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THE LORD OF THE RINGS

BATTLE GAMES 21

— in Middle-earth —



THE FELLOWSHIP IS
TRAPPED IN BALIN'S TOMB!



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THE LORD OF THE RINGS

BATTLE GAMES 21 — in Middle-earth —



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Playing the Game 2-3

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Modelling Workshop 12-21

Construct Balin's Tomb, complete with columns, rubble, the well and the sarcophagus itself.

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Managing Editor: Ally Bryce

Designer: Christine Lacey

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Production Controller: Mark Sanders-Barwick

ISBN 0 7489 6423 1 N21 03 11 12 Printed in Italy.

Editorial and design:

Games Workshop, Willow Road, Lenton, Nottingham, NG7 2WS.

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British Cataloguing-in-Publication Data:

A catalogue record for this product is available from the British Library.

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Gimli, Dwarven Hero

Gimli, son of Gloin, is a mighty warrior of noble blood. His impatience and tenacity are typical Dwarf traits, and Gimli will always rush headlong into situations, believing that actions speak far louder than words.

Gimli is the first to try to destroy The Ring of Power at Rivendell, not pausing to think of the dangers involved. However, despite his temper and stubborn nature, he is a brave and loyal warrior, whose skill with an axe is unsurpassed.

As The Fellowship explores the mines of Moria, Gimli searches for some sign that his cousin, Balin, has survived whatever befell the rest of the Dwarves. As soon as The Fellowship spots the entrance to Balin's Tomb, Gimli races ahead only to confirm his worst fears. The Dwarvish inscription on the stone sarcophagus reads 'Here lies Balin, son of Fundin, Lord of Moria'. When the heroes are beset by Goblins and a monstrous Cave Troll, Gimli becomes torn by grief and rage. Such is his anger that he welcomes the Goblin attack and sets about them with his axe, battling not only for revenge, but to reclaim the honour of his fallen kin.

This Pack's Battle Game concentrates on the encounter in Balin's Tomb, as the members of The Fellowship fight for their lives. Playing the Game looks at the profiles of three of The Fellowship's mightiest warriors – Aragorn, Legolas and Gimli. In Painting Workshop, you can learn how best to utilise the Citadel Colour range to paint your Gimli miniature. Finally, in Modelling Workshop, we show you how to construct a model of Balin's Tomb in which to re-enact the battle.

'Bring your pretty face to my axe!'

GIMLI™



◀ A BOLD CHALLENGE

Gimli prepares to avenge his cousin against the Goblins of Moria.

Warriors of The Fellowship™

The Fellowship of The Ring's quest is a long and perilous undertaking. The forces of Sauron are arrayed against them at every turn, determined to slay the Ringbearer. Fighting to protect him are the warriors of The Fellowship.



These hardy fighters are all experienced, having spent long years fighting against the forces of Evil. Aragorn has devoted his life to ranging across the north, hunting and tracking the beasts and terrors that stalk Middle-earth. With the Elves of Rivendell and the other Rangers of the North, Aragorn has fought hard to keep the taint of Sauron from the north. Gimli the Dwarf shares the same martial characteristics as the rest of his race – tough, temperamental and stalwart. Legolas has the grace and skill common amongst the Elves. With an accuracy unmatched by the rest of The Fellowship, his arrows rain death upon the opponents of the Free Peoples. These three warriors refuse to give up Merry and Pippin for dead and pursue their captors into Rohan, where all three fight side by side at the Battle of Helm's Deep.

◀ AWAITING THE FOE

The warriors of The Fellowship prepare to face the Goblins' assault.

Gimli (Points Value: 80)

Like all Dwarf-kind, Gimli, son of Gloin, is grim and plain-speaking but also a doughty warrior. His courage and his axe are equally valuable additions to The Fellowship on its journey. Gimli is heavily armoured in the fashion of Dwarf warriors and well accustomed to the rigours of combat. During The Fellowship's trek through the ancient Dwarf realm of Moria, Gimli comes face to face with the faded glories of his people and the fate of his cousin Balin, Lord of Moria.

F	S	D	A	W	C	Move	M	W	F
6/-	4	8	2	2	6	12cm/5"	3	2	2

Wargear:

Dwarf axe (hand weapon), two-handed axe and a throwing axe.





Aragorn (Points Value: 175)

Aragorn, also known as Strider, is the descendant of Elendil and the last heir to the throne of Gondor. His rough and weather-hewn appearance speaks of a hard life spent battling evil in wild places. Aragorn becomes the protector of the Hobbits and leader of the The Fellowship. His fate and that of the Ringbearer are inexorably bound together with the fate of Middle-earth itself.

F	S	D	A	W	C	Move	M	W	F
6/3+	4	5	3	3	6	14cm/6"	3+1	3	3

Wargear:

Sword (hand weapon)

Options:

Bow	5pts
Armour	5pts
Horse	10pts



Mighty Hero

Aragorn is a mighty hero – the heir of the Kings of Gondor. He may expend 1 point of Might per turn without reducing his Might store. Any additional points of Might expended during his turn will reduce his Might store as normal.

► MIGHTY HERO

Aragorn spends his free point of Might for this turn to perform a Heroic Move. This still leaves him with 3 unspent points in his store.



Legolas (Points Value: 85)

Legolas is the son of the King of the Wood Elves, and like all his people he is a deadly accurate and keen-sighted archer. Of the Free Peoples, he represents the Elves as part of The Fellowship.

F	S	D	A	W	C	Move	M	W	F
6/3+	4	4	2	2	6	14cm/6"	3	2	2

Wargear:

Long blade (hand weapon)
Elven bow

Options:

Armour	5pts
Horse	10pts



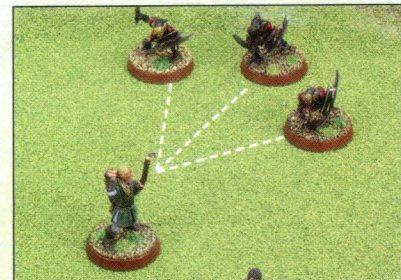
Deadly Shot

Legolas is an expert archer even by the standards of his race. To reflect his prodigious skills, he is allowed to shoot three times in the Shoot phase instead of once.

Legolas may fire each shot separately, against different targets if you wish.

► DEADLY SHOT

Legolas can shoot three times in the Shoot phase instead of just once.





Balin's Tomb

As the heroes creep through Moria, they spy the final resting place of Balin, son of Fundin. Gimli is overcome by grief and rage, and races to the ancient crypt. The Fellowship follows the headstrong Dwarf, unaware of the dangers ahead...



Once inside Balin's Tomb, Gandalf discovers an ancient tome detailing the last moments of the brave Dwarf defenders. As he reads from the book, the inquisitive Peregrine Took reaches out to investigate an arrow that juts out of a long-dead warrior. The movement sends the corpse, in all its heavy armour, clattering down an almost bottomless well, sending a loud crash that reverberates around Moria. The noise attracts the attention of the Goblins, and the heroes find themselves assailed by the evil creatures, along with a fearsome Cave Troll. The heroes must defeat their attackers before they can safely escape the ancient chamber.

◀ MONSTROUS OPPONENT

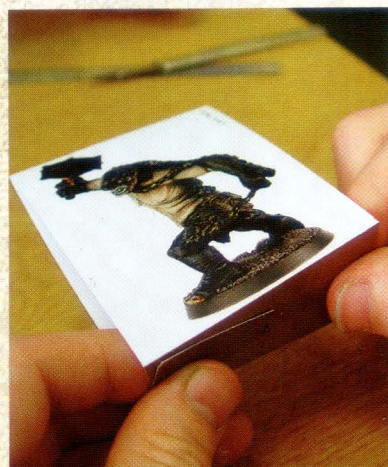
Even The Fellowship struggles to overcome such a huge adversary.

THE COMBATANTS

For this Battle Game you will need all of The Fellowship of The Ring (supplied as metal and card figures in earlier Packs of *Battle Games in Middle-earth*), as well as 24 plastic Moria Goblins (supplied in previous Packs), a Moria Goblin Captain (a card figure of which was supplied in Pack 3) and a Cave Troll (supplied as a card figure with this Pack).

▶ ASSEMBLING THE CAVE TROLL

Your card Cave Troll is assembled in the same way as previous card characters.





