THE LORD OF THE RINGS™

BATTLE GAMES
-in Middle-earth-™

50

SARUMAN'S URUK-HAI
LAUNCH THEIR ASSAULT!

THE LORD OF THE RINGS

BATTLE GAMES 50
— in Middle-earth —

Rohan™ Enslaved!

The people of Rohan have long been proud and free, but the insidious Saruman has put an end to their liberty. King Théoden has fallen in thrall to Saruman's evil, making the cunning wizard the real power behind the throne.

> *'Orcs are roaming freely across our lands, unchecked, unchallenged – killing at will!'*
>
> ÉOMER™

Once the pride of Rohan, Edoras is now a place of despair. Its people have lost faith in their king, as he sits in the gloomy hall of Meduseld – unwilling or unable to act – as Saruman's Orcs run rampant across the land. Gríma Wormtongue stands by the side of the ailing Théoden, paid by Saruman to be his voice and ensure that the king remains a puppet of Isengard.

However, there are still those who are loyal to the people. Éomer and his cousin Théodred, the king's son, still roam the land with their noble Riders of Rohan, determined to stamp out the infestation of Orcs and Uruk-hai. Their task is a daunting one, as their efforts are constantly undermined by Théoden's skulking advisor, Wormtongue.

In this Pack's Playing the Game, we look at common special rules used in Battle Games, which you will find extremely useful when writing your own scenarios. In the Battle Game, we return to Rohan to find it a dark and desperate place. The scenario recreates a skirmish between Riders of Rohan and Uruk-hai. Additionally, we present a Rohan campaign so that you can re-enact 'Saruman's War'. In the Painting Workshop, we show you how to improve your Warriors of Rohan miniatures and how to convert them. Finally, the Modelling Workshop looks at building realistic Rohan cottages, complete with thatched roofs.

▲► GOOD AND EVIL
While Wormtongue weakens the king's will, Éomer and Éowyn remain loyal to Rohan.

Special Scenario Rules

Sometimes in the course of playing your Battle Games, you may wish to add to or vary the existing game rules. Here, we take a closer look at how to do this, adding variety to existing scenarios, or creating your own.

The rules we have presented in previous Packs of *Battle Games in Middle-earth* should, in most instances, cover any of the situations that arise during the playing of a given scenario. However, you may find, from time to time, that you wish to represent in game terms something that is not covered by the main rules, or to add an extra level of detail to a certain element of a game.

In this Playing the Game, we look at using special scenario rules in your Battle Games to get the most out of your gaming experience. We also recap some of the special scenario rules that have been used in more than one previous Battle Game. These 'standard' special rules can be adapted and applied to your own scenarios.

◄ GAMING EXCITEMENT
The addition of special rules can bring more variety to your games.

RECAP

In Pack 17's Playing the Game, we discussed creating your own scenarios to play as Battle Games. This is when you are most likely to invent your own special rules in order to represent a certain prominent feature of the scenario you have created. A well-thought-out special rule in a scenario can change the focus and add an extra dimension to your games. For example, in Pack 45's Battle Game, we introduced the Deceived special rule, which brought a whole new dynamic to the way in which the game needed to be played.

► DECEIVED!
Elrond and Gil-galad seek to break Sauron's dominion over their comrades.

Using Unique Scenario Rules

A well-conceived rule can really help to bring the flavour of *The Lord of The Rings* films to the tabletop. For example, to capture the feel of the scene in *The Two Towers* when the Ents attack Isengard, we included a rule for burning arrows in Pack 32's Battle Game. As well as adding to the atmosphere, this also served to balance the game by giving the Evil side a better chance of being able to inflict damage on the mighty Ents. We will discuss unique scenario rules in more detail next Pack.
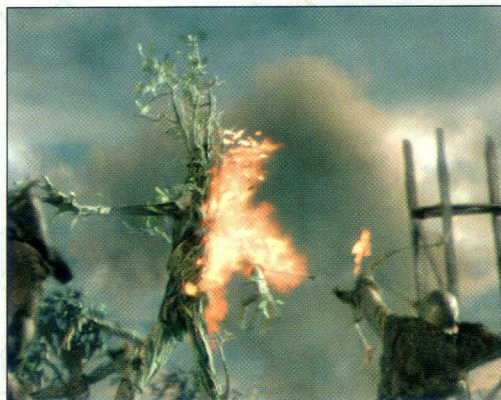
◄ BLAZING ARROWS
The Lord of The Rings films can be a great source of inspiration when creating appropriate special rules for your scenarios.
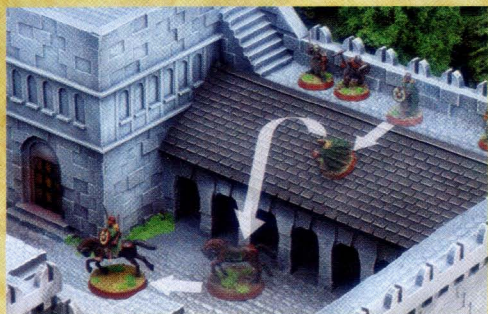
◄ SADDLE UP!
Trapped between enemies, the Warrior of Rohan runs down the stable roof and jumps onto his horse in order to escape.

► SWINGING TO THE RESCUE
Aragorn swings from the crane on the dam to confront the Orc attacking Frodo.

Using the Standard Rules

With a little imagination, the standard rules of the game can often be employed to deal with situations that they do not explicitly cover, thereby negating the need for additional special rules. For example, if, during a game, you want a warrior to jump off a fortress wall onto the back of a waiting horse, you could decide that it would count as a Jump test. However, since this would be a somewhat difficult manoeuvre to pull off, you could alter the rule so that a roll of 1 or 2, rather than just 1, would result in failure. Another example of this was shown in Pack 33's Playing the Game, with a Jump test being used to see if Aragorn could swing into combat using a hanging chain.

When applying special rules to a scenario, there are a number of factors to take into consideration. The first question to ask yourself is whether or not a special rule is required. Is there something which you want to portray in the game that is not covered by the standard rules? Excessive use of special rules can detract from how well a scenario works by overcomplicating matters and slowing down gameplay. For this reason, it is a good idea to limit the use of special rules to situations that are simply not covered in the standard rules, or elements of the game that are central to the story you want to recreate. If you find yourself spending more time dealing with special rules than any other element of playing the game, it is safe to assume that you are using too many.

► BOGGED DOWN
Don't let excessive special rules detract from your enjoyment of gaming.

'Standard' Special Rules

A number of the Special Scenario Rules used in previous Battle Games can, where appropriate, be used in other scenarios. Here, we present a few examples of these 'standard' special rules and suggestions of alternative ways they could be used.

Exhausted

The Exhausted rule can be used in your scenarios to represent instances when, for one reason or another, a Hero would not be fighting at the peak of his abilities. Depending on the circumstances you wish to represent, you can reduce the number of points of Might, Will or Fate that a Hero possesses. For example, if creating a scenario that takes place immediately after Gandalf's encounter with the Witch King at Minas Tirith, you could have Gandalf beginning the game with his store of Will depleted. Another situation in which the Exhausted rule could be used is a scenario following Frodo and Sam's escape from the tower of Cirith Ungol. To represent the fact that Frodo is weakened, not having recovered from his encounter with Shelob, you could decide he starts the game with no points of Might remaining.

▲ WEARY TRAVELLERS
Disguised in scavenged Orc armour, Sam and his exhausted master continue on their way to Mount Doom and the completion of their quest.

▲ DISASTER ON THE MOUNTAIN
On their way over Caradhras, the Fellowship are ambushed by Uruk–hai, who capture Merry and Pippin.

Carrying Hobbits

In Pack II's Battle Game, the Special Scenario Rules allowed Uruk-hai to capture and carry Merry and Pippin. This could be used in a game where the Evil player's objective is to capture, rather than kill, the Hobbits. To capture a Hobbit, an evil warrior must first knock the Hobbit out by defeating him in combat and reducing his Wounds to 0. Since they do not wish to kill the Hobbit, the Evil model will count as being unarmed when trying to knock out its opponent. Indicate that the Hobbit has been knocked out by lying it on its side. To pick up an unconscious Hobbit, one or two Evil models must begin their move in contact with it. A Hobbit can be carried by one model moving at half speed, or two at their normal movement rate. A model may not charge enemies or do anything other than move when carrying a Hobbit, but will drop the Hobbit if charged. Good models may not shoot an enemy carrying a Hobbit.

