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THE LORD OF THE RINGS

BATTLE GAMES

— in Middle-earth™ —

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THE FORCES OF GOOD BRING
SARUMAN TO JUSTICE!

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THE LORD OF THE RINGS

BATTLE GAMES 39

— in Middle-earth —



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Gandalf the White™

Battered and broken after his terrible battle with the fiery Balrog, Gandalf fell into darkness and death. He returned to Middle-earth in a new guise, as Gandalf the White, the mightiest wizard of his Order, to lead the battle against evil.

*'I come back to you now
at the turn of the tide.'*

GANDALF THE WHITE™

In the depths of Moria, on the bridge of Khazad-dûm, Gandalf's fall into the chasm was the first step towards the breaking of The Fellowship. Torn by grief, Frodo and the heroes of The Fellowship were forced to press on with their perilous quest and mourn the passing of their companion. Meanwhile, Gandalf struggled against the mighty Balrog of Morgoth, as together they plunged into the depths of the earth. So terrible was the battle that, in slaying the great demon, Gandalf himself was lost to the shadow. But his time upon Middle-earth had not yet come to an end and there were tasks still to be completed. So it was that Gandalf arose once more to do battle against Sauron and the traitorous Saruman, in the new and powerful guise of Gandalf the White.

In this Pack, we present the rules for using Gandalf the White in your games. In the Battle Game, we reveal the conclusion to our Battle Report – 'Assault on Orthanc!'. The

Painting Workshop shows you how to paint the Gandalf the White model supplied with this Pack, while finally, in the Modelling Workshop, we look at how to create the great tower of Orthanc.



◀▲ THE WHITE WIZARD

Reborn, Gandalf returns to Middle-earth for the final battle against Sauron.



Wizards of Middle-earth™

As Middle-earth teeters on the brink of destruction, the mighty wizards Gandalf and Saruman work to shape the destiny of its people. In this Pack, we detail the full rules for Gandalf the White, as well as new rules for using Saruman.



Most noted of all the wizards of Middle-earth are Gandalf and Saruman. Despite their common origins, they are different indeed. While Gandalf became a figure respected for his wisdom and valued for his counsel by the Good races of Middle-earth, Saruman hid away in his tower, learning the secrets of the Rings of Power. Eventually, Saruman's studies corrupted him and he began to consort with the Dark Lord of Mordor. It was not until Gandalf sought out Saruman for aid that the extent of his treachery was revealed. Ever since, the wizards have found themselves pitted against one another – Saruman intent on the dominance of Middle-earth and Gandalf sworn to help the Free Peoples in their struggle.

In this Pack, we present the rules for these two ancient adversaries, so that you can use them in your games.

◀ CHAMPION OF GOOD

Gandalf returns to Middle-earth more powerful than ever.

Using Saruman in *The Two Towers* and *The Return of the King*

Throughout *The Lord of the Rings* movies, Saruman's power continues to grow, from his first act of betrayal to creating his mighty army of Uruk-hai warriors. To reflect his growing power, in any scenario set after *The Fellowship of The Ring*, use the following modifications to Saruman's special rules and spells presented in Pack 15.

- **New Special Rule – Voice of Command.** Saruman expects instant obedience from his followers and there are few among them that would risk his wrath. The range of Saruman's 'Stand Fast' rolls (see Pack 10's Playing the Game) is 28cm/12" rather than 14cm/6".
- **New Spells – Instantly Command and Effortlessly Immobilise.** These replace Saruman's Command and Immobilise spells (see opposite for their full descriptions).



◀ MASTER OF EVIL

Head of the Order of Wizards, few can match Saruman's mastery of magic.



Gandalf the White (Points Value: 200)



After his titanic struggle with the Balrog, Gandalf passed into the dark. But his work was not yet at an end and he was returned to Middle-earth, more powerful than ever, to combat the forces of Evil.

F S D A W C Move M W F

Gandalf	5/-	5	6	1	3	7	14cm/6"	3	6+1*	3
Shadowfax	0	4	5	0	1	5	28cm/12"	-	-	-

Wargear:

Glamdring (hand weapon).
Staff of Power (may be used as a two-handed weapon in combat).

Options:

Shadowfax 15 pts

***Staff of Power:** See Pack 15's Playing the Game for full details of this special rule.

Magical Powers:

Gandalf the White has the Terrifying Aura power as detailed in Pack 12. In addition, he can use the new powers detailed below.

Will of Iron

Range: 28cm/12"

Dice score to use: 3+

This spell allows the caster to restore a single point of Will to any friendly Hero within range. Even a Hero with a starting Will of 0 can be granted a single point of Will. This spell only functions on Hero models and not normal warriors. The caster cannot use this spell to restore his own Will score.

Cast Blinding Light

Dice score to use: 2+

This spell works in the same way as the Cast Light spell detailed in Pack 12. Additionally, any enemies shooting at the caster, or at any target within 14cm/6" of him, will require a roll of 6 to score a hit.

The following powers are exactly the same as the similarly named ones in Pack 12, except that the dice scores required to cast them are different.

Effortlessly Immobilise

Range: 28cm/12"

Dice score to use: 2+

Instantly Command

Range: 28cm/12"

Dice score to use: 3+

Ultimate Sorcerous Blast

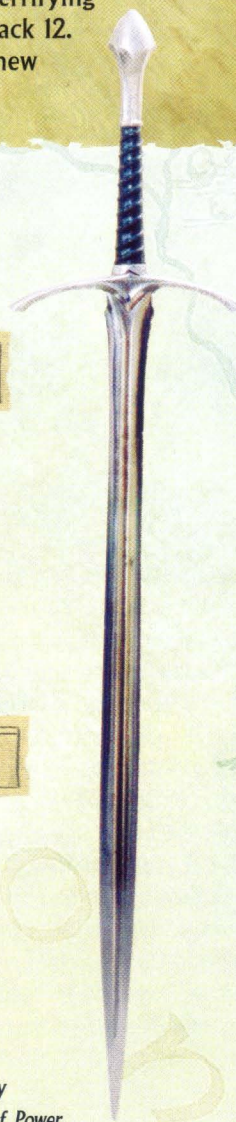
Range: 28cm/12"

Dice score to use: 4+

This power works in the same way as the Sorcerous Blast spell from Pack 12, but has a Strength value of 9 instead of 8.

WEAPONS OF WIZARDRY

In battle, Gandalf wields both the deadly sword Glamdring and his mighty Staff of Power.





Assault on Orthanc™

Turns 6-8

In the previous Pack, the Rohirrim attack on Isengard commenced with the Warriors of Rohan hurling themselves into the hordes of Orcs and Uruk-hai. Here we present the conclusion of the 'Assault on Orthanc' Battle Report.

Battle Report – Part 2

In the first part of our 'Assault on Orthanc' Battle Report, the forces of Rohan, aided by the Heroes of The Fellowship, made an attempt to storm Saruman's tower. Éomer's cavalry charge met unexpected resistance and the Hero of Rohan lost most of his riders to the tenacious Orcs. Even so, he managed to slip through their lines and tear down the first of the Isengard wheels. Meanwhile, Théoden and his Warriors found themselves in a bitter struggle around the second wheel, while Aragorn and Gandalf made a bid to reach Saruman himself, closely followed by the traitorous Grima.

KEY

GOOD SIDE MOVES

EVIL SIDE MOVES

'To Me!'