BASE PROFILES

	F	S	D	A	W	C	Move	M	W	F
Frodo	3/-	2(3)	3(6)	1	2	6	10cm/4"	3	3	3
Sam	3/-	2	3	1	2	5	10cm/4"	1	1	2
Merry	3/-	2	3	1	1	4	10cm/4"	0	0	1
Pippin	3/-	2	3	1	1	4	10cm/4"	0	0	1
Aragorn	6/-	4	5	3	3	6	14cm/6"	3(+1)	3	3
Boromir	6/-	4	6	3	3	6	14cm/6"	6	1	0
Legolas	6/3+	4	4	2	2	6	14cm/6"	3	2	2
Gimli	6/-	4	8	2	2	6	12cm/5"	3	2	2
Gandalf the Grey	5/-	4	5	1	3	7	14cm/6"	3	6	3
Goblin Captain	3/5+	4	5	2	2	3	12cm/5"	2	1	1
Moria Goblin	2/5+	3	4(5)	1	1	2	12cm/5"	-	-	-
Cave Troll	6/-	6	6	3	3	4	14cm/6"	-	-	-

NB. Moria Goblins with shields have +1 Defence on their profile, increasing it to 5.

Frodo

Wargear: Sting and a Mithril coat – these increase his Strength to 3 and his Defence to 6 respectively.



Gandalf the Grey

The full rules for this powerful wizard appear in Pack 15's Playing the Game.



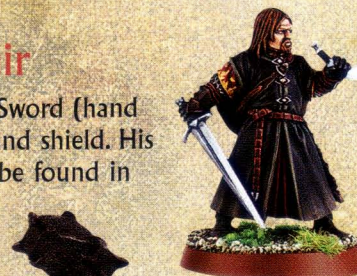
Sam, Merry and Pippin

Wargear: They all carry the blades given to them by Aragorn.



Boromir

Wargear: Sword (hand weapon) and shield. His rules can be found in Pack 15's Battle Game.



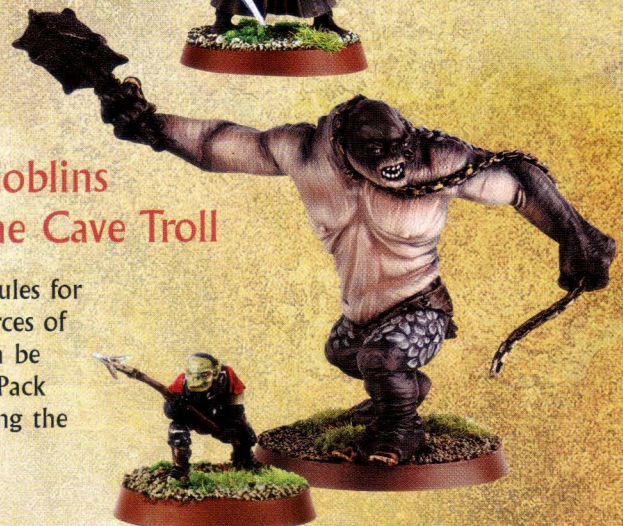
Gimli, Legolas and Aragorn

Wargear: All the special rules and wargear for these warriors are available in this Pack's Playing the Game (pg 2).



The Goblins and the Cave Troll

The full rules for all the forces of Moria can be found in Pack 20's Playing the Game.



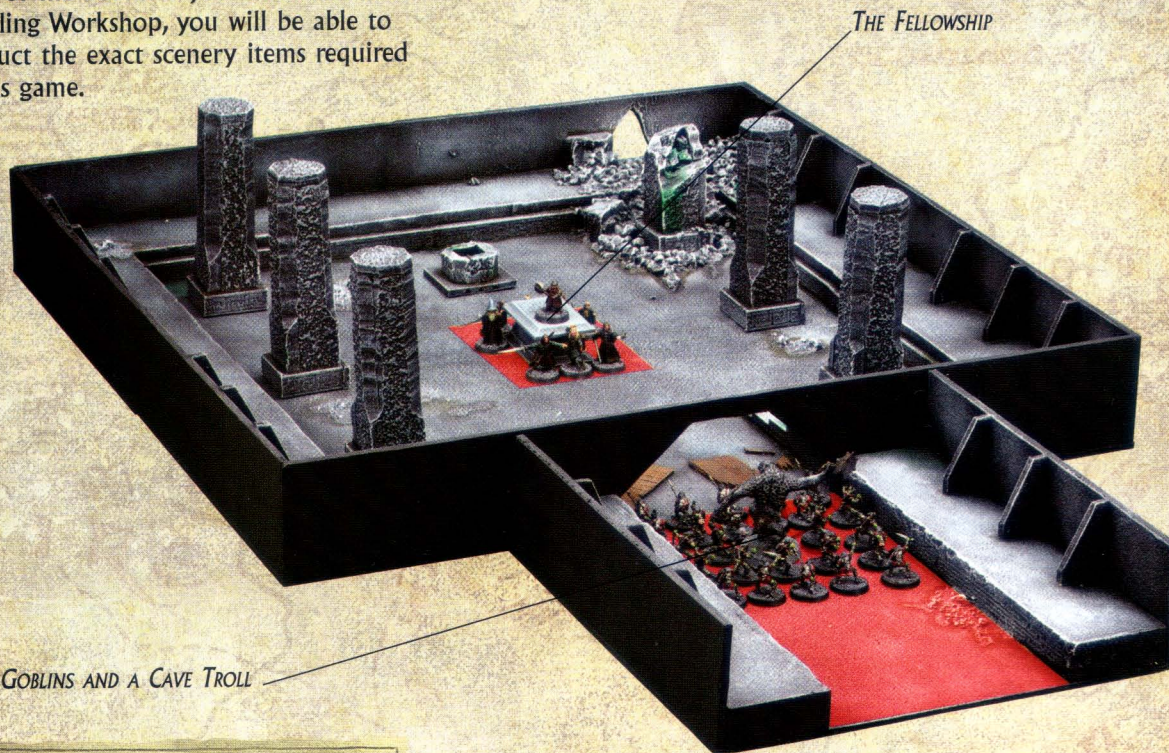


The Gaming Area

The gaming area should measure approximately 60cm/2' by 60cm/2'. A corridor measuring no more than 30cm/12" by 30cm/12" leads off one edge, as shown. Place rubble and columns around the area, and position Balin's sarcophagus in the dead centre of the board. If you follow this Pack's Modelling Workshop, you will be able to construct the exact scenery items required for this game.

Starting Positions

The Fellowship models must all begin the game touching the sarcophagus. Gimli, however, must begin on top of it. The Goblins, the Cave Troll and the Goblin Captain begin anywhere within the outer corridor.



MORIA GOBLINS AND A CAVE TROLL

Scenario Special Rules

Drums in The Deep

From somewhere in the dark caverns, the sound of drumming can be heard. This frenetic noise seems to whip the Goblins into a frenzy, spurring them on to feats of uncharacteristic bravery. In this scenario, neither the Goblins nor the Cave Troll ever need to take Courage tests.

*'We have barred the gates,
but cannot hold them for long.
The ground shakes.
Drums... drums in the deep!'*

GANDALF™, READING FROM BALIN'S BOOK



◀ THE DRUMS
BEAT LOUDER
*The Goblins surround
Gandalf, despite his
Terrifying Aura.*

WINNING THE GAME

- The Good side wins if 20 Evil models are killed.
- The Evil side wins if one or more Good models are killed.



GOOD TACTICS

This is a very difficult scenario for the Good side, because it is unable to lose even a single model. The Fellowship's quest can be made or broken in Moria, as this claustrophobic battle proves. Never shy away from throwing Aragorn and Boromir into a fight, even with the Cave Troll. Their Might can sway the battle, with Heroic Combats providing an excellent method of tying up several foes in a single turn. Remember, however, that the Goblin drums rule makes Boromir's horn useless in this scenario.

Gimli is the toughest member of The Fellowship, and can wade fearlessly into the fray, almost impervious to all but the most powerful blows. Finally, Legolas is great for weakening the Troll and the Captain with his deadly archery, but beware of standing him out in the open, due to his lower Defence.



◀ CORNERED HOBBITS

The Halflings are backed into a corner, fending off the evil Goblins.

▶ MIGHTY DWARF

Gimli's armour makes him the sturdiest member of The Fellowship.



EVIL TACTICS

The Evil side needs to kill only a single model to win, and it can be easy for the Goblin player to become overconfident. However, The Fellowship heroes are never easy to kill, and victory can only be assured through careful play. It is imperative to neutralise Aragorn, Boromir and Gimli as soon as possible, and get some of your models through their defences to face Legolas and the Hobbits in combat. If you are very lucky, there may be an opening for you to shoot at the Halflings, but don't rely on it. The Cave Troll can be a big factor in stopping the Heroes, with its great Strength and Fight values. However, even this beast works better if there are other models supporting it, so try to move in some Goblins to help it out.



◀ BOGGED DOWN

Aragorn and Boromir are totally surrounded and can't get out in time to protect the Hobbits.

▶ CAVE TROLL

Legolas finds himself confronted by the hulking Cave Troll.





