THE LORD OF THE RINGS
BATTLE GAMES
in Middle-earth

9

ARAGORN, LEGOLAS
AND GIMLI BATTLE
THE URUK-HAI!

THE LORD OF THE RINGS

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The Uruk-hai™ Invasion of Rohan™

In this Pack we present the first of our Battle Reports, in which we play through a Battle Game turn–by–turn, allowing you to see how the game unfolds. The action focuses on the conflict between the marauding Uruk–hai and the brave Warriors of Rohan who oppose them.

Saruman's Uruk-hai have entered the kingdom of Rohan, and have so far gone unchallenged by the Rohirrim. The influence of Grima Wormtongue on King Théoden has given Saruman's minions free reign in the Riddermark. Now, as the remnants of the Fellowship trek across Rohan in search of Merry and Pippin, all that is about to change.

This Pack includes a special scenario that is played out as a Battle Report. Here you can read each player's commentaries and tactics, and see how real players fare when they play through a Battle Game. Even the best-laid plans go awry, and you will find it useful to see how our players cope with unexpected situations. The scenario follows an Uruk-hai force as they raid a nearby Rohan village. The attackers intend to burn every house to the ground, killing all within. The few Rohirrim Warriors present face an almost futile battle against the Uruk-hai, unless they can light their warning beacon and send for help.

In Playing the Game we look at the full array of combat weapons available to your warriors, while in Painting Workshop we present a useful reference guide featuring all of the basic techniques you have learned so far. Finally, in Modelling Workshop we show you how to build a warning beacon of Rohan to use with this Pack's Battle Game.

◄► MORTAL ENEMIES
The remaining Fellowship are determined to track down the Uruk-hai responsible for capturing their friends.

Mêlée Weapons

In the frenzy of close combat, the ringing of steel on steel fills the air, as sword clashes with axe, and spear meets shield. In the blink of an eye a well-placed attack can smash bone or even sever heads!

The races of Middle-earth march to war armed with many deadly weapons, from wicked Goblin knives to the mighty great-axes of the Dwarves. All are wielded with lethal force in the hands of a skilled warrior. In Pack 8, we covered the rules for all the different missile weapons. In this Playing the Game we will take a look at the specialised close combat weapons used during the Fight phase. We also look at how a desperate warrior can protect himself with the use of a shield, as many times this is the only thing that stands between a warrior and his doom.

► A PHALANX OF PIKEMEN
This formation advances with its deadly arsenal of pikes presented towards the enemy.

THE ONE WEAPON RULE

A model may be armed with several weapons during a battle, but he may only use one of them during any given phase. For example, a model armed with a bow and a throwing spear can choose to use either weapon in the Shoot phase, but not both. The same is true of a model armed with a Two-handed sword and a hand weapon; only one may be used during the Fight phase even if the model has several Attacks on his base profile.

Hand Weapons

Swords, axes, clubs and warhammers are all weapons that are wielded with one hand. In fact, any weapon that can be wielded in one hand is classified as a 'hand weapon'. These include such things as Legolas's fighting knife and even Sam's frying pan! As most of the warriors in *Battle Games in Middle-earth* are armed with one of these weapons, a hand weapon represents the basic standard of armament. They use the rules as presented in Pack 4's Playing the Game without any modifications (pic a).

◄ ARMED AND DANGEROUS
The various crude implements carried by these Orcs are all classed as hand weapons.
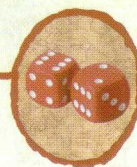
Two-handed Swords and Axes

A two-handed sword or axe is a large, heavy weapon that requires both hands to wield effectively. Heavy glaives, halberds and related weapons are considered to be in this category as they are fundamentally the same. Two-handed weapons are heavy and difficult to use. Warriors pressed into combat for long periods tire easily as the strain of swinging these great weapons takes its toll on their stamina. The advantage is that they are very dangerous, with the ability to smash through armour and flesh with horrific ease.

● A model fighting with a two-handed weapon suffers a -1 penalty on all his dice rolls when rolling to see who wins a combat. This represents the strain of wielding the weapon. This roll can never be modified below a minimum of 1 (pic b).

● As compensation a warrior gains +1 on his dice roll to wound. This bonus is added to both dice if two rolls are required to cause a wound (for example 6/4+). This represents the destructive power of these weapons.

● In a multiple combat the -1 penalty only applies to the model with the two-handed weapon. It is easiest to use a different coloured dice for this model (pic c). If there is a draw, the highest Fight value wins as normal. Only the warrior wielding the two-handed weapon gets the +1 bonus on his roll to wound.

EXCEPTIONS TO THE RULE

● Models armed with two-handed weapons cannot carry bows, crossbows or shields, as they need both hands to carry their weapons. It is also impossible to use a two-handed weapon whilst mounted.

● Warriors armed with these weapons must swing them in great arcs. This means that friendly models armed with spears or pikes may not 'support' a warrior armed with a two-handed weapon (see the description of the rules for spears and pikes on page 4 for an explanation of 'supporting' other models).

◄ HEAVY WEAPON
The Elf loses this fight because his two-handed weapon causes a value of one to be subtracted from his dice roll, making it a 3.

► MULTIPLE COMBAT
The Elf's score is reduced to a 3 but the Warrior of Rohan's score draws with the Uruk-hai. The Elf has the best Fight value, so the Good side wins and the Elf will get the +1 bonus when he rolls to wound.

▲▼ GIMLI'S DWARVEN GREAT-AXE
Gimli, son of Glóin, wields this formidable weapon to great effect.

Spears

The spear is the mainstay weapon of many of the forces of Middle-earth. The length of a spear's haft allows a warrior to aid an embattled friend without being in combat himself. This is valuable in larger battles where a huddle of spear-armed troops bringing their numbers to bear against the foe can often carry the day.

▲ USING SPEARS
By using a spear, the Orc on the left is able to support his friend who is attacking the Rohirrim warrior.

▲ SUPPORTING ATTACK
This is a multiple combat between two Warriors of Rohan and a Mordor Orc, with a second Orc supporting using a spear.

● A model armed with a spear, who is in base contact with one or more enemies in the Fight phase, fights as if he was simply armed with a hand weapon. Models armed with spears may carry shields as well.

● A spear-armed model can lend his support in a fight by being in touch with a friend who is in base contact with an enemy (pic d). The support of the spearman gives the friend 1 extra attack on his profile for the combat. A spearman cannot support more than one friend per Fight phase. The spear-armed warrior who is supporting a friend does not count as part of the combat – the Fight value, Strength and Might (to be covered in future Packs) of the spearman are not used.

● Where a spear-armed warrior is touching a model who is fighting two or more enemy models, the fight is still worked out in the normal way. It may appear that multiple models are on both sides, but the spear-armed warrior does not count as being in combat (pic e).

EXCEPTIONS TO THE RULE

● A spear-armed warrior may only support a model who has the same size or smaller base than himself.

● Only a single spear-armed model can support a friend at a time. If several models with spears are touching a single friend, choose only one of them to lend his support.

● A spearman cannot support a friend if he himself fights in a combat during the same Fight phase.

● It is impossible to use a spear to support a friend whilst mounted.

● If the friend being supported by the spearman is defeated in combat, no blows may be struck against the spearman, as he is not part of the combat.

Pikes

A pike is essentially a very long spear. The rules for using pikes are the same as the rules for spears (see above) but with the following exceptions:

● Models armed with a pike cannot be equipped with bows, crossbows or shields, and cannot be mounted as cavalry.

● A pikeman can support a friend through a single intervening spear- or pike-armed warrior. The pikeman must be in base contact with another spear- or pike-armed warrior, who is in base contact with and supporting the same friend. This will give another Attack to the friend engaged in combat, for a total of 2 extra Attacks (pics f and g).

◄ USING PIKES
Up to two pike-armed Uruk-hai may support their comrade, giving him an extra 2 Attacks against the Warrior of Rohan he is fighting.

► SPEARS AND PIKES
A pike-armed model and a spear-armed model both support the Mordor Orc with a hand weapon.

Shields

Strictly speaking a shield is not a weapon (although Lurtz might disagree), but it is an important part of a warrior's armament nonetheless. A shield increases a warrior's ability to defend himself. The model's Defence value will be increased by one point. This modification is usually already taken into account on his profile.

● Warriors armed with two-handed weapons or pikes cannot also carry a shield – they simply do not have enough hands!

● A model armed with either a bow or a crossbow can be armed with a shield but his Defence score will not be increased. However he can still benefit from 'Shielding' (see below for the rules).

THE SHIELDING RULE

A warrior who is armed with a shield can fight in a totally defensive manner, expending his entire effort fending off his foe's attacks. This is called 'defending by shielding' or just 'shielding'. If a warrior wants to defend by shielding he must declare this at the start of the fight.