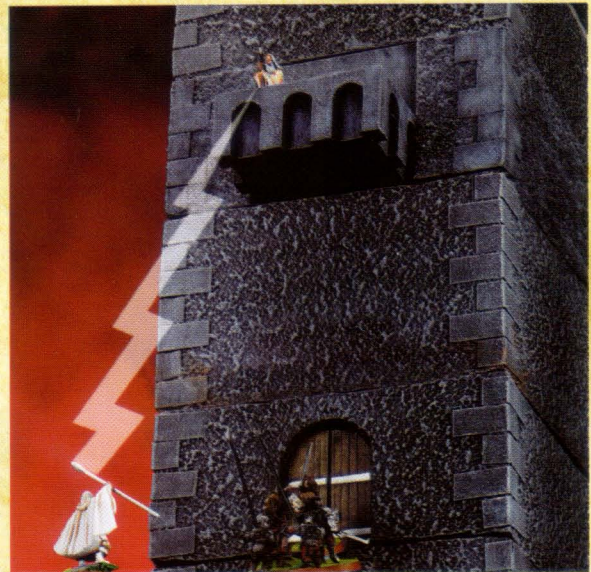


i In an effort to get the Heroes to the tower, Owen called a Heroic move with Aragorn. This enabled Aragorn to slip through the Uruk-hai forces and up the tower stairs. Also in range, Éomer thundered forward and crashed into the waiting Uruk-hai Warriors. In a magnificent display of swordsmanship, the Marshal fought off seven Uruks, as well as two Berserkers and an Uruk-hai Captain, slaying both of the Berserkers and one of the Uruk-hai Warriors in the process. Lurking close to the Heroes, Grima continued to make his presence felt – his Treacherous Counsel ability effectively preventing Aragorn from using his free point of Might each turn. Trapped and outnumbered, this put Aragorn in a dire situation. Owen knew he would have to break down the door of the tower quickly if Aragorn was to have any hope of completing his mission and slaying the evil Saruman.





Wizard's Duel



ii With Gandalf now at the base of Orthanc, the two Wizards found themselves in range of each other's Sorcerous Blast powers. Glenn took the initiative and sent a blast crashing down on Gandalf that wounded him and knocked him to the ground. In the same turn, Owen retaliated, this time scoring a wound on Saruman and knocking him back onto his balcony. This duel continued in the following turn, as both Wizards cast and counter-cast spells, using most of their Will in an effort to defeat the other.

The Second Wheel is Destroyed!



iii With aid from Gimli and Legolas, Théoden finally managed to break from combat and attack the wheel. After a turn of hacking at the ramshackle structure, the King eventually brought it crashing down, completing the first of the three Good victory conditions. However, with Orcs and Uruks all around, it would be up to Legolas and Gimli to keep Théoden alive, while Aragorn and Gandalf dealt with Saruman.



Carnage at Isengard™

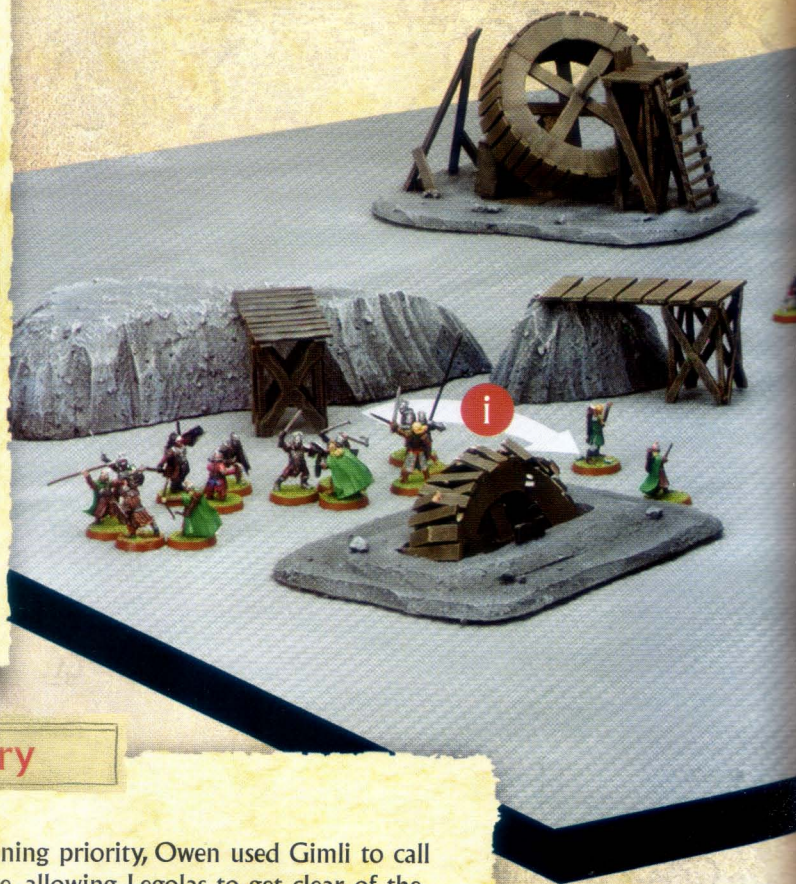
Turns 9-10

As the battle wore on, the numbers of fallen warriors began to mount. Both sides were in desperate straits. While the number of Uruk-hai and Orcs had dwindled, all of the Good Heroes had been wounded and few had any Might points remaining.

King Théoden in Peril



i The battle around the ruined wheel continued to rage, with Théoden, Gimli, Legolas and the remaining Rohirrim still locked in combat. The arrival of Glenn's Uruk-hai reinforcements had tipped the combat back in favour of the forces of Evil. Using the advantage of numbers, the Uruks and Orcs continued to press the beleaguered King. Owen knew it was only a matter of time before Théoden's luck ran out. However, despite Glenn's best efforts, the King continued to survive every assault.



Expert Archery



ii With Evil winning priority, Owen used Gimli to call a Heroic move, allowing Legolas to get clear of the fighting. Two of the remaining Warriors of Rohan moved to protect the Elf and give him the chance to take his shot. In an effort to finish off Saruman, the deadly Elven archer took careful aim at the wounded wizard, only to be cut down by the remaining Orc archers before he could even loose an arrow! The death of Legolas also reduced the Good side to half its starting number of models, completing the first of the three Evil victory conditions.



Wounded Wizard



iii In the shadow of Orthanc, Gandalf and Saruman's duel continued. However with both of the wizards low on Will, Glenn decided to change his tactics and try to take down Gandalf with his fighting Uruk-hai. As Aragorn and Éomer were still locked in combat, Gandalf had to deal with an Uruk-hai Berserker and two Uruk Warriors unaided. Unfortunately for Owen, Gandalf's good fortune from previous turns ran out and the White Wizard lost combat and was wounded three times, needing all of his three points of Fate to survive. Now both Gandalf and Théoden were only a single wound away from being killed and handing victory to the forces of Evil.

Aragorn Falls...



iv Cut off from any support, Aragorn spent several turns single-handedly pushing back the Uruk-hai Warriors and hacking at the tower door. In a desperate effort to enter the tower, he scored a single wound on the door. However, with Gríma's presence preventing Aragorn using his free point of Might, the weight of numbers finally proved too great for the Hero. Losing combat and trapped against the door, Aragorn suffered 6 wounds. His 3 points of Fate were not enough to save him and Aragorn fell, dashing Owen's hopes of entering Orthanc.



The Bitter End

Turns 11-12

The game now hung in the balance, with Gandalf and Théoden near death. However, Saruman had also been badly wounded and a single arrow or spell could easily turn the folly of Théoden into the fall of Saruman.

Last Act of Defiance



i With the demise of Aragorn, Glenn began moving many of the Uruk-hai fighting near the tower to aid the Orcs still battling Théoden and his remaining Warriors of Rohan. Realising this might well be the final chance to use his Rohirrim, Owen moved his last archer into a position to shoot Saruman. Both Glenn and Owen held their breath as the archer managed to hit Saruman despite the cover of the parapet. The Good side's hopes crumbled, however, as the arrow failed to inflict a wound, leaving Saruman alive and the Rohirrim archer to his grisly fate.