Gimli™

As the staunchest member of The Fellowship, Gimli is always eager to enter the fray. In this Painting Workshop, we show you how to paint this short but stout fighter.



Gimli can be spotted easily fighting amongst the enemy. His earthy red clothes and armour stand out as much as his cleaving axe. This Painting Workshop takes up the challenge of creating the different red tones used on Gimli's clothes. We will show you how to use a combination of base colour, wash and highlight to create the definition between light and dark tones. We will also illustrate how to achieve all the details on Gimli's weapon and helmet. For the first time we will be using the Citadel Colour paint range to describe the exact colours we used. Refer back to last Pack's Painting Workshop for a guide you can match your own colours against.

◀ DWARVEN WARRIOR

Gimli wears tough Dwarven armour, with red clothing.

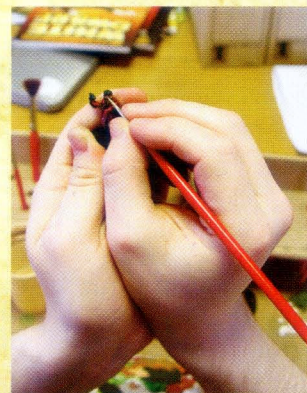
PAINTING ESSENTIALS

Hand Positions

The Gimli model is quite detailed and will require careful painting. A good way to help you get the best control over your brush is to brace your arms and hands, so that the brush only moves when you want it to. A common position many painters adopt to help them control their brush is as follows. Place your elbows on your painting table and rest your wrists against each other, so that your hands are comfortably at eye level. Hold the model in your left hand and the brush in your right – or the opposite way round if you are left-handed. The closer to the bristles you hold the brush, the easier it will be to control. To reach the various parts of the miniature, keep your hands in the same place and just rotate the miniature until you have access.



▲ *Sitting with your elbows resting on the table helps to eliminate wobble as you paint.*



▲ *Bracing your hands against each other will keep both the model and brush steady.*



Painting Your Miniature

1 Metal Armour

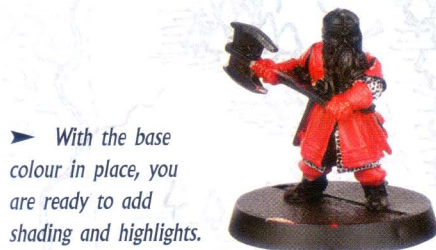
All the chainmail showing under Gimli's over-shirt can be dry-brushed with Chainmail paint. The chainmail on the back of the helmet can be dry-brushed at this time, too, along with the axe heads tucked in his belt. After all the dry-brushing is done, re-undercoat the over-shirt and any other overspill. This will allow the reds to go on without any of the silver showing through.



◀ All the areas of chainmail are dry-brushed, after which the overspill is covered up with black.



◀ Using Dwarf Flesh instead of white as the undercoat will stop the Red Gore looking too pink.



➤ With the base colour in place, you are ready to add shading and highlights.



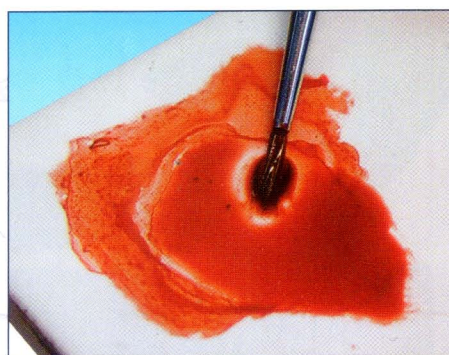
2 The Red Areas

Gimli's over-shirt, leggings, gloves and shoulder guards need to be painted with Red Gore as the base colour. However, to ensure an even coat, it will help to re-undercoat these areas first. Use Dwarf Flesh instead of white to re-undercoat as this will stop the red looking too pink. Alternatively, you can keep applying coats of Red Gore over the black as necessary until you have an even coat. In either case, be careful not to get any paint onto the armour you have already painted.

◀ Painting over a light undercoat means you won't need lots of coats of red.

3 Deep Shading

To create shading on the Red Gore you can apply a wash. The wash can either be watered-down Scab Red, or Red Gore mixed with a small amount of Chaos Black, also watered down. Try not to put too much wash onto the brush before you apply it to the model. If your brush is too heavily loaded, you risk the wash running onto an area you don't want it to.



▲ The wash provides shading, but try to keep it off the chainmail you have already painted.

TOP TIP

If you have inks available you can use them for the deep shading in Step 3. Mix a tiny amount of Black Ink to some Red Ink and use this as a wash. Inks are specially formulated to act like washes and, as such, they run into the recesses better than a watered-down paint. In addition, unlike watered-down paint, they are transparent. This allows the base colour to show through more.

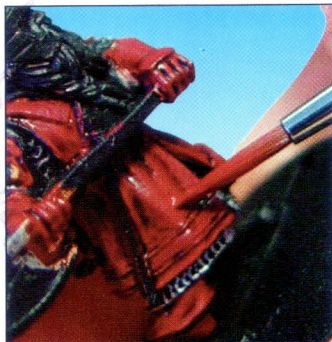
➤ There are a number of different ways you can mix a dark red wash.



4 Resetting the Base Colour

A wash will darken the colour over which it is applied, so we need to 'reset' the base colour after using a wash. This means applying another coat of the base colour over the top of the wash. When resetting the base colour, avoid painting into the recesses where the wash has settled. You may need to apply more than one coat of the base colour to get the colour to its original shade. On Gimli you need to reset the base colour with Red Gore.

► Reset the base colour, leaving the shading where it has settled in the recesses.



5 Highlights

Once you have reset the base colour you can apply the highlights. The colour palettes provided in the last Pack's Painting Workshop were examples to give you a good idea of the progression from the darkest tone to the lightest. However, if we followed this guide and used Blood Red and Blazing Orange to highlight Gimli's clothes, we would find that the red looked much too vibrant and bright – not at all like it appears in the films. Instead, we want to create a much more muted highlight. To do this, add a small amount of Elf Flesh to the Red Gore until you have a lighter tone that you are happy with. Carefully paint this onto the raised areas and edges of the model, giving a much more appropriately coloured highlight.



▲ Highlight the red areas without using really bright colours.

► At the end of Step 5, the red areas are complete.



6 Travelling Pack and Boots

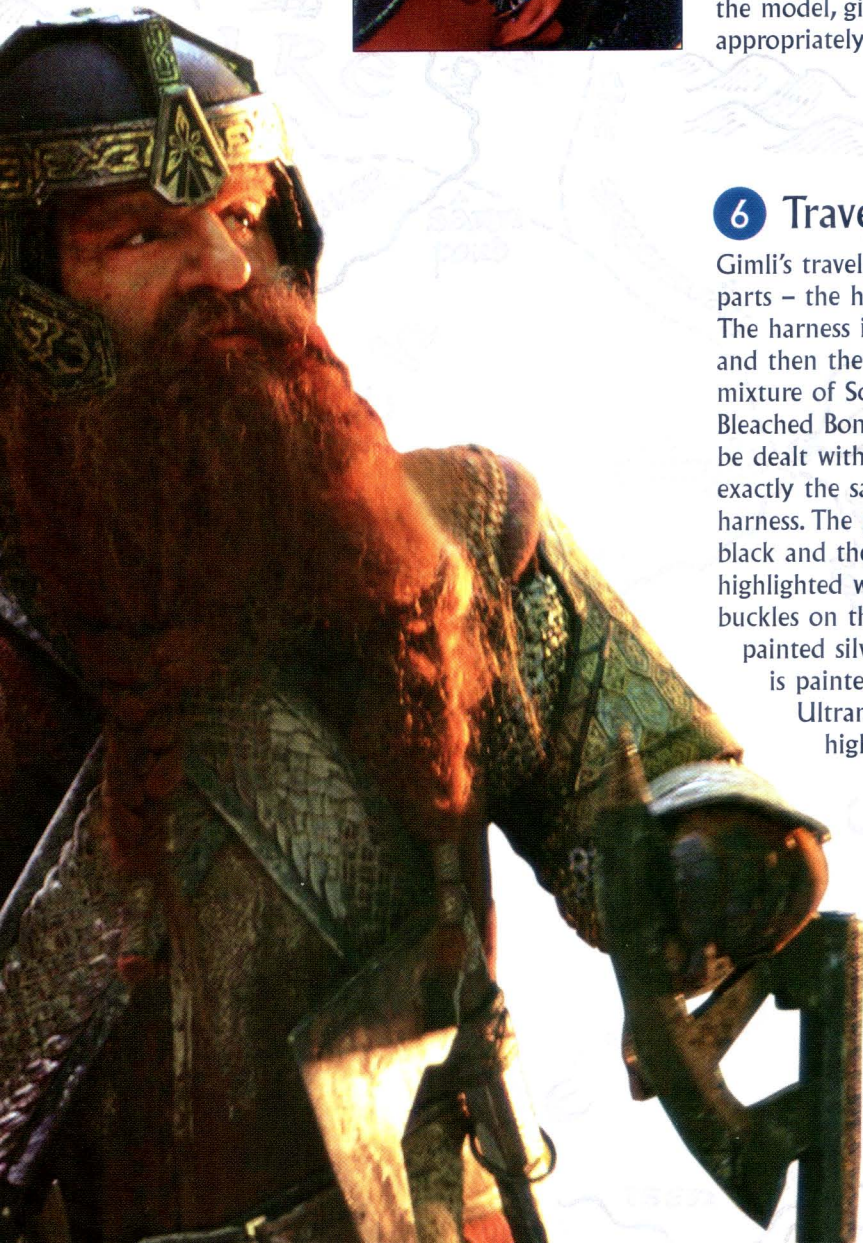
Gimli's travelling pack is made up of three parts – the harness, the pack and the bedroll. The harness is first painted Scorched Brown and then the edges are highlighted with a mixture of Scorched Brown and Bleached Bone. Gimli's boots can be dealt with now, as they are exactly the same colour as the harness. The pack itself is painted black and then the edges are highlighted with Codex Grey. The buckles on the pack are then painted silver. Finally, the bedroll is painted Regal Blue, with Ultramarines Blue highlighting the edges.