● When determining who wins the combat, a warrior who is shielding rolls two dice for each Attack characteristic point he has. If the warrior wins the fight then he does not strike any blows against his enemy and does not roll to cause any wounds (pic h). The losers are still forced back away from the victor as normal.

● If a model is fighting in a multiple combat then shielding is only effective if all the models on the same side defend by shielding. If even a single friendly model involved in the combat does not or cannot shield then no model on that side may use the 'shielding' option (pics i and j). Spears and pikes may not be used to support a model who is shielding.

● A warrior who is on the ground can still defend himself by shielding if he has a shield. This is the best response to an enemy's attack, as although the warrior on the ground cannot strike a blow, he will be able to stand up if he wins.

➤ SHIELDING
The extra dice that the Warrior of Rohan gets for shielding allows him to win this combat but he cannot strike any blows against the Uruk–hai.

(h)

(i)

◀ MULTIPLE SHIELDING
Both of the Warriors of Rohan must defend by shielding, or else neither are allowed to do so.

➤ NO DEFENCE
As the Elf cannot defend by shielding, neither can the Warrior of Rohan.

(j)

◀ ON THE GROUND
The best option for this warrior is to shield, as he cannot strike a blow if he wins the combat anyway.

Burn the Village!

In this Pack we present our first Battle Report, along with a new scenario that pits a raiding force of Uruk–hai against a small Rohirrim village. Can Aragorn, Gimli and Legolas rescue the villagers before their homes are razed to the ground?

On their way to Isengard to deliver Merry and Pippin, the Uruk-hai may well have encountered several villages in Rohan. The vicious Uruks would doubtless have destroyed the homesteads, and killed anyone who stood in their way. This scenario looks at what would have happened if one such village had been attacked by the Uruk-hai. The remaining members of the Fellowship – Aragorn, Legolas and Gimli – are nearby and are alerted to the presence of the Uruks. If they can reach the village in time, they can save dozens of innocent lives, but if not the Uruk-hai will escape, having laid waste to another Rohirrim village.

In this Pack we not only present this exciting scenario, but also follow the fortunes of two real players as they play through the game as a Battle Report. Beginning on page 7, you can read their thoughts on the scenario, their battle plans and strategies. The Battle Game is presented turn by turn, so you can see how the action unfolds, and is completed in the next Pack along with the players' conclusions.

► TO THE RESCUE
The Fellowship fearlessly charge into the Uruk-hai!

You Will Need

Six-sided dice

Measure

Pen or Pencil

Record Sheet

Aragorn, Legolas and Gimli

12 Warriors of Rohan

20 Uruk-hai

Uruk-hai Captain

Two buildings, a few walls, fences or hedges, and a warning beacon

The Combatants

If you have all the *Battle Games in Middle-earth* Gaming Packs so far, then you will already own miniatures of the Uruk-hai with swords and pikes, their Captain, Aragorn, Legolas and the twelve Rohirrim. You should also have card figures of Gimli and four Uruk-hai with bows. We used metal versions of the card figures, available from Games Workshop.

▲► *Card figures of Gimli and an Uruk-hai Bowman, provided with Packs 1 and 3.*

BASE PROFILES

	F	S	D	A	W	C	Move
Aragorn	6/3+	4	5	3	3	6	14cm/6"
Legolas	6/3+	4	4	2	2	6	14cm/6"
Gimli	6/4+	4	8	2	2	6	12cm/5"
Warrior Of Rohan	3/4+	3	4 (5)	1	1	3	14cm/6"
Uruk-hai	5/4+	4	5 (6)	1	1	3	14cm/6"
Uruk-hai Captain	5/4+	4	6	2	2	4	14cm/6"

The Combatants' Weapons

Aragorn is armed with a sword. Legolas is armed with a pair of Elven blades and an Elf Bow, and may fire three times in the Shoot phase (see Pack 8). Gimli is armed with hand axes, a double-handed axe and a throwing axe. In the Fight phase he must choose which he wishes to use.

The Warriors of Rohan have either hand weapons, bows or throwing spears. Some of the models have shields, increasing their Defence to 5.

The Uruk-hai have either bows, pikes or swords. The Uruk-hai with swords also carry shields and therefore add +1 to their Defence.

The Uruk-hai Captain has a sword and shield, and his Defence value has already been increased on the profile to accommodate this.

The Gaming Area

You will need a gaming area about 120cm/4' square. Apart from the gaming area itself, you will need two buildings (details on how to build these will be featured in Pack 10's Modelling Workshop), four or five fences, hedges or walls, and a beacon (see this Pack's Modelling Workshop, pg 18-21). The buildings and barriers are arranged by the Good player into a rough 'village'. The village boundaries are marked with the barriers, and must be no larger than 45cm/18" square. The complete village is positioned directly in the centre of the board, no more than 45cm/18" away from the Evil player's edge. The warning beacon is positioned in the dead centre of the opposite table edge to the Evil player.

Deployment

The Good player places all twelve of the Rohirrim inside the boundaries of the village. Aragorn, Legolas and Gimli do not begin on the board, but instead arrive later. The Uruk-hai and their Captain are set up touching any or all of the three board edges shown. The Evil player may not set up any forces on the table edge that has the warning beacon on it, or within 45cm/18" of that edge.

7
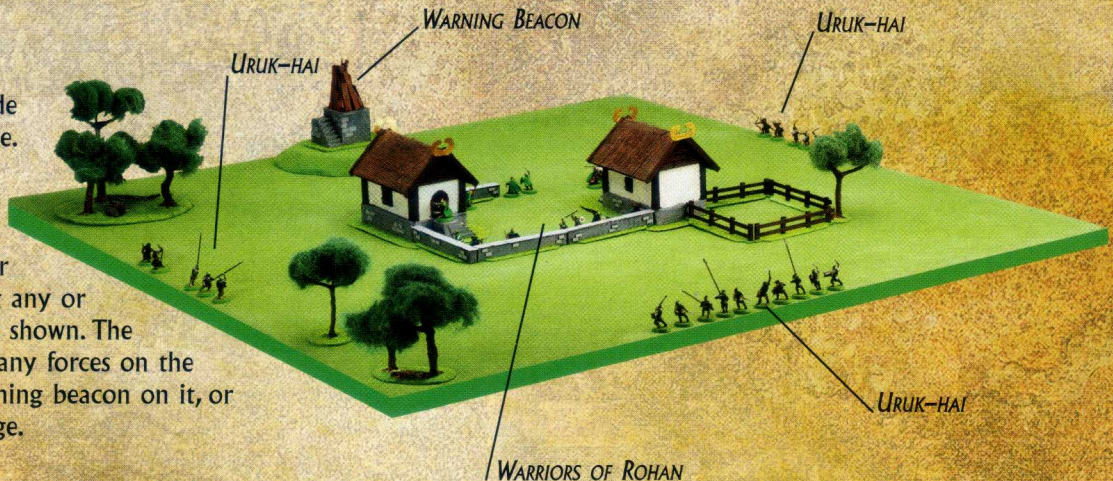
Lighting the Beacon

The beacon is used by the Rohirrim to signal for help if they are attacked. Any Good model that successfully climbs to the top of the beacon steps uses all their remaining move, and automatically lights the fire. Once this is done, the Good player rolls to see if the Fellowship arrives at the start of their next Move phase – see 'Reinforcements' below.

Reinforcements

The Good player's reinforcements consist of Gimli, Aragorn and Legolas, who are nearby on the trail of the Uruk-hai. Starting with the turn directly after the one in which the fire is lit, the Good player should roll a dice for each Hero at the start of their Move phase. On a roll of a 4 or more, the Hero arrives. Roll for each of the three Heroes in turn. Any Heroes that arrive are placed touching the same board edge as the beacon. They may move normally from that turn onwards.

Burning the Buildings

The object of the game for the Uruk-hai is to destroy the Rohirrim village. To do this they must burn down both buildings in the village. An Uruk-hai model may attempt to burn down a building if it is touching it at the start of its own Move phase, and if it is not engaged in combat. Also, there must be no unengaged Good models in contact with the building. The Evil player may roll a dice for each Uruk-hai warrior that is in a suitable position to try to burn the building. On a roll of a six, the building is set on fire and destroyed.

◄ THE BEACON
This Pack's Modelling Workshop (pg 18–21) shows you how to construct this beacon to use in the Battle Game.

▲ ORC HUNTERS
Aragorn, Legolas and Gimli ready themselves for combat.

WINNING THE GAME

The Uruk-hai are trying to destroy the Rohirrim village, while the Good side tries to stop them.

- If they manage to burn down both buildings, then the Evil player wins.