The Worm Turns

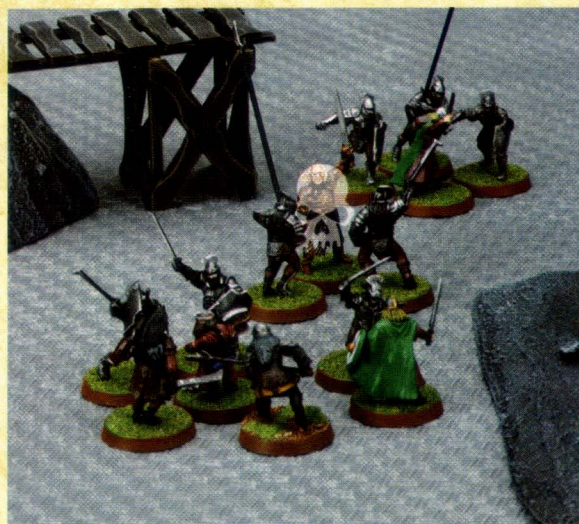


ii Éomer was proving quite a thorn in Glenn's side, continuing to win all his combats. However, with Aragorn gone and Gandalf held in combat, Saruman could turn his attention to the Marshal, Immobilising him. Helpless to fight back, Éomer found himself surrounded by Uruk Warriors. Gríma also took advantage of the frozen Rohirrim Captain and joined the fray. The combination of numbers and magic proved too much for Éomer, and the brave Marshal was killed. Even Gríma managed to score a wound, stabbing Éomer in the back and finally getting his revenge!





The King is Dead!



iii By Turn 12, the forces of Good found themselves in real trouble. With only a few Warriors of Rohan to protect the King, Owen couldn't stop Glenn's forces from surrounding Théoden. Gimli, also locked in combat, was unable to aid the King. With so many foes, Théoden had little chance and joined Aragorn, Legolas and his nephew Éomer in the tally of dead Heroes. This meant that Glenn had completed the second of his victory conditions and had only to kill Gandalf to win the game!

Saruman Triumphant!

iv Even so close to losing, Owen knew if he could cause one more wound to Saruman he might have a real chance of snatching victory from the jaws of defeat. Winning priority, Owen made a last attempt to kill Saruman. Gandalf hurled a Sorcerous Blast toward the evil wizard. However, it was not to be, as Saruman, with his last point of Will, managed to resist the spell's effects! With no other opponents, the host of Uruks closed in on Gandalf, winning the fight and scoring a massive 11 Wounds. With no remaining Fate and without a hope, the White Wizard was slain and Evil had won!





Conclusions

As the dust settles over Isengard, Glenn and Owen take stock of the events of the game. This gives them both the chance to look at what went right and also what went wrong for their forces.

THE FORCES OF GOOD

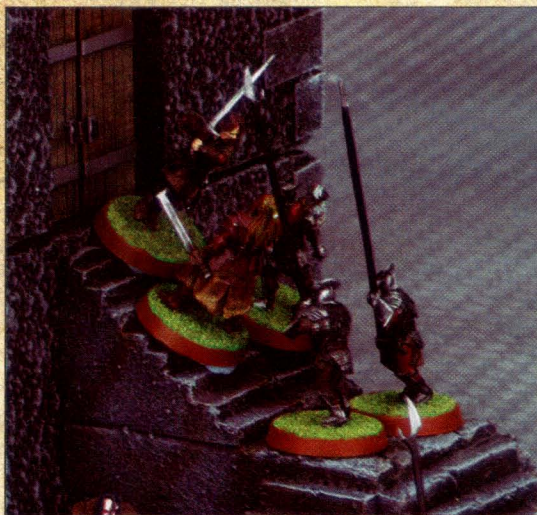
Owen – ‘That was a very dark day for the forces of Good. I felt it was going well up until the last couple of turns.’

Death of a Hero

‘It’s always a gamble using Heroes on their own, as they have the potential to do truly amazing things, but a few bad dice rolls mean it can all go horribly wrong. In this battle I probably expected a bit much from my Heroes, especially Aragorn. They are quite capable of cutting a bloody swathe through their foes and fending off incredible odds. However, I seriously underestimated the effectiveness of Grima. Without the freedom to use Might, my Heroes quickly found themselves in serious trouble. I was probably a bit too eager to get into Orthanc and this cost me dearly. Much like anything else, Heroes are most effective in numbers and, while I think I did the right thing in keeping Aragorn and Gandalf together, I might have done better had I kept all my characters with the main force of Rohirrim until they had dealt with the first wheel and seen off the Orc defenders.’



◀ GOOD LOSER
Owen’s Good forces met their end at Orthanc.



◀ DANGEROUS HEROICS
Isolated and outnumbered, Aragorn quickly found himself in trouble.



▲ WAR WIZARD
Magic played a large part in the battle.

Sorcerous Conflict

‘Magic was certainly one of the defining factors of this battle. Gandalf and Saruman both made extensive use of their magical powers throughout the game. This made winning priority and gaining the first opportunity to use their powers very important to both wizards. When the two wizards came within range of each other’s spells, this battle for priority became critical. With hindsight, I could have got more use from Gandalf by keeping him out of combat, allowing him to use his magical powers. Théoden in particular could have benefited from Gandalf’s presence, the wizard’s Will of Iron spell giving him a chance to resist Saruman’s spells. In the end, the collected Might of all the Good Heroes could not prevail against the magic of Saruman and the treachery of Grima.’



THE FORCES OF EVIL

Glenn – ‘It seems no one can resist the dark evil of Saruman. I don’t think I could have hoped for a better outcome. At the beginning, my forces were split up and my Uruk-hai were far from the fight, so I was really worried about the Good Heroes reaching the tower and killing Saruman. But my Mordor Orcs did a remarkable job of holding up the Good force – so much so that only Éomer, Gandalf and Aragorn made it to the steps of Orthanc, where they eventually met their bloody end at the hands of my Uruk-hai.’



◀ EVIL GENIUS

Glenn proved Saruman is truly the master of Orthanc.

Dark Sorcery

‘Saruman’s ability to cast magic through the Palantir at anyone on the board proved extremely useful. I was able to keep Saruman well out of harm’s way, while still Immobilising enemies from afar. This really helped to keep my Orcs in the fight because I was able to reduce the Good Heroes’ effectiveness at crucial moments and gain the upper hand. It also proved to be Théoden’s undoing, as he has no Will to resist such magic and I was able to Immobilise him on several occasions. Having Gandalf walk into range of my Sorcerous Blast was a very bold move on Owen’s part, but it allowed me to wound Gandalf and whittle down his points of Will.’



◀ POWERFUL FORCES

Saruman’s magical powers were decisive in the battle.

Forked Tongue

‘If there was one thing that helped me to win more than any other, then it was Gríma. Being able to force the Good Heroes to expend double the number of Might points proved crucial and really gave me an advantage throughout the game. Owen had to use his Might sparingly and really had to consider if it was worth expending it at times. Gríma shadowed Gandalf and Aragorn, limiting their abilities and ultimately playing a big part in their deaths on the steps of Orthanc. Limiting Owen’s use of his Heroes through Gríma’s influence and Saruman’s spells enabled me to get my Orcs stuck into the thick of the action and won me the battle.’



▶ EVIL INFLUENCE

Gríma’s presence was a constant thorn in the side of the Good Heroes.

Alternative Approaches

Changing the Scenario

Once Owen and Glenn had played the Assault on Orthanc scenario a few times, they started to think about changes they could make. While the confrontation between Saruman and Gandalf was the focus of the original game, there are many other possibilities. For example, what if the captured Merry and Pippin had been taken to Isengard? With the Hobbits imprisoned in Orthanc, it would have been up to the Heroes to enter the tower and rescue them from the terrible fate Saruman probably had in store for them.

Another alternative is including Treebeard and the Ents. Using the rules from Pack 32’s Playing the Game, you could include them in the Assault on Orthanc. However, you would need to balance the power of the Ents so it wouldn’t be too easy for the Good side. One way would be to use the Endless Horde rules from Pack 30’s ‘Retreat to the Hall’ Battle Game, allowing the Evil player to bring back his dead Uruk-hai and Orc models.



Gandalf the White™

Following his timely return to the lands of Middle-earth, Gandalf's new guise as the White Wizard also symbolises his new powers. In this Pack's Painting Workshop, we take on the challenge of a predominantly white miniature.