▲ Gimli's bedroll is painted blue and highlighted with a lighter tone.



◀ With the backpack details finished, you are ready to move on to the face and beard.



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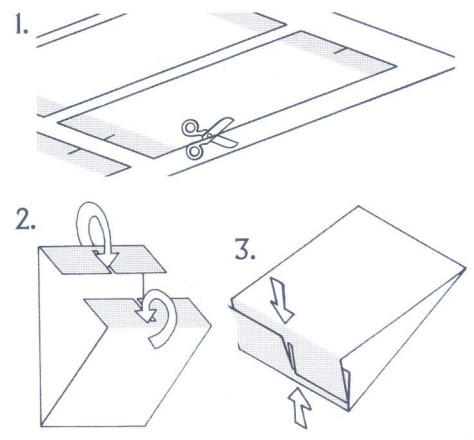
BAIROG™



CAVE TROLL



CAVE TROLL





7 Gimli's Face and Beard

Paint Gimli's face with Dwarf Flesh, being careful to leave the eyes black. Next, water down some Terracotta paint to create a wash, or, alternatively, mix a wash of Chestnut ink. Apply a little of this wash to the areas of the face that will be shaded naturally – around the edges of the face, down the sides of the nose and just below the eyebrows. Finally, paint a small amount of Elf Flesh on the cheeks and nose. To paint Gimli's beard, first apply a coat of Scorched Brown, then carefully dry-brush Bestial Brown over the top.

➤ Apply a brown wash to create shading on the skin.

➤ The eyes will stand out better if you leave them black.



➤ Add highlights to the prominent areas, such as the nose and cheekbones.

8 The Helmet

Paint the four panels on the top of Gimli's helmet Scorched Brown and then highlight around the edges with a mix of Scorched Brown and Bleached Bone. Finally, paint all the rims and the cheek plates with Chainmail.

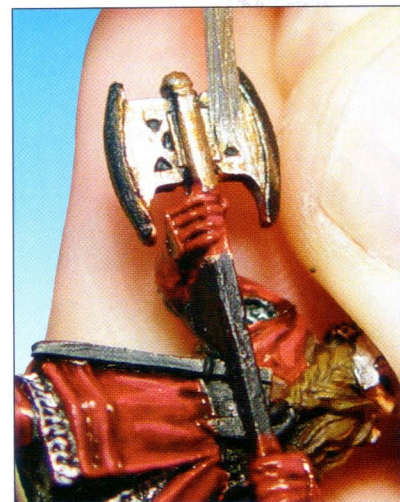


➤ After painting the panels of the helmet with dark brown, add a highlight in a lighter colour around the edges.

9 Gimli's Axe

The haft of Gimli's axe is painted black. The axe head can be painted either Brazen Brass or a mix of Scorched Brown and Shining Gold. Chainmail paint can be dry-brushed lightly over the top of this, creating a highlight. Finally, the blades can be painted silver.

➤ Paint the axe a dark gold colour, followed by a dry-brush of Chainmail.



10 Final Details

Shining Gold paint can be painted onto the rims around Gimli's shoulder guards and along the edges of his cheek plates. This gold can also be painted on the rim that runs around his helmet. If you can, try to paint the gold so that silver still shows on the edges of the rim. Finally, the bands in Gimli's hair can be painted gold.

➤ Once the final gold details are painted, the model can be based in the normal way.



Gimli has been painted using several of the new paints introduced in last Pack's Painting Workshop. You can see that, with a little experimentation and imagination, you can use the colour palettes given there as the basis for creating palettes of your own. This will allow you to create palettes that represent any of the specific colours that you see in *The Lord of The Rings* films, just as we did here for Gimli's clothes.



Balin's Tomb™

In this Pack's Modelling Workshop, we show you how to create Balin's Tomb as a terrain piece. This will allow you to re-enact one of the most exciting scenes from The Fellowship of The Ring film, when the heroes are attacked by the denizens of Moria.



Within the final resting place of the Dwarf lord, Balin, The Fellowship faces a dangerous challenge. Trapped in the claustrophobic chamber, the heroes are forced to fight their way past a horde of Goblins. This Modelling Workshop teaches you the techniques needed to make your own version of the tomb, a fantastic set piece that allows you to recreate this tense, exciting battle again and again. Although this scenery piece is constructed specifically for use with the Balin's Tomb scenario, with a little imagination it could easily be used to represent any large chamber in Moria, Mordor, Isengard or even Osgiliath.

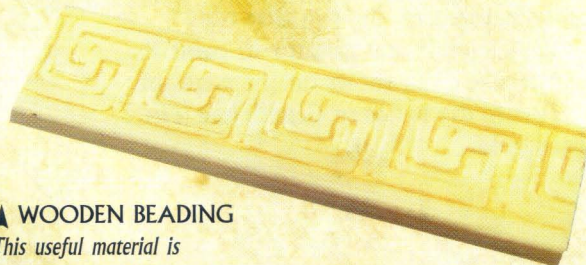
◀ GOBLIN ASSAULT

An evil horde pours into the chamber to destroy the intruders.

YOU WILL NEED

CORK FLOOR TILES
PEN AND PENCIL
FOAM CARD
CRAFT KNIFE AND STEEL RULE
JUNIOR HACKSAW
PINK STYRENE SHEET
DECORATIVE WOODEN BEADING
PVA GLUE AND SUPERGLUE
BALSA WOOD SHEET
POLYSTYRENE CEILING TILES
HOT WIRE CUTTER
SCISSORS

GRAVEL, SMALL STONES
AND MODELLING SAND
TWO TOOTHPICK HOLDERS
CLIPPERS
TEXTURED PAINT
A SELECTION OF ACRYLIC PAINTS
SEVERAL PAINTBRUSHES



▲ WOODEN BEADING
This useful material is available from DIY stores.



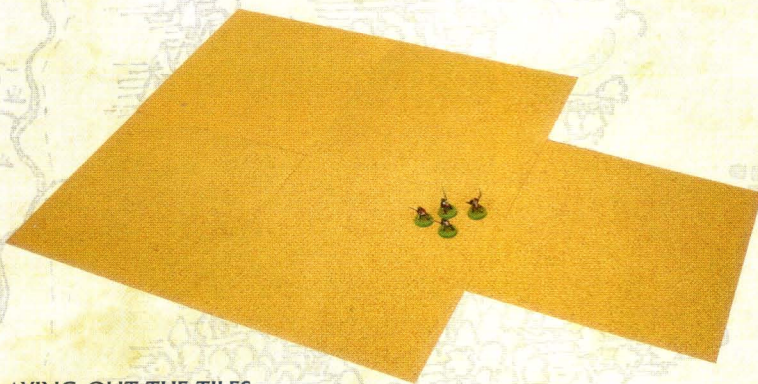
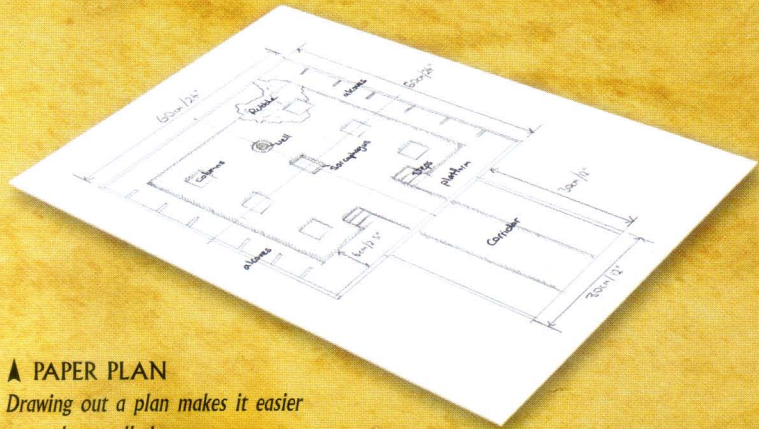
The Chamber

Planning the Tomb

We decided to make our tomb in separate sections, in a similar way to the lake in Pack 19. This 'modular' technique not only allows you to break up the amount of work you do, but also makes the whole piece easier to store. Firstly, we decided on a size for the tomb. We wanted it to be 60cm/2' by 60cm/2', with a corridor leading off one edge. Therefore, we chose to make each section 30cm/12" square. You will find it very useful to draw a paper plan featuring all the components you intend to make.

