloak. Her scream could have awoken the dead as she tried desperately to find water. Her robe caught as she searched, burning the flesh beneath, but she did not stop, leaping over the bar and scrabbling amongst the burning bottles of ale and wine. Ralthemar knew she was dead, her whole body alight as she panicked. He would not watch anyone, not even a Druchii, die like that, though it was no more than Yanalasse's killers deserved. With a flick of his wrist, he flung one of his daggers at her, the blade stabbing through her throat and ending her suffering.

He leapt forward at the next Druchii, the serrated blade of his enemy's sword piercing his mail-clad forearm and cutting a deep gash. Ignoring the flash of pain, Ralthemar pinned the Dark Elf against the wall with one hand as he sank his dagger into his foe's heart with the other. Pulling the dagger free as he spun, he dodged a stab from the last Druchii, possibly the leader, before slicing the fingers gripping the corsair's sword.

Taking advantage of his foes lack of a weapon, he punched the Elf on the nose, feeling the bones break, before kicking his legs out from under him, casting the corsair to the floor. Sheathing his blade as he knelt over the fallen Druchii, he grabbed a broken table leg and held it in the flames, before holding it above the Druchii.

"I know there are more of you, where is your lord?"

"You fight well, Asur, but I am not so impressed that I will talk."

Ralthemar rammed the burning end of the table leg into the corsair's gut, causing a scream to be torn from his lips.

"Tell me."

The Druchii's voice was weak, and barely audible, as he replied "Never." The burning wood pierced his chest, as Ralthemar demanded an answer again. The Druchii's voice was a hiss, and Ralthemar barely caught the words.

"The City of the Damned."



Highwayman

Tears flooded down his face as he fled from the burning palace, his burned and blackened feet giving way beneath him as he reached the bottom of the steps. How long he lay in a heap, sobbing his heart out for he didn't know. He only looked up when he heard the sound of hoofs, and scanned the path away from the palace for the horse. Its black form was but a shadow cast by the blaze behind, the cloak and hair flying in the wind behind the rider equally dark. The arsonist.

Ralthemar let his grief give way to anger as he stood and drew his bow from his back, fitting an arrow onto it with practised efficiency despite his rage. His keen eyes picked out his target, and he loosed the arrow. The shaft flew true, stabbing into the nag's rear, drawing a pained whinnying from the beast's lips as it reared, almost throwing the rider. Swiftly Ralthemar readied another shot, this time aiming for the horse's leg. The arrow hit again, the beast collapsing with a bestial shriek, and Ralthemar charged, drawing his enchanted longsword, Rhianthanalaë.

The treacherous Elf stumbled to his feet to see the rage fuelled form of Ralthemar charging towards him, blade raised. As Ralthemar brought his blade down to split the skull of Yanalasse's killer, his foe drew a

gleaming black blade, parrying in one swift movement. Sparks of magical energy flew as the blades clashed, each stroke parried and returned with equal ferocity as the two combatants circled each other, searching for an opening. As the blades met again, Ralthemar looked into the eyes of Yanalasse's killer.

The black irises gleamed in the firelight, two pits of darkness which showed the depths of depravity much of Nagarythe's folk had fallen into.

Ralthemar threw all his weight behind the blade, forcing his enemy back. As the Elf stumbled, Ralthemar sliced his blade downwards, burying it deep in the murderer's thigh. A scream of pain cut the air as his foe fell, his weight dragging his leg free of the blade Ralthemar gripped tightly. Ralthemar pressed his advantage, stabbing downwards for the fallen Elf's heart. His wounded foe raised his blade in a clumsy parry, the point of Rhianthanalaë striking the flat of the black blade near the hilt.

Sparks of magical energy flew as the blades flashed, and the sound of stone breaking rent the air, as the traitor's blade split in two. He dropped the remains of it as Ralthemar drew back Rhianthanalaë for the killing blow.

Pain flared in his side as an arrow struck him, he collapsed to his knees, dropping Rhianthanalaë. The traitor's followers were here.

The sound of booted feet running reached his ears, Ralthemar turned to see his house guards halting their attempts to put out the blaze as they gathered their weapons and rushed to his aid, seeing the approaching foes. Arrows shot through the air as archers

gave the attackers a hail of fire, covering the advance of the spearmen.

Most of the traitors hung back, trading volleys with the guards, but two approached, one lifting the arsonist and one the dropped Rhianthanalaë.

As one carried the wounded man away, the other looked at Ralthemar, as if debating whether to kill him or to flee from the guards.

"Come, we must leave!" cried the Elf carrying the wounded body. The other turned and fled, the sound of hoofs reaching Ralthemar's ears as he ran.

Something's wrong, thought Ralthemar, there are no horses. Then a voice cut through the scene from nowhere.

"Stand and deliver!"



Ralthemar awoke on the rough ground beside the road, his clothes wet from sweat. He raised his head from the hard rock it had rested on, to see down the barrel of a flintlock.

Looking past the pistol, he saw a human, clad all in black, his face covered by a mask of black cloth, and on his head he wore a wide-brimmed hat. He was stood beside his horse, also black, holding the reins in his other hand.

"Stand, Elf," said the highwayman, his voice deep and cold.

Ralthemar obeyed, his mind trying to think up a way of escape. His eyes rested on the horse, stamping and snorting in the chill



morning air.

"I'm talking to you, Elf," snapped the highwayman impatiently, disturbing Ralthemar's thoughts, "I said hand over everything of value you have, into the saddlebags. Slowly, one item at a time.

Try anything, and you'll hit the ground with a lead ball in your brain before you can say 'don't shoot!'"

Ralthemar stepped up to the horse, removing his dented helm, and dropping it into the saddlebag. As he removed the bow and quiver from his back, he started whispering to the horse in elvish, the horse's ears lifting at the sound of his calm, quiet voice.

"What are you saying?" demanded the man, stepping closer to Ralthemar and ramming the end of the pistol in his face.

"I am praying to the Gods, praying they spare me," lied Ralthemar

"Your gods cannot help you here. Now get on with it."

The man took a step back, as Ralthemar removed one of his daggers. As he dropped it in the saddlebag, he whispered a last word to the horse. With a snort, the beast swung its head around, hitting the highwayman in the back and causing him to stumble forward.

Without pause, Ralthemar grabbed the man's pistol hand, twisting the weapon away from him, before slicing his dagger through the man's throat.

As he fell to his knees, releasing his grip on the pistol and gasping for breath, Ralthemar said. "Thank you."

He sheathed his dagger and, after a seconds thought, stuck the pistol in his belt, deciding it may be of use. He then vaulted onto the horse's back, whispering a command in elvish. The horse obeyed instantly, leaping into a rapid gallop as Ralthemar grabbed the reins. Ralthemar took one last look back at the fallen highwayman, regretting that he had been forced to kill him. Putting the thought from his mind, he looked forward again, as he continued on the road to Mordheim.

- End of Part 1 -

Shadowseer Crofty



Illustration: J. Mullet



Felix Peniagua is considered by many to be one of the best sculptors out there in the hobby, with good reason. In a Watchman exclusive, Harry tracked down and interrogated Felix to tell us his secrets in return for scraps of Greenstuff and Milliput...

W.M: First of all, could you tell us a bit about yourself? Where are you from? How old are you? At what age did you start to sculpt?

F.D: Hi all! I am from Barcelona (Spain) and I was born in 1972, so I am 34 years old now. I started painting and collecting miniatures way back in 1985. Then after 12 years of painting I started sculpting for fun in 1997. My first "professional" figures were released in 1999 by DragonRune miniatures.

W.M: Wow. You were sculpting professionally just two years after you first started sculpting. Was there anyone who taught you at early days?

F.D: No, I learnt by myself. In Spain at the time there was almost none sculpting 28mm figures, so it was almost impossible to get teaching from experienced sculptors.

W.M: Who or What have been your greatest influences?

F.D: I get ideas and influences from so much stuff... everyone who has done a paint job, illustration or sculpt that I have seen, or written a rulebook, a short story or a novel that I have read during the 20 years that I have been into the hobby.

W.M: How did you start in the hobby?

F.D: Back in 1985 (I was 13) a school mate brought a booklet called "Dungeons & Dragons Basic Set". As he knew I had always liked dragons and stuff, he showed it to me. I did not have an even remote idea of what a role-playing game was, and the rulebook was in English (I studied French in school),

so I could not understand a word, but that cover with the Dragon and the fighter was soo coool!!!! Borrowed it and gave it to my older brother... in about a month my brother, friends and me were role-playing like crazy!!! Then I heard there was a store in Barcelona that were carrying small figurines to represent your heroes, villains, monsters, ... Of course, I went to take a look, and then discovered Citadel miniatures... I was just amazed, there they were, an orc, a dragon, a fighter, a wizard, ... I was instantly hooked to collecting and painting and now even sculpting them!

W.M: Do you actually play Warhammer or even war game at all or are you just in it for the minis?

F.D: I love gaming. I always like to say that more than a sculptor I am a gamer who sculpts. I find very few time to play, but I play as often as I can, mainly Hordes, Warhammer, Dungeons & Dragons & Rolemaster (role-playing with figures and scenery of course!) and of course Avatars of War Arena (see later).

W.M: Congratulations on the success of Avatars of War. I understand you no longer work for other companies and now sculpt, full time, for yourself for Avatars of War. Has the speed and success of Avatars' taken you by surprise?

F.D: Thanks! Definitely, I started Avatars of War because I wanted to sculpt generic fantasy miniatures, as I have always liked a lot heroic fantasy stuff. My intention was to do something on my spare time, and have runs of about 100 castings for a figure,



Above: The Orc Warlord Urgzakh, just one of several Orcs Felix has sculpted for DragonRune.

thinking that they would last a few months. When I released the first Avatar (the Dwarf hero), the 100 castings I had ordered sold out in less than 1 day!!! I just couldn't believe it!!!

Very soon AoW was taking more and more of my time, so I finally decided to stop sculpting for other companies and concentrate all my efforts in the AoW line of figures.

W.M: How many hours does it take you to sculpt a miniature?

F.D: Avatars of War miniatures take a lot of time, because I do everything from design to sculpting. I would say about 180 hours would be a good approximation: 60% of this time is invested in thinking how the figure will look and 40% on sculpting it. A lot of the work is done just in my mind, thinking how the miniature will look, what will it tell, which details will have ... and this is indeed the most important part of the process. I spend full days just thinking until I have a clear enough image in my mind to start sculpting the miniature.

During this time I listen all day to heroic soundtracks because it helps me a lot to get into the necessary mood to visualize cool heroes and villains.

"I SPEND FULL DAYS JUST THINKING UNTIL I HAVE A CLEAR ENOUGH IMAGE IN MY MIND TO START SCULPTING."

W.M: Do you also paint miniatures?

F.D: Sadly I do not paint anymore as a hobby on itself, as I like more sculpting than painting. However painting a figure you have sculpted is the best way of seeing what you like and what not, so I paint castings of my sculpts when I find some time, but as a sculpting exercise.

W.M: Any chance you will share a picture of something you have painted with us?

F.D: Indeed, I painted for example the Goblin boss from DragonRune miniatures: <http://www.dragonrune.com/DRHome/images/gwcp.jpg>

W.M: How important is the hobby in your life? What has it given back to you?

F.D: Very important! Not only is a hobby I really love, but it is also my full time job. It has given me some of the best moments in my life, not only during gaming, painting and sculpting sessions, but also thanks to the great community of gamers and collectors that make this hobby even better. I feel so lucky of being able of spending so

AVATAR OF WAR
RENOWNED SCULPTOR FELIX DENIAGUA REVEALS ALL.





Above: The current Avatars of War range in order of sculpts (L to R): Dwarf Hero (AoW01), Orc Shaman (AoW02), Elf Hero (AoW03), Goblin Hero (AoW04), Orc Hero (AoW05) and the Dark Elf Hero (AoW06).

so many hours just doing my hobby! Many times I just can't believe it, when I wake up in the morning and plan in my mind the day ahead ... and I realise that I just can (must) spend all the time dedicated to the hobby! It is simply my childhood dream made real, all day and every day playing around with miniatures! :)

W.M: What is the best and the worst of being an 'internationally famous' sculptor?

F.D: The best is that you get to speak about the hobby with a lot of gamers & collectors from lots of places in the world, who in a majority really like your work, and share with you their projects, ideas, suggestions, ... This continued feedback is an immense reward for my work! Also, the more known your figures are, the more you get to see them painted. It is very special when I see pics of a painted figure that I have sculpted, not only it is great seeing that, but also the fact that someone likes it enough to buy it, and spend his time and effort painting it is maybe the biggest reward a sculptor can

have IMHO! I sincerely can not think of anything bad about your work being known around the hobby community!

W.M: Which are your favourite miniatures/brands?

F.D: Every miniatures brand out there has some excellent miniatures that I really like and some that I don't. However, as an overall range, my favourite one is Citadel Miniatures.

W.M: What about your favourite sculptor? Who do you think the best sculptors are?

F.D: My favourite sculptor is definitely Brian Nelson. I think he's just a genius sculptor. His stuff makes me all the time try to get better. If I feel like I need some challenge I just have to look at some of Brian's metals to see how much room there is still to improve my skill! Best painting/sculptors to me are Martin Footit and Seb Perbet.

W.M: And your favourite of your own sculpts?

"WHEN I WAKE UP IN THE MORNING AND PLAN IN MY MIND THE DAY AHEAD... AND I REALISE THAT I JUST CAN SPEND ALL THE TIME DEDICATED TO THE HOBBY! "

F.D: All of the Avatars of War sculpts and the Warhammer Dwarf Lords leaning on their axes. Amongst all these I think my favourite sculpt might be the Orc Hero, but then again I have always liked a lot Orcs so I am quite influenced here!

W.M: Can I ask you about the 'Warseer Orc'? For those who don't know The

Avatars of War Orc was designed, in a way, by Warseers after Felix posted his work in progress in the modelling and painting forum and invited contributions. He then proceeded to share the creative decisions on the direction the mini should develop with anyone and everyone who cared to contribute. He was remarkably receptive to all the criticism and suggestions he received and somehow managed to incorporate almost all of the ideas that came up on the thread into the final mini. (Including resculpting the legs completely!) I was amazed and delighted to be included in that process and it was incredible to see how you were able to respond to all the suggestions and how dramatically it influenced the final outcome of miniature.

How on earth did this collaboration come about?

F.D: The Orc figure was especially important to me as I like Orcs so much! Well, I was not sure on how the model was turning out, so I decided to post a preview to get

AVATAR OF WAR
RENOWNED SCULPTOR FELIX DENIAGUA REVEALS ALL.



some feedback. That feedback was so valuable and spot on that made me rethink the entire figure! Then I posted updated pictures to get feedback during all the process, and the result was the "Warseer Orc". It was just great. Plenty of cool ideas came out, and as well some very spot on corrections and changes. The figure is much cooler than it would be if I had made it on my own. It is something I will repeat on every figure (except the Dark Elf heroes, as these are meant to be based completely on Mark Gibbon's design).

There is plenty of hobbyists out there that have plenty of good ideas for miniature designs and it is obvious that the more hobbyists contributing to the design of the figure, the cooler it will result! Also it feels great "materializing" all those cool ideas.

Warseer community is very active and big, so it is the perfect place for doing these kind of collaborations. As long as the community will be willing to participate I will definitely keep repeating the experience with every figure.

W.M: I thought it was very brave of you. Was it hard to take some of the criticism of a work in progress from people without the talent to do it themselves?

F.D: Not at all. Constructive criticism is always welcome and a great help. The fact that someone is not able to sculpt a figure, doesn't mean he or she cannot see if a figure is well sculpted or not, or if it is missing something here or there.

W.M: Was it difficult to apparently give up some of the creative 'control' to a bunch of strangers?

F.D: Again, not at all. All of us have looked at and examined hundreds of figures, so

every hobbyist out there is an expert on which are the things that make a figure look good or look not so good.

W.M: Can I ask you a little about your time with Games Workshop. The sculptors I have met seem to be a lovely bunch of guys. Did you enjoy your time with GW? Were there any GW sculptors who were especially supportive from whom you learned a lot?

F.D: The time I spent at Games Workshop was a great experience. I learnt a lot of stuff there, as I had the opportunity to learn from some of the most experienced sculptors in the world. It is just invaluable all the stuff I learnt there.

All of the sculptors at GW are very supportive, and will give you advice if you ask. The ones I asked more for advice were Michael and Alan Perry, Steve Saleh, Alex Hédstrom, Juan Díaz, Dave Thomas and Aly Morrison, but I had very good times with all of the team and I really miss chatting with them about miniatures!

**"CONSTRUCTIVE
CRITICISM IS
ALWAYS WELCOME
AND A GREAT HELP."**

W.M: What are the future plans for Avatars of War?

F.D: AoW it is a dream of mine made true: having a "real" miniatures company. By "real" I mean a company that not only gives you back enough to be a full time project and afford a good living, but also allows you to make it grow and explore new projects: for example, Avatars of War is not just me

Left to Right: Felix's copy of Brian Nelson's 'Aenur Sword of Twilight' - this test piece got him his stint at GW. The two Empire soldiers were test pieces for the new range of Empire State Troops.



anymore, my wife is now handling most of the administrative stuff (so I can dedicate more time to sculpt) and she's doing it much better than I did!

Apart from that, we have hired our first "employee" to test and further develop a game I have been drafting during the past months. Again, to me it is a dream come true, being able to do some periodical gaming as part of my work! BTW, it is a game based on a bunch of heroes fighting in the arena and its name it is pretty obvious:

"Avatars of War Arena."

Our main goal right now is hiring a person for processing and packing orders, ... to speedup the packing and shipping process, but this is a bigger project because I do not have room in my studio for setting up a proper "packing station". However sorting this out is the next natural step to allow growing, and I trust it will be soon addressed. And all of this paying punctually all the taxes! I just can't still believe it!!! :)

W.M: Have you decided what to sculpt next?

F.D: I believe it is time for mounted heroes... and I really plan to throw all I have to make AoW mounted heroes and their warhorses as imposing as I manage to!

W.M: How do you decide what to sculpt next?

F.D: I sculpt the type of figure I most look forward to at the moment, that is why I do not make a schedule of sculpts ahead of time.

W.M: I get the impression you feel you still have more to offer to the Warhammer fantasy world. If you could do it all again do you ever wish things had worked out differently and you were still sculpting for GW?

F.D: Well, I felt really bad when I was made redundant at GW. It was a very big disappointment and frustration. I had always wanted to be a Citadel sculptor since I was 13, so you can imagine... However, what looked like the "end of my life", resulted in

AVATAR OF WAR
RENOWNED SCULPTOR FELIX DENIAGUA REVEALS ALL.



in the start of the best part of my life!!! Just a month after leaving Nottingham and getting back to Barcelona, I met the one who is nowadays my wife. Also, Avatars of War wouldn't exist if I had stayed at GW. And Avatars of War is giving me the best hobby times of my life. I have 100% freedom of creativity, no deadlines and most important day to day direct contact with hobbyists around the world, through Internet and attending as many events and tournaments as I can. So as impossible as it seemed at the moment, I'm just extremely grateful to the "invisible hand" that meant me having to leave GW.