After defeating the monstrous Balrog of Morgoth, Gandalf returns in his new incarnation as the White Wizard, shining with magical radiance, striking fear into the forces of Evil. In this Pack, we look at how to paint his brilliant white robes, including how to subtly vary your tones when painting a model that is mainly a single colour. In addition, we expand on the layering technique presented in Pack 25 to make Gandalf's robes look particularly subtle and realistic. This more involved layering technique takes time, so is best used on impressive character models, rather than rank-and-file warriors. You will need the following Citadel colours: Skull White, Shadow Grey, Space Wolves Grey, Graveyard Earth, Kommando Khaki, Codex Grey, Fortress Grey, Dwarf Flesh, Bestial Brown, Chaos Black, Black ink, Brown ink and Chainmail.

◀ THE WHITE WIZARD

Gandalf returns to drive back the forces of Saruman and the Dark Lord.

PAINTING ESSENTIALS

Tonal Values

When a model is mainly a single colour, it is well worth spending some time thinking about the colour palette you will use. Take a look at Pack 19's Painting Workshop to remind yourself how colour palettes work. White is an especially difficult colour to differentiate, but here we have used the colour palettes to create three distinct tones – neutral white, cool white and warm white. You can experiment to find other paints that work well together to create other tones – we recommend trying these out on paper or a piece of card before applying them to your miniature.

NEUTRAL WHITE

CODEX GREY

FORTRESS GREY

SKULL WHITE

COOL WHITE

SHADOW GREY

SPACE WOLVES GREY

SKULL WHITE

WARM WHITE

GRAVEYARD EARTH

KOMMANDO KHAKI

SKULL WHITE

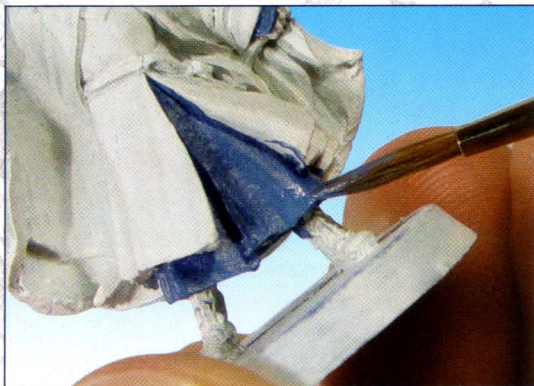


Painting Your Miniatures

1 The Inner Robes

After gluing Gandalf's staff to his body and undercoating the model with white paint or spray, you are ready to begin painting. Gandalf's inner robes are painted using the cool white palette. Begin by painting the whole area Shadow Grey. This will be highlighted up to pure Skull White using the layering technique. However, because white can provide too harsh a contrast, it is worth adding intermediate layers to make the result smoother. To do this, mix Shadow Grey and Space Wolves Grey in equal quantities, then apply this blue-grey colour to all the raised areas of the inner robes, leaving the original Shadow Grey only in the deepest recesses.

The next layer is of Space Wolves Grey alone, followed by an intermediate layer made from a mix of Space Wolves Grey and Skull White. Finally, Skull White on its own is applied as a highlight to the topmost areas and edges of the robes. You will be able to see how, by mixing your paints to add extra layers of highlighting, you can achieve a much smoother, more natural look to the robes.



◀ Paint the inner robes Shadow Grey. Don't forget to paint the ends of the sleeves, too.



► Notice how the intermediate layers help to make the highlights look smoother.

2 Outer Robes and Cloak

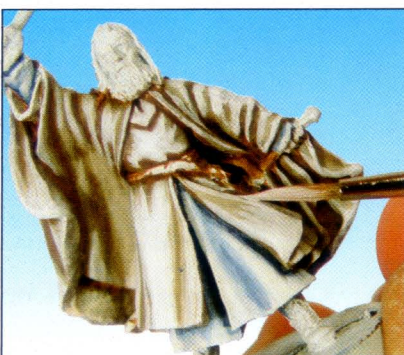
The techniques used for the outer robes and cloak are the same as those used on the inner robes. However, the colour palette this time is warm white. Begin by giving the area a coat of Graveyard Earth. Concentrate on achieving a good, even coverage. This may mean using two or three thin coats – but this is preferable to using a thick one.

Apply a mix of Graveyard Earth and Kommando Khaki as the first highlight layer. Kommando Khaki alone is used for the next layer, followed by a mix of Kommando Khaki and Skull White. Remember to make each progressive highlight layer smaller, leaving some of the previous layer showing through. Finally, apply fine highlights of Skull White to finish the robes and cloak.

► Once the white layer is painted on, the contrasts look very dramatic.



◀ Kommando Khaki provides a warm base to the robes.



▲ Gandalf with his robes and cloak complete.



RECAP

Flesh Tones

In Pack 38's Painting Workshop, we looked at how to paint Grima Wormtongue's pallid flesh colour to add character to the model. Similar techniques can be used to give the illusion of age – on Gandalf, for example, we use a more grey flesh tone to convey his wizened, weathered skin.



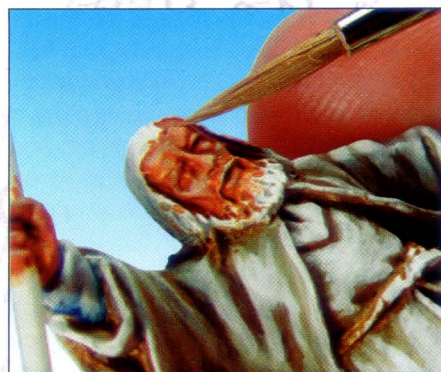
◀ SICKLY COMPLEXION

Grima has a pale and sickly skin tone.

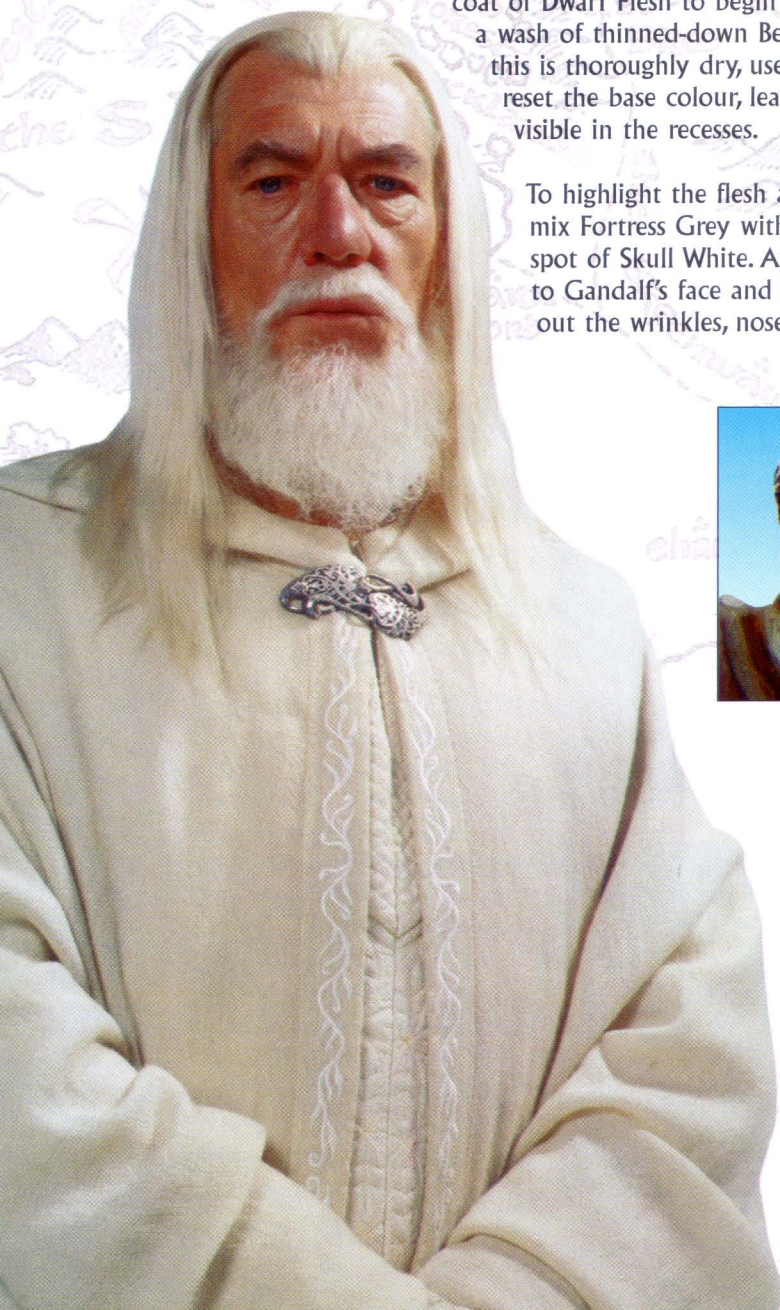
3 Gandalf's Face and Hands

All the flesh areas on Gandalf can be given an even coat of Dwarf Flesh to begin with. This is then given a wash of thinned-down Bestial Brown paint. When this is thoroughly dry, use Dwarf Flesh alone to reset the base colour, leaving the brown wash visible in the recesses.