- If they destroy one building, then the game is a draw.

- The game ends when 10 Uruk-hai are killed. If no buildings have been burned, then the Good side wins.

Battle Report

In this first instalment of our Battle Report, you will find the battle plans of our players, along with a detailed look at the first four turns of their game. In Pack 10 you will see the conclusion, and the player's tactical summaries.

In this Pack we play out the Battle Game scenario as a Battle Report. Here you can discover how the game went for two real players – Mark Latham and Darron Bowley, who both write material for *Battle Games in Middle-earth*. We'll follow the action turn by turn, along with comments and tactical observations. In next Pack's Battle Game you will find out how the battle concluded, and read the winner's and loser's comments. Additionally, this Pack's Modelling Workshop presents the first of two projects tailored for this scenario. If you want to play the scenario yourself before the next instalment, then we recommend that you use your ruined buildings from Pack 6 to represent the houses.

▲ PLAYING THE GAME
Darron (left) and Mark (right) prepare for battle!

GOOD TACTICS

Darron – 'This won't be an easy scenario to win for the Rohirrim. My first priority will be to reach the warning beacon and ring the alarm bell. Mark is sure to try to stop me by shooting any runners I send to the beacon, so I plan to send two of my Warriors, but each extra man I send means one less defending the village. The Uruk-hai are deadlier in combat than my Warriors and they outnumber me nearly two to one. I will try to slow down the Uruk-hai advance as much as possible by defending the walls, but it will be up to the Heroes to kill the Uruk-hai. Once they are on the board I will have to send them to where all the action is. After that I'll just have to hope I can kill enough of the evil marauders to end the game before they achieve their objective!'

► THE FORCES OF GOOD
The staunch Rohirrim prepare to sell their lives dearly.

EVIL TACTICS

Mark – 'At my disposal in this battle I will have twenty Uruk-hai warriors, who are some of the best warriors in the game. I plan to place the main thrust of my force in front of the village, led by the Captain. The four archers will be positioned on the flanks, to try to shoot the Rohirrim runners as they race towards the beacon. At the very least their presence will worry Darron enough to send more than one runner. This will mean that there will be fewer Men defending the village. Getting inside the village as fast as possible is my main priority. Once inside, I will hopefully destroy at least one building before the Fellowship members reach my main force.'

► THE FORCES OF EVIL
The Uruk-hai destroy all in their path!

Opening Moves

In the first three turns, the Uruk–hai surged forward towards the walls, pounding relentlessly at the Rohirrim defences. The beleaguered Men of Rohan sent two runners to the beacon, hoping that their plight would not go unnoticed...

Lighting the Beacon

i Unperturbed by the arrows whistling past their heads, the brave runners made it up the hill and lit the beacon! Darron (the Good player) sent two runners in case one of them got shot, but in the end this proved unnecessary.
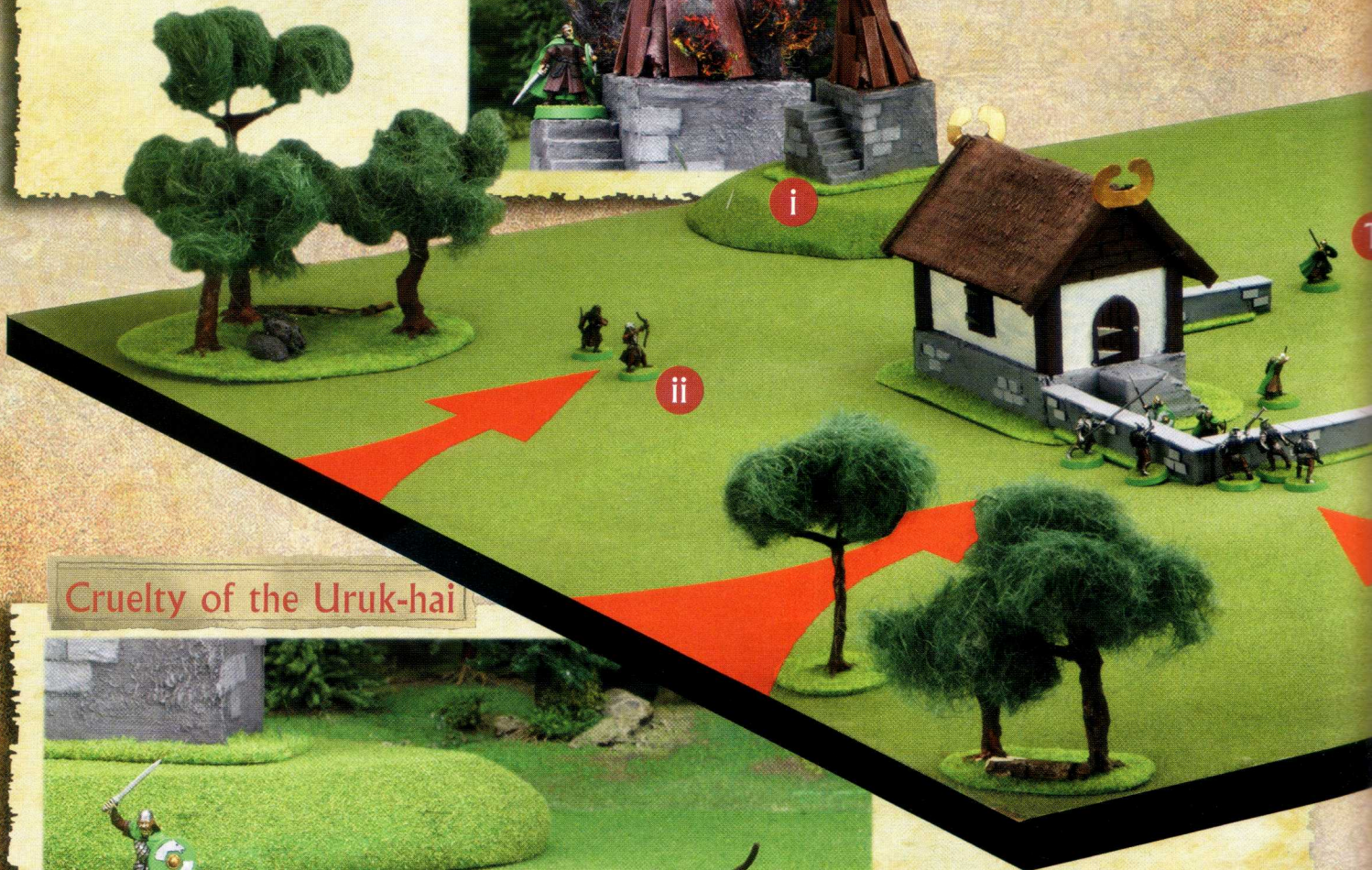
Cruelty of the Uruk-hai
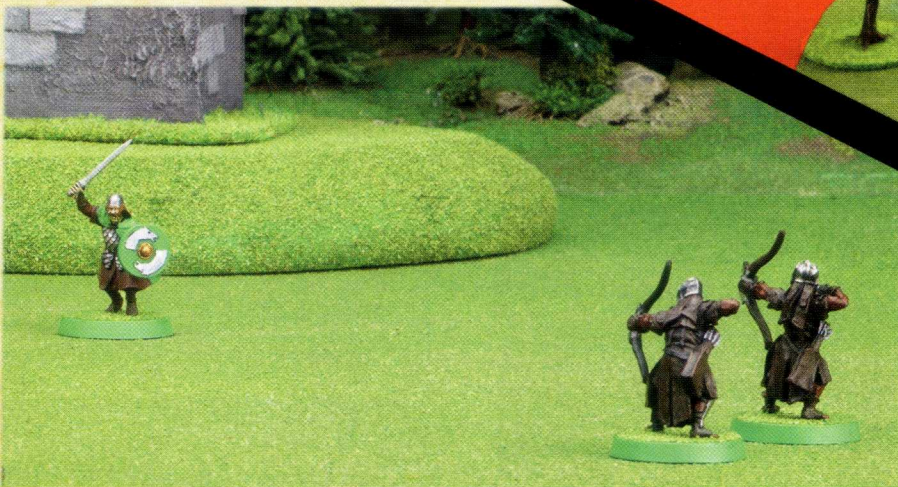
ii The second Rohirrim runner who had gone to light the beacon rushed back to help defend the village, but was shot down in spite by the waiting Uruk-hai archers!