To revive an unconscious Hobbit not in contact with an enemy, a Good model must end its move in contact with the Hobbit. The Hobbit restores a single wound and may act as normal from this point on, but must spend half its move standing up.

Unarmed

If a warrior is fighting without a weapon, he will be at something of a disadvantage compared to one wielding a deadly instrument such as a sword or axe. This can be represented in your games using the Unarmed rule. Any warrior who, for one reason or another, is not properly equipped with at least a hand weapon will subtract 1 from their highest dice roll to see who wins a fight. A roll of 6 will therefore count as a 5, a 5 as a 4, and so on.

This rule was used in the 'Flight to the Ferry' Battle Game in Pack 37 to represent that the Hobbits, having just set out on their quest, were not carrying any weapons when they first encountered the Ringwraiths. It could easily be applied to any situation in a game where a warrior would conceivably not be carrying a weapon. For example, if playing a game based on Saruman's forces attacking an undefended village in Rohan, you could use Warriors of Rohan figures as villagers, but apply this rule to represent the fact that they are unarmed peasants.

▲ INDISCRIMINATE
SLAUGHTER
*Saruman's minions fall
upon a defenceless village.*

Swimming

Although most of the time it is reasonable to treat any areas of water on the table either as shallow enough to be crossed as difficult terrain or deep enough to count as impassable, there may be times when you wish to represent warriors crossing water by swimming. If this is the case, you can use the following rules for swimming from Pack 34's Battle Game. If a model wishes to move by swimming, it must roll a dice and consult the Swimming Table.

◄ CROSSING THE BRANDYWINE
*Fleeing the Ringwraith and with the ferry
too far to jump, Pippin will have to swim
to catch up with his friends.*

SWIMMING TABLE

Any model beginning its turn in the water must roll a dice and look up the result below:

1   The warrior is forced under by the strong current, and is lost. Remove the model from play as a casualty.

2-5   The warrior manages to remain afloat and kicks towards shore. The model may move at half its usual movement rate.

6   The warrior swims strongly towards safety. The model may make its full move this turn.

Any model wearing heavy armour must deduct 1 from the dice roll, and is therefore removed from play on the roll of a 1 or 2.

Saruman's War Campaign

Saruman has built a mighty force of Uruk-hai and Orcs, with the sole purpose of crushing the Kingdom of Rohan. Here, we present a special Campaign Report based around the invasion of Rohan, starting with the 'Message to Edoras' scenario.
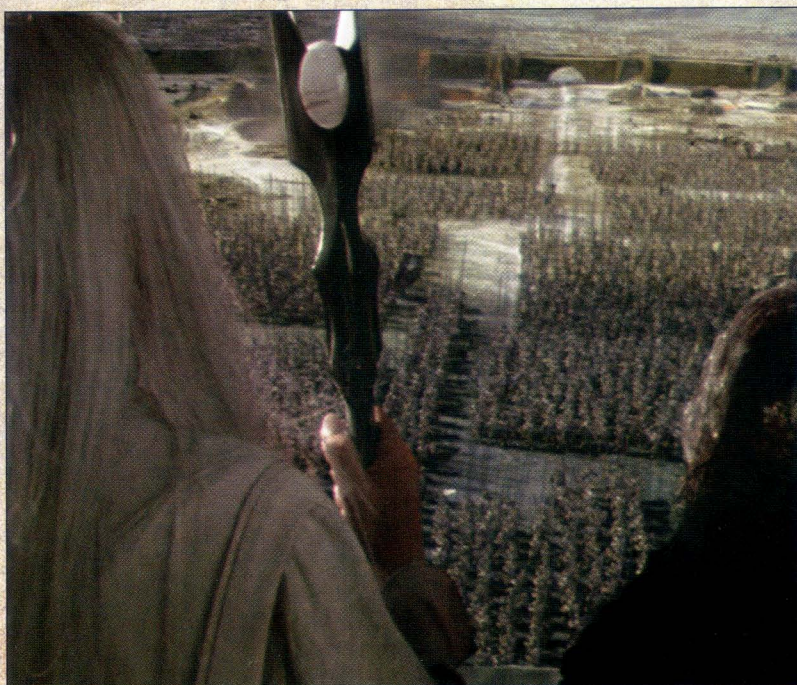
Troubled times have come to the people of The Riddermark. Orcs roam freely along the kingdom's borders, burning and killing at will. On his throne in Meduseld, King Théoden sits powerless to act, his will drained away by the sorceries of Saruman, while his mind is poisoned by the words of his advisor Gríma Wormtongue. Only a few brave souls attempt to push back the tide of gathering darkness, such as Éowyn and her brother, Éomer. However, even they will need help if they are to have any hope of preventing Saruman from destroying their homeland.

In this Pack, we present a special Saruman's War Campaign Report, played by Richard and Mark. Follow the fate of their forces as we detail the action and show you how to create your own campaigns set in these dark and violent times.

◄ SARUMAN'S ARMY
The White Wizard marshals his forces for the invasion of Rohan.

RECAP

The Helm's Deep Campaign

In Pack 28's Playing the Game, we presented a narrative campaign using a series of linked scenarios based around the lead-up to the battle of Helm's Deep. The Helm's Deep campaign focused on recreating the events of the movie and culminated in the great siege of Helm's Deep itself. In this Pack's campaign, 'Saruman's War', the narrative follows a different path, leading to what might have happened had Isengard launched an all-out assault on Edoras. Despite the difference in the direction of the story, both campaigns have much in common and follow the rules previously presented for playing narrative campaigns.

► RETREAT TO THE KEEP
Part of the Helm's Deep campaign was this exciting Battle Report.

Special Campaign Rules

Order of Battle

The Saruman's War campaign follows Isengard's invasion of Rohan and domination of its king, Théoden. From the first border skirmishes to the tide of Uruk-hai and Orcs crashing against the walls of Edoras, you can play out Saruman's treacherous bid for power. The campaign explores the events that might have transpired had Théoden chosen not to flee to Helm's Deep, as well as recreating some of the memorable moments from the films, such as Gandalf's arrival at Edoras.

The scenarios within the campaign are played in a set order. Presented below is a description of each game in the preferred order of play. Our gamers, Mark and Richard, have already played the first two scenarios, 'Message to Edoras' and 'Attack at the Ford'. Each scenario also has one or two Special Campaign Rules, which you should add to the Special Scenario Rules of the original Battle Game.

▲ WAR IN THE WESTFOLD
The armies of Saruman spill across the border and into the lands of Rohan.

1 Message to Edoras

This scenario, presented later in this Pack, marks the beginning of Saruman's invasion of Rohan. Not expecting attack from Isengard, the Warriors of Rohan are taken by surprise as large groups of Orcs begin to cross into their lands, burning and killing across the Westfold. Those Rohirrim that survive the carnage must get to Edoras and warn the king!

Special Campaign Rules

If the Evil side win this scenario, then Edoras will have little warning before the arrival of Saruman's army. As a result, in the 'Assault on Edoras' scenario, the Good player must reduce the number of Warriors of Rohan in his force by 5 models. If the Good side wins, then there are no special effects on the campaign.

◄ THE WAR BEGINS
The forces of Isengard launch a surprise attack on the lands of Rohan.
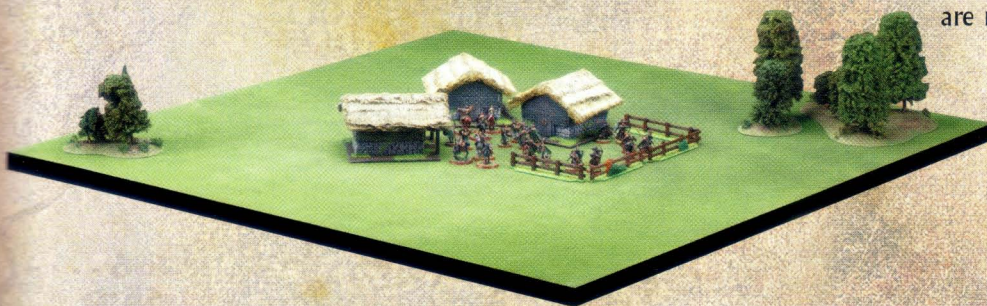
Special Campaign Rules

If the Good force wins this scenario, the army gathering to assault Edoras will be greatly reduced. In the 'Assault on Edoras' scenario, the Evil player reduces his number of Uruk-hai by 5 models. If the Evil side wins this scenario, there are no special effects on the campaign.