To highlight the flesh and give it an aged look, mix Fortress Grey with Dwarf Flesh and add a spot of Skull White. Apply this mix sparingly to Gandalf's face and hands, carefully picking out the wrinkles, nose, cheeks and fingers.



▲ Gandalf's age is conveyed by the greyish flesh tone.



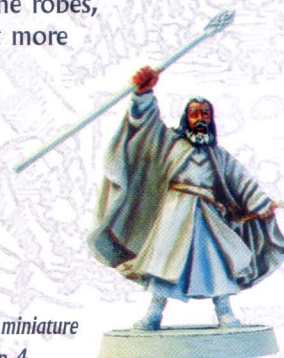
▲ Dry-brush the beard Skull White to highlight it.

4 The Beard

Gandalf's beard is painted in three stages. Firstly, re-undercoat it with Chaos Black, taking particular care not to get any black paint on the face. Next, using a small brush, carefully dry-brush the beard with Fortress Grey. Finally, apply a much lighter dry-brush of Skull White as a final highlight. The eyebrows can be painted in the same way, if you wish. Notice how the tone of the beard is different to the robes, providing yet more contrast.

◀ Gandalf's power is increased in his new guise as the White Wizard.

► Your Gandalf miniature at the end of Step 4.



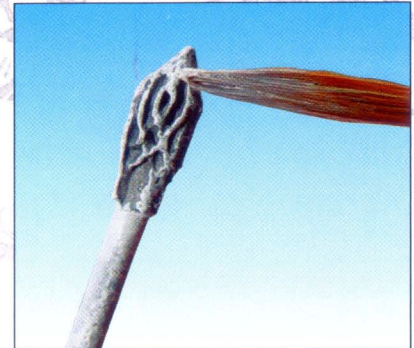


5 The Staff and Boots

Gandalf's Staff of Power and boots are painted in similar ways, using the same tones as the beard. Paint the staff and boots with an even coat of Codex Grey. Next, apply a highlight layer of Fortress Grey, leaving the Codex Grey shading visible in the recesses. Finally, apply Skull White as a highlight. You may find it easiest to dry-brush the white over some areas, such as the intricate end of the staff, but the shaft of the staff itself looks best painted with an even, white coat.



◀ The whole of the staff is first painted grey.



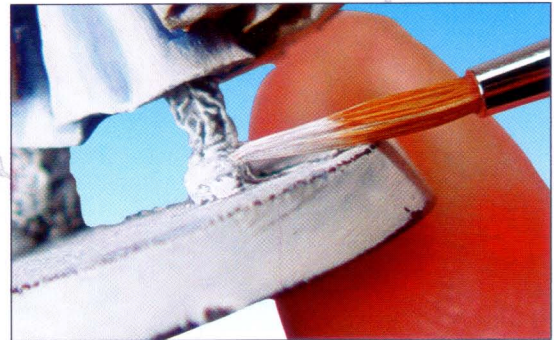
➤ A white dry-brush picks out the detail at the top of the staff.

DEEP SHADING

On a model that is made up of so many pale areas, you may find that it looks a little too light and bland. If this is the case, then you can increase the contrast by painting in some deep shading. Simply use a dark paint or ink of an appropriate colour and paint it into the deep recesses where two areas meet. For example, you can use thin lines of Black ink between the inner and outer robes. However, where two warm colours meet, such as the flesh and the robe at Gandalf's sleeves, lines of Brown ink would be more appropriate. Use a fine detail brush and apply the ink sparingly.



➤ Brown ink can be used to provide deeper contrasts.



▲ The boots are painted in exactly the same way as the staff.

*'Gandalf the Grey...
That's what they used
to call me. I am
Gandalf the White.'*

GANDALF™

6 Final Details

To finish the model, first paint the sword, scabbard and belt with Chaos Black. The pommel and hilt of the sword can be carefully dry-brushed with Chainmail, while the belt and scabbard need to be highlighted with Codex Grey. Once this is done, your Gandalf model just needs to be based, using whatever technique you prefer.



▲ Paint the hilt and pommel of the sword with Chainmail paint.

➤ Your Gandalf the White miniature, ready to battle against Evil.





The Tower of Orthanc™

Orthanc, the fortress of Saruman the White, lies in the centre of Isengard. Here, we show you how to build extra sections for your fortress tower from Pack 31's Modelling Workshop to represent this mighty citadel in your games.



Rising from the plains of Isengard to a vast height, the mighty spire of Orthanc dominates the surrounding landscape. Built in ancient times, this massive structure is now occupied by Saruman. From within its walls, he commands his vast army of Uruk-hai and, with the aid of the Palantir, communicates with the Dark Lord Sauron. In this Modelling Workshop, we will make two new fortress sections that you can combine with your existing model to represent Orthanc in your Battle Games. The first is an extra tower level with a balcony, offering a commanding view across the battlefield. The second is a new top for your tower, to give it the distinctive, forked appearance of Saruman's fortress.

◀ TOWERING PINNACLE
Gandalf and Saruman do battle atop the spire of Orthanc.

YOU WILL NEED

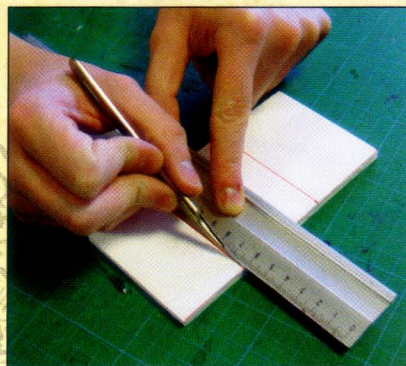
FOAM CARD
POLYSTYRENE CEILING TILES
CARDBOARD
BALSA SHEET AND ROD
2CM/1" THICK STYRENE SHEET
WOODEN DOWEL

SMALL BEAD
GLOSS VARNISH
CHAOS BLACK, CODEX GREY,
FORTRESS GREY, GRAVEYARD
EARTH AND KOMMANDO KHAKI
ACRYLIC PAINTS

Orthanc™ Balcony Level

1 Inner Walls and Floor

The balcony level, which will fit in between two other tower sections, is constructed in largely the same way as your other tower sections, with the addition of a doorway in one wall leading out to the balcony. Begin by building the inner walls and floor in exactly the same way as you did in Pack 31, following steps 1 and 2 of building the tower level. However, before sticking on the final wall cut out a rectangle, running all the way from the top to the base, to make the doorway. Remember that the way the corners fit together means the gap should be slightly offset so that it looks central once it is constructed. Making this gap about 9cm/3½" wide will mean your balcony will be wide enough for two models to stand on. Keep the section you cut out, as you will need it when you come to make the doorway in Step 4.

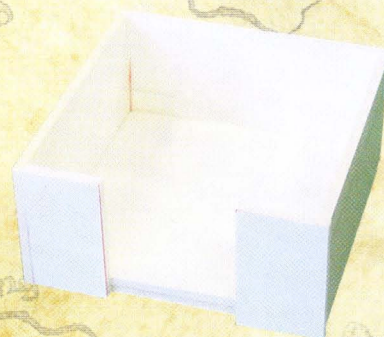


▶ CUTTING OUT THE DOOR

The gap should be slightly offset, so it looks central once the balcony level is stuck together.

