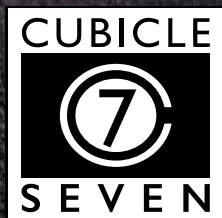


WARHAMMER FANTASY ROLE-PLAY

Collector's Edition Cover Art
— Sam Manley & Rachael Macken



DEVELOPER DIARY

ENEMY WITHIN CAMPAIGN – VOLUME 2: DEATH ON THE REIK COLLECTOR'S EDITION COVER DESIGN

Welcome to Dev Diary 17 — our first edition of 2021!

In Dev Diary 5, Cubicle 7 Graphic Designer Rachael Macken discussed her extensive work on the Collector's Edition covers for *Enemy in Shadows* — Volume 1 of the *Enemy Within* Campaign. Rachael, a fan of fantasy art and gaming for years, is currently working across **Warhammer: Age of Sigmar Soulbound** and **Warhammer Fantasy Roleplay**.

Self-taught digital artist Sam Manley has created numerous amazing pieces of art across multiple lines, including *Lone Wolf*, *Doctor Who*, **Warhammer 40,000 Roleplay: Wrath & Glory** and **Warhammer Fantasy Roleplay**. Back in Dev Diary 4, Sam discussed his creative process and favourite pieces from the *Enemy Within* Campaign including the the Red Moon Inn, a double-page tavern scene.

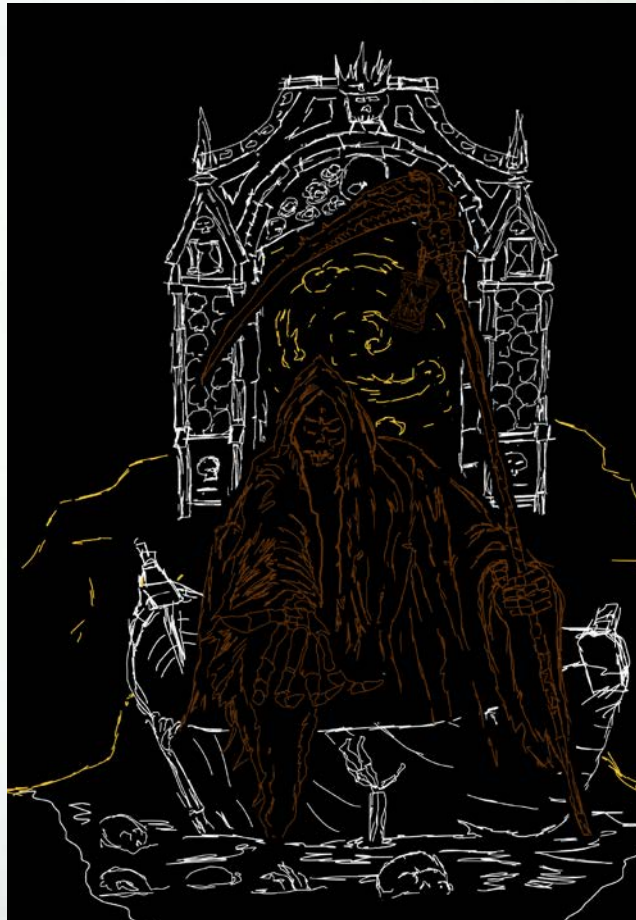
In this Diary, Rachael and Sam discuss their creative collaborative process during their creation of the distinctive Collector's Edition covers for **Death on the Reik**. We think the striking covers really capture WFRP and highlight their extensive research and incredible creative flair.

You may have also spotted their work on the recently revealed covers for Volume 3 — *Power Behind the Throne* and its upcoming Companion volume — we'll share more on how these covers were created in the future. So watch this space!

PART 3: DEATH ON THE REIK – MORR

Rachael Macken: This was the second volume in the revised and updated Director's Cut of the **Enemy Within** campaign, that I had the opportunity to design. Only, this time from scratch, a complete blank canvas — exciting!

I was more familiar with the **WFRP** line because of my design work on **Enemy in Shadows**, but I was keen to learn more about the Prince of Darkness himself. So, it was time to do some more research, which involves looking at previous editions of the books, bombarding the team with questions and checking out fan-pages. The gods in the **WFRP** world are usually represented by a number of distinct symbols. The scythe, sand timer, portal and number 9 are the traditional symbols used to represent Morr.





For this design, I thought it could be very literally 'Death on the Reik' — or Death in a boat sailing in the river — just chillin'! Morr could be reaching out, almost luring you in, urging you to take his bony hand. I pictured skulls and souls surrounding the boat and floating in the water around it, and raven skulls carved in the sides of the boat. I imagined a sand timer hanging from his neck and on from the scythe. At the top of the scythe I visualised a raven that merges into the blade itself. This was my initial sketch before sending it to our fabulous artist Sam Manley.

The colours we decided on were red (from the Red Crown cult) and a deathly green, in this case a pale, cool green.

Sam Manley: Drawing-wise, Rachael's ideas were already solid, so I didn't have to do much design work here. I worked up a slightly tighter line drawing from Rachael's sketch — keeping the essence of what she'd given to me — so the structure of what would become the final image could be clear, and that would free me up to consider colour choices.

I did add in a couple of ravens, because of their association with Morr. I was thinking of keeping the number 9 present for that background Tzeenchtian element.