► HALT THE URUKS!
The brave Rohirrim warriors must try to stop the Uruk-hai reaching their comrades.

2 Attack at the Ford

In this Battle Game from Pack 14, the Rohirrim must stop the Uruk-hai from crossing the ford and reinforcing those forces already sweeping across the kingdom. The Riders and Warriors of Rohan must halt them at a narrow ford. Any Uruk-hai that break through their defence will only swell the numbers marching on Edoras and add to Saruman's chances of victory.

3 Restore the King

This specialised scenario, presented in the next Pack, retells the events as Gandalf, Aragorn, Legolas and Gimli enter Edoras to find Théoden under the thrall of Saruman and his servant Gríma Wormtongue. The resulting confrontation could determine the fate of Rohan and whether its King will be free of the taint of the White Wizard of Isengard.

Special Campaign Rules

If the Evil side wins this scenario, then Gríma is still the 'trusted advisor' of Théoden and may deploy anywhere within the walls of Edoras at the start of the 'Assault on Edoras' scenario. If the Good side wins, then Gríma has been unmasked and banished, and must deploy with the Evil force for this battle game.
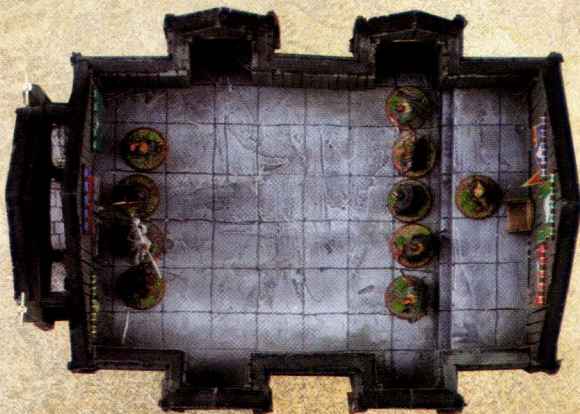
◄ MAYHEM IN MEDUSELD
Gandalf must reach King Théoden and free him from Saruman's spell.

Special Campaign Rules

The 'Assault on Edoras' scenario counts as winning two games to determine the winner of the campaign.

4 Assault on Edoras

In this massive Battle Game, to be presented in Packs 52 and 53 as a two-part Battle Report, the forces of Rohan defend Edoras against the armies of Saruman. From the walls and towers of the Rohan capital, the brave Rohirrim – aided by Gandalf, Legolas, Gimli and Aragorn – must turn back a tide of evil Uruk-hai, led by none other than Saruman himself.

◄ LAST OF THE ROHIRRIM
At the gates of Edoras, the people of Rohan must stop Saruman or face their final destruction.

'*You must ride to Edoras and raise the alarm.*'

MORWEN™

WINNING THE CAMPAIGN

● The side that wins the most games wins the campaign. Note that game 4 – 'Assault on Edoras' – is worth two games for determining who has won the campaign, making it impossible to have a draw.

Message to Edoras™

In this scenario, the Rohirrim must send a messenger to warn of Saruman's invasion. However, taken by surprise by their attackers, they must first try to mount a defence and break free of the closing horde of Orcs that surrounds their village.

THE COMBATANTS

For this scenario the Evil player will need the 36 Mordor Orc models and card figures from previous Packs and an Orc Captain, which can be represented by either your Grishnákh or Gorbag model. In addition, he will also need the six Warg Rider card figures from Pack 41. The Good player will need 24 Warriors of Rohan, included in this Pack as well as Pack 7, and the six Riders of Rohan from Pack 14.

'Rohan is mine!'

SARUMAN™

The Gaming Area

The Battle Game is played on a 120cm/48" square board. Place the Rohan houses from this Pack's Modelling Workshop in a group in the centre of the board, as shown. You can then use trees, rocks and hills to complete your battlefield. Finally, one of the table edges is designated to represent the road to Edoras.

Special Scenario Rules

Delivering the Message

The Rohirrim must get a message to the King to warn of Saruman's treachery, by moving off the table edge designated as leading to Edoras. Every model that the Good player moves off this table edge has a chance of delivering the message. Roll a dice and add the number of models that have successfully left the table, including the model that has just left. If the total score is six or more, then the message has been delivered. You may need to make multiple rolls if more than one model moves off the table in a single Move phase.

Taken by Surprise

The Riders and Warriors of Rohan are not expecting an attack and have been caught off guard by the sudden appearance of the Orcs. For the first 3 turns of the game, any Good model that wishes to move must first pass a Courage test. If the model fails, then it must remain stationary. This does not affect the Warriors' or Riders' ability to shoot, and they will fight as normal if charged by an enemy.

Starting Positions

The Warriors and Riders of Rohan must be deployed within 14cm/6" of the centre of the board, in among the houses. Finally, the Evil player deploys his force anywhere on the table no further than 14cm/6" from a table edge.

WARRIORS OF ROHAN DEPLOY HERE

FORCES OF MORDOR DEPLOY HERE

ROAD TO EDORAS
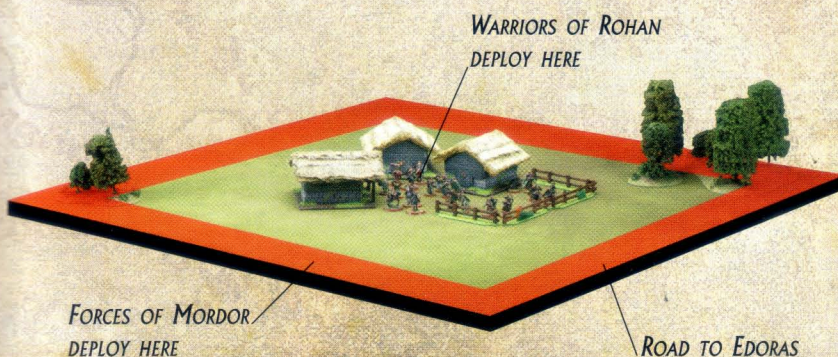
WINNING THE GAME

● The Good side wins if the message to Edoras is delivered.

● The Evil side wins when 15 Good models have been killed.

Playing the Campaign

Returning to the lands of the Horse Lords, Richard – commanding the forces of Saruman, and Mark – in control of the proud people of Rohan – commence their campaign. Here, we take a look at the first two games and their outcomes.

B ack in Pack 28, Mark and Richard played the exciting Helm's Deep narrative campaign, climaxing in the dramatic 'Retreat to the Keep' Battle Report. Deciding that he was due a rematch, Mark once again squared off against Richard over the field of battle. Together they chose to play another narrative campaign set in Rohan. However, this time the sides would be reversed, with Richard representing the foul forces of Isengard and Mark raising the flag for the Rohirrim. The two campaigners begin by playing 'Message to Edoras', presented in this Pack, and then 'Attack at the Ford' from Pack 14. Forthcoming Packs of *Battle Games in Middle-earth* will feature the rest of their games.

◄ INVASION!
Richard and Mark start their campaign playing the 'Message to Edoras' scenario.

① Message to Edoras

The game began with Mark placing his warriors and riders in the centre of the table and choosing which table edge marked the road to Edoras. Next, it was Richard's turn to deploy and he placed the majority of his forces along the table edge Mark had chosen, intent on stopping any would-be messengers from escaping. However, Richard knew he could not afford to wait for the Rohirrim to come to him and so placed his Warg Riders and archers on either side of the Good warriors to act as a flanking force.

◄ CONFUSION!
For the first few turns, Richard's forces advanced unopposed, getting dangerously close to the bewildered Rohirrim.