W.M: Increasingly we are encouraged to 'have a go' with the old Green Stuff and sculpting is becoming a bigger part of the hobby. Is this a good thing?

F.D: It definitely is! It allows hobbyists to explore and express their creativity further and have unique miniatures by converting them.

W.M: Are you ever going to sculpt a Warhammer 40K mini? This is clearly where the money is for Games Workshop yet you have resisted the temptation. Or is it IP issues?

F.D: I am not really into sci-fi stuff, as I have always liked more fantasy stuff. As I have never really been into sci-fi I do not think I could really design original and cool looking sci-fi miniatures. So no, I do not plan to sculpt sci-fi stuff in the near future.

W.M: You are clearly a student of anatomy but do you also do historical research, into armour and weapons for example to develop your ideas?

F.D: IYes, it is a must knowing the origin of things if you want to make a personal version of them. For example, to sculpt a very big and spiky armour you have to know how



Above: The man himself hard at work. See more at <http://www.gaelion.com>

armour works, ties to the body, ... so it is indeed necessary knowing the basics of the "real" armours and weapons. Same thing applies to anatomy, if you want to sculpt a very exaggerated human, or even an orc, you first have to have some knowledge of how a real human is.

W.M: As a famous x-rumour hunter I know our readers will expect me to ask what are you working on next? What future projects do you have in mind? Can you give the watchman any exclusive 'snippets' or 'sneak peaks' of your future sculpts?

F.D: My next projects for Avatars of War are a Dark Elf Hero sorceress and the first mounted hero. I am right now sculpting the first warhorse, but in very early stages, so I am sorry, but I still have no pics of it. The types of heroes that have more numbers of coming after those, are Vampire Hero, Lizardman Hero or Chaos Hero. Of course, once I have something to show I will look for Warseer community feedback and help in the Warseer modelling forum.

THE MASTER SPEAKS! FELIX SHARES SOME SCULPTING LORE WITH US...

MIXING GREENSTUFF...

Mix a bit more of yellow than green, something like 60-40%.

SUBTRACT, NOT ADD!

When adding Green Stuff try always to choose the correct amount of putty, if not sure get more than you'll need, as removing fresh Green Stuff is easier than adding and blending. However if you have to blend fresh Green Stuff, be sure your tool is completely dry, and push the new greenstuff over the base layer, then the base over the new layer until it gets totally blended, and remember, to blend Green Stuff your tool must be totally dry.

SMOOTHING GREENSTUFF DOWN.

Smoothing Green Stuff isn't easy, so try to get it as smooth as possible while achieving the overall shape, if you wish to smooth further, wet your tool with saliva, and very gently go over the putty to smooth it. Once it is almost cured, you can smooth it even more using the same process but slightly pressing the layer of putty on the zones you want to get smoother.

LET IT CURE.

With fresh Green Stuff get the overall shape and let it cure for a while, then as it becomes harder work in more detail and so on. Do not play all the time with the shapes when they are too fresh, as you'll end up with unsmoothed and undefined detail, and you'll have lost some valuable time as well.

AND LASTLY...

The secret is practice, trial & error, more practice,...

W.M: If you had not become a sculptor what do you think you would be doing now instead?

F.D: Well, I studied computer engineering at university, and I did work programming databases for a few years, so I guess I would be doing some job in the computer industry.

"AVATARS OF WAR IS GIVING ME THE BEST HOBBY TIMES OF MY LIFE."

W.M: So there you have it folks if Felix had not picked up some Green Stuff and given it a try he would now be just another computer programmer and we would all have missed out on his remarkable talent. So kiddies, follow your dreams, work hard, learn from everyone who can teach you, who knows where it will lead you. Felix, we can not thank you enough for answering all our questions and sharing so much of interest with us. We, at The Watchman, and I am sure the whole hobby community wish you continued success and good fortune. You are an incredibly talented guy and you are producing some wonderful sculpts for us all to enjoy. Thank you.

F.D: You're welcome and I would like to take the chance to thank all the Warseer community for all your support and interest in my work, and particularly in the Avatars of War line. You are responsible of most of the success of AoW! Thank you so much and talk to you soon on the Warseer forums!

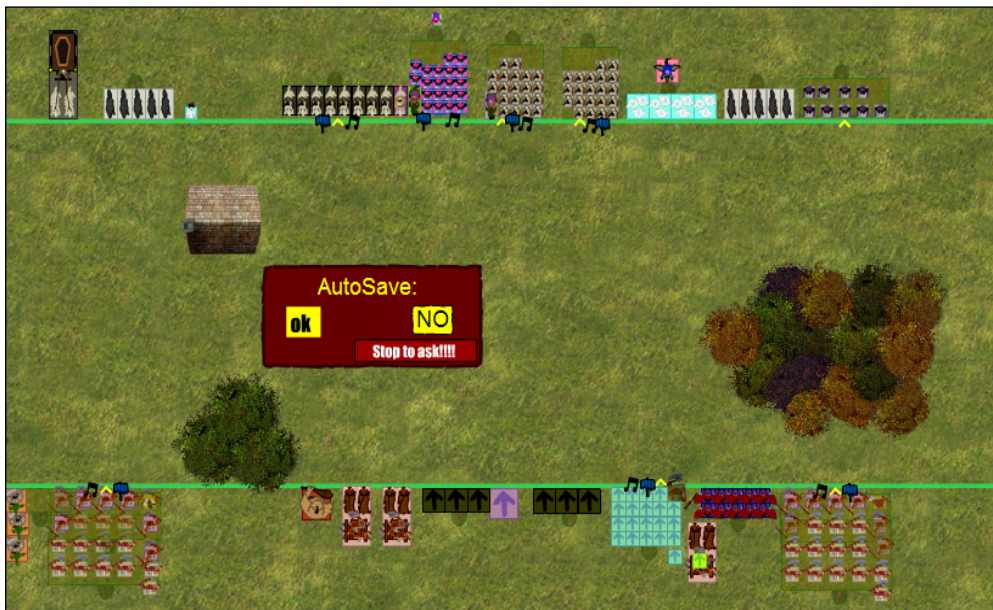
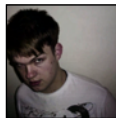
Felix

AVATAR OF WAR
RENOWNED SCULPTOR FELIX DENIAGUA REVEALS ALL.





This month's battle report pits the animal cunning of our very own Editor in Chief's Beasts of Chaos against the slowly shambling hordes of EvC's Undead Legions. Either way, there will be plenty of bones left for the dogs to gnaw on...



DRE BATTLE OVERVIEW

The first roll of the game was one that went in favour of the Vampire Counts, as EvC decided what terrain to place first. He decided to place a building on one side of the field. This was a possible ploy to help with his Banshee by extending her range and meaning a substantial effort would be required for Voltaire to shift the threat. The second piece of terrain deployed was a wood on the other side of the board. This would present the opportunity for one of Voltaire's advancing Beasterds to launch a sudden strike out of. The placement of the woods also negated a lot of potential movement on Voltaire's left flank, as the house had done on EvC's. The final piece of terrain was a tree near to the house. This seemed to reinforce the

idea of having a banshee wander into the house. The tree would slow any advancing infantry. Voltaire then won the roll for deployment. The picture above shows how the battle lines looked when deployment has finished. It seemed to be confirmed that Voltaire would be using the woods to advance one of his beast herds while EvC would aim for the house with his Banshee. The two generals also appeared to be directly facing each other while Voltaire's harder hitting units (chariots and Giant) were directly facing EvC's Black Knights. Someone was going to be hurting... The roll was the first turn was initially a draw, however a roll of 1 by EvC meant Voltaire would go first as the Vampire Counts had finished their deployment first.

EV C AND HIS UNDYING LEGIONS

THE NECROMANCERS HAND

Vampire Lord Lore of Necromancy

- Invocation of Nehek
- Gaze of Nagash
- Curse of Years

Necromancer 1 Lore of Necromancy

- Invocation of Nehek
- Hellish Vigour

Necromancer 2 Lore of Necromancy

- Invocation of Nehek
- Vanhels Dance Macabre

Vampire Count Lore of Death

- Dark Hand of Death
- Drain Life

THE UNDYING LEGIONS

Vampire Lord Level 3 Wizard w/ Lance; Von Carstein; The Carstein Ring, Barded Nightmare (459 points)

Vampire Count Level 2 Wizard; Lance; Von Carstein; Book of Arkhan; Talon of Death; Von Carstein - Walking Death, Winged Nightmare (521 points)

Necromancer Level 2 Wizard; Staff of Damnation, Barded Nightmare (152 points)

Necromancer Level 2 Wizard; 2 Dispel Scrolls (150 points)

Wight Lord Heavy Armour; Battle Standard Bearer; Sword of the Kings; The Gem of Blood, Barded Nightmare (151 points)

5 x Dire Wolves (50 points)

5 x Dire Wolves (50 points)

9 x Ghouls w/ Champion (82 points)

20 x Skeletons w/ Hand Weapons, Light Armour, Shields, Full Command (225 points)

20 x Skeletons w/ Hand Weapons, Shields, Full Command (185 points)

20 x Zombies, Musician, Standard Bearer (135 points)

9 x Black Knights Hand weapon; Lance; Heavy Armour; Shield, Full Command, Banner of Barrows (285 points)

4 x Spirit Host, Black Coach & Banshee

THE BESTIAL HORDE OF VOLTAIRE

THE CLAW OF DISEASE

Great Bray Shaman Lore of Beasts

- Bears Anger
- The Oxen Stands
- The Beast Cowers
- The Wolf Hunts

Shaman 1 Lore of Nurgle

- Boils
- Pestilence

Shaman 2 Lore of Nurgle

- Foxes
- Scabs

THE ROTTING PACKHERDS

Doombull w/ Axes of Khorgor, Shield, Heavy Armour, Mark of Nurgle (304 points)

Great Bray Shaman Level 4 Wizard w/ The Crown of Everlasting Conquest, Staff of Darkoth, Chaos Armour, Mark of Chaos Undivided. Rides in Chariot (300 points)

Wargor (Battle Standard Bearer) w/ War Banner, Heavy Armour, Mark of Nurgle (154 points)

Shaman w/ Dispel Scroll, The Dark Heart, Mark of Nurgle, Braystaff (206 points)

Shaman w/ Dispel Scroll, The Goretooth, Mark of Nurgle, Braystaff (206 points)

3 Minotaurs w/ Great Weapons, Light Armour, Mark of Nurgle (172 points)

3 Minotaurs w/ Great Weapons, Light Armour, Mark of Nurgle (172 points)

Beastherd 7 Gor, 13 Ungor (with shields), Full Command (149 points)

Beastherd 7 Gor, 13 Ungor (with shields), Full Command (149 points)

Tuskgor Chariot (85 points)

Tuskgor Chariot (85 points)

Tuskgor Chariot (85 points)

10 Furies (150 points)

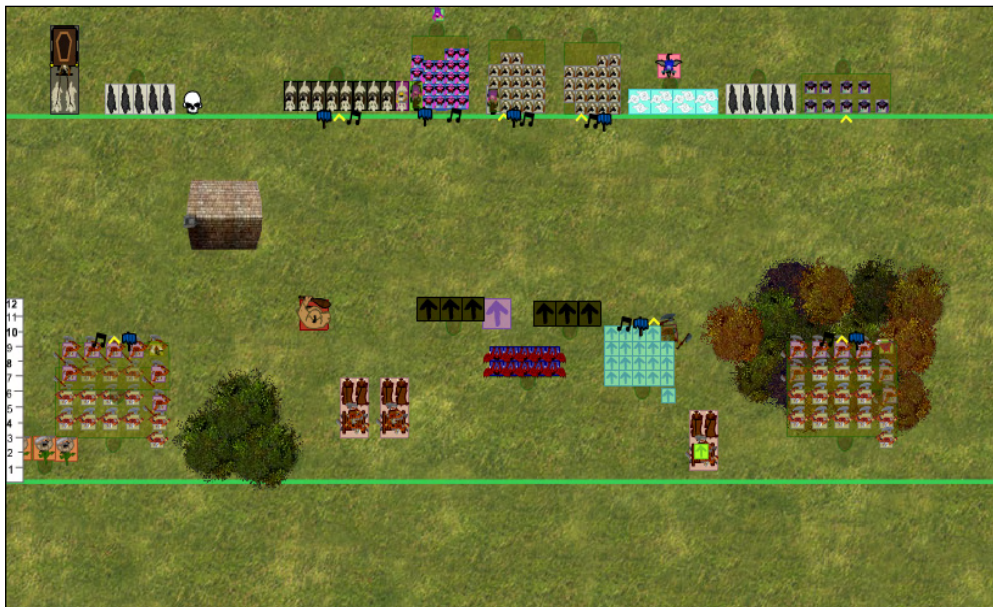
3 Dragon Ogres w/ Light Armour, Great Weapons (237 points)

Giant w/ Monstrous Monstrosity (225 points)

DARKNESS RISING

THE BEASTMEN TAKE ON THE UNDYING LEGIONS





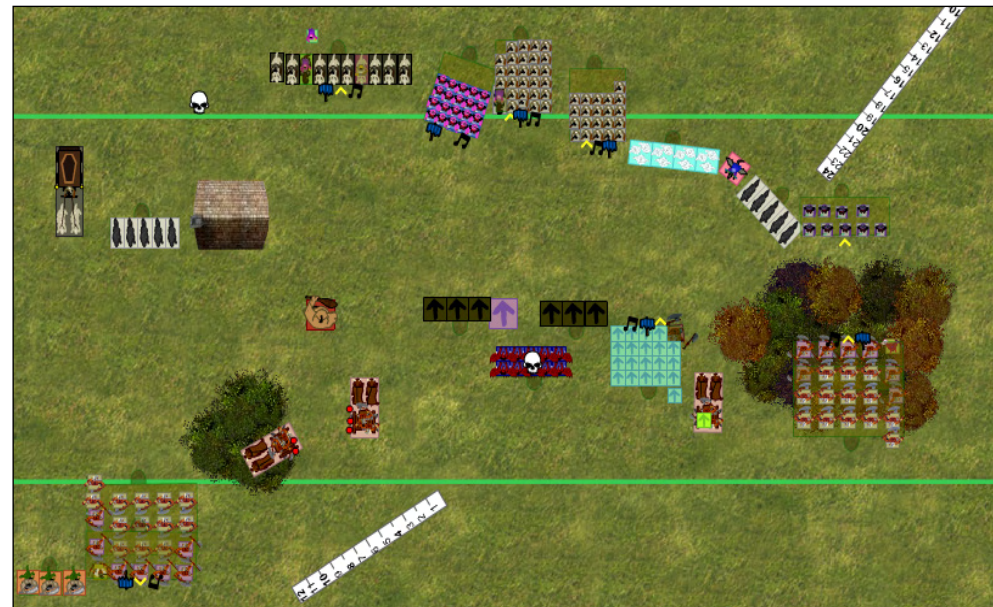
TURN ONE : VOLTAIRE

A slight oversight during deployment meant that Voltaire's dragon Ogres had been ranked up in a single file fashion on his left flank. Fortunately, it would not take long to rectify this using the rule of reforming a unit for five wide frontage only costing half movement as opposed to full movement. With this, the Dragon Ogres advanced 3" forward to support the Beasterd. The plan here appeared to be a simple 'bait and counter charge' situation that would hopefully see the Black Coach annihilated by the Dragon Ogres strength of 7.

The majority of the army advanced forward in a typical Chaos fashion with the only units refraining from moving in any substantial way. The exceptions to this great advance were the previously noted Dragon Ogres, the Great Bray Shaman who only advanced slightly and the furies.

Seeing the threat of the Banshee moving towards the house, the Furies, with their magical attacks, moved to the centre of the Beasts battle line in the hope of intercepting the Banshee. This would leave them in a position to reinforce anywhere along the line where they were most needed. This was completely dependant on how Voltaire went on with the magic phase though.

Moving onto the magic phase, the first order of business was attempts to remove Voltaire's biggest fear from the game. He seemed to have a nervous twitch where the Banshee was concerned and this was later attributed to "300 points of Chosen Knight popping the first time he played against the VC". A very valid reason to fear the wailing lady really. With this in mind, the Shaman on the left hand side of the battlefield attempted to cast 'Boils' on her. This was successfully done on 12 and drew out 4

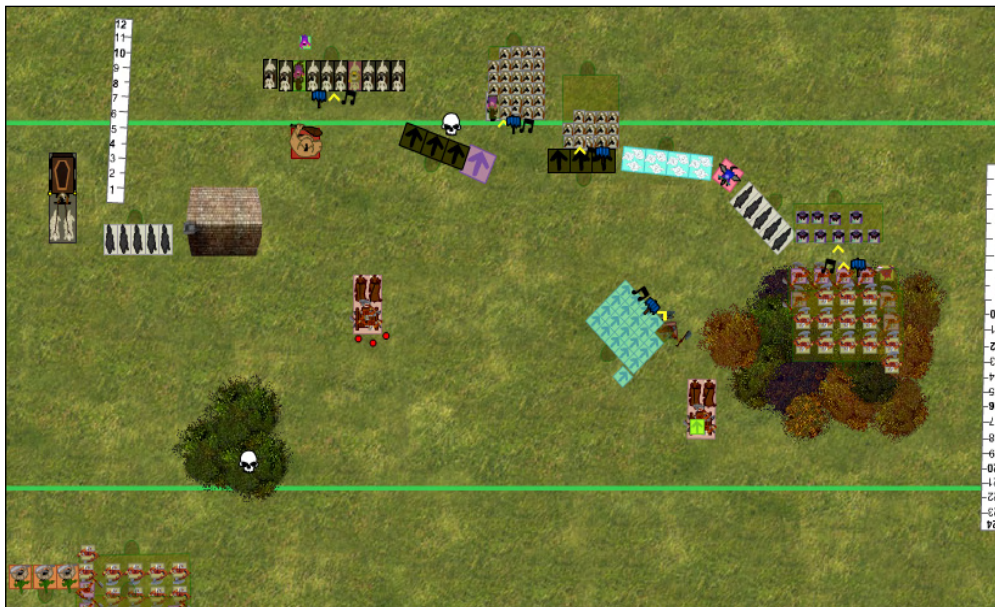


dispel dice from EvC which only resulted in a 9 being rolled. Two wounds later, the Banshee was no more, and a heavy sigh of relief escaped Voltaire. Looking over the battlefield, there was nothing else that could really be done with the magic phase, so Voltaire ended it, not wanting to risk miscasts. With no combat anywhere on the field, and things suddenly looking a lot cosier, the Beasts ended their turn.