▲ PAPER PLAN

Drawing out a plan makes it easier to work out all the measurements.



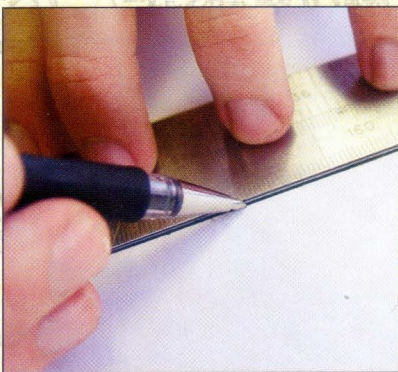
▲ LAYING OUT THE TILES

The cork tile bases, arranged in the shape of the tomb.

1 The Base and Walls

For the base of the tomb, we used square cork floor tiles, available from most DIY stores. This material is quite flexible and has the advantage that it does not easily warp. Most tiles have a smooth side and a rough side, which is especially useful for modelling projects like this, where the rough surface can represent the stone floor. Also, they measure exactly 30cm/12" by 30cm/12", making them perfect for the sections of the tomb. You will need five tiles for this Modelling Workshop. Arrange the tiles in the shape of the tomb. You might want to refer to your plan and sketch it onto the tiles themselves to act as a guideline.

The walls will surround the outer edges of the tomb, making it a large, enclosed chamber. They can be about 8cm/3" high, and are cut from foam card. Note that each section requires two foam card wall pieces, that will form corners on all the sections except for the corridor. Cut out all the wall sections, but don't glue them down yet. Arrange them to get an idea of how they will fit together. You might find that some are a bit too long, and you will have to trim them down.



▲ MARKING OUT THE WALLS

Try to make all your outer walls the same height.



▲ CUTTING THE FOAM CARD

Make several light cuts, as putting on too much pressure can leave a ragged edge.



2 The Doorway

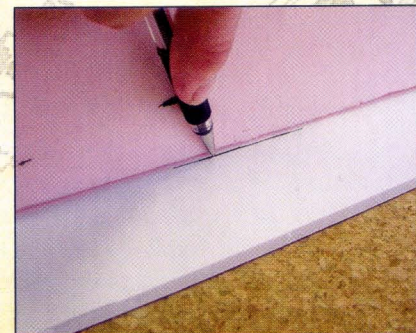
The doorway itself is cut from the edges of two foam card walls using a craft knife and steel rule. We chose a geometric shape evocative of Dwarf architecture, and made it so that when the two pieces were matched up, the doorway was 14cm/6" wide at its base. This fits in well with the scenario presented in this Pack's Battle Game. An easy way to match up the two sides is to cut one shape out of the foam card, then draw around it on the other piece. Save the pieces that you cut out, as you will need them later when making the wooden doors that used to fill this doorway.

Notice that we also cut a small gap in one of the other wall pieces, to represent an area of collapsed wall. This looks almost like a cave entrance, and was cut high into the wall.



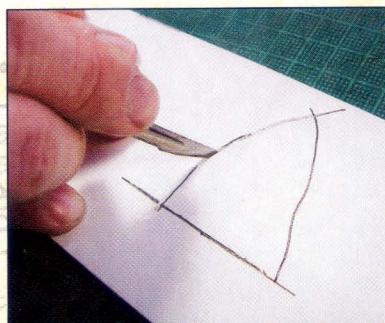
◀ CUTTING OUT THE DOORWAY

Try to make both halves identical.



▲ MARKING THE GAP

The gap in the back wall should be above floor level. The width of your styrene is the height you need.

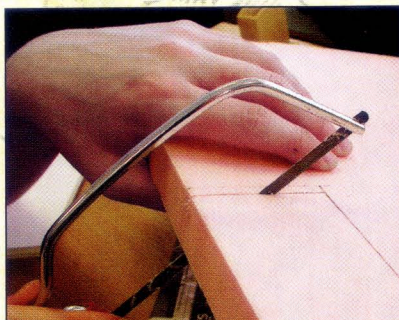
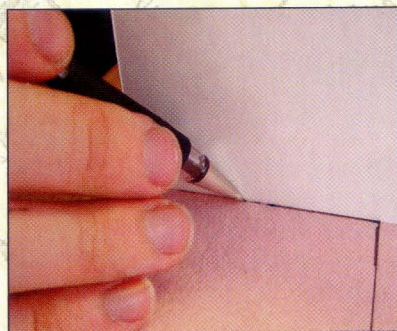


◀ CUTTING OUT THE GAP

The gap itself should be jagged and irregular.

► SAWING THE PLATFORMS

A junior hacksaw is a useful tool for cutting into hard styrene.



◀ SHORTENING PLATFORMS

To judge how much shorter each platform should be, simply mark the thickness of the foam card wall onto it.

3 The Platform

The platform runs all the way around the inside of the tomb's walls. We used pink styrene sheet for this job, as it was just the right height and easy to cut. Mark out the styrene into straight lengths, 5cm/2½" wide, and use a hacksaw to cut them out. Try to be as accurate as you can, because the straighter the cuts, the better the styrene will line up with your walls. Remember that the pieces of the platform will have to be slightly shorter than the cork tiles, to allow for the thickness of the foam card walls.

4 Assembling the Sections

It is much easier to stick the sections together after cutting out all the pieces than trying to do it a bit at a time. This is because the styrene and wall sections brace against each other for extra strength. Try a 'plain' corner section first to get used to it. Stick the walls to the very edges of the cork tiles in an 'L' shape, and then glue the styrene platforms so that they butt up against them. Move on to the other sections, one by one, being careful to stick to your plan so that everything is in the right position.



◀ ASSEMBLING THE COMPONENTS

Use PVA to glue all your components together.



5 The Steps

On the two 'front' sections, near to the door, there are sets of steps leading up to the platforms. These are made out of foam card. Simply cut a long strip of foam card, approximately 3cm/1½" wide. Each step should be 2cm/1" long, so that models can stand on them. Cut three sections off your strip, the first being 2cm/1" long, the second 4cm/2" long, and the third 6cm/3" long. Stick them together against the platform, as noted on your paper plan.

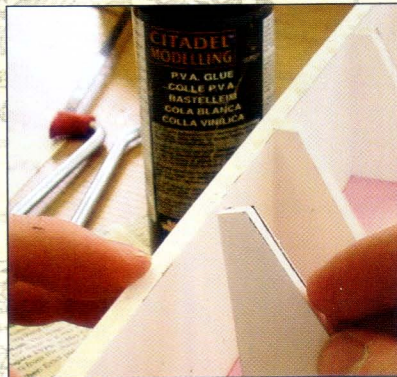
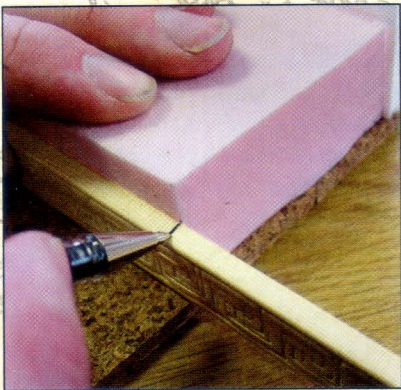


◀ GLUING THE STEPS

Stick the steps one on top of the other with PVA glue.

▶ THE ALCOVES

We chose a shape that was almost triangular, stuck against the walls to form alcoves.



6 Alcoves and Decoration

To make alcoves, cut several small rectangles of foam card, tall enough to run from the top of the platform to the top of the walls, and about 2cm/1" wide. Cut a diagonal line as shown, to make a roughly triangular shape. Once you have a shape that you're happy with, you can draw around it to make all the others. We used 18 of these pieces in total, stuck down to form rough alcoves in the walls.