► DRAMATIC CHASE
The remaining Riders of Rohan made a run for the board edge, with the Wargs in furious pursuit.
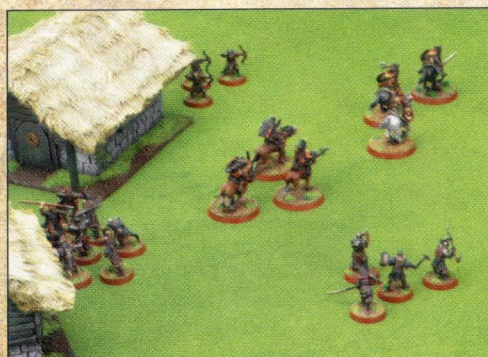
The first few turns saw a run of bad luck for Mark as he failed most of his Courage tests and his troops stubbornly refused to move. Meanwhile, Richard's forces closed in around the Good models – both the archers and the Warg Riders attempting to bring down the mounted Rohirrim before they could use their speed to get away. However, Mark was not so easily trapped and, using his Warriors of Rohan as a shield, managed to evade the Wargs, Orcs and arrows with his Riders.

② Attack at the Ford

In the second game, it was Richard's turn to try to get his Uruk-hai warriors past the stalwart Rohan defenders. With Mark winning the last scenario, it meant he had avoided losing models for the final battle. Now, Mark had the opportunity to reduce Richard's force for the 'Assault on Edoras' and gain an advantage for the final battle.

The game began with Richard forming his Uruk-hai warriors into a tight wedge in the centre of the ford, led by the Uruk-hai Captain. Against this solid formation, Mark could only hope enough of his Warriors and Riders would arrive in time to slow down the Evil invaders. However, with the Uruk-hai on difficult ground, the first few turns of movement were slow, and they had hardly cleared the river before the Riders of Rohan were bearing down upon them. Meanwhile, Mark was forming a defensive line across the road with his Warriors of Rohan, awaiting the inevitable charge of the Evil force.

With a mighty clash of arms, the Uruk-hai smashed into the Warriors of Rohan. Much to Mark's horror, the combined attacks of the Uruk Captain and his soldiers decimated the defenders, killing almost half their number in the first turn of combat. However, despite this early setback, the survivors rallied bravely and managed to halt the advance of the Evil force in the following turn. With the advantage of numbers, Richard now broke some of his Uruks off from the main battle in an effort to slip around the defenders' flanks. Mark responded with his Riders of Rohan, using those not aiding his Warriors to gallop off and give chase. Unfortunately, the few remaining Good models were not enough to stop the tide of Evil and, with turns to spare, several of Richard's Uruks moved off the table to secure him victory.

▲ THE NET CLOSES
With warriors on both sides, the Uruk–hai prepare to fight their way past the defenders.
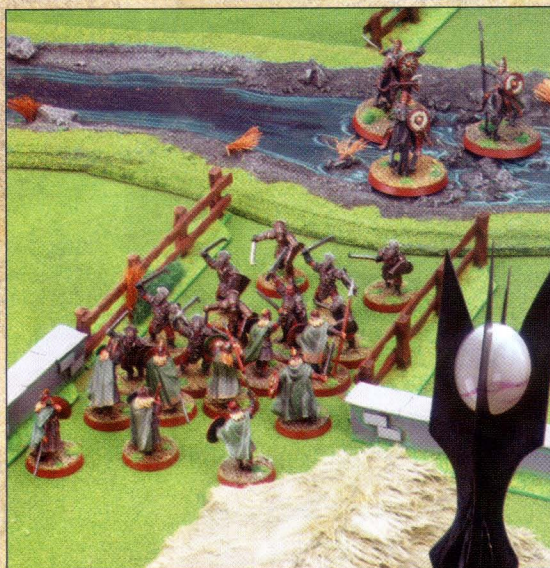
◄ OVERWHELMED
The devastating first charge of the Uruk–hai was a blow Mark never recovered from and ultimately won the game for Richard.

NEXT PACK...

In Pack 51, we present the next scenario in the campaign – 'Restore the King'. You will also discover how Mark and Richard fared when they played through this scenario, along with the consequences of the results. The dramatic climax of the campaign, 'Assault on Edoras', will be presented as a Battle Report in Packs 52 and 53.

Soldiers of Rohan™

In this Painting Workshop, we look at how to use all the skills you have learnt to paint your Warriors of Rohan and experiment with alternative colour schemes that could be used to represent warriors from other parts of Rohan.

The Lands of Rohan are vast and it is easy to imagine many small fiefs that are governed over by their own local lord. Although the traditional colour of Rohan is green, each of these lords could have a colour and heraldry specific to him. For this reason, it is possible to invent your own colour schemes for your Warriors of Rohan, to represent soldiers from these territories.

Here, we explain how to apply some of the new techniques you have learnt since Pack 7 to your previous Warrior of Rohan models, along with some ideas for different colour schemes that could be used on your new models. Finally, we look at a Rohan force that uses an alternative colour scheme.

◄ GATHERING OF MIGHT
The hosts of Rohan gather at the King's command, displaying banners from throughout The Riddermark.

PAINTING ESSENTIALS

PAINTS REQUIRED

BUBONIC BROWN	SHINING GOLD
BLEACHED BONE	DWARF FLESH
CATACHAN GREEN	BESTIAL BROWN
CHAINMAIL	ELF FLESH
TERRACOTTA	RED GORE
SCORCHED BROWN	DARK ANGELS GREEN
BLOOD RED	
SKULL WHITE	DESERT YELLOW
CHAOS BLACK	SHADOW GREY
MITHRIL SILVER	DARK FLESH

Rohirrim revisited

Just as Pack 44's Painting Workshop built upon the techniques shown for Men and Elves in Pack 2, this workshop builds upon those shown for the Rohirrim in Pack 7. Start by painting your new models in the same basic way as before. However, you do not need to paint any of the green on the model as a new colour is used here.

► WARRIOR OF ROHAN
Paint your figures as before to start with.

1 Skin and Hair

Because of the small amount of flesh showing between the helmet and beard on most of the models, the black lining technique used in Pack 7 is still good enough to be used here again. However, if you want to, you can always use the technique shown for painting Théoden's face in Pack 29. A more natural-looking blond colour can be achieved on the hair by dry-brushing Bleached Bone over a base colour of Bubonic Brown.

◄ *Don't worry about getting any Bleached Bone on the cloak as this will be painted later, in Step 3.*

2 Leather

The browns of the warrior's leathers can be painted in the same way as shown in Pack 7. To add shading to these areas, add a tiny amount of black paint into your original brown mix, water this down slightly and then carefully apply directly into the creases and folds of the cloth. For the highlights, a small amount of white is added to the original colour and the resulting mix can be painted as thin lines onto the top of the raised areas and edges.

► *The variation between light and dark tones does not have to be too severe. Experiment with the mix until you get a tone you are happy with.*

◄▼ *Carefully paint the shade colour into the creases and folds, then apply a thick highlight onto the raised areas.*

3 Rohirrim Cloaks

With an expanded range of paints, such as those introduced in Pack 19, you have more options for creating different tones for use on Rohirrim cloaks. From that range, a more realistic choice is Catachan Green – apply this paint evenly as a base colour over the entire cloak.

A variation on the layering technique can be used to create the shades and highlights. First, add a small amount of Chaos Black to create a shade colour and apply this into the creases as described for the leather in Step 2. Next, mix a small amount of Bleached Bone into the Catachan Green to create a slightly lighter green, and apply this to the raised areas and edges in a thick line as shown. Finally, add some more Bleached Bone and then paint this on in much thinner lines.

► *Add more Bleached Bone to the mix and paint on the final highlights.*

4 Final Details

Once the main areas of colour have been applied to your model, you can finish off by adding the last few details. The helmet and sword can be painted with Chainmail. If you want, some Terracotta can be added to the helmet, making it look like leather instead of metal. The green on the shield is painted in the same way as the cloak, while the emblem is painted first Bleached Bone and then given a highlight layer of white at the edges. The areas of gold on the model may need touching up if any paint has spilled onto them. Finally, the model can be based, after which it will be ready for your Battle Games.