EV C

Charges were immediately declared by EvC, with his Black Coach and Dire Wolves against the Beast Herds on his right hand flank. Voltaire elected to flee with this unit, leaving his Dragon Ogres open to charge in his next turn. This was not to be however, as the Dragon Ogres subsequently rolled a 10 on their panic test. Both units then fled 9" away from the horrifying coach and the vicious wolves. It appeared to be that EvC

had cleared his entire right flank in a single charge. With no other charges, EvC redeployed his left flank to deal with the substantial threat presented to him by the Pestigors. His count on Winged Nightmare, spirit hosts and Dire Wolves using their superior movement to try and shut down the possibility of the Pestigor advancing right into a supporting role for the minotaurs. The ghouls on the far left moved forward to help stop the Beasterd that was advancing through the forest while the central infantry blocks moved forward to try and halt the advance of the Minotaurs. Moving onto the magic phase, disaster struck as a miscast struck the Vampire Lord. The result of this miscast was not as devastating as it could have been however, as Voltaire was granted a free spell. Surprisingly, he decided to give his right Shaman the Bears Anger instead of the anticipated Oxen Stands on his Dragon Ogres (an oversight I'm still



kicking myself for now – Ed.). To then rebalance his luck though, EvC managed to cast Wind of Death with Irresistible force on the Furies from his Count. This resulted in the furies popping back to the realm of Chaos and more dreaded panic tests needing to be taken for most of the Beasts of Chaos battle line. The armies proximity to the Beasts General meant that most of the army passed their Leadership tests. The only failure, however, was the most devastating as the right chariot fled through the other, causing 3 wounds on it, and continuing into the woods behind it, causing a further 2 wounds on itself.

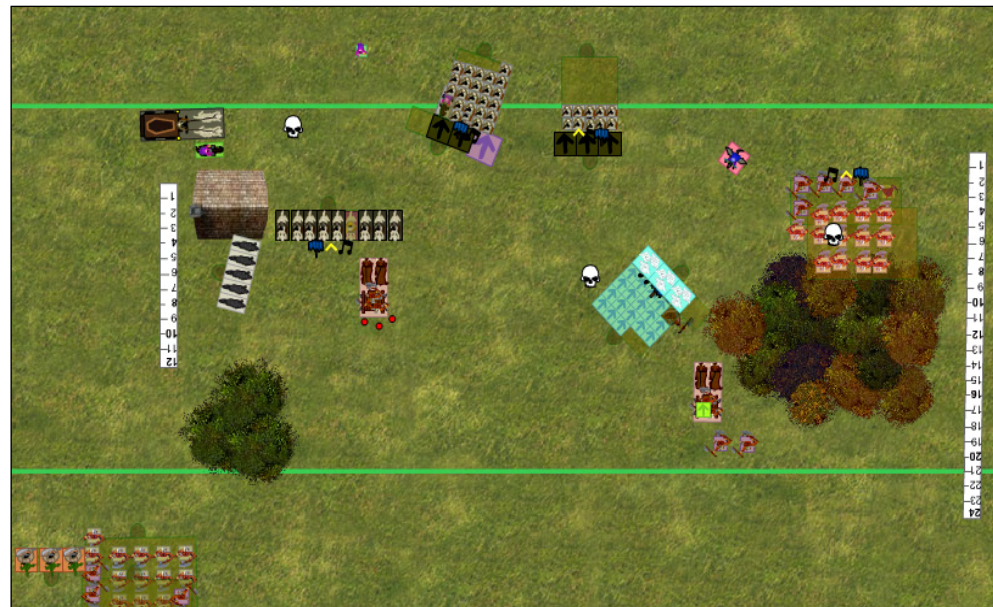
EvC had complete free reign on his right flank now. With no shooting or combat, he passed play back over to Voltaire.

TURN TWO : VOLTAIRE

The Minotaurs did the expected and

charged headlong into the two infantry blocks which were in range. The skeletons and zombies suddenly looked a lot more fragile. Nom further charges were declared and Voltaire attempted to rally his fleeing troops. The Dragon Ogres successfully rallied, however the chariot continued unabated through the woods, finally killing itself, while the Beast Herd continued to flee, going a further 4" while staying on the table. The rest of his movement saw the Giant continue towards the Black Knights and the none fleeing Beast Herd poke the front of its unit out of the woods.

Moving onto the magic phase, Voltaire began by attempting to cast Poxes on the Ghouls. This was successfully cast and subsequently dispelled by EvC. Moving onto the Great Bray Shaman on his mobile weapons platform, he finally attempted to stop the fleeing Beastherd with The Oxen



Stands. This was once again cast then dispelled by EvC. The final spell to be cast would be the one that could determine the fate of the Pestigor, Spirit Hosts and Dire Wolves, as the Great Bray Shaman declared the use of The Beast Cowers on the Vampire Count. This was done to prevent it from charging right into the Pestigor and removing the Beasts Battle Standard from play. Rolling to see what happened, Voltaire finally felt a bit of luck returning to him as the spell was cast with irresistible force. The Count would not be going anywhere fast!

Moving onto the first round of combat of the game, the Minotaurs with Lord who had smashed into the Zombies set about tearing through the inferior undead. This resulted in 12 dead zombies and a subsequent 'pop'. The Minotaurs inability to pursue meant they were left wide open for a charge in the front by the Vampire Lord and his unit of

Skeletons. The other minotaurs had similar success as they ripped apart 7 of their skeleton opponents, not having to suffer any return attacks. Totting up the combat resolution for this combat, the skeletons had lost by 2 meaning a further pair of skeletons returned to the grave. Clever thinking here would be necessary or the entire centre of EvCs line would collapse under the wrath of the Minotaurs.

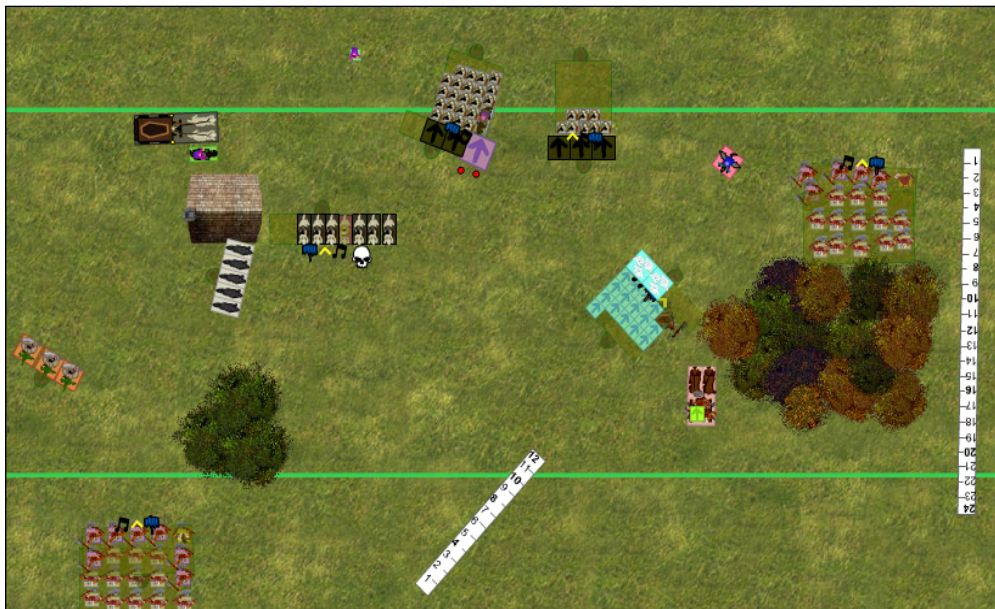
EVOC

The Vampire Lord opened the turn by declaring a charge with his own unit against the Doombull and his Minotaurs. The Spirit Host declared a charge on the front of the Pestigor. The Ghouls also declared a charge on the Beastherd, who passed their fear test. The final charge of the turn was the Black Knights on the Giant, hoping to sweep right through the large menace. Moving onto the magic phase, a game of

DARKNESS RISING

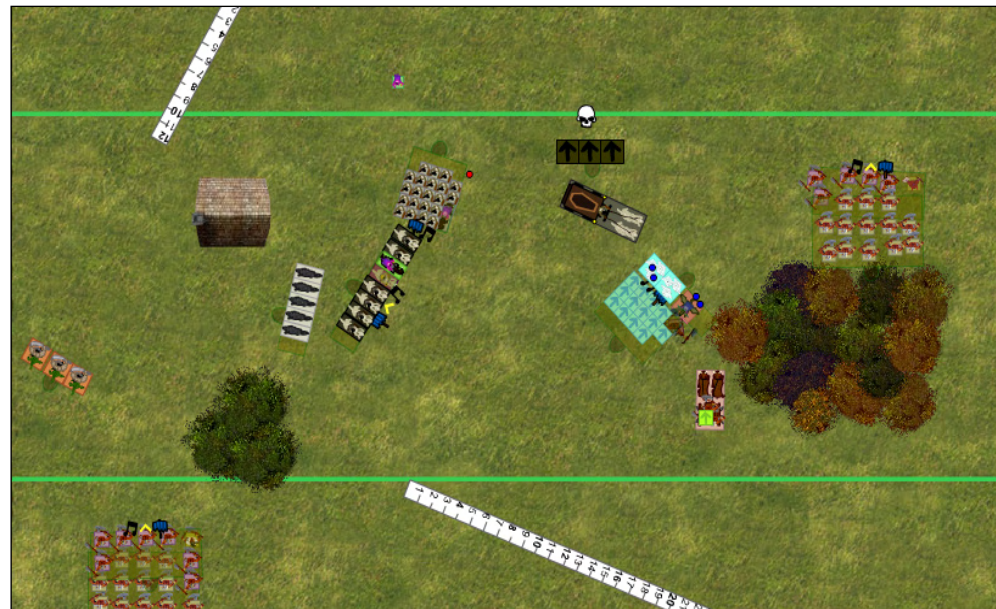
THE BEASTMEN TAKE ON THE UNDYING LEGIONS





baiting to try and remove Voltaires dispel dice began with a pair of Invocations, both of which were subsequently dispelled. The next thing to be cast was the Staff of Damnation allowing the Black Knights and Vampire Lords unit the effects of Hellish Vigour. This was not dispelled, as was the final Invocation of Nehek from the Vampire Lord, who added some more numbers to his ranks. The final spell was the Vanhels Dance Macabre from the Book of Arkhan. This was successfully cast and the Dire Wolves charged into the flank of the Pestigor. The book, however, lost all its power and would be entirely useless for the rest of the game! The combat phase saw the Black Knights cause 2 wounds on the Giant, as the Giant elected to aim his attacks at the Necromancer. The giant rolled Pick up and... followed by the result Hurl. The Necromancer suddenly became airborne as it suffered a wound, crashing into the Black

Coach. The Black Knights had won the combat and the Giant fled despite being stubborn. The Knights pursued but stopped just short of the Chariot which was now down to a single wound. The combat between the Lords began with the Vampire dispatching one of the Minotaurs and the skeletons doing no damage. In return, no real damage was caused to the Skeletons and they lost substantially. The minotaurs held however. The combat between the Ghouls and Beastherd on the Undeads left flank saw a challenge from the Ghost in the unit, being answered by the Foe-Render. The Foe-render won the challenge, dispatching his opponent, and the combat went in the favour of the Beasts as they managed to completely eliminate their opponent. They tested to restraint and passed. The main combat of the turn was then played as the Wolves and Spirit Hosts managed to kill three between them.



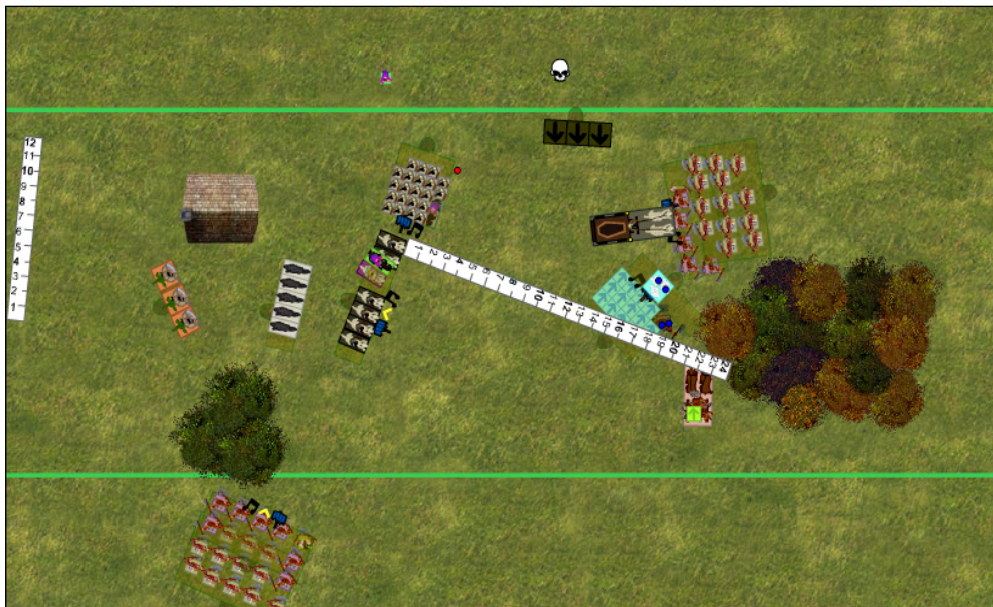
The return attacks against the Dire wolves popped three of their number meaning they no longer negated the Pestigors rank bonus. It was at this point that Voltaire revealed his BSB actually had the Warbanner giving him the combat win by 7. The rest of the wolves popped, as did a base of spirit hosts.

TURN THREE : VOLTAIRE

The first charge of the turn was to try and get the Beastherd which wasn't fleeing to attack the count, hopefully using their weight of numbers to remove the count from play. This was a fruitless effort however, as the Beastherd failed its Fear Check. The Dragon Ogres advanced hoping to catch the Black Coach before it hit the Doombulls Minotaur unit fighting with the Vampire Lord. The Beastherd on the left flank finally stopped fleeing too, doing an about face. As an inevitable last act of spite, the Beast

Chariot charged into the Black Knights with the sole purpose of killing a few knights to stifle their numbers and earn its points back. The Beasts magic phase wielded no results at all. The Great Shamans attempts at recasting The Beast Cowers drawing out a dispel scroll this turn. Everything else was dispelled or failed to cast. Combat saw the Pestigor win by 5 against the Spirit Hosts without even raising a weapon, so another base of hosts crumbled and Voltaire waited for the inevitable charge from the Vampire Count on Winged Nightmare next turn. The chariots impact hits claimed a pair of Black Knights before being subsequently defeated by the Knights who killed the Chariot outright. The monstrous unit was finally beginning to look a bit smaller. It would be a few turns before these bad boys saw combat again!

The Minotaur unit on the right dispatched

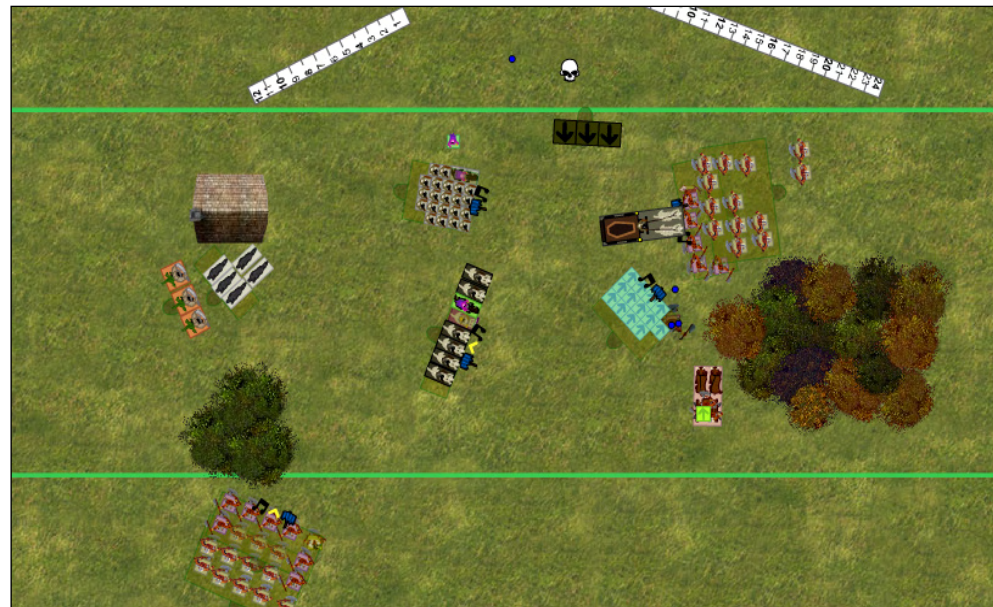


a further 2 of their skeleton opponents as the combat was coming down to the bare bones (literally!). Another turn of combat would see the Minotaurs free and able to assist their Lord if he was still around. The other minotaurs were not so lucky though. The combat between the army generals saw the Doombull issuing a challenge which the Vampire Lord humbly accepted. When the hits were exchanged, the Doombull had lost two of its staggering 5 wounds, and the Vampire Lord was unscathed thanks to the Von Carstein ring. The Minotaurs didn't kill any skeletons in return and the Doombulls unit looked like it was about to run, when Voltaire rolled Insane Courage!