IN-GAME TACTICS

(T) *Mark* – 'Rather than assault the walls with all my Uruk-hai on the right flank, I tried to run a swordsman around the side and get through the gap instead. I was finding the walls very difficult to get past, and so I wanted to attack the Rohirrim from within.'
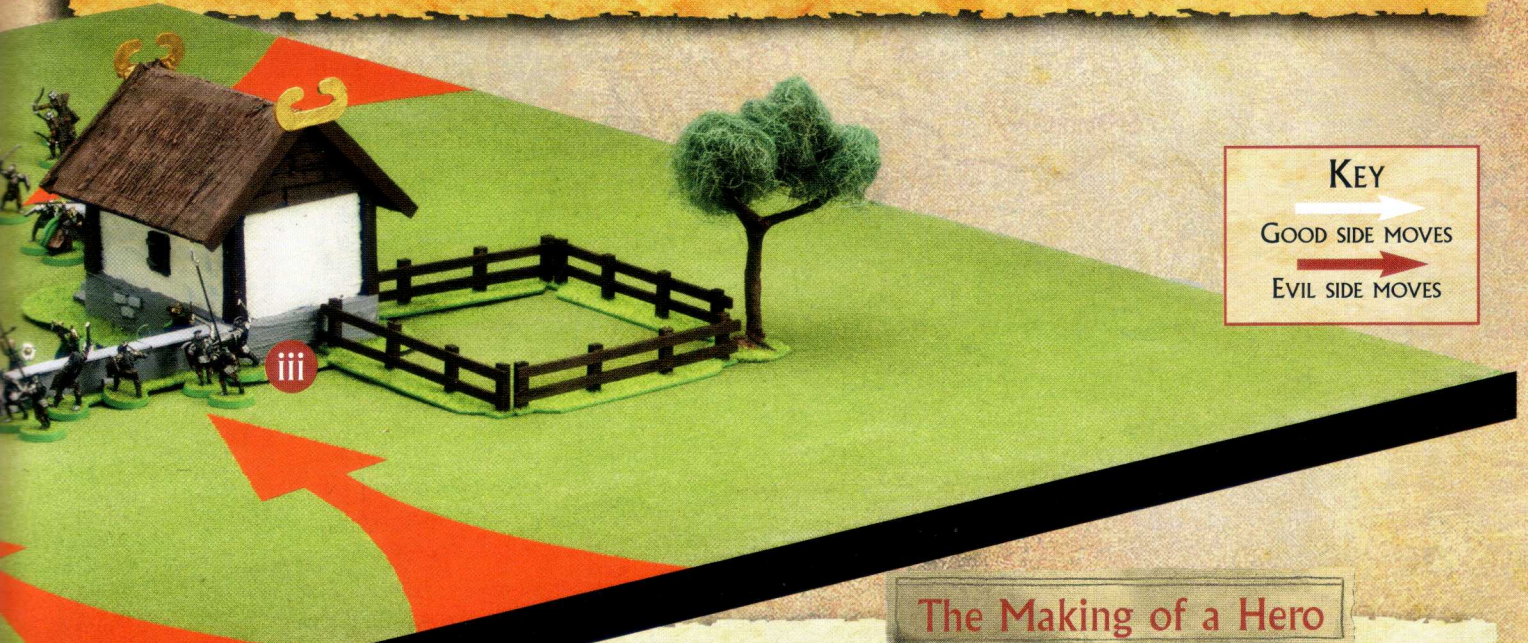
Darron – 'Fortunately I spotted Mark's plan, and immediately moved a Rohirrim spearman over to block him (a). I also managed to keep a line of sight for my archer in the centre of the village to fire at the Uruk swordsman!'
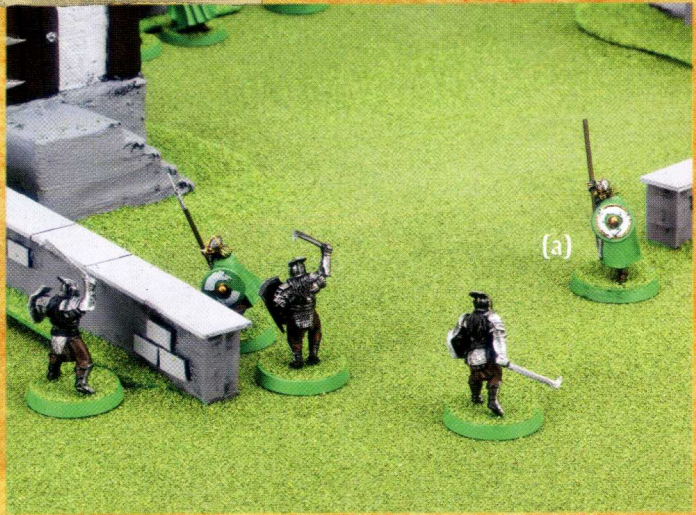
KEY

→ GOOD SIDE MOVES

→ EVIL SIDE MOVES

The Making of a Hero

(iii) The real hero of the first assault was a lowly Rohirrim archer. Assailed by no less than four Uruk-hai warriors, he successfully defended the wall, and even managed to kill two of his attackers, rolling a six for each one! The benefits of defending a barrier in combat really made a difference here for the beleaguered Men of Rohan.

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The First Reinforcements

Turn 4

In the fourth turn, the Evil side won the priority roll for the third turn in a row! However, reinforcements were at hand, if the Rohirrim could hold out a little longer...

A Timely Intervention

i Things were beginning to look bleak for the Rohirrim, with three of the ferocious Uruk-hai already inside the village. However, just as the Warriors of Rohan were beginning to give way to the power of the attackers, Aragorn arrived on the field of battle! His presence offered hope, if he could reach the village in time.
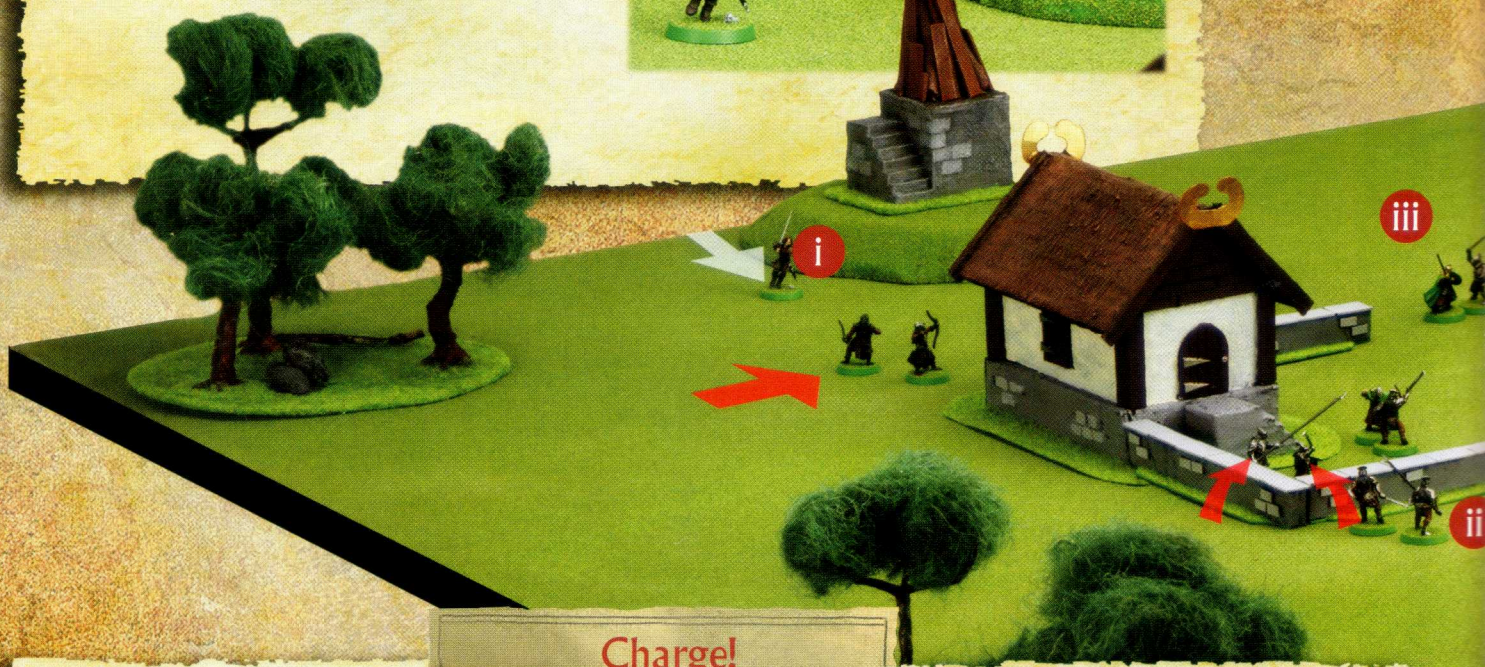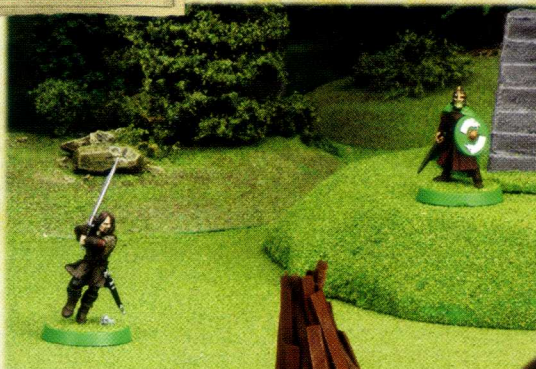
Charge!