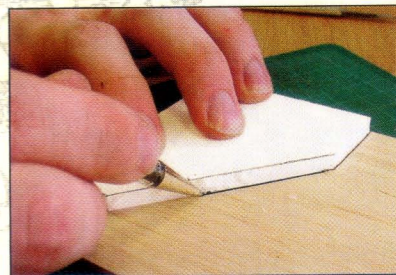
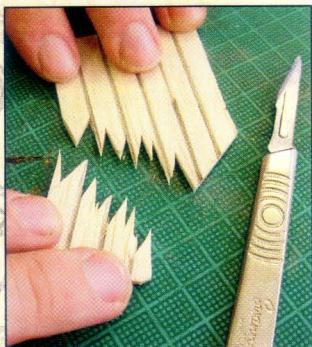
The decorative trim on the inner edges of the platforms was made using 15mm/½" decorative wooden beading from a DIY store. This handy material is cheap and lightweight, and is often used to decorate doors and cupboards around the home. We chose an angular pattern – Dwarves prefer straight lines!

◀ WOODEN BEADING

Patterned beading is stuck all round the inner edge of the platform.

7 The Broken Doors

Take the two pieces of foam card that were cut out to form the doorway and draw around them onto a thin sheet of balsa wood. Carefully cut these out using a craft knife and steel rule, leaving you with two door-shaped pieces of wood. Score into the wood with a blunt pencil or pen to make impressions of planks, just as you did for the Rohan building in Pack 10. You can take the detailing a step further if you wish by cutting the door into pieces with a jagged edge, to represent splintering. Once you are ready, use PVA glue to stick the doors to your base near to the doorway.



◀ MARKING OUT THE DOORS

Use the cut-out pieces from your doorway as a template for the wooden doors.

◀ SPLINTERED DOOR

If you like, you can cut the balsa wood to create a jagged, broken edge.

▶ ASSEMBLED SECTION

This corner section includes half of the entrance, the broken door and the steps.





The Pillars

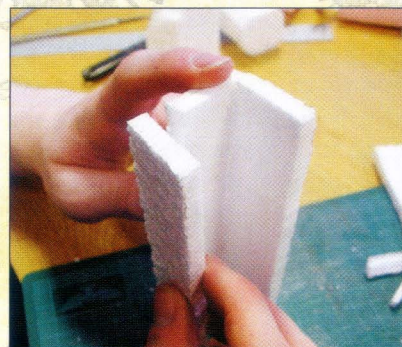
1 The Columns

The pillars are made from the same polystyrene ceiling tiles as Pack 19's lake. You will need six pillars in all. For each of the pillars, mark out four rectangles onto the ceiling tile, about 14cm/6" long and 3cm/1½" wide. Stick these rectangles together with PVA to make an oblong 'tube'. Leave these tubes to dry thoroughly, as they will be a little fragile for a while.



◀ CUTTING THE STRIPS

A hot wire cutter will easily melt through the polystyrene tiles.



► CONSTRUCTING THE COLUMNS

Use PVA glue to stick the polystyrene rectangles together.



◀ THE TEMPLATE

Measure and cut out a template to help you shape your pillars.



▲ USING THE TEMPLATE

By drawing around your template, you can accurately mark out the indents.

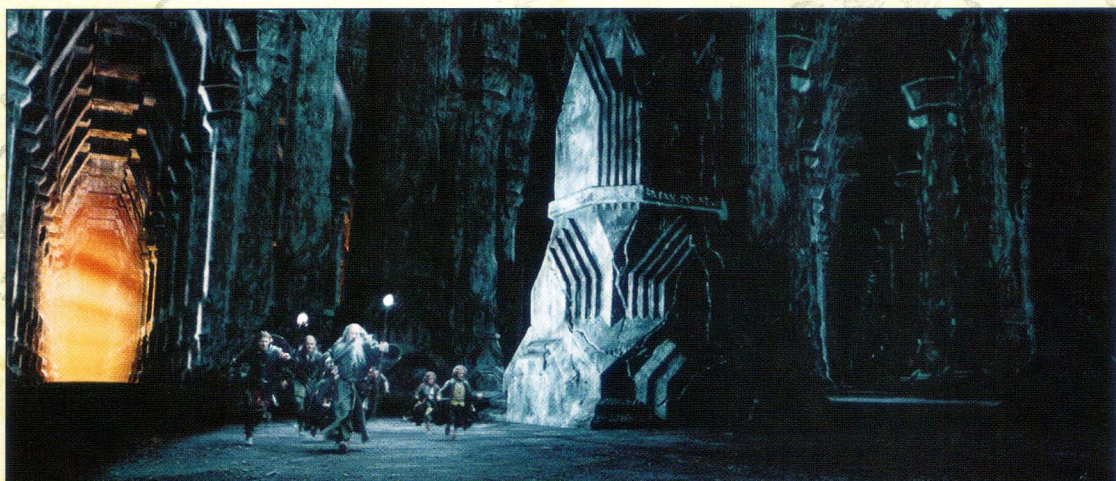


◀ CUTTING OUT THE INDENTS

Use a hot wire cutter to carefully remove the corners of the polystyrene.

2 Making the Indents

Next, to make the indent on the corners of the pillars, you will need to create a template out of thin card (cereal packet card is ideal). Mark out a rectangle approximately 10cm/4" by 2cm/1". Draw a line down the centre lengthways. At one end, mark out a triangle, so your template is an arrow shape. Cut out this 'obelisk' shape with scissors or a craft knife. Lightly score along the centre line with a craft knife, then fold it in half. Now, by positioning this template on the corners of your pillars and drawing around it, you will have a perfect guideline for the indents. These indents only run around the tops of the pillars, so be sure to leave the other end untouched. Use a hot wire cutter to cut the indents out of each corner.



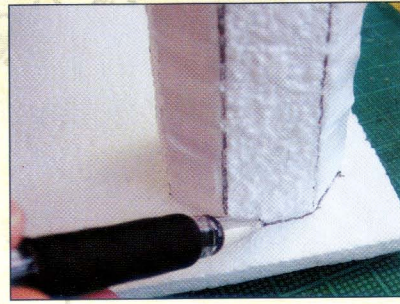
► HALLS OF MORIA

The great halls of Dwarrowdelf are lined with huge Dwarven pillars.



3 The Tops of the Pillars

Draw around the top of a pillar onto a ceiling tile. It's easier to do this if you draw onto the flat side rather than the textured side. You will be left with a small octagon. Use a hot wire cutter to cut it out of the tile, then glue it into position on top of your pillar.



◀ MARKING OUT THE SHAPE
Draw around the top of the pillar to mark out the shape.

*'Let them come!
There is one Dwarf
yet in Moria that
still draws breath!'*

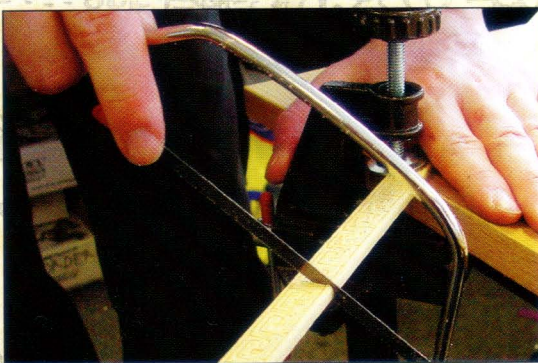
GIMLI™

▶ GLUING THE TOP
Use PVA to stick the shape onto the top of your pillar.



4 Detailing

The base of the pillar needs weighing down and decorating. The fastest and easiest way to do this is to stick some more of your decorative wooden beading around the bottom edge. Cut out four equal-sized pieces of beading, each about 5mm $\frac{1}{4}$ " bigger than the base of the pillar. Use PVA glue to stick them in place. Once this is done, put the pillars to one side to dry, before moving on to the next step.



▲ CUTTING THE BEADING
Use a junior hacksaw to cut your wooden beading into the required lengths.

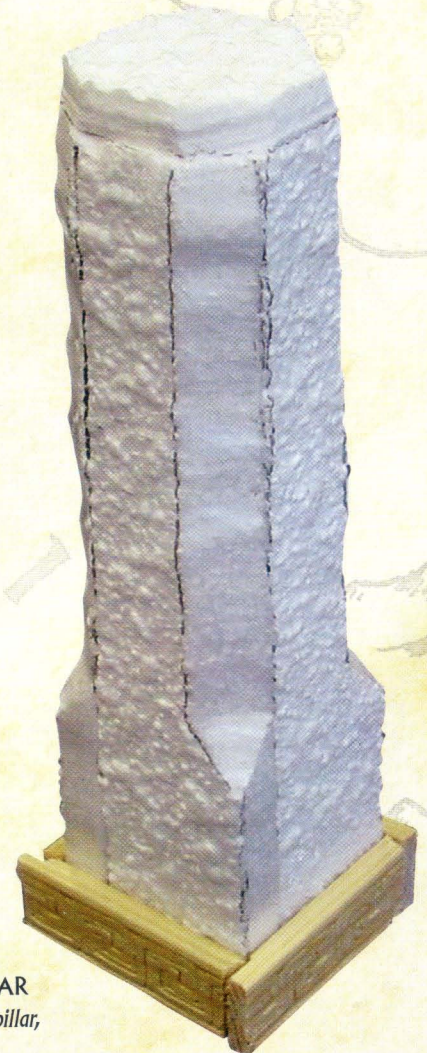


▲ MARKING THE BEADING
Use the base of the pillar as a guide to the width of the beading.