EVOC

The opening bounty of the third turn was going to be one that would hopefully see some alleviation for the failing Spirit Hosts as the Count spurred his Winged

Nightmare into the resilient Pestigor in the hope of defeating Nurgles beasts. His Talon of Death caused no wounds on the charge, thankfully. The only other charge this turn was another significant one as the Black Coach rumbled into the flank of the Doombulls Minotaur unit, who were still in combat with the Vampire Lord. It was clear that the Coach would be the harbinger of doom in the following combat. An about face by the Dire Wolves seemed to signal their intent very well as they suddenly turned to face the mighty Dragon Ogres who had not played a part in the battle thus far. The Black Knights also turned drastically to face the Pestigor, hoping to charge them in their next turn. The magic phase of turn would turn out to be a decisive one as the Vampire Counts began to begin hitting anything which moved with magic. This would really test Voltaire's magic mettle. The opening gambit of the phase was a simple

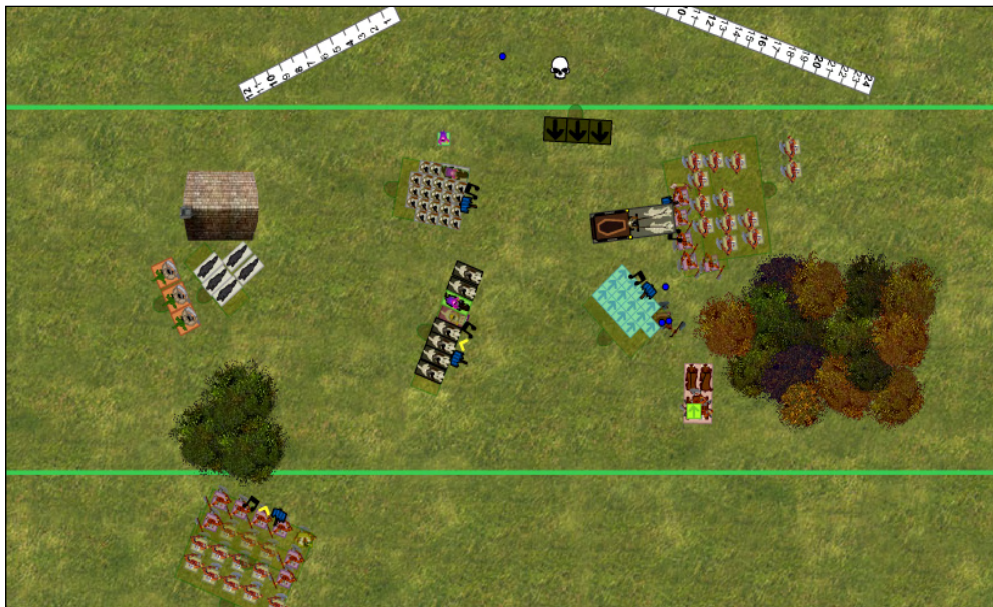


Invocation of Nehek aimed at curing the Necromancer in the Black Knights unit. This was successfully cast and Voltaire decided not to dispel it. The next spell was another Invocation of Nehek (as was the third) that was aimed at bringing the strength of failing skeletons without the Vampire Lord up to a better strength. These were both dispelled drawing out a scroll and some of Voltaire's dispel dice. This left the Beasts in a precarious position as they had nothing left to dispel Drain Life being cast from the Count. Thankfully the Count failed to cast Drain Life. The final spell of the turn was the Staff of Damnation once again casting Hellish Vigour to maximise the potential of the skeletons accompanying the Vampire Lord. Moving onto the combat phase, it became apparent that this would be the last turn of fighting between the two armies generals. The Doombull and his unit were really on their last legs and the impact hits of Black

Coach killing one of the Minotaur seemed to all but confirm this. The Doombull and Vampire Lord did no damage to each other this turn and the combined numbers of the skeletons and the Black Coaches mighty flank attack meant that the Doombull was running and subsequently caught. This left the Beastmen without their General. The next of the two big combats commenced with a challenge being issued by the Vampire Count in the hope of the Battle Standard Bearer accepting. Fortunately, the For-render of the unit accepted instead, and was pulverised by the Count and his Winged Nightmare. When the dust settled, the Beasts had won by a grand total of 2, further wounding the spirit host and taking two wounds off the Count and his Nightmare.

TURN FOUR : VOLTAIRE

Options were becoming something of a

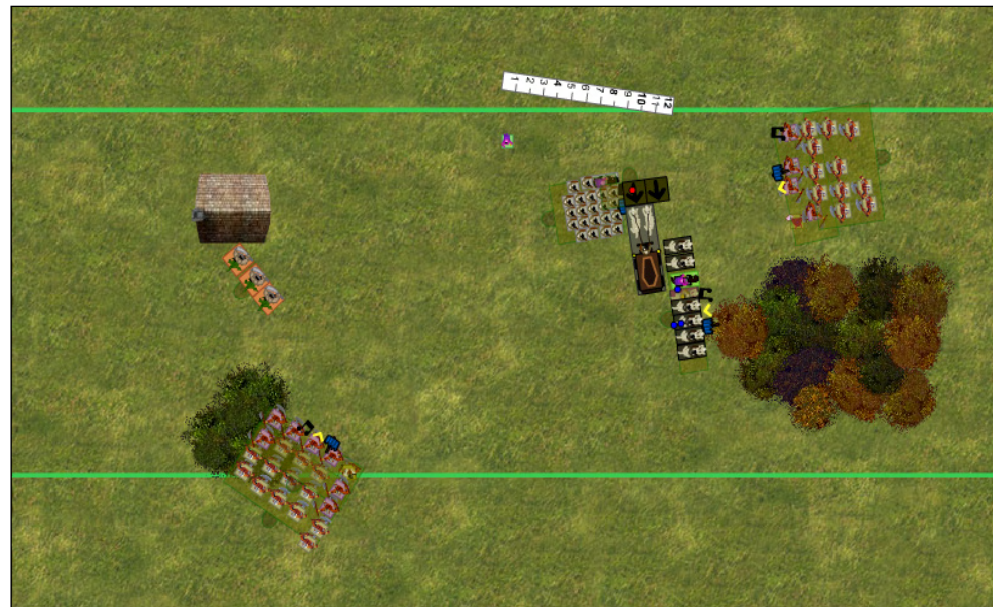


luxury Voltaire was not having during his phase at the moment. Moving his Dragon Ogres up and his beasterds nearer the fray with the Pestigor while his Minotaurs did an about face to see the flank of the Black Coach. Voltaire decided to only use the Bears Anger which was successfully cast on his Right Shaman. The Great Bray Shaman and the second Shaman had nothing they could do! Combat was also light on the ground as Voltaires BSB was challenged by the Count. This time, however, he accepted and thanks to the mark of Nurgle, survived a pair of wounds from the count only to return a wound on the Winged Nightmare in return. The spirit hosts were still proving to be anything but useless as were the Pestigor. Once again, combat resolution went in the beasts favour and the Count finally turned into dust. The spirit host were still going though.

EVC

The thundering Black Coach decided to continue its reign of terror as it rumbled into the Beastherd on the right flank. The size of the Coach currently being on 8 wounds meant that the Beasts would not be getting any ranks and that the Coach would only lose a meagre 2 wounds each turn, even if it did nothing – this meant that at the moment it would have a staggering 4 rounds of guaranteed combat even if nothing wounded it. The second charged declared was the Black Knights on the rear of the Pestigor. Measuring up for it, the Black Knights just proved to be out of their 14" charge range meaning that the Pestigor would be safe for another turn from the wrath of the undead cavalry and could possibly even charge in their own turn!

The Lords unit moved into position a little more to try and threaten the left flank on



their next turn or final turn. This was not going to be an easy task, however as there were still Minotaur roaming around and the more than adequate Pestigor still both fighting on. The Dire Wolves on the right flank repositioned themselves so that the Drgaon Ogres charge coming next turn would take them out of the rest of the game as they had to reposition themselves after the charge.

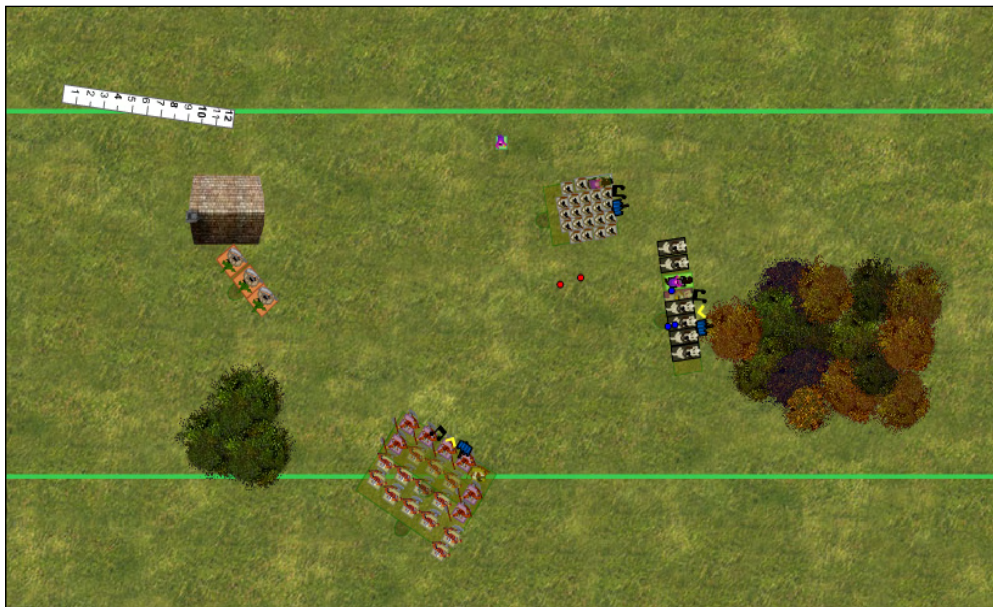
Magic saw an attempt by the Vampire Lord to cast Gaze of Nagash on the Minotaurs which was only just dispelled. The Lord then healed the remaining spirit host in the hope that the depleted ranks of the Pestigor (now down to 14 because of the Count and the Dire Wolves earlier) would not kill the final base in this turn of combat leaving the rear of the Pestigor very vulnerable. The final spell of the turn – an attempt to use Vanhels Dance Macabre to charge the

Black Knights into the Pestigor, was miscast, causing no lasting damage on the unit.

In combat, the Black Coach only dispatched two of the enemy with its impact hits where none were scored in return. This resulted in the Beasts winning by one because of their musician knocking the coach down to 8 wounds. The Pestigor finally killed the spirit host through pure combat resolution, not suffering any ill effects and being free to turn to face the Black Knights next turn.

TURN FIVE : VOLTAIRE

The Minotaur roared furiously as they charged the Black Coach in its flank, hoping to help knock together enough Combat Resolution between them and the Beastherd to knock out the fearsome chariot while preparing for the Black Knights and Vampire Lord. The Pestigor reformed to face the knights, reasoning they were just



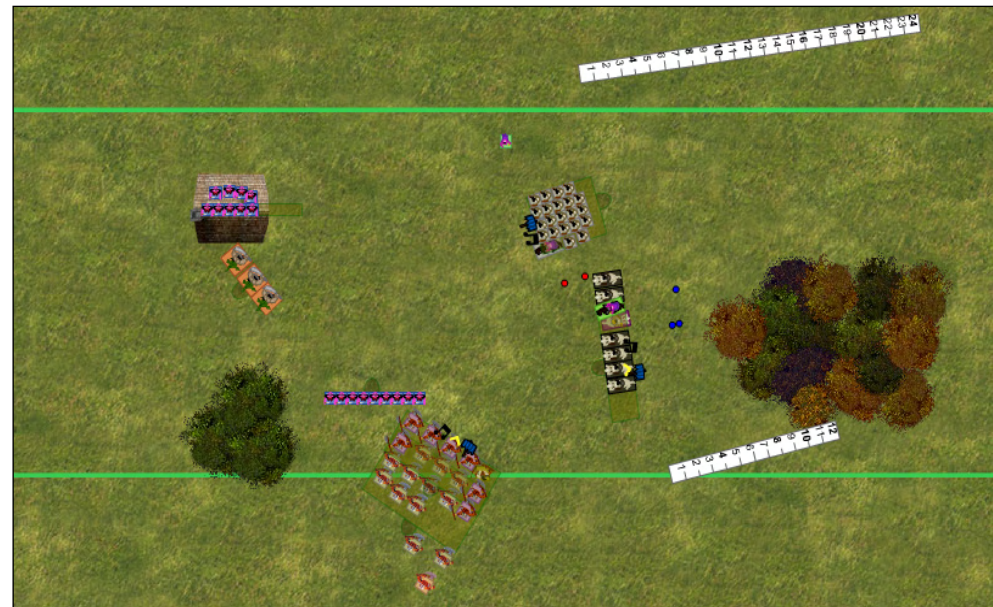
over 8" away meaning that using the Great Bray Shamans Goretooth to cast The Wild Call would only be futile. The Dragon Ogres charged the wolves as well. Moving onto the magic phase, the Bears Anger was successfully cast but not dispelled on the right shaman to increase its chances of killing the coach. No other spells were as Voltaire had wrong assumed he would be unable to charge the Black Knights. Combat did not go in favour of Voltaire either as despite his superior fighting skills, the Black Coaches ward and armour saves meant that when the combat resolution was worked out, the Coach still had a wound remaining! This meant the Minotaurs were exposed to the Vampire Lord and would be unable to support the Pestigor when the Black Knights charged them in the next turn. The Dragon Ogres made short work of the Dire Wolves and failed to restrain meaning they would be stuck at the house, for the rest of the game.

EVC

Charges were the order of the day as the Black Knights rolled into the Pestigor and the Vampire Lord charged the Minotaur. It was when moving the charges that something else had been charged by mistake. The Great Bray Shaman had been clipped by the superior frontage of the Black Knight unit. Passing its fear check, the chariot was now stuck in the same boat as the Pestigor.

Magically, the only thing of interest this turn was a reinforcement of the Lords unit and the Staff of Damnation being cast again. Everything else was dispelled or simply failed to cast.

Combat saw the Black Coach finally crumble to the Minotaur and the Beastherd. It was not a complete success though as the Vampire Lord managed to kill a Minotaur and when the results were calculated,



The final real combat of the game saw the Black Knights remove the Pestigors strength of numbers and their ability to fight back as the Battle Standard bearer only managed a single wound which was saved. The Chariot versus knights proved to be the most decisive as after rolling to hit the Shaman, the Black Knight in base contact managed to land a killing blow and thanks to the Crown of Everlasting Conquest only granting regeneration, the Shaman was killed. At the end of the combat, the Beasts needed Insane Courage to hold.

THE FINAL TURN

Both were only very brief, so have been included in a single set as per below.

The Dragon Ogres and Beastherds remaining did nothing in the hope of holding table quarters while the right flank beastherd fled off the table. No beast magic was successful

and nothing was gained nor lost for Voltaire. In the Vampires magic phase though, they raised contested the quarters held by the Beasts as the Vampire Lord and his Necromancers raised more undead in those quarters, including 9 being raised in the house. The end of the battle had been bloody, and it saw a solid victory go to the Vampire Counts and the young Mannfred Von Carstein. Its just a pity Evan died!

THE RESULT

Solid Victory to the Vampire Counts!

See you next issue when the civil war between the Asur and the Druchii steps up a notch!

EVC Voltaire



How is it that your beautifully painted model doesn't show up all that great when you photograph it to show other hobbyists. It all comes down to how you photograph your models. Hyun from Wee Toy Soldiers gives us an introduction on how to take good shots...

Often I get compliments about the quality of the photos on the website, and am asked what equipment I use. The key to good photographs, however, is not in higher megapixel counts or image stabilization or laser 3D flash matrix (or whatever the latest fancy oooh-aaah technology is). It's all about light. Not surprising, given that the word photography literally means "study of light."

Everyday people post pictures of their latest in-progress or completed work, and there are indeed no shortage of breathtaking brush- or conversion work. A lot of the times, however, our appreciation of such work is lessened by pictures that are, well, simply put, not very good. The reason can be many — handshake due to longer exposure, out of focus, distracting background, etc. — but the biggest culprit is probably the reliance on, and usage of, the built-in flash that is ubiquitously present in just about every single camera, digital or film, costing under \$3,000.

When you look at a miniature under a "normal" viewing circumstance — most likely you are in a well-lit room, and you can view and appreciate the miniature as it is. The light or lights illuminating the room is most likely an overhead light or a torch-type that points up. Such light sources do a good job of diffusing light and providing level lighting that make it possible to read, paint, write, etc.

However, when you take a photograph of a miniature with the built-in flash, the light source is very small, is very close to the

lens, and is very intensely focused. It does an OK job taking pictures of a group of friends at night from 5-10 ft., but it tends to overwhelm a miniature, especially if the camera is positioned somewhat close to it.

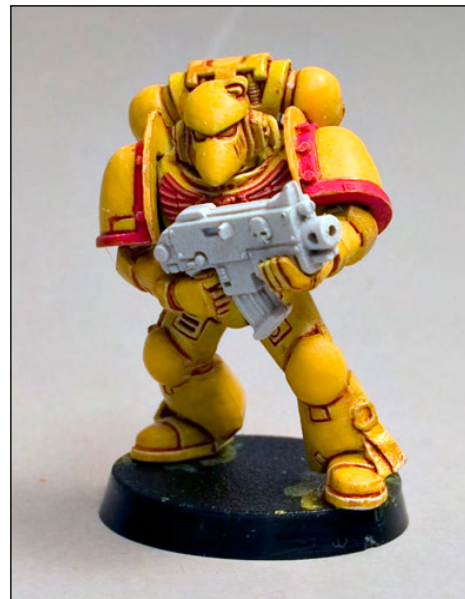
Take a look at this picture. It is a 28mm Space Marine figure (in progress), taken with the built-in flash:



At a glance, it looks OK — right? Well, no, not really. The intense burst of light tends to "flatten" the subject matter, so any naturally occurring shadows under the chin or nose are lost (notice the "shadows" you see on the miniature are actually an ink wash kind!). Then there are other disadvantages: The dark, harsh shadow right behind the

figure can be distracting; the flash will create glares from any kind of shiny surface; the color comes off very strong and stark. In all, it's not an ideal way to photograph!

This next picture is of the same miniature, but the light source used is an external flash, with a tilt-and-swivel head. That feature allows me to "bounce" the light off the ceiling or the wall behind me. It's helpful if the ceiling or the wall in question are painted in white; otherwise some post-processing work in an image editing software is necessary to correct the color tone.



I hope you can tell the difference! For starters, the image is definitely "softer" without losing focus or detail. There's a pleasing overhead directional light, and that gives the Space Marine's figure more depth and feature.

However, it's not every camera that has a

hotshoe to attach an external flash to. Typically most point-and-shoot digital cameras costing under \$500 will not have a hotshoe; the more advanced "prosumer" cameras, as well as pretty much all digital SLRs, do have them. And even if your camera did, it's no small expenditure, as most digital flashes with tilt-and-swivel heads start at around \$200, on top of the camera! (pardon the pun)

So, what to do, what to do? Well, there is a third way that yields just as good results as using external flashes, but only costs a fraction of the price tag. It's called a tripod. Yes, those klunky, definitely pedestrian, unsexy tripods. But only to the uninitiated! In the photography field, tripods are revered and esteemed as a valuable part of any photographer's equipment, and it's not unusual to see people spending \$300-600 on quality tripods. But for our purposes, you only need to spend about \$20. You can get a 5- or 6-ft. tripod for that amount, and that will do just fine. The only thing you need to pay attention to is how much weight the tripod can support. For most point-and-shoot digital cameras, this will not be an issue, as those cameras are far lighter than what even the cheapest tripods will bear. You can even get a mini-tripod, but I'd recommend you still get the regular tall one; as their legs are in sections, you can use them as a table-top tripod by not extending all leg sections. However, do avoid the super duper mini tripods, the ones with bendy legs; at the minimum, you want a tripod head that will swivel and tilt.