▲ *Terracotta contrasts nicely with the gold of the warriors' helmets.*

► *Your completed Warrior of Rohan.*

Alternative Approaches

Captain Model

As described in Pack 44, an easy way to represent a Captain for your force is to paint a different coloured cloak onto a model, as this will make it stand out from the rest of your models. We have decided to take this a step further and reverse the colour scheme of the normal warriors. This means painting the tabard in shades of green and the cloak and shield with browns.

Rohan will answer! Muster the Rohirrim.

THÉODEN™

◄ *The Terracotta colour on the shield and cloak makes this model stand out from the rest and clearly identifies him as a leader, without making him look too different.*

▲ *You can use one of the banners provided in Pack 40, or create a design of your own.*

▲ *Pushing the banner pole through the base like this gives the whole model more stability and strength.*

Banner Bearer

A simple conversion to make for your Warriors of Rohan is a Banner Bearer, using similar techniques to those described in Pack 40. The model shown is the easiest to convert, as all that is required is to remove his weapon and drill a hole through his hand with a pin vice (see Pack 38's Modelling Workshop). Once the wire is pushed through the hand, you can increase the strength and stability of the banner pole by anchoring it to the base. To do this, drill a hole in the base below the hand and then push the wire through this too. Once you have the wire in place, apply superglue to make the position permanent. The banner bearer is painted in the same way as the rest of the warriors – the banner is from the sheet supplied in Pack 40.

Colour Schemes

The traditional colours of Rohan are browns and greens with a white emblem, but these are not the only colours you can paint your Warriors of Rohan. A quick glance at the banners that adorn the King's hall in Edoras will reveal a wealth of different heraldry. The three other dominant colours that are used in addition to the browns and greens are reds, yellows and blues. Here we look at some alternative colour schemes that incorporate these other colours.

RED GORE

TERRACOTTA

CATACHAN GREEN

► *Here Terracotta has been used to complement the Catachan Green. In addition, Red Gore was used on the cloak to complete the look.*

► *Dark Angels Green was used here instead of Catachan Green as it has a less drab appearance. This works well with the Desert Yellow of the tunic and really makes the Shining Gold stand out.*

DESERT YELLOW

DARK ANGELS

SHINING GOLD

► *Shadow Grey was used as the base colour for the tabard on this model and that colour works well with the Scorched Brown of the cloak. Shining Gold was used for the armour instead of silver so that the model would not look too cold.*

**SCORCHED BROWN**

SHADOW GREY

SHINING GOLD

Steve Cumiskey's Rohan Army

Here, we showcase another force that gamer Steve Cumiskey has collected for use in his Battle Games. This time, we look at his Rohirrim, which are interesting as he has opted for an alternative colour scheme on some of the models. Here, Steve talks us through some of the choices he made.

Steve – 'Hanging from the walls of King Théoden's hall are a number of different banners, presumably representing the forces of the marshals of Rohan. I decided to make my warriors follow one of these other marshals, taking on his colours. After looking at the banners closely, I settled on an earthy red.'
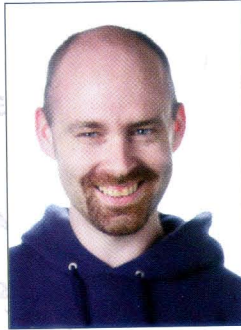
◄ *Steve Cumiskey is a keen The Lord of The Rings fan and a long–time player of Battle Games in Middle-earth. As such, he has collected many forces.*

► *Here is Steve's army in all its glory – you can see how the red cloaks of the Warriors make them stand out from the green of the Royal Guard.*

Steve – 'Once I'd made the decision to go with red as the dominant colour for my soldiers, I now had to decide how to apply it. In the end, I thought that an earthy, brownish red would suit the character of Rohan. I started with a base colour of Dark Flesh and then worked up the colour with layers of Terracotta and Red Gore, painting the shield device with Bleached Bone for a pleasing contrast.'

'I decided to paint the Rohan Royal Guard in their traditional green uniform. The reason for this is that, while the Riders and Warriors can come from another province of Rohan, the Royal Guard only originate in the court of King Théoden. The fact that they'll be a different colour from the rest of my force isn't a problem as the bases will help to tie them together.'

◄ *The dark red colour Steve has chosen looks striking on the battlefield.*

◄ *To keep the same dark appearance of the normal warriors, Steve chose Dark Angels Green as the base colour for the Royal Guards' cloaks.*

Rohan™ Cottages

The vast majority of the people of Rohan live in simple, rustic cottages constructed with materials readily available from the land. In this Modelling Workshop, we show you some more advanced techniques for constructing such buildings.

For the most part, the peasants of Rohan live a quiet, simple existence, eking out a living from the land. The buildings in which they dwell reflect this, being simple yet sturdy, constructed from stone and wood, the roofs covered with straw thatching.

In Pack 10's Modelling Workshop, we showed you how to build a fairly basic Rohan house. Since then, the array of modelling techniques available to you has greatly increased, as have your skills as a modeller. In this Modelling Workshop, we demonstrate a more advanced method of constructing a house. In particular, we show you how to recreate the effect of thatching on the roof.

◄ VILLAGE DEFENCE
The people of Rohan fight to protect their homes from the forces of Evil.

YOU WILL NEED

Modelling Essentials
In addition to the usual Modelling Essentials detailed in Pack 35, you will need:

FOAM CARD
DRESSMAKING PINS
2½CM/1" THICK STYRENE
BALLPOINT PEN
BALSA SHEET

MASKING TAPE
SYNTHETIC FUR FABRIC
CODEX GREY, FORTRESS GREY, CATACHAN GREEN, SNAKEBITE LEATHER, BUBONIC BROWN AND BLEACHED BONE ACRYLIC PAINTS
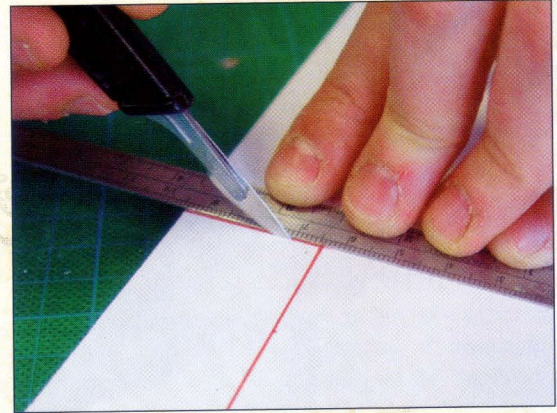
1 The Upper Structure

The upper section of the cottage walls comprises a four-sided box, constructed from foam card, with gabled walls rising to a point at two ends. The best way to approach the construction of the walls is to make one gabled wall first, then use it as a template to draw the second. Once this is done, you can create the two other walls, using the ends of the gabled walls to work out how high they need to be. The walls need to be roughly 3cm/1" tall, rising to 6cm/2" at the highest point of the gables, and 10cm/4" long. Once you have your walls, glue them together as shown. If you wish, you can stick pins through the foam card to strengthen the join.
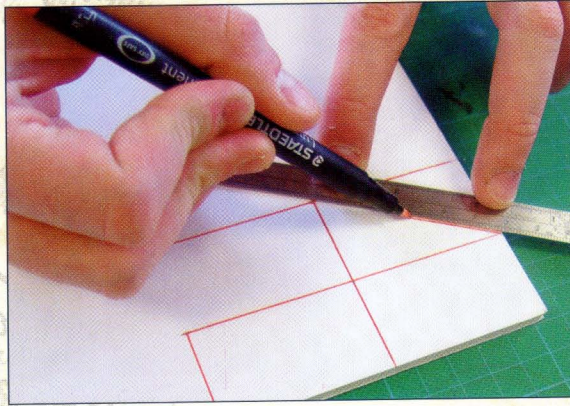
◄ END WALLS
When drawing out your gabled walls, careful measurement will ensure they are symmetrical.

► PINNING THE JOIN
Using pins will help hold the walls together while the glue dries and keep them perpendicular to one another.