ii The Uruk-hai charged en masse once again, this time with a much more decisive result. The attackers on the left flank successfully drove back the Rohirrim defence, and leapt over the wall into the village (a). Meanwhile, the Captain and the Uruk-hai near him fared less well, being pushed back from the village walls yet again by the stubborn Rohirrim defenders (b).
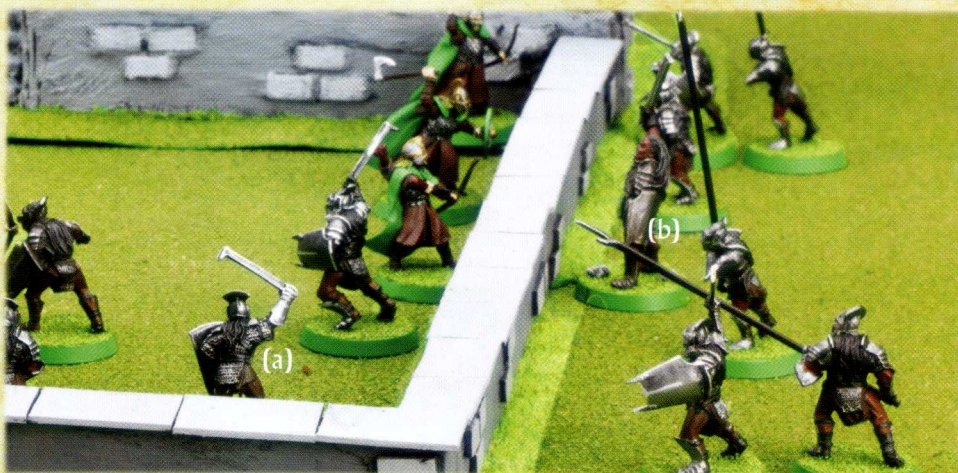
Defending the Gap

iii The Rohirrim swordsman on the right flank engaged in a swirling mêlée, defending the wall from attackers on both sides! Spinning to dispatch the Uruk-hai that had managed to get around the wall and attack him from behind, he quickly turned to defend his position against the other charging Uruk (c). The Rohan spearman who had rushed over to block the gap in the walls of the village also won his combat against the Uruk-hai, although he could not deliver the killing blow (d). This flank was secure – for the moment at least.
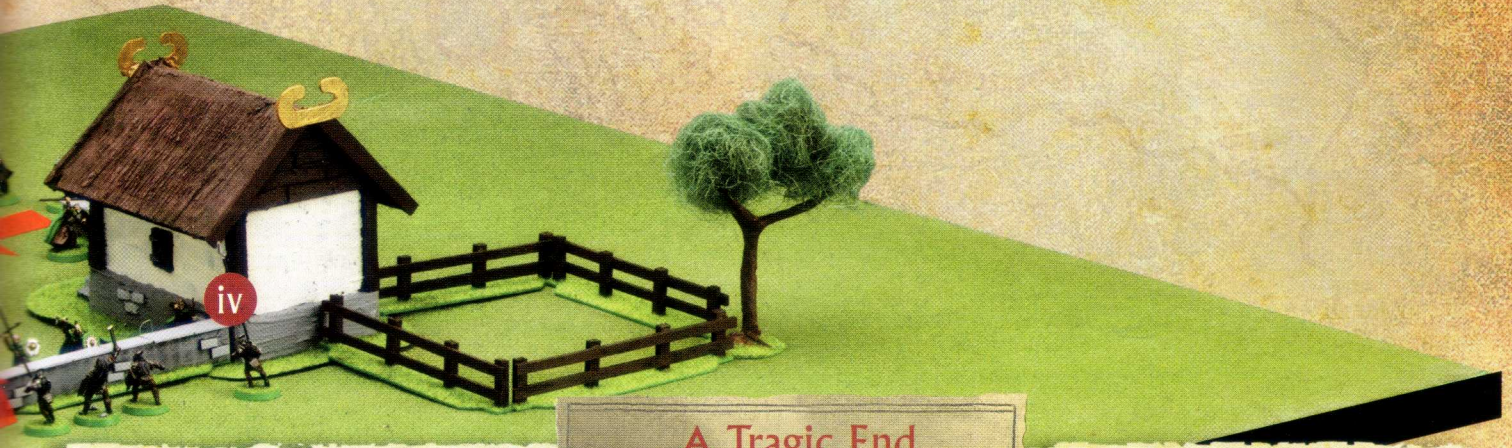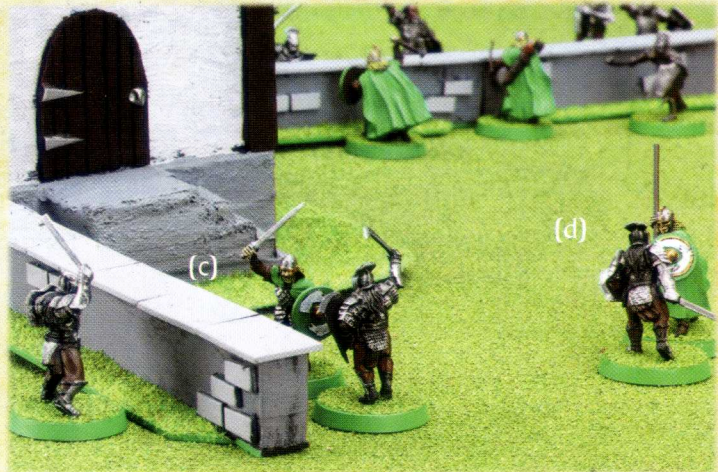
A Tragic End

iv The Rohirrim archer, who had so valiantly fought off his Uruk-hai attackers' assault in the previous turn, finally fell as he was charged by an Uruk-hai warrior with a pikeman behind him (e). The pikeman's support gave his comrade an extra Attack, but he could not cross the barrier when the defender was slain because he did not count as being in the combat (f).
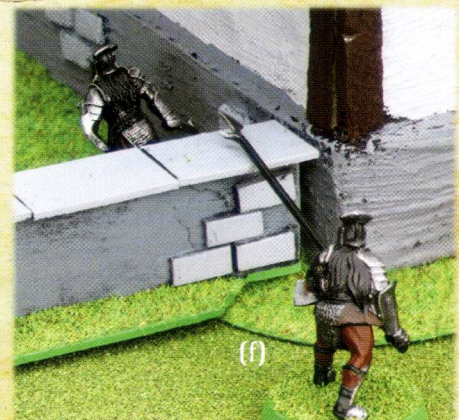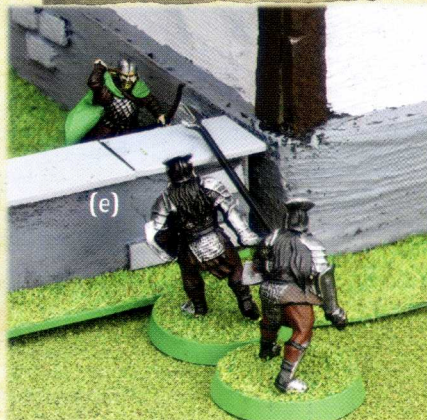
Next Pack...

The defence of the village continues in the next *Battle Games in Middle-earth* Pack. Find out if the Uruk-hai achieve their evil goal, or if the rest of the Fellowship can arrive in time to save the brave defenders!

13

Basic Techniques

In Packs 1 to 8 of **Battle Games in Middle-earth** *you have learnt and practiced a number of basic painting techniques. This Pack will bring all these techniques together and show you how to apply them to your new Uruk–hai Captain model.*

Developing Your Skills

Painting superbly detailed miniatures is one of the most rewarding aspects of the tabletop gaming hobby. Each Pack of *Battle Games in Middle–earth* has shown you how to paint *The Lord of The Rings* models using the same basic techniques our professional model painters use here at Games Workshop.

In this Painting Workshop we'll go over all the basic techniques you have learnt so far, and show you how to combine these together on a single model. Future Packs will build upon these practices and introduce more advanced techniques that will take your painting skills to the next level.