The key to achieving great results with a \$20 tripod is to use ambient lighting. You know, the light that illuminates your room. For this to work, your camera must be able to allow shutter speeds longer than one

MODEL PHOTOGRAPHER
HYUN GIVES US THE LOW DOWN ON TAKING GOOD SHOTS



second. I'd venture to guess that most digital cameras will let you take long exposures; if your camera has manual or aperture/shutter priority modes, then you're in luck. Most newer cameras should, except for the super ultra compact ones.

So set the camera on the tripod and point at the miniature. Use the LCD screen to frame and adjust exposure as needed. The length of exposure — how long it is — will depend on how well your room is lit. Don't use table lights or flash lights to illuminate the miniature; let your room's ambient lighting do the work. If your camera shows histogram, learn to use that — it's invaluable in properly exposing a photograph. Use the timer

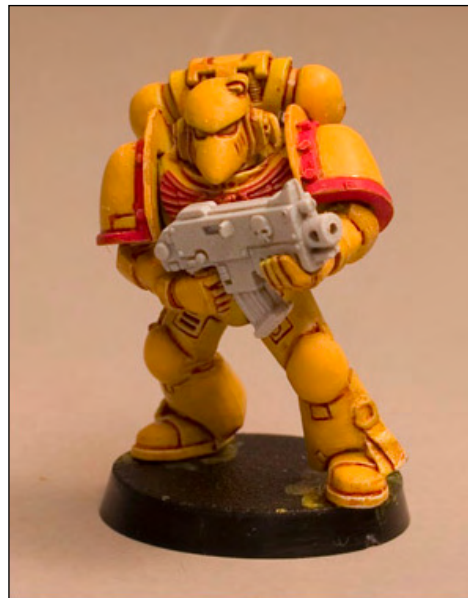


function to take the picture; otherwise your act of pressing and releasing the shutter might introduce vibration to the picture (blurred picture). Here's a picture of the Space Marine, using a tripod, timer,

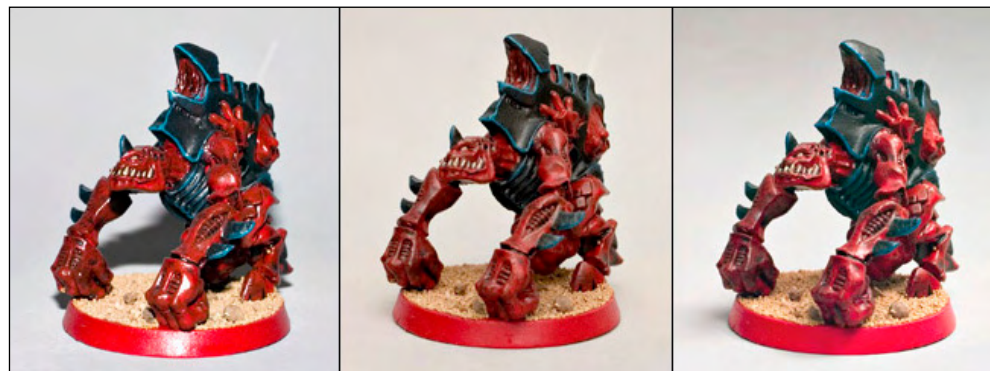
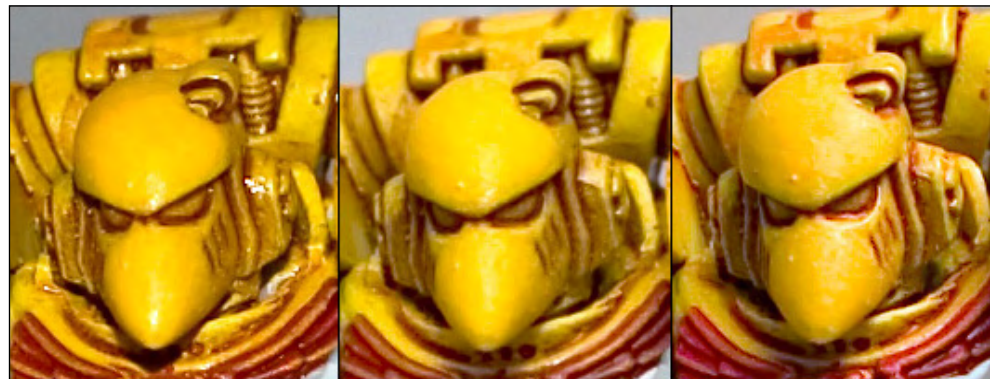
ambient lighting, and no flash (the shutter speed was 1.3 seconds; as a comparison, and as a general rule, you really can't take hand-held shots at speeds slower than 1/40th second):

If anything, the figure looks even better than the external flash photo! Actually, that's likely, as the external flash light — bounced off ceiling as it were — is still an intense, small source of light; for light diffusion and level illumination, it can't compete with a room light. You still have your natural shadows and a sense of depth.

Incidentally, the photo came out of the camera looking like this:



Without getting too technical, this is due to the different light sources having different "temperature" and the camera's built-in white balance not being able to compensate adequately when left on "Auto White



Built In Flash

**External Flash
bounced off
the ceiling**

**Ambient
lighting, no
Flash**

Balance." If I had set the camera to the proper white balance (in this case, tungsten light source), then the figure wouldn't have such a yellowish cast to it, but as I post-process all my images, it's no big deal to correct it afterwards for me.

Finally, here's a comparison photo showing the same section of the miniature, with the three different light sources:

A big difference, no? Notice the difference in the neck area, as well as how flattened

the first picture looks...

Hmm, this post turned out to be quite a bit longer than I had anticipated. I will at some point add to it and expand it with more examples and turn it into a regular article. Hope you found it useful!

Hyun

Reprinted with kind permission by Hyun. More model madness can be found on Hyun's homepage Wee Toy Soldiers at <http://www.weetoysoldiers.com>

MODEL PHOTOGRAPHER
HYUN GIVES US THE LOW DOWN ON TAKING GOOD SHOTS





Terrain objectives have long been the preserve of Warhammer 40,000 and Specialist Games such as Necromunda. Not anymore. Sureshot 05 raves on about how you could add value to your games of Warhammer by using Terrain Objectives...

DEFEND IT TO OUR LAST, WE WILL!

Terrain objectives in Warhammer? There are rules in the book I hear you cry! Have I gone mad!? No, not really, just a little madder...

My most regular opponent and I were discussing how "Where you fought" was just as important as the battle itself (historically speaking). It was also inspired by some of the delicious ForgeWorld terrain, the films Zulu and 300, and of all things, the Grudge Pony. What we created were some thoroughly unhinged, but fun, drop-in rules for our regular Warhammer battles. They help change the flow of the game a little, but without the overarching changes a scenario demands. I recommend showing them to your friends next time you are about to have a game of Warhammer and say "Hey, fancy adding a little variety to the game this time?" and just giving them a try.

THE PREMISE

Having been preparing themselves for days, the two commanders have found a patch of land where they will meet their foe, both hoping that it will hand them the day. The local terrain is favorable, and has been chosen to help aid them.

SYNOPSIS

Each player will get to place one or two extra terrain pieces on the board that will confer a significant advantage to their troops (in theory). These terrain pieces was force both commanders to adapt their plans as each wheels to take advantage of both sets.

This adds an additional phase to the deployment, which is broken into three steps. It takes place after the normal terrain deployment, but before armies are deployed.

STEP 1: TERRAIN AMOUNT

One of the players (toss a coin if you can't decide who) rolls a D2, or the players can agree mutually on a set number (I recommend one). This is how many special terrain features each player receives.

STEP 2: SELECT TERRAIN

Table 1 features a list of the different terrain available. The players choose in secret by noting down the name of their chosen piece(s) of terrain. They then reveal them simultaneously.

These features are selected from the list below and confer the appropriate bonus described in the text. The player must have a fully modeled and painted terrain piece to represent this.

A player may not slap down a book or an arbitrary hill and call it a Blessed Peak. It must have something to designate this that fits with the army.

That being the technical description of the rules, players are encouraged to discuss with each other what sort of game they want and adjust appropriately **to have fun**. If you and your opponent want that

Encyclopedia Britannica to be the holiest site for your Chaos Dwarf, or Beastmen army, then just go for it!

TABLE I

1. THERES A GREAT VIEW HERE, SIR!

This is a hill, chosen no doubts for its great advantages that it provides the artillery. Ammunition has been taken up to the top of the hill and the artillery is being prepared.

Effect: Well, a better view for starters!

Terrain Piece: A hill with barrels, cannon balls, or what ever suits your race modeled on top. These are a must to reflect the nature of the location.

Deployment Conditions: It must be deployed within 12" of your table side.

Unavailable to: Wood Elves ("Our home is the trees, leave dwarves to their hills") and Bretonians ("If the peasants want a better view they should get closer").

2. WE WILL MEET THEM HERE, THIS WILL BE THE CHOK POINT!

A choke point is a natural defence for some armies, and these narrow passes can provide the extra help needed to turn weight of numbers against a foe.

The most famous of these is Mad Dog Pass, but there are others.

Effect: Two features have created a natural choke point on the table, it is through there that both forces will meet. This helps provide a defensible position through which our troops can defend.

Terrain Piece: Two large pieces of terrain which are impassible and block line of site. These have a total width of no more than 4 inches, but have a length of at least 2 foot each (maximum half the width of the table). In game terms they are impassable to everything except flyers (but do block flyers' line of sight).

Deployment: These are deployed exactly 14" on to the table, moving existing terrain as necessary.

They are placed so that the shortest edge touches the shortest edge of the table. The gap may be no more than 2 foot wide between them. Any hills in the gap between the two terrain pieces, and between the gap and the player's side of the board are removed.

Unavailable to: Chaos ("Our deaths mean nothing in the eyes of our masters, we do not hold. We CHARGE!") and Orcs and Goblins ("You want da boys to hold da wat now boss? But da fun be over dere!").

3. OUR MOST HOLY SITE WILL MOTIVATE THE MEN!

Across the Old World, there are hundreds of holy sites and shrines for all manner of creatures. Fighting near them is always a good motivator.

Effect: All troops within 6" of this piece gain a reroll to hit in close combat. In addition, your troops gain the ability to reroll failed leadership checks whilst within 6" of the object.

Terrain Piece: A single terrain piece representing the most holiest thing to your army (be it a statue to Sigmar, and Orc and Goblin Shrine from Skull Pass, or erm... Hell, the Grudge Pony with Gold in it for the Dwarves!). It should be no more than 6 inches by 6 inches in size.

Deployment: This may be placed anywhere.

Unavailable to: Chaos Dwarves ("Hashut's Tower is our only holy site") and Undead ("Our troops are kinda hard to motivate")

4. THERE IS A VORTEX IN THE WINDS HERE!

MADNESS ON THE FIELDS!
TERRAIN OBJECTIVES FOR WARHAMMER BY SURESHOT 05



This is a highly dangerous and powerful phenomena, many a wizard has tried to channel the center of Vortices in the Old World and died, or become something worse. However, the few that are successful can bring down terrible destruction on their foes. In game terms, ALL wizards within 6" of the vortex may use as many extra dice per spell they like on the condition that they use at least one from another source (i.e. not the Vortex).

However, if any of the extra dice roll a 1, then a miscast occurs. If two of the dice roll a 1, then the wizard is mutated into a hideous chaos spawn and removed (or you as players can come up with your own rules for this hideous abomination running amok round the table). If any of the additional dice rolled are a 6, then the spell is irresistible. However, 1's take precedents over 6's.

Terrain Piece: Either a magical shrine, or a patch of land of up to 6" by 6" in size which shows the warping effect of the winds of magic.

Deployment: This may be placed anywhere.

Unavailable to: Lizardmen ("Sssssss ssss ssss" translates as "Such things are dangerous and are no part of the great plan") and Dwarves ("Makes our skin crawl lad.")

5. NEAR HERE LIVES A BEAST MORE TERRIBLE THAN YOU CAN IMAGINE!

There are all sorts of abominations living in the old world, and many a commander has hoped that they can use it to their advantage in battle.

Effect: For the monsters, either roll 2D6 to determine each of the creature's stats, or pick a single creature from one of the

armies books (or if you are real lucky, use one of Forgeworld's monsters). Roll 2D6 and a scatter die at the start of each players turn. This is the direction the creature goes. The player who selected this monster may reroll the scatter die (They know how to tempt it, sort of) at the start of each players turn. On a double one, the creature disappears, on a double 6, choose the direction. If it hits a unit, it will fight it in close combat this turn, and will automatically flee D6" from combat at the end, but the unit may not pursue.

Terrain Piece: The monster!

Deployment: Place in the center of one of the short edges of the table.

Unavailable to: High Elves ("One does not disturb these ancient creatures") and Ogre Kingdoms ("What was the beast like?" "Very tasty!")

6. YOU ARE HERE MORTALS COMPARED TO THE POWER WE KNOW.

Several races in the old world know of terrible and vast evils or dark things that would shatter the minds of the weaker, younger races.

Be it the location of a forgotten tomb, a seemingly minor shape in the land or something so horrific and terrible that they fear unleashing it themselves. Many a commander has won a day not by fighting where he is at his best, but by making his opponent fight where he is at his worst!

Terrain piece: Something truly disturbing... about 3" by 3" in size.

Deployment: May be deployed anywhere.

Unavailable to: Empire ("Every time a man discovers something horrific, they tend to go insane before telling anyone"), Dogs of War ("You want to pay me how much to the

the what now? S*d off!") and Skaven ("Dark creature, me hates hates. Running away, me likes like.")

7. THAT WILL BE OUR STRONGPOINT.

Often, telling the men that they need to capture a building and hold it all costs is enough to make them perform miraculous things.

Often, given such a clear goal, men will fight to the last to hold the day.

Effect: Whilst in the building, ALL dice rolls (except those in the magic phase) may be rerolled (but only once) for friendly troops in this building. This includes wounding for shooting, leadership tests, and anything else. Your opponent may destroy the building, it has Toughness 7, 3+ armour save and 8 wounds.

Deployment: Place the building in the middle of the table.

Terrain Piece: The terrain piece must have at least one floor above ground level and must be at least 5" by 5" to a maximum of 8" to 8" across. It must be something that your troops will connect with and fits the theme of your army (be it a dwarven tavern, a chaos temple, or a wooden tree house).

Unavailable to: Dark Elves ("What benefit can this yield us that Khaine cannot?") and Beasts of Chaos ("Grunt, grr, grunt, bay, winnee" – untranslatable phrase from Kashrak the half-sheep)

8. VAST RICHES WILL MOTIVATE THESE MEN!

Many things are said to motivate the different races in battle, and some loyal troops will gladly fight and die for something that will aid their people.

Be it buried treasure, or lost knowledge hidden in some tome, these things can all influence a battle.

Effect: The closest troops to this at the end of the battle receive +(Game pointage/10) extra victory points for their commander. (i.e. if you are playing a 3000 point game, this objective is worth +300 vp.)

Terrain Piece: Anything your army would find valuable, covering nothing more than a 3" by 3" area. If it is a tie between opposing armies at the end of the game, neither gets it.

Deployment: Anywhere not within 18" of a board edge.

Unavailable to: Are you kidding, there is no single army in the old that doesn't find something valuable.

STEP 3: DEPLOY

Either roll off and take it in turns to deploy the terrain, or discuss with your opponent what will make the most fun game.

STEP 4: DEPLOY TROOPS AND PLAY A GAME OF WARHAMMER!

If you need instructions for this step then I refer you to the rulebook!

So there you have it, a set of maddening, unbalancing but quite daft and fun rules that can make a regular game become something quite chaotic! As mentioned earlier these have only been playtested a few times and given the inherent random nature of them they're impossible to balance properly. But for a one off game after you and your opponent have played the standard line up and fight game one to many times, these introduce a few interesting and disturbing twists which can completely change the flow of the game.

THE WHY, WHAT, WHEN AND HOW!!

So there you have it, an article for adding some crazy and fun rules to your game that are definitely not completely balanced. The question you may now have on your lips, is why? Why did I write the article? What could be the point of such rules? Or other more profound questions...

To answer this and possibly some of the more profound questions I disappear back into the mists of time to when I was in university. With a wibbly-wobbly time travel effect we find ourselves about 5 years ago when I ran a 40K roleplay campaign set in the D20 system (I made the rules, and no, they are not available I'm afraid). It was great fun and the characters from that campaign have featured in both mine and my friends' armies ever since*.

After this, we played a large Warhammer map-based narrative campaign which I ran and had some similar effects to what you see in some of the terrain charts above. Great cities were raised and razed, with empires becoming protectorates and then rebelling, and in the final days, the lands themselves were torn asunder (and I really mean that). However, after this campaign, like all things, everything had to change**.

Work has taken us to all sorts of different places and so we now only meet up for a weekend every now and then. Of course, when we meet, we have four games, but we can't quite manage an epic campaign***. About a year ago when a friend of mine came to visit he revealed a gorgeous set of Forgeworld terrain.

The poor soul trusts my judgement and asked if I could make up some rules to make these more the focus of the Warhammer game rather than our normal play a scenario out of the book style. I obliged and the battle for Karl's Farmstead became a very bloody affair, which was thoroughly enjoyable****. I mentioned it to another friend and after several mind enhancing drinks in our local we started discussing terrain and its effect on the game, and how a good general picks where to fight. Next week I wrote the article that followed with a mindset of recreating some of the things we discussed, and some of the more fun scenarios from the campaign. The list obviously has grown and probably will continue to but it just means when we meet up we can have one very crazy and different game.

Now we reach the present and you now understand the context of the list, but still not the why. I rarely play min-maxed armies and there are several compositions of units and tactics that I have fielded that many would look upon in horror (For example: why the banners in the night goblin archers?!?) but I have always enjoyed the story and background and the more epic scene than the winning and losing. Lets not get confused, I don't "not play to win," but for me a far more enjoyable game comes about from some of the more characterful and dramatic moments despite their tactical deficiencies. To demonstrate my point of view I'll describe a favourite battle I fought two years ago.

During the Storm of Chaos (well, more like the spring shower, but I digress) the Undead advanced from Sylvania. Aware of the

threat this posed, a few forces which were not already tied up in the front lines were dispatched to slow this threat by any means. During this period, a small scouting force of Undead, led by the Fallen Duke (as he was known) found itself having to deal with a contingency force led by Niet Nabok, a promising and up and coming member of the Knights Panther. The Undead slaughtered the Empire forces, and it appeared that they were doomed to become the very thing they sought to slow. In a desperate attempt to turn the tide of battle, the young captain led a charge down the centre in the elite of the Fallen Duke's warriors. As the two forces clashed, Niet bellowed out that this fallen villain should meet him sword to sword. In his arrogance the Fallen Duke agreed and, before the Duke knew it, Niet had slain his foe. The Undead crumbled and the few remaining knights retreated back towards Middenheim, content the Undead had been slowed.