▲ ADDING THE TRIM
Stick the beading to the base of the pillar with PVA glue.

▶ THE PILLAR
An assembled pillar, ready to paint.



Detailing the Tomb

1 The Broken Pillar

Take one of your six pillars and roughly cut away the top third with a hot wire cutter. Keep the top section safe – you'll need it in Step 3. The bottom section can be glued to your board if you wish. Check the original plan for the position of the ruined corner section. Because we wanted the rubble to surround the ruined pillar, it seemed easier to stick it down before adding the rocks and pebbles to the board.

Refer to your plan so that you position the pillar in the right place before gluing it down with PVA. Once the pillar has stuck, pour a little PVA glue into the hole in the top and begin to stuff small pieces of polystyrene and a few bits of gravel into it. Add more glue, and stick even more bits of polystyrene into it. Repeat this process until the hole has been completely filled.



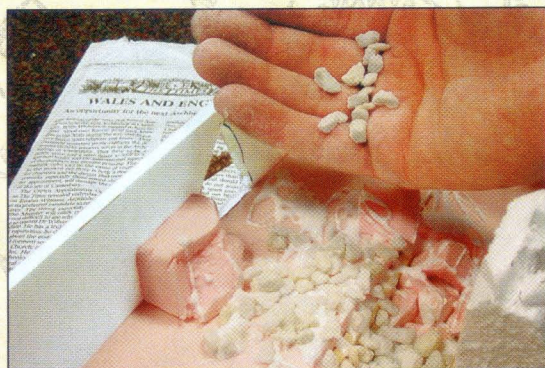
◀ A RUINED PILLAR
Use a hot wire cutter to roughly cut away a section of one pillar.

► PERMANENT FEATURE
Glue down the ruined pillar, ensuring that there is enough room for models to fit all around it.



2 The Rubble

Whether or not you stick down your ruined pillar, you can move on to the rubble details. One corner of the tomb is covered in rubble such as fallen masonry and rocks. To represent this, pour a liberal amount of PVA glue over the area you want, and then scatter some larger bits of gravel and pieces of polystyrene over it. Add a little more glue over the first layer of gravel, and sprinkle on a generous layer of sand, ensuring that it gets into all the nooks and crannies between the gravel. If you want to create smaller patches of rough terrain around the tomb, then simply repeat the process, but use less gravel as it can restrict the movement of your models a little too much. Leave this to dry for a few hours, before tipping all of the excess onto a piece of newspaper.

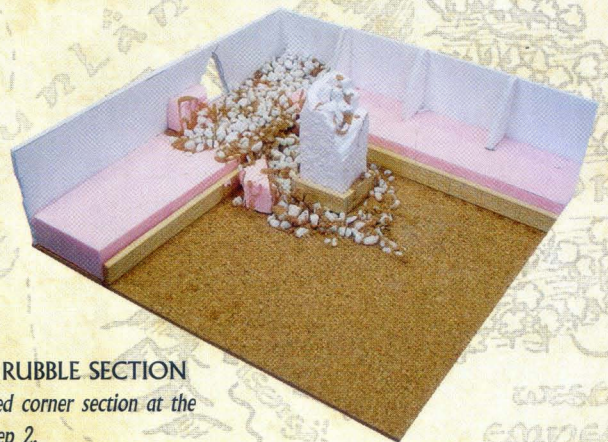


▲ ADDING THE RUBBLE
Use plenty of PVA glue to stick gravel to your chamber sections.



◀ FINE TEXTURE
Pour sand over your rubble to fill in the smaller gaps.

► THE RUBBLE SECTION
Your ruined corner section at the end of Step 2.



3 The Well

Making the well is very quick and easy. Simply take the top half of your broken pillar, turn it upside down and use a hot wire cutter to carefully slice it to size. You will be left with an octagonal well (Dwarves never make anything circular). Cut out a square of foam card – roughly 5cm/2" square – and stick the well in the centre with PVA glue.



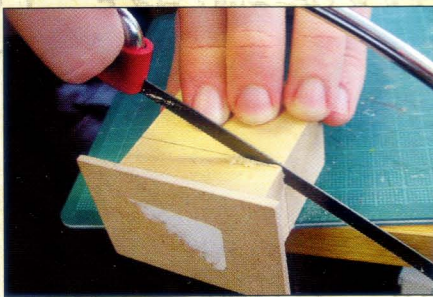
◀ CUTTING OUT THE WELL

Carefully cut off the top of the leftover pillar.



▶ THE WELL

With the addition of a base, the well is ready to paint.

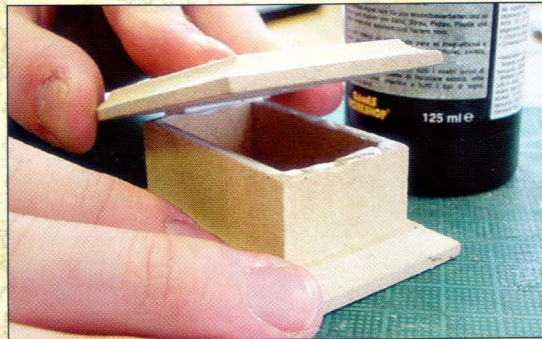


◀ CUTTING TO SIZE

Use a hacksaw to cut the toothpick-holder to the required size.

▶ ADDING THE LID

Use PVA glue to stick down the top of the sarcophagus.



4 The Sarcophagus

To construct the sarcophagus, we used two toothpick-holders, available from craft stores. These may not be widely available, but any similar item will do. If you can't find anything similar, then an alternative technique is detailed below.

Take your first toothpick-holder and mark a straight line all the way around it, roughly 15mm/½" from the base. Use a junior hacksaw to cut this straight through, being careful to stick to the lines. Remove the base from the second toothpick holder, and sand it down if necessary. Use PVA glue to stick the base of the second holder to the top of the first. This will give you the basic sarcophagus, with an attractive bevelled lid.

Alternative Approach

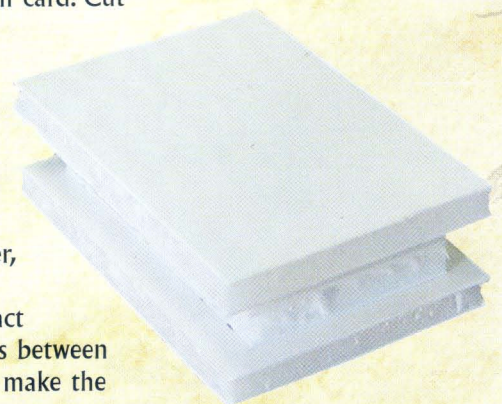
A Foam Card Sarcophagus

Another way of making the sarcophagus is to construct it out of foam card. Cut out four rectangles of foam card – two should be approximately 5cm/2" by 3cm/1", and two should be about 6cm/2½" by 4cm/1½". Stick the two smaller pieces together first, one on top of the other, and trim them down if necessary so they are an exact match. Sandwich these pieces between the two larger rectangles to make the base and lid of the sarcophagus.



▲ THE SARCOPHAGUS

The toothpick-holder sarcophagus at the end of Step 4.





Painting Your Model

1 The tomb

Almost every part of the tomb – including all the components such as the pillars, well and sarcophagus – will benefit from a coat of textured paint. Leave the wooden doors plain for now, as you will want the wood grain to show through later. If you are using black textured paint, then this will also serve as an undercoat. However, if you don't have black textured paint, then you will have to undercoat the model separately with black acrylic paint. Take extra care when painting the rubble, as it has lots of hard-to-reach gaps and cracks.

Using a large, old brush, dry-brush all the textured areas with a dark grey colour, such as Citadel's Codex Grey. When this coat has dried, apply a lighter dry-brush of Fortress Grey as a highlight. Finally, dry-brush the sharpest edges very lightly with white paint. We used thinned-down coats of Brown and Green inks to provide deep, realistic shading, representing the years of grime and mould on the stone of Moria. Finally, paint the wooden doors in exactly the same way as the wooden mine workings from the last Pack.