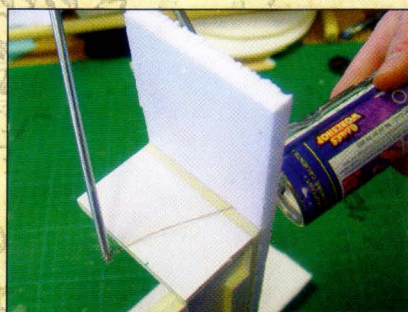
▶ BASIC SHAPE

You can see the structure of the level, with the doorway leading onto the balcony.



▶ TRIMMING THE WALLS

The wall with the doorway can be left without a tile on it, to make it easier for you to construct the balcony.



2 The Outer Walls

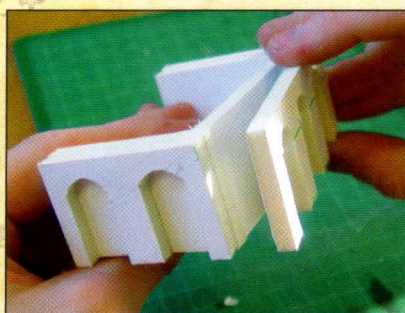
The next stage is to add outer walls made from polystyrene tiles. This is again done in the same way as the tower from Pack 31, by first attaching the tiles, then cutting them down to size with a hot wire cutter. However, for the time being, only add outer walls to the three blank walls – not the one out of which you have cut the doorway.

3 The Balcony and Parapet

The balcony and the parapet around it are constructed from foam card. To make the floor of the balcony, begin by cutting out two pieces, each the same width as the gap for the doorway, and about 5cm/2" long. Glue these one on top of the other. The parapet is constructed from three pieces of foam card, each the same length as the side of the balcony along which it will run. A good height for these is about 3cm/1¼". Glue the front section on first, then glue the sides on so that they line up with the front, leaving part of the floor sticking out at the back. Finally, as an additional detail, you can add decorative arch designs, cut from more foam card, around the parapet, as we have done here.

▶ ATTACHING THE PARAPET

The floor protruding further back than the parapet will allow the balcony to fit onto the front of the tower section.

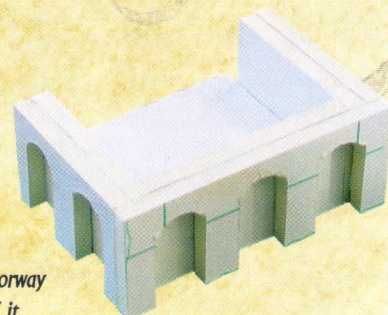
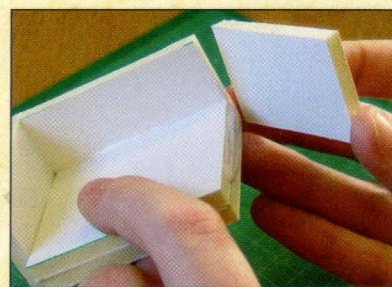


▲ ORNAMENTAL ARCH SHAPES

The addition of this decoration adds to the ornate feel of Saruman's tower.

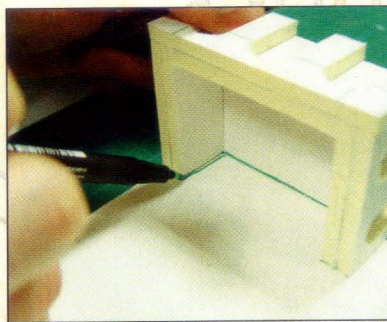
▶ THE COMPLETED BALCONY

Your balcony is now ready to have the doorway added to the back of it.



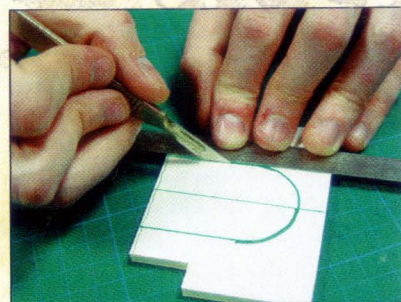
4 Door to the Balcony

The doorway is made from two differently shaped pieces of foam card, which fit across the back of the balcony, allowing it to be attached neatly onto the front of the tower section. The front arch of the doorway is the shape of a rectangle with the bottom corners cut out to accommodate the parapet. First cut out a piece of foam card the same height as the distance from the floor of the tower section to the top of the walls and as wide as the balcony. Make sure the doorway will fit over the parapet by using the balcony as a template to draw around, as shown. Next, cut an arched doorway into this piece of foam card, about 4cm/1½" wide.



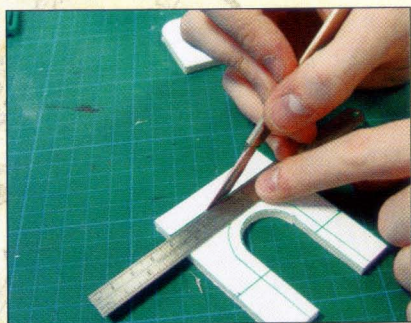
◀ BALCONY TEMPLATE

So that you can draw around the parapet, the protruding part of the balcony floor should be fitted against the bottom of the piece of foam card around which you are drawing.



➤ THE OUTER DOORWAY

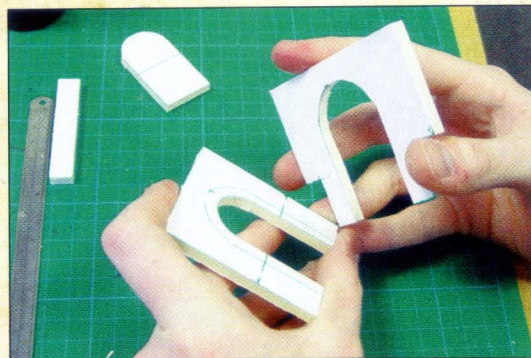
Carefully cut out an arch shape for your doorway.



◀ THE INNER DOORWAY

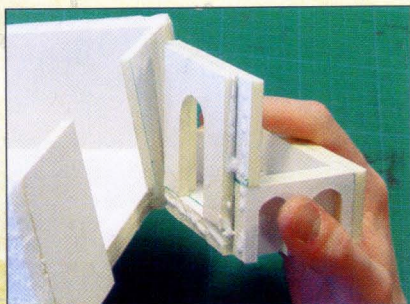
Cut the top off the inner doorway, so that the inner and outer sections are the same height.

To make the inner doorway, take the piece you cut out of the wall of your tower section and trim the top so it is the same height as the outer doorway. Next, use the large archway as a guide to draw a smaller arch on the inner doorway. Once you have cut out this smaller archway, glue the inner and outer sections together to form the complete doorway. Glue the doorway in place on the back of the balcony – you should find it slots neatly into place so that the protruding floor of the balcony and the inner doorway line up. Finally, glue the whole structure into the space on the front of the tower section.



➤ ASSEMBLING THE DOORWAY

Make sure the edges of the inner doorway line up with the indents at the bottom of the outer.

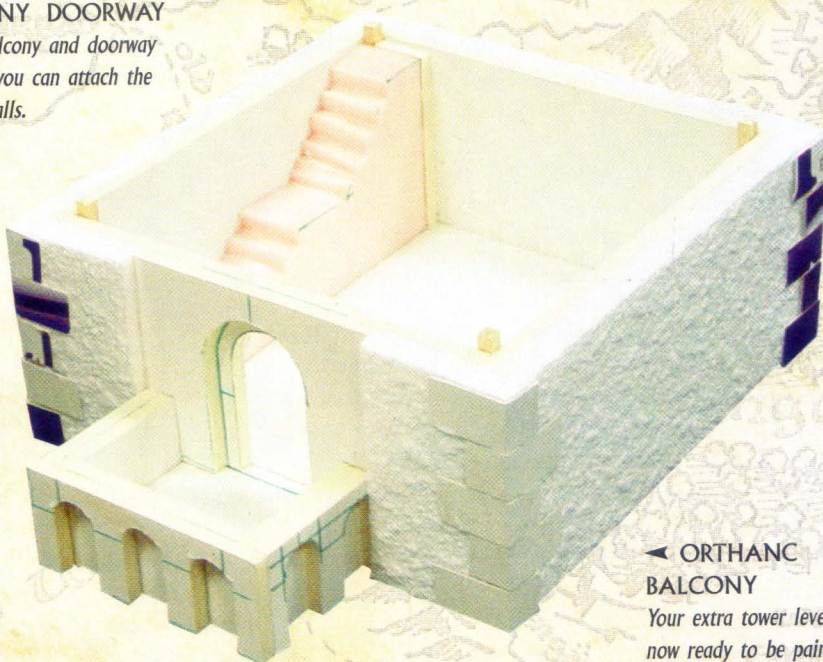


◀ BALCONY DOORWAY

Once your balcony and doorway are in place, you can attach the outer front walls.