PAINTING ESSENTIALS

YOU WILL NEED

PAINTBRUSHES

NEWSPAPER

A SMALL POT OF CLEAN, COLD WATER

KITCHEN ROLL OR TISSUES

A MIXING TRAY

PAINTS – EACH PACK WILL LIST THE COLOURS YOU WILL NEED

◄ ▲ FINAL SUMMARY
By now you will be more than familiar with all the basic essentials you need before you can start to paint. In future Packs we will assume that you have these basics, listed on the left and shown above, and only introduce new tools and equipment used in that particular Painting Workshop.

PREPARING YOUR MODEL

Every model is prepared for painting in the same way. First trim away any flash or mold lines with either a craft knife or hobby file, remembering to carefully straighten any bent arms or weapons. Then assemble the model by gluing on any separate parts and sticking it to the base. Remember to use superglue on metal models instead of polystyrene cement.

Once the glue is dry, give the model an even coat of black paint as an undercoat. In future Packs we will assume that this is the process you have used each time to prepare your models, and we will only highlight any new or difficult preparation techniques.

◄ This model is trimmed, glued and undercoated ready to paint.

▲ Always cut away from yourself when using a knife.

Technique Overview

① Dry-brushing

Dry-brushing is usually one of the first techniques you apply to a model, as it is the messiest. Later steps in the painting process can cover any overspill from dry-brushing. To dry-brush you need to wipe most of the paint off your brush with a tissue until it is almost dry and then gently draw the brush across the area you want to paint. This will leave paint on the raised areas while leaving the recesses dark. This is the best technique to use on areas with lots of texture such as hair, fur and chainmail, and it is also effective on armour and weapons.

◄ When dry-brushing it is always better to have too little paint on your brush than too much.

◄ Dry-brushing can be applied at later stages, to areas such as hair.

► Dry-brushing has made this sword look extremely battered and worn.

② Silver Edging

Armoured plates and weapons often have a distinctive gleam around their edges from the light glinting off it. Recreating this silver edging on a painted model is a simple technique. With a fine brush and a steady hand run silver paint around the very edges of the armour, shields and weapons. This looks most effective when there is a strong contrast between the darkest part of the metal and the silver edging, so for the best results, apply this technique after you have given the armour or weapons a black wash.

▲ Carefully paint only the edges with silver paint.

▲ Armour plates can be tricky, so take your time and use a brush with a very fine point.

③ Washes

A wash is a very watered-down paint. As it is so watery it runs into all the crevices and recesses on the model, giving instant shading. In many ways this technique is the opposite of dry-brushing. This technique was used on the Elves' armour in Pack 2. Washes can be used in conjunction with other techniques such as dry-brushing and silver edging to produce some interesting results.

◄ Washes are used to provide shading, as shown here on Legolas's hair.

4 Flat Colours

When painting flat, even colours on your models, the important thing to remember is to be as neat as possible. If paint does happen to stray, just re-paint over the mistake. Even professional painters occasionally make errors like this. Some paints may be a little thick – if so, thin the paint slightly on your mixing palette by adding a little water. Apply enough coats to create a flat, even colour with no streaks.

◄ This Man of Gondor's face has only had one coat of flesh paint.

◄ This model's face has been painted with several coats, giving it a flat, even finish.

5 Mixing Paints

To achieve a tone you are happy with, you will sometimes have to mix two or more paints together, as you did with Legolas's hair in Pack 8. This happens quite a lot when painting, especially if you only have a small selection of paints. Add the paints to your palette and mix them together until you're happy with the result, remembering to thin the mix down if needed. It is important to clean your brush each time before you put it in a new pot, as this will stop you accidentally spoiling your paints by contaminating them with another colour. There are an infinite number of different tones available when mixing colours together, and we will explore this aspect of painting in more detail in a future Pack.

◄ A small amount of white paint added to the brown and yellow mix creates a blonde colour for Legolas's hair.

6 Black Lining and Detail

Black lining leaves a thin dark line in the deepest crevices that gives the impression of shading. There are two ways this can be achieved, both of which require a steady hand and practice. The first is to leave a thin black line behind when painting the rest of the model. The other is to paint the line in afterward. A very fine detail brush with only a small amount of paint on the end is used for the latter method. A smaller brush comes in handy again when painting the details of a model, such as Lurtz's White Hand or Legolas's buckles.

◄ Good examples of black lining can be seen on Legolas's tunic.

▲► With the addition of the White Hand of Saruman, Lurtz looks truly terrifying!

7 Basing Your Model

Paint the base green. When dry, paint the top with PVA glue. Next, dip the base in flock and leave to dry. Small rocks can be added to the base to add detail if you wish. Paint them grey and dry-brush with white before you paint and flock the base. In a future Pack we will be looking at some alternative ways to base models, including themed bases.

◄ Flock gives the model a more natural look than a plain green base.

► Adding small rocks improves the look of the base.

Uruk-hai™ Captain

The Uruk-hai Captain is a fearsome model and, as this Pack's Battle Report shows, an exceptional fighter. Using just the basic techniques from the previous pages you can paint your Uruk-hai Captain to a high standard.

1 Cast Iron Armour

After the model has been prepared and undercoated we can start to paint it. First, mix black and silver paint to create a dark metal colour, then dry-brush the armour, shield and weapon with this. This is done first, as it is the messiest part to paint. When the paint is dry, use the edging technique to paint silver on the edges of all the armour plates and on the weapon and shield.

Finally, mix black and brown into a very dark brown colour. Add water to this mix to create a wash. Paint this wash over the metal parts of the model. When this is dry it will give the armour a dirty and weatherworn look.

◄ Take your time when edging so that you only catch the very edges of the armour, weapon and shield.

▲ Start by dry-brushing the whole model.

▲ Apply a black and brown mixed wash to the Uruk-hai Captain to give his armour a dirty look.

2 Uruk-hai Flesh

To paint the flesh on this model mix a little red paint with some brown, to create the distinctive Uruk-hai flesh tone. This mix should be painted on all the flesh areas of the model. You can paint this directly over any dark metal that was dry-brushed onto these areas by mistake.

Once the paint is dry on the model, add some flesh paint into the mix of red and brown until you have a lighter tone of Uruk-hai flesh. Paint this onto all the raised areas of the face and along the edges of the muscle definition on the legs.

▲ You can paint straight over any metal paint with your Uruk-hai flesh colour.

▲ A single line of lighter flesh tone can be used to bring out the detail of the Captain's muscles.

3 Final Details

All that is left to paint now are the last few details. Paint the hair black and then give it a careful dry-brush of grey. The gloves and the straps can be painted completely with black. Paint the inner mouth black and then pick out the teeth with white – use a fine point on your brush for small detail such as this. To finish off your model, base it in the usual way.

◄ Carefully paint the Captain's teeth to make the face come to life.

► Once the model has been based, the Captain is ready to lead his troops into battle!

Warning Beacon

This Pack's Battle Game features a warning beacon that is used to attract the attention of the Good Heroes. In this Modelling Workshop we look at the techniques used to create this simple but effective piece of scenery.

The warning beacon is an integral part of this Pack's Battle Game and its related Battle Report, the first part of which is presented in this Gaming Pack. The Rohirrim use beacons like these to warn of danger and signal for help – and the likelihood of needing them grows more each day as the attacks of Saruman's Uruk-hai increase. The model uses familiar techniques and readily available materials, along with the plaster filler and balsa wood that you have used in previous Modelling Workshops.

➤ SIGNALING FOR HELP
The Rohirrim frantically light the fire as the Uruk–hai close in!

YOU WILL NEED

THICK PACKING CARD

READY-MIXED FILLER (POWDERED PLASTER FILLER CAN BE USED AS A SUBSTITUTE)

BLACK, WHITE, GREEN, FLESH AND BROWN ACRYLIC PAINTS

A LARGE PAINTBRUSH

SCISSORS

A CRAFT KNIFE, STEEL RULE AND CUTTING MAT

STATIC GRASS OR FLOCK

CARDBOARD (1MM THICK)
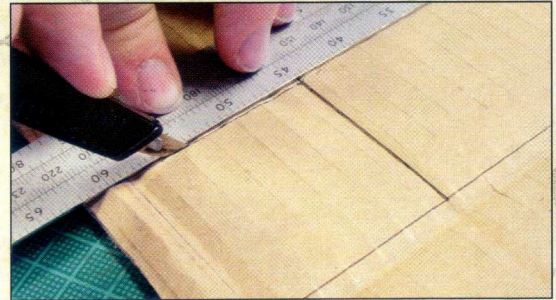
MASKING TAPE

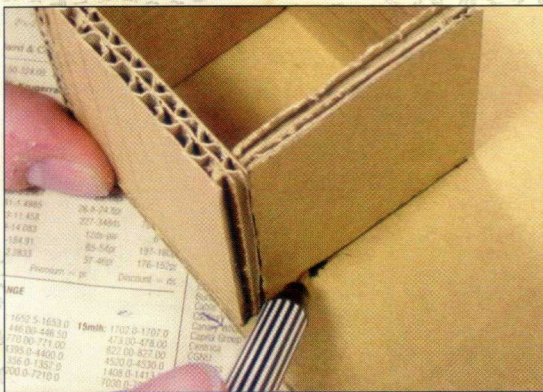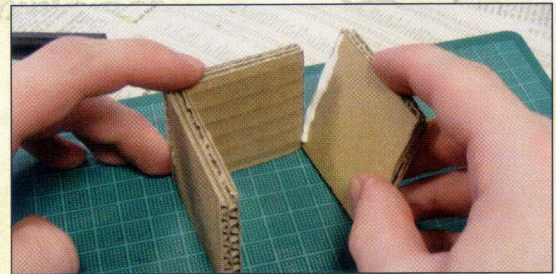BALSA WOOD

PVA GLUE

Available from good DIY and Hobby stores.