▲ VERTICAL CUTTING
Take care to make the ends of your walls straight, otherwise they will not join up at neat right angles.
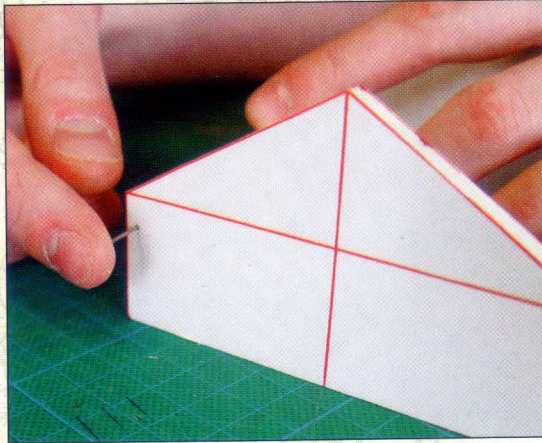
2 The Lower Walls

The bottom half of the cottage's walls has a rough, dry-stone effect. This can be constructed easily using a block of styrene. Once the glue has dried on the basic structure, you can use it to draw around as a template for the lower walls. Having done this, cut out the shape you have drawn with a long-bladed modelling knife. This will make it easier to get neat, straight sides to your box than if you use a hot wire cutter. Once you have completed this block, you can glue the upper structure on top of it.

To mark out the stones that make up the lower walls, begin by drawing the pattern of the stonework around the sides of the styrene block. When you are satisfied with the pattern, score it into the styrene by drawing over it, pressing heavily, with a ballpoint pen.
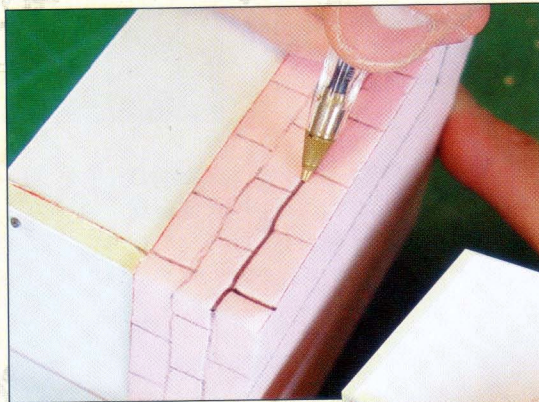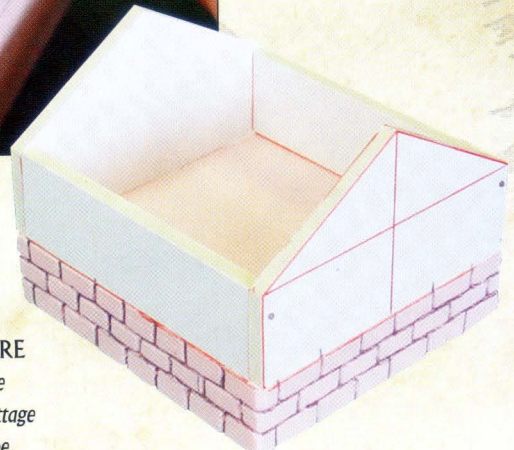
◄ ROUGH STONEWORK
When scoring the shape of the stones, don't worry about being too neat. This will add to the rough–and–ready appearance of your cottage.
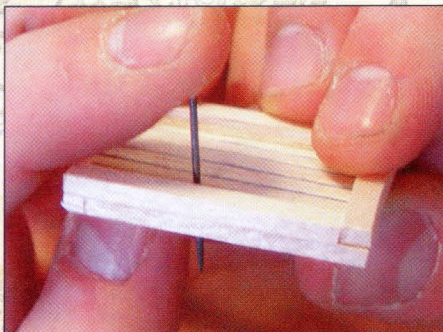
► BASIC STRUCTURE
At the end of Step 2, the basic structure of the cottage is beginning to take shape.
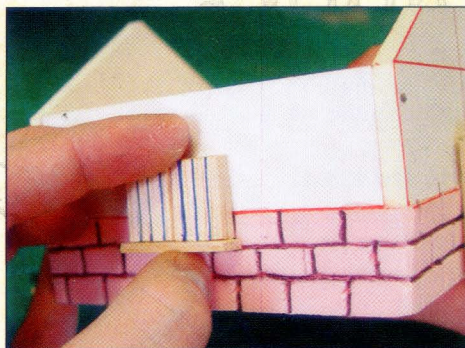
3 Doors and Windows

The next stage in constructing the cottage is to make the doors and window shutters. The window shutters are simply two small pieces of balsa with planks scored in them, stuck to a third piece to lift the window away from the walls. A final piece of balsa glued to the bottom forms the windowsill.
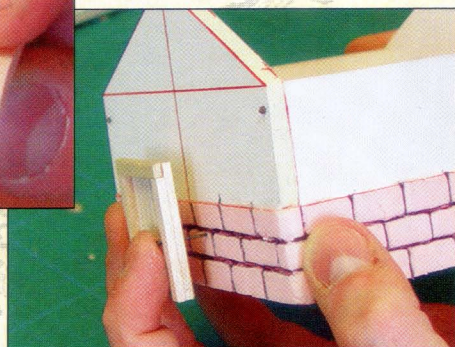
◄ WOODEN SHUTTERS
Try to position the window so that it fits between stones on the lower wall.

To construct the door, score planks into an appropriately sized piece of balsa, then add a frame to the front using three narrow strips. The door knob is made by simply pushing a pin through the door until the head protrudes only slightly. Once you have built the door, glue it to the front of the building, pushing the pin into the foam behind it.

▲ DOOR DETAIL
Be careful when pushing the pin through the door that you do not split the wood.

◄ ATTACHING THE DOOR
As well as representing a doorknob, the pin will anchor the door to the rest of the model as the glue dries.

4 Wooden Walls

Constructing the wooden walls of the cottage is a matter of cutting out a series of balsa planks to fit onto the upper walls around the doors and windows. Begin by gluing vertical beams to the end of each wall. Next, cut strips of balsa of the appropriate length and glue these horizontally across the upper walls. Once you have done this, trim down the edges of the planks at the top of the walls so that they are at the same angle as the gabled ends of the cottage.
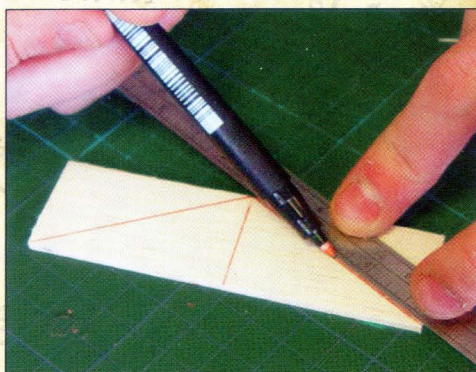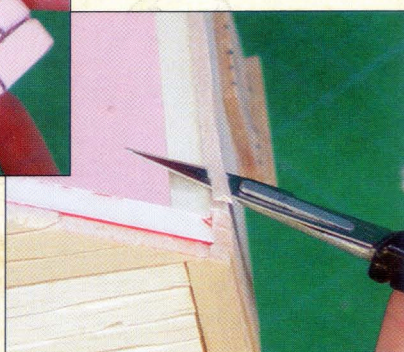
◄ SHAPED PLANKS
So that the planks on the gabled walls fit neatly, cut them out of a sheet of balsa of the same dimensions as the gables.
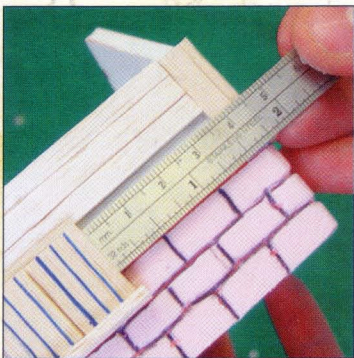
◄ CAREFUL MEASUREMENT
Getting planks the right length to fit around the doors and windows is a simple matter of measuring the size of the gaps.
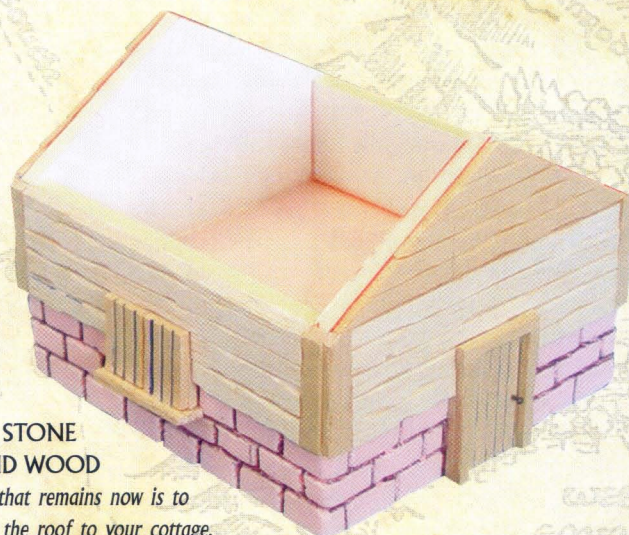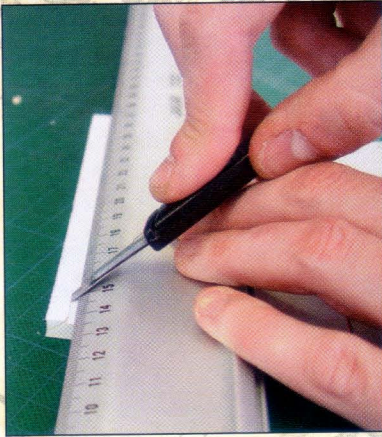
► ANGLED EDGE
Trimming the edges of the planks will allow the roof to fit neatly on top of the cottage.