5 Front Walls and Details

For the outer front walls, glue pieces of polystyrene ceiling tile either side of the balcony and trim them down in the same way as the other outer walls. Add cornerstones to the outsides, then add stairs, corner posts and a trapdoor to the inside of the model.



◀ ORTHANC BALCONY

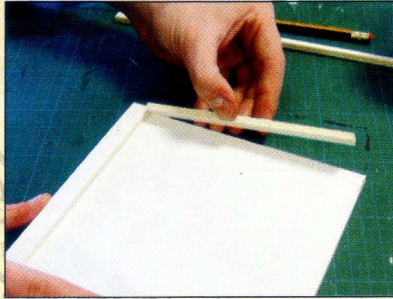
Your extra tower level is now ready to be painted.



Orthanc™ Spire

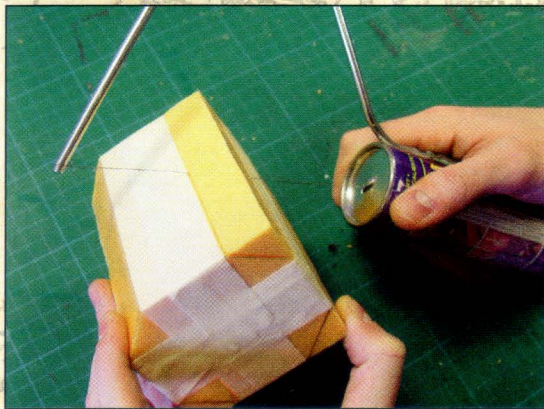
1 The Base of the Spire

The spire sits on top of a square base with a rim around the edge. To make this, begin by cutting out a square of foam card, the same dimensions as your complete tower sections. Next, use the thickness of the walls of a tower section to measure how wide the rim needs to be, then construct it, using strips of foam card of the appropriate width.



◀ ADDING THE RIM

The rim allows the spire to be positioned on the corner posts of the tower section below it.



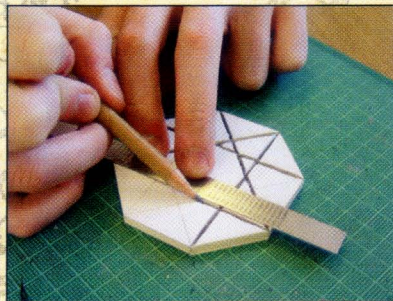
◀ SHAPING THE PILLAR

If you make the strips of tape the right size, each of the eight sides of the pillar will be the same width.

2 The Central Pillar

This part of the spire is an octagonal block of styrene that sits in the centre of the base, with a decorative platform made of foam card at the top. Start by cutting out three pieces of styrene, each $7\frac{1}{2}\text{cm}/3''$ wide and about $12\text{cm}/4\frac{1}{2}''$ long. Glue these all together, giving you a rectangular block. Next, stick down some masking tape so that it forms a $3\text{cm}/1\frac{1}{4}''$ strip down the centre of each long face of the shape. Use these strips as a guide to cut off the corners of the block at an angle, using a hot wire cutter as shown.

The platform at the top is made from a piece of foam card, cut to the same shape as the top of the pillar (use the pillar as a template). The design is made by drawing lines between the corners of the platform to make an eight-pointed star shape. When you are happy with your design, score it into the surface of the foam card using a pencil. Once the platform is ready, glue the pillar to the centre of the base and stick the platform to the top of this.



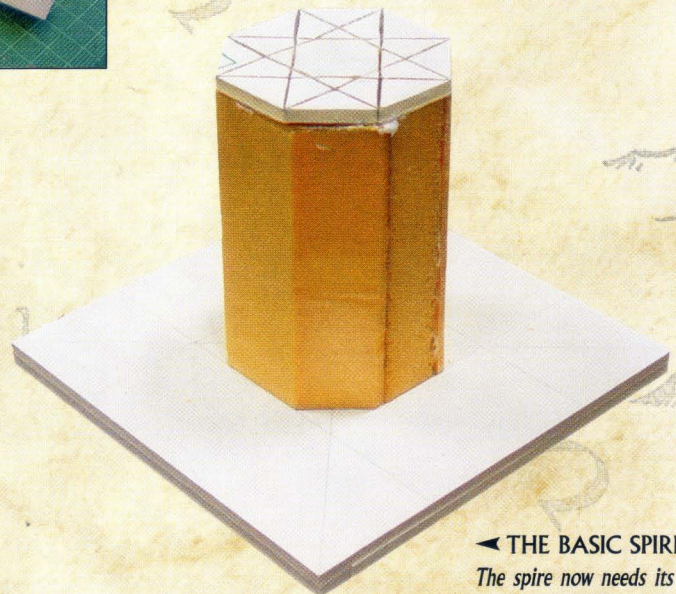
◀ SCORING THE PATTERN

Pressing hard with the pencil will ensure the pattern will show up once the model is painted.



▲ PLATFORM ASSEMBLY

It is important that the top of the pillar is flat, so the platform lies neatly on top of it.

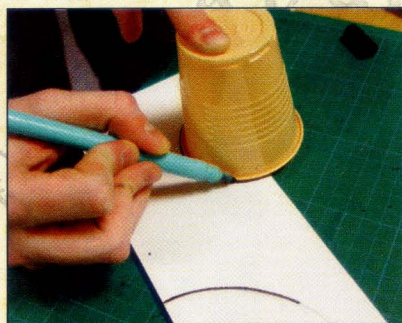


◀ THE BASIC SPIRE

The spire now needs its decorative spikes added.

3 The Spikes

The spikes at each corner of the spire are made from foam card. Start with one piece of foam card about 30cm/12" long. Its width should be the distance from the sides of the pillar to the corners of the base. Each spike curves upwards to a point, with a semicircular cut-out near the bottom. Draw this shape on one piece of foam card, then cut it out. Once you have one spike, you need seven other identical foam card shapes which can be made using your original spike as a template. When you have all eight pieces, glue them together in pairs, giving you four shapes, each the thickness of two sheets of foam card.

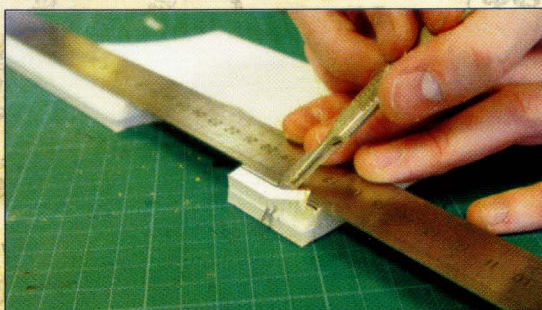
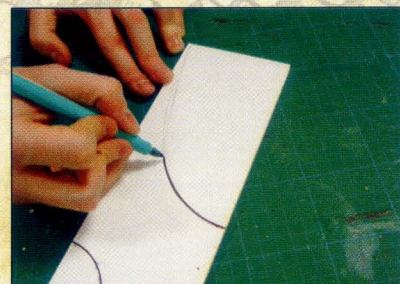


► CURVED EDGES

It's a good idea to draw the curve with a pencil first, until you get a shape you are happy with.