The actual game was all going the Undead's way when we played, until the last desperate charge by my lone unit knights (all I had left!). I issued the challenge and knew full well that he shouldn't accept as as the next turn he could surround me and then after that his forces would start to overwhelm me (dammed auto break!). However, the best way to describe our view on this would be to quote my opponent: "Some little foolish pup challenges me? I have lived for 500 years? Lay on Niet!*****" Promptly after this line, due to the charge and a couple of lucky dice rolls this Vampire slipped from the saddle, slain by the arrogant pup and providing a chance for victory for the Empire. It was a great game. However, if

my opponent had gone with the smart move and declined the combat, he could have easily won, but it would not have been as memorable nor as exciting as that one game turned out to be. Similarly the attached article has provided us with several daft or fun moments in the game. One recent game involved a rampaging Dragon. The Dragon did nothing at first and both armies avoided it. Then it all changed when it charged a Daemon Prince that was set to pounce on my artillery and promptly killed the Exalted one. The cheer from the Empire line (and my smugness) could be heard across the room. Next turn the Dragon charged my Artillery, who all fled in terror. A lesson in Karma if there ever was one.

So for myself and my old gaming friends, writing and adding additional rules to the ruleset has always been an option and helps us create some truly memorable games. I've lost count of the number of line up and fight games I've fought, but anything bizarre or different like this always stands out. It also provides modeling opportunities, something I spend a lot more time doing now. The dragon mentioned above was specially converted for the game involved (and if I can get my camera working, you will see the terribly painted monstrosity responsible for ruining my artillery). I also have made a rather crude house for the centre of my battlefield, a few hills and am considering building two large 3' long stone cliff edges to enable us to re-enact 300 (my friend's dogs of war and my night goblins would be perfect!). My friend also has a sign painted on his scenic base for his artillery stating "No Dragons allowed with 50'" which is completely inspired by watching my artillery flee the table*****.

Sureshot 05

* It has also led to the blue vs black upset. My black legion marines, one of the villains in the campaign, have been wiped out in every single game they have played. Conversely, my Ultramarines have an incredible habit of making every single save. Poor old Trist' was reduced to a blubbering wreck trying to figure out what was different between the two forces except the colour scheme. He has never defeated the Ultramarines, but has wiped out the Black legion time and time again, despite me fielding identical forces.

** I am not secretly a worshipper of Tzeentch or anything, but its still a good principle.

*** I still game regularly now with a different group, but this isn't so much campaign based due to work and life insisting on getting in the way and preventing anything that involves commitment.

**** Well, sort of. Have a look at the rules for one building which enables rerolls for all units in it. This was at the center of the board and occupied by a group of my friend Dave's pikemen. How could these dammedable people be so dammed lucky?!? I must have thrown over a 150 gobbos at it and failed miserably to kill more than two of them. Must have been the black clothes they wear cause no group of miserable Tileans should ever be that dammed lucky! Dammm!!

***** Yes, it is one of my friend's favourite plays.

***** and more to do with winding me up than helping his troops.

MADNESS ON THE FIELDS!

TERRAIN OBJECTIVES FOR WARHAMMER BY SURESHOT 05



A d v e r t i s e m e n t



Where 'B n' B' stands for
**Breakfast
And Battles!!!**

Enjoy a 'Wargaming Weekend' with your mates, or a holiday with family and friends at our unique facility in the Dordogne, South-west France! Take a break where you can enjoy your favourite hobby, as well as all that this picturesque, historic area of France has to offer.

For a Holiday

Rent our 'gîte' (Holiday Cottage) from only £200/week; it can sleep up to 4 people, and you can take advantage of our other facilities, like outdoor dining and swimming pool!

For a 'Wargaming Weekend' break

Stay in our guestrooms from only £10 per person, per night! We give a discount for groups of 5 people or more, staying for 5 nights or more. All our guests can use our Gaming Room facilities, so bring your mates for a weekend of gaming!

For a Wargaming Event

Attend one of our regular events to experience the whole range of our hospitality, including complimentary buffet and drinks! Or hire our facilities to hold your own event - £70 for a two day weekend; we will even provide a buffet and drinks on each day!

Coming February 2008

WARHAMMER FANTASY EVENT

see our website for more details!

For full details of all our rates, facilities, and events, please visit our website:

www.wargamingholidays.com





With the release of **Mighty Empires** this summer by Games Workshop, Mad Doc Grotsnik presents some of his own ideas on how to run campaigns using the updated rules for the current edition of **Warhammer**...

I love campaigns me. Absolutely love them, there is nothing quite like charting the rise and fall of your armies' fortunes as they strive to make a name for themselves. From **Necromunda** to **Mordheim**, **Fantasy** to **40k**, nothing gets me chomping at the bit faster than the promise of a Campaign in the offing.

To this end, some time ago, I invested in a copy of the original **Mighty Empires**. This was pretty much the pinnacle for me. A Map, counters, cities, and a structure with just the right mix of depth and simplicity to leave the emphasis on actually playing **Warhammer**, rather than a mountain of book keeping post battle.

And what's this we have now? Why, it's a rather spiffy, and harder wearing **Mighty Empires**. Not so much an update (**Mighty Empires** was originally a game in its own right you know!) but a very welcome expansion for **Warhammer** itself. For your money, you get a respectable number of tiles to make your map from, and a pamphlet giving you a multilingual leg up into the wonderful world of campaigning.

But that's all the pamphlet is. A leg up, with relatively little detail. Some have complained about this, but I think it's just fine. It means I get to design my own campaign rules set...and I have. And now, by reading this article, you're having it inflicted upon you! Mwahahahaha!

So, without further ado, Mad Doc Grotsniks Fantabulous Vision of Campaigning Fun!

First of all, you will need either a set of **Mighty Empires**, or some other method of generating a static map. If you're running the campaign, I cannot stress enough that you should NOT take part as a player. The temptation to introduce new rules to suit yourself is always there! Instead, take up the mantle of Games Master (GM) and find fun in torturing your participants. Speaking of which, next up, you will need players. I suggest ascertaining which ones actually play **Fantasy**, as someone hoping to use his **Marines** is likely to end up disappointed. Got that? Groovy! Then it's time for me to write down my ideas for what I believe would be a fun and varied campaign.

WHAT YOUR PLAYERS WILL NEED...

A Warhammer Army, of up to 2,000 points in value, which can be split down into various smaller armies.

A Warhammer Skirmish force
For rules, visit <http://uk.games-workshop.com/warhammerskirmish/rules/1/>

And of course, the final thing you will need.... Boards, and somewhere to set them up!

Now then, that's enough waffling for the moment, so I shall continue with my vision for better Campaigns!

First of all, assemble your Map. The way it's suggested in **Mighty Empires** is just dandy, as is their suggestion for a tile to player ratio.

Now, I would suggest laying your hands on the **Warhammer Campaign blister pack*** as these are ideal for representing 'Areas of Special Interest' for your players.

Going on the contents of the Blister pack, I intend to use them as so....

1. NECROPOLIS

Once captured, the player may plunder its Vaults, and add 4D6x10 Revenue this turn only. After that, it counts as a River Gold Mine (2D6x10). When defending, all friendly units count as causing fear.

2. WIZARDS TOWER

Once captured, the player may now include a Level 2 Dogs of War wizard for free. Note however that the Lore used must be chosen when the Wizard is first used, and may not be changed.

3. AND 4. MAJOR BRIDGES

Such tiles count as 2 tiles when working out who controls the most tiles.

5. DWARVEN MINE

Generates 4d6x10 Revenue each player turn.

6. OGHAM STONES

These strange stone circles seem to hold a fascination for Giants. As such, once captured, the holding army may include a Giant in their force.

7. PIRATES!

Arrrr! Ahoy there shipmate! This scurvy crew may be hired as an additional Skirmish Warband, but may only strike tiles with a River section.

Now then, for the bulk of the Campaign, simply stick to the pamphlet included. As I said, it's simply enough not to confuse anyone. Confusing your players is my job! And here I go, with my expansion upon what GW has given you!

First of all, I would suggest starting your players off in games of around 750 points. This is small enough to get several games done in an evening, and also, an easy enough starting point for any new players. The Warbands should start off around 150 points. Now, you will need to label your Map locations with a number. This is critical for the Warbands part, which I shall now explain!

WHAT'S WITH THE WARBANDS THEN?

I'm glad you asked! To add an extra dimension of fun, the Warbands are there as spies, emissaries, assassins etc to generally be a pain in the arse to your opponents, without being game breaking.

Each player's Warband starts off on their Capital City (their starting tile). From here, each player nominates an adjacent tile the Warband is going to move through. This is noted down in secret, and handed to the GM. It is the GM's responsibility to keep track of who's where. The reason this is kept secret is realism. It's quite a skill keeping tabs on the movement of an enemy army, but keeping tabs on a small band of hardened nutcases is really quite different!

Whenever two Warbands end up in the same tile, there is going to be a scrap.

* <http://uk.games-workshop.com/storefront/store.uk?do=Individual&code=99060299031&originav=9>

EXPAND AND CONQUER!
CAMPAIGN IDEAS FOR MIGHTY EMPIRES BY MAD DOC GROTSNIK



Such meeting encounters should always be fairly basic affairs, with the losing player being driven back into the tile they came from, which is then revealed to the winner (after all, he has the scent now). This makes it a player choice whether to chase them further off.

As soon as a Warband enters an enemy held tile, the fun really begins. First of all, fight a Skirmish game against 100 points of enemy Core troops (and core troops only). If you win, below is a suggested table for general misbehaviour, and one for being mischievous around enemy mines...

THE GENERAL SKIRMISH MISBEHAVIOUR GENERATOR. ROLL 1 D6

1. ANGRY LOCALS

The locals rally against you. You are pushed back into the square you just came from.

2. EXTORTION

Through threats, Cathayan Burns and general unpleasantness, the Warband extorts 1D3x10 Revenue from the Tile.

3. CATHAYAN WHISPERS

The locals impart some (alleged) wisdom about the local area to you. The GM must issue you with a false rumour about a campaign item (more on those in a minute!)

4. MAP PARCHMENT

The locals impart some (proper) wisdom about the local area to you. The GM must issue you with a true rumour about a campaign item (I know I know, hold your horses. Or whatever your racial equivalent!)

5. UNDERGROUND NETWORK

The locals decide you're a far more pleasant lot than their current masters, and are all too willing to aid you in laying him low. From now on, the GM must tell you the movements of any Warbands in this, or any adjacent tile. In addition, you gain 1D3x10 revenue this turn only.

6. REVOLUTION!

The locals really like you. In fact, they like you so much, they join your side! The tile switches to your control.

CHILDREN SHOULDNT PLAY IN MINES. WARBANDS SHOULD FEEL FREE THROUGH ROLL 1 D6

1 OR 2 : NO TIME!

Just as the Warband are about to strike, a larger force arrives, to escort the mine's goodies to safety. The Warband retreats to the tile they came from.

3 OR 4 : NIGHT RAID!

Scuttling about at night, the Warband manages to pinch 1D3x10 worth of revenue.

5 OR 6 : ITS A MASSACRE!

Striking in the dead of night, the Warband slaughters the Miners, and sends the goodies to you! You collect the next Revenue from this mine. Note that ownership of the Mine doesn't change. In addition, your opponent must spend an Empire point to repopulate the mine before he can claim any more income from it.

CAMPAIGN ITEMS

This is where running a campaign is either made or broken. Everyone likes shiny new toys to play with. Hence why I like to include two or three. The trick is though, striking the balance. Make them too powerful, and you risk players losing interest. Too weedy, and you might as well not bother. As such, below are three suggestions I've used in the past. Note that unlike the Special Areas Of Interest, I feel no compunction to allow one per army. The fewer the better, make scrap-pling over them much more fun!

CAMPAIGN MAGIC ITEMS

1. ANCESTOR STONE

This curious gem glows a dull grey, and in its multifaceted faces can be seen deceased loved ones. These souls can be called upon to protect the living. Allows the unit to count as Ethereal for one round of combat. Break tests are unaffected.

2. CHI QUONGS MIRROR

An artefact from distant Cathay, this Mirror is said to repel magic that seeks to harm the bearer. Whenever a spell is cast at the bearer, or the unit he is with, roll a scatter dice. If a hit is shown, the spell resolves normally. If an arrow is shown, the spell is deflected in that direction, 2d6". If it hits another unit (friend or foe) the spell instead resolves on them.

Then there are those which affect the campaign turns....

1. LODE STONE

A rare Dwarven stone, it is said the Lode Stone will guide it's bearer to rich seams of Gold and Gems! You may re-roll the dice to determine how much income you receive from your mines, once per campaign turn.

2. ARC OF BLIGHT

Created in ancient Nehekara, this Arc contains within it the power to ravage lands. However, the Arc is fickle. Once per campaign turn, you may target a tile held by an opponent. On a 5+, that tile must be abandoned as the fell powers of the Arc drain all life and vitality. The player loses control of the tile, and any cities, fortresses or mines upon it.

So theres a few to whet your appetite. Feel free to use them in your own games if you so wish. There are plenty other ways for you to expand your campaign. One I have considered in the past is the addition of NPC armies, such as random Orcs, Beastmen and even Skaven. Essentially, these can be used to ensure that no matter attendance on games night, your players have someone to duff up. I would recommend keeping these fairly small, certainly no more than 1,000 points. This way, they don't pose a major threat so much as an annoyance.

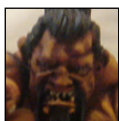
NPC forces also open up other avenues of thought. For example, what if the Skaven could be bribed to poison the enemies food supplies? Can they be trusted? So you see, although I have offered an expanded system for running a campaign, there are still lots of ideas I haven't included. Mainly because I can't be bothered typing them up, but also because it's a lot more fun if you explore them yourself.

So, that's all for now. If you'd like to hear more of my half baked campaign ideas, feel free to PM me on Warseer. Until next time, Tatty Bye!

Mad Doc Grotsnik

EXPAND AND CONQUER!
CAMPAIGN IDEAS FOR MIGHTY EMPIRES BY MAD DOC GROTSNIK





How many times have you found web threads dedicated to rules/models or background for Nippons?

Mike Beanland shares with us how he has modelled his Nippon themed DOW!

Most of you have probably felt it at some point. That driving need to do something new, a hundred little ideas for models floating around in your head but nothing solid – and then you see one thing that brings everything together and for one brief second that nagging voice is quiet and the next army is born. For me that one thing was Dave Taylor's Cathayan Army on the US GW website. I knew I wanted to do a lot of green stuff work with my next force, as my experience with it had been patchy to say the least. I also knew that I loved High Elf legs (please don't judge me!) and I was lucky that a friend of mine (Morph) wanted to put an army together at the same time so we decided to build our forces in small groups.

After poring over all the army books I settled on Dogs of War – whilst these guys aren't the most competitive of forces they gave me the best options for the models I had in mind. I had ideas, I had motivation, I had a list and after about 48 hours of constant scribbles I had some model designs.

Once I decided on Nipponese I did have some worries. I had seen countless forums where people tried to do historically accurate armies and got into squabbles about meaningless details. I decided from the start that I was going to use anything that looked nice and evoked a far eastern feel. The motto for the force was '*Inspired from not copied from*'.

I started working on the basic troops; the crossbowmen and the pikemen. I knew these guys would appear in any force I would take so they seemed like a great place to start. Both are quite similar in construction. Taking inspiration from Mr Taylor's cavalry I used Bretonnian Men-at-





A huge amount of detail has gone into Mike's general nd heavy cavalry. They clearly evoke the feel of Nipponese warriors without too much concern for historical accuracy.



arms bodies and heads. The crossbowmen got peaked hats and the infantry got rear helmet flaps, again like the Cathayans that inspired me. Then I got to use those beloved High Elf infantry legs, joy. A few weapons and the all important crests on the heads and the models were done.

The painting of the first test models is always an important stage for me. If it went wrong I'd lose interest and the project would die. Luckily I was very happy and felt like I could continue. The bases were a problem at the start, until I found a great company called Back to Base-ix on Ebay. These guys were putting some great casts together so I ordered a squig-full and carried on modelling.

I had reached about five hundred points when things got tough. I had spent ages working on some Golden Daemon entries and when not a single one got through the first pick my confidence took a real blow and the Nipponese got shelved. They would have stayed that way if it weren't for

the Carnage tournament. With a real goal I got my wind back and started planning quite how I would convert and paint a large army in three months.

The Empire deal killed dozens of birds with one stone. The General gave me my paymaster (the idiot son of a poor baron who somehow manages to find Nippon with a map his father thought would be the end of him). The cannon needed just the Dwarf Flame Cannon end to become a more oriental style war machine. The Pistoliers gave me those great new horses for my fast cavalry. The riders were built almost entirely of High Elf archers (plus a big green stuff hat). The basic infantry provided the base for my crazed Buddhist monks who would represent marauders. A thin layer of GS over the models (with suitably flappy sleeves), topped with bald heads from the Men at Arms sprues to make them look like the iconic Shaolin Monks of China. I decided early on that if the list was going to work at all it needed a healthy amount of duellists. That's where





E - Honda has nothing on these guys.



"Actually kid, I think i'll have this pack of Werthers original to myself."



the ninja came in (or snuck in). Whilst the idea of stealthy ninjas with pistols seemed a bit odd, I threw caution to the wind and went for it, building them out of High Elf Archer bodies, Empire pistols and various human and Wood Elf heads masked up with green stuff.

The Ogres look so good because they weren't actually converted by me. I happened to be in my local games workshop when I saw a guy sitting at the table making some great green stuff models. I knew in the back of my head that the sumo Ogres would be a good centrepiece to the army and thinking about my attempt to GS bare legs on a test model, I quickly secured his services. He outdid my expectations and they remain one of my favourite parts of the army and seem to get a lot of attention from viewers too. The other Ogre in the force, the Maneater, is the only model to receive no GS on modelling. He just fit so well I didn't want to change him. He has also been the consistently best-performing model in every game I've

played with the army, oddly enough.

I'm quite proud of the heavy cavalry. Luckily I had lots of Gor heads lying around from a Beasts of Chaos army which made for good 'daemon' masks akin to those used by the Samurai. The painting also has lots of little details, for instance, each rider has a different design, showing his family crest.

The Buddhist Giant is the model which draws the most attention from people and is the pride and joy of my entire collection. He was built by chopping up the plastic giant and roughly reposing him to keep the proportions correct. Layers of GS were then put over his legs and body, followed by ripples in the cloth. I needed a lot of help from friends skilled in sculpting with him, due to the sheer size. I went through about 4-5 packs of GS to get him finished so he might be the most expensive model I made all said and done.

The army has done me proud. 9th place



You would be hard pressed to believe these were converted cavalry.



Using a Dwarf Flame Cannon head gives this cannon the far east look.

at Carnage North and Best Fantasy Army, then 3rd in the Student Nationals tournament, Best Fantasy Army and Best Army Overall.