► STONE AND WOOD
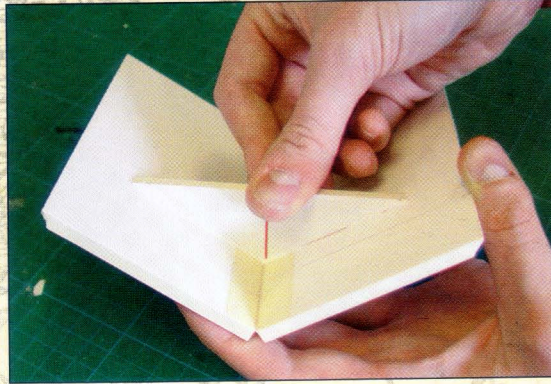*All that remains now is to add the roof to your cottage.*

◄ ANGLED CUTTING
A bevelled edge will make the roof appear neater once the thatching has been attached.

► ROOF SUPPORTS
As well as holding the roof in place, the supports will help to prevent it from warping when the thatch is glued on.

⑤ The Roof

To construct the cottage's roof, cut out two equally sized pieces of foam card, both big enough to form one half of the roof with an overhang on each side. Join these together with a strip of masking tape, then trim down the ends of each to give them a bevelled edge. To fix the roof at the appropriate angle, cut out two triangles of foam board with the same dimensions as the top of the gabled walls and glue these onto the inside of the roof. The roof should now sit comfortably on top of the basic structure of the cottage. However, leave it unattached for the moment, as this will make the remaining stages of construction and painting easier.

⑥ Roof Thatching

To make the thatching on the roof, begin by cutting out two pieces of fur, each slightly larger than one side of the roof structure. Using PVA, glue a piece onto each side of the roof, with the fur lying so that it points downwards. When the glue is dry, apply a mix of approximately half and half PVA glue and water to the fur, brushing upwards. When the fur is completely soaked with the glue and water mix, brush the fur downwards again to create the thatched effect. Once this is dry, add a thin strip of fur to the ridge of the roof to join the two sections and apply the PVA and water mix in the same way as for the other sections. To finish the thatching off, trim the edges of the fur, roughly at the bottom of the roof, but neatly at the ends.

◄ APPLYING GLUE
Make sure the glue is thinned with enough water so that it completely soaks into the fur.
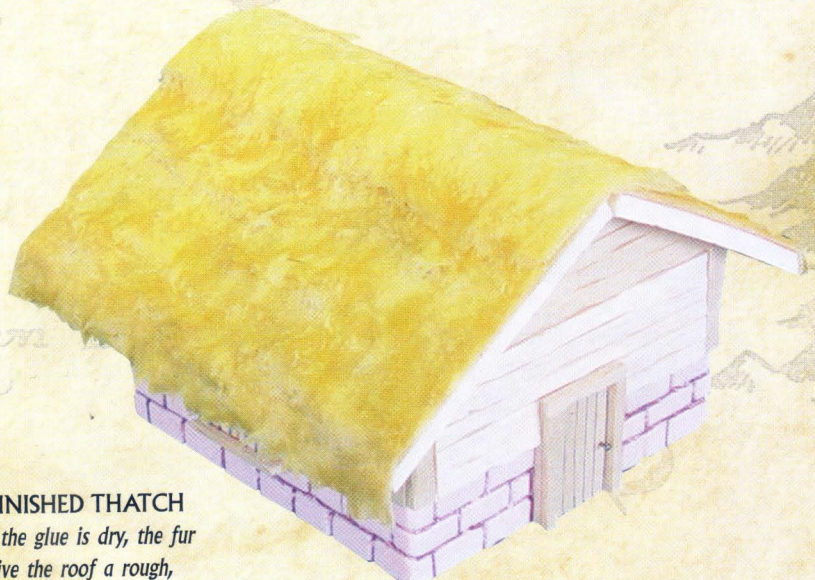

▲ THATCH TEXTURE
While it is still wet, brush the fur so that it is lying down the slope of the roof.
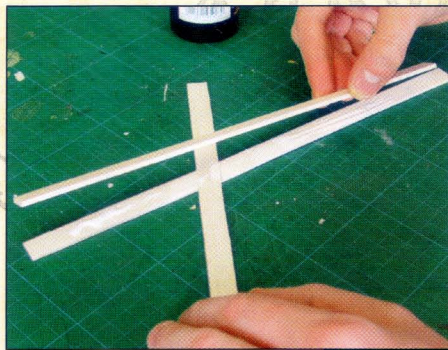

► FINISHED THATCH
Once the glue is dry, the fur will give the roof a rough, thatched texture.

7 Roof Gables

The gables at the ends of the roof are each made from four strips of balsa, joined in a 'halving joint'. This means that where the two beams cross, each is half the thickness, which will allow them to sit flush on the edges of the roof. Begin by cutting out your four strips, 12mm/½" wide and at least 5cm/2" longer than the edge of the roof. Lay two strips at the angle of the gabled walls of the house and draw a line onto the bottom strip where the top strip lies. Cut the bottom strip at the angle you have marked. Repeat this with another of your strips, so that it is cut at the same angle. To put the gables together, place two angled sections on either side of a complete strip and glue a second complete strip on top to hold them in place. Glue the remaining sections on either side of the second strip.
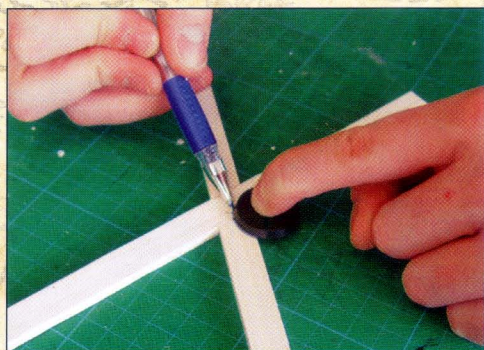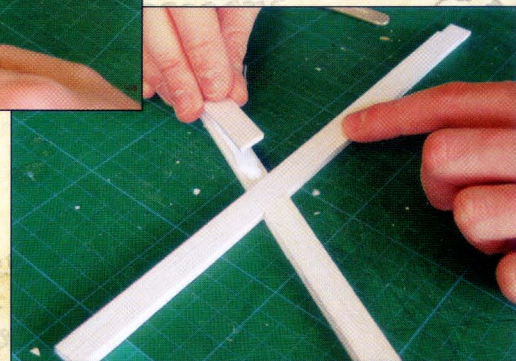

◄ CROSSED BEAMS
Using this method will result in a sturdy join between the sections that make up the gable.

► COMPLETING THE JOINT
If you have cut your angles correctly, all the pieces should fit together neatly.

The decoration at the top of the gables is made by cutting a semicircular shape out of the beams and trimming the ends in the appropriate place. Once you have constructed the two gables, trim them to the correct length, so that each is slightly longer than the edge of the roof, then glue them in place at either end.