◀ TEXTURING THE CHAMBER

Give the whole tomb a coat of fine textured paint.



▲ HIGHLIGHTING THE TOMB

Dry-brushing with increasingly lighter tones of grey really picks out the texture.



▲ PAINTING THE DOORS

Apply a coat of brown paint to the broken doors.

► PAINTED DETAILS

A few dark ink washes in the recesses will add realistic detailing to your model.



◀ PAINTING THE SARCOPHAGUS

To make the lid of the sarcophagus stand out, first paint it Codex Grey.



► FINE HIGHLIGHTS

A very light dry-brush on the sharp edges finishes off the sarcophagus.

2 The Sarcophagus

The lid of the sarcophagus is painted slightly differently to make it stand out as the central focus of the chamber. Give the lid a flat, even coat of Codex Grey, then dry-brush it with Fortress Grey, followed by a lighter dry-brush of Skull White.

*'Here lies Balin,
son of Fundin.'*

INSCRIPTION ON
BALIN'S SARCOPHAGUS

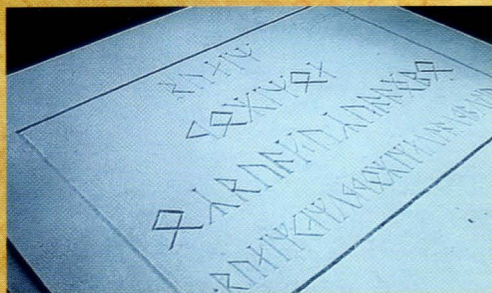
DWARF RUNES

We decided to paint the Dwarf runes on the top of the lid. If you want to try this, lightly mark on some guidelines with a pencil and ruler. Use the pictures here as a guide to how far apart these lines should be. With a fine brush and some black paint, carefully copy the runes between your guides. You don't have to be completely accurate – just try to leave the general impression of the runes. If you make a mistake or are not happy with the result, simply repaint the lid and try again.



◀ GUIDELINES

Use a pencil to mark faint guidelines on the sarcophagus lid. These can be erased later.

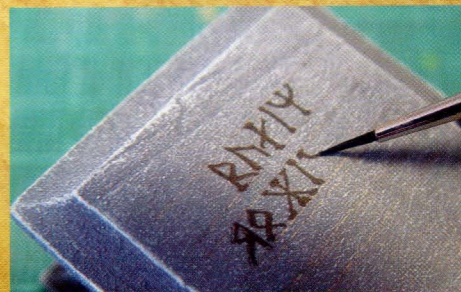


◀ THE INSCRIPTION

We based our runes on the ones in the movie.

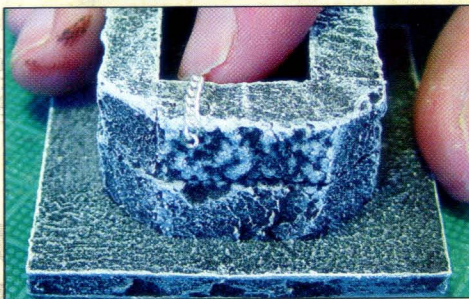
▶ PAINTING THE RUNES

A fine brush and a steady hand are needed to paint the inscription.



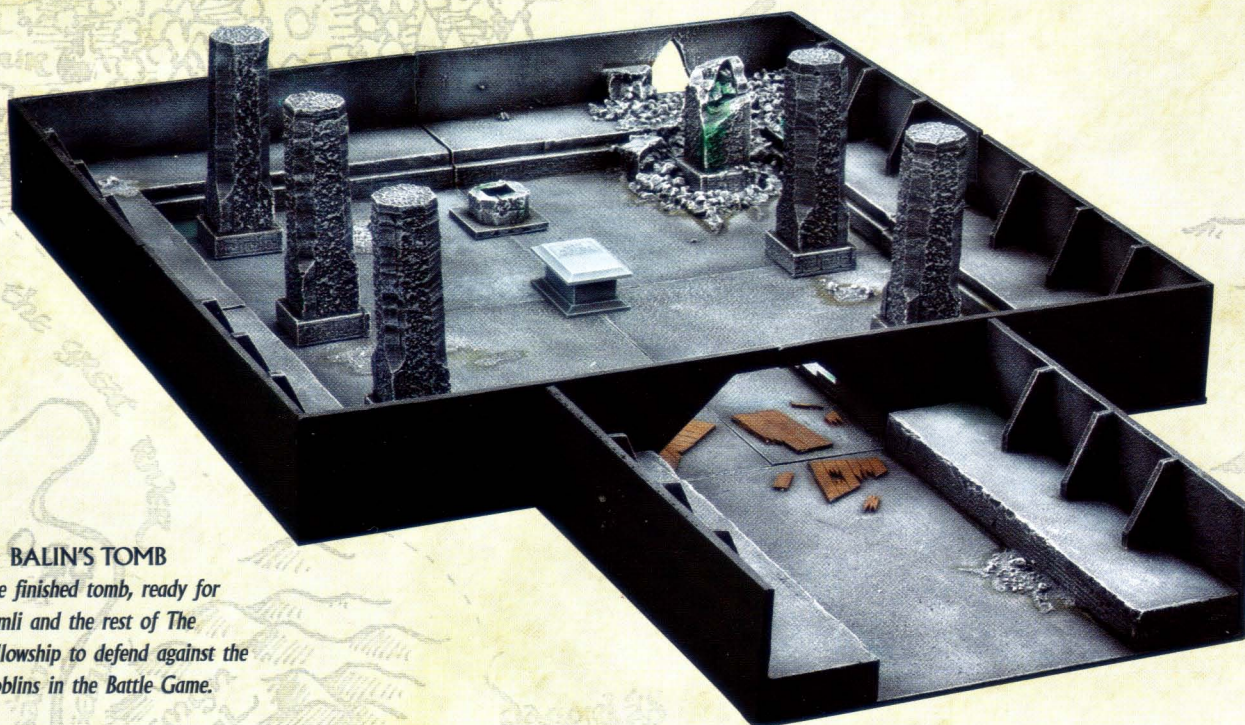
3 Finishing Touches

All that is left to do is include some extra details to bring the model to life. We decided to add a small piece of jewellery chain to the well using superglue, just like in Pack 20's mine workings. The chain can be painted black, before carefully dry-brushing it with Boltgun Metal paint.



◀ FINAL DETAILS

A small piece of jeweller's chain adds a realistic detail to your well.



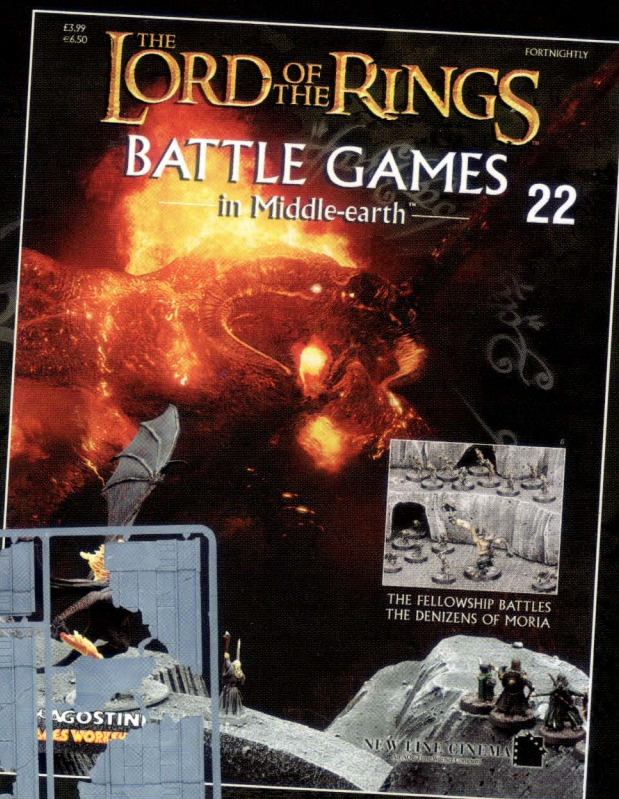
▶ BALIN'S TOMB

The finished tomb, ready for Gimli and the rest of The Fellowship to defend against the Goblins in the Battle Game.

IN YOUR NEXT GAMING PACK...

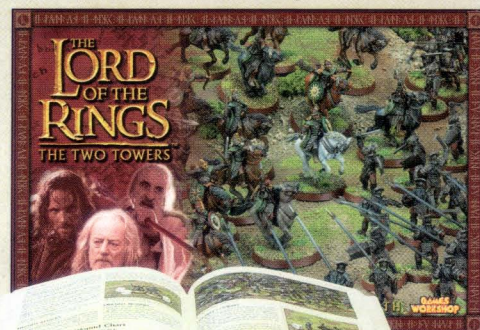
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