Well, that's how the army was born and took shape. I'd really recommend that people look to their weak spots and use their next project to improve upon them. It's great to feel like you've made a unique force and you can enjoy using it even if they get slaughtered (as mine often do). So from Nippon, sayonara!

Mike Beanland
A.K.A The Painting Monkey



The giant in all its glory. A truly grand miniature in all senses of the word.

Part.1 Abyss

"The Who Fights With Monsters Should Look To It That He Himself Does Not Become A Monster. And When You Gaze Long Into An Abyss, The Abyss Gazes Also Into You."

- Friedrich Nietzsche

Michael was a man of more than sixty years of age, some said more than eighty, but there was no one still alive who could tell exactly how old the librarian had grown, he had a well groomed beard, not too long and not too short, his hair was also neatly cut and within his icy, blue eyes, a strength which his body no longer contained remained in his gaze. His wrinkled hands were clutching a piece of parchment that he had found underneath a pile of old scrolls and maps on Drakwald forest when he tried to get some order into his library earlier that day, along with the parchment, there was a package in leather wrapping, held together by a fibrous piece of string, probably a makeshift solution made by the one who sent it to the library.

The parchment felt as if it had a coat of sand beneath Michael's fingertips, and yet, if he only as much as sneezed, he believed he would shatter it into a fine, yellow mist that would swirl briefly through the room before disappearing without a trace. Black and brown spots covered it, as if though the carrier of the document had been murdered and the fine rain of blood that comes from a bolt or bullet had fallen upon it's structured surface.

Michael looked upon the parchment, the shadows from the candles kept on chasing across it's surface, but he could read it, he could see the sentences scribbled in something that could be ink or blood, the thin

letters and the crooked words, but he could not know from whom it had been sent, nor did he know how old it was, it could even be something left from before he started to work at this library, at which he now was the only one left. Michael bent forward and in the dim light of the candles, he read the strange message once more.

"Do you know the swirl of rustling leaves in the autumn wind? Or the snapping sound of twigs covered in frost during the winter? Of course you do, those are things that every man has seen or heard in his life, but, my friend, do you know the hollow laughter of daemons, the kind of which only faint echoes can be heard from the gaping souls of fallen men? Do you know of the threads from which nightmares are woven? I have seen it, and this is my gift to you, read it well friend, for what little sanity I have left is found within those pages I have sent you."

The candles on the desk cast a flickering light across the blood spattered piece of parchment Michael held in his hand, the dancing flames that caused the wax to melt and the shadows to spring to life shook as a gust of wind lifted ancient dust from scrolls on shelves more ancient than Michael, playing with it as a cat plays with it's prey before it devours it whole, and in the corner of his eye, Michael caught a glimpse of something, a hunched over shadow hiding in a corner, but when he turned his face to see what it was, there wasn't anything there to see. He shook his head, it must have been the light from the candles he thought, although, that shadow, coupled with what

he had just read sent a chill down his spine and the eerie feeling of being watched hunted him for a short while, but it disappeared. Michael shook his head once again, laughing silently at himself for being such an old fool, but now he was curious, was there something truly mad about the package, or was it just someones idea of a sick joke or a bad book?

Carefully, Michael grabbed the thread that was holding the package together and untied it, the fiber gave a slightly scraping sound as it touched itself when being untied, rustling in a way that makes you want to close your ears. Once the threads were gone, he grabbed the dried leather casing, it creaked as he opened it, cracking up and falling apart, this wasn't any new leather, the casing had dried into it's shape.

Once the withered casing was gone, Michael saw what was inside, some form of book or volume, yet again in leather, but not as dry as that of the casing, and on it, etched with a glowing piece of metal of some sort, the words "Journal of witch hunter Andreas Shenh" written.

He lay for a full night, not being able to fall asleep, and with the constant feel that someone was watching him, whispering to him, the touch of that book was still clinging to his fingertips as if though he was holding it. Michael was a healthy man, but not only the book troubled him this night, he could feel a creeping sensation in his chest, he felt how his airways clogged up, if just a little bit, and he felt that his heart skipped a beat or two, it had been a very long time since he had been ill, it probably was natural to catch a cold after working as hard as he had done before going to bed, he was sure of that. He did not know when, but he finally managed to fall asleep, and

when he woke up, Michael could feel none of the troubles which had plagued him the previous night, instead, he felt curious, that book was titillating to him.

If it was real or not, he did not care, it would still be some form of story about a witch hunter, and before he became what people of the empire would call a "educated scholar" or an "old man, overtly excited in the teachings of books", he had actually been a boy once, and he had admired the warriors of the empires, the state halberdiers, the knightly orders, and the witch hunters and warrior priests, and he had always loved to read about their adventures, it was actually the reason as to why he had learned to read, and he could feel the boy inside him wake up once again.

Nearly skipping through his library, restraining himself from clapping his hands in a joyous jump only because he might hurt himself trying to do such a thing. At least he chuckled, which was the closest thing his old and worn voice could come to a giggle, as he put his wrinkled hands on the book, he did not care much for the message that that he had found on it the foregoing night, instead, he opened the wonderful book, the bindings creaking as the leather that had not moved for what seemed an eternity now changed its shape to allow another person to read it.

Upon the first page, there were still remnants of an old quote, as if though someone had tried to remove it, or as if it had been written in something else than ink, could have been gold plating or some form of makeshift ink done from whatever the writer had managed to find. Michael silently repeated what little there was left of the quote, sending shivers down his spine, "when you gaze long into an abyss, the abyss gazes also into you", he quickly turned the page, and there, written in the most beautiful handwriting, the story



seemed to begin.

“A bed of bones, upon which was sleeping a gluttonous beast, that was the image which met me today, often have I seen the horrors of witchcraft and the victims of the Ruinous powers, but I have not seen an image like this in my life. There were really no bones, there was no gluttonous beast visible for the eye, but, within each and every man in a village I came upon, I saw no joy, no spirit, no laughter, they were all, just... empty. No man could meet my eyes, and the few who did however briefly, had no eyes to look into, just dark and lifeless windows into a consumed soul stared coldly back before the persons averted their eyes. At nightfall, as the sun was setting, me and my men went about the work of the Holy Sigmar, we drew our swords and blessed them with prayer, we steeled our souls for what we had to do. Looking back at our handy work,

I am frightened by what hollowness the Ruinous four can cause, for the people of the village just stood there, their dark eyes silently watching as we cut their kin and their own bodies to pieces, I was afraid that they would have leaped upon us when we slew the first of them, a child, a soulless one, but a child none the less... I pray I never have to take the life of a child like him again, he did not scream, he did not cry, he just gazed into the cold steel of the sword as it fell. Light is fading, although, the holy flames of Sigmar which are cleansing the village of all rot and corruption does light the night to some extent, we left the bodies on the streets, there were no souls to save, and corpses of the fallen does make for excellent firewood when kindling the holy fires of Sigmar.

What scares me about those burning corpses is that had they been alive now, within the flames, they probably would have done naught but standing there, watching me as

the fires seared their flesh and bone. A bed of bones upon which a gluttonous beast lay sleeping, the image of what happened here today will haunt me a long time, I pray that I will not see it again, but somehow I know that I will, a foul wind has started to blow and with it ruin is blowing into the souls of men.”

Michael looked up from the page, he was shivering, this was not what he had been expecting, but somehow, he had to finish the page once he started reading it, why? He did not know, all he knew was that this was a book that he felt that he must read, but that he did not want to spend one more second with in doing so. And yet still, the book felt good underneath his fingers, good enough to cause him to read what was left of the page, the writing enthralling him as if though the very ink had cast some form of spell upon him.

Of the last few lines he read, there was one that stuck in Michael's memory even after he closed the dried leather binding, a line that caused him to laugh at the thought of it all, for up until then, the book had seemed so real. Slowly to himself, he repeated the last line as he was walking through his library to his bed, *“Aye, a foul wind indeed, and upon those tainted gusts of godly breath, there wanders shadows of a haunted mans dreams, dreams that are very real”*, Michael could not help but chuckle quietly at himself, why he didn't believe it, he did not know, he just didn't.

Laying down in the bed, he realised he had left the candle at the book untouched, it's flame was still dancing upon the melting wax. Tormented by the thought of his memory waning, Michael got up again, his old back protesting strongly, as did his legs and feet, but he would rather endure a few

minutes pain than die in a blazing fire. Scrambling toward the book, he felt invigorated, every step toward the tome made him feel younger, the very same feeling he had had when he first found the book started coming back to him, it was almost as if though it called for him, lured him with promises of youth and adventure.

Gazing at the book, he hesitated in his actions, reading just a few pages more wouldn't hurt would it? Just a page or two before he blew the candle, before he killed the flame that slowly burnt away the candle, that stayed still, that watched him? How could he possibly resist?

Michael sat down and put his hands on the book once again, and once again, it felt good underneath his wrinkled fingertips as he opened it, reading the withered quote, stroking it's letters on the dry and thick paper, letting his hand slowly run across it, he caressed it as he flicked the page. As he started to read, muttering the first line to himself, *“And lo the ravens was given heaven, but their price was to be eternally within the service of Morr”*, something came tumbling through the window and crashed into one of his bookshelves, dislocating a book on the history of Imperial halberds and insignias, had always been a strange book he thought, but that's a different story.

Michael jumped from his seat, what had just happened had nearly scared him to death, he was an old man, he wasn't supposed to have things flying through his window, even less so having said things crashing into his bookshelves. Still in slight shock, Michael moved closer to the creature, it was a bird of some sort, it's feathers coated with the deep darkness of the nightly satin sky, it's claws and beak

similarly veiled.

The bird rose to it's feet and stared into his eyes with it's own, it's black pools showing nothing but his own image. How Michael was able to actually see his own body being mirrored in the eyes of the bird, he did not know, his sight seemed to have gotten better, but clearly, that was not possible, *“it is the light”*, he thought, *“must surely be the light”*. Remembering the name of the species to which the bird belonged, Michael started to shudder, it was a raven, the book that he had denounced as a work of fiction a mere few minutes ago suddenly came to life in his head when he repeated to himself *“But their price was to eternally be within the service of Morr”*. The raven slanted it's head to the right, looking curiously at the old and oddly behaving man before it shook it's wings and took off through the window.

Michael ran after the bird, wanting to ask it a question, despite knowing that a bird would not answer him, but it was too late, the thought of screaming it into the night dawned on him, but as he reached the window, it became clear, there was no night to scream to, only a pale sun rising over the canopies Drakwald forest at the horizon.

- End of Part 1 -

NeKnob



Models (Clockwise from the top)
Necrarch Lord
Von Carstein Thrall
Skink Champion
Halfling Archer



We recently caught up with the nice folk over at Carpe Noctem about about a modelling competition they were running.

They had their members submit some Vampires for scrutiny to see who could produce a model that best represented the bloodline factions which were on the site. Dotted around you will find the results of this painting. The winning Necrarch entry could not actually be found by any members of the site and the original painter of the model could not be contacted – If you're out there Lord Crosis, contact us with a pic of your winning entry!

If you want to come and join the army of the night, then head over to the Carpe Noctem forums at the following URL:
<http://www.vampirecounts.net>





Converting Beastmen isn't as hard as it looks, all you need is a little imagination and some Chaos Warriors to turn your standard Gor into something special. Psychosis PC shows us how he converted his amazing Khorne Gors with some very simple techniques...

It was never my intention to build a Warhammer Fantasy army. The lore Warhammer 40k always appealed to me more than Fantasy, and is what drove me into this hobby. Yes I am a hobbyist, not a power gamer, so if you play me in a It was never my intention to build a Warhammer Fantasy army. The lore Warhammer 40k always appealed to me more than Fantasy, and is what drove me into this hobby. Yes I am a hobbyist, not a power gamer, so if you play me in a game you will probably win. I play for fun, and take the hobby aspect of the game more seriously than game play. The goal is to look sexy dying on the field.

Back in 2005, my buddy Mike Butcher asked me to build an army to participate in the Adepticon 2006 Fantasy Team tournament with him. My half of the team army was to be 1000 points, not an overly ambitious project to undertake, so I said yes. Of course Mike is known for over the top wickedly cool miniatures, so I needed to come up with something that appealed to me, and at the same time look cool, be heavily converted, and well painted. Looking through the fantasy model lines the chaos beastmen clicked with me. I was already building a 40k Khorne Space Marine army using a lot of parts from the beastmen and loved the models. game you will probably win. I play for fun, and take the hobby aspect of the game more seriously than game play. The goal is to look sexy dying on the field.

Back in 2005, my buddy Mike Butcher asked me to build an army to participate in the Adepticon 2006 Fantasy Team

tournament with him. My half of the team army was to be 1000 points, not an overly ambitious project to undertake, so I said yes. Of course Mike is known for over the top wickedly cool miniatures, so I needed to come up with something that appealed to me, and at the same time look cool, be heavily converted, and well painted. Looking through the fantasy model lines the chaos beastmen clicked with me. I was already building a 40k Khorne Space Marine army using a lot of parts from the beastmen and loved the models. I started building the 1000 point army, with no intentions to ever play Fantasy outside of the Team Tournament.

Least to say what was to be 1000 points has now become around 2500 points and growing, and Fantasy has hooked me. Little did I know that my part of Wisconsin, here in the United States, is an absolute hotbed of talent in the Fantasy field with Mike, screwdriver, Joe R, gORCUS, and myself all in relatively the same area, northeastern Wisconsin. So, there is this sort of one-ups-manship going on in everything we do. All in good fun and jest. I really knew nothing about Fantasy when I started, some say I still know nothing. I wish I had article to read like the one Ashc put together in Watchman No. 2.

My beastmen are of the Khorne variety. While creating the army I kept playing with things to do with the models that would be unique and functional. I made a list of things I liked and disliked about the model range. Two of the items are essentially

what this article is about. The one thing that really grabbed me in negative way was that the Bestigors and Khorngors were all metal and were very very ugly looking models. Plastic is a converters best friend. What's a good Khorne Beastmen army without a unit of Khorngors. Necessity is often the mother of invention. I've done lots of Space Marine/Space Wolf/Chaos Space Marine conversions with the current plastic Fantasy

Chaos Warriors, so I knew immediately the versatility of that model. Comparing the Gors to the Chaos Warriors it became very evident to me that converting the Chaos Warriors into Khorngors was what I needed to do in order to make a better looking bestigor. Leg swaps was about all it took. Okay, so maybe a bit more than that if you want them with great weapons, but you get the idea when you see pictures.



Above: Simple yet very effective conversions, these look even better than the official Bestigors.

THE NECRARCH'S LAIR
CONVERTING BEASTMEN BY PSYCHOSIS PC





Above: The final conversions are seamless, whilst the painjob really brings them to life.

Part of being a good converter is that you never throw anything away no matter how chopped up it gets. So, I have all of these Gor torsos laying around. After playing the Khorne Beastmen army I had, it became quickly apparent to me that I needed a unit that could pack a punch. Looking at the chaos lists the obvious choice for this was Chaos Knights. Now I knew most beastmen army buffs would call adding chaos knights to a beastmen army not very fluffy. I needed a way to make adding chaos knights to the army to look fluffy and unique. Left over gor torsos with a donated Chaos/Empire heavy barded horse body you get what I affectionately call a Knightgor. The Knightgor gives you that elite, fluffy look for Chaos Knights to fit with the beastmen army theme.

KNIGHTGORS

Making Knightgors can be as hard as you want it to be. I try to make mine heavily armored with lots of gore on them for the Khorne-effect. One of the first things I do after removing mold lines, is to fill the area where the horse's head sets in the hollow body with pieces of left over plastic sprue. I then drill and pin that sprue in the horse

to accept the gor torso. Then simply pin the torso onto the barded horse body. For the type of armor I sculpt, I shave the bottom portion of the torso smooth with my x-acto. Then gradually sculpt on the armor plates in Green Stuff (GS) or Brown Stuff (BS). As I do this I gradually build up the depression where the saddle use to be to continue the heavy barding of the plastic horse body. BS for armor plating actually works better than GS, as its easier to make it smooth while sculpting it, and it can be easily smoothed out after it cures by a light sanding or shaving of it with a razor blade. To make armor plates I roll out a piece GS or BS, flatten and shape it similar to the finished armor plate's shape, and then apply that flattened panel to the miniature. To make smooth plates, I use my fingers with a light lubricant initially by dragging them lightly across the plates. Then I use the spatula/spoon ends of my sculpting tools along with color/clay shapers to further smooth the plates out, remove imperfections, and gradually start sharpening the edges. Once smooth I will use the knife end of my sculpting tools to sharpen the edges of the plate armor even further.



After doing all of the plate armor, I will go back and pick out the details adding rivets, belts, fur, hair, capes, and other sculpted items. I make belts vary similar to the armor plates. The belt buckle was about two hours of my life that I will never get back. I sculpted one very good looking belt buckle, and made a press mold of the buckle so I would not ever have to sculpt it again. For fur and hair I usually sculpt that right on the model using a metal pick like tool that has an end that is very similar to a toothpick. For some instances that does not work, so don't hesitate to sculpt it in a couple phase. Use the first phase to give the hair or fur a



general shape. In the second phase, add a bit of putty as an overlay and shape it into the locks/strands. The arms can be made out of armored beastmen gor arms, marauder arms, or space marine arms. The swords and shields come from the plastic Chaos Wvarriors. After the detail sculpting I add the gore and other things, leaning hea-

vily on the 40k Chaos Vehicle spikey sprue. Add some paint, and even more time they end up looking something like these.

Psychosis PC

THE NECRARCHS LAIR

CONVERTING BEASTMEAN BY PSYCHOSISPC





Not content with putting Felix Peniagua to the quill, Harry cornered award winning 'Tag Team Taylor' and whipped out another parchment to transcribe the following conversation...

What follows is an interview with Andrew and Nicola Taylor. They are unusual in our hobby because to begin with they are a husband and wife team. More unusual than that however, they go off playing tournaments together. Even more unusual, they have repeatedly won best army awards at the tournaments they attend. You may have seen some of their armies appear more than once in White Dwarf Magazine. I caught up with them at the Bristol Vanguard club where they regularly play 40K if you want a chance to see some of their armies in action and again at 'Bristol Big-Uns' club where we met to take some pictures of their latest army.

Both these are friendly and active clubs so if you fancy going along, check out their

websites and I am sure you will be made most welcome.

W.M: First of all, could you both tell us a little bit about yourselves? Where are you from? How old are you?

N.T: I'm from Suffolk originally and a bit of a country lass at heart. I moved over to Bristol to be with Andrew when I finished college and I am now 24.

A.T: I am originally from Birkenhead in Merseyside, though when I went to University I headed off to Bristol and then I just kind of stayed there afterwards because I liked the place so much and I got a job here. I am currently 29 and hoping to avoid my next Birthday...

W.M: How did you two meet? Was it through the hobby?