❶ Making the Basic Box Shape

The easiest way to make a box is to find a ready-made one. However, for a small box like this, you may not be able to find one the right size. In this instance, we made our own out of thick packing card. For the basic shape you need to mark out four equal-sized squares on your card. We marked out our squares to be 5cm/2" by 5cm/2". Cut out the squares with a craft knife and steel rule, remembering to make all cuts away from your fingers. Using a thin line of PVA glue on each section, glue the squares together to make a box shape with no top or bottom. Leave this to dry before moving on.

The 'lid' of the box will need to be slightly larger than the other squares, so that it fits snugly over the top of them. The easiest way to work out how much bigger it needs to be is to draw around the box shape onto some more packing card, and then cut out this square. Glue your lid onto the top of the basic box.

▲ CUTTING OUT YOUR WALLS
Carefully cut out the walls using a craft knife.

▶ FORMING THE WALLS
Use PVA to glue the walls together.

▲ MAKING THE LID
*Draw around your box so that your lid is the correct size.*

Recap

Fill in the gaps in the packing card with masking tape, in the same way you did for the ruins in Pack 6's Modelling Workshop. As you are working with a simple box shape, it will be much easier to cover the gaps this time.
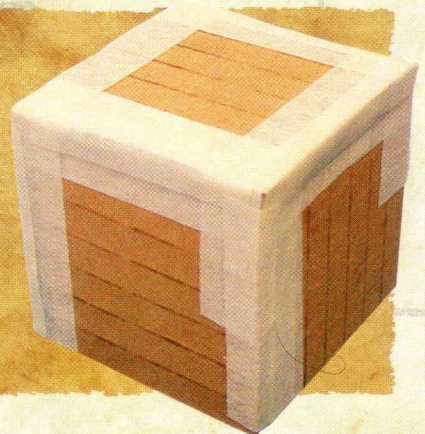

❷ The Steps

To make your steps, cut out some strips of packing card measuring about 25mm/1" wide, and glue them one on top of the other in rough step shapes, getting slightly smaller the higher up you go. Be sure to leave a square at the top of your steps roughly 25mm/1" by 25mm/1", so that there is enough room to place a model on them. If this means that the steps don't reach up to the top of the box, don't worry – as long as the model can see over the top, it can still light the beacon. As an approximate guide, the bottom step should be roughly as long as the side of the box. Fill in the holes in the packing card with masking tape as you did with the walls.

Glue the steps to the walls using PVA glue. The steps can be glued in several different positions. Look at our examples (shown right) to see which one you like best.
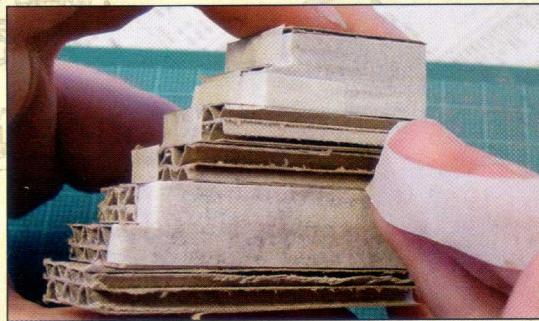
◀ FILLING THE GAPS
*Use masking tape to cover all the holes.*
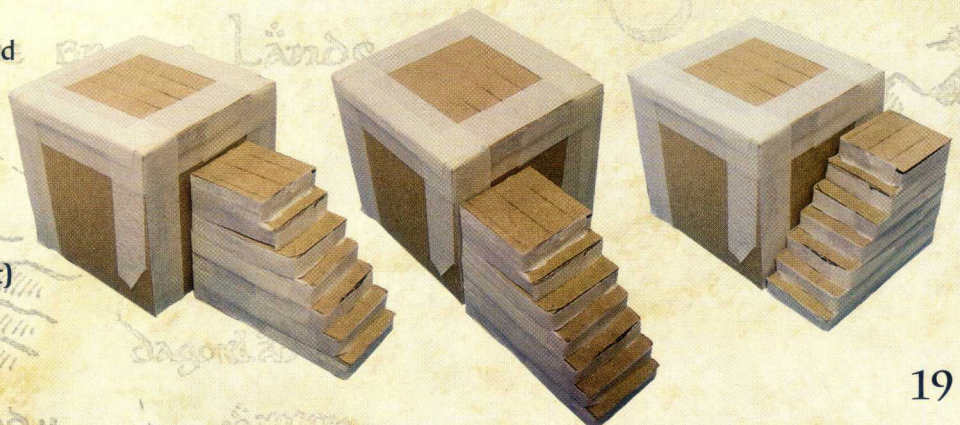
3 The Base

The size of your base depends on how large your beacon is. Draw a rough shape around the beacon onto a piece of card, adding approximately 1cm/½" all the way around.

The base is made in the usual way – first cut out your piece of card to the required size, and then round off the corners to prevent undue wear and tear. Stick the assembled beacon onto the base with PVA glue, and leave it to dry before moving onto the texturing stage.
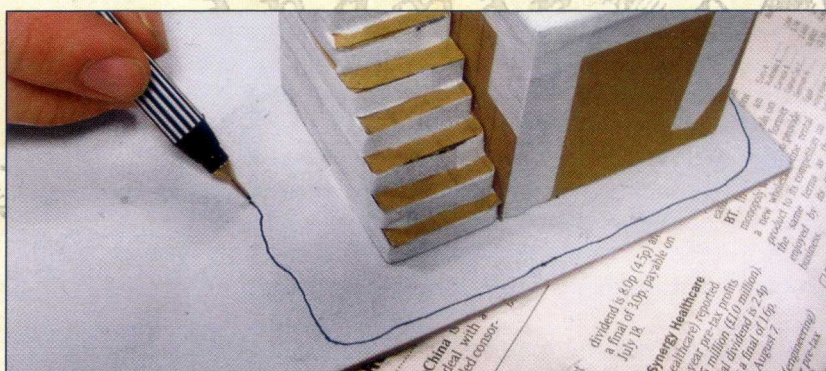
▲ MARKING OUT THE BASE
Draw around the beacon, leaving a gap of around 2cm/1".

4 Texture and Detail

Using small rectangles of thin card, add the impression of brickwork to the sides of your box and steps. Once you are happy with the result, paint some ready-mixed filler over the walls and steps, as you did in Packs 6 and 7. Don't paint the filler on too thickly or you'll obscure the detail of the brickwork you've just stuck on.

◀ BRICKWORK
Small rectangles of thin card stuck to the building create an impression of bricks.
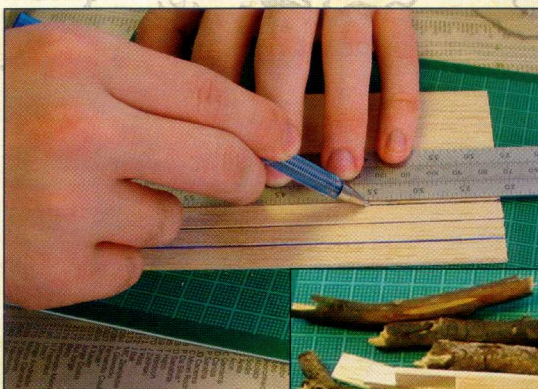
▶ TEXTURING THE WALLS
You can use a drop of water to thin down your filler before painting it on.
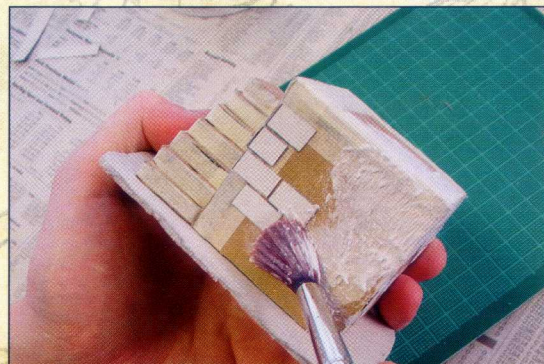
5 The Signal Fire

The signal fire is made of strips of balsa wood. We used 3mm/⅛" sheets, broken up roughly into 1cm/½"-wide strips. You can just as easily use a different thickness, or a mixture of types of balsa wood. You can even achieve a similar effect with wooden lollipop sticks or twigs. We used wood from different sources to make our beacon look like a hastily-prepared bonfire.