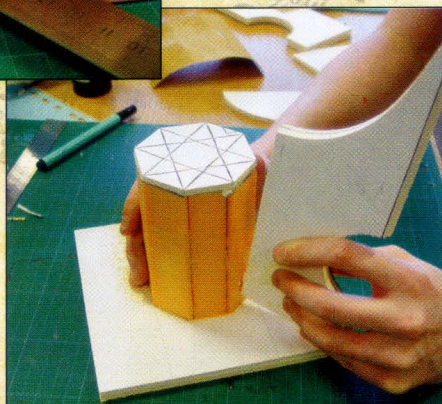
◀ SPIRE DETAILS

The rounded cut-outs on the sides of the spikes can be made by drawing around half of a circular object of the appropriate size.



▲ TRIMMING THE EDGES

Take care when cutting the edges near the tips of the spikes, as they will be quite delicate due to being so narrow.



► COMPLETING THE SPIRE

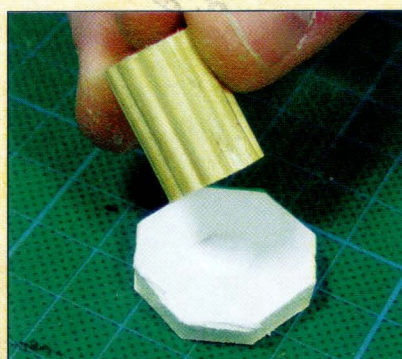
Make sure you line up the spikes with the corners of the base.

'The power of Isengard is at your command, Sauron, Lord of the Earth.'

SARUMAN™

The Palantír™

You can add an extra level of detail to your tower by adding a model of Saruman's Palantír upon its plinth. Simply cut a small piece of dowelling, about 2cm/¾" in length, and glue it to a small, octagonal piece of foam card to make the plinth. You can make the Palantír from any suitably sized spherical object, such as a small bead, which can then be glued to the top of the plinth.

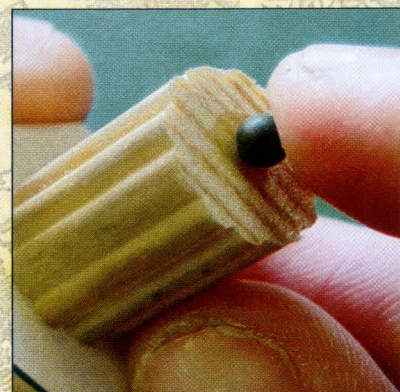


► ADDING THE PALANTÍR

If you do not have a sphere of a suitable size, you can easily make your Palantír from a small ball of modelling putty, as we have done here.

◀ CONSTRUCTING THE PLINTH

Make sure your plinth is not too tall when placed next to one of your figures.



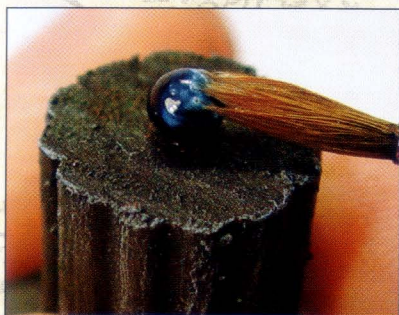
Painting your Model

Begin by giving your new tower sections a coat of textured paint, avoiding the wooden parts on the balcony level. If the paint starts to obscure the design in the floor of the spire, simply scrape the design back in with the tip of a pencil before the paint dries. Next, if you have not used black textured paint, you will need to undercoat everything with Chaos Black. Once this is dry, use Codex Grey to dry-brush all the stone areas, followed by a lighter dry-brush with Fortress Grey. Dry-brush the wooden areas with Graveyard Earth and then Kommando Khaki.



◀ DRY-BRUSHING STONE

Take care to try to match the colour of your new tower sections with your existing ones.



Paint the plinth of the Palantir with textured paint, being careful to leave the Palantir itself smooth. Next, paint the plinth in the same way as the rest of the tower. To finish the Palantir itself, simply paint it with Chaos Black, then give it a coat of gloss varnish.

◀ VARNISHING THE PALANTIR

A coat of gloss varnish helps to emphasise the jet black colour of the Palantir.

Alternative Approaches

The Eye of Sauron

If you wish, you can paint the Eye of Sauron on your Palantir, as we have done here, using a variety of red, orange and yellow paints.



▲ THE EYE OF SAURON

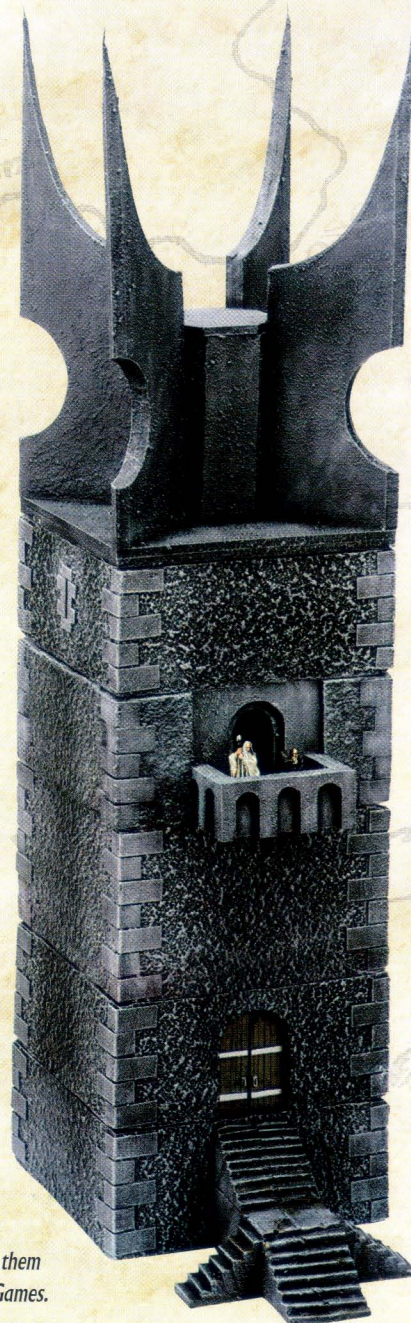
It is through the Palantir that Sauron communicates with his servant, Saruman.

◀ SARUMAN'S LAIR

The Palantir makes a good additional detail for the interior of your balcony level.

► MIGHTY TOWER

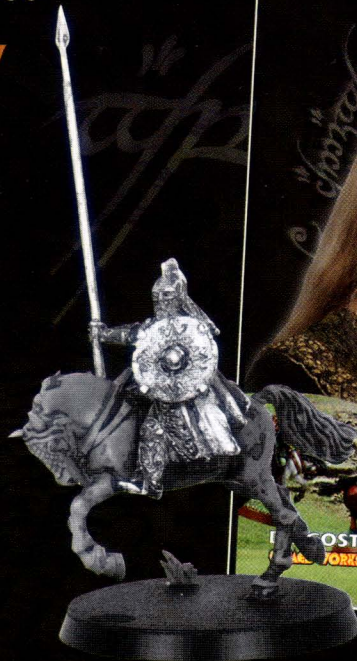
Once you combine your new tower sections with the others, you can use them to represent Orthanc in your Battle Games.



IN YOUR NEXT GAMING PACK...

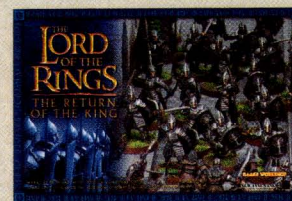
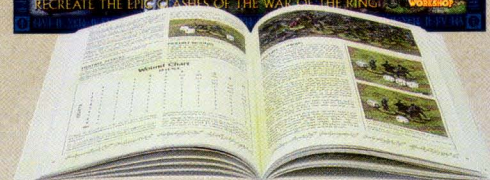
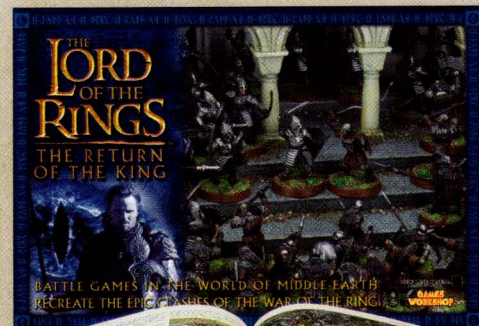
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