A.T: No, we met in Switzerland at an international Scout camp. Absolutely nothing to do with the hobby, and exceptionally unlikely that we would have met too, but things worked out fine for us.

N.T: It was a holiday misunderstanding in



Nicola's impressive Lizardman army for the WHFB Doubles....





Nicola's Kroxigors. Even the movement tray matches the bases.



Heroes in a half shell....



One day, these peasants may be able to purchase guns.

Switzerland that worked out alright in the end. I was there with my Guide troop and Andrew was there with his ex-Venture scouts, snagging a free holiday!

W.M: At what ages did you start in the hobby and start to paint?

N.T: I first considered Games Workshop miniatures back when I was 12. My brother was collecting a huge Wood Elves list for Warhammer 5th Ed, and I wanted to a) play against him and b) beat him at his own game. One Beastman Shaman later (painted when my brother was out as I was sneaking into his room to use his paints) and I gave up! I've still got the model somewhere. It's a bit embarrassing! After that Andrew kicked off his interest in the hobby again by playing the Fire Warrior computer game, and I kind of got suckered in via Tyrannids...

A.T: I started in the hobby at about 12 and get into painting straight away. I stayed in the hobby reasonably regularly until I went to University, at which point I had a bit of a hobby gap for many years. (I kept a

distant eye on things, but was not actively involved.) I only got actively involved in the hobby again about 4 years or so ago with Nicola, and have been painting a lot since then.

W.M: Do either of you have an 'artistic background'?

A.T: Not especially as I dropped Art at GCSE level, though I used to get top marks in art. I have always been good at arts and crafts things though, which I guess started by helping my dad to build Airfix kits when I was only very young.

N.T: Oh lord, no! I dropped Art as soon as I could in High School! I was never allowed to do what I wanted to do, and I'm really bad at such things as drawing and scale! That's why I love the miniatures – they're a bit like painting by numbers in 3-D!

W.M: Have either of you ever been taught to paint minis or have you just worked it out for yourselves by trial and error?

A.T: When I was starting out I had advice from GW shop staff, and I have read various articles on the net, but ultimately it has been a process of trial and error on my part. Figuring things out through experimentation is not a bad way to learn and improve.

N.T: *I was somewhat thrown in the deep end by Andrew. He's the one who worked it all out and then just passed on the pearls of wisdom.*

W.M: So Nicola is Andrew a good teacher?

N.T: *I think so. He encourages me to push myself to paint different techniques. The only problem that I have is when he decides I haven't painted a model as well as I could have, and proceeds to lecture me. When the comment "Nic, is there a reason you've painted this so badly?" is thrown at you at 2am after a long nights painting it leaves a bit of a dent in the psyche!*

W.M: Who have been your greatest influences on the way you paint?

A.T: I get influence from all manner of sources, from Golden Demon Competitions to project blogs on websites. I think keeping an open mind and looking for inspiration everywhere you go is a good approach.

That said, I always gaze in wonder at Slayer Sword winning models from all the GD competitions, and try to figure out what that special secret 'extra' was that makes them so good, and see if there is any way I can use that in a project.

N.T: *Andrew. He tends to paint in his own style and passes that on to me. I'm not actually very good at analysing other peoples work. I have a tendency just to say "ooh, pretty!" and move on!*

W.M: Do you have a favourite painter?

N.T: *I admire Joe Hills Bretonnian single figures that he does for Golden Demon, and any of Kiril Kinaev's vehicles. They make me realise just how far I have to go!*

A.T: I admire the work of Jakob Nielsen a lot, he has a way of making models look almost alive.

W.M: So just how many best army awards have you won?

A.T: Between us I think its 17 or so... 9 from various GW events at WH world, 3 from regional GW Conflicts events we have been to, and five from WPS and other events.

W.M: What is the best thing about winning a best army award?

A.T: I think the best thing is that it is something that is usually voted for by your fellow players, and doesn't rely on luck (good or bad).

As such winning it I always feel a little humbled by the support and kindness of my fellow gamers, and it is good to see that everyone takes a real interest in the painting. I also get to talk to a lot of people afterwards about models and painting which is always enjoyable.

N.T: *The competition. It's got harder and harder to win in the last few years because the standard has risen dramatically, and knowing that people voted for your army over another army you thought had beat you is a good feeling. Being applauded when you get in stage is nice too!*

W.M: How do you do in the tournaments apart from the painting?

A.T: I do alright I think. I tend to play more 40K than Fantasy, and I have got a few prizes for 2nd or 3rd at smaller events.

N.T: *Oh, I'm terrible! Lady Luck does not believe in sister solidarity!*



With a standard of painting most hobbyists dream about for their own armies, the dedication to neat and bold painting extends to the details too, as seen on this army banner.



W.M: Are you only in it for the best painted army award or is winning a tournament one day a goal of yours.

N.T: I'd love to win a prize at a tournament through my gaming score. Unfortunately, I like armies that aren't necessarily very good tournament armies – I like the "fluff" and background too much (plus, I have a tendency to put in silly units, just because I like the model!)

A.T: I am in it mainly to have an enjoyable weekend of games, chat to some friends and have a drink. The painting is just part of the event. I would love to win a tournament, and I have come close a few times, but I think I suffer from using 'themed' armies rather than competitive ones. I am not going to change my approach though, as I like my armies and I want to try and win something using a fluffy army just to show it can be done.

W.M: Do you have favourite tournaments?

A.T: I have attended a few Warhammer Players Society (WPS) events over the last year, and they are really great events and I would highly recommend them. The GW Doubles events (both flavours) are also very friendly and attract a good crowd.

N.T: The Warhammer Players Society Club Challenge was an excellent weekend. I played Blood Bowl, and though I didn't necessarily win many games I still had a great time!

W.M: Do you paint one off minis and dioramas or only tournament legal armies?

N.T: We tend to paint models that have a place in an army. Any models that get painted for other competitions, like Golden Demon, are generally for an existing army or for a new one. That way it doesn't get

to just sit on a shelf. Though I was considering painting an Empire General or two, because I like the models. Mind you, I have a few ideas for various Dioramas I might try for Golden Demon...

A.T: I tend to paint armies. This doesn't mean I won't do fancy models for painting competitions, but when I do I usually try to make sure that they can at least be used as part of a forthcoming army. It takes me so long to paint anything, and I think it's a shame to have models sitting about never seeing a battlefield, as I consider myself a gamer as much as a painter.

W.M: How many armies have you painted altogether?

A.T: Well only counting the armies I have done recently over the last few years I have: Necrons, Space Marines, Tau, Daemonhunters, Chaos Marines, A Tau fleet for BFG and the Warhammer Lizardmen.

N.T: I've got two different Tyranid armies (one at 1,000 points, one at 1,500), a 1500 point Sisters of Battle army, a 500 point Plague Marine doubles force and a (currently) 750 point Bretonnian force. I'm currently in the mood to expand my Bretonnians up to the full 2,000, but that may take a while! I'm also thinking about a new 500 point 40K force for the 40K Doubles Tournament in January next year. Oh, and I have a Wood Elf Blood Bowl Team as well.

W.M: I understand you have been doing some commission painting for Games workshop. How did that come about and does it pay well?

A.T: Well it is not so much commission painting, more that they asked me nicely to paint some models to add to one of my existing armies that they wanted to use for a future feature. I was not paid anything, but I was given the models and some

other stuff for free, and what they wanted me to paint is the sort of thing I might have been painting anyway on my own so it wasn't a big problem. Plus a little recognition for hard work is always nice.

W.M: Have you ever entered straight painting competitions? For example Golden Demon? How did you get on?

N.T: We've both entered Golden Demon the last couple of years. We seem to get through the first round of judging fine, but we have yet to take home one of those little statues! I find we have learned a lot just from entering and trying to push our limits, even if we don't win anything.

A.T: I originally entered the Youngbloods competition about 16 years ago with a very bad genestealer, and got nowhere. I then didn't enter for years as I thought my painting was no where near good enough. It is a very different set of demands to paint a single figure to painting an army,

and I am still trying to figure out what style works well.

W.M: How many hours does it take you to paint a model. And what would you estimate is the total number of hours that goes into a tournament army of 2000 points.

A.T: This is a tricky question to answer as it depends on the model, the army and what I am going to use it for. If the model is for display or a painting competition, it takes longer – and if it is a rank and file trooper it takes a little less. So its not easy to give a definitive answer, but its probably going to be 5-10 hours per model for normal troops.

N.T: It depends on the model and what it is being painted for. If it's a Golden Demon Monster, you can look at 100+ hours. If you're looking at a tyranid gaunt, when you have another 50 or so to go, you can look at about 5 hours.



Nicola's Skink warriors pack a real nasty bite...





Basing your miniatures often requires just as much work as the main body itself. However, it is worth the effort to go the extra mile with your army.

A.T: As for how long it takes to do an army... again that depends on the army. I think my Lizardmen took somewhere around 100 to 150 hours for 750 points, so a full army is probably going to be proportionally more. If it took around 400 to 500 hours (or more) I would not be surprised.

W.M: Wow! That's a lot of hours. How many layers of paint would you say is on each part of a model.

A.T: This is difficult to give a definitive answer as different parts of the model receive different amounts of attention. But on a rank and file trooper it is usually around 3 to 4 or so, with some areas getting more or less attention as needed.

N.T: *There is usually a minimum of four layers over a black base coat. If I'm painting white you can expect to find a lot more! Skin gets a good treatment of at least 5 layers.*

W.M: As an example could you talk us through how you build up your metallics?

A.T: With Gold I tend to avoid using inks for shading and work it all up in layers. Starting with a coat of Tin Bitz, I then go Brazen Brass, Dwarf Bronze, Shining Gold, Burnished Gold, Mithril Silver. Sometimes I cut some of these stages out (the Lizardmen used a slightly simpler process that cut out the Dwarf Bronze and the Tin Bits on some of the models to give them a slightly lighter tone). The GW golds often don't cover that well, but that is actually an advantage when using all these stages, as you don't want them to cover well. This gives richness and a depth that cannot be achieved easily using simple ink washes (though ink glazes are a very valuable tool). You just have to be careful to avoid getting the paint too thick or lumpy.

W.M: Are you ever tempted to cut corners or do you always maintain this kind of discipline with every model you paint?

N.T: *I am often tempted, especially with the back ranking guys of a Regiment! But in the end, I paint all the guys as individuals and so they all get the same amount of love and care lavished upon them!*

A.T: I tend to be the sad sort of person who paints all the underside hidden parts of models that will never see the light of day, just because I know its there and it will bug me if I don't, so I try not to cut any corners. As a result of this I am finding its taking longer and longer to paint armies as my techniques improve and I try out more challenging work.

W.M: Is all your painting done by building up the layers? I don't see much evidence of drybrushing.

A.T: I have a strong dislike of drybrushing. While the technique has its place on certain surfaces, and it is a useful learning tool to starting painters, I find it tends to get overused. I have seen many armies look a little messy by having every colour just drybrushed onto them without thought if it's the right technique. Layering, blending, glazing etc. are all techniques that take a lot longer and mean more work, but give far superior results. I used to be guilty of drybrushing everything myself when I was younger – and as a result my painting didn't really improve much during my first 6 years in the hobby. It has only been over last few years when I came back into the hobby after a break and I forced myself to stop drybrushing that I have been improving.

N.T: *I dislike dry brushing – I think it looks a bit messy and it's very hard to control where the brush may flick. I tend to layer all my paints up from darkest to lightest,*

as though I have tried inks, I can't seem to get them to work as well!

W.M: Have you any top tips for struggling painters like myself?

A.T: Avoid drybrushing like the plague. After that, it is all practice as I don't think I can give any simple tips that are going to make a sudden difference. It sounds like a cliché but the best teacher is hard work, if you push yourself to do better, you will improve.

N.T: *Time, patience, peace and quiet and a good light bulb! Also, silence can be surprisingly distracting, so some music will help you through.*

W.M: Whats next for you. Another fantasy army? Back to 40K?

N.T: *Golden Demon first, then maybe getting my 40K Doubles force done. This year we have promised ourselves that we won't end up desperately painting on Christmas Day! After that, I would like to build up my Fantasy Bretonnians to the full 2,000 points, then who knows?!*

A.T: I am not sure – I am working on Golden Demon stuff at the moment, so I try to just focus on one job at a time. I will probably do some more Lizardmen at some point and expand the army, but I also have some ideas for 40K.

W.M: So there you have it folks, time and patience and hard graft and you too could be winning best painted army trophies

We, at The Watchman, wish you continued success at tournaments both with the painting and the gaming. Its been lovely to meet you both and thanks for answering all our questions and sharing both you thoughts and your beautifully painted mini's with us.

N.T: *You're welcome.*



Who wouldn't be awed being charged by this lot?



44 TAG TEAM TAYLOR ANDREW AND NICOLA TAYLOR



Voltaire

Editor

Making the most of it.

The opportunity to give something back to the Warhammer community is one that a lot of people consider to be quite prestigious.

When I took up the editorial of The Watchman, it was this thought in mind. Looking around the Internet it is simple to see that the sentiment of giving something back to the community is one shared by many of the wargamers of the world. If you look at this magazine you see a vague few of these people, like Harry. Harry's example is one of the most poignant of someone who loves giving back to the community and the game which have given him so much enjoyment over his time playing. His rumours became the most reliable on Warseer and his articles in last month's Watchman were some of our best, the same is true this issue.

It does, however, come as a wonder when people actually begin to criticise those who give back to the community. Using the example of Harry on Warseer once more, there were always sceptics of his rumours and of what he said.

This is understandable and is something that the Watchman has had in its 10 months of 'uptime'. It does come as a wonder though, that people complain and never do anything themselves. If people want to complain about The Watchman or something in here, why don't they simply write an article or contribute. Don't be a beast in the herd.

Au revoir mes amis,
Voltaire



Harry

Assitant Editor

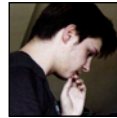
You can't eat enough pies.

If you had told me 12 months ago that I would be writing for a Warhammer webzine I would have just laughed. I didn't have time. I have a job, a wife and children. Also my written English is pants. (I had to retake the exam five times). Yet here I am. So how did this happen? Simply put, I decided to get more involved in my hobby. I went to Games Day last year for the first time since I was a boy and I entered Golden Demon after many years enjoying the competition only as a spectator.

I signed up to Warseer. I started reading, and then posting, the occasional rumours. :D Next, I offered my services to The Watchman. These days I put my efforts into painting and am currently painting over 1000 points a month having started a 'Tale of four gamers' type project on Warseer involving over 150 painters. I have recently started going to a club (Bristol Big-Uns) and even started a Warhammer club in my local town to start playing more often. Most importantly I have met new people and made new friends. Friends who are as enthusiastic (bonkers) about the hobby as I am. What's my point? My point is that after thirty years in the hobby I have never enjoyed it as much as I have in the last twelve months. My point is, you get out of life what you put into it. Whatever it is you enjoy about the hobby throw yourself into it. Who knows where it will take you.

Carpe diem. (Seize the day).

All the best,
Harry



EvC

Proof Reading

I have the eyes of a hawk.

This has been a pretty busy summer for me on the wargaming side of things, as I've been helping run a Warhammer campaign at my gaming club. There's usually two problems when you try and run a campaign for any length of time, and they're usually linked: people can lose interest or the game can get unbalanced; this is especially true where the best (Or luckiest!) player gets significant bonuses for winning, so that he becomes even less likely to lose. Relying on nothing more than a deck of cards, there are some benefits though, which won't usually affect the game too much. I wish I'd remembered my "re-roll a single dice" card when my Vampire Count was stuffed down a Giant's trousers though!

After a couple of years using the von Carstein Bloodline, I've decided to slightly change my focus, although I don't think I'll ever leave the Undead as long as I game. Instead, I shall be modifying my army to serve Queen Lahamas, the last survivor of the Royal Court of Lahmia. Based on the model for Dechela the Denied One – half snake, half crazy woman – she makes for a very striking Vampire Lady. I'm also looking forward to extending my High Elf army. Just a few nice additions, like a Lion Chariot and the odd plastic Hero boxed set though, since the core of the army is not being remade. With releases so few and far between, it's been quite a cheap year for me on the gaming side of things really, God bless Games Workshop!

See you next issue,
EvC



Nineswords

Layouts

I can make sandwiches too.

I'll admit it. In the 12 years I've been involved in the hobby, three of which were spent working for Games Workshop I have never actually completed an army. Never. Part of the problem is my initial burst of enthusiasm always ebbs away when I begin constructing and painting my troops; I take forever to paint a miniature and it just doesn't cut it when you have a unit of 20 to paint. To my credit I succeeded in painting over 1000 points worth of Dark Elves but even then it was only half done. This time I have decided to work to my strengths. My new(ish) Tzeentch mortal army contains elite troops, great background to draw from and most importantly, only 35 models. Still, it took me about 10 hours to paint a single Chaos Warrior. Therefore since I started this project in May I have completed 4. And that's it out of 25 I have in my list. Strangely enough my enthusiasm is still there, I just have to find the discipline to make the time to put together and paint up my army. 35 models can't take that long, can it?

I just want to take this opportunity to thank Voltaire and Harry for their positive feedback to my ideas for The Watchman, and this only the beginning for me! Now issue 3 is out the way, it gives me some time to start really getting my teeth into the layouts and to raise the bar again in issue 4, so if you have any ideas regarding the layout, or want to send us some artwork or even contribute an article, drop us a line at the usual address.

'Til next time,
Nineswords

THE FINAL WORD
TEAM WATCHMAN'S VARIOUS RAVINGS





Got something you want to write about?
Has what you have just read fired you up?
Do you want to involve yourself in the hobby?
We want to hear from you!
All submissions considered!



Submissions Policy

Photo submissions:

We advise you send your own photos and use these tips to help when getting pictures of your own miniatures;

weblinks: http://www.karoath.com/pages/minitips_photography.html
<http://www.coolminiornot.com/article>

Technical Info: The higher the resolution of the photo, the better. We accept the following file formats: .jpeg, .tiff, - We prefer unprocessed images but we realise experienced modellers and photographers process their images before publication.

Text submissions:

Plain text, spell checked and grammar checked - we'll do it again but we'd like to spend as little time as possible sorting out common errors.

Assigning a title to your article:

Please assign a system to your rules in the heading when posting them please use the following abbreviations

† Warhammer	WH
† Warhammer Quest	WHQ
† Mordheim	MH
† Warmaster	WM
† Mighty Empires	ME

This is followed by a suffix of what kind of article you are writing:

- † **Rules** - rules submissions might include a background section but if an article has attached rules then please use this tag
- † **Background** - Straight up background, long or short stories
- † **PnT** - Painting and Terrain as well as modelling articles.

All submissions, advertisers and comments should be emailed to:
watchman.magazine@googlemail.com



SUBMISSIONS
ISSUE III