◄ DECORATIVE GABLE
Draw round an appropriately sized circular object as a guide for the shape to cut out.

8 Painting Your Model

Your Rohan cottage is a straightforward model to paint, using dry-brushing on the various textures. Leaving the roof unattached will also make it much easier. Paint the stone lower walls with a coat of textured paint. After this is dry, you need to undercoat the entire model black. Once the model is undercoated, dry-brush the lower walls first with Codex Grey, then with Fortress Grey. The greenish coloration of the wooden areas is achieved by first applying a heavy dry-brush of Catachan Green. Follow this with progressively lighter dry-brushing, first with a mix of Catachan Green and Codex Grey, then with Fortress Grey for the final highlight. Give the roof a heavy dry-brush of Snakebite Leather. Follow this with progressively lighter dry-brushing using Bubonic Brown, then Bleached Bone. Once you have finished painting the model, you can glue the roof in place.
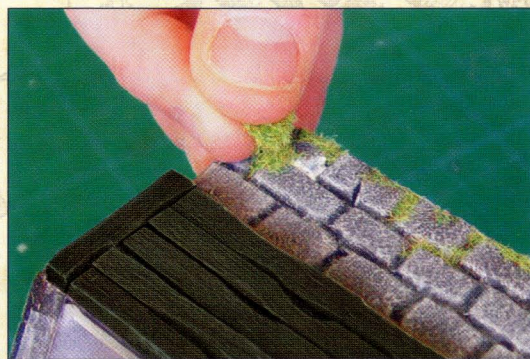

◄ THATCHED ROOF
Dry-brushing is an ideal technique for bringing out the texture of the fur to give the appearance of thatching.

► CLIMBING WEEDS
By gluing static grass climbing up the cracks between the stones, you can achieve a more realistic appearance.

Sealing Polystyrene

Although it is quicker to undercoat your model using spray paint, the solvents it contains will melt any polystyrene or foam areas. Although the outer surface of the polystyrene bricks will be covered by the textured paint, once you have removed the roof, the polystyrene inside and the edges of the foam board walls will be exposed. If you wish to use spray paint to undercoat your model, applying a coat of PVA glue to these areas will protect them.

◄ PROTECTIVE COATING
Make sure any vulnerable areas are fully covered with PVA. Once this is dry, it will protect them from being damaged by solvents in the spray paint.

⋏ THATCHED COTTAGE
*Your Rohan cottage is now complete and ready for use on the tabletop.*

Alternative Approaches

Additional Decoration

The cottage shown here was made in much the same way as the one described above, but with a few variations. The round-topped door was made with the addition of two rounded corners glued into the frame. The decorative shield is simply one left over from the plastic Warrior of Rohan sprue, with the addition of a boss made from a small blob of modelling putty. The gables have been constructed without the decorative top, but an additional element has been added in the form of two horse-head-shaped pieces of balsa attached to them.
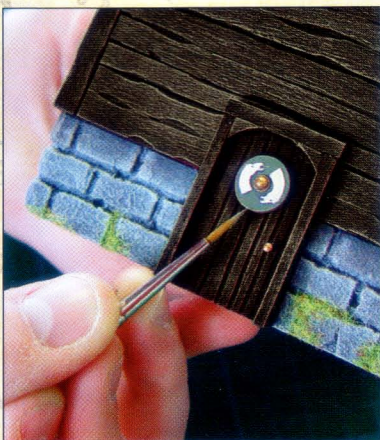
► ROUND DOORFRAME
A suitably sized circular object can be drawn around as a template for the extra piece of frame, which then simply needs to be glued in place on the front of the door.
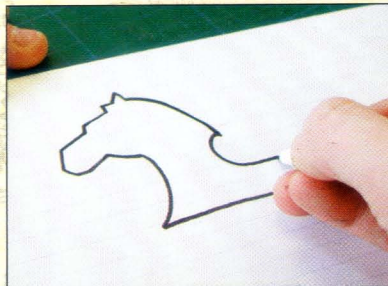
◄ HORSE MOTIF
Before cutting the decorations out of wood, it's a good idea to test your design out on a sheet of paper.
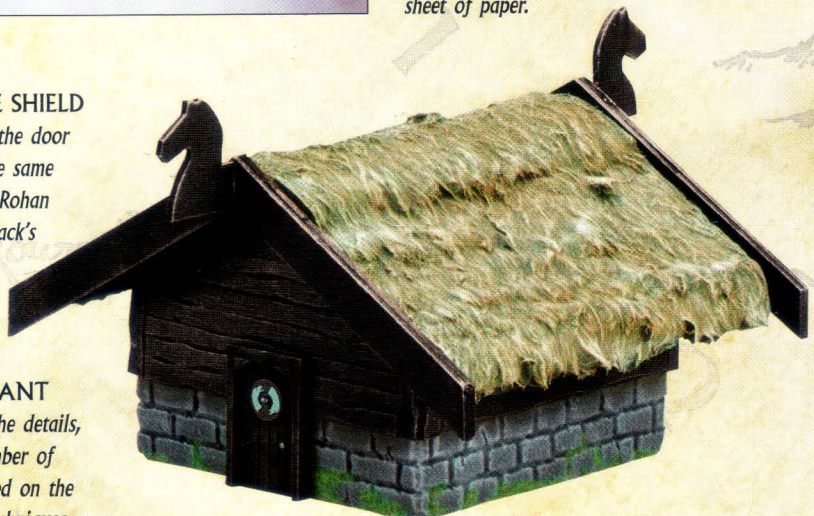
◄ DECORATIVE SHIELD
The shield adorning the door can be painted in the same way as those of the Rohan Warriors from this Pack's Painting Workshop.
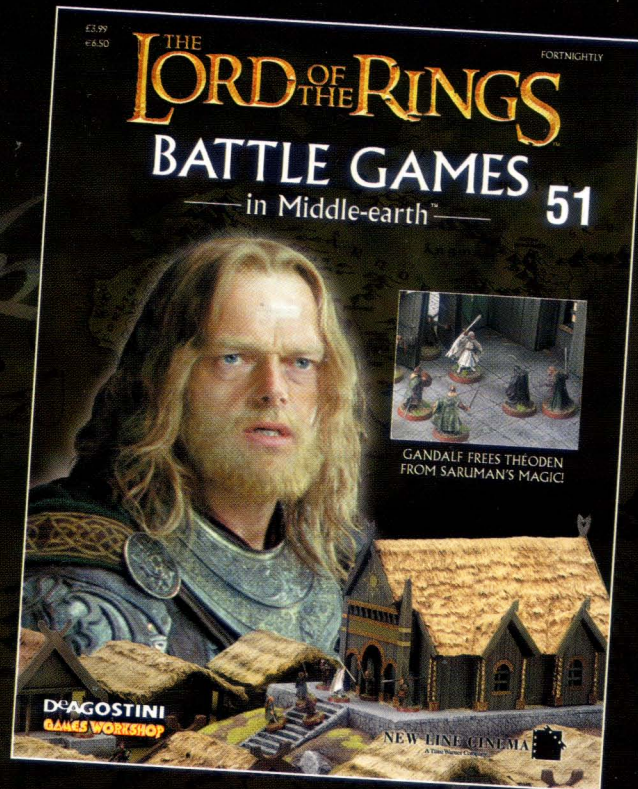
► HOUSE VARIANT
By slightly altering the details, you can make a number of different houses based on the same construction techniques.
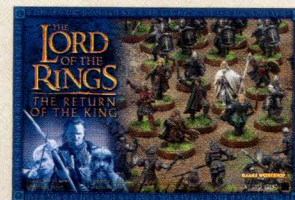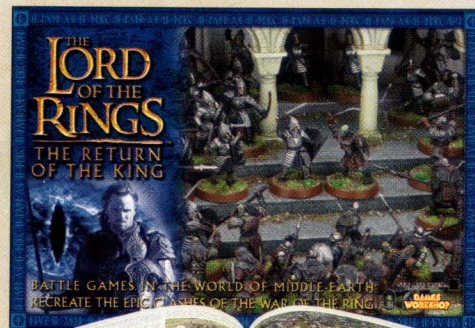
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