The sketch was approved, which is a two-stage process involving C7's WFRP team and Games Workshop. So

with a few changes noted, including having nine body parts emerging from the river, pushing the idea of roses on the scythe, changing the prow and stern designs from skulls to ravens, and ensuring that we didn't have dead space (DEAD space! Eh, I'll get my coat...) in the sky. We added relevant WFRP elements to the sky: nine stars, the two moons, and a twin-tailed comet. However, probably the most compositionally important edit was deciding to keep our central figure's face entirely in shadow. With this woodcut-inspired style, part of Morr's face wasn't quite right, and the blazing eyes in the sketch seemed a bit too clichéd.

You can see here the next stage, where I added colour blocks under the lines. Morr's priests and priestesses typically have black robes, which was not going to work with the fixed black background. The boat, river, and gateway needed to feel cold but also a little bit unearthly, so a muted cool green was chosen. To contrast with that, to provide warmth to the cold, and to play on the crown above the portal (a reference to an antagonist cult 'the Red Crown' in **Death on the Reik**), we picked a red. We used this red in Morr's robes, making him stand out by working with the classic red-green opposite complementary palette.



After the colours were looking about right, my final steps were to remove the lines, clean up the colours somewhat, and then pass the image back to Rachael.

RM: Once I got a look at Sam's art, it was time to add some finesse. I modified the art to add depth with lighter and darker tones of the red and green palette. I added more components, and made changes to the symbols that most represented Morr. His robe needed to look worn, but not too threadbare (because you know, it'll be cold out on the Reik). The scythe was quite top heavy; I set out to simplify it and made it look like a twisted wooden staff. I removed the human-like skulls in the portal and created these undefined creatures' skulls — I thought now it's more **WFRP** like (at least my understanding of it). I really enjoyed working on this piece.





PART 4: DEATH ON THE REIK — VERENA
SM: Verena was up next. OK, this one was mine from the start, and I had a round of sketching already that had been sitting for a few months.

Upon reviewing it, though, it was decided that we needed a different direction, something with a more obvious balancing of scales. I quickly put this together, it didn't really work. However, round three proved fruitful. Time was much more of a factor for Verena than for Morr, so a tight drawing into blocks of colour wasn't really an option.





The elements present in this piece are worth diving into — especially as Verena is such a complex figure. here's an opportunity to present a little more in cover pieces than first meets the eye. Verena is the Goddess of the realms of wisdom, learning and justice. Books as well as candles show her dedication to reading represent the realm of wisdom and learning. words, the weighing scales, and her blindfold, represent the realm of justice. Owls are symbols frequently associated with Verena. The presence of skulls highlight her marriage and union to Morr

Khaine, the god of murder, is Morr's brother and enemy. These brothers of death and murder are present in the two skulls on the scales; the scorpion in the very first sketch was a further representation of Khaine. (An earlier idea was to paint one of the skulls red, but that didn't make the cut.) A more elegant way to represent Khaine was to place a red crown on one of the skulls. This also alludes to the previously-mentioned cult.

I want to take a moment to talk about the colours for these. For each of the Limited Edition covers there's a basic unified pattern consisting of a black background, white (to be printed silver), and two colours (which Rachael adds variation to). Verena's priests and priestesses typically wear robes to indicate neutrality, but white was taken, so we needed to look elsewhere and chose blue. This mid-strength blue has enough

intensity to be distinct, but not so much that it feels too bold or dominates. We knew that the contrasting colour would be red, for reasons already outlined.

With all that said, this sketch was approved and went to Rachael's desk, and presumably therefore to Rachael, who should be about to take charge of this article again any moment now...

RM: Thanks Sam, I shall take the reins again.

After reviewing the artwork, I needed to focus on the elements surrounding Verena. Firstly, I added some highlights and a light-blue shade on her clothes and hair. After that, I removed some of the bandage around her eyes to make it look a little more worn.

As Sam mentioned, Verena is married to Morr, so I thought lets tie in some elements from the first cover — hence the boat's wheel for balancing the scales and the rose on her dagger pendant.

Next, the two skulls representing Khaine and Morr. I thought the skulls would be very heavy, especially with the crown on one. It would be difficult for Verena to hold them with rope that was small enough to run through their sockets. So I decided to break a hole through the top of them and run chains through to tie the skulls to the scales in order to give them a stronger hold. Though I doubt a Goddess would have to worry about such things!)

Believe it or not, the inspiration for the candle, came from Snow White (I know). I liked the candle melting into a skull shape(also a nod to the skulls in Morr's portal), so I thought it would be cool to remake it like this. The candle holder was designed to create a balance with the image of the owl. Originally it felt kind lob-sided.

Speaking of the owl, I thought, it looked much too friendly. So, I did some research on which owls are mostly associated with wisdom. I came across the Horned Owl, which I thought would work perfectly, sitting beside Verena, and giving a creepy stare to anyone who looked at it. I used elements of Sam's original owl and broke it up using the whitespace (or black background) to create the shadows in its feathers. Afterwards, adding the highbrows and side stance, with its claw gripping tightly to the wooden desk. When I finished, I thought it's not WFRP enough, so I added in the skull pendant for extra impact.

I don't know whether it's the colours or the artwork itself, but this cover has to be the most eye-catching piece we've created so far.