To break up the balsa wood sheets, score them with a pen or pencil along the grain, and then gently snap them along the score. It is far easier to snap the wood along the grain, rather than against it. Using a craft knife, cut the long strips into smaller pieces. Irregular lengths will add to the effect. You will find it easier if you paint the pieces brown before sticking them on, otherwise you will be left with lots of hard-to-reach areas to paint.

◀ SCORING THE BALSA WOOD
Use a pen to score the wood, making planks approx. 1cm/½" wide.

▶ PAINTING WOOD
*It's easier to paint the pieces of wood before you stick them down.*

6 Painting the Model

To paint the walls and steps, first add a small amount of white paint to black, and paint the whole area with this dark grey mix. Once this is dry, dry-brush the walls with a lighter grey, which is made by adding more white to the mix (pic i). Brickwork can be painted a lighter grey to begin with, and dry-brushed even lighter, ideally with pure white paint (pic ii). To make a realistic charred effect, paint the top of the box with black paint and don't bother to dry-brush it.
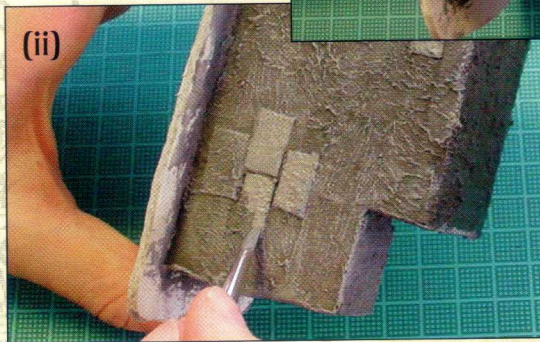
Arrange the wood on top of your box as shown, leaving a gap around the edges. Stick each piece down with PVA glue to make a roughly cone-shaped bonfire. The wood can be painted with brown paint if you haven't already done so, and dry-brushed with a mix of brown and flesh paint.

► DRY-BRUSHING THE WALLS
Mix a light grey colour to highlight the walls and bring out the texture.

(i)
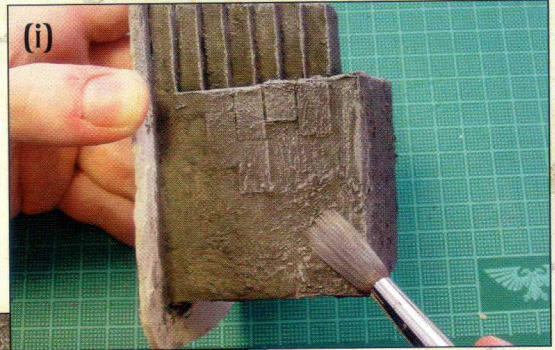
(ii)

◄ PAINTING THE BRICKWORK
Accentuate the bricks by painting them an even lighter shade of grey.

◄ STACKING THE FIREWOOD
*Make a 'bonfire' shape using your wood and sticks.*

► HIGHLIGHTING
The wooden areas will benefit from dry–brushing with light brown.


7 Basing the Beacon

Paint the base green. Allow the paint time to dry before covering the base with thinned-down PVA glue. Sprinkle it with static grass or flock while the glue is still wet. Once this is dry, the beacon is ready to use in your Battle Games.
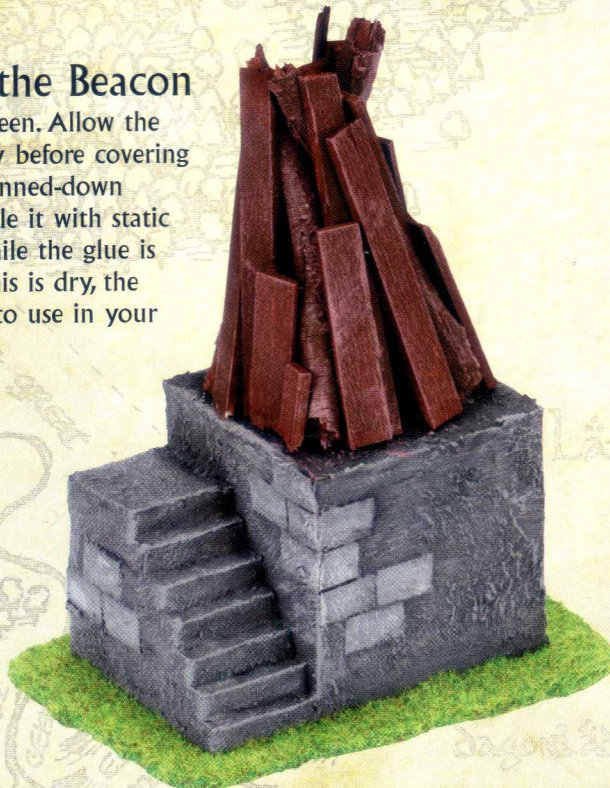
Alternative Approaches
Hilltop Beacon

In reality, signal fires like this were built on high ground so that they could be seen from afar. During our Battle Report, we stood the beacon on top of the hill we made in Pack 4 to represent this. As an alternative, you could make a new hill and stick your beacon on top of it instead of making a separate base.
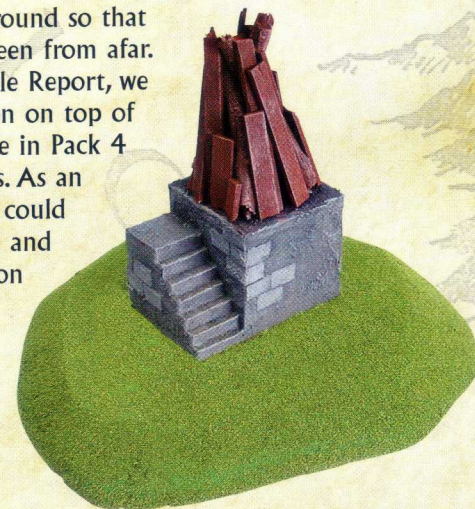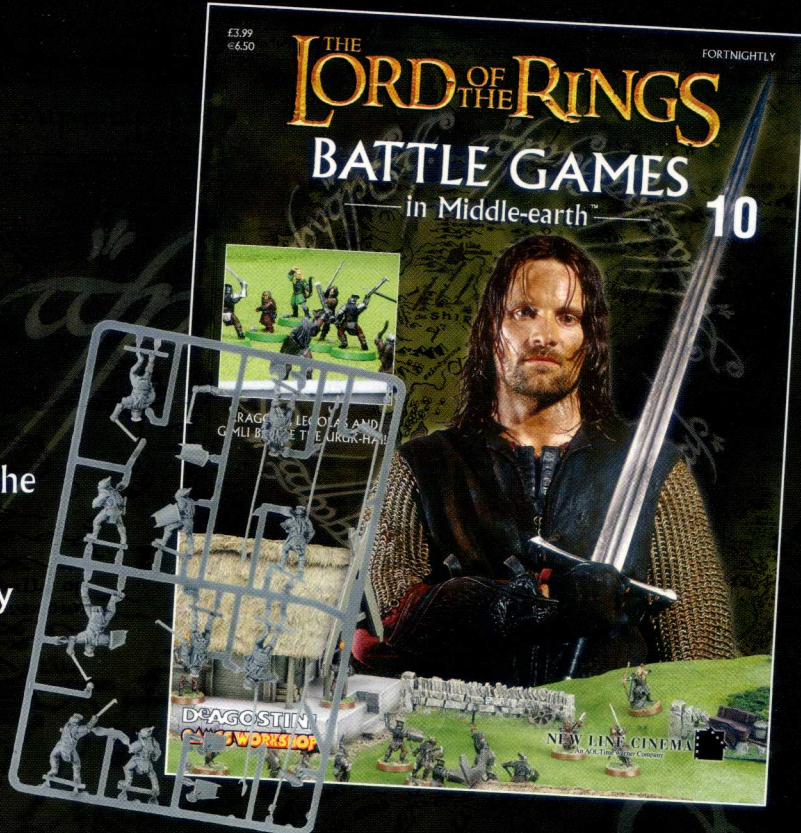
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